

# Cinema statistics

*Growth in cinema-going  
continues in 2000 and 2001*

## Statistics in focus

### INDUSTRY, TRADE AND SERVICES

THEME 4 – 4/2002

### SECTORIAL PROFILES

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*Richard Deiss*

#### Cinema in 2000 in the EU and USA: key figures

- EU cinema admissions increased from 812 million in 1999 to 850 million in 2000 (+4.7%), whereas cinema-going in the USA decreased by 3.0% (45 million spectators less than previous year) in the same period. Box office receipts increased by 4.7% in the EU and by 2.9% in the USA in 2000 (in USD terms).
- According to provisional data from EU countries (representing over 40% of admissions in the EU), admissions continued to grow in 2001. In Germany, they increased by 15% and in France by 10% for the first three quarters of 2001. In Ireland, the growth of admissions was 5% compared to the first 10 months in 2000. In Sweden the increase was 0.2% and in Norway the increase was 6% during the same period.
- There are over ten thousand cinema theatres in the EU-15, 3,000 more than in the United States, although this country has more screens. Looking at the number of screens per capita there are half as many cinema screens per capita in the EU-15 as in the United States. In 2000, in the EU-15 there was an average of 2.4 screens per cinema, more than 25 thousand screens in total, while in the United States there were 5.0 screens per cinema, with a total of 37 thousand screens.
- 764 new long length films were produced in the USA in 2000 compared to 604 in the EU-15.

2000	EU-15	growth [%]	USA	growth [%]
Admissions [million]	849.7	+ 4.7	1,420.8	- 3.0
Admissions per capita	2.3		5.2	
Box office receipts [million euro]	4,427.2	+ 3.7	8,309.7	+ 18.9
Box office receipts per capita [euro]	11.8		30.3	USD: + 2.9
Number of cinema sites	10,652	- 0.3	7,421	- 1.7
Cinema sites per 100,000 inhabitants	2.8		2.7	
Number of screens	25,412.0	+ 2.0	37,396.0	+ 0.6
Screens per cinema	2.4		5.0	
Screens per 100,000 inhabitants	6.8		13.6	
Number of long length films produced	604	+ 0.7	762	+ 12.6

Table 1: Main cinema indicators for EU-15 and USA in 2000

EU-15: source Eurostat, AUVIS database

USA: source MPAA



## Cinema admissions grew 47% in the EU from 1990 to 2000

After a constant decline of cinema admissions since the 1950s, Europe registered a recovery of cinema exhibition in the nineties, reinforced by the construction of modern multiplex and megaplex cinemas. From 1990 to 2000, cinema admissions in the EU increased by 47%. Growth rates have been especially robust since 1995 (6-10% per year). The latest results confirm this trend: the EU-15 audiences continued to grow after 1998 (despite the absence of the 'Titanic' effect of 1998) to 850 million in 2000, a growth of 3.7% compared to 1998.

The upward trend in cinema admissions may be further boosted by the release of "Lord of the Rings" by Christmas 2001.

According to available data, the number of spectators in 2000 increased in all Member States, except in Denmark.

The growth in admissions was most significant in Ireland and the Netherlands reaching 20% and 16% respectively, followed by Austria (9%), France (8%) and Belgium (8%). On the other hand, admissions in the US decreased from 1,465 million to 1,421 million (-3% compared to 1999).

According to UNESCO, world admission reached 6,708 million in 1999, of which the EU accounted for 12% and USA for 22%.

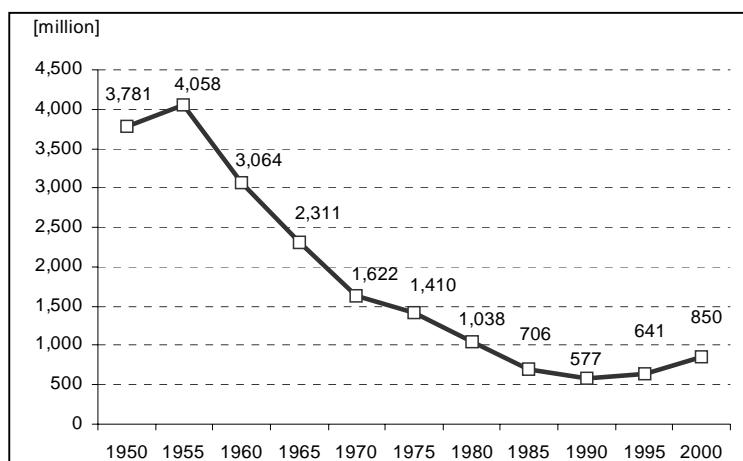


Figure 1: Number of admissions (cinema tickets sold) in the EU-15, 1950 - 2000 source: Eurostat, AUVIS database

	Admissions		Box office receipts	
	Total [million]	Per screen [1000]	Total [million ECU/EUR]	Per screen [1000 ECU/EUR]
1990	577	30.7	2,400	128
1991	594	31.4	2,608	138
1992	574	30.6	2,590	138
1993	653	34.9	2,936	157
1994	658	34.5	3,043	159
1995	641	32.6	3,008	153
1996	700	33.8	3,366	163
1997	745	34.8	3,846	180
1998	796	35.1	4,323	191
1999	812	32.6	4,269	171
2000	850	33.4	4,427	174

Table 2: Admissions and box office receipts (incl. taxes and other duties) in EU-15, source: Eurostat, AUVIS database

	Admissions			Average ticket price [EUR] 2000	Box office receipts					
	[million] 1999	2000	per capita 2000		Total		per capita by origin of films			
					[million EUR] 1999	2000	[EUR] 2000	National [%]	EU-15 [%]	USA [%]
EU-15 (b)	811.9	849.7	2.3	5.2	4,269.1	4,427.2	11.8	:	23	74 (a)
B	21.9	23.5	2.3	5.4	113.9	126.3	11.1	2	28	71 (a)
DK	10.9	10.7	2.0	7.0	72.1	74.4	14.0	17	25	73
D (d)	149.0	152.5	1.9	5.4	808.1	824.5	10.0	5	6	71
EL	13.0 (a)	13.5 (a)	1.3	5.2	63.9 (a)	69.8 (a)	6.6	:	:	:
E	131.3	135.4	3.4	4.0	495.9	536.3	13.6	10	17	82
F	153.6	166.0	2.8	5.4	823.2	893.2	15.1	29	35	63
IRL	12.4	14.9	3.3	4.4	58.3	66.0	15.4	:	:	:
I	103.5	108.6 (a)	1.9	3.8	532.9	416.2 (a)	7.2	18	:	70 (a)
L (f,g)	1.3	1.4	3.0	5.6	7.3	7.6 (a)	17.4	0	:	79 (a)
NL (h)	18.6	21.5	1.4	5.9	104.7	128.1	8.1	5	16	77
A (c)	15.0 (a)	16.3 (a)	2.0	5.7	96.1 (a)	:	11.9	:	:	:
P (c,e)	18.6	18.9	1.9	3.2	60.7	:	6.1	8	32	65 (a)
FIN (e)	7.0	7.1	1.4	6.6	46.1	46.6	9.0	15	22	75
S (e)	16.0	17.0	1.9	8.0	120.0	135.6	15.3	25	31	67
UK	139.8	142.5	2.4	6.6	866.1	947.2	15.9	33	33	59
Iceland (e)	1.5	1.6	5.6	8.7	12.1	13.7	49.0	14	19	80
Norway	11.4	11.6	2.6	5.7	69.8 (a)	66.6 (a)	14.9	6	:	:
Switzerland	15.4 (a)	15.6 (a)	2.2	8.6	127.4 (a)	134.1 (a)	18.7	4	:	76 (a)
United States (i)	1,465.2	1,420.8	5.2	5.8	6,988.3	8,309.7	30.3	93	:	(a)
Japan (h)	144.8 (a)	136.0 (a)	1.1	12.6	1,507.1 (a)	1,717.6 (a)	13.6	32	:	66 (a)

(a) Source: European Audiovisual Observatory

(d) National origin 1999, EU-15 origin 1998, US origin 1997

(g) Admissions 2000, source CNA

(b) Eurostat Estimate

(e) National origin, EU-15 and US origin 1999

(h) US origin 1998

(c) Box office receipts per capita 1999

(f) National origin and US origin 1996.

(i) Source: MPAA

Table 3: Admissions in 1999 and 2000, average ticket price in 2000 and box office receipts in 1999 and 2000, source: Eurostat, AUVIS database

According to the European Audiovisual Observatory, in 2000 the market share for European films in the EU was estimated at 22.5% (-6.7% from 1999). France is the EU country with the highest share of admissions to EU made films. About 73.7% of EU admissions were to American films (+4% from 1999).

An analysis of the 20 most seen films in the EU-15 in 2000 reveals that American films dominate the list. Not until rank 8 is the first UK film listed: 'Chicken Run', with a total of 11.4 million spectators. At rank 11 is the second European film, produced in France: 'Taxi 2' with 10.7 million spectators.

Only 8% of the European films attract more than 1 million spectators compared to 61% of US films. More than half of the US films are seen by more than 2 million spectators in Europe.

With 154 million spectators in 2000, France confirmed its position as the most important market in the EU. Other significant Member States were Germany (149 million spectators) and the UK (139 million).

On average, EU citizens go 2.3 times per year to the cinema, against 5.2 times for US citizens. Iceland is the only country where the annual frequency per capita was higher than in the US. The EU Member State with the highest frequency was Spain, with 3.4 admissions per capita and year, followed by Ireland (3.3). In Japan, Finland, Greece and the

Netherlands, people go to the cinema between 1.1 and 1.4 times per year.

The gross box office receipts in the EU-15 in 2000 amounted to 4.4 bn euro. Looking at box-office per head of population, it can be seen that EU-15 citizens spend on average 11.8 euro per year on cinema (or ca. 0.1% of their income), while the average American spends nearly three times (30.3 euro) the amount.

Highest spend within the EU-15 was recorded in Luxembourg with 17.4 euro per capita, closely followed by UK with 15.9 euro. In Iceland, the expenditure per capita was higher than in any of the Member States and even higher (49 euro) than in the USA.

In the UK, France and Sweden, national films play a relatively important role, accounting for between 25% and 33% of the box office receipts. In Italy, the share of the national production in the box office receipts decreased from 24.7% in 1998 to 17.5% in 2000.

In 2000 there were less European films in the top 3 box-office admissions than in 1998. Number one in box office receipts for France in 2000 was a national production — "Taxi 2" — with 10.3 million spectators. Only in France and Italy, domestic films were first-runner-up. In the UK, one domestic film was third. In all the other Member States US films dominated.

The American dominance was most evident in Iceland and Spain, where more than 80% of receipts came from American films.

The film 'Titanic' was the biggest box office success in the cinema history with world wide receipts of 2,056 million euro by the end of 2000 (nearly 100 million admissions and over 500 million Euro box office receipts in the EU in 1998). One month after the first release of "Harry Potter", the total gross box office worldwide exceeded 420 million Euro by mid December 2001.

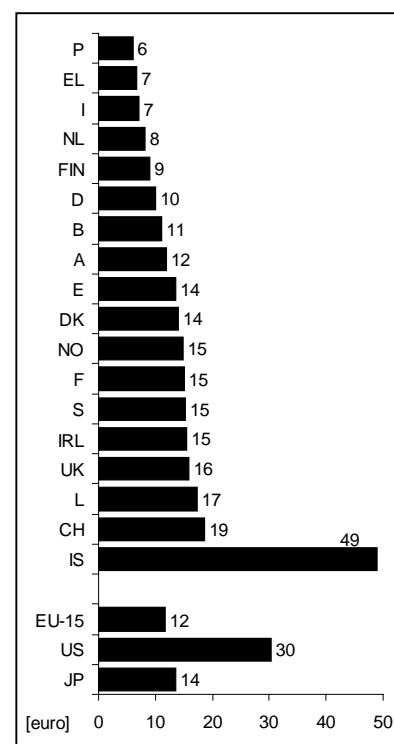


Figure 2: Box office receipts per capita, 2000, source: Eurostat, AUVIS database

2000	Most seen film		First-runner-up		Second-runner-up		Top 10 films	
	Title	Admissions [1000] [%]	Title	Admissions [1000] [%]	Title	Admissions [1000] [%]	Admissions [1000] [%]	
B	The Sixth Sense (US)	1,130 5.1	Gladiator (US)	844 3.8	American Beauty (US)	801 3.6	6,385	28.8
DK	Toy story 2 (US)	450 4.2	The Sixth Sense (US)	346 3.2	American Beauty (US)	340 3.2	2,732	25.6
D	American Pie (US)	6,125 4.0	Mission: Impossible 2 (US)	4,436 2.9	American Beauty (US)	3,991 2.6	36,430	23.9
E	Gladiator (US)	4,775 3.5	American Beauty (US)	4,084 3.0	Mission: Impossible 2 (US)	3,296 2.4	28,255	20.9
F	Taxi 2 (F)	10,345 6.2	The Sixth Sense (US)	7,781 4.7	Gladiator (US)	4,703 2.8	48,702	29.4
I	Chiedimi se sono felice (I)	3,089 2.9	American Beauty (US)	2,710 2.5	The Sixth Sense (US)	1,888 1.7	17,122	15.8
L	Tarzan (US)	51 :	James Bond (UK/US)	50 :	American Beauty (US)	48 :	380	:
NL	The Sixth Sense (US)	1,187 5.5	Mission: Impossible 2 (US)	790 3.7	American Beauty (US)	635 2.9	6,036	27.9
A	Tarzan (US)	691 4.2	Mission: Impossible 2 (US)	662 4.1	American Pie (US)	620 3.8	4,399	27.0
S	American Beauty (US)	585 3.4	The Sixth Sense (US)	577 3.4	Gladiator (US)	569 3.4	5,268	31.0
UK	Toy story 2 (US)	9,977 7.0	Gladiator (US)	7,085 5.0	Chicken Run (UK/US)	6,756 4.7	50,302	35.3

Table 4: Box office admissions in 2000, top 3 films in each Member State, share of total admissions, and share of top ten films in total admissions, source: European Audiovisual Observatory

The average ticket prices in the EU-15 were lower than in the United States: 5.2 euro versus 5.8 euro. In Japan, the average ticket price was highest, 12.6 euro. Also in Iceland and Switzerland the average ticket price was higher than in any EU country: 8.7 euro and 8.6 euro respectively.

There is a large disparity in pricing tickets between Member States, but also between regions and cities within states.

The highest average ticket price was recorded in Sweden — 8.0 euro per admission — followed by Denmark, at 7.0 euro.

Only in Portugal, Italy and Spain were ticket prices lower than the EU-15 average.

Adjusted for Purchasing Power Parity, differences between average ticket prices would be lower than shown in the table.

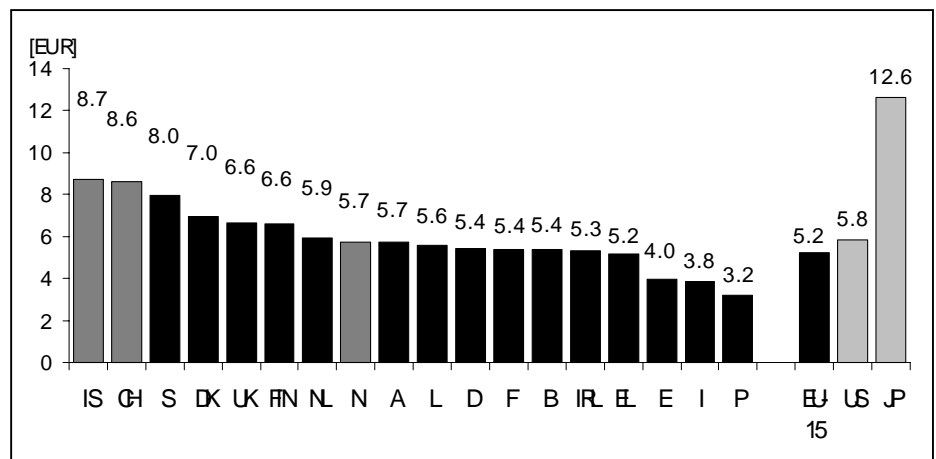


Figure 3: Average ticket price, 2000, source: Eurostat, AUVIS database

### Half as many cinema screens per capita in the EU-15 as in the United States

Cinema exhibition started already more than 100 years ago. The Lumière brothers opened the first cinema in Paris in 1895. First cinemas in Berlin and Turin were established in 1896, followed by Brussels and Madrid in 1897. The number of cinema theatres reached its maximum in Europe in the 1920s and started to decline thereafter. In the 90s the decline came to a halt and with the growth of multiplex cinemas the number of screens even increased considerably.

Today, there are over ten thousand cinema theatres in the EU-15, 3,000 more than in the United States. Looking at the number of cinema sites (theatres) per 100,000 inhabitants, there is nearly the same density in the United States as in the EU-15: 2.7 and 2.8 per 100,000 inhabitants.

Sweden and Iceland recorded the highest density with over 9 theatres per 100,000 inhabitants, while in the UK, the Netherlands and Belgium the density was between 1.2 and 1.3.

In the nineties, there was a tendency for traditional cinemas to close down, whilst multiplex sites (cinemas with more than 8 screens) continue to mushroom.

In 2000, both in the United States and the EU the strong growth in the number of screens came to a halt

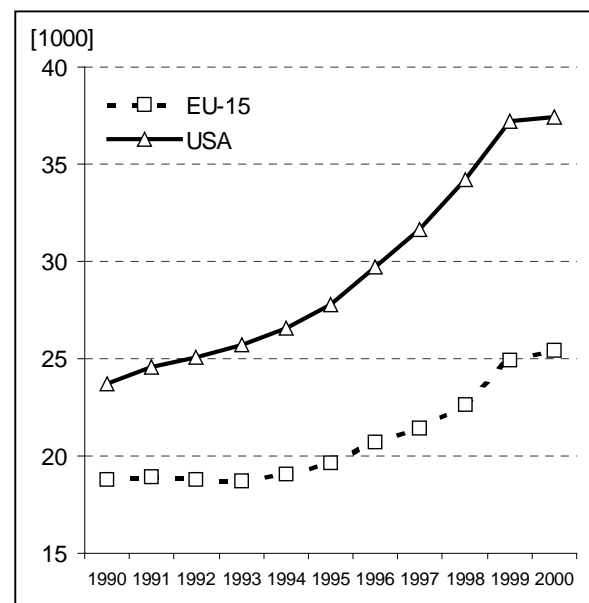


Figure 4: Number of screens for EU-15 and United States, source: Eurostat, AUVIS database

	1990	1991	1992	1993	1994	1995	1996	1997	1998	1999	2000
<b>EU-15</b>	18,771	18,937	18,775	18,702	19,081	19,669	20,691	21,413	22,665	24,909	25,412
<b>growth</b>	:	0.9%	-0.9%	-0.4%	2.0%	3.1%	5.2%	3.5%	5.8%	9.9%	2.0%
<b>USA</b>	23,689	24,570	25,105	25,737	26,586	27,805	29,690	31,640	34,186	37,185	37,396
<b>growth</b>	:	3.7%	2.2%	2.5%	3.3%	4.6%	6.8%	6.6%	8.0%	8.8%	0.6%

Table 5: Number of screens (cinema halls) in EU-15 and USA. Sources: EU-15: Eurostat estimates, AUVIS database, US data from MPAA

2000	Number of cinema sites	Cinema sites per 100 000 inhabitants	Distribution [%] with 1 screen with 2 screens >8 screens (j)			Number of screens	Screens per 100 000 inhabitants	Screens per cinema	Number of seats [1000]	Number of seats per screen	Number of admissions per seat
EU-15 (c)	10,652	2.8	:	:	:	25,412	6.8	2.4	5,788	228	147
B (f)	135	1.3	12	7	44	465	4.5	3.4	107	229	221
DK	164	3.1	30	20	8	350	6.6	2.1	55	157	194
D	1,722	2.1	18	17	19	4,783	5.8	2.8	874	183	175
EL (e,f,g)	322 (a)	3.1	84	5	8	380 (a)	3.6	1.2	:	:	:
E (h)	1,298	3.3	25	6	32	3,500	8.9	2.7	1,230 (a)	351	110
F (f,g,h)	2,163 (a)	3.7	26	11	22	4,979	8.4	2.3	1,025	206	162
IRL (e,g,h)	66	1.7	4	11	28	280 (a)	7.4	4.2	53 (a)	189	281
I (d,f)	2,259	3.9	70	11	4	4,603	8.0	2.0	:	:	:
L (f,g,h)	8	1.8	29	0	48	21	4.8	2.6	4	213	304
NL (d)	181	1.1	10	16	6	562	3.5	3.1	105	187	205
A (f,g,h)	234 (a)	2.9	22	:	28	503 (a)	6.2	2.1	72 (a)	143	226
P (i)	373	3.7	49	9	18	558	5.6	1.5	170	304	:
FIN	228	4.4	51	13	9	343	6.6	1.5	59	172	120
S	813	9.2	64	4	13	1,131	12.8	1.4	190	168	89
UK (h)	686	1.2	11	8	51	2,954	5.0	4.3	710 (a)	240	201
Iceland	25	9.0	0	8	0	47	16.8	1.9	10	213	157
Norway (f)	262 (a)	5.9	53	11	9	391	8.7	1.5	87	223	133
Switzerland (f,g,h)	329 (a)	4.6	56	14	6	471 (a)	6.6	1.4	102	216	153
United States (b,g)	7,421	2.7	32	:	25	37,396 (b)	13.6	5.0	:	:	:
Japan (g)	:	:	:	:	:	2,221 (a)	1.8	:	:	:	:

(a) Data source: Media Salles

(d) Number of screens in 1998

(f) Number of cinemas, 1999 data

(h) Number of seats, 1999 data

(b) Data source: MPAA

(e) Distribution of cinema screens in 1998

(g) Number of screens, 1999 data

(i) Number of admissions per seat, 1999 data

(c) Number of seats, EU-15 estimate based on screens multiplied by the average seats per screen for other EU countries

(j) Source: Media Salles, 1999 data

Table 6: Number of cinema sites, number of screens and number of seats in 2000, source: Eurostat, AUVIS database

In the EU-15 there was an average of 2.4 screens per cinema, more than 25 thousand screens in total in 2000, while in the United States there were 5.0 screens per cinema, with a total of 37 thousand screens.

The number of screens in the United States increased only by 0.6% from 1999 to 2000. In the EU-15 the growth was 2%.

AMC, owning about 3,000 screens in the USA, built up 6 new cinemas in 2000 with 115 screens (most cinemas were megaplexes: 19 screens per cinema on average) and 37 cinemas with 250 screens were disposed of (7 screens/ cinema).

In the US, over 10,000 new film screens were constructed in the 1995-2000 period. In 2000, 25% of the cinemas in the USA were multiplexes, of which 5% were megaplexes.

In the UK, half of the screens are located in multiplexes. In Luxembourg and Belgium multiplexes account for over 40% of the screens. In Spain Ireland and Austria, nearly one third of the screens are located in multiplexes.

In Greece and Italy the single-screen cinemas have the lion's share of the market (84% and 70%, respectively).

The EU-15 has fewer screens per head than the United States. In 2000, there was one cinema screen for every 14,800 EU citizens, as against one for every 7,300 Americans. Expressed in screens per 100,000 inhabitants, this would mean 6.8 for the EU-15, against 13.6 in the United States. Only Iceland had a higher density, with 16.7 screens per 100,000 inhabitants.

There were at least 5.8 million seats in EU cinemas in 2000, (excluding Italy and Greece, where no data were available), 500,000 more than in 1998, but few less than in 1999. The average number of seats per screen varies from 143 in Austria to 351 in Spain.

There is also a great disparity between Member States' average admissions per seat per year. Six Member States had over 200 admissions per seat per year. Luxembourg with 304 and Ireland with 234 recorded the highest numbers against only 89 in Sweden.

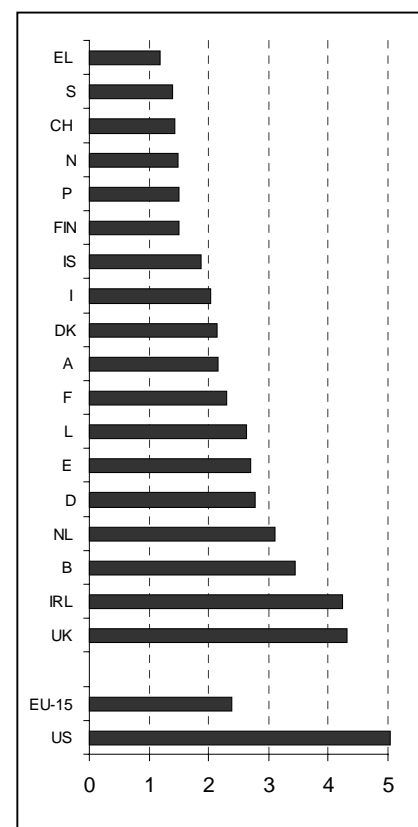


Figure 5: Number of screens per cinema, 2000  
source: Eurostat, AUVIS database

## 604 new long length films were produced in the EU-15 in 2000

604 new long length films were produced in 2000 in the EU-15.

France was the Member State with the highest number of cinematographic long length films produced: 171 in 2000, of which 111 were 100% produced by France. France was also active with international co-production, as they made 60 such films. The average film cost was 4.7 million euro in 2000.

Italy was second with 103 films produced in 2000, 5 films less than in 1999. The production of national films decreased from 92 in 1999 to 86 in 2000.

Spain was third with 98 films produced, of which 64 were 100% national production.

India is the country with the highest number of films produced worldwide. In 1999 India produced 764 feature films compared to 677 in the USA. The production cost per film was relatively low in India, just 430,000 ECU per film. The average cost for an American film in 1997 was 12.9 million ECU.

The Japanese film industry produced 249 films in 1998. The average cost for a Japanese film in 1997 was 3.3 million ECU.

	Cinematographic long length films produced in 2000	of national origin
<b>EU-15</b>	604 (a,c)	:
<b>B</b>	12 (a)	8 (a)
<b>DK</b>	23	19
<b>D</b>	75	47
<b>EL</b>	18	14
<b>E</b>	98	64
<b>F</b>	171	111
<b>IRL</b>	3 (a)	0 (a)
<b>I</b>	103 (a)	86 (a)
<b>L</b>	8 (a)	0 (a)
<b>NL</b>	23 (a)	:
<b>A (d)</b>	23 (a)	:
<b>P</b>	10	2 (a)
<b>FIN</b>	10	9
<b>S</b>	38	20
<b>UK</b>	90	44
<b>Iceland</b>	6	1
<b>Norway (d)</b>	16 (a)	11 (a)
<b>Switzerland (d)</b>	31 (a)	19 (a)
<b>United States</b>	762 (b)	:
<b>Japan</b>	:	:

(a) Source: EAO

(b) Source: MPAA

(c) Double counting eliminated, when co-production with several EU countries

(d) Films produced in 1999

Table 7: Number of long length films produced, 2000 source: Eurostat, AUVIS database and EAO

## 53% of new films released in the EU in 2000 were of US origin

There is a great disparity in the number of films shown in each Member State.

In 1998, over 4,800 films were shown in Italy, which represented more than tenfold the number of new releases. 383 new films were shown in 1998 (8% of all films). Nearly 28% of all films shown were Italian and 41% came from the United States.

France is the second country in number of cinema films shown, with more than 4,000. France released 504 new films in 1999. 39% of all films shown were French and one third came from the United States.

Spain also showed a relatively high number of films, with over 1,700 in 2000, of which 523 were released for the first time.

In Iceland, Luxembourg, Portugal and Norway less than 300

films were shown per country in 2000. The new releases stayed relatively low in these countries.

On average, 307 new films were shown in 2000 per EU country. The highest number of new releases that year was recorded in France, with 540 films (36 films more than in 1999).

As average per EU Member State, 16% of the new releases were of national origin, while 53% came from the United States. In the United States, 85% of the new releases were domestic productions. France, Italy and UK were the Member States with highest shares of films with national origin.

In the United States, 461 new releases were shown in 2000, slightly more than in 1999. Japan boasts the highest number with 568 new films released in 1999.

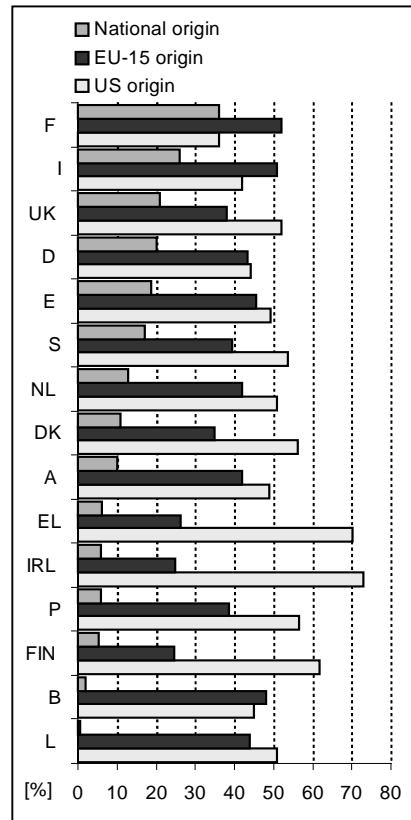


Figure 6: New films released by origin of film in the EU, 2000 source: Eurostat, AUVIS database and EAO

2000	Cinema films shown	National origin [% of total]	EU-15 origin [% of total]	US origin [% of total]	New cinematographic films released for the first time			National origin [% of total]	EU-15 origin [% of total]	US origin [% of total]
					1998	1999	2000			
EU-15	:	:	:	:	280 (c)	286 (c)	307 (c)	16	:	53
B	:	:	:	:	480	396	:	2 (a)	48 (a)	45 (a)
DK	621	19.0 (e)	47.8	50.7	176	176	192	11	35 (a)	56
D	:	:	:	:	287	327	373	20	43	44
EL	:	:	:	:	169	154	191	6	26	70
E	:	:	:	:	501	479	523	19	46	49
F	1718 (d)	16.8	49.5	43.2	470	504	540	36 (d)	52 (d)	36 (d)
IRL	4222	38.9	54.7	33.3	156 (a)	:	:	6 (a,d)	25 (a,d)	73 (a,d)
I	4837 (e)	27.9 (e)	52.9 (e)	40.6 (e)	383	420	428 (a)	26 (d)	51 (d)	42 (d)
L	221 (d)	0.6 (g)	:	:	218	221	289 (a)	0 (d)	44 (d)	51 (d)
NL	:	:	:	:	232	247	272	13	42 (d)	51 (d)
A	:	:	:	:	260	242	:	10 (a,d)	42 (a,d)	49 (a,d)
P	240	5.4	34.2	56.7	212 (a)	181	241	6	39	56
FIN	406	10.1	33.3	53.0	148	188	170	5	25	62
S	813	27.3	54.9	34.2	185 (a)	210	223	17	39	54
UK	325 (e)	21.5 (e)	28.9 (e)	52.9 (e)	329	393	364	21 (a,d)	38 (a,d)	52 (a,d)
Iceland	191	3.7	18.8	79.1	157	193	164	4	18	80
Norway	237	7.2	:	:	231 (a)	232 (a)	:	4 (a,d)	39 (a,d)	53 (a,d)
Switzerland	:	:	:	:	350 (a)	:	:	:	:	:
United States	478	:	:	:	490 (b)	442 (b)	461 (b)	85 (a,e)	:	:
Japan	:	:	:	:	555 (a)	568 (a)	:	48 (a,f)	16 (a,f)	26 (a,f)

(a) Source: EAO

(d) 1999 data

(f) 1997 data

(b) New films released, source MPAA

(e) 1998 data

(g) 1994 data

(c) Reflects average

Table 8: Cinematographic films shown in 2000, shares of origin in 2000  
Number of new cinematographic films released for the first time, 1998 - 2000, shares of origin in 2000,  
source: Eurostat, AUVIS database

## ➤ ESSENTIAL INFORMATION – METHODOLOGICAL NOTES

This Statistics in Focus (SiF) is based on annual audiovisual services statistics in the **AUVIS** domain from Eurostat's reference database New Cronos, Theme 4 Industry, Trade and Services. Some additional data were added using European Audiovisual Observatory, Media Salles and the Motion Picture Association of America as a source.

**Number of admissions** number of tickets sold.

**Box office receipts** the turnover from tickets sold, including taxes and other duties.

**One screen** one cinema hall.

**Multiplex** cinema with more than 8 screens

**Megaplex** cinema with more than 16 screens

**Cinema site** a theatre with one or several screens.

**Long length film** normally at least 60 minutes long.

### Symbols

:

 data not available

# Further information:

## ➤ Reference publications

Title Statistics on audiovisual services  
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## ➤ Databases

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Domain: Auvis

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## For information on methodology:

Richard Deiss, Eurostat/D1, L-2920 Luxembourg, Tel. (352) 4301 33805, E-mail: [richard.deiss@cec.eu.int](mailto:richard.deiss@cec.eu.int)

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