

# ANNUAL REPORT 2020



UNION INTERNATIONALE DES CINÉMAS  
INTERNATIONAL UNION OF CINEMAS

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# WELCOME & EXECUTIVE SUMMARY

from Phil Clapp

— CEO of the UK Cinema  
Association and President of  
the International Union of  
Cinemas

**Welcome to this, our 2020 annual report on key cinema trends in Europe – one of the most diverse, innovative and dynamic regions in the World.**

**UNIC, the Union Internationale des Cinémas/International Union of Cinemas represents key European cinema operators and their national associations across 38 territories. We promote the cultural, social and economic benefits of a vibrant cinema-going culture in Europe, providing a strong and influential voice for European cinema operators on issues of shared interest.**

This year's edition comes a little later than usual, in light of the unprecedented – and ongoing – situation that we all find ourselves in.

2020 will clearly be remembered as the most challenging period in history for cinema operators across the World, including of course Europe, given its significant global market share. Everyone's focus is now on how best to adapt to the “new normal” and take the first steps towards sustaining a strong recovery.

The COVID-19 crisis has had a devastating and long-lasting impact on lives and livelihoods the World over and the cinema industry is, of course, no different. From late March, cinemas across the region began to close their doors with no real sense of when they would again be able to welcome audiences back to the Big Screen.

What followed were months of uncertainty, the economic repercussions of which continue to resonate throughout the sector. First and foremost, the health and welfare of the hundreds of thousands of dedicated staff working in our industry remained the top priority. Their passion for the Big Screen is precisely what makes our sector so special and they are truly at the heart of providing audiences with unforgettable cinema-going experiences.

Faced with near-impossible circumstances, cinemas large and small did not lose sight of what mattered most and continued to play a fundamental role in their local communities through direct outreach initiatives and broader audience engagement activities.

We're now buoyed by the news that the vast majority of cinemas in Europe have re-opened, a remarkable feat when we consider the position in which the industry found itself only a matter of weeks before. To see so many sites once again able to welcome audiences back for unforgettable and unparalleled shared experiences fills us with great hope for the future.

It's with this in mind that, however arduous the road to recovery will be, we can rest assured that cinema-going will remain at the heart of the European film value-chain as the most popular and affordable out-of-home leisure activity around. It's clear that audiences have missed going to the cinema more than almost any other cultural experience and, from what we've seen so far, they remain eager to see first-run, exclusive releases in cinemas across Europe.

As you'll see, this year's report is somewhat different from previous editions. We very much hope you find what's included to be of interest. And, above all, we look forward to seeing you all in a screening room again very soon.

**Territories represented by UNIC**

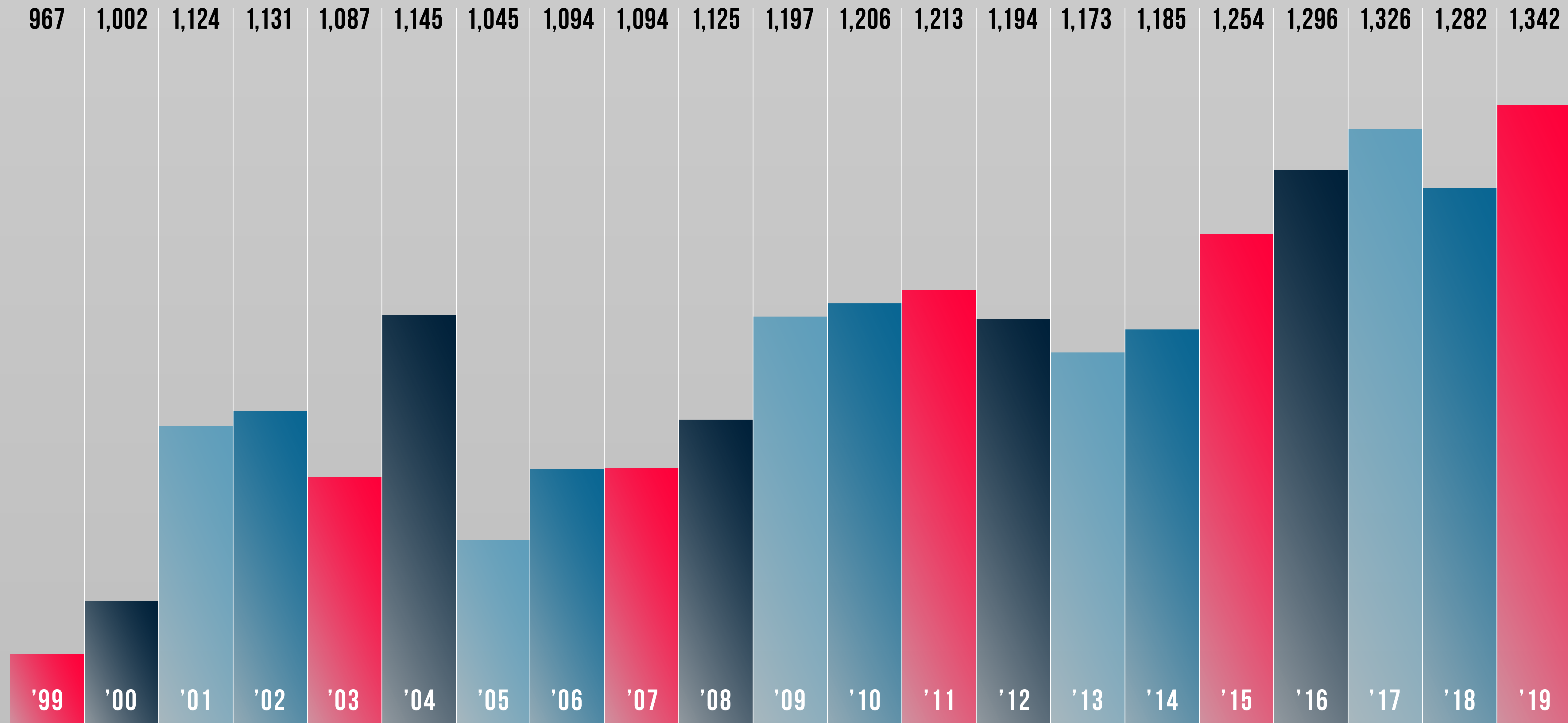
**38**

**Screens across UNIC territories**

**43,000**

# CINEMA ADMISSIONS ACROSS EUROPE 1999–2019 (IN MILLION)

**+39%**  
growth since 1999



Source: UNIC, European Audiovisual Observatory and Media Salles data.

# CINEMA-GOING

# IN 2019

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# 1.36 BILLION

admissions across  
UNIC territories  
in 2019

+ 4.6 %  
increase  
on 2018

# €8.8 BILLION

at the box office  
across UNIC territories  
in 2019

+ 7.7 %  
increase  
on 2018

## Cinema-going in Europe in 2019 – facts and figures

The crisis our industry is currently facing provides a stark contrast with the remarkable results of 2019, when European cinema operators attracted over 1.36 billion visitors – a 4.6 per cent increase compared to the previous year and resulting in levels of admissions unmatched since the early 1990s, with several territories achieving record-breaking performances. In the European Union, cinemas recorded their best results for 15 years, with admissions reaching the 1 billion mark for the first time since 2004. These exceptional figures serve to highlight the continued adaptation and dynamism of the European cinema sector.

In 2019, total box office for Europe passed the €8.8 billion mark, a 7.7 per cent increase compared to the €8.1 billion of 2018, representing a quarter of the global box office. At EU level, including the UK, box office revenues reached the €7.2 billion mark, translating to 6.8 per cent year-on-year growth. As has been the case in the past, box office was mainly driven by international titles including, but not limited to, *The Lion King*, *Avengers: Endgame*, *Joker*, *Frozen 2* and *Toy Story 4*. Nevertheless, a host of local titles attracted huge interest across Europe, including, but not limited to, *Qu'est-ce qu'on a encore fait au Bon Dieu ?* (FR), *Das perfekte Geheimnis* (DE), *Dolor y Gloria* (ES/FR), *Jagtsæson* (DK), *Tõde ja õigus* (EE) and *Ženy v běhu* (CZ).

## Superb performances in Russia, France and the UK

Russian cinemas welcomed a record 216.3 million visitors in 2019, the third consecutive year of admissions reaching over 200 million. It is certainly worth pointing out the astonishing growth of the Russian market, in which admissions have increased by 56 per cent since 2009 and by an incredible 475 per cent since 1999. Russia managed once again, as in 2017, to become the leading territory in terms of cinema admissions in Europe, just ahead of France, which recorded 213 million visits to the cinema – its second-best performance since 1966. The UK, the third biggest European cinema market in terms of admissions, grossed over £1.25 billion at the box office – equating to a European-high €1.48 billion –, registering a slight decrease on the back of a record-breaking 2018.

## Growth across Western Europe

Following a challenging 2018, admissions in Germany grew by 12.6 per cent, as cinema operators worked hard to bring audiences back to the Big Screen. A similar trend could be observed in neighbouring Austria and Switzerland, while most Western European territories experienced positive results. The Netherlands is particularly worth highlighting, as the local industry has been growing at a steady pace over the past decades to reach a record 38 million admissions in 2019 – compared to 20.6 million in 2005.

The Spanish cinema industry enjoyed its best performance since 2009. Surpassing the symbolic 100 million visitors mark, Spanish exhibitors managed to increase admissions by 37 per cent compared to 2013, when an ill-advised increase in VAT on cinema tickets hit the local industry. Following a challenging 2018, the Portuguese industry enjoyed a year of growth (box office +5.6 per cent / admissions +5.0 per cent) and surpassed the 15 million admissions mark for the second time since 2011. Similarly, with the return of major summer releases, admissions in Italy exceeded 100 million visits, growing by an impressive 13.6 per cent.

## Mixed fortunes in Scandinavia

Denmark (box office +4.5 per cent / admissions +1.8 per cent) and Finland (box office +6.3 per cent / admissions +4.0 per cent) enjoyed good growth respectively, bolstered by successful local titles that made it into the local box office top five. On the other hand, Sweden (box office -0.9 per cent / admissions -2.9 per cent) and Norway (box office -5.3 per cent / admissions -6.8 per cent) were amongst the few European territories to suffer decreases in 2019, which could be partly explained by a lack of highly successful local titles – as national films' market shares across the region were much lower than in 2018.

# 1.5

annual visits to the cinema  
across UNIC territories



# *Klassikokkutulek 3: Ristiisad*

Estonia (2019)



Photos courtesy of Taska Film and MTL Maxfilm

# *Miszmasz Czyli Kogel Mogel 3*

Poland (2019)



## TOP 5 UNIC TERRITORIES IN TERMS OF ADMISSIONS IN 2019

<b>RUSSIA</b>	<b>216.3 MILLION</b>
<b>FRANCE</b>	<b>213 MILLION</b>
<b>UK</b>	<b>176.1 MILLION</b>
<b>GERMANY</b>	<b>118.6 MILLION</b>
<b>SPAIN</b>	<b>105.5 MILLION</b>

## SCREENS ACROSS UNIC TERRITORIES IN 2019

**43,000**

**6,114 IN FRANCE**  
**5,575 IN RUSSIA**  
**4,961 IN GERMANY**

**Most impressively, with a record-breaking 61.7 million cinema-goers last year, the Polish cinema industry has grown by 57% since 2009 and 132% since 1999.**

## Thriving local industries in CEE and the Baltics

As has been the case over the past decade, positive results – paired with incredibly successful local productions – could be seen in Poland and the Czech Republic, as new heights were reached in terms of admissions and box office in both territories in 2019. Most impressively, with a record-breaking 61.7 million cinema-goers last year, the Polish cinema industry has grown by 57 per cent since 2009 and 132 per cent since 1999. Positive results were also reported in Bulgaria (box office +6.5 per cent / admissions +2.4 per cent), Ukraine (box office +7.0 per cent / admissions +7.0 per cent) and Slovakia (box office +12.8 per cent / admissions +9.5 per cent), where admissions tripled in the last 15 years.

The success of the cinema industry across the Baltics is also worth highlighting, as Estonia and Latvia attracted record admissions while Lithuania achieved its second-best performance ever, following an incredible 2018. Furthermore, all three territories had a local title leading at the box office, with *Tõde ja õigus* in Estonia, *Dvēseļu putenis* in Latvia and *Pats sau miljonierius* in Lithuania.

Similarly, the cinema industry in the Balkans is growing at an increasing pace, with Bosnia and Herzegovina, Montenegro, Serbia and Croatia all enjoying their highest levels of cinema admissions ever, while Slovenia recorded its second-best results since 2012. More incredibly, Albanians flocked to recently-opened cinemas in 2019, with a massive 69.9 per cent increase in admissions, also carried by the incredibly successful local productions *2 Gisht Mjaltë* and *Falco*. Meanwhile, cinema admissions in Turkey decreased significantly in 2019 due to local industry disagreements. Increased average ticket price resulted in an increased box office, though currency conversion rates indicate a decrease of box office returns in euro.

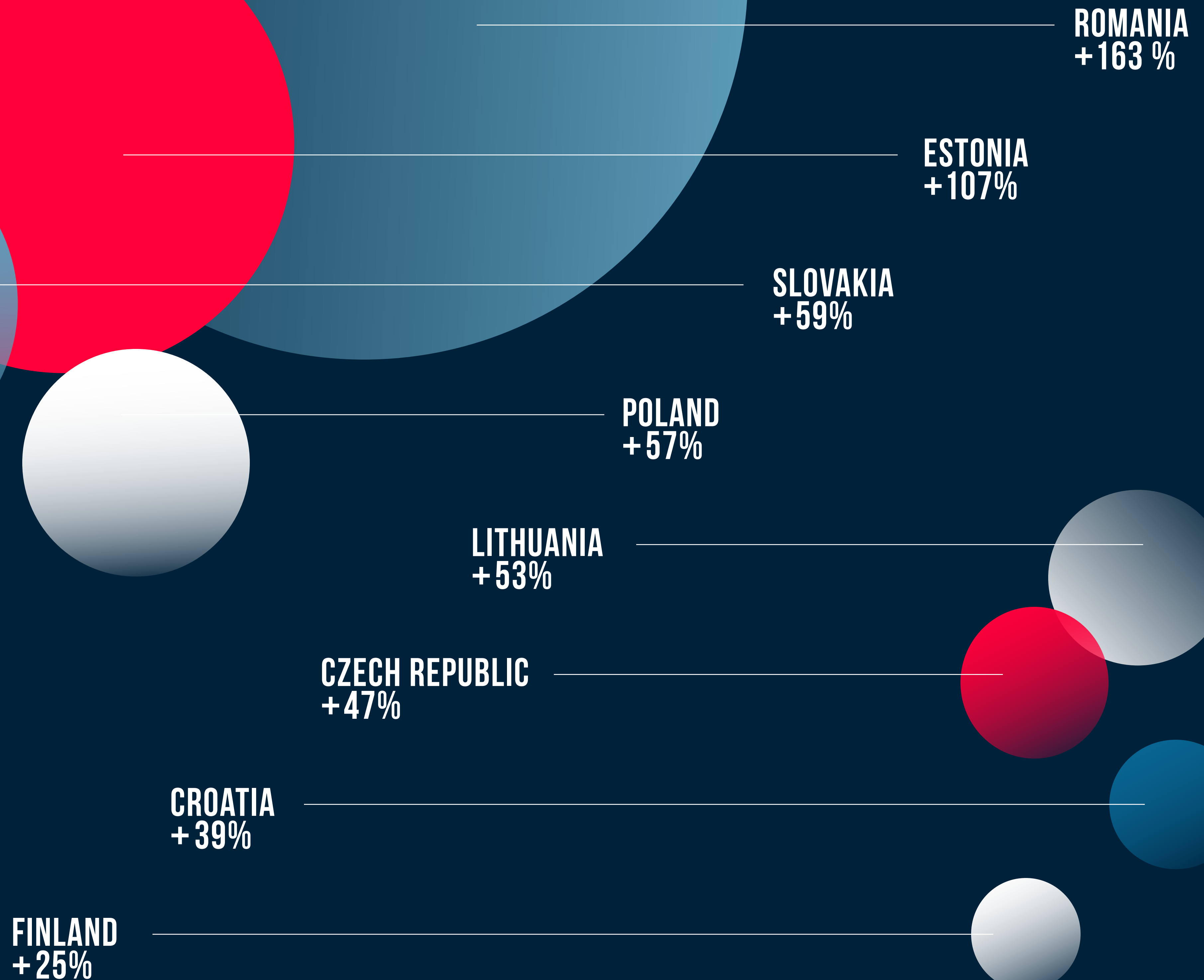
## 1.5 annual visits

Admissions per capita for all UNIC territories (where data was available) remained stable at 1.5 average visits per year. Ireland and France (at 3.3 and 3.2 respectively) again experienced the highest rates of cinema-going, followed by Estonia (2.8), the UK (2.6), Denmark and Spain (both at 2.3). There remain significant opportunities for growth in several territories, including Bulgaria, Turkey and Serbia (all at 0.7).

## European and local content

The market share of European films in the EU reached its lowest level since 2005, with estimates from the European Audiovisual Observatory (EAO) of 25.7 per cent, while US productions collected 68.7 per cent of the region's box office. Nevertheless, it is worth pointing out as always the clear correlation between outstanding national results and successful local releases, such as in Albania where two local titles leading at the box office contributed to a national films' market share of 23 per cent. Similar trends can be observed in the Czech Republic (24.2 per cent), Estonia (23 per cent) and Italy (21.2 per cent), with 11 UNIC territories registering a national films' market share above 20 per cent. Meanwhile, Turkey (54 per cent), France (34.8 per cent) and Poland (28.2 per cent) again experienced the highest national films' market share across UNIC territories.

There are still opportunities for growth in the sector, evident through increasing admissions in several European territories over the last decade (2009–2019)



**25.7%**

Source: UNIC members and European Audiovisual Observatory.

Top 5 UNIC territories in terms of market share for national films

**54%**  
**TURKEY**

**34.8%**  
**FRANCE**

**28.2%**  
**POLAND**

**24.2%**  
**CZECH REPUBLIC**

**23.7%**  
**DENMARK**

## Most successful European films by admissions in the EU\*

### DER JUNGE MUSS AN DIE FRISCHE LUFT

Germany (2019)



**3.1M**  
ADMISSIONS

### DAS PERKEFTE GEHEIMNIS

Germany (2019)



**5.1M**  
ADMISSIONS

### QU'EST CE QU'ON A ENCORE FAIT AU BON DIEU?

France (2019)



**9.3M**  
ADMISSIONS

### DOLOR Y GLORIA

Spain and France (2019)



**3.2M**  
ADMISSIONS

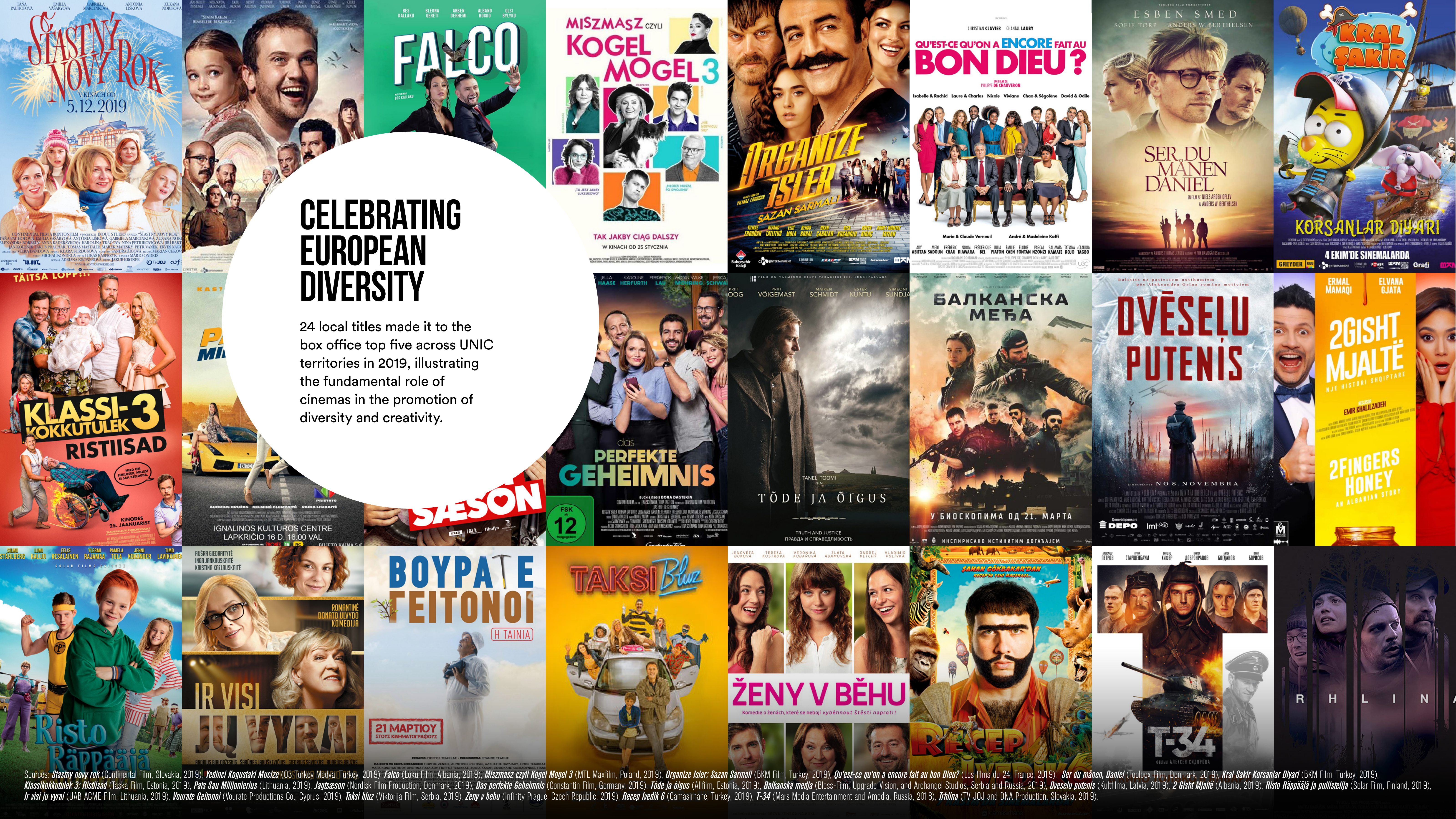
### NOUS FINIRONS ENSEMBLE

France and Belgium (2019)



**3M**  
ADMISSIONS

\* Excluding non-European productions and co-productions / Source: European Audiovisual Observatory  
Photos courtesy of Gesellschaft für feine Filme, Ufa Cinema and Warner Bros Entertainment Germany, Constantin Film, Les films du 24, El Deseo and Trésor Films.



**CELEBRATING EUROPEAN DIVERSITY**

24 local titles made it to the box office top five across UNIC territories in 2019, illustrating the fundamental role of cinemas in the promotion of diversity and creativity.

**ŠTASTNÝ NOVÝ ROK**  
V KINACH OD 5.12.2019

**FALCO**  
BEŞ KALLAKU BLEONA BERETI ARBEN DERHEMI ALBANO BOGO OLSI BYLYKU

**MISZMASZ CZYLI KOGEL MOGEL 3**

**ORGANIZE ISLER**  
SAZAN SARMALI

**QU'EST-CE QU'ON A ENCORE FAIT AU BON DIEU?**

**SER DU MÅNEN DANIEL**

**KRAL ŞAKIR**  
KORSANLAR DİYARI

**KLASSI-3 KOKKUTULEK RISTIISAD**

**SAESON**

**PERFEKTE GEHEIMNIS**

**TÕDE JA ÕIGUS**

**БАЛКАНСКА МЕЂА**

**DVĒSELU PUTENIS**

**2GISHT MJALTË**  
2 FINGERS HONEY

**RHILINA**

**Risto Rappääjä**

**IR VISI JU VYRAI**

**BOYPATE GEITONOI**

**TAKSI BLUZ**

**ŽENY V BĚHU**

**RECEP**

**T-34**

**RHILINA**

Sources: *Štastný nový rok* (Continental Film, Slovakia, 2019), *Yedinci Koğustaki Mucize* (03 Turkey Medya, Turkey, 2019), *Falco* (Loku Film, Albania, 2019), *Miszmasz czyli Kogel Mogel 3* (MTL Maxfilm, Poland, 2019), *Organize Isler: Sazan Sarmali* (BKM Film, Turkey, 2019), *Qu'est-ce qu'on a encore fait au bon Dieu?* (Les films du 24, France, 2019), *Ser du månen, Daniel* (Toolbox Film, Denmark, 2019), *Kral Şakir Korsanlar Diyarı* (BKM Film, Turkey, 2019), *Klassikokkutulek 3: Ristiisad* (Taska Film, Estonia, 2019), *Pais Sau Milijonierus* (Lithuania, 2019), *Jagsæson* (Nordisk Film Production, Denmark, 2019), *Das perfekte Geheimnis* (Constantin Film, Germany, 2019), *Tõde ja õigus* (Alfilm, Estonia, 2019), *Balkanska međa* (Bless-Film, Upgrade Vision, and Archangel Studios, Serbia and Russia, 2019), *Dvaseslu putenis* (Kultifilma, Latvia, 2019), *2 Gisht Mjaltë* (Albania, 2019), *Risto Rappääjä ja pullistelija* (Solar Film, Finland, 2019), *Ir visi ju vyrai* (UAB ACME Film, Lithuania, 2019), *Vourate Geitonoi* (Vourate Productions Co., Cyprus, 2019), *Taksi bluz* (Viktorija Film, Serbia, 2019), *Zeny v behu* (Infinity Prague, Czech Republic, 2019), *Recep* (Camasirhane, Turkey, 2019), *T-34* (Mars Media Entertainment and Amedia, Russia, 2018), *Rhilina* (TV JOJ and DNA Production, Slovakia, 2019).

# Cinema-going

across UNIC territories  
in 2019

Country (Currency)	Box office in local currency		Admissions		Per capita	National films' share	Number of screens
	2019	Change	2019	Change			
Albania (ALL)	354.5	+67.4%	0.6	+69.9%	0.2	23.0%	15
Austria (EUR)	129.5	+9.9%	13.7	+6.7%	1.5	2.7%	569
Belgium (EUR)	171.2 e	+7.0%	19.5 e	+4.0%	1.7	n/a	495
Bosnia and Herzegovina (BAM)	6.8	+12.7%	1.3	+10.8%	0.4	0.2%	34
Bulgaria (BGN)	49.0	+6.5%	5.0	+2.4%	0.7	8.0%	241
Croatia (HRK)	156.6	+6.2%	4.9	+3.5%	1.2	4.3%	193
Cyprus (EUR)	7.1	+8.7%	0.9	+8.7%	1.0	12.6%	40
Czech Republic (CZK)	2,616.6	+15.3%	18.3	+12.1%	1.7	24.2%	533
Denmark (DKK)	1,186.8	+4.5%	13.2	+1.8%	2.3	23.7%	464
Estonia (EUR)	21.8	+5.7%	3.7	+1.5%	2.8	23.0%	89
Finland (EUR)	95.9	+6.3%	8.4	+4.0%	1.5	15.5%	351
France (EUR)	1,447.4	+8.3%	213.0	+5.9%	3.2	34.8%	6,114
Germany (EUR)	1,024.0	+13.9%	118.6	+12.6%	1.4	19.7%	4,961
Greece (EUR)	61.0	+1.6%	9.6	+2.3%	0.9	5.3%	547
Hungary (HUF)	22,163.7	+1.0%	15.2	-1.9%	1.6	4.2%	368
Ireland (EUR)	117.5	+0.1%	15.1	-4.2%	3.3	1.0%	543
Israel (ILS)	552.3	+3.5%	17.3	+3.6%	1.9	7.9%	464
Italy (EUR)*	635.4	+14.4%	97.6	+13.6%	1.6	21.2%	3,880
Latvia (EUR)	15.0	+12.6%	2.7	+7.9%	1.4	20.2%	81

\*Italy: Cinetel data, representing 95% of the market.

e: estimates

Source: UNIC members

Complementary information from CZ (Unie Filmovych Distributoru), BG (Национален филмов център), DE (Filmförderungsanstalt), EE (Eesti Filmi Instituut & Baltic Films Co-operation Platform), FR (Centre National du Cinéma et de l'Image Animée), GR (Ελληνικό Κέντρο Κινηματογράφου), HR (Hrvatski Audiovizualni Centar), HU (Nemzeti Média- és Hírközlési Hatóság), IE (Wide Eye Media), LT (Lietuviu Filmu Centras & Baltic Films Co-operation Platform), LU (Centre National de l'Audiovisuel), LV (Nacionālais kino centrs & Baltic Films Co-operation Platform), ME (Filmski centra Crne Gore), PT (Instituto do Cinema e do Audiovisual), RU (Nevafilm Research), SK (Únia filmových distribútorov), UK (British Film Institute).



# Cinema-going















across UNIC territories  
in 2019

Country (Currency)	Box office in local currency		Admissions		Per capita	National films' share	Number of screens
	2019	Change	2019	Change			
Lithuania (EUR)	22.5	+0.2%	4.1	-2.9%	1.5	20.0%	65
Luxembourg (EUR)	10.3	+18,3%	1.1	+8.6%	1.8	2.7%	37
Montenegro (EUR)	1.2	+8.6%	0.3	+7.7%	0.5	0.4%	18
Netherlands (EUR)	347.6	+11.3%	38.0	+6.5%	2.2	10.9%	985
North Macedonia (MKD)	102.4	+16.5%	0.4	+12.8%	0.2	3.9%	14
Norway (NOK)	1,303.4	-5.3%	11.3	-6.8%	2.1	16.1%	483
Poland (PLN)	1,158.8	+3.1%	61.7	+3.3%	1.6	28.2%	1,454
Portugal (EUR)	83.1	+5.6%	15.5	+5.0%	1.5	4.2%	583
Romania (RON)	265.4	+0.9%	13.1	-1.6%	0.7	6.2%	432
Russia (RUB)	54,802.1	+8.9%	216.3	+7.8%	1.5	21.9%	5,575
Serbia (RSD)	1,814.2	+11.8%	4.5	+8.2%	0.7	17.5%	158
Slovakia (EUR)	37.3	+12.8%	6.5	+9.5%	1.2	13.0%	248
Slovenia (EUR)	12.6	-1.5%	2.3	-4.3%	1.2	5.0%	111
Spain (EUR)	624.1	+6.6%	105.5	+7.9%	2.3	15.0%	3,695
Sweden (SEK)	1,923.1	-0.9%	15.9	-2.9%	1.6	13.3%	920
Switzerland (CHF)	198.1	+7.9%	12.9	+6.4%	1.5	6.8%	609
Turkey (TRY)	975.0	+8.7%	59.3	-15.7%	0.7	54.0%	2,815
Ukraine (UAH)	2,600.0	+7.0%	28.9	+7.0%	0.8	6.8%	580
United Kingdom (GBP)	1,252.3	-1.9%	176.1	-0.5%	2.6	13.0%	4,564

Source: UNIC members

Complementary information from CZ (Unie Filmovych Distributoru), BG (Национален филмов център), DE (Filmförderungsanstalt), EE (Eesti Filmi Instituut & Baltic Films Co-operation Platform), FR (Centre National du Cinéma et de l'Image Animée), GR (Ελληνικό Κέντρο Κινηματογράφου), HR (Hrvatski Audiovizualni Centar), HU (Nemzeti Média- és Hírközlési Hatóság), IE (Wide Eye Media), LT (Lietuviu Filmu Centras & Baltic Films Co-operation Platform), LU (Centre National de l'Audiovisuel), LV (Nacionālais kino centrs & Baltic Films Co-operation Platform), ME (Filmski centra Crne Gore), PT (Instituto do Cinema e do Audiovisual), RU (Nevafilm Research), SK (Únia filmových distribútorov), UK (British Film Institute).

# Top 5 films across UNIC territories in terms of box office

	#1	#2	#3	#4	#5
<b>Albania</b>	<i>2 Gisht Mjaltë</i> 	<i>Falco</i> 	<i>Joker</i>	<i>Avengers: Endgame</i>	<i>The Lion King</i>
<b>Austria</b>	<i>The Lion King</i>	<i>Frozen 2</i>	<i>Avengers: Endgame</i>	<i>Joker</i>	<i>Das Perfekte Geheimnis (DE)</i> 
<b>Belgium</b>	<i>The Lion King</i>	<i>Avengers: Endgame</i>	<i>Joker</i>	<i>Frozen 2</i>	<i>Aladdin</i>
<b>Bosnia and Herzegovina</b>	<i>Joker</i>	<i>The Lion King</i>	<i>Avengers: Endgame</i>	<i>Frozen 2</i>	<i>Taksi Bluz (RS)</i> 
<b>Bulgaria</b>	<i>The Lion King</i>	<i>Avengers: Endgame</i>	<i>Frozen 2</i>	<i>Fast &amp; Furious: Hobbs &amp; Shaw</i>	<i>Star Wars: The Rise Of Skywalker</i>
<b>Croatia</b>	<i>Joker</i>	<i>Avengers: Endgame</i>	<i>The Lion King</i>	<i>Frozen 2</i>	<i>Once Upon A Time... In Hollywood</i>
<b>Cyprus</b>	<i>Vourate Geitonoï</i> 	<i>Joker</i>	<i>Avengers: Endgame</i>	<i>The Lion King</i>	<i>Frozen 2</i>
<b>Czech Republic</b>	<i>Ženy V Běhu</i> 	<i>Avengers: Endgame</i>	<i>Frozen 2</i>	<i>Bohemian Rhapsody</i>	<i>How To Train Your Dragon: The Hidden World</i>
<b>Denmark</b>	<i>Avengers: Endgame</i>	<i>Joker</i>	<i>The Lion King</i>	<i>Jagtsæson</i> 	<i>Ser Du Månen Daniel</i> 
<b>Estonia</b>	<i>Tõde Ja Õigus</i> 	<i>Klassikokkutulek 3: Ristiisad</i> 	<i>Joker</i>	<i>The Lion King</i>	<i>Avengers: Endgame</i>
<b>Finland</b>	<i>Joker</i>	<i>Avengers: Endgame</i>	<i>The Lion King</i>	<i>Star Wars: The Rise Of Skywalker</i>	<i>Risto Räppääjä Ja Pullistelija</i> 
<b>France*</b>	<i>The Lion King</i>	<i>Avengers: Endgame</i>	<i>Frozen 2</i>	<i>Qu'est-Ce Qu'on A Encore Fait Au Bon Dieu ?</i> 	<i>Joker</i>
<b>Germany</b>	<i>Frozen 2</i>	<i>The Lion King</i>	<i>Avengers: Endgame</i>	<i>Das Perfekte Geheimnis</i> 	<i>Joker</i>
<b>Greece</b>	<i>Joker</i>	<i>Avengers: Endgame</i>	<i>The Lion King</i>	<i>Frozen 2</i>	<i>Once Upon A Time... In Hollywood</i>
<b>Hungary</b>	<i>Avengers: Endgame</i>	<i>Star Wars: The Rise Of Skywalker</i>	<i>Frozen 2</i>	<i>Joker</i>	<i>The Secret Life Of Pets 2</i>
<b>Ireland</b>	<i>The Lion King</i>	<i>Avengers: Endgame</i>	<i>Joker</i>	<i>Toy Story 4</i>	<i>Frozen 2</i>
<b>Israel</b>	<i>The Lion King</i>	<i>Aladdin</i>	<i>Avengers: Endgame</i>	<i>Joker</i>	<i>Frozen 2</i>
<b>Italy</b>	<i>The Lion King</i>	<i>Avengers: Endgame</i>	<i>Joker</i>	<i>Frozen 2</i>	<i>Aladdin</i>
<b>Latvia</b>	<i>Dvēseļu Putenis</i> 	<i>The Lion King</i>	<i>Joker</i>	<i>How To Train Your Dragon: The Hidden World</i>	<i>Avengers: Endgame</i>















\* Based on admissions.

Source: UNIC members  
 Complementary information from CZ (Unie Filmových Distributoru), BG (Национален филмов център), DE (Filmförderungsanstalt), EE (Eesti Filmi Instituut & Baltic Films Co-operation Platform), FR (Centre National du Cinéma et de l'Image Animée), GR (Ελληνικό Κέντρο Κινηματογράφου), HR (Hrvatski Audiovizualni Centar), HU (Nemzeti Média- és Hírközlési Hatóság), IE (Wide Eye Media), LT (Lietuvių Filmu Centras & Baltic Films Co-operation Platform), LU (Centre National de l'Audiovisuel), LV (Nacionālais kino centrs & Baltic Films Co-operation Platform), ME (Filmski centra Crne Gore), PT (Instituto do Cinema e do Audiovisual), RU (Nevafilm Research), SK (Únia filmových distribútorov), UK (British Film Institute).

 National films

 Non-national EU films

# Top 5 films across UNIC territories in terms of box office

	#1	#2	#3	#4	#5
Lithuania	<i>Pats Sau Milijonierius</i> 	<i>Joker</i>	<i>The Lion King</i>	<i>Ir Visi Ju Vyr'ai</i> 	<i>How To Train Your Dragon: The Hidden World</i>
Luxembourg	<i>The Lion King</i>	<i>Avengers: Endgame</i>	<i>Joker</i>	<i>Frozen 2</i>	<i>Star Wars: The Rise Of Skywalker</i>
Montenegro	<i>Joker</i>	<i>The Lion King</i>	<i>Taksi bluz (RS)</i> 	<i>Balkanska međa (RS/RU)</i> 	<i>Avengers: Endgame</i>
Netherlands	<i>The Lion King</i>	<i>Avengers: Endgame</i>	<i>Joker</i>	<i>Aladdin</i>	<i>Frozen 2</i>
North Macedonia	<i>Joker</i>	<i>Avengers: Endgame</i>	<i>The Lion King</i>	<i>Frozen 2</i>	<i>Aladdin</i>
Norway	<i>The Lion King</i>	<i>Avengers: Endgame</i>	<i>Joker</i>	<i>Frozen 2</i>	<i>Star Wars: The Rise Of Skywalker</i>
Poland	<i>The Lion King</i>	<i>Miszmasz Czyli Kogel Mogel 3</i> 	<i>Frozen 2</i>	<i>Avengers: Endgame</i>	<i>Joker</i>
Portugal	<i>The Lion King</i>	<i>Joker</i>	<i>Avengers: Endgame</i>	<i>Frozen 2</i>	<i>Toy Story 4</i>
Romania	<i>Avengers: Endgame</i>	<i>Frozen 2</i>	<i>Joker</i>	<i>Fast &amp; Furious: Hobbs &amp; Shaw</i>	<i>The Lion King</i>
Russia	<i>The Lion King</i>	<i>Avengers: Endgame</i>	<i>T-34</i> 	<i>Maleficent: Mistress of Evil</i>	<i>Joker</i>
Serbia	<i>Joker</i>	<i>The Lion King</i>	<i>Taksi bluz</i> 	<i>Balkanska međa (RS/RU)</i> 	<i>Avengers: Endgame</i>
Slovakia	<i>Avengers: Endgame</i>	<i>Trhlina</i> 	<i>How to Train Your Dragon: The Hidden World</i>	<i>Frozen 2</i>	<i>Šťastný nový rok</i> 
Slovenia	<i>The Lion King</i>	<i>Joker</i>	<i>Frozen 2</i>	<i>Avengers: Endgame</i>	<i>How to Train Your Dragon: The Hidden World</i>
Spain	<i>The Lion King</i>	<i>Joker</i>	<i>Avengers: Endgame</i>	<i>Aladdin</i>	<i>Toy Story 4</i>
Sweden	<i>The Lion King</i>	<i>Avengers: Endgame</i>	<i>Joker</i>	<i>Star Wars: The Rise of Skywalker</i>	<i>Frozen 2</i>
Switzerland	<i>The Lion King</i>	<i>Avengers: Endgame</i>	<i>Joker</i>	<i>Frozen 2</i>	<i>Green Book</i>
Turkey	<i>Yedinci Kogustaki Mucize</i> 	<i>Recep Ivedik 6</i> 	<i>Organize Isler: Sazan Sarmali</i> 	<i>Avengers: Endgame</i>	<i>Kral Şakir: Korsanlar Diyarı</i> 
Ukraine	<i>Avengers: Endgame</i>	<i>The Lion King</i>	<i>Joker</i>	<i>Maleficent: Mistress of Evil</i>	<i>Frozen 2</i>
United Kingdom	<i>Avengers: Endgame</i>	<i>The Lion King</i>	<i>Toy Story 4</i>	<i>Joker</i>	<i>Star Wars: The Rise of Skywalker</i>

Source: UNIC members  
 Complementary information from CZ (Unie Filmových Distributoru), BG (Национален филмов център), DE (Filmförderungsanstalt), EE (Eesti Filmi Instituut & Baltic Films Co-operation Platform), FR (Centre National du Cinéma et de l'Image Animée), GR (Ελληνικό Κέντρο Κινηματογράφου), HR (Hrvatski Audiovizualni Centar), HU (Nemzeti Média- és Hírközlési Hatóság), IE (Wide Eye Media), LT (Lietuviu Filmu Centras & Baltic Films Co-operation Platform), LU (Centre National de l'Audiovisuel), LV (Nacionālais kino centrs & Baltic Films Co-operation Platform), ME (Filmski centra Crne Gore), PT (Instituto do Cinema e do Audiovisual), RU (Nevafilm Research), SK (Únia filmových distribútorov), UK (British Film Institute).

 National films

 Non-national EU films

# THE IMPACT OF COVID-19

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## ON EUROPEAN CINEMAS

**As illustrated by their superb performances in 2019 and growing admissions in Europe over the last decades, cinema operators continue to successfully adapt to the changing needs and preferences of their audiences. The 1.36 billion admissions and €8.8 billion at the European box office last year were built on the shoulders of a proven business model, which remains crucial for ensuring that audiences can enjoy the unparalleled cultural and social experience of watching films together on the Big Screen.**

**No one could have predicted the crisis brought by the COVID-19 pandemic in 2020 and the unprecedented scale of the social and economic challenges we are all facing. The European cinema industry was of course no different, with many cinemas forced to close for months. More than 6 months after these first closures and a gradual re-opening, cinema operators are now assessing how they can begin to restore their businesses and adapt to these unprecedented times.**

## **The impact of COVID-19 on European cinemas**

Following the entry into force of lockdown measures in early 2020, European cinemas were amongst the first impacted by bans on public gatherings. Almost all sites were closed by the week beginning 16 March, with many having already implemented strict social distancing and booking restriction measures in the weeks prior, with a significant impact on their revenues and operations.

At the worst of the crisis, only 4 per cent of the 200,000 cinema screens around the World remained open, with a few Swedish cinemas still operating in the EU. Everyone has had to make adjustments in their daily lives, including of course film fans.

Most cinemas had to wait 3 to 4 months before being allowed to re-open during Summer 2020. In most cases, cinemas effectively re-opened a few weeks after receiving the green light from their local authorities – for economic and logistical reasons and, crucially, because of the lack of new film releases.

In the weeks and months leading up to the restart, cinema operators and their trade associations worked hand in hand with national governments to ensure the safe return of audiences and the millions of people in our sector dedicated to making the cinema-going experience unique. Local health and safety guidelines, which differ widely from one country to another – and evolve as restrictions are eased or tightened – have been developed across Europe, serving as industry standards to be observed by all operators nationally, to ensure consistency throughout each territory.

The re-opening process has been gradual. According to data from Comscore, 65 per cent of the global cinema industry – in terms of box office market share – was effectively operating as of late August, as cinemas in the US and China re-opened at a later stage than those in Europe, where approximately 75 per cent of the sector was operating. As of the last week of September, 78 per cent of the global market was effectively operating, compared to just over 80 per cent in Europe.

These long weeks of closure, coupled with the necessary limitations brought by safety guidelines, have resulted in significant losses. As of late August, year-to-date box office results across European territories were down by 65–75 per cent. Estimates from the European Audiovisual Observatory (EAO) predict box office results for the EU to be down by at least 70 per cent for 2020, compared to 2019's results. These figures do not take into account other revenue streams for exhibitors, such as concessions sales, B2B sales or screen advertising. Nor do they account for the significant fixed costs that cinema operators had to cover during closure, including rent, energy bills and temporary leave compensation, amounting to hundreds of millions of euros per week.

# The social impact of the crisis on the industry is unfathomable.



Illustrations from the FNCF

## HEALTH AND SAFETY GUIDELINES

National authorities have published health and safety guidelines which differ from one country to another depending on local circumstances and evolve as restrictions are eased or tightened – as highlighted by the examples below.

### Occupancy limits

Several territories have introduced occupancy limits for cinemas. In the Netherlands, occupancy was limited to 30 people per screening room before being increased to 100 from July 2020, only to be decreased again to 30 from late September. In Belgium, the limit was set at 200, while Danish authorities opted for a limit of 500 visitors. These limits continue to evolve over time and may have changed since the publication of this report.

2m to 1m depending on the territory. In England, it was reduced from 2m to “1m plus” in early July, meaning a minimum of 1m with additional mitigations.

### Mask-wearing

Initially only mandatory in a handful of regions and territories, it was introduced more broadly in July and August. In some countries, such as Italy, cinema-goers are allowed to remove their masks once seated in the auditorium.

A wide range of additional rules were introduced across Europe, such as mandatory data collection for cinema-goers, daily temperature checks for staff members, online-only ticketing, etc.

### Safety distance

While some countries preferred a policy of one empty seat between audience groups, others opted for a safety distance between customers. This distance varies from



**-70%**

**estimated box office losses for EU cinemas in 2020 compared to 2019 according to the European Audiovisual Observatory**

The social impact of the crisis on the industry is unfathomable. The majority of the staff working in cinemas had their hours reduced, were furloughed or were put on unpaid leave by their employers as very few had the means to continue paying salaries without state support. As time progressed, national authorities announced measures to support jobs and livelihoods in the months following the start of the crisis. A range of support and compensation mechanisms have been introduced and continue to be extended or updated.

Such support measures were introduced across Europe, with varying levels of detail and effective actions from authorities. However, schemes specific to the film, or even cultural, sector have been relatively limited. And while crisis management or so-called emergency funds were introduced swiftly almost everywhere in Europe, few Governments announced long-term recovery schemes. Throughout the crisis, UNIC has been collecting a range of national, European and sector initiatives that have been introduced across the region. In addition to measures that specifically target the cultural or cinema sector, we have seen the introduction of broader support mechanisms such as special loans, grants, employment support schemes, measures related to rent payments and taxation measures.

Strong and sustainable support strategies in the medium to long term will be key in addressing the impact of COVID-19 on the audiovisual sector and ensure the recovery of its entire ecosystem – from content production to cinema exhibition –, a key driver of Europe's creative economy.

## **The cinema industry has proved its resilience over the years.**

This also leads on to the impact the closure of cinemas is having on other businesses, from cinema equipment manufacturers to retail and other services located next to or inside cinema complexes themselves. Estimating the exact impact of the pandemic on the European and global cinema industry will never quite be possible. While the full economic and social impact is still hard to assess, it is clear that there are still challenging times ahead.

More than six months after the first cinemas in Europe closed, there is still huge uncertainty as to how quickly they will be able to operate at a normal level. This will be an arduous process, as the lack of liquidity could lead some cinema companies, large and small, to experience significant financial difficulties in the mid to long-term.

Though this will of course vary territory by territory, social distancing measures are expected to last and have an impact on the number of cinema-goers each cinema will be allowed to welcome for the foreseeable future, whether due to occupancy limits, distancing rules or staggered showtimes.

All that said, the cinema industry has proved its resilience over the years.

Cinemas have been busy preparing to re-open from day one, engaging with their local authorities and partners to encourage them to support the sector and bring about the best conditions to welcome audiences back.

As part of this, operators have adopted creative audience engagement strategies throughout the lockdown period. Social media engagement, competitions and a broad range of communications efforts have meant that the audience's love for the Big Screen is as strong as it has ever been.

And, upon re-opening, large scale national "back to the cinema" campaigns and operators' own individual initiatives have both celebrated cinema-going and reassured the public of the steps taken to ensure safe, enjoyable and unforgettable cinema experiences in sites of all sizes and locations.

We remain confident that cinemas will continue to play the role they always have as the most popular and affordable form of entertainment available outside the home.

Above all, the focus of the entire industry must be on ensuring that recovery can happen and that audiences return to enjoy the unique experience of watching films on the Big Screen.

This will depend hugely on the availability of new film content and, in particular, on having a slate strong and diverse enough to entice audiences out of their homes and into cinemas.

We are all in this together. Everyone that depends on the success of the film industry should commit to ensuring the future health of the whole sector. By doing so, this will ensure that the wider film industry and European cinemas – from one-screen independents to art-houses to multiplexes – will recover and return from this crisis stronger and more resilient than ever.

**UNIC has published several statements to highlight the need for new content, support for cinemas & the relevance of the theatrical window during the crisis.**

**▶ Please visit [www.unic-cinemas.org](http://www.unic-cinemas.org) for more information.**





# NATIONAL CAMPAIGNS

National back-to-the-cinema campaigns are already underway and individual operators have also launched their own. UNIC has been collecting information on a large number of audience engagement initiatives from European cinema operators and their national associations with the aim of sharing best practice and placing the spotlight on the industry's efforts.

- ▶ **With the closure of cinemas in March 2020, UNIC gathered and shared – on a weekly basis – initiatives launched by cinema operators to engage with their public during the lockdown.** Fundraising schemes, outdoor screenings, special online watch parties, social media contests and film quizzes are just some of the activities that illustrated our sector's creativity during the crisis.
- ▶ **Together with their partners, national associations across Europe launched national campaigns in their territories to celebrate the Big Screen experience and encourage cinema-goers to return to the cinema.** UNIC has put together a regularly updated list to potentially serve as an inspiration for other territories.
- ▶ **As cinemas re-opened across Europe, UNIC collected audience engagement initiatives specifically related to the re-opening process.** Through videos showcasing safety measures, movie contests, discounts, audience surveys and special screenings, to name but just a few, exhibitors were focused on rebuilding their audience's confidence in safe cinema-going and promoting the magic of the Big Screen experience.

[All three reports are available on the UNIC website.](#)

## #ONIRATOUSAUCINÉMA

#oniratousaucinéma (“we will all go to the cinema”) is a communications campaign launched by the FNCF during the lockdown, looking at the re-opening of cinemas in the country. The FNCF encouraged cinema operators and other industry stakeholders to use the hashtag on social media to engage with their cinema-goers. As part of the campaign, short videos have been produced featuring French directors and actors talking about their passion for cinema-going. The follow up campaign, “Tous au Cinéma” (everyone to the cinema), was launched on 22 June, the day cinemas were allowed to re-open in France.

## #KINOKOMMTWIEDER

The German cinema association, HDF Kino, launched a campaign collecting messages of support for cinemas from celebrities and cinema-goers alike, using the hashtags #KINOKOMMTWIEDER (“cinema is coming back”) and #DURCHHALTEN (“holding on”). A nationwide industry campaign, “Das Kino. Läuft bei uns” (“The cinema runs with us”), was also launched to support cinemas to in their communications efforts with cinema-goers.

## #LOVECINEMA

#LoveCinema, the nationwide campaign launched by Cinema First in the UK, is designed to capture the attention of audiences across the country and remind them of the unique experience that only the Big Screen can offer. The campaign celebrates the nation’s love of cinema and also provides guidance on the measures put in place to help ensure cinema-goers’ safety. More info on [www.lovecinema.com](http://www.lovecinema.com).



National campaigns from Spain, France, Slovakia, Denmark, the Netherlands, Germany, Poland and the UK.



# THE VALUE OF CINEMA

In light of the COVID-19 crisis and its impact on cinemas across Europe and beyond, here is a reminder of what makes the cinema sector so special, unique and essential for European citizens.

► **Cinema is culture**

European cinemas boost cultural dialogue in one of the most diverse regions in the world. They provide an opportunity for people to understand and express their sense of local, national and European identity, reaching out to young and old and those from different backgrounds. In the coming weeks and months, celebrating European diversity will be more important than ever.

► **Cinema is community**

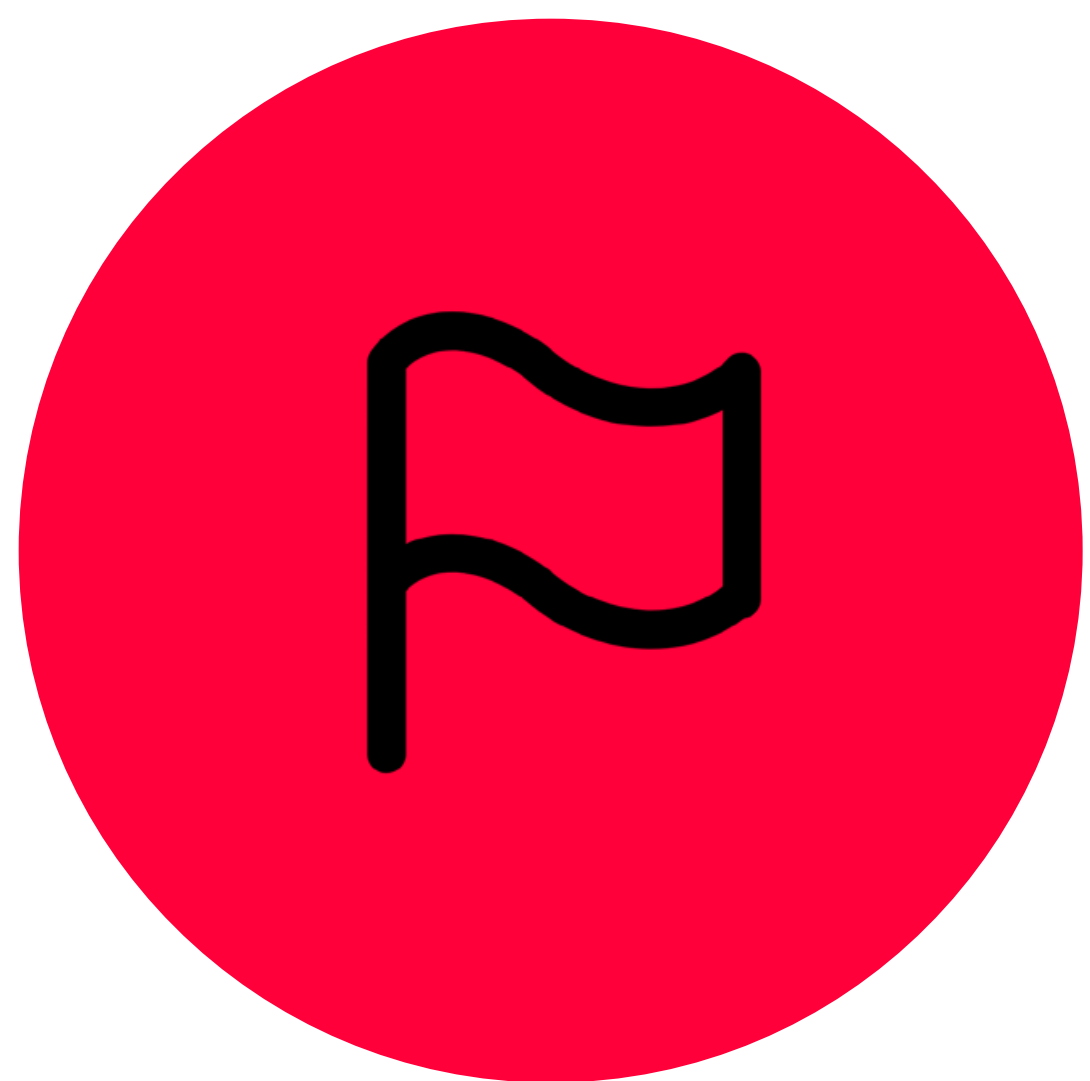
Whether located in large cities, smaller towns or rural areas, cinemas are modern meeting places that help stimulate dialogue on a range of important issues, combat social exclusion, revitalise interest in culture and foster innovation and creativity. Cinemas will play a vital role in bringing people together once the crisis is behind us.

► **The economic role of cinema**

Cinemas contribute significantly to GDP, create local jobs and are essential to the development of the creative industries, a cornerstone of modern knowledge-based economies. The cinema sector also forms an integral component of Europe's broader cultural and creative fabric, creating value for the entire European film industry, and will form a crucial part of its recovery.

► **Cinema is innovation**

European cinema operators are global leaders in terms of cutting-edge technology, the result of substantial investment and continued innovation. Innovative and creative solutions both inside and outside of the screening room provide audiences across Europe with the most engaging, diverse and immersive experience possible.



# IMPACT OF NEW RELEASES

One thing that has become even clearer is that the importance of new, exciting and exclusive content simply cannot be overstated. Audiences' appetite for fresh releases has never been stronger and these will be central in the re-opening and recovery process.

National films have their part to play, such as *Tout simple-ment noir* in France, *De Piraten van Hiernaast* in the Netherlands or *Knerten og sjøormen* in Norway – three Summer releases that recorded fantastic performances considering the local distancing measures in place. In Spain, *Padre no hay mas que uno 2* was released in early August and became the second-highest grossing film of 2020 in the country, even beating the results of its prequel – which was amongst the most successful European films of 2019.

Non-national films have also thrived, such as the British film *Four Kids and It* in Poland, the German production *Das perfekte Geheimnis* in Slovakia or the French comedy *Rendez-vous chez les Malawas* in Portugal.

US releases have a crucial role to play as well. Following its release in Denmark in early June, *Little Women* attracted similar audience numbers to what would have been expected pre-closure, based on figures from neighbouring territories. *Scoob!* and *Trolls World Tour*, which were released straight to VOD in the US and across several other territories, have lead at the box office in a number of markets on the back of an exclusive theatrical release.

*Tenet*, the first major global release to hit theatres in late August 2020, was arguably the best proof of that audiences are ready to enjoy films at the cinema. The film had an incredible effect on local box office results, increasing week-on-week returns by 149 per cent in Germany and 111 per cent in Spain. It achieved the most successful opening results for a Christopher Nolan title in the Netherlands, where weekend box office results were 2 per cent higher than those of the same weekend last year despite distancing measures resulting in 30 per cent maximum occupancy.

# Das perfekte Geheimnis

Germany (2019)



Photos courtesy of Constantin Film and El Deseo

# Dolor y Gloria

Spain (2019)



# INDUSTRY COLLABORATION

Cinemas offer their audiences unique cultural and social experiences, at the same time allowing films to truly do justice to their director's vision and, through their exclusive nature, creating unparalleled excitement around their release.

The sector faces challenging times and, more than ever, decisions across the industry need to be made with long-term perspective. All who depend on the success of the film industry should commit to ensuring the future health of the whole sector. By doing so, they will ensure that the wider film industry and European cinemas, from one-screen independents to art-houses to multiplexes – will recover and return from this crisis stronger and more resilient than ever. UNIC has stayed in constant touch with studios to highlight the challenges faced by cinemas during the lockdown period, as well as the need for cooperation and content when cinemas re-opened.

The cinema exhibition sector firmly believes that the interests of both the audience and the wider film industry

itself are best served by the continued existence of a clear and sustainable “window” between the release of films in cinema theatres and on other platforms. This system is a reflection of, and an engine for, Europe's rich cultural diversity and allows the industry to tailor content to diverse local audiences, with inherently unique tastes and preferences.

Ultimately, meaningful theatrical exclusivity creates value and helps maximise its social reach and financial returns to the benefit of the industry and cinema-lovers alike. Shorter releases – or no windows at all, sequential or otherwise – will ultimately lead to less diversity across all platforms.

As proven time and time again, cinema remains the prime space to showcase quality films – programmed by true film-lovers, cinema operators themselves – and create memories that last long after the credits roll.

“**The antidote  
to all this is  
the cinema.**”

Pedro Almodovar, speaking at the  
Venice Film Festival on 3 September 2020

”

# GLOBAL IMPACT

Reflecting the wider audio-visual sector itself, cinema has evolved into an increasingly global business. While Europe remains a key building block of the global film industry, accounting for a quarter of total box office revenues in 2019, growing admissions around the world have redefined our historic conception of the film business.

Every country is emerging from this crisis in different ways and at a different pace, and as noted above, the continued difficulties in the US are having a “ripple” effect on the wider industry. As a result, cinemas across most European territories have re-opened but have depended on a very limited flow of new releases, as well as film library content throughout Summer.

As was the case before the crisis, new releases mean bigger audiences. There is clear and compelling evidence that new content makes a real difference, as illustrated by the several local and European titles that lead at the national box office across the region since June.

For many if not all exhibitors, new releases will provide the route to survival through to 2021. If not, temporary closure may result in their closing their doors for good.

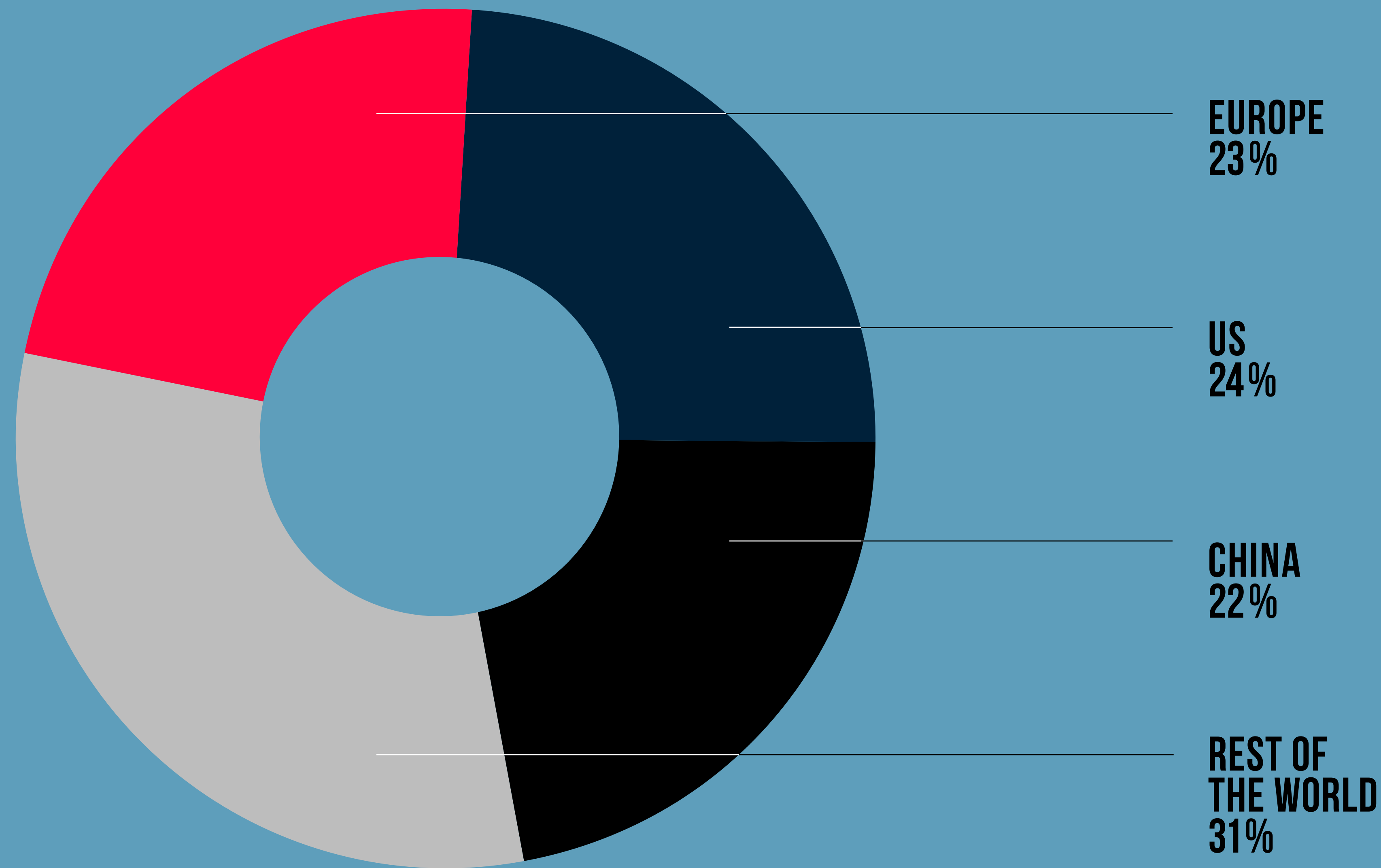
## GLOBAL CINEMA FEDERATION



In June 2017, the World’s leading cinema operators announced the establishment of the Global Cinema Federation, a worldwide grouping intended to represent cinema exhibition’s global interests. Operators involved recognise the extent to which the business opportunities and policy challenges they face are shared by counterparts across territories. To address these and raise the profile of cinema with global regulatory bodies and industry partners, eleven leading cinema operators and the two most internationally-active trade bodies have come together to found the Global Cinema Federation, a federation of interests intended to inform, educate and advocate on behalf of the sector worldwide. In the past few months, the GCF has exchanged information about the impact of COVID-19 on cinemas and support measures, while also issuing common letters to the studios to call for new content to be released.

[www.globalcinemafederation.org](http://www.globalcinemafederation.org)

# European box office vs. B.O. in the US, China and the Rest of the World in 2019



Source: UNIC members and MPA Theme Report 2019.

# Global box office in 2019

# \$42.2B



## Digital cinema screens globally in 2019

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# 195,282

Source: MPA Theme Report 2019 and Omdia: Informa Tech

# INNOVATION AND DIVERSITY

To respond to this international and inter-connected landscape, European cinema operators have pro-actively experimented and innovated, adapting their offer to the changing needs and preferences of their audiences.

With the help of digital technology, cinema operators have programmed an unparalleled offer of international, European and local films – not to mention other types of content, such as screenings of live events and video game competitions.

The role of cinemas in increasing awareness of, and providing access to, a curated selection of these titles is essential in order to maintain diverse offers and investment in local production.

Through employing innovative marketing tools and in partnership with some of the leading companies in the digital world, exhibitors have been able to engage with their customers long before – and after – their visit to the cinema. And it is thanks to this expertise that they were able to keep this unique relationship alive during closure, encouraging their community to engage and share their love for the Big Screen. Those digital tools have also allowed the sector to elaborate new ways to improve the customer experience and ensure safe re-opening through a focus on online bookings, reserved seating or videos to explain new health and safety measures.

Cinemas continue to reinvent themselves and deliver state-of-the-art experiences. Their massive investments in innovation – both inside and outside of the screening room – to offer the very best “Big Screen” experience and customer journey to cinema-goers in theatres large and small have contributed to growing box office results in recent decades. Furthermore, the sector continues to improve access to cinema for all, as digitisation has facilitated the greater use of subtitling and audio-description technologies for deaf and visually-impaired customers inside the screening room.

Cinema technology was of course also impacted by the COVID-19 crisis, from maintenance necessities during closure to investment challenges in the immediate to long-term. Manufacturers have had to adapt to global travel restrictions and some exhibitors will have to significantly reduce their investment in new technology for the foreseeable future. During closure, operators had to maintain their digital equipment in order to have it ready for re-opening – an effort to which the UNIC Technology Group actively contributed.

If anything, the crisis has highlighted how dynamic and flexible the cinema sector is today, catering to changing and increasingly fragmented preferences. The future recovery of the industry depends on its ability to deliver diverse, high-quality content to the Big Screen.

## CINEMA DAYS

Each year in Brussels, the UNIC Cinema Days welcome an exclusive group of senior executives and key figures from across the European and international cinema landscape for an exciting two days of debates, workshops and social activities. The UNIC Cinema Days 2020 took place online on 12 and 13 October, with the aim of providing an opportunity for our members and partners to discuss the latest trends in the ever-changing cinema business and explore the “new normal” for our sector.



Each year, CineEurope, UNIC’s official convention and the biggest get-together of cinema operators in Europe, the Middle East and Africa, provides a unique opportunity for industry professionals to gather in Barcelona to network, reflect on and debate current issues, discover the latest innovative solutions for the cinema-going experience and celebrate the Big Screen together with US and European studio partners.

The 2020 edition, which took place online on 17 and 18 June, highlighted the strength of our sector and its power to bring everyone together and explored ways to emerge from the crisis stronger.

CineEurope 2021 will take place from 21–24 June at the CCIB in Barcelona. Save the date!

# *Risto Rappääjä ja pullisteliija*

Finland (2019)



Photo courtesy of Solar Film

## UNIC TECHNOLOGY GROUP

The UNIC Technology Group is composed of senior cinema technology executives from across Europe. As continuous innovation and change are today central elements of the cinema business, the Group's main objective is to monitor and evaluate technology trends while at the same time ensure interoperability and access to films for all types of cinemas.



### “How to design a cinema auditorium”

First published in October 2019, before the release of an updated edition in September 2020, this book written by UNIC Technology Group member and industry veteran Rolv Gjestland explores the essential components of what makes a cinema auditorium.

This book is meant not only for industry experts or those looking for a reference in the professional process of designing cinema auditoriums. It can be read by anyone who cares about the Big Screen and has always wondered about the intricacies of creating the best cinema-going experience possible, from scratch. To quote the author, “not all seats can be perfect”, and this handbook helps convey the countless – and necessary – compromises that are part of this complex process.

Rolv Gjestland's handbook can be downloaded for free on the UNIC website.

# UNIC EXPERT GROUPS

## UNIC MARKETING GROUP

The UNIC Marketing Group gathers marketing executives from major European cinema operators. It enables its members to share key audience trends and analyse the latest engagement opportunities in cinema and its related industries.

## UNIC RETAIL GROUP

The UNIC Retail Group is formed of retail and concession managers from leading European cinema operators. The group aims to help exhibitors of all sizes and locations to optimise their retail business by conducting research and sharing best practice.

## UNIC Circular Economy Retail Group

The UNIC Circular Economy Retail Group, created in November 2019, brings together a large number of European cinema operators, representing companies of various sizes and locations, to workshop on the topic of sustainability – from both a legal and best practice standpoint – and develop strategies to reduce the impact of our industry on the environment. As part of this initiative, in February 2020 UNIC, The Coca-Cola Company and The Blue Stocking Partnership launched the *Brief Cases* project. In collaboration with the University of the Arts London and Norwich University of the Arts, the project tasked design students from various courses with designing innovative disposable packaging and visual communications messaging with the aim of increasing the amount of disposable packaging being recycled by making it easier for guests and cinemas.

The winners presented their solutions at the UNIC Virtual Cinema Days in October 2020. More information about the project can be found on the UNIC website.

# DIVERSITY AND INCLUSION

Although limited data is available, estimates suggest that women remain under-represented in almost all leadership position levels in the European cinema industry.

The need to promote more women into management positions in cinema is as strongly-rooted in business rationale as it is in equality. Numerous studies have demonstrated that companies that strive for gender-balanced leadership outperform others in terms of profitability, turnover and shareholder value.

This is precisely why UNIC launched the Women's Cinema Leadership Programme in 2017. It has since rolled out four editions to provide "up and coming" female cinema professionals with the a unique opportunity to receive one-to-one career advice and guidance from a female senior industry executive recognised for her leadership and business success across the wider cinema landscape.

Alongside this, UNIC continues to work on all aspects of diversity within the cinema exhibition sector, including equal representation and accessibility, in the aim of recognising best practice, reflecting on what the industry can do better and encouraging more inclusive practices across the board.

UNIC  
WOMEN'S  
CINEMA LEADERSHIP PROGRAMME

Celluloid Junkie

In June 2017, we launched the Women's Cinema Leadership Programme – UNIC's flagship initiative to broaden and deepen the talent pool for leadership in our sector and to empower female professionals in order for the industry to realise its full potential. Each year, the Programme provides rising female leaders with an exclusive opportunity to receive one-to-one mentoring and networking opportunities, and to learn from an outstanding group of women executives from across the cinema landscape. Following the success of the first three editions, in 2020 UNIC launched the fourth edition of the Programme welcoming a new group of mentors and mentees representing 18 companies across 14 territories.

In September 2020, UNIC launched a newsletter for the Programme, with the aim of providing its community of mentors and mentees with a platform to engage with each other and share experiences and learnings. The monthly newsletters feature interviews with current and past participants, Programme updates and relevant information for the group.

UNIC has also been cooperating with the online publication *Celluloid Junkie*, who published a series of articles and interviews about the scheme. In addition, four years ago *Celluloid Junkie* launched an annual list of the "Top 50 women in cinema" to acknowledge the success and achievements of women in exhibition.

Photo courtesy of O3 Turkey Medya (Yedinci Kogustaki Mucize, Turkey, 2019)

# POLICY UPDATE

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# Working out of its Brussels office, UNIC's principal objective is to act as the voice of European cinema operators and their national associations on the European stage.

In doing so, the association engages both with the European institutions and the industry to provide a strong, unified voice for cinema exhibition. Be it through regular meetings with high-level policy-makers, organising events, participating in seminars, panels and conferences (both policy and industry-led) or producing publications outlining the industry's perspective on key policy issues, UNIC endeavours to ensure that the social, economic and cultural relevance of cinema-going remains front-and-centre in relevant regulatory discussions at the EU level.

This also involves fostering relations with policy-makers and industry representatives in all EU Member States – including colleagues from the wider film and audio-visual value-chain – bearing in mind the need for wholesome representation and influence. As and when necessary, the association also engages with national governments and regulators to ensure that cinemas remain central to both national and European growth strategies for film and that the right approach to culture and cinema is communicated as effectively as possible.

In more recent times, UNIC has shifted much of its focus towards policy developments related to the COVID-19 pandemic and its impact, with cinemas being one of the hardest-hit sectors and in need of urgent support measures at national and European level.

Last year's European elections and a new European Commission coming into office in December 2019 brought with them a number of changes at institutional level, including new priorities for the mandate ahead.

The new European Parliament – the majority of which is comprised by new Members – came into office on 1 July 2019. Despite suffering decreases, the European People's Party (EPP Group) and the Socialists & Democrats (S&D Group) retained the largest number of seats while Renew Europe, the Greens/European Free Alliance and the far-right Identity & Democracy Group gained in representation.

In the meantime, the Parliament also formed its Committees for the mandate ahead. While it was certainly encouraging to see some familiar faces, UNIC redoubled its efforts to spread the word about the value of cinemas across Europe through meetings, publications and other awareness-raising events, particularly given that many MEPs were joining us in Brussels for the very first time.

# WE LOVE THE BIG SCREEN CONFERENCE THE EUROPEAN PARLIAMENT

On 18 February, UNIC organised its fourth conference at the European Parliament in Brussels – the first of the new mandate following May’s European elections.

The annual event, co-sponsored by MEPs Tomasz Frankowski (PL, EPP Group), Ibán García del Blanco (ES, S&D Group) and Laurence Farreng (FR, Renew Europe Group) welcomed over 80 attendees from across the European institutions and the wider cultural and creative sectors to discuss the current trajectory of European cinema-going, audience trends and the latest in policy developments that impact the sector.



Photo courtesy of United Nations Photo / Flickr

As such, much of our work in the months that followed the elections was focused on outreach and showcasing the value, contributions and success of cinemas across the region, along with the numerous policy files of relevance to cinemas last mandate or newly introduced.

On top of these more “traditional” regulatory areas of focus, the European Union has in recent months been focused on mitigating the grave impacts of the COVID-19 outbreak and its far-reaching consequences for lives and livelihoods across the EU and beyond.

While public health remained the priority following the outbreak, as the crisis progressed more and more our focus turned to the economic outlook; lockdown measures, although absolutely necessary, forced countless sectors to close their doors practically overnight, including cinemas.

In response, European institutions came forward with proposals for an EU recovery package (Next Generation EU) and accompanying Multiannual Financial Framework (MFF) budget for 2021-27, alongside a host of other initiatives at EU level including support for temporary work schemes (SURE) and the Coronavirus Response Investment Initiative (CRII).

**The Council’s proposal, adopted in July, represented a historic agreement among Member States.**

## ► OUTREACH DAYS

**Members of the European Parliament (MEPs) and European Commission officials value insights from and exchanges with senior executives from the European cinema industry to develop solid policies for the wider film sector.**

**As part of its role as interlocutor between the industry and policymakers, UNIC therefore organises EU outreach days in Brussels. This enables both UNIC member associations and CEOs of key European cinema chains – the true experts in the realities of European cinema-going – to carry the industry’s key messages here in the heart of the EU.**

**In January 2020, UNIC was joined in Brussels by colleagues from the Fédération Nationale des Cinémas Français (FNCF) and UGC Cinemas for a full day of meetings with key MEPs, Commission representatives and the Permanent Representation of France to the European Union.**

## ► UNIC FILM PREMIERES

**UNIC organises a programme of exclusive film premières dedicated to EU policy-makers and cinema lovers, in partnership with colleagues from the AV sector.**

**We firmly believe that there is no better place to celebrate our passion for cinema-going than in the auditorium itself. These occasions give us a prime opportunity to do so, while also celebrating Europe’s rich cultural diversity through a selection of powerful and memorable films.**

**On 2 March, a wide range of policymakers and stakeholders from the European film value-chain joined us for a première screening of the German film *System Crasher* in Brussels.**

## ▶ AV DATA 4 EUROPE

In late 2019, the International Federation of Film Producers' Associations (FIAPF), the International Video Federation (IVF) and the Motion Picture Association (MPA) commissioned EY to take a closer look at the film and audio-visual sector today and explore the industry's key contributions in terms of innovation, digitisation, cultural diversity, entrepreneurship and geopolitics.

The study highlights that Europe is the third largest film and audio-visual market worldwide. More than 1 million people contribute directly to the development, production and distribution of film and audio-visual content across Europe. For every one of these directly employed people, an additional job is created or maintained in the sector, representing another 1 million indirect jobs in the value-chain.

Visit [www.avdata4europe.eu](http://www.avdata4europe.eu) for more facts and figures from the project.

The Council's proposal, adopted in July, represented a historic agreement among Member States, who agreed on a package enabling the EU to borrow money to finance its recovery alongside its MFF budget. However, a number of points remain to be agreed upon, with the European Parliament – at time of writing – pushing for involvement and clarification on a number of issues. Negotiations have continued into the final quarter of 2020, in the hope of reaching a final agreement by the end of the year.

To provide some context, following four days of negotiations, Member States eventually agreed on a total package of €1.82 trillion, combining the MFF budget (€1.074 trillion) and the Next Generation EU (NGEU) instrument (€750 billion). Running over seven years (2021–27), the new MFF budget will – alongside Next Generation EU – “be the main instrument for implementing the recovery package to tackle the socio-economic consequences of the COVID-19 pandemic”.

More specifically with regard to the creative and cultural industries, the Council's agreement outlines a financial envelope of €1.642 billion for the Creative Europe Pro-

gramme, a small increase on the Commission's proposal from May 2020 (which proposed €1.52 billion).

Above all, it remains unclear as to how precisely the creative and cultural sector – including cinemas – will be able to benefit from the various sources of financing, as decisions on how to allocate funds between different areas remain in the hands of the Member States themselves.

As such, discussions surrounding the Creative Europe Programme are at present innately linked with the abovementioned budgetary negotiations, as the future of the Creative Europe Programme – including its MEDIA sub-strand with a focus on the audio-visual sector – will largely depend on the final envelope it is given as part of the MFF for the upcoming period (2021–27). This also remains the case for the EU's research and innovation programme, Horizon Europe, which was also subject to cuts in the Council's proposal. Depending on its financial envelope, it remains to be seen how much money will be given to its new strand for the creative and cultural industries and, eventually, cinemas.

# POLICY PARTNERS

UNIC manages the exhibition sector's relations with the European Commission, the European Parliament and the Council of the European Union. It also represents cinemas' interests when dealing with other international bodies. We are a member of several coalitions and organisations and work closely with industry partners, some of which are featured below

## Creativity Works!

Creativity Works! is a leading coalition established by UNIC and its partners, representing Europe's cultural and creative sectors.

## AV Coalition

UNIC is a member of the informal AV Coalition, which brings together organisations working across the audiovisual sector in Europe.

## MEDIA Coalition

UNIC is a member of the informal MEDIA Coalition, a group of organisations concentrating its efforts on the future of the Creative Europe MEDIA programme.

## CICI

UNIC is member of CICI, a group of major companies and trade bodies from across the creative industries.

## Netopia – Forum for the Digital Society

UNIC is a member of Netopia, a web publication and idea forum based in Brussels to stimulate discussion on the future of the internet.

## Europa Cinemas

Europa Cinemas is the network of cinemas focusing on European non-national films, uniting more than 2,700 screens across 34 MEDIA countries. Each year they recognise stand-out innovative projects and approaches from their members with the Innovation Prize, with support from Creative Europe MEDIA.

## CICAE

The Confédération Internationale des Cinémas d'Art et d'Essai (CICAE) is a non-profit association aiming at promoting cultural diversity in cinemas and festivals.

## EAO

UNIC is a member of the European Audiovisual Observatory's Advisory Committee, a body of the Council of Europe.

## EUIPO

UNIC is a private-sector representative of the European Union Observatory on Infringements of Intellectual Property Rights (EUIPO).

## WIPO

UNIC serves as an observer at the World Intellectual Property Organization (WIPO), the global forum for intellectual property services, policy, information and cooperation.

Before both the COVID-19 crisis and last year's European elections, however, two key pieces of legislation for the audio-visual sector were agreed upon – the Audiovisual Media Services Directive (AVMSD) and the Directive for Copyright in the Digital Single Market.

Both Directives are currently being implemented at national level, to differing extents across the EU. UNIC has been following developments related to the transposition of both of these key texts very closely, with a particular focus on Article 13.2 of the AVMS Directive related to the contributions of online streamers to film funds and the potential impact of Article 17 of the Copyright Directive on improving the fight against piracy throughout the Union.

More recently, the European Commission has worked on its evaluation and possible extension of the scope of the EU Geo-blocking Regulation to (potentially) cover audio-visual services, fuelled by ongoing discussions on the subject since the Regulation came into force in 2018. The Commission intends to launch a dialogue with the audiovisual industry on the topic.

UNIC and its colleagues in Brussels will continue to emphasise why AV services should be excluded, including contributing to an Oxera study on “The impact of including AV in the EU Geoblocking Regulation: evidence from industry” in February 2020.

Alongside this, and representing a new addition to the current mandate, UNIC will continue its work on the Commission's proposed Digital Services Act (DSA) package, that will look to establish clear rules for all businesses to access the Single Market, strengthen the responsibility of online platforms and protect fundamental rights – updating the e-Commerce Directive. The package is currently in the consultation stage and a concrete proposal is expected for 2 December.



Head over to the UNIC website for more on the cultural, social and economic role of cinema theatres, along with their appetite for innovation and the requisite support they need at national, EU and industry level.



ABOUT  
POLICY  
INDUSTRY  
EVENTS  
RESOURCES  
NEWS

**In March 2020, the overwhelming majority of cinemas in Europe closed in response to measures to limit the spread of the Coronavirus outbreak.**

**They have since started to gradually re-open but recovery will take time.**

**Without swift, effective and lasting support for the cinema industry, the outlook for everyone from big chains to smaller exhibitors would be extremely bleak.**

**Strong, accessible and sustainable support measures will be key in ensuring that audiences can enjoy the unparalleled social and cultural experience of watching films on the Big Screen for many years to come.**

## SUCH SUPPORT COULD INCLUDE...

### AT NATIONAL LEVEL

- Creating national crisis management funds;
- Supporting worst hit businesses;
- Dedicated support strategies for the film and cinema sector;
- Safeguarding livelihoods and jobs;
- Suspending or delaying loan repayments;
- Introducing guarantees with low/nointerest;
- Suspending or delaying tax payments;
- Supporting rent payments and other fixed costs;
- Supporting cinemas in the implementation of health and safety measures;
- Ensuring that cultural and creative sectors are included as priority sectors;
- Including sectors in national recovery plans;
- Supporting the sector in its recovery process.

### AT EU LEVEL

- Implementing EU crisis measures for the cultural and audio-visual sector;
- Approving national level compensation schemes;
- Accelerating payments for Creative Europe MEDIA beneficiaries;
- Adopting an ambitious budget for the future Creative Europe Programme 2021–27 and Horizon Europe;
- Encouraging Member States to include cultural and creative sectors as key beneficiaries in their national recovery plan;
- Getting a better understanding on how the CCIIs could benefit from additional EU funding;
- Ensuring that EU funds, from the Multi-annual Financial Framework (MFF) budget and Next Generation EU reach the cultural and creative sectors swiftly and effectively.

### FROM THE SECTOR ITSELF

- Industry collaboration to support the sector;
- Fast-tracking support funds payments;
- Creating industry-specific FAQs on support mechanisms;
- Suspending/delaying film fund payments – when applicable;
- Deferring payments to collecting rights societies during closure;
- Industry collaboration on audience engagement and local support initiatives;
- Industry collaboration on re-opening campaigns.

# Ženy v behu

Czech Republic (2019)



Photo courtesy of Infinity Prague



**Above all, and although to differing extents, it has been encouraging to see that culture remains a priority for certain figures within the European institutions.**

UNIC continues to work closely on the abovementioned files and broader developments in its 4 key parliamentary Committees: Culture & Education (CULT), Legal Affairs (JURI), the Internal Market and Consumer Protection (IMCO) and Industry, Research and Energy (ITRE). On the Commission's side, this involves liaising with and following the work of the Commissioners responsible for key portfolios for cinemas, namely Thierry Breton (Internal Market), Mariya Gabriel (Innovation, Research, Culture, Education and Youth) and Executive Vice-President Margrethe Vestager (Europe Fit for the Digital Age).

Above all, and although to differing extents, it has been encouraging to see that culture remains a priority for certain figures within the European institutions.

As we head into the final few months of 2020, UNIC will redouble its efforts to ensure that cinemas remain at the heart of policymakers' decision-making when it comes to support, rules and guidance for the entire film value-chain, both in light of COVID-19 and more generally.

Doing so includes recognition of the key principles on which cinemas rely – territoriality, theatrical exclusivity and contractual freedom. It is only by bearing these in mind and refraining from pursuing short-term gains over long-term prosperity that the sector – along with the wider film value-chain it greatly contributes to – can count on a bright future once we emerge from the crisis.

# KEY AREAS OF INTEREST

<ul style="list-style-type: none"> <li>▶ DIRECTIVE LAYING DOWN RULES ON THE EXERCISE OF COPYRIGHT AND RELATED RIGHTS APPLICABLE TO CERTAIN ONLINE TRANSMISSIONS OF BROADCASTING ORGANISATIONS AND RETRANSMISSIONS OF TELEVISION AND RADIO PROGRAMMES</li> </ul>	<ul style="list-style-type: none"> <li>▶ REGULATION ON ADDRESSING UNJUSTIFIED GEO-BLOCKING</li> </ul>	<ul style="list-style-type: none"> <li>▶ MULTI-ANNUAL FINANCIAL FRAMEWORK 2021–2027 AND NEXT GENERATION EU</li> </ul>
<ul style="list-style-type: none"> <li>▶ DIRECTIVE ON THE REDUCTION OF THE IMPACT OF CERTAIN PLASTIC PRODUCTS ON THE ENVIRONMENT</li> </ul>	<ul style="list-style-type: none"> <li>▶ DIRECTIVE ON COPYRIGHT IN THE DIGITAL SINGLE MARKET</li> </ul>	<ul style="list-style-type: none"> <li>▶ REGULATION ON CROSS-BORDER PORTABILITY OF ONLINE CONTENT</li> </ul>
<ul style="list-style-type: none"> <li>▶ REGULATION ESTABLISHING HORIZON EUROPE</li> </ul>	<ul style="list-style-type: none"> <li>▶ COPYRIGHT ENFORCEMENT</li> </ul>	<ul style="list-style-type: none"> <li>▶ ACCESSIBILITY &amp; INCLUSION</li> </ul>
<ul style="list-style-type: none"> <li>▶ AUDIOVISUAL MEDIA SERVICES DIRECTIVE</li> </ul>	<ul style="list-style-type: none"> <li>▶ DIGITAL SERVICES ACT PACKAGE</li> </ul>	<ul style="list-style-type: none"> <li>▶ FILM LITERACY</li> </ul>
	<ul style="list-style-type: none"> <li>▶ REGULATION ESTABLISHING THE CREATIVE EUROPE PROGRAMME/MEDIA PROGRAMME</li> </ul>	<ul style="list-style-type: none"> <li>▶ MUSIC RIGHTS</li> </ul>

# CONCLUSION

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**As European cinema operators finally emerge from a period of extended closure due to the COVID-19 outbreak and work hard to welcome audiences back, the focus of the entire industry must be on ensuring that recovery and that audiences return to enjoy the unique experience of watching films on the Big Screen.**

The European audio-visual industry is a single interconnected eco-system in which we all depend on each other.

Current business models remain crucial in ensuring both sustainability for all players and the ongoing availability of films to the benefit of audiences. Given the unprecedented industry-wide crisis we face, we believe that the only way for the audio-visual sector to emerge successfully is to remain united.

As proven by the remarkable results of 2019 and growing admissions and box office results across Europe and globally in the past decade, the cinema business stands on strong and sustainable foundations. The sequential release of films – including a significant period of theatrical exclusivity – is an essential component of this proven business model, which is crucial for ensuring that audiences can enjoy a diverse range of films. This fair, competitive and culturally diverse ecosystem must therefore be nurtured.

The entire sector faces unprecedented challenges. More than ever, decisions across the industry need to be made with long-term perspective. All who depend on the success of the sector should commit to ensuring its future health and prosperity. By doing so, they will ensure that the wider film industry and European cinemas – from one-screen independents to art-houses and multiplexes – will recover and return from this crisis stronger and more resilient than ever.

Like millions of cinema-goers across Europe, we love the Big Screen and very much continue to look forward to a bright future for our industry.

**Like millions of cinema-goers across Europe, we love the Big Screen and very much look forward to a bright future for our industry.**

# MEMBERS AND PARTNERS

## Association members

Austria

**Fachverband der Kino-,  
Kultur und Vergnügungsbetriebe**

Belgium

**FCB – Fédération des Cinemas de  
Belgique**

Czech Republic

**Czech Association of Exhibitors**

Denmark

**Danske Biografer**

Finland

**Finnish Cinema Exhibitors'  
Association**

France

**Fédération Nationale  
des Cinémas Français**

Germany

**HDF KINO e.V. (Hauptverband  
Deutscher Filmtheater)**

Israel

**Cinema Industry Association**

Italy

**Associazione Nazionale Esercenti  
Cinema**

Netherlands

**Nederlandse Vereniging van  
Bioscoopexploitanten**

Norway

**Film & Kino**

Poland

**Polish Exhibitor's Association**

Russia

**Russian Association of  
Cinema Owners**

Spain

**Federación de Cines de España**

Sweden

**Sveriges Biografägareförbund**

Switzerland

**SKV – ACS Association  
Cinématographique Suisse**

Turkey

**Turkish Cinema  
Operators' Association**

Ukraine

**United Ukrainian Cinemas**

UK

**UK Cinema Association**

# MEMBERS AND PARTNERS

## Operator members

### **Cinamon**

Estonia, Latvia, Lithuania, Finland

### **Les Cinémas Pathé Gaumont**

Belgium, France, the Netherlands,  
Switzerland, Tunisia

### **Cinemax**

Romania, Slovakia

### **Cineplex**

Germany

### **Cineplexx**

Albania, Austria, Bosnia and  
Herzegovina, Croatia, Greece, Italy,  
Kosovo, Montenegro, North Macedonia,  
Romania, Serbia, Slovenia

### **Cineworld and Cinema City**

Bulgaria, Czech Republic, Hungary,  
Ireland, Israel, Poland, Romania,  
Slovakia, United Kingdom,  
United States

### **Karo Film**

Russia

### **K Cineplex**

Cyprus

### **Kinopolis Group**

Belgium, Canada, France,  
Luxembourg, the Netherlands,  
Poland, Spain, Switzerland

### **Kinopolis**

Germany

### **Kino Arena**

Bulgaria

### **Movies@Cinemas**

Ireland

### **Nordisk Film Biografer**

Denmark, Norway

### **Odeon & UCI Cinemas (AMC Group)**

Austria, Estonia, Finland, Germany,  
Italy, Ireland, Latvia, Lithuania,  
Norway, Portugal, Spain, Sweden,  
United Kingdom

### **Omniplex Cinemas**

Ireland, Northern Ireland

### **Svenska Bio**

Denmark, Finland, Sweden

### **UGC**

Belgium, France

### **Vue International**

Denmark, Germany, Ireland,  
Italy, Lithuania, Poland, United  
Kingdom

### **Yelmo Cines (Cinépolis Group)**

Spain

# MEMBERS AND PARTNERS

Partners of  
European Cinema  
Exhibition  
Programme

UNIC is proud of its partnership with leading brands  
in the European cinema space



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**Mario Mazzetti (ANEC)**  
**Christine Berg (HDF Kino e.V.) - Observer**

**Laura Houlgatte, CEO**  
**Guillaume Branders, Industry Relations Manager**  
**Diana Stratan, Project Manager**  
**Chris Mill, Policy and Communications Manager**  
**Laure Galtier, Office Manager**

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**International Union of Cinemas**  
**Av. Des Arts 10–11**  
**1210 Brussels / Belgium**

## **Board of directors (2019–2021)\***

## **Executive Team**

## **Contact**

\*Board elections will be held in June 2021.



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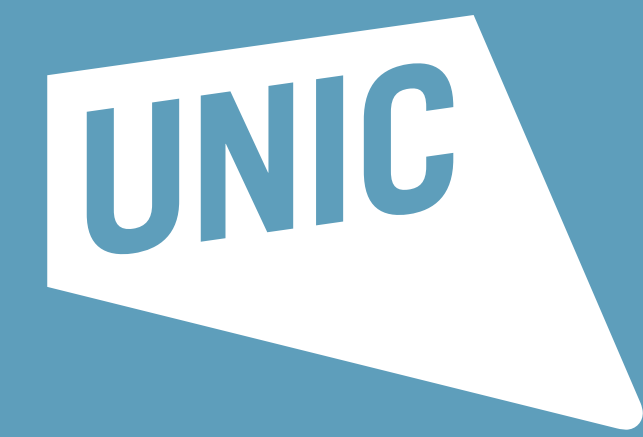
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UNION INTERNATIONALE DES CINÉMAS  
INTERNATIONAL UNION OF CINEMAS

# WE LOVE THE BIG SCREEN

**UNIC is the European  
grouping of cinema  
trade associations and  
key operators**



UNION INTERNATIONALE DES CINÉMAS  
INTERNATIONAL UNION OF CINEMAS