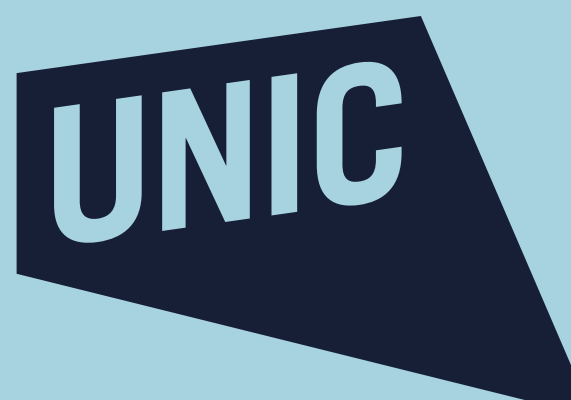




Annual Report

2026



UNION INTERNATIONALE DES CINÉMAS
INTERNATIONAL UNION OF CINEMAS

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FROM PHIL CLAPP,
CHIEF EXECUTIVE OF
THE UK CINEMA
ASSOCIATION AND
PRESIDENT OF THE
INTERNATIONAL UNION
OF CINEMAS

Welcome & Executive Summary

Welcome to this,
our 2026 Annual
Report on key
cinema trends in
Europe – a region
that remains one of
the most diverse,
innovative and
dynamic in the
World.

UNIC, the Union Internationale des Cinémas/
International Union of Cinemas, represents key
European cinema operators and their national
associations across 39 territories. Our mission is
to promote the cultural, social and economic
benefits of a thriving cinema-going culture in
Europe, providing a strong and influential voice
for European cinema operators on issues of
shared interest.

Although 2025 did not present as significant
step on the road to recovery of the European
cinema sector after the twin impacts of first the
pandemic and the US screenwriters' and actors'
strikes as many hoped, there were still many

**€6.9
BILLION**

**at the box office
in Europe in 2025**

-1.2% vs 2024 box office

**39
TERRITORIES**

represented
by UNIC

positive signals as to the continuing enthusiasm amongst European audiences for films on the Big Screen, and their positive response to the investments made by cinema operators of all kinds in enhancing the cinema-going experience.

The figures contained in this report underline the extent to which the success of cinemas in many UNIC territories depends on strong domestic films. At the same time, Hollywood studio titles continued to represent a substantial share of the European market. The most-watched films across Europe included Disney's *Zootopia 2*, *Avatar: Fire and Ash* and *Lilo & Stitch*, Warner Bros' *A Minecraft Movie* and *The Conjuring: Last Rites*, Universal's *Jurassic World: Rebirth*, Paramount's *Mission: Impossible – The Final Reckoning* and Sony's *28 Years Later*.

Our confidence in the future of the European and wider international sector remains undiminished, a belief further bolstered by the decision of industry analysts 'Gower Street Analytics' to increase their forecast for the international box office for 2025 (excluding China) from \$18 billion to \$18.45 billion.



cinema-going in 2025

Cinema-going in Europe in 2025

Facts and figures

With revenues close to €6.9 billion, box office in 2025 remained relatively stable for European cinemas as a whole, a 1.2% decrease year-on-year, reflecting a 4.4% fall in admissions at 873.2 million.

Beneath that headline figure, there were varied results across different European territories due to an uneven schedule of US films – partially resulting from some continuing release bottlenecks following the Hollywood strikes in 2023 – and the shortage of strong local productions in some markets.

Box office returns were up on the previous year in Austria, Bosnia and Herzegovina, Croatia, Cyprus, Denmark, Georgia, Germany, Greece, Hungary, Latvia, Norway, Poland, Romania, Saudi Arabia, Turkey, UK and Ukraine.

Results were on par with 2024 in Czech Republic, Italy, Lithuania, the Netherlands and North Macedonia.

Albania, Belgium, Bulgaria, Estonia, Finland, France, Ireland, Luxembourg, Malta, Serbia, Montenegro, Portugal, Slovakia, Slovenia, Spain, Switzerland and Sweden all saw reduced revenues year-on-year.

In Germany, cinemas recorded a 6.4% year-on-year increase in box office with €924 million in takings, while admissions increased by 2% to 91.9 million tickets. 18 films exceeded the one million viewer mark.

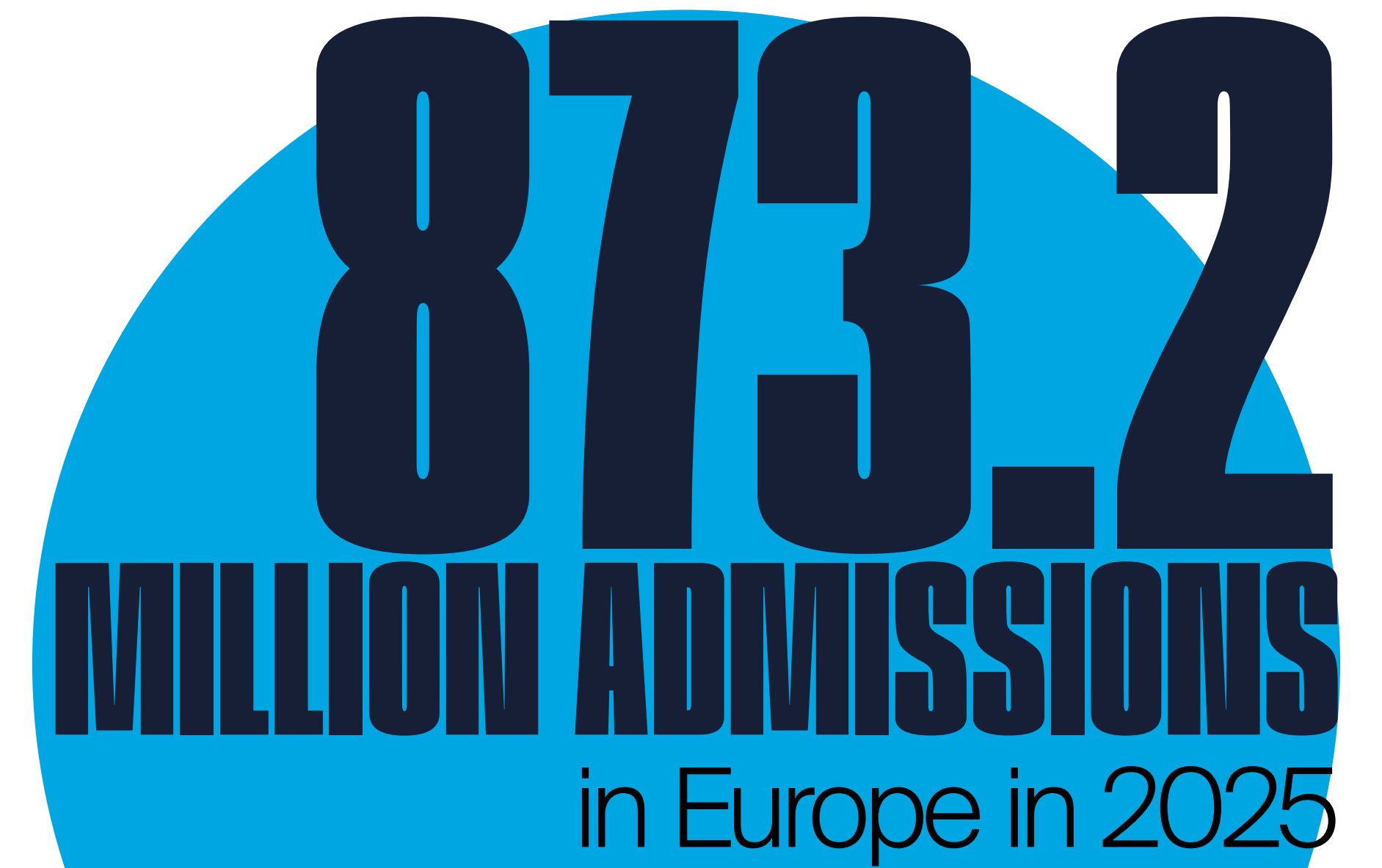
Italy grossed €946.7 million with 68.4 million tickets sold, an increase of 0.5% in revenues. While local content performed very well, contributing to a market share of 32.7%, the decreased US market share of 39.4% reflected 25% less revenues than in 2024.

The UK box office reached £990.5 million in 2025, marking a 1.2% increase year-on-year. *Bridget Jones: Mad About The Boy* was the top local production, generating £43.3 million and ranking as the second highest-grossing title of the year overall. While performance remained relatively balanced throughout the year, the second quarter proved particularly strong, driven by the release of *A Minecraft Movie* (£52.3 million), the year's top-grossing title.

A lack of strong local titles affected results in France and Spain. France recorded 156.2 million admissions, a 13.9% drop from 2024 – a particularly successful year. Despite strong results in January and December, the summer months proved challenging. The biggest French hit of 2025 – and the only local title to feature in the annual top 10 – was *God Save the Tuche*, which sold 3 million tickets. This compares with 11 million admissions for *Un p'tit truc en plus*, the most successful French film of 2024. The local market share by admissions still hit 37.9%.

Spain registered 65 million admissions and box office takings of €453 million, a 5% drop. While revenues saw a 3% increase in the first half of the year, they decreased by 16% in the second half of 2025 due to weak results, especially in October and November. Despite the general market decline, Spanish films maintained a 19% market share in 2025, on par with 2024.

In Portugal, admissions decreased 7.7%, while revenues fell by 3.4% year-on-year, a record-low. The only Portuguese-language title to enter the yearly top 10 was the Brazilian Oscar-winning drama *I'm Still Here*, which drew 385,000 admissions.



873.2
MILLION ADMISSIONS
in Europe in 2025



A MOUSE HUNT
FOR CHRISTMAS
NORWAY (2025),
FANTEFILM, FILM I
VASTSTUDIOS

Sweden saw admissions of 9.8 million, down year-on-year from 10.3 million. The market share of Swedish films also fell sharply to an estimated 10%, from 22% in 2024 –the highest level recorded in almost ten years.

In Finland, admissions declined slightly in 2025, falling to 6.3 million from 6.8 million in 2024. Box office revenues slipped by 4.2%. Nevertheless, the local market share remained stable at 31%. Although there was no single runaway hit comparable to 2024's hit *Stormskerry Maja*, the domestic output was broader. Seven of the ten most-watched films of the year were indeed Finnish. The most successful local title was the dark comedy *100 Litres of Gold*, which attracted 235,060 admissions. Local films once again surpassed the symbolic threshold of two million admissions, but non-Finnish films saw a significant drop in 2025. Seasonal imbalances were a concern, particularly the sharp decline in attendance in July, when neither local nor Hollywood releases gained traction.

Hollywood studio titles continued to represent a substantial share of the European market. The most-watched films across Europe included Disney's *Zootopia 2*, *Avatar: Fire and Ash* and *Lilo & Stitch*, Warner Bros' *A Minecraft Movie*, Universal's *Wicked: For Good*, Paramount's *Mission: Impossible – The Final Reckoning* and Sony's *28 Years Later*.

A Minecraft Movie topped the box office in Poland, the UK & Ireland, the Netherlands, Finland, Croatia, Sweden and Czech Republic, and was the second most popular film in Norway, Portugal and Latvia. *Avatar: Fire and Ash* dominated European markets in late 2025, recording the highest opening of the year in major territories including France, Germany, Spain, Italy, Belgium, and Switzerland. *Zootopia 2* was the most-watched film in France, second in Hungary, Luxembourg and Switzerland. *Lilo & Stitch* ranked first in Spain, Belgium, Bulgaria and Portugal, second in Italy and Croatia, and third in France.

31.4% MARKET SHARE

of European films in 2025
in the EU compared to
33.3% in 2024, and
26.1 % in 2019*

*Source: European Audiovisual Observatory

New and original stories performed well, including *F1*, ranking second in Czech Republic and fourth in France with 3.3 million admissions and making 70% of its revenue overseas. Other notable successes included *Sinners*, the fifth highest-grossing horror film of all time worldwide with the most nominations in Oscars history, and *Materialists*, which achieved modest success in the US but was a box office winner in Europe, with its top international markets including Germany, UK and Spain.

December 2025 delivered very strong results across Europe and globally, with the monthly worldwide box office reaching \$3.5 billion. It was the highest-grossing December since 2019 and recorded double-digit growth (+10%) compared with December 2024, previously the strongest December of the decade.

In Europe, performance was driven by highly-anticipated US blockbusters such as *Zootopia 2* and *Avatar: Fire and Ash*, alongside strong local successes including the record-breaking Italian comedy *Buen Camino* and a number of Norwegian Christmas titles.

This positive momentum continued into the first quarter of 2026, with more than 15 countries recording double-digit growth – and in some cases even triple-digit growth – including France, the UK, Germany, Italy, Austria, Spain, Sweden, Croatia, Serbia and Greece.

The Gower Street global box office projection increased slightly to \$34.55 billion from \$34.50 billion. The domestic market went up \$100 million from \$9.75 billion to \$9.85 billion due to an overperformance in May. The Chinese market went down \$100 million from \$6.35 billion to \$6.25 billion due to a softer than expected May. The box office projection for the International market (exc. China) increased by \$50 million from \$18.40 billion to \$18.45 billion due to a continuing performance at the top end of expectations.

BUEN CAMINO
ITALY (2025), INDIANA
PRODUCTION



TOP 5

Most successful European films released in 2025 (in million admissions)



1 **Bridget Jones: Mad About the Boy**
GB, US / 11.8M



2 **Paddington in Peru**
GB, FR, US / 7.1M



3 **Das Kanu des Manitu**
DE / 6.1M



4 **Downton Abbey: The Grand Finale**
GB, US / 4.7M



5 **Buen Camino**
IT / 4.5M

Success of local titles

The impact of homegrown productions in 2025 overall performance



HOW COULD I
LIVE WITHOUT YOU
HUNGARY (2024),
IKO MÚSORGYÁRTÓ KFT,
© TAMÁS HRESKÓ

In Germany, local films accounted for 27.4% of total admissions –8 percentage points above the previous year. The top film of 2025 was home-grown comedy *Manitou's Canoe*, a sequel to 2001 hit *Manitou's Shoe*, which recorded over 5 million admissions and €50.9 million at the box office. Another local success, *The School of Magical Animals 4*, ranked sixth in the top films of the year, achieving nearly 3 million admissions and taking €24.7 million at the box office.

In Denmark, admissions soared to 10.25 million, up 4.5% compared with 2024 and therefore surpassing the 10-million admission benchmark and scoring the best result in five years. Denmark was the Scandinavian country recording the highest year-on-year growth in attendance in 2025. This performance was driven primarily by Danish films, which contributed to a record 37% national market share, against 23.3% in 2024. The key local films were the animated children's hit *Checkered Ninja 3*, which attracted 777,000 admissions, and the dark family comedy-drama *The Last Viking*, seen by around 724,000 cinema-goers. Six Danish films ranked in the yearly top 10. In total, 39 Danish films were released in 2025, compared to just 19 the year before.

Hungary saw a 2% increase in box office. The local market share was 17.1%, up by over 4 percentage points. The local film *How Could I Live Without You?*, released in December 2024, broke a four-decade record with more than one million admissions domestically, screening in cinemas for an unprecedented 53 weeks.

In Poland, revenues were up 1.3%, while admissions increased 0.3%. The local market share by box office was estimated at 28.5%. The Polish *Dom Dobry (Home Sweet Home)*, a domestic-abuse drama produced and distributed by Warner Bros, was the most popular local film of the year with 2.4 million admissions. Three other local productions also featured in the annual top 10: *In-Laws 3*, the latest instalment in the popular family comedy franchise; *Kleks Academy 2*, a young adult adventure film which sold nearly 1.2 million tickets; and *Graduation Heist*, a comedy-drama about secondary school students awaiting their final exams and starring several popular YouTubers, which recorded more than 1 million admissions.

TOP 5

European territories in terms of admissions

FRANCE
156.2 million

UK
126.5 million

GERMANY
91.9 million

ITALY
68.4 million

SPAIN
65 million

Austria achieved an 11% increase in box office revenues, reaching €124.6 million. The Christmas comedy *Aufputzt is'* climbed to second place among the country's most successful films of all time by admissions, attracting close to 442,000 cinema-goers in just nine weeks.

Norway saw a 7.7% increase in box office and 2.5% increase in admissions. Norwegian films performed particularly well, with a market share of 28.8% and five local titles in the top 10. The most successful film of 2025 was the Norwegian family comedy *A Mouse Hunt for Christmas*, which drew close to

451,000 admissions and outperformed all major Hollywood releases. Second World War film *The Battle of Oslo* ranked among the top five releases with nearly 377,000 admissions. Another Norwegian production in the top 5 was the animated comedy *Rally from Paris to the Pyramids*, which sold 272,176 tickets, highlighting the enduring appeal of family films. Joachim Trier's *Sentimental Value*, the first Norwegian film to win an Oscar for Best International Feature, achieved more than 250,000 admissions and made the weekly top 10 in France, Germany, Spain, Italy and UK & Ireland between the end of 2025 and early 2026.

SENTIMENTAL VALUE
NORWAY, FRANCE, DENMARK,
GERMANY, AND SWEDEN (2025),
MER FILM, EYE EYE PICTURES,
AGAT FILMS & CIE / EX NIHILO,
MK PRODUCTIONS, ZENTROPA
ENTERTAINMENTS, ZENTROPA
INTERNATIONAL SWEDEN,
KOMPLIZEN FILM



TOP 5

European territories in terms of market share for national films*

TURKEY

51 per cent

DENMARK

37 per cent

FRANCE

34.3 per cent

ITALY

32.7 per cent

ALBANIA

32 per cent

In Italy, the market share for locally made films reached 32.7% by box office, the highest since 2016. *Buen Camino*, starring comedian Checco Zalone and released on Christmas Day, took €36 million in seven days (accounting for 22.2% of the total box office revenues generated by all local films released during the year), becoming the top film of 2025. With a strong holdover in the first months of 2026, it has become the highest-grossing film ever in Italy, surpassing 2009's *Avatar*. Other local productions contributed to Italy's strong performance in 2025, such as the comedy *Follemente* with 2.4 million admissions, Ferzan Ozpetek's *Diamanti* with 1.3 million admissions, *Io sono la fine del mondo* (1.2 million admissions) and *Oi vita mia* (1.1 million admissions).

In Croatia, box office totalled an all-time record of €22.5 million, up 13.3% year-on-year. Croatian productions and co-productions accounted for 7% of the box office, up from 3.1%. 2025 was indeed the best year for local films by attendance since 2013, with 328,526 tickets sold. Three local titles performed particularly well: the children's film *Second Diary of Paulina P.*, ranking sixth in the yearly top 10 by attendance with 74,250 admissions, the war of independence film *260 Days*, with nearly 64,000 tickets sold and Igor Bezinović's *Fiume o morte!*, the country's most-watched

documentary ever, with close to 39,000 admissions. Croatia continued to deliver record-breaking local productions also in the first quarter of 2026, with the comedy *Svadba (The Wedding)* becoming the new most-watched film in the history of Croatian cinemas. With 780,779 admissions (to date on 1 April 2026), the Croatian/Serbian comedy surpassed James Cameron's *Titanic* (1997), which had recorded 495,345 admissions. The film has been sold in 20 countries and has so far (April 2026) gathered over 2.2 million admissions, most of which in the Balkan region. This film and other successful local titles, such as the children live-action adventure *Extraordinary*, contributed to an unprecedented local market share by admissions of 54.3% in the first quarter of 2026.

THE WEDDING/
SVADBA
CROATIA-SERBIA
(2026), ECLECTICA,
VIKTORIJA FILM



*by box office



The success of anime and horror films in Europe

DEMON SLAYER: KIMETSU NO YAIBA - INFINITY CASTLE JAPAN (2025), ANIPIXEL, CRUNCHYROLL, SHUEISHA, TOHO PICTURES, UFOTABLE

In May 2025, the anime streaming platform Crunchyroll and the National Research Group (NRG) released a study looking into anime and its fandom. The study surveyed 29,000 “general entertainment consumers” between ages 13 to 54 from the US, UK, India, Germany, France, Brazil, and Mexico. The report found that while all generations are contributing to the anime’s cultural momentum, this genre is especially popular among 13- to 28-year-olds (54%) where the anime fandom now rivals that of major music stars and sports franchises, providing fans with a powerful sense of community and cultural connection. When examining the top drivers for watching anime, Gen Z’s top responses were high-quality animation, compelling characters and relationships, and imaginative and creative storytelling at 37%, 35%, and 34% respectively. The anime mania was especially evident at Annecy Animation Film Festival in 2025, with a palpable buzz across many panels, meetings and kids content announcements.

The hit anime *Demon Slayer: Kimetsu No Yaiba – Infinity Castle* ranked first in Japan by some distance, grossing nearly ¥40 billion yen (\$258 million). It became Japan’s second highest grossing film of all-time (surpassed only by its predecessor *Demon Slayer: Kimetsu no Yaiba – The Movie: Mugen Train*). Furthermore, *Infinity Castle* was the seventh highest-grossing film globally in 2025, the only Japanese film to make the worldwide top 20, with approximately \$690 million at the box office. The smash anime broke multiple box office records, becoming the highest grossing anime/Japanese title globally of all time. Two new *Demon Slayer* films are in the pipeline, likely be released from 2027.

Japan was a standout market in 2025 with a 31% increase over 2024 and 16% above the pre-pandemic average in local currency, thanks to the success of *Demon Slayer*, but also *Kokuho* – the highest-grossing local live-action title of all time –, the latest *Detective Conan* and *Chainsaw Man – The Movie: Reze Arc*.

The animated musical *KPop Demon Hunters* was a salute to the cultural phenomena of Japanese anime and Korean pop. Following a successful run on Netflix, it was released in cinemas in Autumn 2025 as a sing-along event, attracting strong fan-bases of Gen Zers and Gen Alpha.

Renewed interest in anime across the US and Europe has led to a new wave of IP acquisitions, with several Hollywood adaptations recently announced, including *Naruto*, *Attack on Titan*, *My Hero Academia*, and *Golgo 13*.

Horror – once only appearing in niche festivals or late-night marathons – was one of the most profitable and influential genres in the global film industry in 2025. In the UK and Ireland it recorded a 22% increase in box office revenue in 2025 compared to the previous year, rising from £68 million to over £83 million. Half of all horror films released by US studios last year generated 50% or more of their worldwide box office gross outside the US. The breakout international hit *The Substance*, for example, grossed more than \$77 million worldwide, with approximately 80% of its box office revenues generated outside the United States.

2025 was packed with successful horror titles, from original productions like *Sinners* and *Weapons*, to known IPs like *Final Destination: Bloodlines*, *28 Years Later*, and *M3GAN 2.0*, generating significant revenue. Leading the ranking was *The Conjuring: Last Rites*, which grossed \$494 million at the global box office. The highly anticipated vampire musical horror *Sinners* followed with \$364.5 million worldwide during its two-month run in cinemas. *Sinners* broke into the top five highest-grossing horror films of all time.

Final Destination: Bloodlines marked the long-awaited return of the popular franchise. This reboot-prequel hybrid became the highest-grossing instalment of the franchise, generating \$315 million worldwide in 2025.

Danny Boyle and Alex Garland reunited for the third chapter of the zombie franchise with *28 Years Later*. The film grossed about \$103.1 million worldwide. Its trailer became the second most-watched horror film trailer ever and the most-watched in 2024.

Original titles like *Weapons* and *Sinners* have become cultural events, able to capture the attention of diverse audiences. These hybrid horrors mix psychological, social, and even satirical elements, finding a universal language.

According to data provided by TikTok, there has been a rise in horror-related videos globally on the app in 2025. 10.7 million people used the horror hashtag – an increase of 38% – while HorrorTok rose 40% to 2.6 million.

2026 started off bringing other successful horror gems on the Big Screen, such as *Scream 7*, *28 Years Later: The Bone Temple*, *Alpha*, *Resident Evil*, among others.

May 2026 saw two horror titles from young Youtubers breaking records globally: *Backrooms*, which became A24's highest-grossing domestic release, making Kane Parsons the youngest filmmaker to reach number one at the US box office, as well as becoming the third-highest-grossing horror film of 2026 to date. *Obsessions* benefited from an incredibly strong word-of-mouth and saw box office returns increasing in the weeks after its release.



FINAL DESTINATIONS:
BLOODLINES
JAPAN (2025), ANIPIXEL,
CRUNCHYROLL, SHU-
EISHA, TOHO PICTU-
RES, UFOTABLE



UNIC weekly box office reports

UNIC has been collaborating with partners at Rentrak, the industry media measurement and analytics company, to produce weekly box office analysis for UNIC members. This provides a weekly overview of box office results globally and across Europe, including a box office chart for five leading European markets – namely France, UK and Ireland, Germany, Spain and Italy.



WEAPONS
UNITED STATES (2025), NEW
LINE CINEMA, SUBCONSCIOUS,
VERTIGO ENTERTAINMENT,
BOULDERLIGHT PICTURES

CINEMA-GOING ACROSS UNIC TERRITORIES IN 2025

Source: UNIC members.

Complementary information from Comscore, European Audiovisual Observatory, CY (DJK Group), CZ (Unie Filmovych Distributoru), BG (Национален филмов център), DE (Filmförderungsanstalt), EE (Forum Cinemas), FR (Centre National du Cinéma et de l'Image Animée), GR (Ελληνικό Κέντρο Κινηματογράφου), HU (Nemzeti Média- és Hírközlési Hatóság), IE (Pearl&Dean), LU (Centre national de l'audiovisuel), LT (Forum Cinemas), LV (Forum Cinemas), PT (Instituto do Cinema e do Audiovisual), RO (Centrul National al Cinematografiei).

Albania, North Macedonia, Slovakia: screens from 2024

Russia: 2024 and 2025 data are estimates from Comscore and do not cover the whole market. Some admissions and box office data from 2024 have been updated and might not match with the data in the Annual Report 2025.

Country (Currency)	BOX OFFICE in local currency (in million)			ADMISSIONS (in million)			National films' share 2025 (by box office)	Screens 2025
	2025	2024	Change from 2024 in %	2025	2024	Change from 2024 in %		
Albania (ALL)	249.2	295.0	-15.5%	0.4	0.5	-9.8%	32.0	18
Austria (EUR)	124.6	112.3	11.0%	11.4	10.5	8.1%	7.3	562
Belgium (EUR)	140.3	149.9	-6.5%	13.2	14.5	-9.2%	9.4	498
Bosnia and Herzegovina (BAM)	9.1	8.4	8.0%	1.2	1.1	2.2%	16.6	89
Bulgaria (BGN)	54.4	58.9	-7.6%	4.2	4.6	-10.5%	16.0	231
Croatia (EUR)	22.5	19.9	13.5%	3.5	3.4	3.6%	7.0	229
Cyprus (EUR)	5.2	4.8	7.2%	0.6	0.5	13.5%	0.0	36
Czech Republic (CZK)	2,267.3	2,255.1	0.5%	12.6	13.0	-3.3%	26.6	946
Denmark (DKK)	1,049.8	984.2	6.7%	10.3	9.8	4.5%	37.0	482
Estonia (EUR)	17.3	18.4	-5.8%	2.4	2.5	-3.2%	14.0	94
Finland (EUR)	85.8	89.6	-4.2%	6.3	6.8	-7.3%	31.0	381
France (EUR)	1,158.1	1,347.8	-14.1%	156.2	181.5	-13.9%	34.3	6,401
Georgia (GEL)	20.6	19.7	4.7%	1.4	1.5	-2.5%	2.0	44
Germany (EUR)	924.0	868.4	6.4%	91.9	90.1	2.1%	27.4	4,757
Greece (EUR)	56.0	54.8	2.3%	7.8	7.6	2.3%	17.9	464
Hungary (HUF)	26,359.1	25,831.8	2.0%	10.7	10.4	2.1%	17.1	389
Ireland (EUR)	95.9	103.0	-6.9%	10.7	11.8	-9.5%	1.0	551
Israel (ILS)	391.0	424.0	-7.8%	12.4	13.2	-5.8%	21.5	420
Italy (EUR)	496.7	494.0	0.5%	68.4	69.7	-1.9%	32.7	3,579
Latvia (EUR)	14.5	13.5	7.4%	2.2	2.1	3.9%	20.9	81
Lithuania (EUR)	23.7	23.6	0.4%	3.6	3.6	-1.9%	19.9	74
Luxembourg (EUR)	9.9	10.2	-3.4%	0.8	0.9	-8.6%	1.8	38

CINEMA-GOING ACROSS UNIC TERRITORIES IN 2025

Source: UNIC members.

Complementary information from Comscore, European Audiovisual Observatory, CY (DJK Group), CZ (Unie Filmovych Distributoru), BG (Национален филмов център), DE (Filmförderungsanstalt), EE (Forum Cinemas), FR (Centre National du Cinéma et de l'Image Animée), GR (Ελληνικό Κέντρο Κινηματογράφου), HU (Nemzeti Média- és Hírközlési Hatóság), IE (Pearl&Dean), LU (Centre national de l'audiovisuel), LT (Forum Cinemas), LV (Forum Cinemas), PT (Instituto do Cinema e do Audiovisual), RO (Centrul National al Cinematografiei).

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Malta (EUR)	4.2	4.7	-9.5%	0.5	0.6	-7.7%	1.8	23
Montenegro (EUR)	1.1	1.3	-14.4%	0.2	0.3	-22.4%	4.5	17
Netherlands (EUR)	306.3	308.7	-0.8%	28.3	29.1	-2.7%	13.1	1,109
North Macedonia (MKD)	84.9	84.7	0.3%	0.3	0.3	-5.6%	2.5	45
Norway (NOK)	1,195.0	1,109.0	7.8%	8.4	8.2	2.5%	28.0	476
Poland (PLN)	1,142.3	1,127.3	1.3%	50.9	50.8	0.3%	28.5	1,548
Portugal (EUR)	70.8	73.3	-3.4%	11.0	11.9	-7.7%	1.7	579
Romania (RON)	318.2	292.9	8.6%	11.2	11.2	-0.2%	23.7	486
Russia (RUB)	44,108.2	39,597.3	11.4%	103.3	110.4	-6.4%	76.0	6,297
Saudi Arabia (SAR)	920.9	845.7	8.9%	18.8	17.5	7.4%	15.0	603
Serbia (RSD)	2,043.3	2,338.2	-12.6%	3.4	4.1	-17.1%	8.4	194
Slovakia (EUR)	38.3	38.7	-1.1%	5.1	5.4	-5.7%	19.4	312
Slovenia (EUR)	11.9	12.1	-1.5%	1.7	1.7	-2.5%	8.6	103
Spain (EUR)	453.0	477.0	-5.0%	65.0	71.0	-8.5%	19.0	3,562
Sweden (SEK)	1,352.9	1,421.1	-4.8%	9.8	10.3	-5.6%	10.0	971
Switzerland (CHF)	161.5	170.9	-5.5%	9.9	10.6	-7.1%	9.3	620
Turkey (TRY)	5,790.1	4,994.0	15.9%	27.7	33.2	-16.5%	51.0	2,280
UK (GBP)	990.5	978.7	1.2%	126.5	123.5	2.4%	13.8	4,871
Ukraine (UAH)	2,646.9	2,326.4	13.8%	14.6	14.0	4.4%	15.6	550
European Union (EUR)	4,866.4	5,005.6	-2.8%	603.6	639.2	-5.6%		28,463
EU + UK (EUR)	6,022.4	6,161.7	-2.3%	730.1	762.7	-4.3%		33,334
Europe (EUR)	6,875.6	6,961.4	-1.2%	873.2	913.6	-4.4%		42,310

TOP 5 FILMS ACROSS UNIC TERRITORIES IN 2025

	TOP 1	TOP 2	TOP 3	TOP 4	TOP 5
Albania	Kazerma	Luli & Goni Lemes	Lilo and Stitch	Pasaporta	The Conjuring: Last Rites
Austria	Das Kanu des Manitu	Avatar: Fire and Ash	A Minecraft Movie	Zootopia 2	Lilo & Stitch
Belgium	Lilo & Stitch	Avatar: Fire and Ash	Jurassic World: Rebirth	Zootopia 2	A Minecraft Movie
Bosnia And Herzegovina	Testament	A Minecraft Movie	Lilo and Stitch	The Conjuring: Last Rites	F1: The Movie
Bulgaria	Lilo & Stitch	Avatar: Fire and Ash	A Minecraft Movie	Zootopia 2	F1: The Movie
Croatia	A Minecraft Movie	Lilo & Stitch	F1: The Movie	Avatar: Fire and Ash	The Conjuring: Last Rites
Cyprus	Ta kalanta ton Hristougennon	Yparho - Stelios	Lilo & Stitch	A Minecraft Movie	The Conjuring: Last Rites
Czech Republic	A Minecraft Movie	F1: The Movie	Avatar: Fire and Ash	Zootopia 2	Vyšehrad Dvje
Denmark	Ternet Ninja	Den sidste Viking	A Minecraft Movie	Under stjernerne på himlen	Rejseholdet "Det første mord"
Estonia	A Minecraft Movie	Fränk	Flow	Zootopia 2	Avatar: Fire and Ash
Finland	A Minecraft Movie	100 litraa sahtia	Cancel	Mission: Impossible - The Final Reckoning	Risto Räppääjä ja kaksoisolento
France	Zootopia 2	Avatar: Fire and Ash	Lilo & Stitch	F1: The Movie	God save the Tuche
Georgia	Lilo & Stitch	Zootopia 2	Avatar: Fire and Ash	A Minecraft Movie	The Conjuring: Last Rites
Germany	Das Kanu des Manitu	Avatar: Fire and Ash	A Minecraft Movie	Lilo & Stitch	Zootopia 2
Greece	Yparho - Stelios	Ta kalanta ton Hristougennon	Lilo & Stitch	The Conjuring: Last Rites	F1: The Movie
Hungary	Hogyan tudnék élni nélküled?	Zootopia 2	A Minecraft Movie	Avatar: Fire and Ash	Lilo & Stitch
Ireland	A Minecraft Movie	Bridget Jones: Mad about the Boy	Wicked: For Good	Lilo & Stitch	Superman
Israel	Saving Shulli 2	Lilo & Stitch	Zootopia 2	A Minecraft Movie	Smurfs
Italy	Buen Camino	Lilo & Stitch	Follemente	Avatar: Fire and Ash	Zootopia 2
Latvia	Flow	A Minecraft Movie	Escape Net	Avatar: Fire and Ash	Zootopia 2

Complementary information from Comscore, European Audiovisual Observatory, CY (DJK Group), CZ (Unie Filmovych Distributoru), BG (Национален филмов център), DE (Filmförderungsanstalt), EE (Forum Cinemas), FR (Centre National du Cinéma et de l'Image Animée), GR (Ελληνικό Κέντρο Κινηματογράφου), HU (Nemzeti Média- és Hírközlési Hatóság), IE (Pearl&Dean), LU (Centre national de l'audiovisuel), LT (Forum Cinemas), LV (Forum Cinemas), PT (Instituto do Cinema e do Audiovisual), RO (Centrul National al Cinematografiei).



TOP 5 FILMS ACROSS UNIC TERRITORIES IN 2025

	TOP 1	TOP 2	TOP 3	TOP 4	TOP 5
Lithuania	Pietinia Kronikas	A Minecraft Movie	Avatar: Fire and Ash	Zootopia 2	F1: The Movie
Luxembourg	Lilo & Stitch	Zootopia 2	A Minecraft Movie	F1: The Movie	Avatar: Fire and Ash
Malta	Lilo & Stitch	A Minecraft Movie	The Conjuring: Last Rites	Wicked: For Good	Mufasa: The Lion King
Montenegro	Lilo & Stitch	A Minecraft Movie	The Conjuring: Last Rites	Zootopia 2	Avatar: Fire and Ash
Netherlands	A Minecraft Movie	Lilo & Stitch	Mufasa: The Lion King	Jurassic World: Rebirth	Avatar: Fire and Ash
North Macedonia	Lilo & Stitch	A Minecraft Movie	The Conjuring: Last Rites	Mission: Impossible - The Final Reckoning	F1: The Movie
Norway	Hvis ingen går i fella	A Minecraft Movie	Blücher	Flåklypa – Fra Paris til pyramidene	Lilo & Stitch
Poland	A Minecraft Movie	Dom Dobry	Zootopia 2	Lilo & Stitch	Avatar: Fire and Ash
Portugal	Lilo & Stitch	A Minecraft Movie	Zootopia 2	Ainda Estou Aqui	F1: The Movie
Romania	Avatar: Fire and Ash	Cravata galbenă	Zootopia 2	A Minecraft Movie	Vecina
Russia	Volshbnik Izumrudnogo goroda. Doroga iz zhyoltogo kirpicha	Finist. Pervyy bogatyr	Now You See Me: Now You Don't	Prorok. Istoriya Aleksandra Pushkina	Şımarık
Serbia	Lilo & Stitch	A Minecraft Movie	Hajduk u Beogradu	The Conjuring: Last Rites	Avatar: Fire and Ash
Slovakia	Černák	A Minecraft Movie	Zootopia 2	Duchoň	Lilo & Stitch
Slovenia	Avatar: Fire and Ash	Belo se pere na devedeset	A Minecraft Movie	Lilo & Stitch	F1: The Movie
Spain	Lilo & Stitch	Jurassic World: Rebirth	Avatar: Fire and Ash	A Minecraft Movie	How To Train Your Dragon
Sweden	A Minecraft Movie	Avatar: Fire and Ash	Zootopia 2	Jurassic World: Rebirth	Lilo & Stitch
Switzerland	Lilo & Stitch	Zootopia 2	Avatar: Fire and Ash	A Minecraft Movie	F1: The Movie
Turkey	Soyut Disavurumcu Bir Dostlugun Anatomisi Veyahut Yan Yana	Rafadan Tayfa: Kapadokya	Zootopia 2	A Minecraft Movie	Uykucu
Ukraine	Zootopia 2	Lilo & Stitch	F1: The Movie	A Minecraft Movie	Avatar: Fire And Ash
United Kingdom	A Minecraft Movie	Bridget Jones: Mad About The Boy	Wicked: For Good	Lilo & Stitch	Jurassic World: Rebirth

Complementary information from Comscore, European Audiovisual Observatory, CY (DJK Group), CZ (Unie Filmovych Distributoru), BG (Национален филмов център), DE (Filmförderungsanstalt), EE (Forum Cinemas), FR (Centre National du Cinéma et de l'Image Animée), GR (Ελληνικό Κέντρο Κινηματογράφου), HU (Nemzeti Média- és Hírközlési Hatóság), IE (Pearl&Dean), LU (Centre national de l'audiovisuel), LT (Forum Cinemas), LV (Forum Cinemas), PT (Instituto do Cinema e do Audiovisual), RO (Centrul National al Cinematografiei).





“Hopefully you will see [Sentimental Value] in a cinema, where the lights go down and eventually you share the pulse with some other people... that’s magic. Cinema should be seen in cinemas.”

STELLAN SKARSGÅRD, ACTOR

SENTIMENTAL VALUE
NORWAY, FRANCE, DENMARK,
GERMANY, AND SWEDEN (2025),
MER FILM, EYE EYE PICTURES,
AGAT FILMS & CIE / EX NIHILO,
MK PRODUCTIONS, ZENTROPA
ENTERTAINMENTS, ZENTROPA
INTERNATIONAL SWEDEN, KOM-
PLIZEN FILM




42

Celebrating European diversity

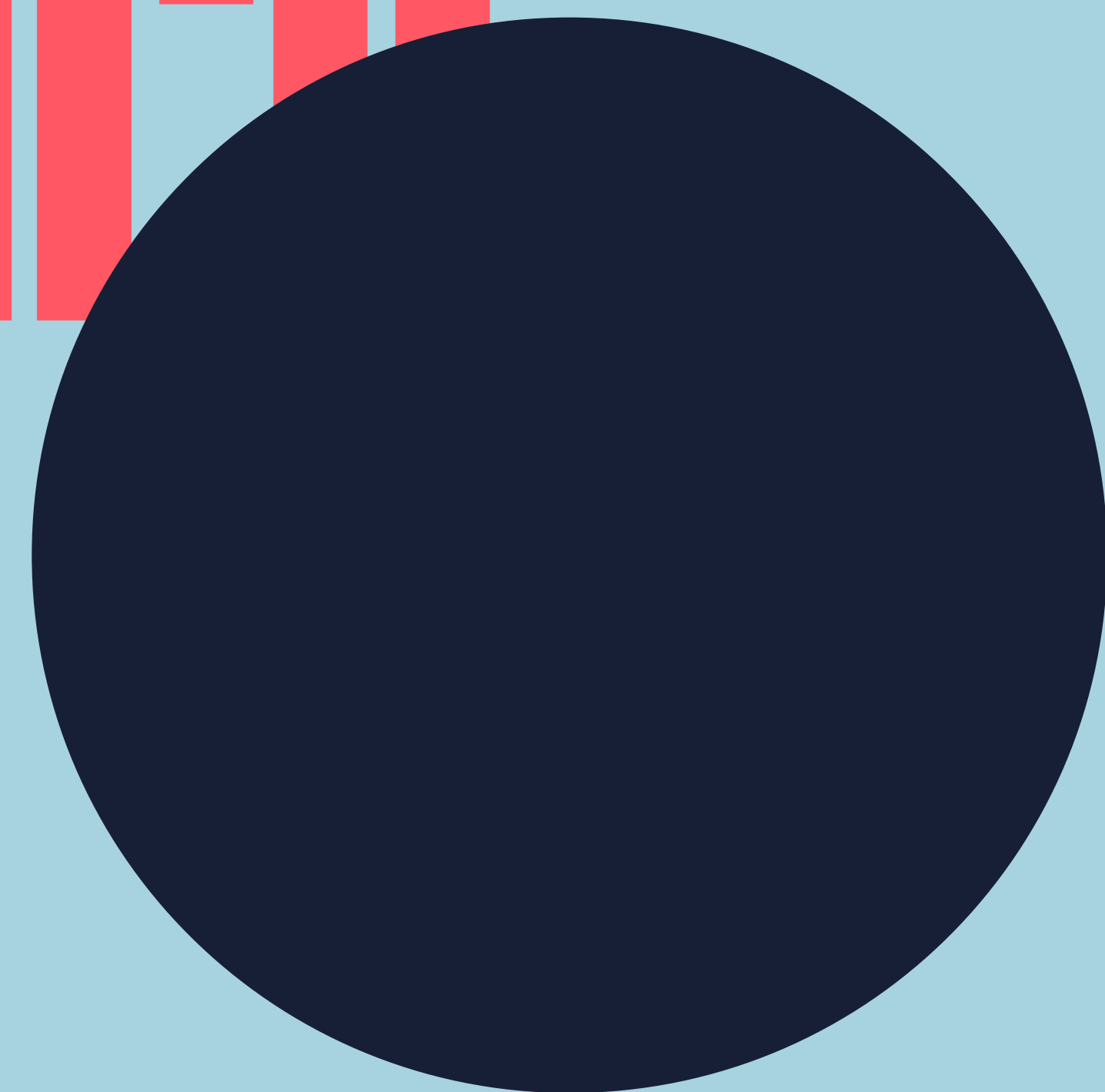
European titles made it to the box office top five across UNIC territories in 2025, compared to 39 in 2024 and 26 in 2023.



Looking



forward



It proved difficult to identify a single, common narrative across all UNIC territories in 2025. While European cinemas delivered encouraging overall results – driven by a strong mix of US blockbusters and local successes – some markets were impacted by an uneven release calendar and, at times, a lack of sufficiently compelling titles.

With close to €6.9 billion at the box office and 873 million admissions across Europe, alongside a strong final quarter, 2025 once again demonstrated a fundamental truth: cinematic success depends on a steady flow of great films combined with a compelling cinema experience.

The overall number of cinema screens in Europe in 2025 continued to remain comparatively stable. Based on overall data from Omdia, the number of screens in Europe rose by 0.5% from 2024 to 2025, for a total of 40,214 screens. The global screen count followed a similar pattern with a 0.76% growth to 219,954 screens.

The performance of 2025 was marked by a broad diversity of successful titles. Local films broke records across Europe – such as *Manitou's Canoe* in Germany, *How Could I Live Without You* in Hungary, and *Buen Camino* in Italy – while international blockbusters (*A Minecraft Movie*, *Lilo & Stitch*, *Zootopia 2* and *Jurassic World: Rebirth*) delivered strong global appeal. At the same time, original productions like *F1: The Movie* and *Sinners* demonstrated the continued appetite for fresh storytelling.

This breadth of success highlights a key industry reality: cinemas require a continuous and diverse supply of content year-round – from global tentpoles to local productions, from arthouse films to event cinema.





TORRENTE, PRESIDENTE
SPAIN (2026), AMIGUETES
ENTERTAINMENT S.L.,
BOWFINGER INTER-
NATIONAL PICTURES.

The beginning of 2026 has provided further evidence of the sector's resilience. Strong audience turnout has reinforced confidence in the theatrical model.

Programming trends are also evolving. Art-house cinemas are increasingly incorporating mainstream titles, while commercial cinemas are expanding their independent and specialised offerings. This convergence reflects a shared objective across the sector: serving all audiences with the widest possible choice.

The importance of a consistent and well-marketed release pipeline is further reinforced by the arrival of new theatrical players. Companies such as Amazon are contributing to slate diversity, with titles like *Project Hail Mary* which performed strongly in early 2026 in several territories.

The beginning of 2026 has provided further evidence of the sector's resilience. Strong audience turnout in January and February – following one of the best December–January periods of the decade – has reinforced confidence in the theatrical model.

Over 15 European markets – including the UK, Spain, Germany, Italy, Austria, Sweden, Norway and several Balkan territories – recorded double-digit and some even triple-digit revenue growth in the first quarter of 2026, underlining a broadly positive trajectory across the region. Germany recorded a 33.9% increase in box office year-on-year at the end of the first quarter, while in France local productions dominated the box office contributing to a 14% admissions increase in Q1, with the top four titles led by *Marsupilami*. Italy and Spain also benefited from local

breakout comedies, the holdover *Buen Camino* and *Torrente, Presidente*. All the Balkan territories doubled their revenues compared to the first quarter of 2025 thanks especially to local blockbusters circulating in the region. In Croatia, the comedy *Svadba (The Wedding)* became the most-watched film in the country's history, surpassing *Titanic*, and contributing – alongside other successful local titles – to a record 54.3% market share for Croatian films in Q1.

May also performed strongly, with admissions 35% above the same month last year, making it the strongest May of the decade to date. Italy stood out in particular, recording admissions 56% above the pre-pandemic benchmark for the month and 87% higher than in May 2025. This exceptional performance was driven primarily by the outstanding success of *The Devil Wears Prada 2*, which captured a remarkable 44% market share, followed by *Michael* and *Obsession*.

The Netherlands also delivered a strong result, with admissions 38% above the pre-pandemic benchmark for May. Germany, having already enjoyed four consecutive strong months, continued this positive trend, with admissions 30% above the three-year average for the month. The Gower Street global box office projection increased slightly to \$34.55 billion from \$34.50

billion. The domestic market went up \$100 million from \$9.75 billion to \$9.85 billion due to an overperformance in May. The Chinese market went down \$100 million from \$6.35 billion to \$6.25 billion due to a softer than expected May. The box office projection for the International market (excluding China) increased by \$50 million from \$18.40 billion to \$18.45 billion, driven mainly by the EMEA region. In May 2026 EMEA was even +24% above the pre-pandemic benchmark, ahead of the +17% from July 2023.

Besides multiple local breakout titles across markets, this strong performance has been also driven by successful US titles, such as *The Super Mario Galaxy Movie*, *Project Hail Mary*, *The Devil Wears Prada 2* and *Michael*. Mid-size films like *The Housemaid*, *Hamnet*, *Marty Supreme* and *Wuthering Heights* have shown that a diverse range of content continues to attract audiences.

This demonstrates that cinemas continue to set records and create unparalleled excitement around films – theatrical works for everyone. For audiences. For the industry. For creatives. Cinemas are the cornerstone of the European film sector, supporting the circulation of European films, creating jobs and paying local tax, helping finance European works and offering an unparalleled social and cultural hub for citizens.

Looking ahead, the rest of 2026 offers a busy and diverse slate, combining major international event films with strong local productions. This balance between global and local content will remain essential to sustaining growth across all territories.

Among the most awaited upcoming titles of 2026 are *Paw Patrol Dino Movie*, *Spider-Man: Brand New Day*, *Avengers: Doomsday*, *The Odyssey* and *Dune: Part Three*.

Highly anticipated titles across the studios – including large-scale franchises, family animation, and premium-format-driven spectacles – are expected to sustain audience momentum throughout the year. As in previous years, the consistency of supply will be as important as individual tentpole titles in maintaining growth.

Exhibitors across Europe continue to invest significantly in the cinema experience. Throughout 2025, both large circuits and independent operators enhanced their offer through improvements in technology, comfort, and customer experience.



From premium formats and immersive sound to dine-in concepts and innovative event programming – from themed screenings to alternative uses of cinema spaces – cinemas are continually evolving. New subscription models and tailored programming strategies further demonstrate the sector’s adaptability.

Europe’s cinema landscape remains uniquely diverse: from multiplexes to single-screen venues, from municipal cinemas to independent operators. All play a vital role as cultural and social hubs, supporting local economies and employment while offering audiences a shared, communal experience that cannot be replicated at home.

A clear and consistent theatrical window remains fundamental to the success of films in cinemas. Exclusivity provides audiences with clarity on when and where films are available, while enabling distributors and exhibitors to maximise the impact of theatrical releases.

Short or inconsistent windows risk creating confusion amongst audiences and undermining performance. Evidence suggests that markets maintaining longer, stable periods of exclusivity – such as much of Europe – have recovered more effectively.

For exhibitors, this exclusivity is also essential to ensure a return on investment, supporting continued upgrades to cinema infrastructure and the overall audience experience.

This is even more crucial in a future that looks more consolidated than ever. The proposed Paramount–Warner Bros transaction, following Netflix’s withdrawal from the process in February 2026, highlights the scale of ongoing structural change.

Past experience demonstrates the potential impact of such mergers. Following Disney’s acquisition of 20th Century Fox in 2019, the combined entity’s theatrical output fell by over 30%, despite prior commitments. This serves as a clear reminder of the risks associated with consolidation, particularly regarding film supply and diversity.

Concerns around this transaction are shared across the industry – from cinemas to producers, directors, screenwriters – and relate not only to competition, but also to jobs, diversity and the long-term sustainability of the creative ecosystem: pressure on pay, contracts and working conditions; reducing opportunities for independent producers; limiting the financing of new and diverse projects to name a few.

UNIC is committed to ensuring that the proposed deal is scrutinised by the competition authorities to protect the interests of the wider market and audiences. Voluntary commitments must be made legally binding – not left as good-faith gestures that evaporate once the deal closes and the debt repayment clock is ticking.

Looking ahead, the sector’s success will depend on maintaining a strong, diverse and reliable film slate, a meaningful period of theatrical exclusivity and continued investment in innovation and audience experience. Cinemas must remain the place where to watch films.

A clear and consistent theatrical window remains fundamental to the success of films in cinemas.

KANU DES MANITUS
GERMANY (2025),
CONSTANTIN FILM,
HERBX FILM, SEVEN-
PICTURES



Cinema is economy

Beyond box office figures, cinemas are a key economic engine. The theatrical release remains the primary driver of value for films, supporting the financing of future productions, visibility and marketing impact, and downstream revenues across all windows.

Research shows that by driving regular footfall, cinemas support a wide range of surrounding businesses, including restaurants, bars, retail and transport, generating significant spillover effects: for every unit of expenditure in a cinema, an additional 1.5 units are spent in nearby businesses. Cinemas therefore play a key role in sustaining town centres by attracting sustained footfall, supporting surrounding businesses, and contributing to the economic viability of local high streets.

Cinema is society

Cinemas across the world are meaningful cultural and communal centres that offer consumers distinct value through opportunities to step away from daily pressures, become deeply immersed in compelling stories and connect with others. The [FDA 2026 Yearbook](#) includes some insights from Differentology's Audience Insight Monitor highlighting how cinemas have the ability to act as a digital detox and satisfied both escapist (relax, unwind, cocoon) and experiential needs (excitement, thrills, immersion). Cinema-going is a source of both intellectual and emotional stimulation, bringing personal fulfilment and creating social interaction. Furthermore social dynamics further drive cinema-going with young audiences wanting to be part of the conversation around big hyped releases, with concepts of FOMO (Fear Of Missing Out) and talkability being key in motivating them to watch films on the Big Screen.

Cinema contributes to audience's well-being

According to a [cinema-goer survey](#) published by the Global Cinema Federation in April 2026, nearly three-quarters of audiences (73%) say that going to cinema is important to their sense of well-being, with one-third describing it as very important. Patrick von Sychowski's piece "[Cinema as a Social Medicine](#)" from October 2025 flagged the [Research from University College in London and Vue Entertainment](#) published in January 2020, which revealed that participants watching a film in cinema experienced a noticeable increase in heart rates, spending 45 minutes in the healthy heart-zone – equivalent to a light form of cardio. Dr Joseph Devlin, Professor of Cognitive Neuroscience at UCL, noted that the cinema provides opportunities for the brain to devote undivided attention for sustained periods of time, with nothing else to do except immerse yourself. Against the backdrop of increasing isolation, cinema emerges as a form of social medicine. In order to fight against growing needs for mental health support, what is required is real spaces where real people can share real experiences. Neuroscience research shows that being with other people enhances activity in the autonomic nervous system, which plays a key role in the body's reactions to emotions. The ups and downs

of a film's storyline are felt more strongly when watching in a crowded cinema than viewing at home, creating what researchers call "emotional effervescence." This is why going to the cinema even by yourself will give you a greater mental health 'lift' than staying home and binge watching your streaming series of choice. Research from the British charity MediCinema, which operates cinemas within UK's NHS hospitals found remarkable results: 92% of patients said a visit to the MediCinema reduced anxiety and stress, 93% said it reduced isolation, and 92% said it improved well-being.

THE VALUE OF CINEMAS

The value of theatrical window

The exclusivity of the theatrical window is critical to the economic sustainability of the film ecosystem and plays a decisive role in maximising revenues throughout a film's lifecycle. In addition, cinema revenues are re-distributed and benefit the whole industry. This is particularly key for financing European content, supporting European distributors/producers, for the remuneration of authors and the creators on which authors rely as well as supporting contributions into national film funds and paying taxes.

Cinemas operate under a high fixed-cost business model and depend on a meaningful period of exclusivity to generate sufficient revenues. Therefore, reducing this period directly threatens their profitability and long-term viability.

Audience demand for cinema attendance is driven by scarcity and cultural immediacy – the perception that a film must be experienced during its limited theatrical run to remain socially relevant. Where films are quickly made available on streaming platforms, this urgency diminishes, leading to lower cinema attendance. A meaningful period of exclusivity is therefore critical: without it, audiences have less incentive to attend early, weakening opening performance. Shorter windows also reduce the diversity of films exhibited, as compressed release periods favour high-performing blockbusters.

In addition, the shortening of theatrical windows increases the risk of piracy. While in-cinema piracy ('camcording') remains an issue in some territories, these copies are generally of poor quality. Earlier availability of high-quality digital copies leads to sharp increases in unlawful consumption, undermining both theatrical revenues and downstream exploitation. This erosion of legitimate revenues further weakens the financing and production ecosystem and harms rights-holders across the value chain.

Analyses from leading cinema circuits show a clear positive relationship where markets with longer average theatrical windows have tended to achieve stronger recoveries in admissions, while those with shorter windows have generally seen weaker recovery. This highlights that preserving an adequate period of theatrical exclusivity is an important factor in supporting cinema attendance and the overall recovery of the sector.

GOD SAVE THE TUCHE
FRANCE (2025), ESKWAD,
PATHÉ FILMS, TF1 FILMS
PRODUCTION, © MARINE
DANAUX



The GCF consumer survey shows results indicating that reduced theatrical windows are contributing to decreasing admissions. Results also highlight a relationship between changes in cinema visitation and perception of window length with meaningful variation across markets. In countries where theatrical windows remain longer and have experienced less contraction, such as Japan, France and Switzerland, the impact on fewer visits to the cinema due to windows is less pronounced.

The study “How are theatrical films distributed on TV and on VOD in the EU?” from the European Audiovisual Observatory (October 2025) shows that the release of a film in cinema offers a ‘guarantee’ of exploitation in other windows: 84% of recent films

on release in cinemas in 2022 were available on TV and/or on VOD in 2023. The study also confirms a correlation between the success of theatrical films in cinemas and their availability of subsequent platforms: films released in cinemas in 2022 that were available on TV in 2023 represented 92% of all cinema admissions in 2022. The figures were even higher for SVOD (98%) and TVOD (96%). This is also emphasised by the 2025 Media Outlook which shows that films released in cinemas attract more viewers on VOD and generate higher revenues across all windows.

According to the CNC study from May 2026 “Cinema exhibition: Key Global Trends”, the exclusivity window for cinemas is recognised as the cornerstone of exhibitors’ business models. Although the theatrical window shrunk sharply in the Covid years to the benefit of streaming platforms, studios realised that attempts for

day-and-date releases brought to a loss in value, whereas a long window was found to maximise the total value of the IP (with spillover effects on games, parks, merchandising, licensing). However, recent changes in the industry seem to be restoring the cinema as the primary place to release new films.



WUTHERING HEIGHTS
UNITED STATES (2026),
MRC, LUCKYCHAP EN-
TERTAINMENT, LIE
STILL, © WARNER BROS.
PICTURE

In countries where theatrical windows remain longer and have experienced less contraction, the impact on fewer visits to the cinema due to windows is less pronounced.

Film Slate and Marketing

Cinemas rely on one essential product: content. To attract all audiences – and alongside the significant investments made by exhibitors to better understand audience behaviour and continuously enhance the cinema experience – a reliable, consistent and diverse flow of films throughout the year is indispensable. Diversity is key: across genres, from romantic comedies to horror and animation; across scale, from niche and independent productions to mid-budget films and global blockbusters; and across geographies, ensuring a strong mix of local, European and international works.

Cinemas cannot build sustainable success on a sporadic or uneven release calendar. Films must be released regularly and cater to all audience segments. This consistency is also critical for exhibitors to secure and justify ongoing investments. A strong, predictable and well-promoted slate builds confidence – not only within the sector but also among financial partners and investors.

This is equally true from a marketing perspective. Cinemas are uniquely positioned to understand their audiences, drawing on extensive data and direct customer relationships. Exhibitors have continued to innovate in how they engage audiences and drive attendance. However, greater collaboration across the value chain is essential to maximise the visibility of films. From early-stage campaign alignment with distributors to the effective use of all promotional channels – out-of-home advertising, traditional

media and social platforms – every effort should be made to ensure films reach and resonate with all demographics.

Finally, clarity for audiences is crucial. In an increasingly complex media landscape, confusion around film availability can undermine theatrical performance. It must be clearly communicated which films are available in cinemas and when. Reinforcing the message that certain films are “only in cinemas” is essential to preserve the distinct value of the theatrical experience and to drive audience engagement.



THE LAST VIKING
DENMARK-SWEDEN
(2025), ZENTROPA,
ZENTROPA SWEDEN

Warner Bros. / Paramount Merger



Previous major acquisitions in the film industry have had significant and lasting impacts on cinemas worldwide, including in Europe. The most recent example remains Disney's acquisition of 20th Century Fox in 2019. Despite assurances made at the time, the number of films released theatrically by the combined entity fell by over 30%, highlighting the very real risks that consolidation can pose to the availability and diversity of films for cinemas.

The proposed Paramount–Skydance transaction must be seen in this broader context. Cinema is not only an industry – it is a cultural and social infrastructure, central to how European audiences access and experience film. Decisions taken at the level of global studios have direct consequences on what stories reach European screens, how widely they circulate, and how sustainable the wider ecosystem remains.

For exhibitors, increased concentration and vertical integration raise several concerns:

- Reduced film supply and fewer titles released theatrically
- Greater bargaining power of studios in commercial negotiations with cinemas
- Strategic prioritisation of streaming platforms over theatrical distribution
- Increased pressure on theatrical windows
- Reduced consumer choice and cultural diversity

At the same time, the transaction could accelerate a structural shift towards a more concentrated global market. In a scenario where a small number of major studios dominate the supply of must-see content, the balance of power risks shifting further away from cinemas – particularly smaller and independent operators – potentially limiting their ability to negotiate fair terms and maintain diverse programming.

While recent public statements from Paramount–Skydance leadership reaffirming a commitment to theatrical releases are welcome, these remain voluntary and non-binding. Experience shows that such commitments can weaken over time, particularly in the context of highly leveraged transactions where financial pressures may incentivise cost reductions and shifts in distribution strategy.

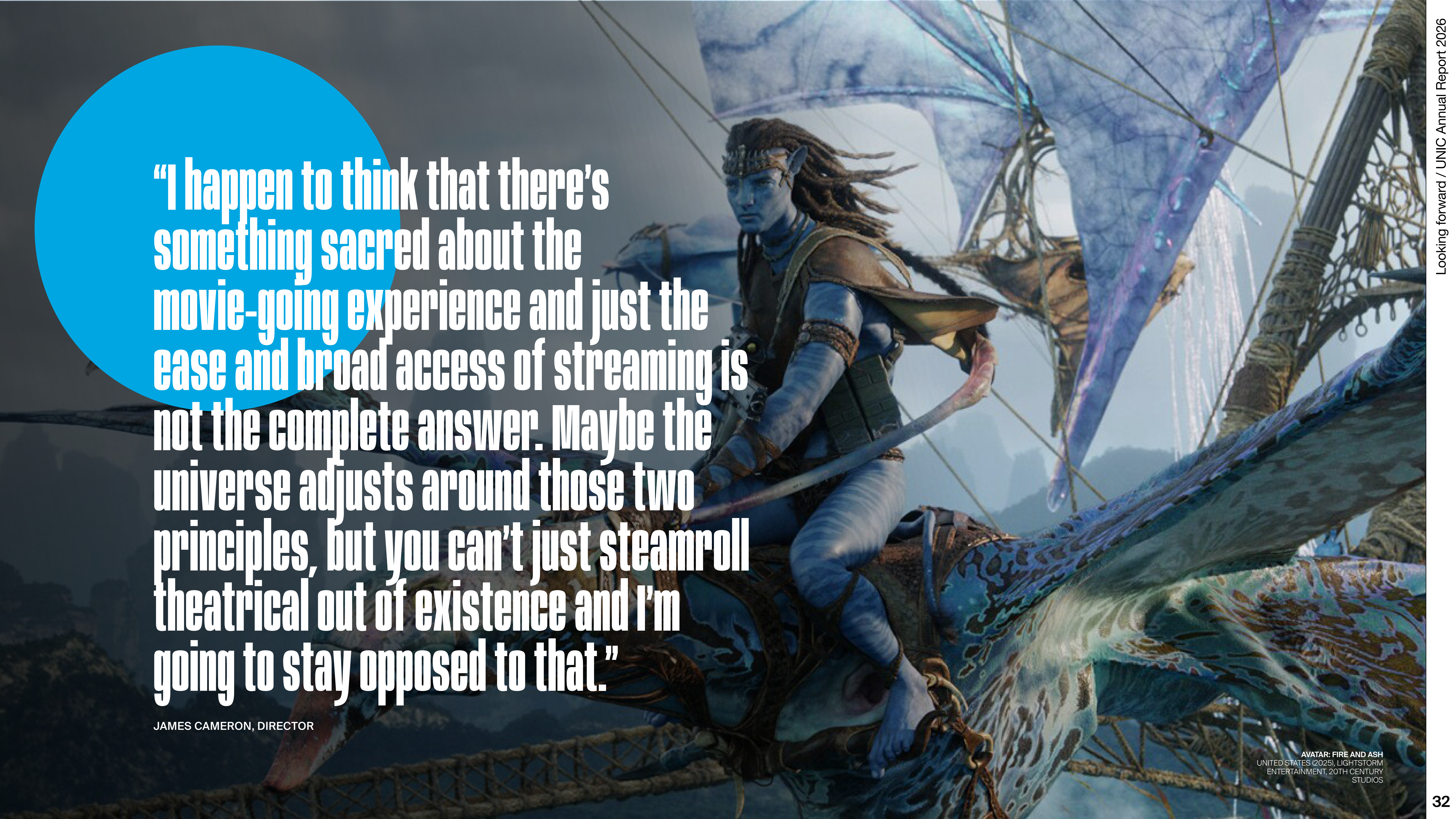
It is therefore essential that the proposed deal is subject to thorough and effective scrutiny by competition authorities, including the European Commission and the UK's Competition and Markets Authority. In this context, any remedies must be strong, targeted and legally binding, ensuring they deliver real and enforceable safeguards for:

- Sufficient and diverse theatrical film supply
- Clear and meaningful periods of exclusivity for cinemas
- Fair and balanced market conditions for exhibitors
- Prevent excessive concentration of studio output within a single distribution entity
- Access to films off the theatrical release.

Commitments on release volumes, editorial diversity and distribution practices should be clearly defined, measurable and enforceable over time, rather than relying on goodwill or non-binding assurances.

This represents a critical moment for the sector. The outcome of this transaction will not only shape market dynamics, but also have broader implications for cultural diversity, creative ecosystems and audience choice across Europe. Ensuring that the perspective of cinemas is fully considered during the regulatory review will be key to safeguarding a competitive, diverse and sustainable theatrical landscape.

Please see the concerns of the European sector outlined [here](#).

A Na'vi warrior with long braided hair and a headband is riding a banshee. The banshee is in flight, with its wings spread wide, showing intricate patterns and colors. The background is a bright, hazy sky with some structures visible in the distance.

“I happen to think that there’s something sacred about the movie-going experience and just the ease and broad access of streaming is not the complete answer. Maybe the universe adjusts around those two principles, but you can’t just steamroll theatrical out of existence and I’m going to stay opposed to that.”

JAMES CAMERON, DIRECTOR

AVATAR: FIRE AND ASH
UNITED STATES (2025), LIGHTSTORM
ENTERTAINMENT, 20TH CENTURY
STUDIOS

Accessibility, Diversity and Inclusion



UNIC continues to work on all aspects of diversity within the cinema exhibition sector, including inclusion and accessibility, to identify best practice and reflect on what the industry can do better to encourage and promote more inclusive practices.

The regulatory landscape for accessible cinema in Europe is very diverse. In France for example the obligation to provide accessible versions of films falls primarily on the producer. Under French law, if a producer does not supply SDH and audio description versions of their film, they do not receive their final subsidy payment from the Centre National du Cinéma. In Poland only local films funded by Polish Film Institute are required to have both AD and SDH, but major Hollywood studios are not required to provide accessible versions for the Polish market.

In December 2025 the UK Cinema Association (UKCA) announced a new partnership with Attensi to deliver deaf awareness and introductory British Sign Language (BSL) training to cinema staff across the UK. The goal is to foster more inclusive interactions and ensure that deaf customers feel even more welcome and valued when visiting their local cinemas. The initiative is supported by the collaboration and guidance of the British Deaf Association, the Film Distributors' Association and Paramount Pictures UK. This latest initiative sits alongside a range of related activity by the UKCA in recent years, which include

supporting the development of the closed captions technology WatchWord, continuing to provide a range of in-cinema and online training resources for cinema staff, and continuing to widen awareness of accessible screenings through the Accessible Screenings website (<https://accessiblescreeningsuk.co.uk/>).

In France the Higher Technical Commission for Sound and Images (CST), besides providing regular training on accessibility for cinemas, developed a mapping of accessible solutions for visually and hearing impaired audiences existing on the French market. Furthermore Tous Ensemble Au Cinéma is an initiative launched by Culture Relax to celebrate inclusion in cinema for both audiences with and without disabilities. In October 2025 a nationwide preview screening of a French film took place in 206 cinemas in France, with adapted conditions such as dimmed lights, lower sound, absence of ads and trailers, subtitles for hearing impaired audiences, audio-description and accessible reading material. A total of 4,500 visitors attended the event, which raised awareness among non-disabled audiences of the need of more inclusive screenings.

In 2025 the Danish cinema association Danske Biografer, in collaboration with the Danish Film Institute and local authorities, supported another season of 'ErindringsBio'. This is a non-commercial film programme in cinemas aimed at people with mild to moderate dementia, along with their relatives, carers and volunteers. The Danish Film Institute provides film packages containing 1 to 3 short films and documentaries from the 1950s to the 1980s, specially selected and tailored for people with dementia, whilst cinemas, local authorities and volunteers provide the setting for the dementia-friendly screenings and handle the promotion.

Other cross-country exhibitor-led initiatives to increase accessibility in cinemas across Europe have developed in recent years, such as Inlucine in Slovakia, Czech Republic and Iceland and Cinema Without Barriers in Poland, then extended to other Central and Eastern European countries.

Inclusion also involves audience groups who remain largely underrepresented on both sides of the screen, such as people from minority ethnic backgrounds, language minorities or those from lower socio-economic backgrounds. Targeted initiatives launched by cinemas to encourage higher attendance by these groups are spreading across Europe, such as film cycles subtitled in English or in a different language, retrospectives portraying diverse cinematographies or screenings with reduced price tickets for families.

Industry initiatives dedicated to promote inclusion of diverse professionals are also spreading, such as the UNIC People Programme's upcoming priority strand focusing on diversity and inclusion, Berlinale EFM's Diversity and Inclusion initiative and the Red Balloon, offering family-friendly services for professionals attending Cannes Film Festival, which has recently expanded to Berlinale and San Sebastian Film Festival.



CST INCLUSION IN CINEMAS



BALLON ROUGE, FESTIVAL DE CANNES

Other cross-country exhibitor-led initiatives to increase accessibility in cinemas across Europe have developed in recent years.

Sustainability Initiatives across Europe

Measures to improve sustainability in cinemas – as well as to lower their carbon footprint – continue to spread across Europe, with a number of national industry-wide initiatives to support cinemas in this transition.

The French initiative Cinémas en mouvement brings together key stakeholders from the country's cinema exhibition sector – including the French Cinema Federation (FNCF), the French arthouse cinema association, as well as regional and national institutions – to create a regional hub for reflection and action on cinema-related mobility.

The initiative aims to experiment with, test, document and share concrete solutions to encourage more sustainable, inclusive and locally adapted travel habits linked to cinema-going.

Its objective is to reduce the transport-related carbon footprint associated with cinema visits while improving access to cinemas across all regions, particularly in rural areas. The project builds on the innovation capacity of regional stakeholders to support the ecological transition of the sector across the Hauts-de-France region and beyond. A programme of meetings, surveys and webinars is scheduled between 2025 and 2027.

In Germany, the Ecological Minimum Standards for Cinemas (ÖMiK) were officially presented at the Baden-Baden Cinema Congress in May 2025. Funded by the Federal Commissioner for Culture and the Media (BKM) and developed by HDF KINO together with two other cinema trade associations, the standards aim to support the entire cinema sector in moving toward climate neutrality and greater sustainability.

The standards cover ten key areas – from energy and waste to mobility, biodiversity, and climate adaptation – and are available as a comprehensive guide on the new website www.ömik.de. The website also features the new “ÖMiK Check,” an online tool that for cinemas to assess their current sustainability measures and receive tailored recommendations. The project defines two levels: the basic ÖMiK minimum standard, feasible for all cinemas, and the more ambitious KINO+ standard with advanced sustainability solutions. This structure ensures that cinemas of all sizes – from small arthouses to large multiplexes – can identify suitable actions and contribute meaningfully to a more sustainable future.

In the UK, the UKCA commissioned a project in 2023 – supported by the Zero Carbon Forum – to look at the sector's carbon footprint and to start mapping out a route towards net zero for their members. A key practical output of this project is the carbon calculator tool which supports cinemas of all shapes and sizes to start calculating and understanding their carbon footprints. The calculator was launched in November 2025 and is available for all UKCA members to use.

UNIC continues to monitor these national initiatives, highlight the best practices of green cinemas across Europe, and include discussions around sustainability, energy efficiency, the circular economy and waste management at its industry events and expert group meetings.

THE SECOND DIARY OF PAULINA P. CROATIA (2025), BABOON PRODUCTION, JAKA PRODUKCIJA, LIVING PICTURES



Audience Profile & Behaviour

In France, 84% consider cinema as the best way to watch new films, especially for the immersive sound and image.

Who is going to the cinema?

According to a 2025 audience survey published by Comscore/Cinequest in Spain, female audience represents 54% of total visitors and 70% of the audience is above 35. Half of the Spanish visitors go to the cinema with their 'significant other', and 20% with friends, whereas only 13% of cinema-goers go on their own. A 2025 [report](#) from CNC and Vertigo shows that cinema-going in France remains a collective experience, with 76.5% of the respondents going to the cinema with someone else: over 30% of visitors attend in couple, a similar share with family, while less than 15% go with friends and colleagues. Most of the Belgian respondents prefer watching films in cinemas, especially Gen Alpha, which is also the demographic that prefers going to the cinemas in groups. In the Czech Republic, although the proportion of the overall population attending cinemas declined from 66% in 2014 to 51% in 2024, those who do go to the cinema are attending more frequently, with 40% visiting at least once a month compared with 29% in 2014. In Italy the CinExpert consumer survey shows that 39% of visitors in 2025 were under 25 years old and 36% between 25 and 49, with the over-50 representing 25%. The 15–24 age group saw a 9% increase in attendance compared to 2017–2019, while the over 60s are the visitors with the biggest gap compared to the pre-Covid period. In the UK, regular cinema-goers tend to be 18–38 years old, two thirds of them have children and if so, they mainly take child-influenced decisions on films to watch.

What drives cinema-goers to the cinema?

In Spain, the main reason why audiences go to the cinema is the cinema experience itself (for 51% of the respondents) – big screen, immersive sound and comfortable seating – followed by an opportunity to go out with family, friends and partner (37%) and the release of a film of interest (36%). Among the reasons for not going to the cinema, only 18% of respondents mention that they prefer to watch films at home. 37% of the interviewees choose a film for its topic or genre, around a quarter were convinced by the trailer and another quarter followed a suggestion of their accompanying person. In the Czech Republic, amongst adults, the main motivations for going to the cinema are the desire to see new releases and to spend time together, while for teenagers cinema-going is primarily perceived as a social activity and an opportunity to spend time with friends. In the UK, the Audience Insight Monitor showed that cinema-goers mainly value cinema for their personal fulfilment, social interaction and both emotional and intellectual stimulation. Even if they have access to around five streaming platforms, 72% of them agree that they can't replicate the cinema experience at home and prefer discovering new films at the cinema. In France, 84% consider cinema as the best way to watch new films, especially for the immersive sound and image, while arthouse cinemas are appreciated for their welcoming and programming.

How do visitors discover films?

Ads on TV, on social media – especially Instagram –, in cinema and word-of-mouth are equally important to discover films for Spanish audiences, while radio ads and out-of-home advertising are less significant. In France, close to 60% discover new films through trailers in the pre-show, followed by Internet (42%) and TV (33%). 65% of respondents declared to be exposed to social media posts about films, particularly the 15–24 age group.

What are the main cinema-going habits?

In Spain over 35% of audiences watch a film in cinema in the first two weeks of release, especially frequent visitors and young people. Over 35% bought tickets online in 2025, half of which on the same day. Over half of Belgian audiences check the schedule of their chosen film directly on the cinema's website or mobile app. Onsite ticket purchase is preferred by 60% of the visitors, while over 33% book tickets online (mainly on the cinema's website or app). Early booking is very common among UK cinema-goers (81%), with 38% booking the week before. In Czech Republic dubbed films continue to be preferred by adult audiences, although a growing proportion of younger viewers now favour original subtitled versions.

Gen Z loves cinemas



Gen Zers, the first generation that has grown up with smart-phones, are the most active cinema-goers, according to multiple studies showing the rise in cinema-going among those born between 1997 and 2012. They use cinema as an activity of social engagement and an opportunity to disconnect from the digital world for a couple of hours. According to a US-based survey by Fandango, Gen Z are now the most frequent cinemagoers, with 87% saying they have seen at least one film in a cinema in the past 12 months. Millennials are close behind at 82%, followed by Gen X at 70% and Boomers at 58%. Gen Z also go more often than other cohorts, averaging around seven trips a year. Younger demographics are hungry for “nostalgia” rooted in the 1990s and earlier times, before smartphones, social media, WiFi and AI. Gen Zers are becoming a larger share of the total cinema-going audience. In 2025, they represented 39% of the audience in North America, up 34% from 2019, per Comscore PostTrak exit polling data.

The 2026 GCF Moviegoer Survey confirmed that younger audiences continue to show an outsized enthusiasm for theatrical cinema-going, with positive sustained growth trends. In fact, 78% of customers under 25 years of age indicated they are watching more or the same number of films at the cinema compared to 6 months ago, with a net overall increase of 15%. Moreover, in addition to highly valuing theatrical entertainment with an increasing level of consumption, younger audiences tend to be strong ambassadors of the cinema experience. A significant 59% of customers under the age of 25 indicate they would highly recommend the cinema experience to a friend or colleague.

According to the Dutch Cinema Monitor published by NVPI Film, nine out of ten young people aged 12 to 15 went to the cinema at least once in 2025. For young people aged 16 to 23, that figure was 85%. That is significantly more than in previous years (in 2024: 78% and 77% respectively).

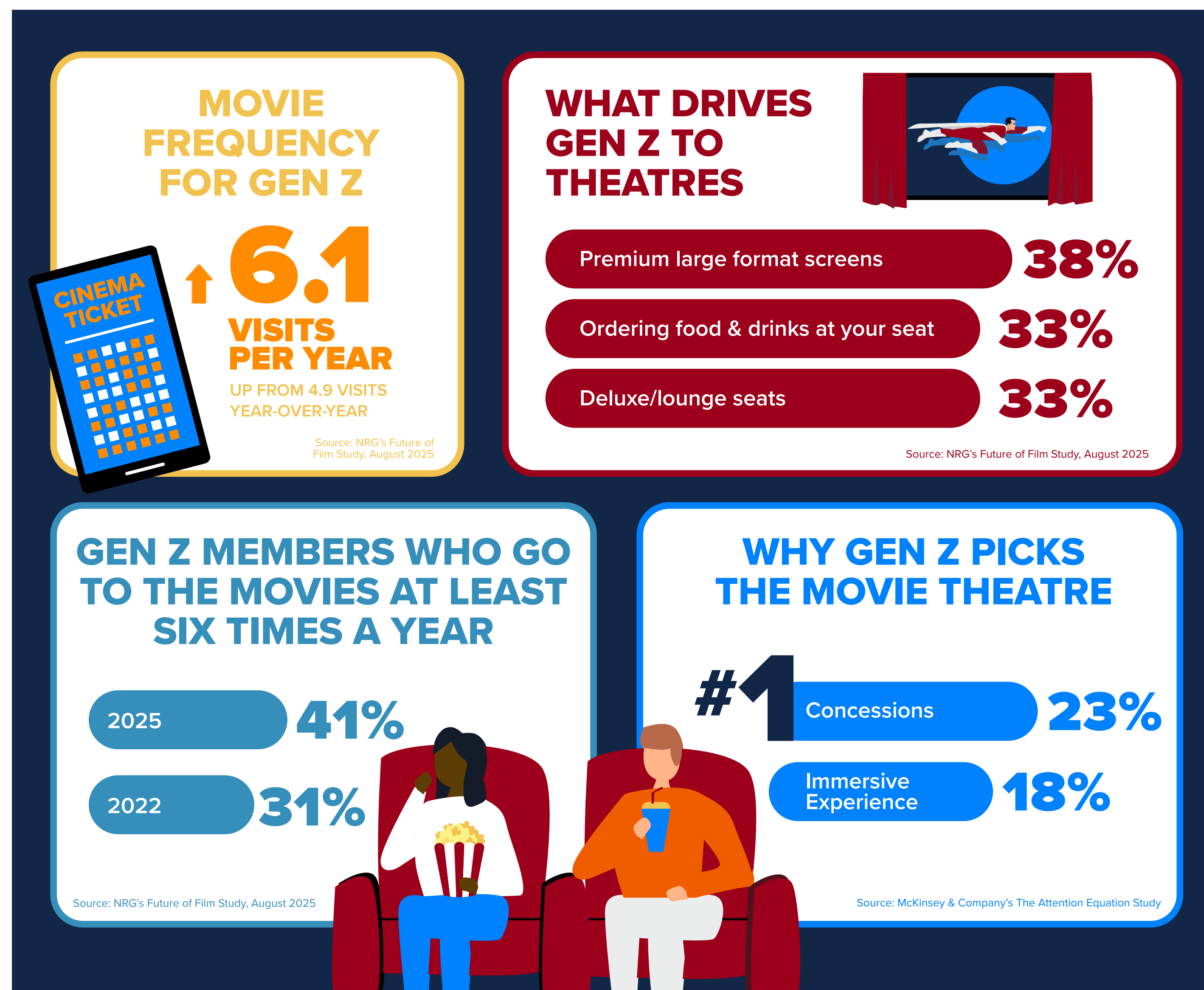
A 2025 report by Cinema United “The Strength Of Theatrical Exhibition”, stated that frequency among Gen Z cinema-goers increased by 25%, demonstrating how through innovation and experiences, exhibition is building the cinema-going audience of tomorrow.

Cinema-going is still relatively cheap compared with the rising costs of concerts, holidays or clubbing. That matters at a time when 68% of 18 to 30-year-olds say they are going out less because they can't afford drinks and club entry, according to a UK Night Time Industries Association survey. By comparison, an off-peak ticket for under-25s can cost half of the cost of a club entry with a drink. Furthermore, unlimited cinema passes have also grown in popularity among younger audiences, with schemes such as Odeon Limitless or Cineville.

Marketing plays a major role in turning films into moments Gen Z do not want to miss. Studios increasingly lean into viral digital marketing campaigns. With promotional campaigns now longer, louder and more visible across social media, the buildup generates a kind of anticipation cycle: see it in cinemas or risk missing the moment. If people online are calling it 'the best film ever', young audiences don't want to feel FOMO (Fear Of Missing Out), so they are more encouraged to go to the cinema. Apps such as Letterboxd allow users to scroll through the reviews of other viewers, sparking online conversations and creating anticipation, which in turn drives more people to the cinema, so they can feel like they can join in and be a part of those conversations. The platform, whose core audience is 18- to 24-year-olds, has grown from 1.7 million users in 2020 to 26 million in 2026, adding more than 9 million since January 2025 alone.

Cinema operators are investing in what Gen Z consumers value most. They are building new, larger screens; installing enhanced sound systems; creating more dynamic food and beverage options; and adding new luxury seats and recliners to auditoriums.

Gaming IPs are particularly successful for this age group, as witnessed by the success of *A Minecraft Movie*, the *Super Mario* films in 2024 and 2026 and *Call of Duty* adaptation in May 2026, but also anime and YouTuber brands are among Gen Z's favourite genres, as demonstrated by phenomena like *Demon Slayer* anime franchise and *Kaizen* by Youtuber Inoxtag in France. The Cinema United report from 2025 shows that cinema-goers aged 13–34 accounted for a dominant 73% of all horror tickets sold at the North American box office in 2025. For anime the share of audience aged 13–34 was an impressive 85%.



CINEMA UNITED REPORT "THE STRENGTH OF THEATRICAL EXHIBITION" DECEMBER 2025

“We feel that audiences are coming back, especially the new generations Z and Alpha - they're showing up and visiting the cinema, and they like it.”

BRAZILIAN EXHIBITOR IN THE CNC STUDY "CINEMAS: KEY GLOBAL TRENDS"

Global trends

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, twelve leading cinema operators – AMC Theatres, CGV, Cinemark, Cineplex, Cinépolis, Cineworld and Regal Cinemas, Event Cinemas, Kinopolis, Pathé Cinémas, PVR INOX Limited, Toho Cinemas Ltd. and Vue International – as well as the two most internationally active trade bodies – Cinema United and UNIC – 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. Collectively, its members account for roughly 70% of the worldwide box office and work to ensure the long-term strength and accessibility of the theatrical experience.

The Executive Committee was joined in April 2024 by Kinopolis. Jane Hastings (Event Cinemas) was elected as the new Chair for 2024–2025 following a seven-year mandate

by Alejandro Ramirez (Cinépolis) and followed by Sean Gamble (Cinemark) in 2025–2026. Eddy Duquenne was elected as Chair in April 2026 with Eduardo Acuna (Regal Cineworld) as Vice Chair.

In order to position itself as the centralised source of knowledge for the international market, pooling and sharing resources and presenting how cinemas innovate around the World, the GCF frequently updates its website and published its global movie-goer survey in March 2026, covering 24,000 responses across 15 markets. Key findings include:

- Consumers largely prefer to watch films in cinemas with only 7% of respondents expressing a preference to watch films at home once they are released on streaming platforms.
- Respondents overwhelmingly feel that going to the cinema is important to their sense of wellbeing with 73% expressing importance and a third saying it is very important.
- Results indicate that reduced theatrical windows are contributing to less cinema visits. Respondents say they are viewing considerably more films at home and watching an average of 2.2 fewer films in

THE SUBSTANCE
FRANCE-UNITED KING-
DOM-UNITED STATES
(2024), WORKING TITLE
FILMS, BLACKSMITH, A
GOOD STORY



cinemas per year because they are available at home sooner than before. Results also highlight a relationship between changes in cinema visitation and perception of window length with meaningful variation across markets.

- Relative to other out-of-home activities, 1.5–2 times as many respondents indicated they are watching more films in cinemas over the past 6 months than they are increasing dining out, going on vacation, going to other entertainment venues or going to concerts or events.

- Future film release anticipation is high, with 70% of respondents indicating there is a film they are excited to see this year, up 4 percentage points from last year's survey.

- 50% of consumers continue to want more action/adventure films and comedies in theaters, with male audiences also craving more sci-fi and female audiences seeking more romance.

73% OF CUSTOMERS say that going to the cinema is important to their sense of wellbeing

70% OF CUSTOMERS indicate they're excited to see a movie in 2026

59% OF CUSTOMERS under 25 highly recommend cinema experiences to others

Another current focus for the GCF is film theft and its wider impact on the industry. The GCF is working with global piracy intelligence and audience measurement company MUSO, to better track the impact of windows in relation to piracy. It is recognised that investing in anti-piracy is not only about stopping illegal streams or downloads. It is about understanding the financial impact of piracy and supporting the industry to adjust strategies to protect revenue effectively. Notably, there is a significant surge in piracy activity on the day of or immediately

following a film's VOD release, coinciding with the availability of high-quality versions for illegal consumption. The shorter the theatrical window, the faster high-quality versions are available to drive a spike in piracy. Whilst window policies and lengths can vary by country, a shorter theatrical window for a film in one country drives a spike in piracy for that film globally, likely impacting the full potential commercial performance of that film.



VALUE OF CINEMA EXPERIENCES

- Enhanced sight and sound **61%**
- Premium large screens **57%**
- Luxury seating **56%**
- Enhanced food and beverage **43%**
- Kid-friendly experience **42%**
- Special events **37%**

WHAT CUSTOMERS WANT MORE OF IN CINEMAS

- 51%** Action/Adventure
- 49%** Comedy
- 43%** Suspense/Thriller
- 38%** Sci-Fi
- 35%** Drama
- 29%** Family
- 27%** Romance
- 22%** Horror
- 19%** Musicals
- 16%** Documentaries
- 15%** Concerts

Investments in cinemas

According to the [Advanced Cinema Projector Market Growth Analysis, Dynamics, Key Players and Innovations, Outlook and Forecast 2026–2034](#), the global advanced cinema projector market is experiencing strong growth, driven by increasing consumer demand for high-quality visual experiences. Cinemas are upgrading to 4K, 8K, and laser projection systems to enhance audience engagement and stand out from home entertainment options. Premium formats are pushing adoption rates even higher.

Recent breakthroughs in laser phosphor and RGB laser projection technologies have significantly improved brightness, colour accuracy and lifespan of cinema projectors. Manufacturers are focusing on developing energy-efficient models with lower maintenance requirements, something which is accelerating replacement cycles in cinemas worldwide.

Europe represents the World's second-largest market for advanced cinema projection technology and is characterised by increasingly stringent energy-efficiency regulations, which are accelerating the transition towards laser projection systems. Western European countries continue to lead investment in technological equipment, with Germany and France accounting for nearly 40% of projector upgrades across the region.

European exhibitors are placing growing emphasis on sustainable operations, driving demand for more energy-efficient projection solutions with longer operational lifespans. At the same time, Southern and Eastern European markets continue to show slower adoption rates due to budgetary constraints, contributing to a two-speed pattern of technological development across the region.

The increasing popularity of Premium Large Format (PLF) screens, state-of-the-art sound systems and heightened consumer expectations regarding the cinema environment have also helped maintain cinema-going as a premium out-of-home entertainment experience.

According to Omdia, out of approximately 218,000 digital cinema screens worldwide, around 115,000 are equipped for 3D projection, and around 1,600 use HDR/EDR or LED technologies.

Omdia estimated that in 2025 there were 8,330 premium format auditoriums globally, including 5,891 PLF (proprietary and exhibitor-branded) and 2,439 4D and immersive seating offerings. When looking at the EMEA region, PLF screens only – excluding 4D and haptic seats – are estimated to be 1,004.

Globally, 38 territories have over 5% provision of premium formats out of their total screens, including Croatia, Switzerland, Ireland, Bulgaria and Germany.

According to the 2025 report by RealD, the 2025 global 3D box office totalled \$2.5B, representing a 127% increase over 2024. Excluding *Ne Zha 2*, the global 3D growth was 32%, outpacing the overall industry growth. EMEA represented the second biggest market for 3D after China, with an 18% box office take rate. Unsurprisingly, *Avatar: Fire and Ash* delivered the highest global blended 3D take rate of 2025 for Hollywood releases at 63.6%.

As stated in the FDA report, in the UK and Ireland 3D versions posted a 143% rise year-on-year, with the 3D version of *Avatar: Fire and Ash* accounting for 31% of the film's overall box office and more than 50% of all traditional 3D grosses. Three further

3D titles crossed the £1 million mark – *A Minecraft Movie*, *Jurassic World Rebirth* and *Lilo & Stitch*.

UK and Ireland's box office for new release titles in IMAX/IMAX 3D totalled £40.3 million in 2025, a rise of 26% year-on-year. *Avatar: Fire and Ash* and *Mission: Impossible – The Final Reckoning* were the top results. Nine further releases crossed the £1 million mark in IMAX, including *F1*, *Wicked: For Good*, *The Fantastic Four: First Steps*, alongside other medium-sized titles *Demon Slayer: Kimetsu No Yaiba Infinity Castle*, *Sinners*, *Nosferatu* and *One Battle After Another*.

IMAX, 3D, 4DX, Dolby Vision/Atmos, D-BOX, Screen X, HDR, exhibitor own-brand PLF offers – such as the newly launched Epic by Vue – as well as seating and concessions improvements, all aim at making a trip to the cinema one audiences will remember. Many

exhibitors now offer luxury seating as standard alongside regular 'off-peak' and promotional ticket deals.

At CinemaCon 2026 Disney announced the launch of Infinity Vision, a new certification for PLF cinemas. Infinity Vision will signify to audiences which auditoriums offer the biggest, brightest, and most immersive cinematic experiences. Infinity Vision intends to certify auditoriums that meet rigorous technical standards, including a focus on the largest screens for maximum scale, laser projection for superior brightness and clarity and premium audio formats for fully immersive sound. With over 300 global exhibitor PLFs currently available to consumers, the goal of Infinity Vision is to help audiences identify the best theatrical experience.



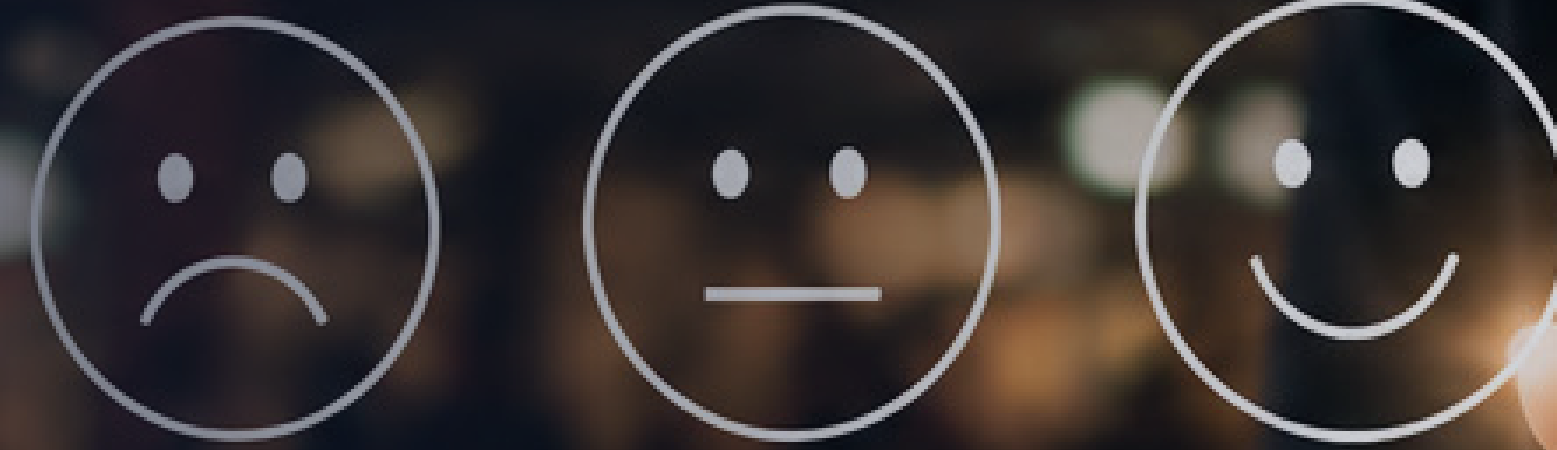
CREDIT VUE

Cinemas as welcoming spaces - Insights on Net Promoter Score

Besides premium formats, luxury recliners and dine-in experiences, cinemas are increasingly investing in getting the basics right for customers' satisfaction. The Net Promoter Score (NPS) is a market research metric that is based on a single survey question asking respondents to rate the likelihood that they would recommend a company, product, or a service to a friend or colleague.

The GCF Moviegoer Survey 2026 showed that audiences are still overwhelmingly advocates of the cinema going experience, with strong Net Promoter Scores in most regions. Latin America is the region with most promoters (74%), followed by Europe and North America (52%), all on the rise compared to 2025. Looking at NPS by age group, the GCF survey demonstrated that younger audiences are most positive about the cinema experience with 59% of under 25 being Promoters, but all ages are strong advocates.

In a presentation at the UNIC Cinema Days in 2025, Showtime Analytics shared the results of an analysis of over 21,000 customer comments processed through their own AI-powered Net Promoter Score system. The replies revealed a respectable overall NPS of 48.3 (with 61.8% Promoters, 24.7% Passives, and 13.5% Detractors). 30% of Promoters (those who gave 9–10 out of 10) also provided negative comments, which demonstrated that a high NPS doesn't always mean a perfect experience – customers can love their cinema's brand but still point out flaws worth addressing. Staff and service are consistently amongst the top positive mentions in every country. Customers generally feel welcomed, valued, and well-treated at the cinema. A venue's cleanliness, seat conditions and the quality of its facilities are what customers care the most and contribute to creating a cinema's image and reputation. NPS is part of experience-driven marketing, which means that marketing doesn't end when the customer buys the ticket, but it's reinforced by every visit afterward.



AI in cinema operations, programming & marketing

THE AI MARKET FOR CINEMA OPERATIONS IS EXPECTED TO GROW

from \$1.45 billion in 2025 to \$1.72 billion in 2026

According to the [Cinema Operations Artificial Intelligence \(AI\) Market Report 2026](#) the cinema operations AI market size has grown rapidly in recent years. The AI market for cinema operations is expected to grow from \$1.45 billion in 2025 to \$1.72 billion in 2026, representing a compound annual growth rate (CAGR) of 18.6%. This growth is being driven by the increasing adoption of digital ticketing, rising demand for enhanced cinema experiences, early use of AI in marketing, wider deployment of predictive analytics and cloud-based cinema management systems, as well as a growing focus on personalised customer engagement and AI-driven facility management.

Key trends include real-time audience behaviour analysis, automated ticketing and reservation systems, predictive maintenance for cinema equipment, dynamic pricing and revenue optimisation, alongside personalised marketing and recommendation engines.

AI also has the potential to remove repetitive and time-consuming tasks for cinema staff – such as administration and reporting – allowing teams to focus more on creative strategy and higher-impact work. In practical terms, AI can support cinemas

in planning and segmenting marketing campaigns, comparing communication channels such as SMS, email and social media in terms of cost, reach and effectiveness, and rapidly generating creative assets including trailer surveys, newsletters and marketing copy tailored to different audience segments.

It can also help create personalised subject lines, calls to action and film highlights – for example by distilling storylines into concise taglines rather than lengthy descriptions – while quickly generating multiple alternative versions adapted to different audiences. A recent article from April 2026 on [Screen International](#) proved that AI was not just the preserve of major exhibition chains and showed how independent cinemas were embracing the technology too. From remote Norwegian cinemas improving both scheduling and marketing with custom-built AI agents, using Anthropic's AI assistant Claude to Czech cinemas in smaller towns using ChatGPT or Claude to help select films and slots to better attract diverse audiences.



National Cinema Days in Europe 2025: Bringing Audiences Back to the Big Screen

In 2025, sixteen countries across Europe celebrated their National Cinema Days, playing a crucial role in increasing cinema attendance by creating excitement around the Big Screen experience. National Cinema Days vary in duration, discounts and frequency across countries, showcasing their adaptability to cultural contexts. From a one-day event to a five-day celebration, a yearly or a biannual event, to organising special contests or involving sponsors, there is a different recipe for every market.

In Germany, the fourth edition of Kinofest, held on 13 and 14 September 2025, reached a historic milestone. With 1.65 million tickets sold in just two days, it became the most successful edition to date and marked the most-attended cinema weekend of the decade. Similarly, in Austria, the launch of Kinofest on 13 September 2025 proved highly successful, delivering the strongest Saturday for cinemas in the past five years. The event attracted nearly 90,000 visitors, with more than 100 cinemas participating, all offering tickets at a uniform price of €5.90.

In France, the Printemps du Cinéma, held from 23 to 25 March, attracted over 2.2 million visitors. The 40th Fête du Cinéma took place from 29 June to 2 July 2025 and despite a strong heatwave, recorded more than 3 million admissions, close to 2023 levels.

In Spain, the 24th Fiesta del Cine, 2–5 June 2025, recorded 1,295,149 visitors, the highest spring attendance since 2019 and over 52% higher than the June 2024 edition. The autumn edition, 3–6 November 2025, marked a first for the event, with three Spanish films, *Los Domingos*, *La Cena*, and *Los Tigres*, leading the box office during the four days of the event.



Italy also recorded a strong performance, with the June edition of Cinema in Festa attracting 42% more admissions than the previous year.

The Netherlands reported a successful second edition of Bioscoop10daagse (B10D), a new format with 10 days of special deals, events and dedicated promotion of cinema-going. The 2025 edition saw a doubled market share for Dutch films, a higher occupancy rate and an increased number of participating venues.

In the Nordics, Sweden's Stora Biodagen recorded 125,000 admissions, making it the biggest cinema day of the year nationwide. In Denmark, cinemas joined forces for the first time in 10 years for the Danske Biografdage (9–12 October) to highlight the importance of the Big Screen; the campaign proved highly successful, leading to record-breaking attendance the following week during the autumn holidays.

Belgium's We Love Cinema Days grew by 10% compared to the 2024 edition, thanks to a new "buy one get one free" formula. In Poland, the 10th anniversary edition of Swieto Kina brought together 263 cinemas and over 500,000 visitors.

Portugal's Cinema em Festa ran from 12–14 May and successfully boosted attendance, increasing spectator numbers by 2.75 times during the event. This success reversed a general decline in spectator numbers during that period.

Greece, Switzerland, Slovakia, Finland and Norway also organised their National Cinema Days in 2025 maintaining steady engagement and playing an even bigger role in shaping cinema-going habits. Looking ahead to 2026, more European countries are considering launching their own cinema days, building on the momentum seen across the continent. Established markets such as France, Germany, Spain and Italy continue to rely on well-known

formats that consistently boost attendance, often doubling or tripling weekly figures, while other countries are testing new models, partnerships, and promotional approaches to broaden their reach.

Ultimately, it is all about celebrating cinema-going together, while ensuring the Big Screen experience continues to grow and stay relevant in the years to come.

Looking ahead to 2026, more European countries are considering launching their own cinema days, building on the momentum seen across the continent.



UNIC Marketing Group

The UNIC Marketing Group brings together marketing executives from major European cinema operators. It shares insights and opinions regarding key audience trends across Europe and examines the latest engagement opportunities in cinema as well as in other industries. The group met in Brussels during the 2025 edition of the UNIC Cinema Days, where workshops dived into cultural relevance of cinemas, Net Promoter Score, advertising for each audience segment, discoverability and behavioural trends, among others. A dedicated Marketing Group meeting was also organised during CineEurope 2025 where partners held presentations on AI in cinemas' digital marketing, followed by a group discussion. The next Marketing Group meeting will be held at CineEurope 2026.

UNIC Retail Group

The UNIC Retail Group involves retail and concession managers from leading European cinema circuits. The group aims to help exhibitors optimise their food and beverage offer by conducting research, as well as exchange best practices around circular economy and waste management. The Retail Group met in Paris in March 2026 in an event co-organised with The Coca-Cola Company and The Blue Stocking Partnership, where professionals discussed latest trends and new experiences around retail from frictionless retail to consumer insights, followed by some updates around sustainability legislation in the EU impacting cinema concessions. The sessions were followed by visits to some of the most iconic Parisian cinemas, showcasing innovative concessions and retail concepts.



UNIC Technology Group

The UNIC Technology Group brings together cinema technology executives from across Europe. The Group monitors and assesses technological developments and innovation trends across the cinema sector, while advising UNIC on key issues affecting the future of cinema technology.

Throughout 2025, the Group met regularly online and continued its close engagement with partners across the cinema technology ecosystem, including the European Digital Cinema Forum (EDCF), the International Cinema Technology Association (ICTA) and the Cinema Technology Community (CTC). Through ongoing collaboration with manufacturers, service providers and industry partners, UNIC members benefited from regular exchanges on emerging technologies and industry best practice.

The Group's cybersecurity working group also met regularly during the year to address evolving cybersecurity challenges facing cinema operators.

The Technology Group convened in person in Brussels during the 2025 edition of UNIC Cinema Days, where members discussed a range of strategic and operational priorities, including energy efficiency, content and infrastructure security, hardware lifecycles, software developments, technical staff training and the future of premium cinema. The meeting also included discussions on content delivery ahead of *Avatar: Ash and Fire* and the sharing of cybersecurity best practices.

A further meeting took place at CineEurope 2025, with discussions focusing on cybersecurity and other key technology priorities for the exhibition sector. The Group will next meet at CineEurope 2026.

UNIC EXPERT GROUPS

UNIC & Coca-Cola Retail Awards

The UNIC/Coca-Cola Retail Award, initially introduced at CineEurope by Coca-Cola in 2024, recognises and celebrates the excellence and business importance of retail to cinema exhibition. In 2025 UNIC and Coca-Cola awarded two cinema circuits for their innovative retail concepts: Odeon Cinemas Group for their omnichannel digital food and beverage sales programme and Pathé Cinemas for their exclusive and elegant Popcorn Bar at the Pathe Café Palace in Paris.

In 2026, the Retail Award welcomed submissions across two categories: UNIC Members and Members of National Cinema Associations. Following the final selection by the judges – Nicola Knight (Head of Away from Home, Institute of Grocery

Distribution), Malcolm MacMillan (Managing Director, UK; EVP Exhibitor Relations, Boost, The Boxoffice Company) and Sonia Ragone (Industry Relations & Research Manager, UNIC) – two winners have been selected for this year's award:

- Kinopolis – recognised for their hospitality-led cinema at their newly-opened cinema at Bad Homburg, focusing on an enhanced guest experience.
- Omniplex – recognised for Joe's Food Truck, where the menu and service model are engineered to increase both spend per head and dwell time.



A photograph of Leonardo DiCaprio in a rugged, outdoor setting. He is wearing a red and black plaid jacket over a grey t-shirt. He has a goatee and his hair is slightly messy. He is holding a rifle in his right hand and a smartphone in his left hand, looking off to the side with a serious expression. The background is a bright, hazy outdoor environment.

“Movies are still meant to be experienced, together, in a theatre. Right now, that belief matters more than ever. Original films are harder to make and harder to protect. But movies still matter, not content, but cinema. Stories made by people meant to be shared in a dark room in a communal experience.”

LEONARDO DICAPRIO, ACTOR

ONE BATTLE AFTER ANOTHER
UNITED STATES (2025), WARNER
BROS. PICTURES, GHOULARDI FILM
COMPANY

UNIC PEOPLE PROGRAMME

The UNIC People Programme continued to advance its mission to make the cinema industry an employer of choice, with a sustained focus on leadership development, organisational culture, and knowledge-sharing across the sector. Throughout the reporting period, the Programme expanded its content offering through podcasts, newsletters, live sessions, and new learning resources, strengthening its role as a central platform for people-focused exchange within European cinema exhibition.

A key strand of activity was the continued development of the UPP podcast series, which featured conversations with leading industry voices. In October 2025, the Programme released an episode with Matt Davies (Hapus People), focusing on inclusion, belonging, and the organisational conditions required to build sustainable workplace cultures. In February 2026, the podcast returned with its eighth episode featuring Brett King (HighRock / CineTrain), who explored leadership through the lenses of storytelling, emotional intelligence, and organisational alignment, offering practical

insights into leadership development and culture-building. Across episodes, the series reinforced the Programme's emphasis on accessible, experience-led learning from across the creative and operational spectrum of the industry. Find all of our podcasts [here](#).

The Programme also continued to facilitate dialogue on workforce development through its regular newsletters, which provided curated insights, leadership reflections, and practical guidance for cinema professionals. Editions published in late 2025 and early 2026 included expert perspectives on emerging workplace

expectations, including the evolving needs of younger employees, as well as the responsible use of AI in organisational contexts. The newsletters also highlighted themes such as trust, purpose, and employee development, alongside curated external reading materials from academic and industry sources. Find all past editions of the newsletter [here](#).

In November 2025, the UNIC People Programme hosted a dedicated session during [UNIC Cinema Days](#) under the theme "Invest in Your People". The session

underscored the strategic importance of continuous staff development within cinema organisations, highlighting both the operational benefits and the wider impact on employee retention and guest experience. Moderated by Jan Runge (Independent Advisor / ICTA), the discussion featured practical examples of structured training initiatives, including the CineTrain platform presented by Brett King and the Europa Cinemas Bootcamps presented by Caro Raedts (Europa Cinemas / Cinema ZED Leuven).

In parallel, the Programme continued to consolidate its knowledge resources through the UPP Library, providing members with access to podcasts, toolkits, presentations, and training materials. This digital hub remained a central reference point for the Programme's outputs and supported wider dissemination of its work across the sector. The next toolkit will be on Diversity and Inclusion and will be available on the UPP section of the website. Contact UNIC to find out how to get your login details.

The UNIC People Programme also supported the dissemination of a new [sector-wide resource](#) developed by the Fédération Nationale des Cinémas Français (FNCF), mapping cinema exhibition professions in France. The online platform provides a structured overview of roles across the exhibition sector, including detailed job descriptions, required technical and interpersonal skills, working conditions, recommended training pathways, and potential career progression routes. Designed as both a practical tool for employers and employees and a broader resource for workforce development discussions, it contributes to ongoing reflections on training, recruitment, and

career planning within the industry. The initiative was highlighted as particularly relevant for skills development and talent attraction efforts, and forms part of the Programme's broader commitment to supporting knowledge-sharing and professionalisation across European cinema exhibition.

Looking ahead, the UNIC People Programme confirmed its continued presence at CineEurope 2026, where it will host a dedicated session on inclusion and diversity, further extending its work on leadership, workplace culture, and sector-wide talent development.



Film education

A wide range of film education initiatives take place in cinemas across Europe, from nation-wide schemes with public funding to exhibitor-led activities. These can involve school screenings, discussions with a film critic, cinema history lessons or creative workshops for the youngest audiences.

In the UK, Into Film is the country's leading charity for film in education. They aim to champion and realise the potential of film, cinema and moving image to create inspiring, inclusive learning experiences. Into Film's major sponsors are the BFI, through National Lottery funding, and the cross-industry body Cinema First, alongside a host of other partners who all collaborate to support the organisation. Into Film offers multiple opportunities to engage with film, amongst them a series of Spring Screenings where over 1,200 free screenings and events enable 140,000 young people to enjoy the big screen experience, many for the very first time, at 400 cinemas across the UK. The 12th edition of the Into Film Festival took place in November 2025. Across two weeks, a record 389,000 attendees watched 85 different films and attended various related events, many involving talent, with over 3,000 screenings playing at 585 cinemas. For over 50,000 of the attendees, the Festival provided their first ever visit to a cinema, and to further build life-long cinemagoing habits, over 120,000 redeemable

vouchers for potential return visits were handed out to attendees at participating cinemas. One of the core underpinning elements of Into Film's operation is its engaging training sessions that are free and designed for educators working with young people. Into Film offers face-to-face sessions, webinars and multiple online courses that focus on enhancing curricular attainment through film and filmmaking. Training is regularly delivered across the UK, and the organisation works directly with schools to provide inspirational training that can help enrich lessons.

In Greece, EKKOMED, the national film fund, carries out a series of special actions and targeted interventions aimed at strengthening children and young people's critical thinking, regarding the use of digital media and visual culture. "And yet... we move!" includes a collection of 12 award-winning animated short films without speech, accompanied by original pedagogical material with suggested activities for the classroom and home. The interactive educational tool "Are you in (the Media)?" consists of an online quiz and an educational study guide, addressed to high school students. The online quiz covers a wide range of topics – from aesthetics and ideology to technology, language codes, production, distribution, reception and internet security.

Besides other publicly-funded film literacy schemes in Italy, France, the Netherlands, Sweden, Switzerland and other countries, a large number of exhibitors offer their own activities. In Poland, Helios proposes different programmes for preschool toddlers, primary and secondary school children and students, providing educational material and guidance, often in collaboration with local schools. In Slovenia, Kinodvor, a municipal arthouse cinema in the centre of Ljubljana, offers a dedicated programme for every age group and need. "First Timers" is aimed at children aged 2–3 and offers laid-back screenings of carefully selected 45-minute-long films with quiet audio and a cosy atmosphere. "Kinobalon" is Kinodvor's award-winning educational programme for children of all ages with the goal of introducing the next generation of cinephiles to the magic of cinema. "Kinodvor's School Programme"

provides a variety of films, talks and workshops for around 20,000 pupils at all school levels. "Kinotrip" offers a space for teenage film lovers to curate a unique film festival and events created by the youth for the youth.

In Greece Village, Cine School is an educational initiative by Village Cinemas that merges entertainment with learning, offering film-based educational experiences for students of all ages. The programme provides curated educational documentaries and films, covering science, culture, and society, complete with educational guides for teachers. The educational content includes carefully selected films and documentaries suitable for different school ages (elementary, middle, high school) designed to cultivate curiosity and critical thinking. Village offers specialized educational guides for teachers to help contextualise the content shown at the cinema.



Celebrating the Top 50 cinema companies in Europe

GIANTS OF EXHIBITION - EUROPE

After four successful editions, UNIC renewed its partnership with The Box Office Company in 2026 to disclose the fifth edition of the Giants of Exhibition: Europe ranking, celebrating the largest cinema operators in the region by screen count.

The Top 50 celebrates the range of diversity of the European exhibition community, representing over 18,600 screens and 2,300 venues across 38 European territories. UNIC and Boxoffice Pro would like to specifically highlight France's Cineville, winner of the Fastest Moving Giant Award for the second consecutive year, which increased its screen count by 18.35% from 2024 – from 129 in 2023 to 158 in 2024 to 187 in 2025, and the Breakthrough Giant Award winner, given to a chain that has broken into the top 50 this year: The Arc Cinema (Ireland).

As a statement of our solidarity with Ukrainian exhibitors as well as with the Ukrainian people, UNIC and The Boxoffice Company have jointly agreed this year again not to include the names and screen counts of the Russian companies that made it into the Top 50.



UNION INTERNATIONALE DES CINÉMAS
INTERNATIONAL UNION OF CINEMAS

	COMPANY	TERRITORIES	SCREENS
1	ODEON Cinemas Group	UK, Ireland, Spain, Italy, Sweden, Germany, Finland, Norway, Portugal	2319
2	Cineworld Group	UK, Poland, Romania, Hungary, Czech Republic, Bulgaria, Slovakia	2068
3	Vue International	UK, Ireland, Italy, Germany, Poland, Netherlands, Denmark, Lithuania	1969
4	Pathé Cinémas	France, Belgium, Netherlands, Switzerland	1267
5	CGR Cinémas	France	710
6	Kinepolis	Belgium, Netherlands, Luxembourg, France, Spain, Switzerland	672
7	CGV Mars Cinema Group	Turkey	625
8	Cineplex	Germany	584
9	UGC	France, Belgium	582
10	Russian Cinema Chain	Russia	
11	Yelmo Cines	Spain	481
12	Cineplexx	Austria, Albania, Bosnia and Herzegovina, Croatia, Greece, Italy, Kosovo, North Macedonia, Montenegro, Romania, Serbia, Slovenia	430
13	Omniplex	Ireland, UK	367
14	Cinestar	Germany	339
15	Helios	Poland	300
16	Ocine	Spain, France	279
17	Megarama	France, Spain	278
18	Nordisk Film Cinemas	Denmark, Norway, Sweden	265
19	Russian Cinema Chain	Russia	
20	Svenska Bio	Sweden, Finland, Denmark	243
21	Russian Cinema Chain	Russia	
22	Showcase	UK	214
23	Cinemas NOS	Portugal	208
24	Mk2	France, Spain	197
25	Cineville	France	187

Celebrating the Top 50
cinema companies in Europe

GIANTS OF EXHIBITION - EUROPE



26	Blitz CineStar	Croatia, Bosnia and Herzegovina, Kosovo, Serbia	181
27	IMC	Ireland, UK	177
28	Multiplex	Ukraine	175
29	Everyman Cinemas	UK	172
30	Cinema Pink	Turkey	165
31	Russian Cinema Chain	Russia	
31	Russian Cinema Chain	Russia	
33	Kinopolis	Germany	159
34	Odeon Multicines	Spain	151
35	Russian Cinema Chain	Russia	
36	Grand Ecran	France	109
37	The Light	UK	105
38	CineStar	Czech Republic	100
39	Filmpalast	Germany	96
40	Cinamarine	Turkey	93
40	Apollo Cinema Baltics	Estonia, Latvia, Lithuania	93
40	Union Cine Ciudad	Spain	93
43	Cinemax	Slovakia, Czech Republic, Romania	91
44	Blue Cinema	Switzerland	88
45	The Arc Cinema	Ireland	87
46	CineWest	France	86
47	NOE Cinemas	France	85
48	Artesiete	Spain	84
48	Giometti Cinema	Italy	84
50	Reel Cinemas	UK	81

Big Screen Feature

Big Screen Feature provides a behind-the-scenes look at the world of cinema exhibition including technology, policy, facts and figures, upcoming events and insights from cinema professionals themselves.

3 Q's with Roman Romanchuk

For this edition of Big Screen Feature, we spoke with **Roman Romanchuk, CEO of Multiplex**, ahead of the company receiving the International Exhibitor of the Year Award at CineEurope 2026. This recognition highlights Multiplex's exceptional resilience and continued investment in cinema exhibition despite the ongoing challenges faced in Ukraine. Under Roman's leadership, the company has played a vital role in maintaining access to the big screen while contributing to the recovery and development of the national film ecosystem. We asked him about his day-to-day work, the moment that shaped his connection to cinema, and what makes the theatrical experience so unique.

Describe your typical day at work.

— I wouldn't describe my days as "typical" – they rarely look the same. But if I had to frame it, my work is a constant zoom in and zoom out. As a CEO, I see my role across three core areas: strategy, team, and structure. So part of my day is about keeping the bigger picture in focus – where we are going and how we evolve as a business – and part of it is about going deep into very specific issues, supporting the team or stepping into functions that need reinforcement at a given moment.

Operating in Ukraine adds another layer to this. Over the past years, and especially during the war, building and sustaining a strong team has been a continuous challenge – people relocate, get mobilised, or simply cannot operate in a stable offline environment. This means I often need to compensate for gaps, act as a mentor, and stay very close to execution when needed. At the same time, a portion of my day is always dedicated to looking forward – exploring growth opportunities both in Ukraine and internationally. And there is always a degree of readiness required: reacting quickly to disruptions, whether it's energy outages, infrastructure challenges, or direct impacts on our cinemas. In those moments, the priority is always the same – keeping people safe and the business resilient. I also try to stay disciplined about my own energy. My day usually starts at 5am with running, followed by some yoga and meditation. And I try to end the day with at least some time for reading or learning – it helps me step outside the immediate context and keep perspective.

The moment you fell in love with the Big Screen?

— I grew up in a small town in northern Crimea – a little over twenty thousand people, and almost nothing in the way of entertainment. There was one cinema. It wasn't even open consistently. Going there wasn't a casual thing. It was an event – something close to a small celebration for the family. I remember walking in and feeling genuinely overwhelmed by the sheer scale of the

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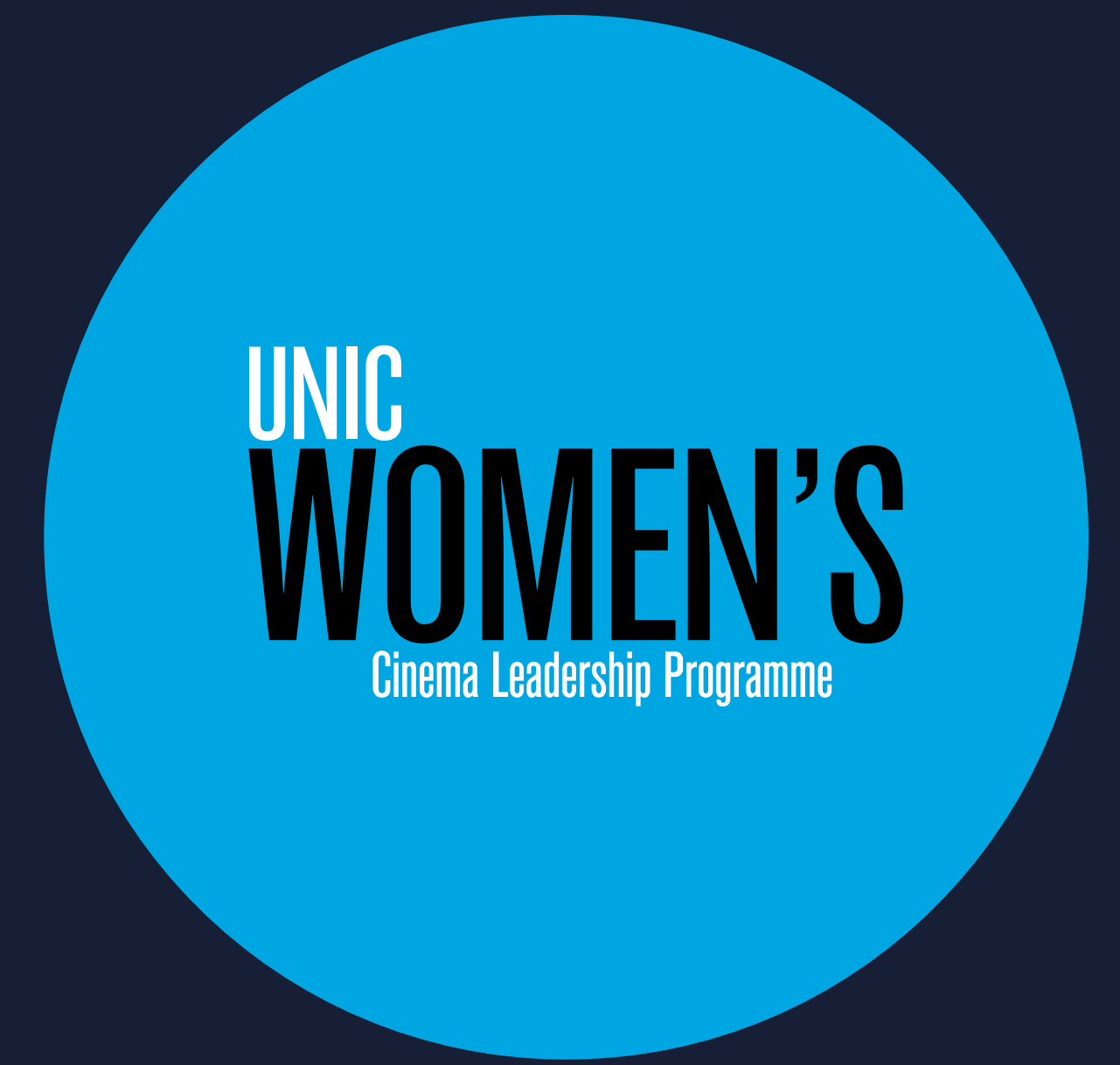
space. I'd probably never been inside a room that large. The screen was enormous. The sound was like nothing I'd experienced. I didn't have the words for it then, and I'm not sure I have better ones now.

What stays with me most is this: I barely followed the film itself. I was too captivated by the fact of it – the image, the darkness, the room full of people, the sensation that something extraordinary was happening right in front of me. And that night, I couldn't fall asleep. I was simply too full of it. I don't remember the title of that first film. But I remember exactly how it felt. And I think that feeling – that combination of scale, shared space, and something that simply cannot be replicated at home – is still the core of what we're in the business of delivering.

The best thing about the cinema experience?

— For me, the best thing about cinema is the shared experience – but at its best, it goes far beyond just watching a film together. I remember a screening of *The Gentlemen* with a group of close colleagues in one of our new boutique-format cinemas – a very intimate setting with small luxury auditoriums. We invited a film critic to join us, and what followed was not just a screening, but a deep, layered experience. We reacted together in real time – laughing, reflecting, noticing details – and then spent a long time discussing the film afterwards, uncovering meanings that were not obvious at first glance. It was immersive, but also social. Deep, but at the same time light and enjoyable. That's what makes cinema unique for me – it's not just the story on the screen, but the way it brings people together into one shared emotional and intellectual space, even if only for a couple of hours.

UNIC Women's Cinema Leadership Programme



UNIC launched the Women's Cinema Leadership Programme (WCLP) in June 2017 – a flagship initiative to broaden and deepen the talent pool for leadership in our sector and to empower female professionals, enabling the industry to realise its full potential. At the time, this was, we believe, a unique initiative, and we are pleased to see it now being emulated by others.

Each year, the programme offers rising female leaders an exclusive opportunity to receive one-to-one mentoring, take part in tailored networking activities, and learn from an outstanding group of senior women executives – along with several men participating as switch mentors – from across the cinema landscape. In 2025, UNIC launched the ninth edition of the programme, welcoming a cohort of 14 mentors and 14 mentees representing 11 countries and 27 different companies. The tenth anniversary edition will be launched at CineEurope 2026 and will welcome 14 new pairs coming from 12 countries and 27 different companies. This will bring the total number of participants to date to 212, across 32 countries (including the newly added Czech Republic and Slovenia) and 104 companies.

In 2025, UNIC continued its ambassador initiative, with a designated contact in most regions coordinating local gatherings and supporting programme visibility through word of mouth. The network was further strengthened through expanded networking opportunities for both current and former participants, including regular meet-ups at key industry events, a cinema

visit (Kino International) in Berlin in February, and a London cinema tour in May. The evening get-together was hosted by Picturehouse and sponsored by ComScore, while Everyman Cinemas, Odeon, Curzon and Regent Street Cinema hosted a group of mentees in their cinemas the following day.

WCLP's monthly newsletters feature interviews with current and past participants, programme updates and relevant information for the group. In addition, UNIC continued its video campaign 'Why is mentoring important?' to encourage mentees to reflect on their personal goals, interests and aspirations, as well as inspire future participants to join the programme. The ninth video of the series is available here.

In March 2026, we were delighted to announce that Vista Group, IMAX and Barco had renewed their sponsorship as Champions of the Programme. As main supporters of UNIC's mission to build a more diverse and inclusive cinema industry, their continued commitment plays a key role in the success and sustainability of the initiative.

UNIC has also been co-operating with the online publication Celluloid Junkie (CJ), which published a series of articles and interviews about the scheme. In addition, UNIC has been part of CJ's selection committee to produce the annual list of "Top 50 Women in Global Cinema", acknowledging the success and achievements of women in exhibition.

2026 CHAMPIONS OF UNIC WOMEN'S CINEMA LEADERSHIP PROGRAMME



UNIC Women's Cinema Leadership Programme (WCLP) newsletter

UNIC aims to provide its great community of mentors and mentees with a space to learn from each other, stay connected, inspire and get inspired. The UNIC WCLP newsletter is issued monthly and allows mentors and mentees to share articles, advice, events or any other information that might be of interest.

Here is a sneak peek at an interview between a pair of the ninth edition (2025–2026) of the programme.

PAOLA PARINI, CINEMA MANAGER, MULTISALA KING, ITALY (MENTEE), AND **KATARINA NYMAN**, DIRECTOR OF FILM DISTRIBUTION, NORDISK FILM, FINLAND (MENTOR).



Extract from WCLP Newsletter – October 2025

What was your motivation to join the programme?

Katarina: I have been admiring this UNIC WCLP programme for a long time already. I think it is fantastic that such a programme exists, where you can tap into this sisterhood of experts where guidance, help or sometimes just a gentle ear is provided when you need it. In all my years in the film industry, I have really learned to be grateful for all those moments, when someone has shown support and encouragement, and building this type of international network of professional women within the industry is quite unique. So, when the request came to join this amazing circle of women, I was of course very honoured and it felt like a great opportunity: being a mentor would be an exciting journey to take, during which I would also learn a lot.

How have the first sessions been for you?

Paola: [...] What struck me most was how easily ideas and reflections took shape – it wasn't just a formal exchange, but a real dialogue that encouraged me to look at my work from new perspectives. It truly felt like the beginning of a meaningful and enriching journey of professional and personal growth.

I also had the opportunity to go to Helsinki and work with Katarina for a few days, and it was an amazing job shadowing experience. It allowed me to discover firsthand how the distribution process works, from creation to placement. Those were rich and stimulating days, during which Katarina and her team involved me in their work. I am truly fortunate to have had the opportunity to work with a professional like her and her team, and the journey has only just begun.

Katarina: First time we met with Paola in person was at CineEurope, but we had already met via Teams. The communication flowed right away very naturally, and I was really impressed at Paola's enthusiasm, intelligence and sharp humour – as a person she is very perceptive, smart and fun! That impression only deepened when she came over to Finland to do the job shadowing. She was right away at ease with all the people she encountered – listening, learning and making very insightful observations. She proved right away that she is very apt in learning new things and challenging herself, and through the dialogue with her I have received new perspectives also to my own work. We have just started the mutual journey, but it has already been very rewarding!

**Meet our
community of
mentors and
mentees here!**

CineEurope

Official Convention of the International Union of Cinemas

CONVENTION + TRADE FAIR

CENTRE CONVENCIONS INTERNACIONAL BARCELONA (CCIB) FILMEXPOS.COM

CONVENTION 22-25 JUNE 2026

TRADE FAIR 23-25 JUNE 2026

CELEBRATING
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CineEurope

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 convene in Barcelona once a year to network, reflect on and debate current issues, discover the latest innovative solutions for enhancing the cinema experience and celebrate the magic of the Big Screen together with US and European studio partners.

CineEurope 2025 took place on 16–19 June at CCIB in Barcelona, bringing together over 3,500 industry professionals to network and celebrate the Big Screen Experience. Alongside studio presentations and film screenings, the programme featured panels and seminars including a spotlight on Sweden, driving youth attendance through creative technology, AI and cinemas. Further seminars explored unattended retail, innovation and talent attraction and retention via the UNIC People Programme. Additionally, the tradeshow showcased the newest cinema enhancements.

At time of writing, CineEurope 2026 has an expected attendance of over 3,500 attendees, who will gather to discover the latest cinema technology innovations, as well as exclusive presentations and film screenings from international studios and European distribution partners. Celebrating its 35th anniversary, the event will offer a more global perspective, with seminars opening further to international trends and developments beyond Europe, additional contributions from a wider range of industry players, a continued focus on enhancing networking opportunities and refreshing the trade show experience, ensuring that CineEurope remains a key platform for business, exchange and strategic discussion for the sector.

Every year, CineEurope recognises the outstanding achievements of cinema exhibitors and distributors across the industry. In 2026, the UNIC Achievement Award will celebrate UNIC's outgoing President Phil Clapp, UK, as well as Multiplex Ukraine represented by Roman Romanchuk, as International Exhibitor of the Year. The Distributor of the Year was awarded to Warner Bros.' Jeff Goldstein. First launched in 2018, the Gold Awards, meanwhile, recognise cinema professionals for their outstanding dedication, professionalism, and exceptional contributions to the European cinema sector. The complete historical list of honourees can be found at the following [link](#).

UNIC Cinema Days

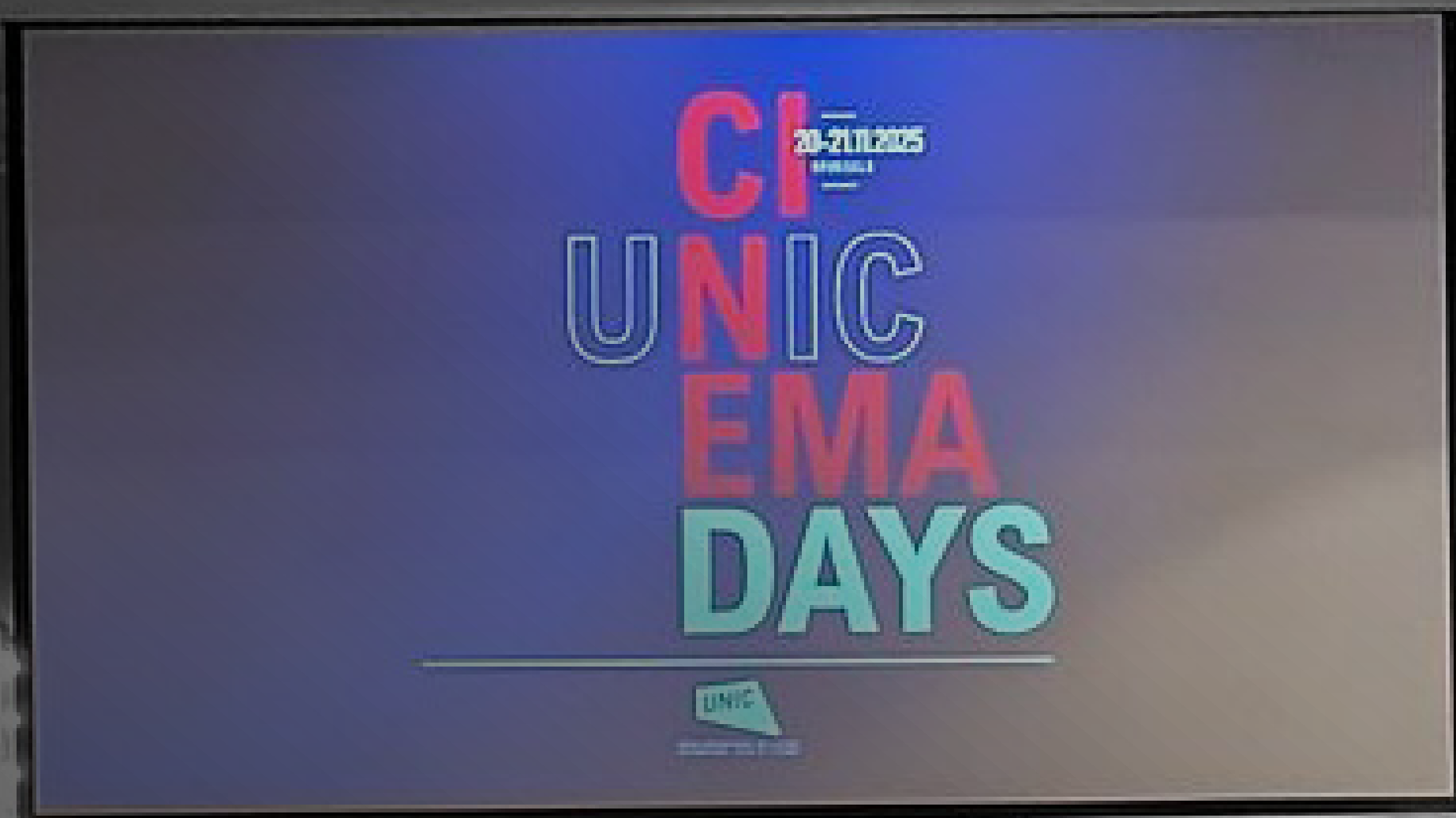
Each year in Brussels, the UNIC Cinema Days bring together an exclusive group of senior executives and key figures from across the European and international cinema landscape for two days of debates, workshops and social activities.

UNIC organised its annual Cinema Days on 20–21 November 2025, welcoming nearly 250 industry experts from all over Europe to network and provide insights on a wide range of topics as part of a busy schedule of panel discussions, quick-fire sessions, presentations and workshops.

The first day featured panel debates on revenue models and audience behaviour, while additional sessions addressed piracy, investment in people through training, accessibility and sustainability. It also included an internal mentoring session and workshops on leadership challenges in the age of AI.

The second day saw participants dive into two separate labs – the Cinema Marketing Lab and the Cinema Technology Lab – each focusing on targeted industry challenges and innovations, via engaging masterclasses and interactive workshops. A comprehensive report was shared with all attendees.

The event would not have been possible without the generous sponsors who contributed to its success.



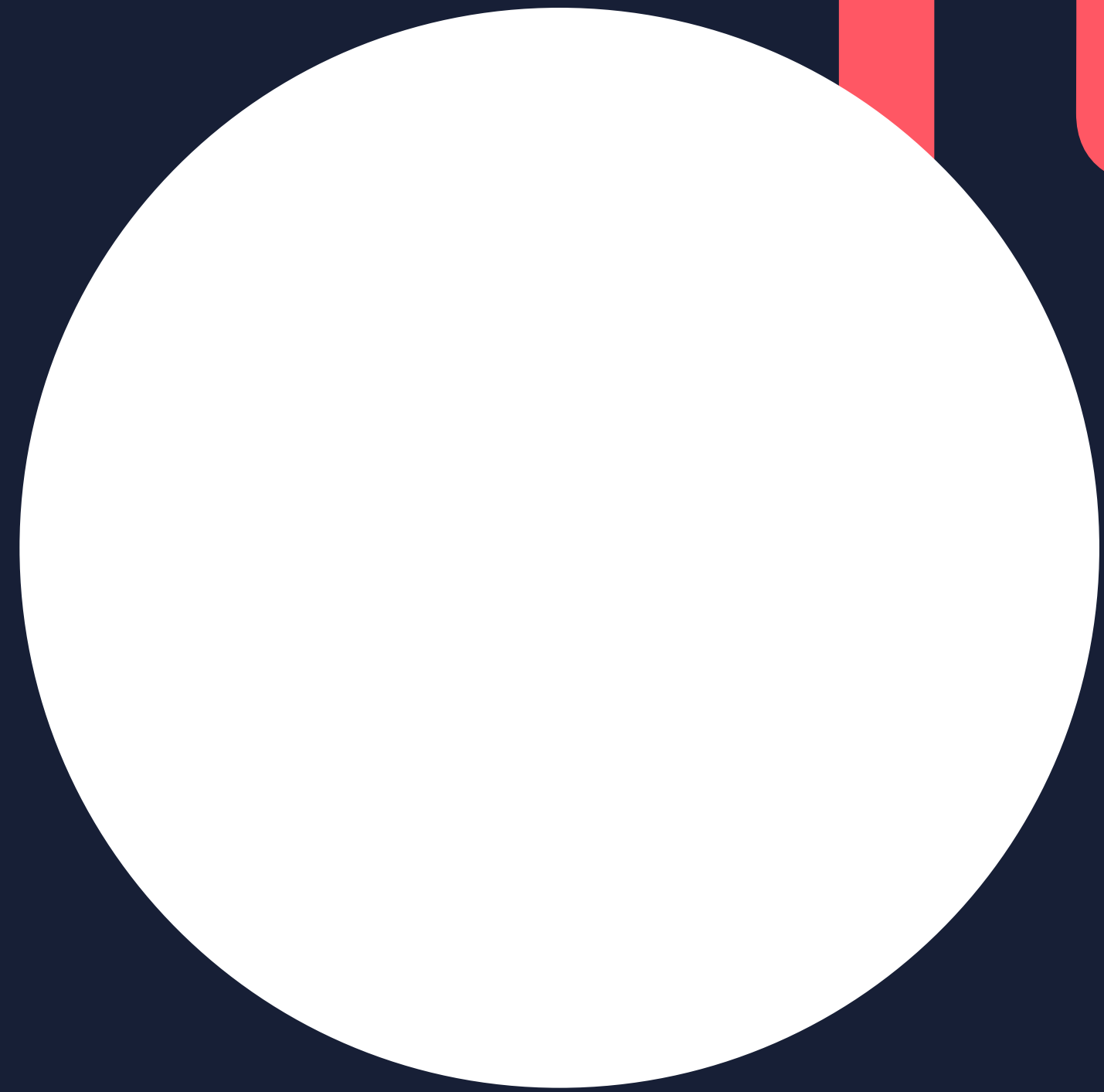
**UNIC is planning the next edition of its
UNIC Cinema Days on 5-6 November 2026.
[Find out more here!](#)**

collaborate to Innovate

In 2026, UNIC was once again part of the selection committee for the Europa Cinemas funding scheme “Collaborate to Innovate” which aims to encourage and support network exhibitors’ initiatives related to innovation and developed collaboratively at a national, regional or European scale. Collaborate to Innovate fosters innovative practices for a better circulation of European films, testing new cinema-going experiences and developing attractive content and services for audiences, in particular the younger ones. 9 projects from 8 European countries were selected for funding in 2026, out of 20 total eligible projects. Awardees can be found on the Europa Cinemas website.

COLLA- BORATE TO INNO- VATE

EUROPA
CINEMAS



Policy Update



Working from its Brussels office, UNIC represents European cinema operators and their national associations at EU level, ensuring that the interests of the cinema exhibition sector are consistently reflected in policy debates. Its work focuses on safeguarding the conditions that enable cinemas to operate sustainably and continue contributing to Europe's cultural diversity, economies, and social cohesion.

UNIC's engagement spans the full policy cycle and range of EU decision-making. This includes structured dialogue with EU institutions, participation in formal consultations and stakeholder processes, bilateral meetings with policymakers as well as contributions to industry and institutional events, seminars and conferences. The association also works through coordinated positions with partners across the film value chain, ensuring that the specific role of cinema exhibition is embedded within broader policy discussions.

In 2026, EU policymaking on culture and media is increasingly shaped by the preparation of the next Multiannual Financial Framework (2028–2034), alongside the ongoing implementation and revision of key digital and audiovisual frameworks. Legislative work on the future AgoraEU programme has progressed into a position phase with co-legislators, with discussions increasingly focused on budgetary structure, governance and the design of the

MEDIA+ strand. At the same time, the European Commission has set out its 2026 priorities, including regulatory simplification, competitiveness and digital transformation, with a forthcoming revision of the Audiovisual Media Services Directive scheduled for Q3 2026.

UNIC has worked closely with the following parliamentary Committees: Culture & Education (CULT), Legal Affairs (JURI), the Internal Market and Consumer Protection (IMCO) and Industry, Research and Energy (ITRE) but also with the Committee on Economic and Monetary Affairs (ECON) and the Environment Committee (ENVI).

Theatrical Windows

Theatrical release windows remain the core priority for UNIC. For audiences, a meaningful period of exclusivity for cinema exhibition ensures access to a diverse range of films and supports the shared cinema-going experience. It is also essential to maximise a film's value, support financing, and drive performance across all subsequent distribution channels. UNIC supports the ability for Member States to define their own systems, in line with the Audiovisual Media Services Directive and national market realities. Ensuring a clear, significant, and sustainable theatrical window across all markets remains essential for the long-term health and diversity of the European film sector and for audiences.

CINE IDEAL, MADRID, SPAIN,
COURTESY OF YELMO CINES

Territoriality of copyright

UNIC firmly believes that Territoriality must be safeguarded, as removing geoblocking would undermine film financing, release strategies, theatrical exclusivity, and the sustainability of Europe's cinema ecosystem. [The Geo-blocking Regulation](#) addresses specific cases in e-commerce but explicitly excludes film and audiovisual services, thereby preserving the territorial licensing model underpinning the film value chain.

Following the European Parliament's [own-initiative report](#) adopted in December 2023, MEPs ultimately voted – by a clear margin – to maintain the film and audiovisual exemption, despite earlier committee-level attempts to call for a reopening of the Regulation. The final report recognised that removing geo-blocking could reduce revenues, weaken cultural diversity, and negatively impact cinema exhibition, while also highlighting alternative tools such as improved content discoverability to increase the circulation of European works.

The European Court of Auditors, in its [January 2025 report](#), acknowledged the importance of territorial exclusivity for financing and distribution but raised the possibility of either extending the Regulation to film and audiovisual services or adapting sector-specific legislation.

The Commission's [call for evidence](#) (which ended on 11 March 2025) and the [public consultation](#) launched in October 2025 confirmed the high level of stakeholder engagement, with a clear majority of industry contributions supporting the current exemption.

For cinema operators, the stakes remain high. Territorial exclusivity underpins film financing, distribution strategies, and release windows. Any erosion of geo-blocking would risk weakening theatrical exclusivity, reducing investment incentives, ultimately impact the industry and audiences.

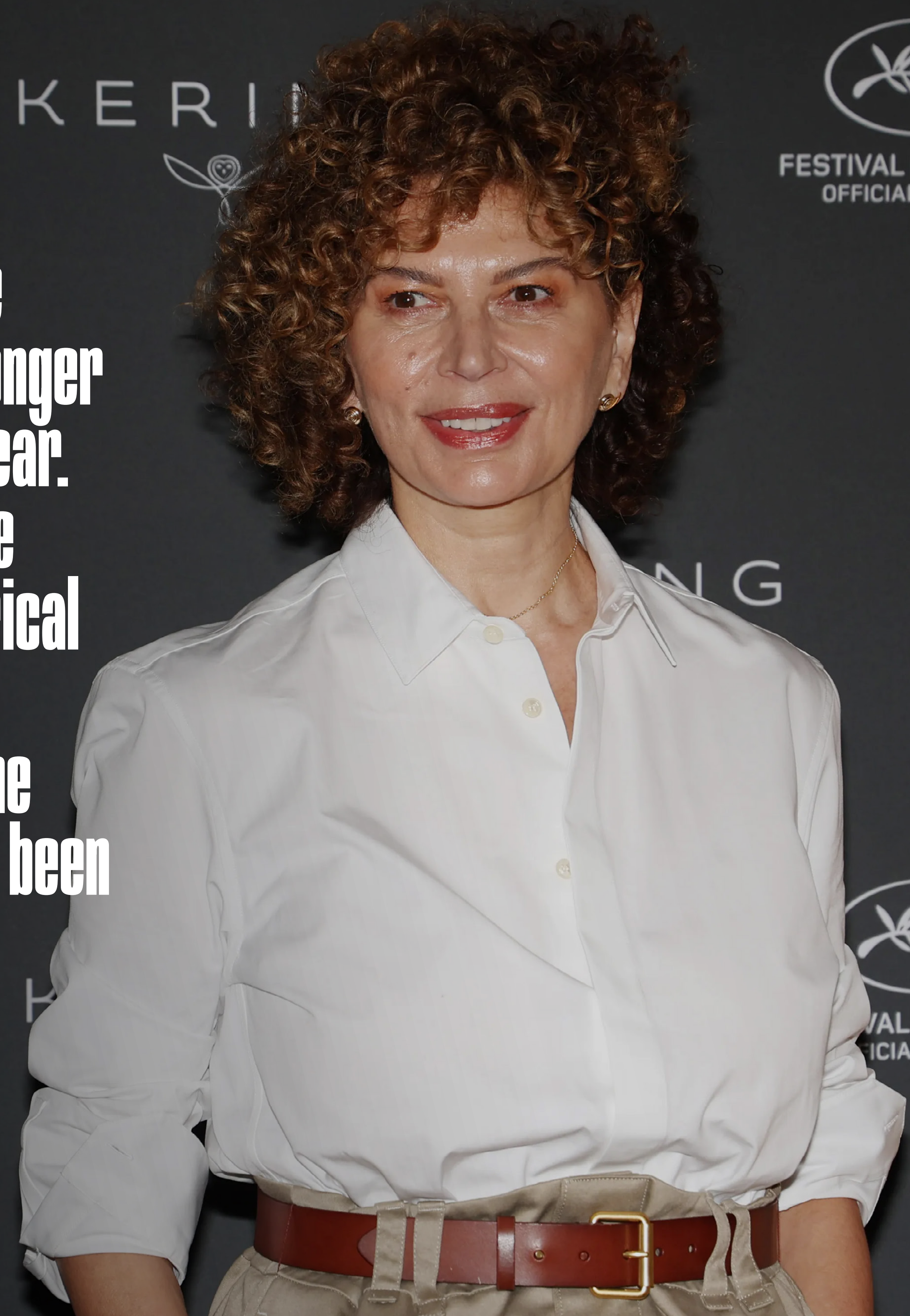
The publication of the review is scheduled for Summer 2026.

UNIC will remain fully engaged, continuing to advocate for territorial exclusivity, contractual freedom, and the preservation of exclusive theatrical windows, while contributing evidence, stakeholder coordination, and targeted outreach to EU institutions and Member States.



“We are committed to delivering a wide array of movies to your theaters for longer exclusive runs throughout the entire year. This relationship only works if we move forward to create a sustainable theatrical ecosystem - together. That is how we maintain and protect this medium for the next generation to come. We’ve always been a theatrical first studio. Period.”

DONNA LANGLEY, CHAIRWOMAN AND CHIEF CONTENT OFFICER OF UNIVERSAL



Audiovisual Media Services Directive (AVMSD)

The Audiovisual Media Services Directive (AVMSD) focuses on rules for both linear and on-demand services. While it does not directly regulate cinemas, it does have an impact on the wider ecosystem – particularly through Article 13, which governs the promotion and financing of European works.

Article 13(2) is of particular importance to the cinema sector, as it allows Member States to require media service providers under their jurisdiction – or targeting audiences in their territory while established in another Member State – to contribute financially to the production of European works through direct or indirect investments. Maintaining the country-of-destination principle in this area is essential, as it enables Member States to request contributions from service providers established elsewhere but targeting their audiences, thereby helping to ensure a level playing field for all actors operating within national markets.

Cinema exhibitors already play an important role in supporting European film financing through several mechanisms. A significant share of cinemas’ revenues goes directly to film distributors. Distributors of European films

typically reinvest a substantial portion of this income into acquiring and promoting new films. In addition, cinemas contribute through income tax, VAT and local entertainment taxes, with governments often using part of this income to fund national film funds that primarily support the production of local and European films, as well as through “film levies” in several Member States where cinemas contribute directly to public film funding bodies.

UNIC continues to strongly support the preservation of Article 13(2), particularly as it reflects this broader ecosystem of financing and remains under sustained political and legal pressure. It is a key mechanism to ensure that all film and audiovisual players contributing to national audiences also contribute fairly to the financing of European works.

More broadly, the Directive also includes protections for theatrical release windows – as outlined in Article 8 “Member States shall ensure that media service providers under their jurisdiction do not transmit cinematographic works outside periods agreed with the rights holders.” – which remain central to the functioning of the European film ecosystem.

The upcoming 2026 evaluation and possible revision has become a focal point for institutional and industry debate. Preparatory work is well underway, including a Commission-backed study, targeted stakeholder consultations, and policy discussions at both technical and political levels.

UNIC remains actively engaged in the review process, contributing to a consultation held by the Commission on the Directive and working in close coordination with European and international partners. UNIC has also contributed to the European Commission’s public consultation on the evaluation of the AVMSD.

UNIC will continue to advocate for the preservation and effective enforcement of Article 13.2; a balanced regulatory framework that ensures fair contributions from all market players; and the recognition of the cinema sector’s role within a sustainable and diverse European film and audiovisual ecosystem.



Creative Europe MEDIA / AgoraEU

The future of the [Creative Europe MEDIA](#) programme has become one of the central policy discussions shaping the next phase of EU support for the film and audiovisual sector. On 16 July 2025, the European Commission unveiled its proposal for the next [Multiannual Financial Framework \(2028–2034\)](#), alongside a proposal for a new €8.6 billion programme, [AgoraEU](#), which would merge the current Creative Europe and Citizens, Equality, Rights and Values (CERV) programmes into a single framework.

The proposed €8.6 billion budget for AgoraEU, with €3.2 billion earmarked for MEDIA+, is a positive starting point. However, the lack of a guaranteed minimum allocation for film and audiovisual works risks diluting the programme's impact. UNIC therefore calls for a clearly identifiable and ring-fenced MEDIA+ envelope, to ensure predictability and reflect the sector's unique economic realities and needs. Film and audiovisual must also be separated from news media in budgetary and operational terms.

In line with this, UNIC also calls for the reintroduction of detailed annexes setting out specific actions and funding allocations, as in the previous Creative Europe Regulation, to ensure transparency, accountability and adequate targeting of support, including stronger and more explicit recognition of theatrical distribution in cinemas across the programme.

UNIC believes that support should go beyond and encompass all initiatives that promote the circulation of European works in cinemas, including incentives that engage larger operators and support beyond the Europa Cinemas network, to further reinforce the programme's objectives. Some national initiatives could also inspire other funding projects such as [national cinema days](#).

UNIC also reiterates the need to strengthen schemes that encourage people to go to the cinema. Film education programmes in cinemas play a crucial role in developing future cinema-goers, to discover a wide diversity of films, be confronted with challenging new ideas and develop a critical approach to content. By engaging audiences from an early age, these initiatives help foster lifelong cultural participation and appreciation of cinema.

The Commission must also strengthen stakeholder dialogue, engaging regularly with representative associations to align MEDIA+ with sectoral needs, rather than relying only ad-hoc consultations with individual companies.

On the Council side, Member States formally approved a [partial negotiating mandate](#) on 12 May 2026 under the Cypriot Presidency. While budgetary allocations remain excluded pending broader negotiations on the 2028–2034 Multiannual Financial Framework (MFF), the Council position broadly preserves the Commission's proposed three-strand structure, including the integrated MEDIA+ pillar grouping audiovisual media, news media and video games under a single framework. Discussions throughout the Council negotiations have focused primarily on governance, oversight and programme management, including the reinstatement of a programme committee to supervise Commission implementation decisions. Several Member States, notably



CREDITS: CREATIVE EUROPE MEDIA DESK GERMANY

France and Spain, have continued to push for clearer earmarking mechanisms and minimum allocations across the programme's strands, including dedicated audiovisual envelopes, while broader debates persist regarding the balance between flexibility and predictability within the future funding structure.

On 21 April 2026, the European Parliament published a draft [report](#) on the European Competitiveness Fund within the 2028–2034 EU budget, in which co-rapporteurs Christian Ehler and Dan Nica place greater emphasis on infrastructure while maintaining support for cultural and creative sectors. This follows the Parliament's broader [position](#) on the MFF, approved in committee on 15 April, which provides stronger backing for AgoraEU. In this context, MEPs propose a 10% increase in the overall EU budget, including an additional €2.14 billion for AgoraEU on top of the €8.6 billion proposed by the Commission, and an increase of the competitiveness fund to €264 billion.

In February, the European Parliament published a briefing on AgoraEU, outlining its position on the programme and broader MFF priorities. The Committee on Culture and Education (CULT) called for an increased budget allocation to AgoraEU. Later that month, UNIC participated in a stakeholder shadow meeting at the European Parliament hosted by MEPs Emma Rafowicz (S&D, FR) and Alice Kuhnke (Greens, SE). Discussions focused on ensuring a clearly identifiable and ring-fenced envelope for the film and audiovisual strand, with emphasis on the role of theatrical exhibition and cinemas in supporting the circulation of European works.

UNIC intensified its coordinated advocacy with sector partners, focusing on safeguarding core principles of the Creative Europe MEDIA framework within AgoraEU. UNIC co-signed joint proposed amendments with FIAD, Europa Distribution and Europa International, targeting key provisions (Articles 3, 5, 14, 16, 17 and 17b, as well as Annex I). The amendments aimed to reinforce the role of theatrical distribution in cinemas, strengthen recognition of the full audiovisual value chain, and restore legal clarity and continuity for existing MEDIA support mechanisms.

On 20 April, UNIC [co-signed a joint film and audiovisual sector statement on the proposed MEDIA+ strand](#), calling for preservation of the programme's identity, a clearly defined and ring-fenced budget for the film sector, and a clear separation between film/audiovisual and news/media components. A [second cross-sector statement](#), made with representatives of the European film and audiovisual sector and the press sector, further reinforced these positions, advocating for two distinct ring-fenced envelopes within MEDIA+ and ex-ante budget allocation for the full MFF period. A third letter was signed and released during the Cannes Film Festival on 11 May.

Within the European Parliament, the legislative timeline advanced towards the next phase, with a very positive [draft report](#) published on 18 May 2026. The draft report was presented in the CULT and LIBE Committee on 3–4 June 2026. This will be followed by the deadline for the submission of amendments on 11 June 2026. Subsequently, negotiations on compromise amendments between rapporteurs and shadow rapporteurs are expected to take place, although the exact timeline remains to be confirmed. The adoption of the report in the CULT and LIBE committees is expected in the week of 19 October 2026, followed by the plenary vote by the European Parliament during the October 2026 Plenary II session. Once agreement is reached in the EP there will be the launch of trilogue negotiations between the European Parliament and the Council.

These discussions take place against the backdrop of broader negotiations on the [Multiannual Financial Framework](#), where final decisions on the overall budget will rest with Member States. While the European Parliament has called for an increase in funding for programmes such as AgoraEU, the outcome of these negotiations remains uncertain.

At the same time, the European Commission has continued to underline the importance of the MEDIA programme as a cornerstone of Europe's cultural and creative policy. The publication of the [second edition of the European Media Industry Outlook](#) in September 2025, alongside the evaluation report "[A Decade of Creative Europe](#)", reaffirmed the programme's contribution to cross-border circulation, audience development and cultural diversity. The evaluation highlighted tangible results, including increased non-national cinema admissions and strengthened cooperation across the sector, while also pointing to challenges such as oversubscription and unequal access to funding.

The Commission's Media Industry Outlook clearly states the positive impact theatrical exploitation has on films even after their theatrical release:

"[...] cinema films are preferred when choosing what to stream. Films that had been released in cinemas attract more viewers on SVoD than films that did not have a cinematic release. For example, in 2022, 46% of films on SVoD with a cinema release in a certain country accounted for 57% of film streaming time.¹³³ Even if a film was not released in the cinemas in the given country but had a cinema premiere in another country, it would tend to increase its viewing online." – [Second Edition of the European Media Industry Outlook](#)

UNIC continues to advocate for a programme that fully reflects the value of cinema exhibition within the wider film and audiovisual ecosystem.

Copyright Enforcement and Platform Responsibility

UNIC continues to underline the significant impact of copyright infringement on the cinema sector, including revenue losses and the erosion of rights value. At the same time, the organisation opposes interpretations of the Directive that would impose disproportionate costs on exhibitors, particularly through extended remuneration schemes managed by collecting societies.

The Copyright in the Digital Single Market Directive, adopted in 2019, establishes a comprehensive framework for the protection and enforcement of copyright in the digital environment. A central provision – Article 17 – places responsibility on online content-sharing service providers to obtain authorisation from right holders for user-uploaded content or, failing that, to take effective measures to prevent the availability of unauthorised material. The Directive aims to address the so-called “value gap” and strengthen the

position of creators and right holders in the online ecosystem, while ensuring a balanced approach to fundamental rights and innovation.

The European Commission formally launched its evaluation of the Copyright in the Digital Single Market Directive on 18 November 2025, appointing external consultancies to conduct an in-depth assessment of the Directive’s implementation and effectiveness. On 13 May the European Commission has formally opened the consultation for general feedback. The evaluation is focusing on several key elements, including licensing mechanisms, the remuneration framework for authors and performers, the functioning of the text and data mining exceptions, and the application of related rights and platform obligations under Articles 15 and 17. Particular attention is being given to the use of copyrighted works for the training of artificial intelligence systems and the interaction between the Copyright Directive and the AI

Act. Discussions are increasingly focusing on opt-out mechanisms for rightsholders, transparency obligations and enforcement tools linked to AI training practices. While some stakeholders are calling for a targeted reopening of the Directive to strengthen remuneration and control over AI-related uses of protected works, a broad coalition of cultural and creative sector organisations continues to oppose legislative reopening, arguing that the existing EU copyright framework remains sufficiently robust and that the priority should instead be effective enforcement and regulatory stability.

National implementation has also led to divergent outcomes. In Slovenia, for example, the collecting society AIPA has used the transposition of the Directive to introduce new remuneration claims for performers and co-authors of audiovisual works, including from cinema operators. This has raised concerns within the sector about potential additional financial burdens.

UNIC strongly contest this interpretation. The established industry model ensures that exhibition rights are fully licensed through agreements with distributors, covering the primary exploitation of audiovisual works in cinemas. Any additional payments to collecting societies would therefore constitute a duplication of rights payments, effectively resulting in a “double remuneration” for the same use. Operators also highlight that the



ZOOTOPIA 2
US (2025),
THE WALT DISNEY
COMPANY

Directive itself does not explicitly cover theatrical exhibition, nor does it impose obligations on cinemas in relation to authors' or performers' remuneration. In addition, questions remain regarding the legal basis for collecting and redistributing such remuneration, particularly in the absence of clear international representation agreements.

UNIC remains actively engaged in monitoring the implementation and evaluation of the Directive, contributing to policy discussions at EU level and working with industry partners to ensure that future developments strike a fair balance between effective enforcement, innovation, and the sustainability of the cinema sector.



In parallel, the issue of piracy of live content has emerged as a distinct and increasingly urgent enforcement challenge within the EU copyright framework. The European Commission's Recommendation on combating online piracy of sports and other live events, adopted in May 2023, was intended to strengthen cooperation on rapid takedown measures, dynamic injunctions and improved access to legal offers. However, the Commission's assessment published on 20 November 2025 concluded that while certain operational improvements have been achieved, the overall impact remains limited in reducing the scale of unauthorised retransmissions. As a result, the Commission indicated that it is actively exploring additional measures, including the potential development of further legislative or enforcement tools should the current framework continue to fall short.

Also of note, the Enforcement of Intellectual Property Rights Directive (IPRED), adopted in April 2004, establishes a harmonised EU framework to ensure the effective enforcement of intellectual property rights, requiring Member States to provide effective, proportionate and dissuasive remedies against infringement, including measures relating to evidence, injunctions, damages and legal costs. It plays a central role in addressing counterfeiting and piracy and in supporting a consistent level of protection across the internal market.

A recent Commission study published in January 2026 concludes that there is currently no clear basis for reopening the Directive. Instead, the Commission is expected to pursue a broader, system-wide assessment of intellectual property enforcement, potentially linked to the forthcoming review of the Recommendation on measures to combat counterfeiting, expected in 2027. Within DG GROW, this reflects a preference for evaluating enforcement tools in a more integrated manner rather than through isolated legislative revisions.

Against this backdrop, film and audiovisual stakeholders, including UNIC, continue to coordinate through industry coalitions to define shared enforcement priorities. These discussions focus on ensuring that the evolving policy framework effectively addresses persistent online piracy challenges and supports the protection of film and audiovisual works across distribution channels.

UNIC continues to highlight the significant economic impact of intellectual property infringement on the cinema sector, including revenue losses and the erosion of rights value, and advocates for stronger and more coherent enforcement mechanisms at EU level. The organisation remains engaged with EU institutions and industry partners in shaping a more effective enforcement environment within the broader intellectual property framework.

Artificial Intelligence Act

The Artificial Intelligence Act (AI Act) establishes the EU's first comprehensive legal framework for artificial intelligence, introducing a harmonised, risk-based approach to regulating AI systems across the Single Market. Adopted in March 2024, the Regulation aims to ensure that AI development in Europe remains safe, transparent, and aligned with fundamental rights, while supporting innovation and competitiveness.

For the film and audiovisual sector, the AI Act is particularly relevant in its interaction with copyright, content creation, and generative AI technologies. The final text introduces specific obligations for providers of General Purpose AI (GPAI) models, including requirements to ensure compliance with EU copyright law and to publish sufficiently detailed summaries of the data used for training such models. These provisions represent an important – though still evolving – foundation for addressing the use of copyrighted works in AI systems.

The Regulation also includes transparency obligations for AI-generated or manipulated content, including so-called “deep fakes”. The final compromise clarifies that where

such content forms part of an evidently artistic, creative, or fictional work, disclosure requirements must not interfere with the display or enjoyment of the work. This reflects sustained engagement by the cultural sector to avoid disproportionate impacts on creative expression.

The AI Office is currently consulting on the draft Guidelines on the deep fake labelling obligation in Article 50 AI Act. While this provision was originally clearly intended to protect the public against misinformation and harmful deep fakes on social media, the wide interpretation of deep fake in the draft guidelines would now require burdensome, intrusive and unnecessary labeling of uses of AI in films (such as AI-enhanced backgrounds or visual effects). UNIC is working together with colleagues on this interpretation.

Debates have intensified around the practical application of copyright-related provisions, notably in relation to the use of protected works for training generative AI models. Rights holders continue to raise concerns regarding the lack of transparency over training datasets; the difficulty of enforcing rights under the

current “opt-out” system linked to the Text and Data Mining exception; and the absence of clear mechanisms for consent and remuneration.

In May 2026 the European Commission's consultants launched a targeted stakeholder consultation examining AI training practices, the application of the text and data mining exception, licensing markets for copyrighted works, and the remuneration of authors and performers in the context of generative AI.

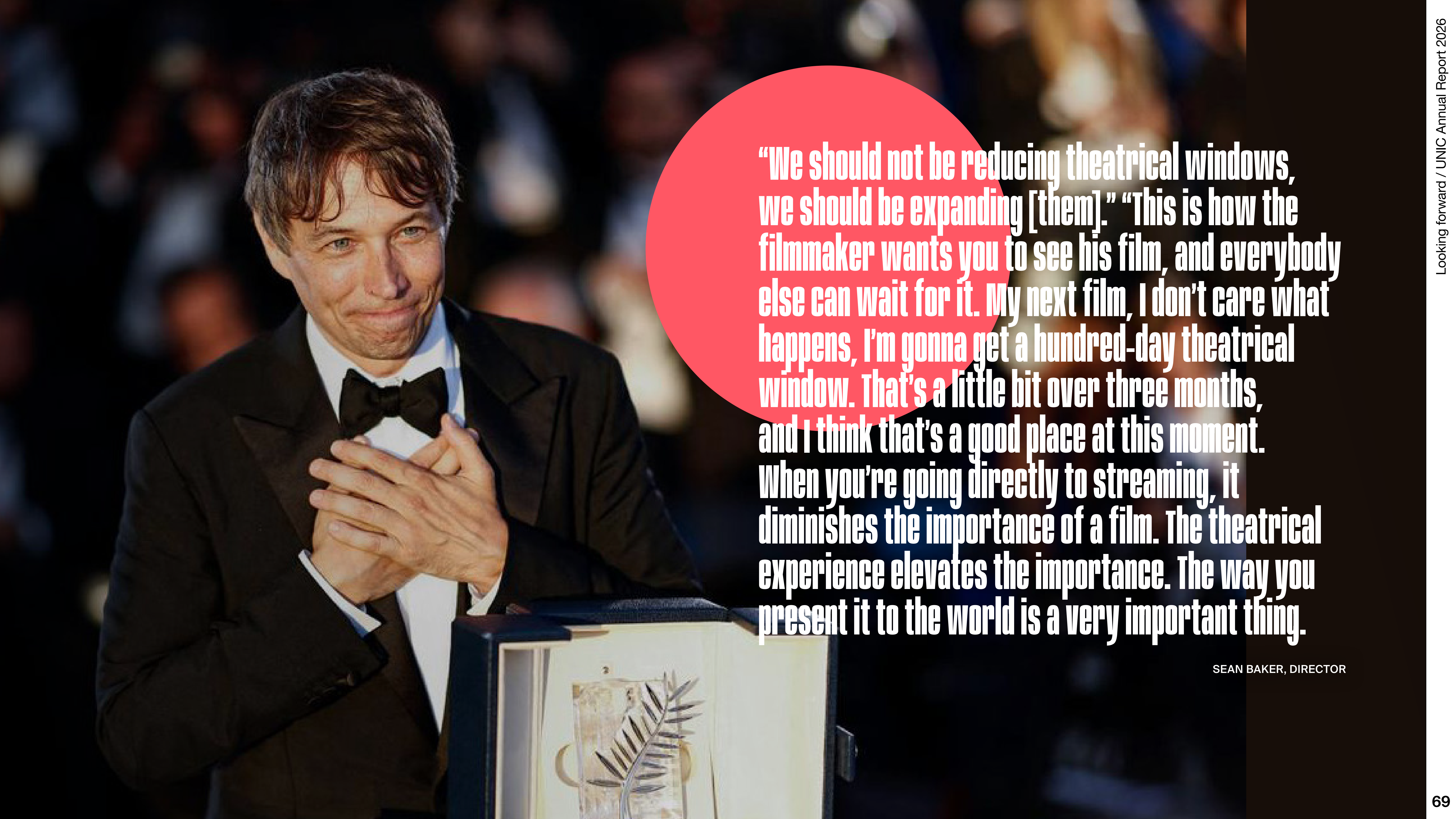
A central element of this debate has been the development of the AI Code of Practice for General Purpose AI, designed to support compliance with the AI Act. While the Code, finalised in mid-2025, provides practical guidance on transparency, copyright, and risk mitigation, it has faced strong criticism from the cultural and creative sectors for failing to deliver meaningful enforceability. In particular, stakeholders from Creativity Works! have pointed to insufficient requirements regarding dataset disclosure and continued reliance on tools such as “opt-out” mechanisms, which are widely considered ineffective.

The European Parliament's work on generative AI – led notably by MEP Axel Voss (DE, EPP) – has called for stronger safeguards, including enhanced transparency, clearer application of copyright rules to AI training, and fair remuneration for rights holders. The Parliament's own-initiative report, adopted in early 2026, reinforces the principle that EU copyright law must fully apply to AI systems operating within the European market. UNIC along with Creativity Works! issued the following statement:

“The EU copyright framework is technology-neutral and adaptable in the age of AI. The priority should now be on fully implementing and enforcing existing rules, while harnessing AI's potential, rather than legislative changes that could weaken current protections and jeopardise investment in culture and creativity”, said Ann Becker, Chair of Creativity Works!.

For cinemas and the wider film sector, the stakes are significant. The large-scale use of copyrighted works in AI training – often without authorisation or remuneration – risks undermining the value of creative content and disrupting established financing models. At the same time, AI-driven tools are expected to play an increasing role in production, distribution, and audience engagement.

UNIC continues to advocate for a balanced and enforceable framework that ensures full respect of copyright and related rights; provides meaningful transparency on the use of protected works in AI training; and supports fair remuneration and contractual freedom across the value chain.

A photograph of director Sean Baker at a podium, wearing a tuxedo and a bow tie, with his hands clasped. The background is a blurred crowd of people. A large red circle is overlaid on the right side of the image, containing a quote in white text.

“We should not be reducing theatrical windows, we should be expanding [them].” “This is how the filmmaker wants you to see his film, and everybody else can wait for it. My next film, I don’t care what happens, I’m gonna get a hundred-day theatrical window. That’s a little bit over three months, and I think that’s a good place at this moment. When you’re going directly to streaming, it diminishes the importance of a film. The theatrical experience elevates the importance. The way you present it to the world is a very important thing.

SEAN BAKER, DIRECTOR

Sustainability

Sustainability remains a key policy area for the European Union, with a growing number of legislative initiatives impacting the cinema sector, particularly in relation to packaging, plastics, and supply chains.

The Single-Use Plastics Directive requires Member States to restrict or ban certain commonly littered plastic items and promote more sustainable alternatives. As some of these products are used in cinema concessions, operators have had to adapt by sourcing environmentally friendly substitutes. UNIC took part in an evaluation of the Directive.

Similarly, the Packaging and Packaging Waste Regulation, which entered into force in 2025, introduces requirements across the full lifecycle of packaging, including recyclability, waste reduction, reuse targets, and labelling obligations. The Regulation will require cinemas, together with their food and beverage partners, to progressively transition towards recyclable, compostable, or reusable packaging solutions over the coming years.

While UNIC supports the environmental objectives underpinning these initiatives, it has consistently underlined the need to avoid disproportionate regulatory, financial, and administrative burdens on cinema operators. Cinemas typically act as intermediaries in the supply chain and should not bear primary responsibility for systemic transitions in packaging or raw material sourcing. UNIC has therefore called for accompanying measures to support innovation, ensure the availability of affordable alternatives, and promote consumer awareness.

The Regulation on deforestation-free products (EUDR) establishes a framework to prevent the placing on the EU market of commodities linked to deforestation or forest degradation. It extends beyond illegal timber to cover a broader range of products, including cocoa, coffee, palm oil, soya, cattle, rubber and wood, as well as derived goods, and introduces detailed due diligence obligations based on supply chain traceability and risk assessment.

Following delays in implementation, a political agreement reached in December 2025 confirmed a revised application date of 30 December 2026 for operators, with additional flexibility for smaller businesses. Under the final agreement, responsibility for submitting due diligence statements lies primarily with operators placing relevant products on the EU market for the first time.

UNIC views the originally proposed EU Deforestation Regulation as creating disproportionate uncertainty and administrative burdens for cinema operators, particularly where supply-chain documentation requirements are unclear or not adapted to the realities of the sector. UNIC supported and approved the targeted revisions to the EU Deforestation Regulation agreed by the Council and the European Parliament, which simplify due diligence obligations and reduce administrative burdens.



BRIDGET JONES:
MAD ABOUT THE BOY
UNITED KINGDOM,
FRANCE, UNITED STATES
(2025), UNIVERSAL PIC-
TURES, STUDIOCANAL,
MIRAMAX

Legal Tender of Euro Banknotes and coins

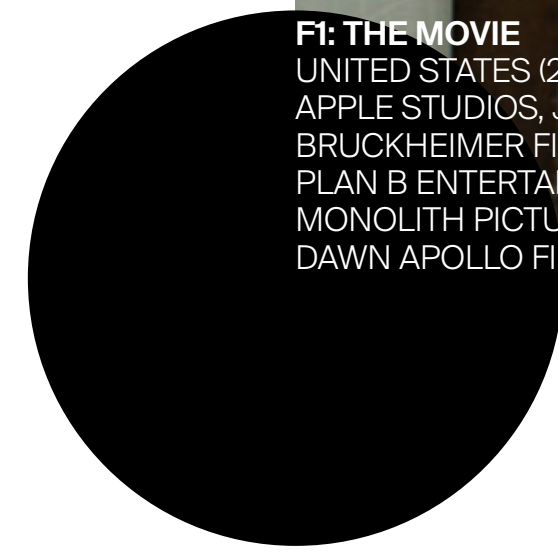
In June 2023, the European Commission published a proposal for a Regulation on the legal tender of euro banknotes and coins, alongside the draft Regulation establishing the digital euro. The initiative aims to safeguard the role of cash in an increasingly digital payment landscape and to ensure a harmonised approach to its acceptance across the euro area.

The proposal clarifies the legal tender status of euro cash, confirming that it entails mandatory acceptance, full face value, and the ability to discharge a payment obligation. It also seeks to address divergences across Member States, where practices currently vary significantly due to differing interpretations of contractual freedom and legal tender obligations.

Negotiations on the file have proven complex. The Council adopted its position in December 2025 after extensive discussions, particularly on the issue of “ex-ante unilateral exclusions” of cash payments – such as “no cash” policies imposed by retailers. The agreed text prohibits such exclusions in face-to-face transactions where the consumer is physically present, while allowing for a number of exceptions, including situations based on good faith, prior agreement between parties, or practical constraints such as unmanned points of sale. The Council approach also preserves a degree of flexibility for Member States to introduce proportionate restrictions for public interest reasons.

In the European Parliament, the draft report – now led by Fernando Navarrete Rojas – takes a more stringent approach. The committee vote was initially scheduled for May 2026.

UNIC has engaged with policymakers to highlight the operational realities faced by cinema operators, noting that cash usage has significantly declined in several Member States and that some cinemas have moved to fully cashless models for efficiency and security reasons.



FI: THE MOVIE
UNITED STATES (2025),
APPLE STUDIOS, JERRY
BRUCKHEIMER FILMS,
PLAN B ENTERTAINMENT,
MONOLITH PICTURES,
DAWN APOLLO FILMS



UNIC supports maintaining commercial freedom regarding means of payment and favours the Council’s approach, which allows greater flexibility and recognises legitimate exceptions. The organisation continues to engage with EU institutions to ensure that the final framework strikes a balanced approach between safeguarding access to cash and preserving operational feasibility for businesses.

UNIC Outreach Days: Bridging Cinemas and Policymakers in Brussels

UNIC's Outreach Days play a central role in connecting cinema operators with European policymakers, providing a valuable platform for direct dialogue on the sector's key priorities.

In July 2025, UNIC hosted the German Outreach Days in Brussels, bringing together leading representatives from Germany's cinema sector for a series of high-level meetings with Members of the European Parliament, European Commission officials and Permanent Representation staff. Discussions focused on core policy issues including the territoriality of copyright, the future of the Creative Europe MEDIA Programme, the fight against piracy, the Audiovisual Media Services Directive (AVMSD), and the importance of safeguarding theatrical exclusivity.

This was followed in December 2025 by the Danish Outreach Days, which saw senior representatives from Denmark's cinema sector engage with policymakers across the EU institutions. Alongside bilateral meetings, the programme included a private screening attended by over 90 policymakers and stakeholders, further reinforcing the role of cinemas as cultural and community hubs. Exchanges highlighted the sector's economic and social contribution, as well as key policy priorities such as copyright protection, theatrical windows, MEDIA support, and anti-piracy efforts.

Most recently, in February 2026, UNIC organised Spanish Outreach Days in Brussels, welcoming representatives from Spain's cinema sector for a series of targeted meetings with policymakers. Discussions emphasised the cultural, social and economic importance of cinemas, alongside pressing policy issues including theatrical exclusivity, copyright territoriality, the proposed MEDIA+ programme, piracy, the AVMSD, sustainability, and the growing impact of artificial intelligence.

Outreach Days have proven to be an effective mechanism for ensuring that the voice of the cinema sector is heard in European policy discussions. Looking ahead, UNIC will continue to expand this initiative, further strengthening engagement between cinema operators and policymakers across Europe.



UNIC Film Screenings

The best way to share our passion for the Big Screen is to let EU policy-makers experience cinema-going first hand, which is why UNIC – in collaboration with major European film companies and partners – has organised exclusive premieres of outstanding European films, coupled with policy debates and presentations by film industry professionals.

On 3 December 2025, in partnership with Nordisk Film Cinemas, UNIC hosted a private screening of the Danish film *Det Nye År (To New Beginnings)*, directed by Paprika Steen. The film portrays a group of long-standing friends reuniting for their traditional New Year's Eve celebration.

The event took place at UGC De Brouckère in Brussels and brought together more than 90 policymakers and stakeholders from across the film sector and European institutions. The programme included a behind-the-scenes tour of the cinema, followed by a networking reception.

Introductory remarks were delivered by Asger Flygare Bech-Thomsen, CEO of Nordisk, and Laura Houlgatte, UNIC CEO. They highlighted the economic, cultural and social importance of cinemas, and underlined the need to uphold key principles such as territoriality, which support the diversity and sustainability of the European film ecosystem.

On 13 April 2026, MEPs and policymakers were invited to attend the screening of the German film *Amrum*, directed by Fatih Akin and starring Diane Kruger, at Cinéma Palace in Brussels. Nearly hundred policymakers and stakeholders from across the film sector and European institutions attended the screening. Simon Vanbeylen of Lumière and Sonia Ragone of UNIC, delivered a speech introducing the film and highlighting key policies UNIC is currently advocating for.

If you are interested in attending our next screening, please reach out.



UNIC STATEMENTS AND CONTRIBUTIONS TO CONSULTATIONS

UNIC regularly issues statements on key legislative developments and frequently co-signs joint positions with a broad range of organisations across the cultural and creative sectors. Selected recent examples are outlined below.

In March 2025, UNIC contributed, as part of the Creativity Works! coalition, to the European Commission's evaluation of the Geo-blocking Regulation. The coalition reiterated the importance of preserving contractual freedom and territorial exclusivity as fundamental principles underpinning the financing, production, distribution and exhibition of creative content in Europe. The statement stressed that these mechanisms are essential to sustaining cultural diversity, enabling investment in new works, and ensuring that content can be tailored to local audiences. It also warned that any extension of the Regulation to audiovisual services would undermine established business models, reduce consumer choice, and negatively impact the economic sustainability of the sector.

In parallel, UNIC submitted its own feedback to the consultation, underlining the specific implications for the cinema sector. The contribution highlighted the central role of territorial licensing, release windows and theatrical exclusivity in enabling cinemas to operate sustainably and to support the wider film ecosystem. UNIC emphasised that removing geo-blocking for audiovisual content would risk eroding the value of theatrical releases, discouraging investment, and ultimately reducing both the diversity of films available and the number of cinemas able to operate across Europe.

In July 2025, UNIC joined more than 70 European associations in co-signing an open letter calling for a stronger Creative Europe programme in the next Multiannual Financial Framework. The statement urged European institutions and Member States to maintain a stand-alone programme and to significantly increase its budget, recognising culture as a strategic asset for Europe's cohesion, competitiveness and democratic resilience. The letter stressed that sustained investment in the cultural and creative sectors is essential at a time of economic pressure and geopolitical uncertainty.

More recently, in March 2026, UNIC submitted feedback to the European Commission's evaluation of the Single-Use Plastics Directive. In its statement, UNIC welcomed the opportunity to contribute to the review and highlighted the significant efforts already undertaken by cinemas to reduce their environmental footprint, including changes to concession packaging and energy use. The organisation emphasised the importance of prioritising the effective implementation of existing

rules, rather than introducing additional regulatory burdens at this stage. It also called for supportive measures to ensure the availability of affordable alternatives to single-use plastics and for increased awareness-raising among consumers.

After the vote for the European Parliament's position on generative AI – led notably by MEP Axel Voss (DE, EPP) – which called for stronger safeguards, including enhanced transparency, clearer application of copyright rules to AI training, and fair remuneration for rights holders. The Parliament's own-initiative report, adopted in early 2026, reinforces the principle that EU copyright law must fully apply to AI systems operating within the European market. UNIC along with Creativity Works! issued the following statement:

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rules, while harnessing AI's potential, rather than legislative changes that could weaken current protections and jeopardise investment in culture and creativity”, said Ann Becker, Chair of Creativity Works!.

In a first statement issued on 20 April 2026, organisations representing the European film and audiovisual value chain stressed the importance of preserving the identity and core objectives of the Creative Europe – MEDIA Programme as it marks its 35th anniversary. The statement calls for a clearly identifiable and ring-fenced audiovisual budget within MEDIA+, stronger budgetary predictability, and the preservation of support across the entire film ecosystem, including independent producers, distributors, sales agents, cinema operators, festivals and training initiatives. It also raises concerns regarding the disappearance of annexes and programme committee structures from the Commission proposal, warning that increased flexibility should not come at the expense of legal certainty, transparency and long-term investment stability. Particular emphasis is placed on maintaining explicit references to theatrical distribution and cinemas within the programme's legal basis, reflecting their role in audience development, financing and the circulation of European works.

In a second joint statement published on 22 April 2026, organisations from both the audiovisual and press sectors jointly warned against the proposed grouping of audiovisual and news media funding within a single MEDIA+ strand without separate financial safeguards. The statement calls on the European Parliament and Member States to establish two distinct and ring-fenced envelopes – one for the film and audiovisual sector and one for the media and press sectors – with budget allocations defined ex ante for the full duration of the Multiannual Financial Framework. The coalition argues that such safeguards are necessary to ensure fairness, predictability and visibility for stakeholders across both ecosystems and to avoid annual political renegotiations that could weaken targeted sectoral support.

POLICY PARTNERS

Creativity Works!

Creativity Works! is a leading coalition established by UNIC and partners, representing Europe's cultural and creative sectors. UNIC held the chairmanship from 2019 to Q1 2024.

EAO EUROPEAN AUDIOVISUAL OBSERVATORY

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

EUIPO THE EUROPEAN OBSERVATORY ON INFRINGEMENTS OF INTELLECTUAL PROPERTY RIGHTS

UNIC is a private-sector representative of the European 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.

AV Coalition

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

Europa Cinemas

Europa Cinemas is the network of cinemas focusing on European non-national films, uniting more than 3,146 screens across 39 countries. Each year they select and finance stand-out innovative projects and approaches from their members with the Collaborate to Innovate scheme, with support from Creative Europe MEDIA.

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.

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.

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 industry associations, some of which are featured here.

KEY AREAS OF INTEREST

- Territoriality of copyright
- Rewarding investment and creativity, particularly in tackling piracy (Digital Services Act, Copyright, Piracy of Live Events)
- Audiovisual Media and Services Directive
- Creative Europe/MEDIA programme
- Music rights
- Sustainability
- Competition
- Artificial intelligence
- Accessibility and inclusion
- Cash Payments



**DOWNTON ABBEY:
THE GRAND FINALE**
UNITED KINGDOM (2025),
FOCUS FEATURES,
CARNIVAL FILM &
TELEVISION

Conclusion

As the European cinema industry continues to navigate a rapidly evolving landscape, one thing remains clear: cinemas are as relevant, dynamic and valued as ever. Throughout the past year, the sector has once again demonstrated its ability to adapt, innovate and connect audiences with stories that entertain, inspire and bring communities together.

While challenges remain, the foundations of our industry are robust. Cinemas continue to be a vital cultural, social and economic force, supporting creativity, generating growth, and delivering unparalleled shared experiences to audiences across Europe.

At UNIC, we remain committed to championing the interests of cinema exhibitors, fostering collaboration across the industry, and helping to shape the conditions for a vibrant and sustainable future. As we look ahead, we do so with confidence in the strength of the cinema experience and the enduring appeal of the Big Screen.

Members & Partners

Association members

Austria

Fachverband der Kino-, Kultur
und Vergnügungsbetriebe (WKO)

Belgium

Fédération des Cinémas de Belgique (FCB)
Federatie van Cinema's van België

Bulgaria

Bulgarian Cinema Association

Czechia

Asociace Provozovatelů Kin

Denmark

Danske Biografer

Finland

Suomen Filmikamari

France

Fédération Nationale des
Cinéma Français (FNCF)

Germany

HDF KINO e.V.

Israel

Cinema Industry Association

Italy

Associazione Nazionale
Esercenti Cinema (ANEC)

Netherlands

Nederlandse Vereniging
van Bioscoopexploitanten (NVBF)

Norway

Film & Kino

Poland

Polskie Stowarzyszenie Nowe Kina

Serbia

Mreža kinoprikazivača Srbije (pilot period)

Spain

Federación de Cines de España (FECE)

Sweden

Sveriges Biografägareförbund

Switzerland

Schweizerischer Kino-Verband
Association Cinématographique Suisse
Associazione Svizzera dei Cinema

Ukraine

United Ukrainian Cinemas

United Kingdom

UK Cinema Association (UKCA)

Members & Partners

Operator members

Apollo Kino

Estonia, Latvia, Lithuania

Blitz CineStar

Bosnia and Herzegovina, Croatia, Serbia, Kosovo

Cavea Cinemas

Georgia

Cinemax

Czech Republic, Slovakia, Romania

Cineplex

Germany

Cineplexx

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

Regal Cineworld Group

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

Kinopolis Group

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

Kinopolis

Germany

Movies @ Cinemas

Ireland

Multiplex

Ukraine

MUVI Cinemas

Saudi Arabia

Nordisk Film Biografer

Denmark, Norway, Sweden

Cinemas NOS

Portugal

Odeon Cinemas Group (AMC Group)

Finland, Germany, Italy, Ireland, Norway, Portugal, Spain, Sweden, United Kingdom

Pathé Cinémas

Belgium, France, the Netherlands, Switzerland, Tunisia, Morocco, Senegal and Ivory Coast

Svenska Bio

Denmark, Finland, Sweden

UGC

Belgium, France

Village Cinemas

Greece

Vue International

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

World Cinezone

Turkey

Yelmo Cines (Cinépolis Group)

Spain

Members & Partners

Partners of European Cinema
Exhibition Programme



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

Get in touch!

UNIC

Union Internationale des Cinémas /
International Union of Cinemas
Rue de la Loi 155
1040 Brussels / Belgium

communications@unic-cinemas.org
unic-cinemas.org

 twitter.com/UNIC@Cinemas
 facebook.com/UNIC.Cinemas
 [linkedin.com/company/
unic---international-union-of-cinemas/](https://linkedin.com/company/unic---international-union-of-cinemas/)

EXECUTIVE TEAM

Laura Houlgatte CEO
Sonia Ragone Senior Industry Relations & Research Manager
Laure Galtier Head of Projects & Events
Kamil Jarończyk Policy & Communications Officer
Hellen van Mil Administration
Chiara Elisa Cuneo Policy & Events Assistant

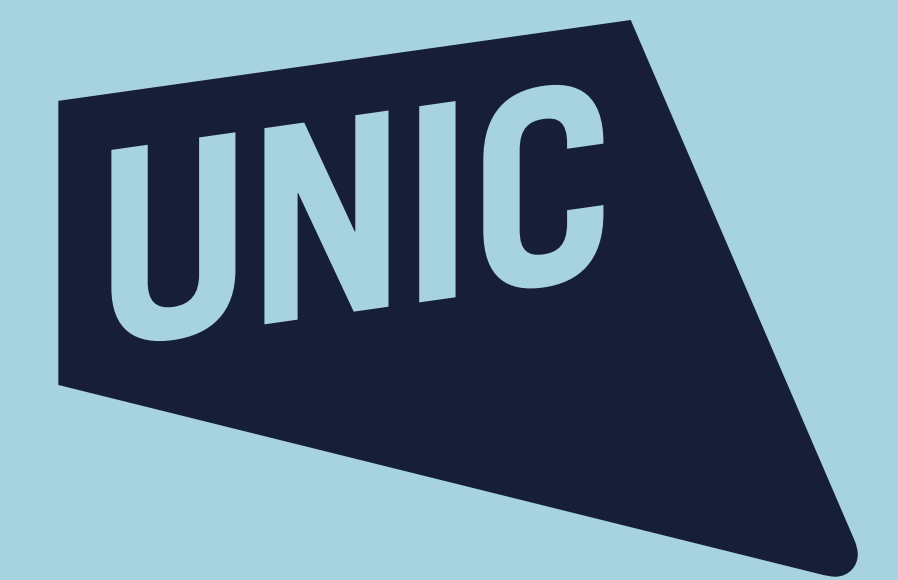
BOARD OF DIRECTORS

A new board
will be elected on
23 June 2026

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