

UNIFRANCÉ

All the accents of creativity



Unifrance Rendez-Vous in Paris

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FRENCH PRODUCTIONS ABROAD IN 2024

French productions abroad in 2024

in cinemas

38.1

estimated admissions
for French films

250.2

estimated box office
for French films

in festivals

22.8%

share of French
recent feature films
among recent feature films
selected by 10 major festivals

France, 1st

most represented
nationality
in 10 major festivals

on SVOD platforms

3.8%

share of French
new releases
among new releases abroad

France, 5th

most represented
nationality
on foreign SVOD platforms

on television

7.3%

share of French
initial broadcasts
among initial broadcasts abroad

France, 3rd

most represented
nationality
on foreign TV channels

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Attention: Each of the four parts that compose this publication has its own methodology.

French productions abroad in 2024 in cinemas

For this second year of uninterrupted, restriction-free operations for cinemas post-Covid-19, 2024 began the way 2023 finished: weakened by the absence of films in the wake of five months of actors' and writers' strikes in Hollywood that brought the American movie industry to a standstill. This situation nonetheless allowed other forms of filmmaking to benefit from greater exposure on the silver screen. Starting in June, with the release of **Inside Out 2** and other blockbusters, the worldwide box office began making up for the losses sustained the previous year. According to Gower Street, compared to 2023, the lag during the first eleven months of 2024 is an estimated 9%. Audiences have clearly returned to cinemas, but this trend remains affected by various unpredictable elements (the movie offer, movie release dates, strikes, etc.) that temporarily destabilize it. Movie buffs returned to the box office in 2023 as they did in the second semester of 2024; the much-awaited comeback of post-pandemic attendance is well and truly underway.

Such is the context in which French works are distributed abroad in markets that have a very different way of functioning, and which are generally not doing as well as the French market characterized by national productions that have met with public acclaim. In 2024, the absence of a spectacular success such as last year's hit **Ladybug & Cat Noir Awakening** (7.5m admissions), combined with a more fraught situation than in 2023 with regards to the supply of new films, impacted the performance of French cinema abroad. During the first 50 weeks of the year, French cinema registered 33.4m admissions and €222.8m box office beyond its borders. **Projected estimates, considering mid-December results and those currently yet to be received for 2024, are close to 38m admissions and €250m in turnover, equivalent to a 11% drop from 2023, close to the global market trend.** The first three months of the year were marked by the continuing success of **Anatomy of a Fall** (3.2m admissions, 4.9m in total), **The Taste of Things** (1.4m/1.6m), and **The Jungle Bunch: World Tour** (1.0m/1.5m), plus the release of **Autumn and the Black**

Jaguar (2.4m). It was not until the back-to-school period in September that **The Count of Monte-Cristo** (3.3m) burst onto the international scene to become the most-seen French film on the big screen internationally in 2024. The five films aforementioned, in addition to the minority-French animation productions **Robot Dreams** (1.7m) and **Panda Bear in Africa** (1.1m), form the seven films with over a million admissions in 2024, equalling performances in 2022, 2019, and 2018.

Drama and comedy remain a solid foundation for the French film offer, accounting for almost half of all admissions. The former benefits from wider distribution outside Europe, with films acclaimed by audiences, whereas the latter seems penalized by lower levels of interest from certain key European markets compared to the past. Animation, following a golden year in 2023, remains a privileged ambassador but fell behind adventure movies that are now winning over increasing numbers of moviegoers, as are genre films. **While Europe remains the biggest geographical zone in terms of number of admissions for French cinema, the combination of all other regions now represents a third of the total (as opposed to a quarter in 2023).** The joint launch of hit films in 2024 and 2023 has bolstered the performance of French films in Latin America (+ 105% in terms of spectators).

French works have maintained their position in foreign cinemas in 2024 contributing to better box office numbers. However, the upheavals of the post-Covid-19 era mean that we must analyse the market using a new set of parameters, which break away from those of the past. The differences in the offer (more animation, almost no English-language thrillers) need to be considered, as do changes in viewer habits, the launch of hybrid cinema platforms (with lower entry numbers recorded), and marked differences in behaviour between geographical zones and regions (new dynamics, new leaders).

Methodology

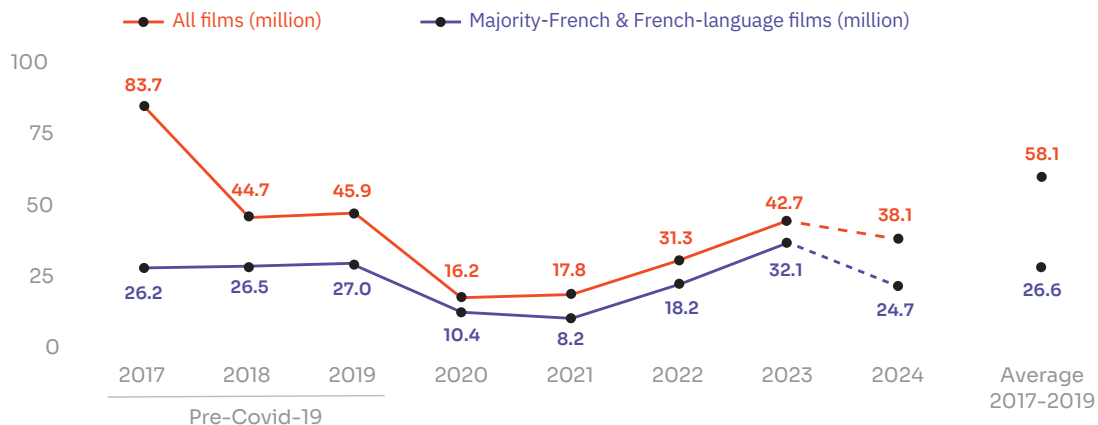
Sources : Comscore, Box Office Poland, Cinéac, foreign institutions and distributors.

Period: 01/01 > 10/12 2024.

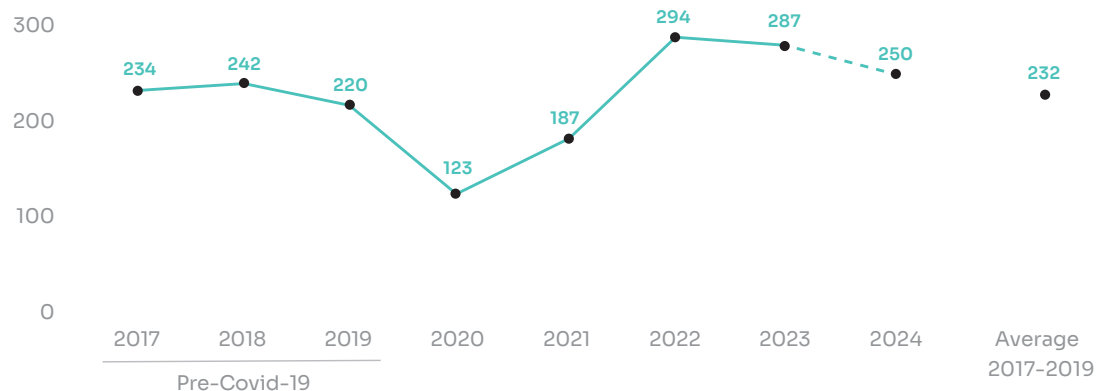
Territories: 70+.

Films: That received approval for investments or production from the National Cinema Centre (CNC) or considered as French (information completed with Unifrance reference documents). Results for minority-French films in the home country of the majority coproducer are not counted.

French films admissions¹ since 2017

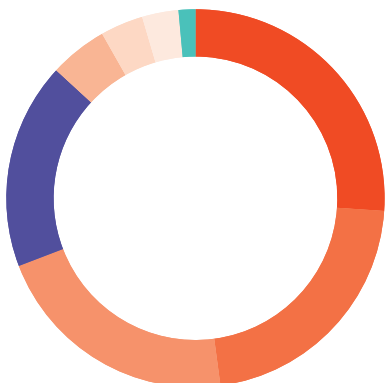


New French films released¹ since 2017



¹ Results for 2024 are estimates. Final results will be available at the beginning of October.

French films admissions in 2024²
by genre



Drama
(8.7m – 26.1%)

Comedy
(7.3m – 21.8%)

Action, Adventure
(7.1m – 21.3%)

Animation
(5.9m – 17.7%)

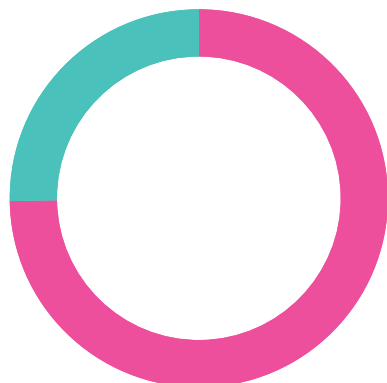
**Fantastic, Horror,
Science fiction**
(1.7m – 5.0%)

Biopic, History
(1.2m – 3.7%)

Crime, Thriller
(1.0m – 3.1%)

Documentary
(0.5m – 1.4%)

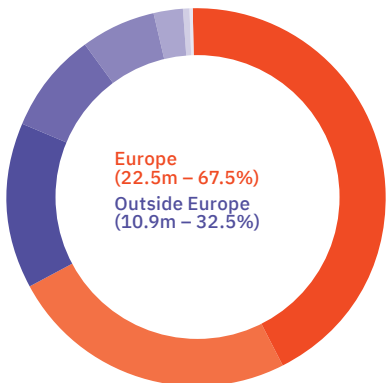
French films admissions in 2024²
by language



French
(24.9m – 74.7%)

Foreign
(8.4m – 25.3%)

French films admissions in 2024²
by region



Europe
(22.5m – 67.5%)

Outside Europe
(10.9m – 32.5%)

Western Europe
(14.3m – 42.8%)

**Central & Eastern
Europe**
(8.2m – 24.6%)

Latin America
(4.8m – 14.4%)

Asia
(2.9m – 8.6%)

North America
(2.1m – 6.4%)

Oceania
(0.8m – 2.5%)

Middle East
(0.2m – 0.5%)

Africa
(<0.1m – 0.2%)

Top 10 territories in 2024²
by French films admissions

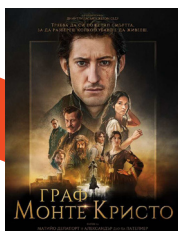
Territory		Admissions (million)	
1	Germany	4.1	12.3%
2	Russia	3.7	11.0%
3	Mexico	2.6	7.7%
4	Belgium & Luxembourg	2.1	6.3%
5	Poland	2.0	6.0%
6	Italy	2.0	5.9%
7	Spain	1.7	5.0%
8	China	1.5	4.6%
9	United States of America & English-Speaking Canada	1.5	4.6%
10	Switzerland	1.1	3.4%
Top 10 territories		22.3	66.8%
Other territories		11.1	33.2%

2 Results for 2024 are not definitive. Final results will be available at the beginning of October.

Top 10 French films³ in 2024² by admissions

Film	Admissions in 2024 (million)	Receipts in 2024 (million €)	Cumulative Admissions until 31/12/2024 (million)	Cumulative Receipts until 31/12/2024 (million €)	Territories in 2024
1 The Count of Monte Cristo	3.3	20.7	3.3	20.7	54
2 Anatomy of a Fall	3.2	21.0	4.9	35.8	52
3 Autumn and the Black Jaguar⁴	2.4	16.7	2.4	16.7	28
4 The Taste of Things	1.4	10.7	1.6	12.4	41
5 The Jungle Bunch: World Tour	1.0	6.2	1.5	8.9	48
6 A Little Something Extra	0.9	8.7	0.9	8.7	11
7 Oh La La	0.8	7.1	0.8	7.1	15
8 Cat & Dog – The Great Crossing	0.6	2.8	0.6	2.8	20
9 Maria Montessori	0.5	4.4	0.5	4.4	18
10 The Three Musketeers – Milady	0.5	2.8	0.7	4.1	27

1

**The Count of Monte Cristo**

* Shines for more than a month in the top 10 in Belgium & Luxembourg, Bulgaria, Hungary, Poland, Quebec, Russia, Serbia & Montenegro, Switzerland and Ukraine.

* Biggest French hit in Bulgaria and in Ukraine in the past five years.

4

**The Taste of Things**

* Highest-grossing French limited release in North America over the last twenty five years.

* Present into the Norwegian top 10 for five weeks.

5

**The Jungle Bunch: World Tour**

* Biggest hit during the release week in Serbia & Montenegro.

* Performs well than the first episode in 15 markets.

2

**Anatomy of a Fall**

* Second-best French performance abroad for a film directed by a woman after **Coco Before Chanel** (2009).

* Most-watched French film in theatres outside Europe in 2024.

* Made it into the top 10 in more than 30 foreign territories.

3

**Autumn and the Black Jaguar**

* First ever film directed by Gilles de Maistre to count for more than 1 million admissions in Germany and more than 100,000 in Austria.

* Made it into the top 3 in Lithuania and in Poland during the release week.

³ Majority-French films only.

⁴ Film not in the French-language.

French productions abroad in 2024 in festivals

For the second consecutive year, the festivals surveyed were all able to be held in-person, keeping with the schedule established pre-Covid-19. While, in some cases, measures such as online screenings and interventions were put in place to allow people to attend remotely, most festivals returned to in-person attendance for their events. **This is not a back-to-normal situation nonetheless, as festivals are confronted with new challenges that imply a change of positioning.** First, they must contend with financial pressure caused by an increase in costs, whereas budgets have barely increased at all. In many cases, this has led to a drop in the number of works invited to take part. Furthermore, the new environmental challenges forces organizers to implement strategies to reduce the carbon footprint of their event. Finally, geopolitical conflicts have sparked debate about how appropriate it would be to invite works and professionals from certain countries.

It is interesting to observe that festivals seem to have opened up to 'non-traditional formats' in 2024. Thus, the Venice International Film Festival dedicated a category to series, and this was also the case at the Berlin, Busan and Cannes film festivals. In addition, Cannes saw a big comeback of VR, as did the Rotterdam International Film Festival, where the list of works retained was more diversified in terms of genre.

In 2024, the study of the position of recent French feature films at the 10 major international film festivals (BAFICI, Berlinale, Busan, Cannes, Locarno, Rotterdam, San Sebastián, Sundance, Toronto, and Venice) **revealed that France has upheld its leadership in terms of the number of films, selections, and awards.** Whereas other countries around the world showed a decline in films, this was not the case for France. For the past few years now, French cinema has, in fact, been in a stronger position at these 10 major festivals than previously. While festivals remain an exceptional springboard for the national productions of their host country and productions in the host's geographical region, they also tend to be favourable to French productions across the board. Amongst foreign

works selected, France comes in first everywhere, except for the two North American festivals (the United Kingdom coming in first at Sundance and the United States in Toronto). After reaching a historical peak of 39.5% in 2023, the share of French films selected and directed by women has dropped to 36% in 2024, which is, nonetheless, still above the worldwide average of 35% (this average having dropped for the second consecutive year).

Undeniably, it is the often-multicultural nature of French cinema and its capacity to enter into high numbers of European and international coproductions that have allowed French works to be distributed in festivals and throughout five continents. At the core of the sample of 1,109 films identified by the study on the top 10 major international festivals, only 50 or so works appeared in 3 festivals or more; 8 of these works were French and were selected by 4 or 5 festivals each. Festivals give audiences the opportunity to see films & programs that will not be distributed in their country post-festival, as well as formats that are more difficult to project on screens or not as well known by the public, notably short films and immersive works.

If we expand the perimeter of analysis to include major international awards, the year 2024 will go down in history thanks to the Academy Award for Best Original Screenplay, the Golden Globe for Best Foreign Film, and the Golden Globe for Best Screenplay won by **Anatomy of a Fall**. Let's not forget the International Emmy Award for Best Drama Series awarded to **Drops of God**.

Methodology

Source : International festivals, IMDb.

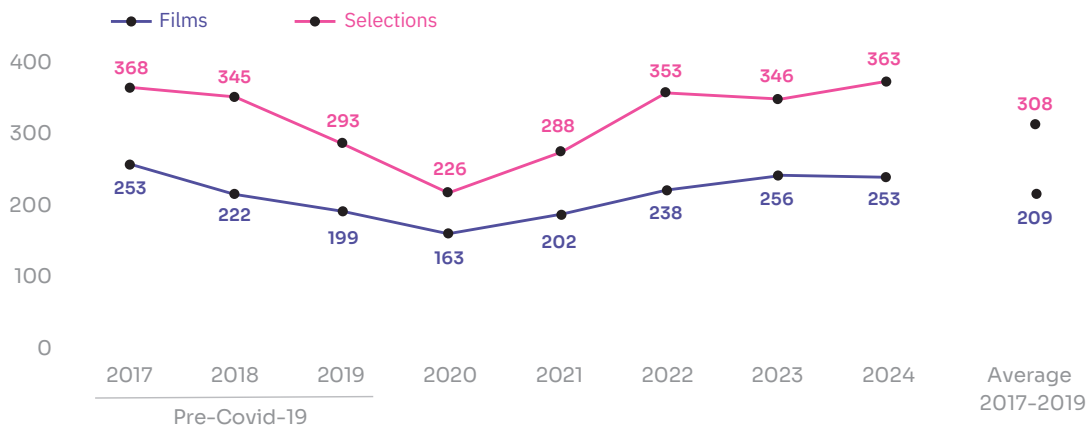
Period: 01/01 > 10/12 2024.

Festivals: 10 (all sections and nationalities), 160+ (selections for French works only).

Works: Identified as French productions by festivals and IMDb (information completed with Unifrance reference documents).

Study on recent feature films in the 10 major international festivals

French films and selections since 2017



Top 10 nationalities¹ in 2024 by films

Nationality	Films	
1 France	253	22.8%
2 United States of America	211	19.0%
3 Germany	109	9.8%
4 Argentina	92	8.3%
5 Spain	89	8.0%
6 Italy	88	7.9%
7 United Kingdom	76	6.9%
8 Belgium	57	5.1%
9 South Korea	56	5.0%
10 Switzerland	50	4.5%

Top 10 festivals studied in 2024 by French films

Festival	French Films		French ranking ²
1 Cannes	64.2%	79	-
2 Locarno	31.3%	26	1
3 Berlinale	30.1%	40	1
4 Venice	28.6%	34	1
5 San Sebastián	28.2%	35	1
6 Busan	27.8%	50	1
7 Toronto	22.2%	45	2
8 BAFICI	16.7%	25	1
9 Rotterdam	13.3%	22	1
10 Sundance	8.4%	7	2

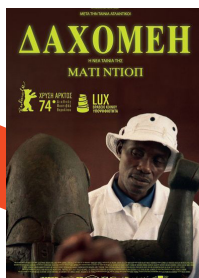
¹ Films with several nationalities are counted as many times as the number of nationalities.

² French ranking compared to other foreign countries from which films were imported (excluding local productions).

Top French films³ in 2024⁴ by selections in festivals⁵



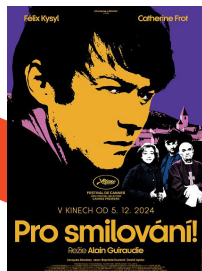
All We Imagine as Light



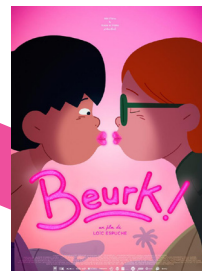
Dahomey



Emilia Pérez



Misericordia



Yuck!

Major awards won by French works³ in 2024

Berlinale

Golden Bear: **Dahomey**^{FF}

Silver Bear – Jury Prize: **The Empire**^{FF}

Cristal Bear for Best Short Film: **Butterfly**^{SH}

Cannes

Grand Jury Prize: **All We Imagine as Light**^{FF}

Jury Prize: **Emilia Pérez**^{FF}

Award for Best Actresses: Karla Sofía Gascón, Selena Gomez, Adriana Paz and Zoe Saldaña (**Emilia Pérez**^{FF})

Best Immersive Work: **Colored**^{XR}

CanneSéries

Best Docuseries: **DJ Mehdi: Made In France**^S

San Sebastián

Jury Prize for Best Screenplay: **When Fall Is Coming**^{FF}

Silver Shell for Best Supporting Performance: Pierre Lottin (**When Fall Is Coming**^{FF})

Séries Mania

Grand Prize – International Competition: **Rematch**^S

Venice

Coppa Volpi for Best Actor: Vincent Lindon (**The Quiet Son**^{FF})

Marcello Mastroianni Award for Best Young Actor or Actress: Paul Kircher (**And Their Children After Them**^{FF})

Venice Immersive Grand Prize: **Ito Meikyū**^{XR}

Venice Immersive Special Jury Prize: **Oto's Planet**^{XR}

Venice Immersive Achievement Prize: **Impulse: Playing With Reality**^{XR}



³ Majority-French films only.

⁴ Results for 2024 are not definitive. Final results will be available at the beginning of October.

⁵ Festivals tracked by Unifrance only (excluding French film and French-speaking film festivals).

French productions abroad in 2024 on SVOD platforms

The growth curve of platforms seems to be plateauing after years of uninterrupted, exponential expansion.

This model quickly won over the public for the freedom it allows in terms of viewing and the wide range of programmes on offer. The participation of artists from the film and audiovisual industries in the creation of programmes specifically for platforms, having also earned a place in major festivals, has been a key contributor to their success. Ratings attained their historical peak during the Covid-19 years when certain works could not be released in cinemas due to lockdown and were instead released online.

However, in 2024, streamers' choices changed the landscape of the sector, notably by putting an end to account sharing and by introducing subscriptions that cost less but which include commercials. The goal of these measures was to retain – and naturally, to increase – the number of users, that had decreased for the very first time. Overwhelmed by the vast content on offer, by overstuffed platforms, and faced with rising costs, users now subscribe on average to two platforms, preferring to commit to a specific offer or time period; they have also shown more interest in niche platforms with an identifiable editorial line, while simultaneously rediscovering the pleasure of shared, in-person activities that had been so lacking during the long months of lockdown.

The lack of transparency regarding the viewing of works available on platforms does not allow us to understand or evaluate their performance. **Unifrance has chosen to analyse the new releases of works on SVOD platforms: currently, this is the most appropriate indicator for calculating the market share of French productions amongst those from other countries, and to follow the acquisition strategies of buyers, considering the high turnover characteristic of online programming.** The sample studied excludes works released before 2024 that

were still available during the year of reference, but includes all formats, nationalities, years of production, and genres of the films released.

The release of works in their country of origin represents approximately 12% of the total, signifying that most releases are imported contents. Amongst these, it comes as no surprise to find American productions dominating, representing over 50% of the sample. **France is in fifth place in terms of the number of releases of foreign works on SVOD platforms internationally in 2024 (3.8%).** In terms of production volume, France ranks third amongst non-English-speaking countries, second amongst European countries, and first amongst non-English-speaking European countries globally. If we consider feature film and one-off releases only, France climbs up to third place but drops to eighth if series releases are the only indicator.

With regards to genres, fiction comes out ahead, particularly drama and comedy – lest we forget crime shows and thrillers – both of which are very present in the catalogues of platforms and in vogue with the public. Only 7% of releases are so-called 'originals', and only approximately half of the total are recent productions. Poland is the top country in terms of the number of new releases of French works and is also the country where the market share of French releases is the highest amongst foreign programming. Indeed, **Europe has turned out to be the highest-ranking geographical zone for the release of French productions** with a higher penetration rate in Central and Eastern Europe than Western Europe (5.6% versus 4.7%), an indicator that is also above average in North America (4.5%). While worldwide SVOD platforms generate the highest number of releases of French works, it's often on local and regional platforms that French productions have the greatest exposure and benefit from the widest audience.

Methodology

Source : Ampere Analysis.

Period: 01/01 > 31/10 2024.

Countries: 50+.

Platforms: 160+.

Works: Identified as French according to the primary country of origin condition by Ampere Analysis (information completed with Unifrance reference documents). One-off productions are grouped under 'Feature film & One-off' and works in the form of series under 'Series', with all genres included the same category. Content considered as 'Entertainment' or 'Reality Shows' were not considered, nor were releases for which essential metadata has not been provided by the source.

Condition: New release – 1 work on 1 platform in 1 country counts for 1 reference (270,786 total references identified).

Top 10 nationalities of foreign works¹ in 2024² by new releases

	Nationality	New releases	
1	United States of America	149,222	52.3%
2	United Kingdom	25,400	8.9%
3	Japan	12,224	4.3%
4	India	11,003	3.9%
5	France	10,774	3.8%
6	Canada	7,333	2.6%
7	South Korea	6,773	2.4%
8	Mexico	5,191	1.8%
9	Germany	5,094	1.8%
10	China	5,088	1.8%
Foreign works		285,093	88.4%
Local works		37,467	11.6%

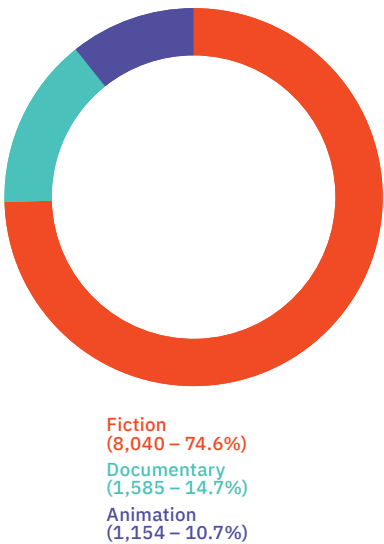
French works new releases in 2024² by type



Top 10 countries in 2024² by French works new releases

	Country	French new releases		French ranking ³
1	Poland	7.4%	735	3
2	Italy	6.6%	265	3
3	Austria	6.4%	357	4
4	Germany	5.9%	539	3
5	Czech Republic	5.7%	280	3
6	Türkiye	5.6%	249	3
7	Russia	5.3%	68	3
8	Spain	5.2%	409	3
9	Slovakia	5.1%	249	3
10	Romania	5.0%	244	3

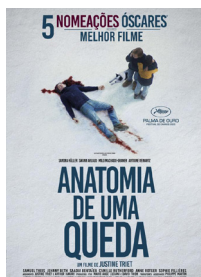
French works new releases in 2024² by genre



1 Works released in a country other than their country of origin.
 2 Results for 2024 are not definitive. Final results will be available at the beginning of October.
 3 French ranking compared to other foreign countries from which works were imported (excluding local productions).

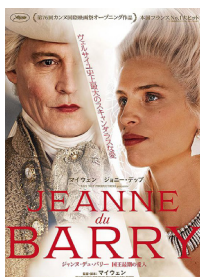
Top French works⁴ released on the most SVOD platforms in 2024²

Feature films & One-off



Anatomy of a Fall

19 SVOD platforms
29 countries
36 new releases



Jeanne du Barry

17 SVOD platforms
14 countries
22 new releases

Series



Miraculous: Tales of Ladybug & Cat Noir

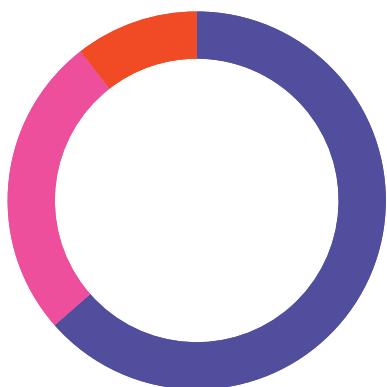
7 SVOD platforms
9 countries
10 new releases



Molang

7 SVOD platforms
8 countries
8 new releases

French works new releases in 2024² by type of SVOD platform



Global
(6,847 – 63.5%)
Local
(2,798 – 26.0%)
Regional
(1,134 – 10.5%)

Top 10 SVOD platforms⁵ in 2024² by French works new releases

Global & regional

	SVOD Platform		French new releases	French ranking ³
1	Mubi	14.0%	1,039	2
2	The Criterion Channel	9.7%	112	2
3	Curiosity Stream	9.3%	199	3
4	GuideDoc	8.5%	121	2
5	Go3	5.6%	108	3

Local

	SVOD Platform		French new releases	French ranking ³
1	Filmin (Spain)	10.7%	117	2
2	Movistar Plus+ (Spain)	10.4%	110	3
3	MagentaTV (Germany)	9.4%	225	2
4	TVP (Poland)	9.0%	253	2
5	Player.pl (Poland)	7.7%	131	2

⁴ Majority-French films only.

⁵ Among SVOD platforms having more than 30 French works new releases (30 = global average).

French productions abroad in 2024 on television

Traditional general networks continue to record the highest ratings. As for specialized channels, they are far greater in number and expand the range of programmes on offer by proposing targeted shows. They must, however, contend with highly fluctuating ratings. **In 2024, most television groups faced a constant drop in viewing duration by audiences and saw an increased share of their advertising revenues move to online platforms.** All television groups have now created their own online offering. Firstly, to stay in line with new consumer trends, but also to increase their audience share amongst viewers who have become used to viewing free of the constraints of the appointment-based television model. Furthermore, this online offer enables television groups to extend the life of the works, test innovative release strategies, and to offer premieres of programmes to create a sense of anticipation in viewers and allow word-of-mouth to operate. The advent of connected television sets allows viewers to switch easily from traditional networks to platforms or applications and has changed the very definition of the word 'television'.

Unifrance has chosen to study initial broadcasts only of works on television. Indeed, in the absence of ratings for French works, our analyses look at their broadcasts. If we were to apply the criteria of the total number of broadcasts, this favours series and animation (due to their series format and, hence, the number of episodes) and specialized channels (that offer multiple broadcasts). The results would, hence, be biased. The initial broadcast became **the obvious indicator and the most appropriate one to decipher the offer and its availability as it neutralizes both programme formats and programming strategies on channels.**

Initial broadcasts of works in their country of origin represent one quarter of the total. Consequently, the three remaining quarters are, therefore, comprised of

imported films. Amongst these, it comes as no surprise to discover that American productions dominate, comprising two thirds of the sample. **In terms of the number of initial broadcasts of foreign works on international television channels in 2024, France ranks third (7.3%).** Amongst European countries, France ranks second but ranks first amongst non-English-speaking countries worldwide. This enviable position is strengthened by the dynamism of several European countries analysed (of the 14 countries, 9 are European). If we consider first broadcasts of films and one-off only, France climbs into second place in front of the United Kingdom.

With regards to genres, fiction comes first, particularly bolstered by crime shows, comedies, dramas, and biopics. It is worth highlighting that documentary retained a high position on the small screen, representing close to a third of initial broadcasts: much higher than on platforms or in cinemas. Close to half of all initial broadcasts are of recently produced works (2020 to 2024), with the rest split equally between those produced between 2015 and 2019, and those released more than ten years ago. **By far, Spain has the highest number of first broadcasts of French works in 2024, ahead of Canada and Poland. With regards to penetration rates, Czech Republic has risen to the top in front of Spain and Poland.** Inevitably, networks that offer the best exposure to French works are in these four countries. The repartition of initial broadcasts of French works, between free channels and paid channels, is extremely close. Although fewer, general networks are nonetheless responsible for close to one third of all initial broadcasts of French works: in 2024, almost 300 French productions were programmed on free channels in prime time.

Methodology

Source : MediaLogiq Systems (International TV Research – ITVR).

Period: 01/01 > 31/10 2024.

Countries: 14.

TV channels: 900+ (TV channels +1, +2, +24 are not included).

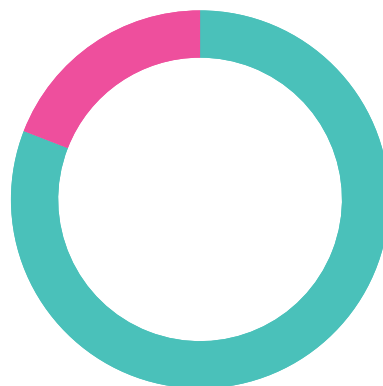
Works: Identified as French according to the primary country of origin condition by MediaLogiq Systems (information completed with Unifrance reference documents). One-off productions are grouped under 'Feature film & One-off' and works in the form of series under 'Series', with all genres included the same category. Content considered as 'TV Shows' was not considered.

Condition: Initial broadcast – 1 work on 1 TV channel in 1 country counts for 1 reference (251,686 total references identified).

Top 10 nationalities of foreign works¹ in 2024² by initial broadcasts

	Nationality	Initial broadcasts	
1	United States of America	123,310	65.9%
2	United Kingdom	18,510	9.9%
3	France	13,640	7.3%
4	Canada	6,181	3.3%
5	Germany	3,162	1.7%
6	Italy	2,584	1.4%
7	Australia	2,406	1.3%
8	Spain	1,682	0.9%
9	Austria	1,202	0.6%
10	Sweden	1,106	0.6%
	Foreign works	187,003	74.3%
	Local works	64,683	24.7%

French works initial broadcasts in 2024² by type

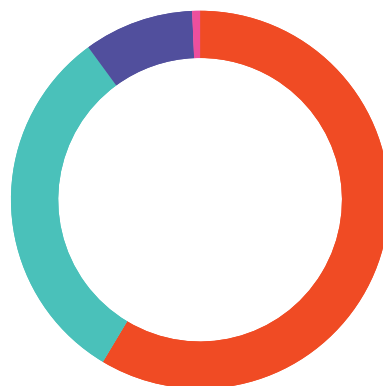


Feature films & One-off
(11,034 – 80.9%)
Series
(2,606 – 19.1%)

Top 10 countries in 2024² by French works initial broadcasts

	Country	French initial broadcasts		French ranking ³
1	Czech Republic	9.0%	1,576	2
2	Spain	8.8%	3,087	3
3	Poland	8.8%	1,925	2
4	Italy	6.7%	1,008	3
5	Germany	6.4%	1,599	3
6	Canada	5.6%	1,986	3
7	Netherlands	4.5%	285	3
8	Sweden	3.9%	253	3
9	Denmark	3.3%	242	4
10	Australia	3.0%	357	4

French works initial broadcasts in 2024² by genre



Fiction
(7,992 – 58.6%)
Documentary
(4,277 – 31.4%)
Animation
(1,280 – 9.4%)
Live performance
(91 – 0.7%)

¹ Works released in a country other than their country of origin.

² Results for 2024 are not definitive. Final results will be available at the beginning of October.

³ French ranking compared to other foreign countries from which works were imported (excluding local productions).

Top French works⁴ broadcasted on the most free TV channels in prime time in 2024²

Feature films & One-off



The Fire Within

7 TV channels

2 countries



Eiffel

5 TV channels

4 countries

Series



Bardot

6 TV channels

4 countries

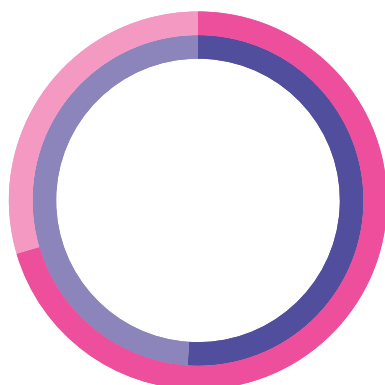


Marie-Antoinette

3 TV channels

2 countries

French works initial broadcasts in 2024² by accessibility and type of TV channel



Pay
(6,956 – 51.0%)
Free
(6,684 – 49.0%)

Specialist
(9,610 – 70.5%)
Generalist
(4,030 – 29.5%)

Top 10 TV channels⁵ in 2024² by French works initial broadcasts

Generalist & Free

TV channel	French initial broadcasts	French ranking ³
1 ETB4 (Spain)	26.1%	42
2 ETB2 (Spain)	23.9%	70
3 ČT2 (Czech Republic)	22.2%	286
4 SRC Total (Canada)	21.3%	112
5 SRC Montréal (Canada)	21.3%	112

Specialist & Pay

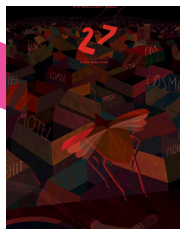
TV channel	French initial broadcasts	French ranking ³
1 Eurosport (multiterritorial)	53.7%	65
2 ICI RDI (Canada)	46.4%	59
3 Planète+ (Poland)	37.3%	155
4 ICI ARTV (Canada)	36.9%	125
5 TFO (Canada)	36.8%	159

⁴ Majority-French films only.

⁵ Among TV channels having more than 25 French works initial broadcasts (25 = global average).

French productions abroad in 2024: a few notable facts

SH



27

* Palme d'or for Best Short Film 2023, released on 4 foreign SVOD platforms and in 43 countries.

FF



Maria Montessori

* Sold twice as many tickets in Germany as in France.

FF



A Little Something Extra

* Bolstered by strong word-of-mouth, as was the case in France, it was a shining star amongst the top 10 films most seen in theatres, for 18 weeks in Belgium and Luxembourg as well as in French-speaking Switzerland.

S



Master Crimes

* On average 1.5m Italians (>11% of the ratings) watched the series in prime time on Rai 1.

FF



Acid

* Biggest hit of a French French-speaking film over the last 30 years in theatres in Peru.

FF



Oh La La

* The only French film that lasted for more than 7 weeks into the weekly top 10 in Hungary in recent years.

FF



Cat & Dog – The Great Crossing

* Released in theatres in European markets and in the Middle East, it debuted on Netflix in other geographical zones, becoming the top-ranked film for 'most-viewed non-English-language film worldwide' on the platform during the week of March 18.

S



Sambre – Anatomy of a Crime

* Broadcast in prime time on BBC Four, a rarity for a French fiction series in the United Kingdom.

S



High Potential

* The US remake of the successful French series was aired on television on ABC and released online on Hulu.

XR



Tonight with the Impressionists. Paris 1874

* On the 150th anniversary of the birth of Impressionism, the work was exported to the United States and Hong Kong.

FF

Feature Film

S

Series

SH

Short Film

XR

Immersive Work

UNIFRANCE

All the accents of creativity

Founded in 1949, Unifrance is the organisation responsible for promoting French cinema and TV content worldwide. Located in Paris, Unifrance is chaired by Gilles Pélisson and managed by Daniela Elstner. It employs around 50 staff members, as well as representatives based in the U.S., in China, and in Japan. The organisation currently brings together more than 1,000 French cinema and TV content professionals (producers, talents, agents, sales companies, etc.) working together to promote French films and TV programmes among foreign audiences, industry executives, and media. Unifrance is supported by the French Republic, the CNC, the PROCIREP and by many public and private partners and patrons.

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