

Comparison with Foreign Countries

* The data of foreign countries are from:

The United States of America (and Canada): Motion Picture Association of America (MPAA)

"Theatrical Home Entertainment Market Environment (THEME) Report" <http://www.mpaa.org/research-and-reports/>

France: Centre National du Cinema et de l'Image Animée(CNC)"Bilan du CNC" <https://www.cnc.fr/creation-numérique/études-et-rapports/bilans>

The United Kingdom: British Film Institute (BFI)"Statistical Yearbook" <http://www.bfi.org.uk/education-research/film-industry-statistics-research/statistical-yearbook>

Germany: Filmförderungsanstalt (FFA)"FFA Info" <http://www.ffa.de/studien-und-publikationen.html>

Australia: Screen Australia "Fact Finders" <https://www.screenaustralia.gov.au/fact-finders/>

Korea: Korean Film Council 영화진흥위원회(KOFIGC)"Korean Film Industry" <http://www.koreanfilm.or.kr/eng/publications/books.jsp>

Japan: "Film Almanac 2019" "Statistics: Various Statistics of the Major Countries of the World" (Kinema Jumbo-sha)

In this section, we will compare Japanese film exhibition at theaters with that in the seven countries: the United States of America (USA)/Canada, France, Germany, the United Kingdom (UK), Australia, and Korea, whose data are relatively easily obtained.

Attendance

Before we compare the film exhibition environments, we have to take the fact into consideration that Japan's population has been decreasing unlike these seven countries during the last 10 years. During these years, the USA, Canada, France, Korea, and the UK have each increased their population by about 5%, and Australia has by 16%. In contrast, Japan has decreased its population annually and during the last 10 years by about 1%.

In 2018, attendance in the USA and Canada together was the largest, followed by the attendance of Korea, France, the UK, Japan, Germany, and Australia; noting the UK increased its theater attendance largely and exceeded that of Japan. During the last 10 years, Korea has increased its attendance by close to 40%. On the other hand, Germany's attendance decreased largely in 2018 and by 28% compared with the attendance 10 years ago. The other five countries including Japan have not changed significantly (except the USA and Canada's attendance together decreased by 8%). The methods of watching films have been diversified, like online streaming, however, this has not much influenced the number of the people who watch films at theaters.

The number of films a person went to see annually (the attendance divided by the population) in Korea was the highest at 4.2 films. Both the USA/Canada and Australia followed this number at 3.6 films, increased from the year before: 3.1 films for France, 2.7 films for the UK, and 1.3 films for both Germany and Japan. Japan's number was lower than others, and there is room for more audiences. The number of screens in Japan is lower than that in other countries, but there are a considerable number of people who watch films at public halls, etc., rather than at regular movie houses. If we take this into consideration, we realize that we do not know the exact numbers.

Comparison with Foreign Countries [Attendance (2009-2019)]

	USA/Canada	Korea	France	UK	Germany	Australia	Japan	Multiply by 1,000
Population (2018)	364,400	51,635	65,018	66,436	83,019	25,180	126,443	
2009	1,420,000	156,960	201,600	173,500	146,300	90,700	169,297	
2010	1,340,000	149,180	207,100	169,200	126,600	92,000	174,358	
2011	1,280,000	159,720	217,200	171,600	129,600	85,000	144,726	
2012	1,360,000	194,890	203,600	172,500	135,100	85,900	155,159	
2013	1,340,000	213,350	193,700	165,500	129,700	82,000	155,888	
2014	1,270,000	215,060	209,100	157,500	121,700	78,600	161,116	
2015	1,320,000	217,290	205,400	171,900	139,200	90,300	166,630	
2016	1,320,000	217,020	213,200	168,300	121,100	91,300	180,189	
2017	1,240,000	219,870	209,400	170,600	122,300	85,000	174,483	
2018	1,300,000	216,390	201,100	177,000	105,400	89,800	169,210	
2009-2018	92%	138%	100%	102%	72%	99%	100%	

Comparison with Foreign Countries [Number of Films A Person Went to See Annually from 2009 to 2018]

	USA/Canada	Korea	France	UK	Germany	Australia	Japan
2009	4.2	3.2	3.2	2.8	1.8	4.3	1.3
2010	3.9	3.0	3.3	2.7	1.5	4.1	1.4
2011	3.7	3.2	3.4	2.7	1.6	3.8	1.1
2012	3.9	3.9	3.2	2.7	1.7	3.8	1.2
2013	3.8	4.2	3.0	2.6	1.6	3.5	1.2
2014	3.6	4.2	3.3	2.4	1.5	3.4	1.3
2015	3.7	4.3	3.2	2.6	1.7	3.8	1.3
2016	3.7	4.2	3.3	2.6	1.5	3.7	1.4
2017	3.4	4.3	3.2	2.6	1.5	3.4	1.4
2018	3.6	4.2	3.1	2.7	1.3	3.6	1.3

Numbers of Theaters and Screens

In all seven countries, the number of screens during the last 10 years increased. Korea's number, in particular, increased by more than 40%, the UK's increase was 19%, and both France's and Australia's increased by more than 10%. It is presumed the increase in multi-screen theaters is behind these increases, similar to the situation in Japan.

The number of screens was highest in the USA, which was 40,575, more than 10 times of that in Japan, which were 3,581.

When the population per screen (the population divided by the number of screen) is lower, it means that there are more screens near you. The population per screen in Japan was 35,211, and this means that there were much fewer screens compared with those in other countries. The USA's number of screens is the highest, and the population per screen was 8,063. In France, the population per screen was 10,871. In all 6 countries other than Japan, the population per screen is between 10,000 and 20,000. In Japan, the number of screens is one forth of that in the USA, one third of that in France, and one half of that in Korea, and there are not many movie houses. The low average number of films a person went to see annually in Japan is related to the low number of screens.

Comparison with Foreign Countries [Number of Screens (2009-2018)]

	USA	France	Germany	UK	Korea	Australia	Japan
2009	39,233	5,424	4,734	3,651	2,055	1,989	3,398
2010	39,547	5,478	4,699	3,671	2,003	1,994	3,412
2011	39,580	5,467	4,640	3,767	1,974	1,991	3,339
2012	39,662	5,508	4,617	3,817	2,081	1,997	3,290
2013	40,024	5,588	4,610	3,867	2,184	2,057	3,318
2014	39,956	5,647	4,637	3,909	2,281	2,041	3,364
2015	40,006	5,741	4,692	4,046	2,424	2,080	3,437
2016	40,174	5,842	4,739	4,150	2,575	2,121	3,476
2017	40,393	5,913	4,803	4,264	2,766	2,210	3,530
2018	40,575	5,981	4,849	4,340	2,937	2,278	3,591
2009→2018	104%	110%	102%	119%	143%	115%	106%

Comparison with Foreign Countries [Population per Screen (2018)]

USA	France	Germany	UK	Korea	Australia	Japan
Population (thousand) 327,167	65,018	83,019	66,436	51,635	25,180	126,443
# of Screens 40,575	5,981	4,849	4,340	2,937	2,278	3,591
Population/Screen 8,063	10,871	17,121	15,308	17,581	11,054	35,211

Comparison with Foreign Countries [Attendance per Screen (2009-2018)]

	Average Admission (yen)	Box Office Income (million yen)	Attendance (million)	# of Screens	B.O. Income per Screen (10 thousand yen)
USA/Canada	999	1,241,912	1,243	43,500	2,855
China	573	928,512	1,620.0	50,776	1,829
UK	1,082	184,554	170.6	4,309	4,283
France	836	172,080	205.9	5,913	2,910
India	87	165,876	1,907.4	9,530	1,741
Korea	708	155,713	219.9	2,766	5,630
Germany	1,094	133,838	122.3	4,384	3,053
Australia	1,215	103,248	85.0	2,210	4,672
Mexico	283	95,709	338.0	6,633	1,443
Brazil	527	95,530	181.2	3,220	2,967
Sweden	1,529	25,834	16.9	823	3,139
Japan	1,310	228,572	174.5	3,531	6,473

Box Office Income

In 2017, the box office income in Japan was the third largest, coming after the USA/Canada and China. The theater ticket price in Japan in 2017 was in average 1,310 yen (that in 2019 was 1,340 yen), relatively higher than that of other countries, and this is the reason why box office income was high while the average annual attendance per person was lower than other countries. However, the average ticket price in Australia was equal to 1,215 yen, not much different from that in Japan, while its average annual film attendance was 3.4, much higher than that of Japan.

Attendance and Box Office Income per Screen

The number of the annual attendance per screen (the annual attendance divided by the number of screen) was highest in Korea, which number was 73,677, followed by Japan, which number was 47,121. Japan's yearly box office income per screen was about 64,730,000 yen, which was the highest. Compared with other countries, Japan's number of screen was low while its theater admission was high, making the numbers of annual attendance per screen and the box office income high.

Film Exhibition at Theaters

The numbers of the annual attendance per screen and the box office income per screen in each country were both lower than those of ten years ago. While the number of screens has increased, the size of the audience has not. During the last 10 years, in the UK, the number of screens increased by close to 20%, and in Australia by 15%, and their respective attendance per screen decreased by 6,000 to 6,700. In 2018, the total attendance in Germany decreased and its attendance per screen decreased by more than 9,000. The box office income per screen in the USA and Canada was 28,550,000 yen; in France, it was 29,100,000 yen; in Germany, it was 30,530,000 yen; and these were less than half of that of Japan. The highest in Europe and North America together was the UK's 42,830,000 yen.

Comparison with Foreign Countries [Theater Admission and Box Office Income (2017)]

	Average Admission (yen)	Box Office Income (million yen)	Attendance (million)	# of Screens	B.O. Income per Screen (10 thousand yen)
USA/Canada	999	1,241,912	1,243	43,500	2,855
China	573	928,512	1,620.0	50,776	1,829
UK	1,082	184,554	170.6	4,309	4,283
France	836	172,080	205.9	5,913	2,910
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Public Support of Movie Houses

However, the above description does not lead to the conclusion that the movie house operations in Japan are easier than those in other countries. It is obvious that the situation is rather dire from the fact that non-multi-screen theaters are rapidly disappearing. If the average box office income of Japan decreases to the level of those of Europe and North America, Japan's theater operation will not be feasible.

In Europe, a movie house is not necessarily a commercial theater (like the ones in Japan running films 5–6 times daily). Among the theaters in Germany included in the "Film Exhibition Activities Almanac 2016", there are theaters that close a day per week, and when they are open, they run films 2–3 times a day. Others run films only once a day or only from Friday to Sunday operated by volunteer staff. In France and the UK, a facility counted as "a screen" can have diverse forms.

In every country, there are organizations administering the film industry and film culture, and promote and support various movie houses and film exhibition activities. There are promotional policies towards film exhibitions at the national, local, and community levels. In Europe, there is the support system by Europa Cinema, a cultural organization under the EU.

Public support and promotional policies should cover more than mere financial support. Particularly, the theaters receiving public supports and recognized as a place to participate in the community culture are required to present a variety of activities including programming emphasizing their relationship with the community and other cultural organizations, development of the young audiences, and film educational projects. Programmers responsible for these projects are also nourished. It inspires theaters and film exhibitors to increase their cultural profiles and sustainability in their communities.

In Japan, the number of areas with no theaters has been growing. To counter this, many areas have been active developing community cinemas different from the conventional theaters where local people gather around film. These activities are not having a big impact on the film industry, however, they are important in energizing local film culture and cultural activities in communities. We must consider employing film exhibition promotional policy in order to make various types of theaters and diverse ways of screenings possible.

The Ratio of Multi-Screen Theaters

The ratio of multi-screen theaters has consistently increased since 2010 in each country. The ratio of multi-screen theaters was highest in Korea with 93.8%, 2,756 screens out of Korea's nationwide total of 2,937 screens. The total number of screens of other types was constantly decreasing but began to increase from 2014 and by 64 screens between 2014 and 2018. The number of theaters increased from 91 in 2017 to 99 in 2018. In Japan, other types of theaters increased by 7 screens and 5 theaters from 2017 to 2018. Multi-screen theaters have occupied a major place in each country. However, the number of these theaters in France and the UK are not so high compared with the numbers in the other three European countries. Particularly in France, the ratio of multi-screen

Film Exhibition at Theaters

theater was as low as 43.2%, and the number of multi-screen theaters was 226, while that of other types was 1,814, much more than the former. (In France, the definition of a multi-screen theater is the one with more than 8 screens, while that of other countries is the one with more than 5 screens. This difference affects France's statistics.) In France, there were 2040 theaters, close to four times as many as the 587 theaters in Japan, making people feel that they are close to theaters even in middle- and small-sized cities, towns, and villages.

Comparison with Foreign Countries [Ratio of Multi-screen Theaters and Their Number of Screens (2012-2018)]

		2012	2013	2014	2015	2016	2017	2018
USA	# of Screens	39,662	40,024	39,956	40,006	40,392	40,393	40,575
	# of multi-screen theaters	33,276	33,537	34,468	35,299	34,316	35,950	36,220
	Share	83.9%	83.8%	86.3%	88.2%	85.0%	89.0%	89.3%
France	# of Screens	5,508	5,589	5,647	5,741	5,842	5,913	5,981
	# of multi-screen theaters	2,082	2,171	2,219	2,330	2,405	2,505	2,581
	Share	37.8%	38.8%	39.3%	40.6%	41.2%	42.4%	43.2%
UK	# of Screens	3,817	3,867	3,909	4,046	4,150	4,264	4,340
	# of multi-screen theaters	2,851	2,915	2,959	3,096	3,209	3,334	3,384
	Share	74.7%	75.4%	75.7%	76.5%	77.3%	78.2%	78.0%
Korea	# of Screens	2,081	2,184	2,281	2,424	2,575	2,766	2,937
	# of multi-screen theaters	1,967	2,072	2,164	2,292	2,428	2,605	2,756
	Share	94.5%	94.9%	94.9%	94.6%	94.3%	94.2%	93.8%
Japan	# of Screens	3,290	3,318	3,364	3,437	3,472	3,530	3,591
	# of multi-screen theaters	2,765	2,831	2,911	2,996	3,045	3,109	3,163
	Share	84.0%	85.3%	86.5%	87.2%	87.7%	88.1%	88.1%

Comparison with Foreign Countries [Ratio of Multi-Screen Theaters and Their Number of Theaters (2017-2018)]

	2017		2018			Total
	Multi-Screen Theaters	Non-M-S Theaters	Total	Multi-Screen Theaters	Non-M-S Theaters	
France	219	1,827	2,046	226	1,814	2,040
UK	348	426	774	353	422	775
Korea	361	91	452	384	99	483
Japan	353	230	583	352	235	587

In Japan and Korea, the numbers of films released were each more than 1,000. Particularly in Korea, during the last several years, the number of films released has been rapidly increasing and as many as 1,646 films were released.

Only in France and Japan, the domestic film share was more than 50%. In Japan, from the late 1980s to the early 2000s, many more foreign films were released than Japanese films. However, since 2008, more Japanese films have been released than foreign films.

During the last several years, the number of foreign films released has been also increasing. In 2019, the ratio between Japanese and foreign films released matched the ratio of their box office incomes at 54% to 46%. This proportion was well balanced compared with that of other countries.

Comparison with Foreign Countries [Number of Films Released (2011-2018)]

	2011	2012	2013	2014	2015	2016	2017	2018	自国映画	外国映画
France	# of Films Released	588	614	654	663	652	716	693	684	356 51%
	Attendance (1,000)	217,200	203,600	193,700	209,100	315,031	213,200	209,400	201,100	
	Attendance per Film	369,388	331,596	296,177	315,385	315,031	297,626	302,165	294,006	
Germany	# of Films Released	532	5511	563	570	596	610	587	576	228 39%
	Attendance (1,000)	129,600	35,100	129,700	121,700	139,200	121,100	122,300	105,400	
	Attendance per Film	243,609	245,191	230,373	213,509	233,557	198,525	208,348	182,986	
UK	# of Films Released	558	647	698	712	759	821	760	787	197 26%
	Attendance (1,000)	171,600	172,500	165,500	157,500	171,900	168,300	170,600	177,000	
	Attendance per Film	307,527	266,615	237,106	221,208	226,482	204,994	224,474	224,905	
Korea	# of Films Released	439	631	905	1,095	1,176	1,520	1,765	1,646	454 28%
	Attendance (1,000)	159,720	194,890	213,350	215,060	217,290	217,020	219,870	216,390	
	Attendance per Film	363,827	308,859	235,746	196,402	184,770	142,776	124,572	131,464	
Australia	# of Films Released	342	420	421	505	539	609	694	758	62 9%
	Attendance (1,000)	85,000	85,900	82,000	78,600	90,300	91,300	85,000	89,800	
	Attendance per Film	248,538	204,524	194,774	155,644	167,532	149,918	122,478	118,470	
Japan	# of Films Released	799	983	1,117	1,184	1,136	1,149	1,187	1,192	613 51%
	Attendance (1,000)	144,726	155,159	155,888	161,116	166,630	180,189	174,483	169,210	
	Attendance per Film	181,134	157,842	139,560	136,078	146,681	156,822	146,995	141,955	