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RUSSIAN FILM INDUSTRY – 2017





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Federal Fund for Economic and Social Support of Russian
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RUSSIAN FILM INDUSTRY – 2017

Analytical Study

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RUSSIAN FILM INDUSTRY – 2017

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DEAR COLLEAGUES!

Please find below the new edition of Cinema Fund's information analysis project "Russian Film industry – 2017."

This study holds statistical data on the present state of the national film industry and film education, film distribution and film screening markets in our country, on international distribution of Russian films, on the level and terms of distribution of government support, on the status of national film products on Russian television, on the market of videoservices, as well as on the results of major film festivals and film awards. This study also reflects the opinions of leading experts of film industry on key issues of its development.

We hope that this edition will prove useful for the widest audience and will also allow its readers to get a better understanding of the current status of modern Russian film industry.

Vladimir I. Tolstoy,

*Cultural Advisor to the President
of the Russian Federation,
Chairman of the Supervisory
Board of Cinema Fund*

INTRODUCTION

ABOUT THE STUDY

The "Russian Film Industry – 2017" study was conducted by the Department of Marketing Research of News Agency InterMedia by the order of the Federal Fund for Economic and Social Support of the Russian Cinematography (Cinema Fund) to provide a fact-based analysis of the main figures of the national film industry for 2017. It covered the state of film distribution and film screening markets, television infrastructure (terrestrial and pay TV), film production and government support of the film industry, education, festivals etc. The methodology for the study was developed and first applied in preparation of the "Russian Film Industry – 2016" edition.

STUDY METHODOLOGY

The research was conducted from January to April, 2018, based on the arrays of quantitative data and qualitative characteristics of the Russian film industry, analyzed according to the original methodology, which had been specially developed by InterMedia based on the analytical practices of the leading world countries and international organizations. In the course of this work, many methods and terms were refined and updated.

The main source of data on the film box office in Russia was the Russian Cinema Fund's Analytics (RCFA), which provides the most complete picture of the state of film distribution and film exhibition. The study made wide use of data from domestic and foreign analytical structures.

All box office figures are indicated as of March 12, 2018. The financial indicators in the study are in rubles;

in some cases, for comparison reasons, figures in US dollars are also provided, which were calculated at the exchange rate as of the day of ticket purchase. Figures for the foreign film industry are in US dollars.

In the course of the study, experts continue to face serious difficulties associated with legal uncertainty in the interpretation of key terms and positions in various segments of the industry. Most notably it concerns new directions of the industry connected with information technologies. A striking example is that neither domestic legislation nor the legislation of most countries can give an unambiguous answer to the question whether the concept of "audiovisual work" includes such audiovisual products as TV programs, broadcasts, news releases, etc., included those on air. Moreover, analysts have a hard time providing an answer to this question as well. And this is only one of dozens of examples. Such conflicts may seem insignificant at first glance, but eventually to the impossibility of correctly comparing the data obtained from various sources.

Thus, one of the issues that required immediate solution was the terminology problem. At the moment, market participants often use contradictory, and sometimes completely outdated concepts. As a result, not only film industry professionals and journalists, but also top state officials, lawyers and judges often discuss the most important problems of the industry in virtually different languages, which makes communication difficult and sometimes even impossible. In this regard, just as a year ago, the introductory part of the study contains a section describing the definitions of significant terms obtained both from the current legislation, and from the legal and professional practice, as well as ones used in InterMedia's analytical works. In exceptional cases, we were forced to give several definitions to terms.

TERMS USED IN THE STUDY

- **Advertising monetization model** – a business model based on receiving income from advertisers for placing their video materials in the content, which is, as a rule, free for consumers. It is used by TV channels of all kinds and AVOD Internet services.
- **Alternate content (creative content)** – video content intended for display in theaters, but not corresponding to the strict interpretation of the concept of “film.” This term is used by film distributors to refer to theater productions in cinemas, broadcasts and recordings of operas and ballets, concerts of popular performers, etc.
- **Audiovisual work** – a work consisting of a recorded series of related images (with or without sound accompaniment) and intended for visual and auditory (in case of sound accompaniment) perception by means of appropriate technical devices. Audiovisual works include cinematographic works, as well as all works expressed by means similar to cinematographic (television films, video films and other similar works), regardless of the way of their initial or subsequent recording. *(RF Civil Code, Part IV, Article 1263)*
- **Audiovisual work authors:**
 - director;
 - screenwriter;
 - composer who is the author of a musical work (with or without lyrics) created for this audiovisual work. *(RF Civil Code, Part IV, Article 1263)*
- **Blockbuster** – a popular and commercially successful film. In the current practice, the term is used by the Russian film market participants to refer to a high-budget film, which, as a rule, stars celebrities and is often designed for mass international rentals, which has justified the box office and audience expectations and become a leader or one of the leaders of a weekend or national distribution in general.
- **Booker** – a manager of the distributor / movie theater / cinema chain, who assesses the requests of the target audience, determines the format and volume of the booking schedule, and prepares the repertory plan.
- **Box office** – total value of the tickets sold for the film / in a certain territory / for a certain period.
- **Box office revenue** – total value of tickets sold for a film in a certain territory / for a certain period of time.
- **Breakdown** – the process of the booker deciding on the list of movie theaters, the number of copies, screens and screenings on the days of the week for the distribution of a specific film.
- **Calendar box office** – box office of a film / film within a calendar year (from January 1 to December 31 inclusive).
- **Cinema** – abbreviation for cinema art, movie theater or cinematography used in colloquial speech.

- **Cinema art** – a kind of creativity based on various technical ways of recording and reproducing images in motion, often with sound accompaniment.
- **Cinema hall:**
 - a place where the film is distributed. *(Federal Law dated 22.08.1996 No. 126-FZ, Article 3)*
 - space of the movie theater equipped with a screen, cinema projection and sound equipment. *(InterMedia)*
- **Cinema provision** – a system of measures that ensure the development of the cinema chain and cinema facilities among the population. The level of cinema provision is assessed by the number of screens per 100 thousand inhabitants.
- **Cinematography** – area of culture and art, which includes a set of professional, creative, industrial, scientific, technical, and educational activities aimed at the creation and use of works of cinematography. *(Federal Law dated 22.08.1996 No. 126-FZ, Article 3)*

Note by InterMedia: the cited law, as well as in many respects the legislation in the area of culture, is characterized by inadequate development and specification of details, which sometimes makes it difficult to use it in practice. In particular, in this case there is no definition of the concept of “works of cinematography.” In practice, this concept usually includes films of all kinds, as well as alternative content, in spite of the fact that it cannot, under strict standards, be considered as part of this concept.
- **Cinematography organization** – an organization regardless of the organizational and legal form and form of ownership, whose main activities are the production of the films; production of film archives; duplication of films; film distribution; film screening; film restoration; maintenance of cinema halls; production of film materials; production of cinematographic equipment; performing works and rendering services for the production of films and film archives (rental of movie theater equipment, rental of pavilions, theater complexes, tailoring of costumes, construction of stage sets, production of make-up, postigere products, props, equipment props, special effects, film processing, sound design of the film, etc.); educational, scientific, research, publishing, advertising and propaganda activities in the field of cinematography; film storage; storage of source materials for film archives. *(Federal Law dated 22.08.1996 No. 126-FZ, Article 3)*
- **Co-production** – the production of a film by companies registered in two or more countries.
- **Creative team of the cinematography organization** – employees of creative professions (film director, director of photography, art director, animation director, costume designer, make-up artist, sound director, film editor, story editor, music editor, producer) in labor relations with the cinematography organization (employees and persons equivalent to them). *(Federal Law dated 22.08.1996 No. 126-FZ, Article 3)*
- **Demonstrator** – an individual or legal entity that displays the film. *(Federal Law dated 22.08.1996 No. 126-FZ, Article 3)*
- **Distribution certificate** – a document issued by the Ministry of Culture of the Russian Federation

to the owner of the rights to distribute a film. The certificate confirms the right to use the film in the territory of the Russian Federation for replication, distribution, renting, public commercial and non-commercial demonstration, and cable television broadcasting.

- **Distributor** – an individual or legal entity that has the right to distribute a film and carries out or organizes its distribution.
(Federal Law dated 22.08.1996 No. 126-FZ, Article 3)
- **Driver** – a film that significantly influenced the growth of the film distribution market. As a rule, these are the films that brought in more than 1 billion rubles.
- **Electronic sell-through (EST)** – a transaction, the subject of which is the legal granting to the consumer of the right to save a video file in an arbitrary place for its further use for personal purposes. The digital copy purchased in this way cannot be used publicly for display to a significant number of persons who are not in the usual family circle of the buyer. Restrictions on regions, platforms, and the period of use of the digital copy may apply.
- **Film** – an audiovisual work created in an artistic, chronicle-documentary, science-fiction, educational, animation, television or other form on the basis of a creative idea, consisting of images recorded on film or other types of media and combined into a theme-based sequence of interlinked shots and intended for perception with the help of appropriate technical devices.
(Federal Law No. 126-FZ dated August 22, 1996 (as amended on December 1, 2014) "On State Support of Cinematography in the Russian Federation," Article 3)

Note by InterMedia: according to this definition, not only all the alternative content, but also any television program, video clip, commercial, etc. can be referred to as a film. Other legislative acts contain standards that do not coincide with this definition, and in disputable cases, courts and state bodies make decisions on the basis of indirect and random parameters.

- **Film distribution** – film circulation in any form and by any means.
(Federal Law dated 22.08.1996 No. 126-FZ, Article 3)
- **Film festival** – a series of screenings of specially selected films, as well as other events unified by a single creative idea. According to the decision of the organizer, it can include a contest, during which films are judged by a special jury or otherwise.
- **Film market** – a business event organized for the purpose of presenting projects and concluding deals between participants of the film industry market – representatives of distributors, cinematographic organizations, producers, etc. Generally, film markets are held regularly, both within major international film festivals and independently in countries with significant film distribution volumes.
- **Film screening** – a public demonstration of the film carried out in the cinema hall, on air, cable, satellite television and by other technical means.
(Federal Law dated 22.08.1996 No. 126-FZ, Article 3)
- **Full-length film** – a film that lasts no less than 52 minutes.
(Federal Law dated 22.08.1996 No. 126-FZ, Article 3)
- **Independent distributor** – a film distributor not bound by obligations with a major film studio. In the Russian practice, a distributor not regarded as a major.

- **Internet TV** – Internet services for the streaming of video content (mainly the content of on-air TV channels).
- **IP TV (Internet Protocol Television)** – the technology of rendering video services through a fixed Internet channel via the IP protocol by communications service providers. To obtain the service, the consumer uses the device's Internet browser or a special TV tuner.
- **Localization** – adaptation of an audiovisual work for a local viewer. It includes the translation of names, dialogues, captions and subtitles, changing of names, dubbing of the speech part of the film, etc.
- **Major** – an unofficial term for several of the most influential film companies in the world. In Russia, the term is also applied to companies which are distributors of major content:

World major	Distributor in Russia
Walt Disney Pictures	Walt Disney Studios Sony Pictures Releasing
20th Century Fox	20th Century Fox CIS
Paramount Pictures	Central Partnership
Universal Studios	Universal Pictures International Russia
Warner Bros.	Karo Premier

- **Movie equipment** – equipment, machines, technical devices and spare parts for them used in the production of films and film archives, film replication, film distribution, film screening, performing works and rendering services for the production of film and film archives.
(Federal Law dated 22.08.1996 No. 126-FZ, Article 3)
 - **Film project** – a set of documents on the basis of which a decision is made on state financing of the production of a national film.
(Federal Law dated 22.08.1996 No. 126-FZ, Article 3)
- Note by InterMedia: in everyday life, the term is used to refer to a film that has not yet begun shooting or the shooting has not yet been completed.*
- **Movie theater** – a building or a part of it, which is specially equipped to show films. In colloquial speech, the word is also used to refer to a demonstrator.
 - **National film** – a film that meets the following requirements:
 - the producer is a citizen of the Russian Federation or a legal entity duly registered in the territory of the Russian Federation;
 - most of the film's authors are Russian citizens;
 - no more than 30% of the production team (directors, directors of photography, operators, sound technicians, art directors, costume designers, editors, actors in leading roles) are non-Russian citizens;
 - the film is shot in Russian or other languages of the peoples of the Russian Federation, except if the use of a foreign language is an integral part of the artistic design;

- not less than 50% of the total amount of work in the estimated prices for the production of the film, the reproduction of the film, the distribution of the film and the screening of the film is carried out by cinematography organizations duly registered in the territory of the Russian Federation;
- foreign investment in the production of the film does not exceed 50% of the estimated cost of the film;
- the film does not use obscene language.

The film is also considered a national film if its production is carried out in accordance with international treaties of the Russian Federation in conjunction with the film producers who are foreign citizens, stateless persons, or foreign legal entities.

(Federal Law No. 126-FZ dated August 22, 1996, Article 4)

- **Novelty** – a video content unit released in the period, which accounts for the bulk of sales. As a rule, the duration of this period is up to three months, is conditional and depends on the state of the industry, the specific characteristics of a particular type of content, and other factors.
- **Online cinemas** – Internet services that work based on the VOD system.
- **Online video stores** – Internet services for the sale of digital copies of video content.
- **Organization's catalogue** – total video content, the right to use of which belongs to the organization. The catalogue also includes novelties, the rights to which have been received by the organization, but within the industry, although an incorrect contradistinction of the terms "catalogue" and "novelties" has been established – for example, "catalogue release" refers to the repeated release of previously released video content on physical media.
- **OTT (Over the Top)** – the technology of rendering video services through a special TV tuner connected to the Internet by an OTT provider. The basis of the technology is the standard HTTP protocol, which enables the service to operate without the involvement of the communications service provider.
- **Pay TV** – streaming video feed provided to the consumer on commercial basis (as opposed to free broadcasting for the consumer as on terrestrial TV). Three groups of pay TV are distinguished by the technology of signal transmission: satellite TV, cable TV, and IP TV.
- **Post-distribution** – the result of the distribution (attendance, box office, etc.) of the film(s) after December 31 of the year of their release.
- **Postproduction** – the final stage of film production, which includes editing, creation of visual effects and CGI objects, color correction, scoring, and creation of titles.
- **Preproduction (development)** – preparatory stage of film production, which precedes the shooting period.
- **Producer of the film** – an individual or legal entity who has taken the initiative and responsibility for financing, producing and distribution of the film.
(Federal Law dated 22.08.1996 No. 126-FZ, Article 3)

- **Production** – the stage of film production, which involves shooting.
- **Production budget of the film** – the amount of money spent on production.
- **Production staff of the cinematography organization** – employees of the cinematography organization and persons equivalent to them, with the exception of the persons who are members of the creative team or the administration of the cinematography organization.
(Federal Law dated 22.08.1996 No. 126-FZ, Article 3)
- **RCFA** – Russian Cinema Fund's analytics
- **Release** – a film that was released in the period under study (in this case – from January 1, 2017 to December 31, 2017). In a broad sense – the moment the film distribution starts.
- **Release box office revenue** – box office revenue of the film(s) from the time of its / their release, which is not limited to a calendar year.
- **Run-time per screening** – an indicator calculated by dividing the total box office revenue or the number of admissions for a certain period of time by the number of screenings.
- **Short film** – a film that lasts less than 52 minutes.
(Federal Law dated 22.08.1996 No. 126-FZ, Article 3)
- **Smart TV** – a class of device that includes TVs or home theaters with built-in access to interactive services that work by accessing the Internet.
- **State support** – a system of actions aimed at the development of cinematography undertaken by state bodies. It includes the development and adoption of relevant laws and other legislative instruments in the field of cinematography, in particular providing benefits for industry participants, partial state funding for the production, rental and display of national films, state financing of expenses associated with the functions of the operator of the Russian Cinema Fund's Analytics (RCFA).
- **Subscription to video services** – fee-based granting of the right to access video services to the user for a certain period.
- **TV tuner (TV receiver)** – a device that allows receiving, decoding and converting a video signal from an antenna or a cable to be transmitted to the display and the speakers of the user's device (TV, video panel, computer, home theater, mobile device, etc.).
- **Types of TV tuners:**
 - built-in user devices (TVs, players, game consoles);
 - external devices (set-top boxes).
- From a technical point of view, TV tuners are divided into analogue and digital ones. At the moment, the transition of all countries to digital technologies is almost completed, and in Russia analogue television will cease to be supported in 2018.

- **Video content** – a collection of audiovisual works and other audiovisual products, including television programs, broadcasts, etc., intended for public use.
- **Video on Demand (VOD, Rent a Movie)** – a system of legally granting the right to view video content to the consumer at their request in online mode on their device. The right acquired in this way does not provide for the transfer of a digital copy or for a public display. Restrictions on regions, platforms and period of use may also apply. VOD technology usually allows the user to fastforward, rewind, pause, get additional information, etc.
- **VOD types:**
 - **AVOD (Advertising Video on Demand)** – free granting of the right to view video content, which includes promotional materials;
 - **SVOD (Subscription Video on Demand)** – consumer purchasing the right to view video content from a catalogue by subscription;
 - **TVOD (Transactional Video on Demand, Pay-per-view)** – consumer purchasing the right to view video content with a separate payment for each unit. Such services are characterized by a limited period, during which the user can view the purchased unit of content (usually 2-3 days).
- **Video services** – services to provide consumers with video content and related services. They include sale of digital copies, streaming video, video on demand and other services.
- **Video streaming (broadcasting)** – video content broadcasting in accordance with the program pre-arranged by the broadcaster. It is used in all types of television, as well as in some Internet services. Some broadcasters offer the user the options of participating in the programming, delayed viewing, elimination of ad blocks, etc.
- **Violation of copyright (counterfeiting, piracy)** – an offense in which works of science, literature and art protected by copyright are used without the permission of authors or other right holders or in violation of the terms of contracts for their use. Among the main ways of copyright violation are illegal copying and distribution of the work, as well as plagiarism.
(S. Grishaev, Chapter 2, §9. Protection of Copyright / Intellectual Property: Textbook.- M.: Jurist, 2004.)
- **Weekend** – time interval from the day of the movie premiere until the morning of the first day of the next working week. The term is used by film distributors when calculating box office. In Russian practice, this is four days from Thursday to Sunday, while in the world practice there are weekends lasting from two to five days. The terms Extended Weekend or Long Weekend (when one or several days at the beginning of next week fall on public holidays) and Short Weekend (when, traditionally being days off, Saturday and / or Sunday happen to be working days) are also used.
- **Weekend capacity** – the box office and / or viewers of all films for the weekend.
- **Word of mouth** – informal ways of information transfer, such as personal oral communication and correspondence in social networks.



Photo: P A/Shutterstock.com

LEGISLATIVE FRAMEWORK

In 2017, a number of significant changes took place in the Russian legislation that directly influenced the film industry.

REGULATORY ACTS OF THE RUSSIAN FEDERATION IN LEGAL FORCE

ON NON-COMMERCIAL FILM SCREENINGS

Federal Law dated July 29, 2017, No. 230-FZ “On Amendments to Article 5.1 of the Federal Law On State Support of Cinematography in the Russian Federation” has amended Part 1, Article 5.1 of the Federal Law dated August 22, 1996, No. 126-FZ “On State Support of Cinematography in the Russian Federation.”

According to the amendments, starting August 10, 2017, non-commercial screening of films, which have been put into the public domain, created in the territory belonging to the Russian Empire or the USSR, is allowed within the state border of the Russian Federation without a distribution certificate. This permission extends to the demonstration in museums, exhibition halls, houses and palaces of culture, clubs, parks of culture and recreation, libraries, archives, and scientific or educational organizations.

The amendments have significantly extended the list of legislatively approved ways of showing a film without a distribution certificate, which specifies, in particular, the way the film is used.

ON “MIRRORS” IN DATA TELECOMMUNICATION NETWORKS

On June 23, 2017, the State Duma adopted the **Federal Law dated July 1, 2017, No. 156-FZ “On Amendments to the Federal Law On Information, Information Technologies and Information Protection.”**

The federal law establishes a new procedure for restricting access to a website in data and telecommunications networks, including on the Internet, which is confusingly similar to the website, access to which is limited by court decision in connection with the repeated and improper placement of information containing copyright and related rights objects.

In particular, the Ministry of Communications and Mass Media of Russia, based on the information received, will make a motivated decision on recognizing a website on the Internet which is a copy of a blocked website and forward this decision to the owner of such a website and to Roskomnadzor to take measures to restrict access to a copy of the blocked website. It is important that access to such websites will be restricted out-of-court.

ON INDUSTRY LABOR STANDARDS IN CINEMATOGRAPHY

By the order of the Ministry of Culture of the Russian Federation dated July 21, 2017, No. 1226, industry labor standards were approved for work performed in cinematography organizations. These standards are primarily intended for state (municipal) cinematography organizations and are designed to create reasonable optimal indicators of the labor intensity of the work, determine the number of employees, issue normalized tasks and determine the ratio of planned and contractual work.

Typical industry labor standards for work performed in cinematography organizations are established taking account of the time for rest and personal needs, as well as the time due to absenteeism for regular and administrative holidays, sick absences, and business trips.

At the same time, **Order No. 1227 of the Ministry of Culture of the Russian Federation dated July 21, 2017**, approved methodological recommendations for the formation of the number of employees for cinematography organizations, taking into account specific features of the industry, in order to provide methodological assistance to state (municipal) cinematography organizations in establishing the necessary number of staff, which allows rendering the determined number of services (scope of work) under typical organizational and technical conditions taking into account their specific features.

ON THE “THEATER TICKET” CONTROLLED FORM

It should be noted separately that the **Order of the Ministry of Culture of the Russian Federation dated September 18, 2017, No. 1560 “On Amendments to the ‘Theater Ticket’ Controlled Form approved by the Order of the**

Ministry of Culture of the Russian Federation dated 08.12.2008 No. 231 On Approval of the ‘Theater Ticket’ Controlled Form” obliged film demonstrators to indicate the name and details of the film demonstrator on the “Theater Ticket” Controlled Form.

ON AUDIO DESCRIPTION AND SUBTITLING OF NATIONAL FILMS

In connection with the entry into force of the **Federal Law dated March 28, 2017, No. 34-FZ “On Amendments to Articles 8 and 9 of the Federal Law On State Support of Cinematography in the Russian Federation,”** starting June 1, 2017, national films created with the use of state funding in order to support production and (or) distribution, are subject to subtitling and audio description at the expense of budgetary appropriations.

These changes are aimed at implementing the provisions of the Convention on the Rights of Persons with Disabilities in terms of protecting and ensuring the full and equal exercise by all disabled persons of the human and citizen’s rights and freedoms.

The Order of the Ministry of Culture of Russia dated August 29, 2017, No. 1457 approved the requirements for subtitling and audio description of full-length national films created in artistic or animation form in order to ensure accessibility for the visually and hearing impaired. In accordance with these requirements, the following specialized audio channels and subtitles should be included in the package of files for the digital display of DCP (Digital Cinema Package): additional soundtrack for the visually impaired; sound for the hearing impaired, in which the volume and intelligibility of the dialogue is strengthened in relation to the rest of the audio track (music and noises); open subtitles for the hearing impaired, which are displayed on the screen in the form of synchronous text, describe the audio track of the film necessary for better understanding of what is happening in the film by the hearing impaired, transmit dialogue and significant sound effects.

In addition to the above, from January 1, 2018, film demonstrators will be obliged to provide conditions for accessibility of theaters by disabled people and to display full-length national films with subtitles

and audio description in accordance with the rules approved by the Ministry of Culture of Russia in consultation with the Ministry of Labor and Social Protection of the Russian Federation.

ON AUDIOVISUAL SERVICES

On July 1, 2017, **Federal Law No. 87-FZ dated May 1, 2017, “On Amendments to the Federal Law On Information, Information Technologies and Information Protection and certain legislative acts of the Russian Federation”** came into force.

In accordance with the law, audiovisual services include information resources and services that distribute audiovisual works on the Internet for a fee and (or) subject to ad viewing, and which are accessed in the territory of the Russian Federation within a day by more than one hundred thousand users.

The law specifies that these services are subject to inclusion in a specialized register. Also, there are restrictions on foreign control over the organizers of such services. Thus, the share of participation of foreign legal entities in the authorized capital cannot be more than 20%. Foreign services are allowed to work in Russia, if the share of Russian users does not exceed 50% of the total number of the audiovisual service users.

The law provides for a ban on the use of audiovisual services: to commit criminally punishable acts; to divulge information that constitutes a state secret; to distribute materials containing public calls for terrorism, and other extremist materials and other prohibited information, as well as for the distribution of TV channels not registered under the law on media.

The law also provides for an obligation to classify and label the content distributed by the service in order to protect children from information that is harmful to their health and development.

In addition, this law requires the owner of an audiovisual service to place specialized software on the audiovisual service designed to determine the number of users and their contact information.

DRAFT REGULATORY ACTS OF THE RUSSIAN FEDERATION

ON AUDIO DESCRIPTION AND SUBTITLING OF NATIONAL FILMS

In connection with the legislative changes that came into force in 2017 in subtitling and audio description of national films in late 2017, public discussion of the **draft order of the Ministry of Culture of Russia “On the approval of the Rules for the display by film demonstrators of full-length national films with subtitles and audio description created in the artistic or an animation form, as well as conditions for theater hall accessibility by the disabled.”**

In particular, this order obliges demonstrators of subtitled full-length national films (if any) to display such films at least seven times a week, of which at least four times must be on weekdays, and at least three times – on weekends. Demonstration of the specified films should be carried out at evening screenings.

In order for a theater entertainment facility (movie theater) to be able to provide a high-quality service, a disabled person can specify a request for special devices necessary for watching films with audio description when booking (purchasing) a ticket for a film screening. At the same time, according to the draft order, at least 5% of the number of seats in one of the theater halls of a movie entertainment facility (movie theater) (but not less than four seats in a theater hall) must be equipped with special devices that allow films to be shown with audio description.

This order also stipulates the requirements for both the theater hall and the entrance to the movie entertainment facility to be fitted with special equipment, including handrails, ramps, sliding doors, as well as the availability of accessible sanitary facilities, sufficient width of the doorways, proper placement of equipment and media, etc.

ON THE REDUCED TARIFF FOR PENSION CONTRIBUTIONS FOR THE ANIMATION FILM INDUSTRY

The draft Federal Law “On Amendments to Article 33 of the Federal Law On Compulsory Pension Insurance in the Russian Federation” was considered

by the State Duma of the Federal Assembly of the Russian Federation on December 12, 2017, and adopted on January 19, 2018, on the first reading.

The draft law proposes to establish a preferential tariff for contributions to the Pension Fund of the Russian Federation for 2018-2023 in the amount of 8% for Russian organizations that manufacture and sell their audiovisual animation products.

The adoption of the draft law will allow animation industry organizations to reduce the cost of animated audiovisual products and attract highly qualified professionals from related fields, in particular from the information technology industry. This draft law is aimed at creating conditions for the development of the Russian animation industry and increasing its competitiveness.

ON THE PROCEDURE OF OBLIGATORY FILING OF COPIES OF AUDIOVISUAL WORKS WITH THE GOSFILMOFOND OF RUSSIA AND OBLIGATORY DEDUCTIONS FROM FILM BOX OFFICE REVENUE

On October 27, 2017, the stage of public discussion and independent anti-corruption examination of the **draft Federal Law of the Russian Federation “On Amendments to Certain Legislative Acts of the Russian Federation”** was completed.

First of all, this draft law proposes amendments to Federal Law No. 77-FZ dated December 29, 1994, “On an obligatory copy of documents.”

According to the explanatory note to the draft law, these changes are intended to endow the relevant federal executive authorities (Ministry of Culture of Russia and Ministry of Communications of Russia) with authority to approve the procedures for the delivery, storage, recording of an obligatory copy of audiovisual work, as well as the requirements for the media format and the copy of audiovisual work.

A significant change is that the draft law proposes, in terms of filing with the Gosfilmofond of the Russian Federation one obligatory copy of the feature, animation, and popular science films, to eliminate the concept of a “positive print” from the text of the federal law, which in the future is supposed to simplify the procedure for filing obligatory copies of audiovisual works with Gosfilmofond of Russia.

At the same time, the draft law proposes to set the deadline for the filing of obligatory copies of audiovisual works with Gosfilmofond as no later than three months from the date the film was shown in the theater hall, which is indicated in the distribution certificate.

In addition to the foregoing, the draft law proposes amendments to Federal Law No. 126-FZ dated August 22, 1996, “On State Support of Cinematography in the Russian Federation.”

According to the explanatory note, this draft law has been prepared with a view to implementing protectionist measures with regard to national cinematography, as well as seeking additional extrabudgetary funds for the production and rental of national films.

The draft law proposes to introduce mandatory contributions paid by the person who has received a distribution certificate for the screening of a full-length feature or animation film in the movie theater or for several ways to use the full-length feature or animated film, one of which is a screening of the film in the movie theater. If the draft law is approved, obligatory deduction in the amount of 5 million rubles shall be paid by the person who has received the distribution certificate for the screening of a film in the movie theater within 30 calendar days from the day when the total number of screenings of the full-length feature or animation film in the territory of the Russian Federation exceeds 100.

Thus, a mandatory payment shall only be made for the film whose total number of screenings in the Russian Federation has exceeded 100.

In addition to the foregoing, the explanatory note to the draft states that a number of countries have already successfully adopted a similar mechanism for supporting national cinematography. In particular, the following examples are given:

- France has taxes on ticket sales in theaters (10.7%), for distributors of TV services and Internet providers (0.5-4.5%), for TV channels (5.5%), and on video (2%), which are distributed on the development of national cinematography (film production, re-equipment of theaters). The total amount collected is about €800 million per year;

- Poland has taxes on ticket sales in theaters (1.5%), on revenue from the sale and rental of films (1.5%), for distributors of TV services and Internet providers (1.5%), on revenues from advertising on television (1.5%), which are distributed on the development of national cinematography.

It should be noted separately that, according to the text of the draft law, in case of failure to pay the specified fee, a sanction is established in the form of the Ministry of Culture of Russia revoking the distribution certificate. In addition, a person who fails to pay the mandatory contribution will not be issued a distribution certificate for other films until the payment is made.

ON THE SHARE OF SCREENINGS OF EACH FILM IN THE TOTAL NUMBER OF SCREENINGS OF ALL FILMS IN THE MOVIE THEATER

On September 25, 2017, the stage of public discussion of the draft **Federal Law of the Russian Federation “On Amendments to the Federal Law On State Support of Cinematography in the Russian Federation”** was completed.

The draft law provides for the legal definition of the term “movie theater” and gives it the following definition: a cultural facility, which includes one or more cinema halls, in which films are shown on a regular basis.

If the draft law is approved, the legislative regulation of the number of screenings of each film during the day in a theater with more than one cinema hall will be introduced: it must not exceed 35% of the total number of screenings of all films shown in such a movie theater during one day.

At the same time, the number of screenings of each film shown during a calendar month in a movie theater with one cinema hall cannot exceed 35% of the total number of screenings of all films shown in such a movie theater during a calendar month.

In parallel with this draft law, the Ministry of Culture of Russia has prepared a draft **Federal Law of the Russian Federation “On Amendments to the Code of Administrative Offenses of the Russian Federation,”** providing for responsibility for the violation by the film demonstrator of the requirements stipulated by the legislation of the Russian Federation

on the proportion of screenings of each film shown in the movie theater.

In particular, the initially identified violation entails the imposition of an administrative fine on legal entities in the amount from 100 thousand rubles up to 200 thousand rubles. Repeated administrative offense entails the imposition of an administrative fine from 200 thousand rubles up to 500 thousand rubles.

It should be noted separately that for persons engaged in entrepreneurial activities without the registration of a legal entity, the draft law provides for liability for administrative offenses commensurate with the liability provided for legal entities.

The stage of public discussion of this draft law was also successfully concluded on September 25, 2017.

ON FILM FESTIVALS

The draft Federal Law No. 243990-7 “On Amendments to Articles 3 and 5.1 of the Federal Law On State Support of Cinematography in the Russian Federation” was adopted on December 22, 2017 by the State Duma of the Federal Assembly of the Russian Federation on the first reading and sent for revision with a view to introducing it for consideration in the second reading.

This draft law introduces the legal definition of the term “film festival” and gives it the following definition: a cultural and educational event conducted in accordance with the regulations (rules) approved by the organizers of the film festival and including a public demonstration of specially selected films, which may also include a contest program consisting of films assessed by a jury.

At the same time, the draft federal law proposes to allow a film without a distribution certificate to be shown at a film festival held in the territory of the Russian Federation, which includes a contest program consisting of films assessed by a jury, of a total duration of no more than 10 days, provided that the film is shown at the film festival no later than one calendar year following the year of the creation of the film.

ON THE SHOWING OF FILMS ON TELEVISION

Since January 2017, the State Duma of the Russian Federation has been considering the draft **Federal Law “On Amendments to the Federal Law On State Support of Cinematography in the Russian Federation and Article 14 of the Federal Law On Advertising.”**

The draft law provides for the following terms to be defined at the legislative level:

- **motion picture** – a film created for screening in a movie theater;
- **credits** – captions in the frame of the film containing information about its authors, composition of the film crew, including the actors, musical accompaniment of the film, organizations that participated in the creation of the film, and other information.

In addition to the above, the draft federal law provides for the introduction of a number of restrictions when showing a film on a mandatory public television channel. In particular, it is not allowed to shorten the time of the motion picture (including accelerating the show and (or) editing the film credits) or make other changes in the motion picture during its show. TV channels have the right to shorten the time for showing the closing credits in the manner established by the federal executive authority in cinematography. In case the display of the closing credits is accompanied by a musical work protected by intellectual property legislation (with or without text), the time for displaying the closing credits can be reduced only if the author of the musical work (with or without text) has provided their consent.

Also, it is not allowed to interrupt the display of a film on a television channel by the announcement of a TV program or a TV show, or to combine the motion picture display on a television channel with the announcement of a television program or a television show by “running line” method or by another way of imposing it on the film shown on the channel, to interrupt the motion picture on the channel by other TV programs or TV shows, with the exception of the

transmission of emergency information on the dangers arising from the threat of or the occurrence of man-made emergencies and natural disasters, as well as in the conduct of military operations or as a result of these actions.

In addition, this draft law regulates the duration and content of advertising immediately before the demonstration of the motion picture and during the demonstration of the motion picture.

ON THE DEMONSTRATION OF FILMS AT MILITARY BASES

Since July 2017, the State Duma of the Russian Federation has been considering the **draft Federal Law of the Russian Federation “On Amending Article 4 of the Federal Law On State Support of Cinematography in the Russian Federation.”**

If this draft law is approved, the national film produced in whole or in part at the expense of state

funding and recommended by the federal executive authority in the field of defense, will be subject to mandatory demonstration at all military bases of the Armed Forces of the Russian Federation, as well as in military educational institutions of secondary and higher professional education, which are under the jurisdiction of the federal executive authority in the field of defense, but not sooner than three months from the date of the screening indicated in the distribution certificate.

The authors of the draft law believe that national films created at the expense of the federal budget and recommended by the Ministry of Defense of the Russian Federation must fulfill their task of military-patriotic education and must be demonstrated in all military units of the Armed Forces of the Russian Federation, military educational institutions of secondary and higher professional education, which are under the jurisdiction of the Ministry of Defense of Russia, as well as in public authorities responsible for security and law enforcement activities.

CONDITIONS FOR THE DEVELOPMENT OF THE FILM INDUSTRY IN RUSSIA

Dynamics of socio-economic indicators of Russia's development, 2016-2017

	2016	2017
Population, million people	146.5	146.8
Average age of the population as of January 1, years	39.6	39.7
Average monthly nominal accrued wages, rubles	37,476	39,144
GDP in current prices, billion rubles	86,044	92,082
Inflation rate, %	5.4	2.5
Number of active Internet users, million people	86	87
Expenditures on culture from the federal budget, billion rubles	94.96	99.9
Aggregate volume of state support for cinematography, billion rubles	7.2	7.6
Volume of the film distribution market, billion rubles	48.3	53.6
Cumulative attendance of cinemas, million people	191.6	213.5

Sources: Rosstat, Ministry of Finance of Russia, Mediascope, Cinema Fund

The table shows Russia's main socio-economic indicators at the beginning and end of 2017, as well as some key indicators for the film industry.

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FILM DISTRIBUTION

Top 100 releases in Russian distribution, 2017

No.	Film title	Release date	Country of origin	Distributor	Share of total box office revenue, %	Box office revenue, rubles	Box office revenue, US\$	Admissions	Number of screenings	Av. ticket price, US\$
1	Three Seconds	28.12	Russia	CP	5.3	2,945,050,229	51,428,359	11,914,545	253,702	4.32
2	Pirates of the Caribbean: Dead Men Tell No Tales	25.05	USA	WDSSPR	3.8	2,118,740,839	37,433,753	7,966,629	208,774	4.70
3	The Last Knight	26.10	Russia	WDSSPR	3.0	1,655,572,805	28,403,898	7,320,599	153,437	3.88
4	Guardians of the Galaxy Vol. 2	04.05	USA	WDSSPR	2.7	1,468,810,341	25,482,936	5,259,232	171,979	4.85
5	The Fate of the Furious	13.04	USA	UPI	2.6	1,429,982,113	25,309,034	5,249,850	179,142	4.82
6	Despicable Me 3	29.06	USA	UPI	2.5	1,393,147,832	23,344,227	6,643,398	247,493	3.51
7	The Boss Baby	23.03	USA	FOX	2.5	1,376,210,849	24,133,278	6,230,677	133,848	3.87
8	Jumanji: Welcome to the Jungle	21.12	USA	WDSSPR	2.3	1,280,899,488	22,164,381	4,722,297	121,606	4.69
9	Thor: Ragnarok	06.11	USA	WDSSPR	2.2	1,230,861,338	20,900,409	4,270,846	129,422	4.89
10	Attraction	26.01	Russia	WDSSPR	1.9	1,038,403,174	17,451,803	3,834,382	141,033	4.55
11	It	07.09	USA	CAO	1.9	1,037,131,459	18,034,070	4,088,405	114,334	4.41
12	Assassin's Creed	05.01	USA	FOX	1.7	922,362,615	15,290,087	3,202,428	103,091	4.77
13	Sing	02.03	USA	UPI	1.6	886,624,739	15,121,596	3,821,647	123,465	3.96
14	Logan	02.03	USA	FOX	1.6	880,511,273	15,014,810	3,362,826	100,664	4.46
15	Transformers: The Last Knight	22.06	USA	CP	1.6	876,762,049	14,920,808	3,354,950	150,884	4.45
16	The Mummy	08.06	USA	UPI	1.6	871,757,383	15,242,805	3,253,838	139,391	4.68
17	Spider-Man: Homecoming	06.07	USA	WDSSPR	1.6	870,684,914	14,480,854	3,472,525	151,401	4.17
18	Murder on the Orient Express	09.11	USA	FOX	1.6	867,858,781	14,626,905	3,199,503	96,792	4.57
19	Star Wars: The Last Jedi	14.12	USA	WDSSPR	1.6	864,717,571	14,741,634	2,809,175	121,978	5.25
20	Yolki novye	21.12	Russia	BZL, FOX	1.6	858,811,304	14,844,276	3,356,893	110,116	4.42
21	Valerian and the City of a Thousand Planets	10.08	France	NKI, AOF	1.4	794,307,481	13,293,806	2,913,531	142,422	4.56
22	Three Heroes and the Princess of Egypt	28.12	Russia	NKI	1.4	768,298,323	13,335,970	3,476,257	114,680	3.84
23	Salyut-7	12.10	Russia	NKI	1.4	753,327,225	13,041,531	2,962,955	127,709	4.40
24	The Beauty and the Beast	16.03	USA	WDSSPR	1.3	732,326,458	12,667,691	2,827,720	92,368	4.48
25	King Arthur: Legend of the Sword	11.05	USA	CAO	1.3	716,241,845	12,415,573	2,652,061	118,863	4.68
26	Kingsman: The Golden Circle	21.09	USA	FOX	1.2	676,012,340	11,668,512	2,444,801	124,529	4.77

Top 100 releases in Russian distribution, 2017 (continued)

No.	Film title	Release date	Country of origin	Distributor	Share of total box office revenue, %	Box office revenue, rubles	Box office revenue, US\$	Admissions	Number of screenings	Av. ticket price, US\$
27	50 Shades Darker	09.02	USA	UPI	1.2	671,128,309	11,485,164	2,626,246	102,526	4.37
28	Justice League	16.11	USA	CAO	1.1	627,612,287	10,521,228	2,306,904	110,638	4.56
29	War for the Planet of the Apes	13.07	USA	FOX	1.1	617,478,376	10,249,552	2,407,394	124,514	4.26
30	Kong: Skull Island	09.03	USA	CAO	1.1	607,228,134	10,357,167	2,204,028	98,291	4.70
31	Furious	30.11	Russia	CP	1.1	591,308,790	10,066,011	2,408,747	110,210	4.18
32	Ferdinand	21.12	USA	FOX	1.1	594,128,806	10,284,010	2,623,318	93,083	3.92
33	The Great Wall	16.02	USA	UPI	1.0	576,376,906	10,002,933	2,070,170	90,482	4.83
34	Geostorm	19.10	USA	CAO	1.0	564,811,558	9,793,008	2,068,167	95,637	4.74
35	Cars 3	15.06	USA	WDSSPR	1.0	558,561,438	9,648,068	2,762,851	123,566	3.49
36	XXX: The Return of Xander Cage	19.01	USA	CP	1.0	551,380,650	9,244,638	2,038,262	97,721	4.54
37	The Spacewalker	06.04	Russia	BZL, FOX	1.0	544,425,405	9,611,371	2,327,714	121,764	4.13
38	Split	16.03	USA	UPI	1.0	533,443,705	9,224,950	2,075,493	50,277	4.44
39	Blade Runner 2049	05.10	USA	WDSSPR	0.9	522,326,512	9,041,986	1,802,720	97,077	5.02
40	Matilda	26.10	Russia	CRP	0.9	512,438,925	8,818,896	1,981,733	79,283	4.45
41	Coco	23.11	USA	WDSSPR	0.9	481,057,001	8,143,612	2,042,795	91,445	3.99
42	Wonder Woman	01.06	USA	CAO	0.9	476,675,041	8,391,938	1,837,070	94,029	4.57
43	The Dark Tower	03.08	USA	WDSSPR	0.8	466,779,457	7,744,304	1,867,051	116,840	4.15
44	Ghost in the Shell	30.03	USA	CP	0.8	458,015,614	8,112,488	1,566,546	81,706	5.18
45	Gogol. Nachalo. (16+, 18+)	31.08	Russia	CRP	0.8	444,523,576	7,658,224	1,850,001	104,096	4.14
46	Fiksiki: Bolshoy sekret	02.11	Russia	CRP	0.8	416,937,958	7,138,097	2,104,791	67,321	3.39
47	Alien: Covenant	18.05	USA	FOX	0.7	397,054,311	7,013,702	1,532,417	92,689	4.58
48	The Emoji Movie	17.08	USA	WDSSPR	0.6	352,542,870	5,939,823	1,748,206	99,474	3.40
49	Crimea	28.09	Russia	PRD	0.6	343,454,135	5,931,732	1,479,330	92,712	4.01
50	Babushka legkogo povedeniya	17.08	Russia	CRP	0.6	336,212,359	5,656,270	1,465,243	74,498	3.86
51	Annabelle: Creation	10.08	USA	CAO	0.6	335,162,259	5,599,763	1,450,600	58,962	3.86
52	Kitchen. The Last Battle	20.04	Russia	CP	0.6	334,008,721	5,907,482	1,344,341	82,138	4.39
53	John Wick: Chapter Two	09.02	USA	CP	0.6	333,015,955	5,710,381	1,266,209	49,348	4.51
54	Resident Evil: The Final Chapter	10.02	USA	WDSSPR	0.6	331,247,719	5,709,629	1,184,232	65,318	4.82
55	Dunkirk	20.07	UK	CAO	0.6	316,857,960	5,276,365	1,170,714	97,081	4.51
56	La La Land	12.01	USA	CP	0.6	316,067,826	5,316,008	1,168,138	42,023	4.55
57	Baby Driver	24.08	USA	WDSSPR	0.6	304,009,473	5,150,811	1,196,971	61,777	4.30
58	Why Him?	12.01	USA	FOX	0.5	298,135,909	5,005,103	1,207,669	50,187	4.14
59	Life	23.03	USA	WDSSPR	0.5	296,229,480	5,185,061	1,130,582	46,671	4.59

Top 100 releases in Russian distribution, 2017 (continued)

No.	Film title	Release date	Country of origin	Distributor	Share of total box office revenue, %	Box office revenue, rubles	Box office revenue, US\$	Admissions	Number of screenings	Av. ticket price, US\$
60	The LEGO Batman Movie	09.02	USA	CAO	0.5	274,168,987	4,708,858	1,210,503	58,646	3.89
61	Saw 8	26.10	USA	CP	0.5	272,221,333	4,692,668	1,092,042	38,107	4.30
62	The Hitman's Bodyguard	17.08	USA	MGG	0.5	268,550,254	4,519,395	1,031,396	47,484	4.38
63	Guardians	23.02	Russia	CRP	0.5	262,138,627	4,546,549	1,061,527	70,355	4.28
64	Gulyay, Vasya!	14.02	Russia	CP	0.5	259,106,743	4,489,206	1,084,036	43,958	4.14
65	Monster Trucks	05.01	USA	CP	0.4	241,493,182	4,009,726	1,018,545	33,406	3.94
66	Flatliners	23.11	USA	WDSSPR	0.4	229,604,920	3,876,664	911,992	38,693	4.25
67	Ballerina	26.01	France	VLG	0.4	228,811,677	3,857,161	1,059,940	49,109	3.64
68	Bolshoy	11.05	Russia	WDSSPR	0.4	228,578,204	3,973,073	961,087	42,436	4.13
69	Baywatch	01.06	USA	CP	0.4	211,214,709	3,720,554	872,725	42,866	4.26
70	Smurfs: The Lost Village	30.03	USA	WDSSPR	0.4	209,700,768	3,704,747	1,028,376	57,477	3.60
71	Urfin and His Wooden Soldiers	20.04	Russia	NKI	0.4	206,720,676	3,651,059	997,438	59,662	3.66
72	A Cure for Wellness	30.03	USA	FOX	0.4	202,103,407	3,579,826	811,520	31,529	4.41
73	Lego Ninjago Movie	21.09	USA	CAO	0.4	198,527,863	3,427,588	920,803	59,961	3.72
74	Atomic Blonde	27.07	USA	CP	0.4	195,432,359	3,264,083	770,585	72,235	4.24
75	American Made	12.10	USA	UPI	0.3	190,184,961	3,296,361	721,487	40,833	4.57
76	Daddy's Home 2	23.11	USA	CP	0.3	178,663,098	3,017,917	702,554	35,886	4.30
77	Rings	02.02	USA	CP	0.3	176,081,742	2,955,943	732,701	40,063	4.03
78	The Bride	19.01	Russia	CRP	0.3	175,801,531	2,946,877	764,231	42,837	3.86
79	Happy Death Day	07.12	USA	UPI	0.3	164,767,811	2,793,330	684,699	37,245	4.08
80	The Snowman	23.11	UK	UPI	0.3	160,055,332	2,699,546	625,422	37,289	4.32
81	The Nut Job 2: Nutty by Nature	24.08	Republic of Korea	CP	0.3	138,437,604	2,353,518	695,063	50,476	3.39
82	Mother!	14.09	USA	CP	0.3	138,251,429	2,406,175	533,635	41,850	4.51
83	Naparnik	14.09	Russia	NKI	0.2	137,537,893	2,395,370	600,718	54,067	3.99
84	My Little Pony: The Movie	12.10	USA	CP	0.2	126,159,319	2,187,522	625,377	32,948	3.50
85	Vezuchiy sluchay	16.03	Russia	CRP	0.2	123,971,783	2,137,538	547,073	26,183	3.91
86	A Bad Moms Christmas	07.12	USA	VLG	0.2	121,254,309	2,055,209	491,968	32,965	4.18
87	The Son of Bigfoot	27.07	France	VLG	0.2	121,089,376	2,019,833	677,680	53,947	2.98
88	Rough Night	15.06	USA	WDSSPR	0.2	120,845,688	2,087,047	487,566	34,639	4.28
89	Pro lyubov. Tolko dlya vzroslykh	01.09	Russia	WDSSPR	0.2	114,049,903	1,968,252	424,481	31,731	4.64
90	MULT v kino No. 44-65	05.01	Russia	MVK	0.2	108,001,002	1,854,364	944,550	146,609	1.96
91	Zhizn vpered!	05.10	Russia	CP	0.2	106,127,513	1,837,293	436,532	31,689	4.21
92	A Dog's Purpose	30.03	USA	UPI	0.2	100,677,710	1,781,881	433,348	17,046	4.11

Top 100 releases in Russian distribution, 2017 (continued)

No.	Film title	Release date	Country of origin	Distributor	Share of total box office revenue, %	Box office revenue, rubles	Box office revenue, US\$	Admissions	Number of screenings	Av. ticket price, US\$
93	Foreigner	30.11	UK	PRD	0.2	98,074,549	1,669,726	367,319	19,945	4.55
94	Get out	11.05	USA	UPI	0.2	96,868,842	1,672,203	377,110	27,326	4.43
95	Two is a Family	12.01	France	MGG	0.2	95,771,355	1,609,894	377,472	14,072	4.26
96	Loveless	01.06	Russia	WDSSPR	0.2	95,490,406	1,672,686	337,604	17,666	4.95
97	Happy Family	26.10	UK	VLG	0.2	93,653,918	1,614,191	474,768	21,767	3.40
98	Richard the Stork	18.05	Germany	NKI	0.2	92,178,300	1,630,255	554,502	31,771	2.94
99	Deep	01.06	Spain	VLG	0.2	91,972,175	1,621,884	546,593	26,238	2.97
100	Amityville: The Awakening	20.07	USA	MGG	0.2	88,682,801	1,476,940	411,375	25,817	3.59
Total for top 100:					92.8	51,169,076,252	879,515,693	204,336,966	8,255,336	4.30*

Source: RCFA

* Average value indicated

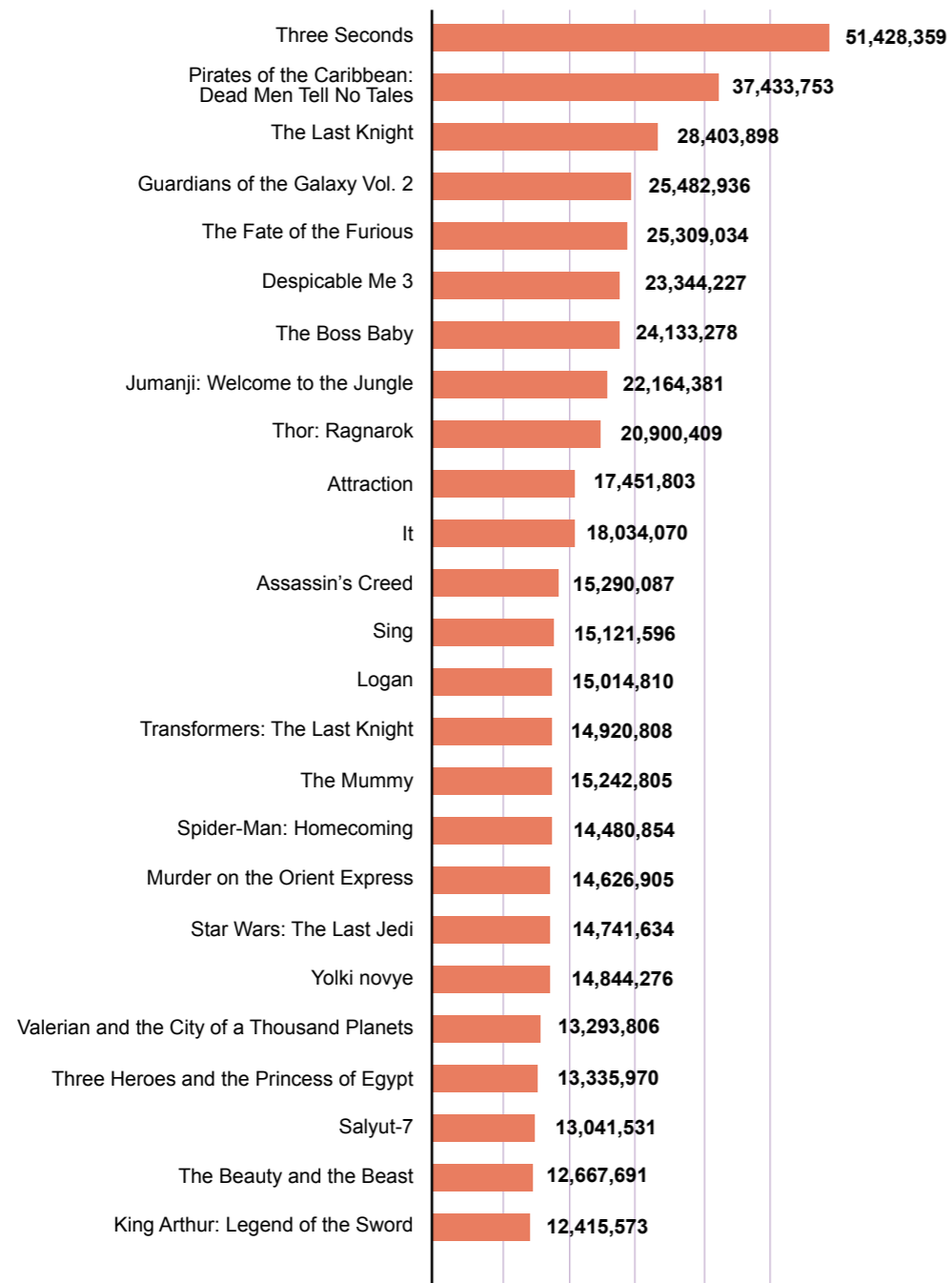
Distributor companies:

- AOF – A-One Films
- BZL – Bazelevs Distribution
- CAO – Caro Premier
- CP – Central Partnership
- CRP – Caroprokat
- FOX – 20th Century Fox CIS
- MGG – Megogo Distribution
- MVK – Mult V Kino
- NKI – Nashe Kino
- VLG – Volga
- WDSSPR – Walt Disney Studios Sony Pictures Releasing



The Spacewalker production

Top 25 releases in Russian distribution, 2017, US\$



Source: RCFA



Photo: Karamba Production/Shutterstock.com

Top 25 national releases in Russian distribution, 2017

No.	Film title	Release date	Distributor	Share, % *	Box office revenue, rubles	Box office revenue, US\$	Admissions	Number of screenings	Average ticket price, US\$
1	CF Three Seconds	28.12	CP	20.9	2,945,050,229	51,428,359	11,914,545	253,702	4.32
2	CF The Last Knight	26.10	WDSSPR	11.7	1,655,572,805	28,403,898	7,320,599	153,437	3.88
3	CF Attraction	26.01	WDSSPR	7.4	1,038,403,174	17,451,803	3,834,382	141,033	4.55
4	CF Yolki novye	21.12	BZL, FOX	6.1	858,811,304	14,844,276	3,356,893	110,116	4.42
5	CF Three Heroes and the Princess of Egypt	28.12	NKI	5.4	768,298,323	13,335,970	3,476,257	114,680	3.84
6	CF Salyut-7	12.10	NKI	5.3	753,327,225	13,041,531	2,962,955	127,709	4.40
7	CF Furious	30.11	CP	4.2	591,308,790	10,066,011	2,408,747	110,210	4.18
8	CF The Spacewalker	06.04	BZL, FOX	3.9	544,425,405	9,611,371	2,327,714	121,764	4.13
9	CF Matilda	26.10	CRP	3.6	512,438,925	8,818,896	1,981,733	79,283	4.45
10	CF Gogol. Nachalo (16+, 18+)	31.08	CRP	3.2	444,523,576	7,658,224	1,850,001	104,096	4.14
11	CF Fiksiki: Bolshoy sekret	02.11	CRP	3.0	416,937,958	7,138,097	2,104,791	67,321	3.39
12	CF Crimea	28.09	PRD	2.4	343,454,135	5,931,732	1,479,330	92,712	4.01
13	CF Babushka legkogo povedeniya	17.08	CRP	2.4	336,212,359	5,656,270	1,465,243	74,498	3.86
14	CF Kitchen. The Last Battle	20.04	CP	2.4	334,008,721	5,907,482	1,344,341	82,138	4.39
15	CF Guardians	23.02	CRP	1.9	262,138,627	4,546,549	1,061,527	70,355	4.28
16	CF, MC Gulyay, Vasya!	14.02	CP	1.8	259,106,743	4,489,206	1,084,036	43,958	4.14
17	CF Bolshoy	11.05	WDSSPR	1.6	228,578,204	3,973,073	961,087	42,436	4.13
18	CF Urfin and His Wooden Soldiers	20.04	NKI	1.5	206,720,676	3,651,059	997,438	59,662	3.66
19	CF The Bride	19.01	CRP	1.2	175,801,531	2,946,877	764,231	42,837	3.86
20	CF Naparnik	14.09	NKI	1.0	137,537,893	2,395,370	600,718	54,067	3.99
21	CF Vezuchiy sluchay	16.03	CRP	0.9	123,971,783	2,137,538	547,073	26,183	3.91
22	CF Pro lyubov. Tolko dlya vzroslykh	01.09	WDSSPR	0.8	114,049,903	1,968,252	424,481	31,731	4.64
23	MULT v kino No. 44-65	05.01	MVK	0.8	108,001,002	1,854,364	944,550	146,609	1.96
24	CF, MC Zhizn vpered	05.10	CP	0.8	106,127,513	1,837,293	436,532	31,689	4.21
25	CF Loveless	01.06	WDSSPR	0.7	95,490,406	1,672,686	337,604	17,666	4.95
Total for top 25:				94.7	13,360,297,210	230,766,187	55,986,808	2,199,892	4.12**

Source: RCFA

* Share indicated of the total box office revenue of Russian films in 2017 in the Russian Federation

** Average value indicated

CF – movies created and / or released with the support of Cinema Fund

MC – movies created with the support of the Ministry of Culture

Distributor companies:

BZL – Bazelevs Distribution

CP – Central Partnership

CRP – Caroprokat

FOX – 20th Century Fox CIS

MVK – Mult V Kino

NKI – Nashe Kino

PRD – Paradiz

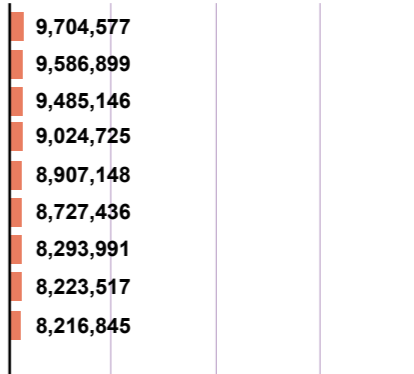
WDSSPR – Walt Disney Studios Sony Pictures Releasing

Top 50 European releases in Russian distribution, 2017, US\$

No.	Film title	Country	Release date	Distributor	Share, % *	Box office revenue, rubles	Box office revenue, US\$	Admissions	Number of screenings	Av. ticket price, US\$	
1	Valerian and the City of a Thousand Planets	France	10.08	NKI, AOF	1.94	794,307,481	13,293,806	2,913,531	142,422	4.56	794,307,481
2	Dunkirk	UK, Netherlands, France, USA	20.07	CAO	0.77	316,857,960	5,276,365	1,170,714	97,081	4.51	316,857,960
3	Ballerina	France, Canada	26.01	VLG	0.56	228,811,677	3,857,161	1,059,940	49,109	3.64	228,811,677
4	The Snowman	UK, USA, Sweden	23.11	UPI	0.39	160,055,332	2,699,546	625,422	37,289	4.32	160,055,332
5	The Son of Bigfoot	Belgium, France	27.07	VLG	0.30	121,089,376	2,019,833	677,680	53,947	2.98	121,089,376
6	Foreigner	UK, PRC	30.11	PRD	0.24	98,074,549	1,669,726	367,319	19,945	4.55	98,074,549
7	Two is a Family	France, UK	12.01	MGG	0.23	95,771,355	1,609,894	377,472	14,072	4.26	95,771,355
8	Happy Family	Germany, UK	26.10	VLG	0.23	93,653,918	1,614,191	474,768	21,767	3.40	93,653,918
9	Richard the Stork	Germany, Belgium, Luxembourg, Norway	18.05	NKI	0.22	92,178,300	1,630,255	554,502	31,771	2.94	92,178,300
10	Deep	Spain	01.06	VLG	0.22	91,972,175	1,621,884	546,593	26,238	2.97	91,972,175
11	Seven Sisters / What Happened to Monday	UK, France, Belgium, USA	31.08	MGG	0.18	75,764,093	1,305,485	310,365	19,615	4.21	75,764,093
12	T2 Trainspotting 2	USA, UK	09.03	WDSSPR	0.17	67,831,700	1,157,753	237,901	14,365	4.87	67,831,700
13	Perfect Strangers	Italy	02.02	EXP	0.13	53,418,677	913,703	165,277	5,913	5.53	53,418,677
14	Jungle Bunch	France	07.09	VLG	0.13	52,089,768	906,074	255,648	24,987	3.54	52,089,768
15	Overdrive	France, Belgium	20.07	VLG	0.11	45,071,550	750,635	192,135	20,884	3.91	45,071,550
16	Tad Jones: The Hero Returns	Spain	19.10	CP	0.11	43,975,115	762,982	218,789	14,866	3.49	43,975,115
17	47 Meters Down	UK	29.06	VLG	0.10	41,080,797	690,134	168,315	12,649	4.10	41,080,797
18	Loving Vincent	UK, Poland	09.11	RR	0.10	40,423,094	684,907	160,510	6,860	4.27	40,423,094
19	The Little Vampire 3D	UK, Germany, Netherlands, Denmark	09.11	NKI	0.10	39,874,081	671,095	200,889	15,571	3.34	39,874,081
20	Family Heist	France	26.01	CP	0.08	33,438,652	557,730	124,986	11,588	4.46	33,438,652
21	Don't Knock Twice	UK	12.01	EXP	0.07	30,465,095	511,916	137,644	7,039	3.72	30,465,095
22	Tulip Fever	UK, USA	24.08	FOX, MGG	0.07	29,927,471	505,560	114,650	14,669	4.41	29,927,471
23	Victoria and Abdul	USA, UK	14.12	UPI	0.06	26,118,159	444,793	92,940	7,183	4.79	26,118,159
24	Unlocked	UK	27.04	FOX, MGG	0.06	24,941,936	439,371	86,904	15,008	5.06	24,941,936
25	The Double Lover	France, Belgium	19.10	AOF	0.06	23,114,690	400,282	76,883	4,930	5.21	23,114,690
26	Radin!	France	08.06	LUX	0.05	21,689,815	377,397	95,755	5,250	3.94	21,689,815
27	Cold Skin	Spain, France	30.11	EXP	0.05	20,945,971	356,951	83,804	7,712	4.26	20,945,971
28	Free Fire	France, UK	27.04	VLG	0.05	20,486,130	361,558	74,524	10,967	4.85	20,486,130
29	The Limehouse Golem	UK	19.10	EXP	0.05	20,381,595	354,013	81,317	6,639	4.35	20,381,595
30	Full Speed	France, Macedonia	05.01	VLG	0.05	18,572,755	307,596	69,455	4,214	4.43	18,572,755
31	Santa & Co	France	14.12	MGG	0.04	17,432,989	295,781	74,735	6,717	3.96	17,432,989
32	On the Milky Road	Serbia, UK, USA	12.01	PRD	0.04	16,058,669	269,028	57,288	4,340	4.70	16,058,669
33	Mr & Mme Adelman	France, Belgium	15.06	PRO	0.04	15,303,109	259,286	53,322	2,886	4.86	15,303,109
34	Rabbit school	Germany	20.07	LUX	0.04	15,019,681	250,230	94,779	10,720	2.64	15,019,681
35	Madame	France	14.09	KF	0.03	12,500,584	217,184	42,190	3,136	5.15	12,500,584
36	My Blind Date with Life	Germany	16.02	VLG	0.03	12,281,831	213,175	48,154	3,114	4.43	12,281,831
37	Alibi.com	France	09.03	VLG	0.03	11,385,317	193,506	45,011	4,003	4.30	11,385,317
38	The Lake	France, Germany	05.10	MGG	0.03	10,740,989	185,854	44,718	5,173	4.16	10,740,989
39	The Square	Sweden, Germany, France, Denmark	07.09	AOF	0.03	10,691,739	185,440	36,891	2,366	5.03	10,691,739
40	The Ideal	France	27.04	CPR	0.02	9,968,340	175,690	32,052	3,305	5.48	9,968,340
41	The Autopsy of Jane Doe	UK	23.03	VLG	0.02	9,876,765	172,565	41,404	3,225	4.17	9,876,765

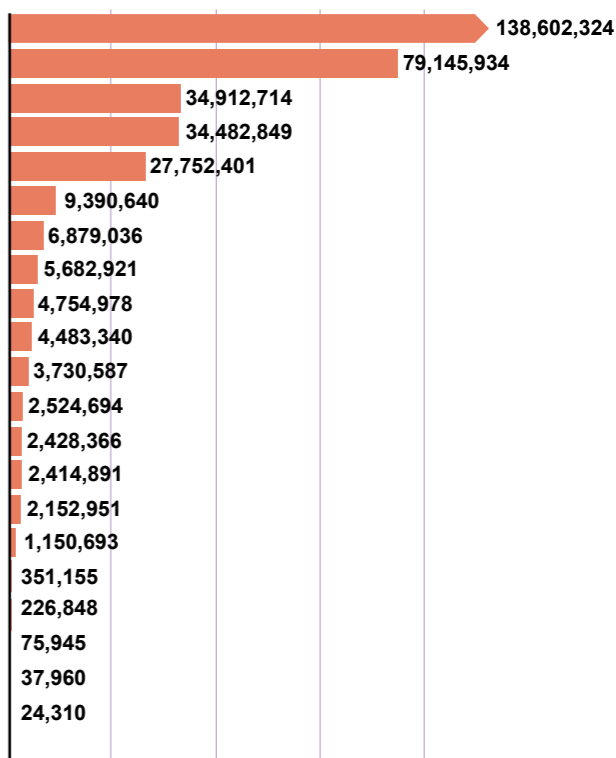
Top 50 European releases in Russian distribution, 2017, US\$ (continued)

No.	Film title	Country	Release date	Distributor	Share, % *	Box office revenue, rubles	Box office revenue, US\$	Admissions	Number of screenings	Av. ticket price, US\$
42	Gauguin – Voyage de Tahiti	France	02.11	EXP	0.02	9,704,577	166,045	32,124	2,472	5.17
43	Wedding Unplanned	France	10.08	PRO	0.02	9,586,899	160,004	34,288	3,417	4.67
44	Crooked House	UK	02.11	KF	0.02	9,485,146	162,314	28,954	1,431	5.61
45	R.A.I.D. Special Unit	France, Belgium	06.04	MVK	0.02	9,024,725	159,166	32,748	2,261	4.86
46	Marry Me, Dude	France	09.11	VLG	0.02	8,907,148	150,265	35,344	2,664	4.25
47	Knock	France, Belgium	09.11	MGG	0.02	8,727,436	147,230	30,575	2,642	4.82
48	With Open Arms	France, Belgium	20.07	CPR	0.02	8,293,991	138,116	29,630	3,349	4.66
49	Unchained	Bulgaria	07.12	FOX, MGG	0.02	8,223,517	139,303	29,090	5,813	4.79
50	From the Land of the Moon	France, Belgium, Canada	19.01	RWV	0.02	8,216,845	138,287	23,013	1,854	6.01
Total:					7.42	3,043,813,559	51,531,063	12,562,942	799,438	4.10**



Top 21 Asian releases in Russian distribution, 2017

No.	Film title	Country	Release date	Distributor	Share, % *	Box office revenue, rubles	Box office revenue, US\$	Admissions	Number of screenings	Av. ticket price, US\$
1	The Nut Job 2: Nutty by Nature	Republic of Korea, Canada	24.08	CP	0.338	138,602,324	2,353,518	695,063	50,476	3.39
2	Rock Dog	PRC, USA	04.05	VLG	0.193	79,145,934	1,375,446	375,464	29,352	3.66
3	Kung Fu Yoga	India, PRC	11.05	CP	0.085	34,912,714	601,540	136,908	13,110	4.39
4	Your Name	Japan	07.09	EXP	0.084	34,482,849	598,301	149,304	9,271	4.01
5	Skiptrace	China, Hong Kong, USA	02.02	EXP	0.068	27,752,401	465,796	109,217	10,356	4.26
6	Bobby the Hedgehog	Japan	28.09	AKM	0.023	9,390,640	162,177	51,446	4,459	3.15
7	Nine Lives: Cats in Istanbul	Turkey, USA	30.11	AOF	0.017	6,879,036	117,751	29,148	2,118	4.04
8	Rudolf the Black Cat	Japan	13.07	AKM	0.014	5,682,921	94,784	40,770	3,432	2.32
9	The Red Turtle	France, Belgium, Japan	16.02	CPR	0.012	4,754,978	82,431	23,083	2,019	3.57
10	Birth of the Dragon	PRC, Canada, USA	07.09	PRD	0.011	4,483,340	77,984	18,346	3,485	4.25
11	The Frog Kingdom 2: Sub-Zero Mission	USA, PRC	13.07	RR	0.009	3,730,587	61,959	26,512	3,718	2.34
12	Muhammad: The Messenger of God	Iran	13.04	RIS	0.006	2,524,694	43,749	4,842	215	9.04
13	The Salesman	Iran, France	02.02	PRO	0.006	2,428,366	40,966	8,930	771	4.59
14	Headshot	Indonesia	20.04	CPR	0.006	2,414,891	42,937	8,808	1,273	4.87
15	Ona	Kazakhstan	30.11	FOX	0.005	2,152,951	36,671	8,661	2,492	4.23
16	S.M.A.R.T. Chase	PRC, USA	26.10	PRD	0.003	1,150,693	19,895	4,510	595	4.41
17	Geumool	Republic of Korea	26.10	KBG	0.001	351,155	6,034	1,605	254	3.76
18	Rayony	Kazakhstan	09.02	SAM	0.001	226,848	3,922	957	161	4.10
19	Chef	India	26.10	IF	0.000	75,945	1,312	267	52	4.91
20	Nauryz	Kazakhstan	16.03	MGG	0.000	37,960	656	262	64	2.50
21	Tubelight	India	20.07	SAM	0.000	24,310	404	83	24	4.87
Total:					0.880	361,205,536	6,188,233	1,694,186	137,697	3.65**



Source: RCFA

* Share indicated of the total box office revenue of foreign films in 2017 in the Russian Federation

** Average value indicated

Distributor companies:

AKM – AKM
 AOF – A-One Films
 CAO – Caro Premier
 CP – Central Partnership
 CPR – Cinema Prestige

EXP – Exponenta Film
 FOX – 20th Century Fox CIS
 IF – Indian Films
 KBG – Kino Bez Granits
 KF – Kapella Film
 LUX – Luxor

MGG – Megogo Distribution
 MVK – Mult V Kino
 NKI – Nashe Kino
 PRD – Paradiz
 PRO – PROvzglyad
 RIS – Risalat

RR – Raketa Releasing
 RWV – Russian World Vision
 SAM – Samokat
 VLG – Volga

MARKET VOLUME OF FILM DISTRIBUTION IN RUSSIA

According to the RCFA, in 2017, the volume of the film distribution market in the Russian Federation increased by 11% and reached 53.6 billion rubles or US\$917 million (in 2016 – 48.3 billion rubles or US\$722.6 million). Total attendance increased by 11.5% and reached 213.5 million admissions. The average ticket price dropped to 250.9 rubles or US\$ 4.3 (in 2016 – 252.2 rubles). Average annual admissions per screen in 2017 was 22, as well as the year before. 578 films were distributed, of which 472 were films released in 2017, and 106 were previous years releases, which continued screening in 2017.

As of March 12, 2018, release box office of all 472 films of 2017 amounted to 55.1 billion rubles, total admissions – 220.3 million. 11 films went beyond 1 billion rubles (in 2016 – 12 films) with the box office revenue at 16.9 billion rubles (30.7% of the total box office revenue of films in 2017). Three Russian films are among them: *Three Seconds* (2.95 billion rubles), *The Last Knight* (1.7 billion rubles), *Attraction* (1 billion rubles). In addition, two films went over the bar of 2 billion rubles: *Three Seconds* and *Pirates of the Caribbean: Dead Men Tell No Tales* (in 2016 – one film, *Zootopia*). Three Russian releases made it to the top 10 highest-grossing films of the year (*Three Seconds*, *The Last Knight* and *Attraction*), having ranked first, third and tenth, respectively. At the same time, the box office leader *Three Seconds* came in second in the list of the highest-grossing releases in modern Russian history, only second to *Avatar*.



Photo: hxdbzxy/Shutterstock.com

In 2017, Russian cinema demonstrated record figures, becoming the growth driver of the film distribution market as a whole

Russian cinema showed record figures in 2017, becoming the growth driver of the film distribution market as a whole. Calendar box office of Russian films grew 1.5 times as compared to 2016 and amounted to 13 billion rubles (24.3% of total box office). The box office of foreign films remained at the level of 2016 and amounted to 40.6 billion rubles (in 2016 – 39.7 billion rubles). The admissions of Russian films were 54.7 million (25.6% of total admissions). The share of Russian cinema has increased to 25.6%. 123 new national films were released. Their release box office amounted to 14.1 billion rubles and admissions 59.2 million.

Traditionally, the best-performing month was January thanks to the New Year holidays. *Viking* was on in theaters (it was released on December 29, 2016, and netted 1.5 billion rubles), as well as *Assassin's Creed* (January 5, 2017, 922 million rubles). In the second half of January, box office revenue began to decrease slightly, but at the end of the month it grew again thanks to the Russian sci-fi film *Attraction* (January 26, 2017, 1 billion rubles).



Sergey Selyanov

producer, director of CTB Film Company, chairman of the Association of film and TV producers

Such a significant leap in box office was somewhat unexpected, but quite natural. It is due to the improving quality of Russian cinema, increasing competence of all industry participants, and marketing development. This is a natural process that began with the creation of Cinema Fund and has continued to this day.

Calendar figures of Russian and foreign films, 2017

	Box office gross, rubles	Box office gross, US\$	Admissions	Screenings	Average ticket price, US\$
Russian	13,025,214,336	222,099,940	54,718,249	2,429,442	4.06
Foreign	40,550,867,106	695,401,692	158,813,368	7,082,062	4.38
Total	53,576,081,441	917,501,632	213,531,617	9,511,504	4.30
Share of Russian films	24.3%		25.6%	25.5%	

Source: Cinema Fund

February was not as successful as the year before, when comic book movie *Deadpool* was released.

The highest-performing film was *50 Shades Darker* (February 9, 2017, 671 million rubles), which, however, got a poorer response than the first part of the trilogy. March was a successful month thanks to the blockbuster *Kong: Skull Island* (March 9, 2017, 607.2 million rubles), fairy-tale *Beauty and the Beast* (March 16, 2017, 732.3 million rubles) and animated film *The Boss Baby* (March 23, 2017, 1.4 billion rubles).

Cinema attendance surges and growth in box office were also noted in early April, when *The Fate of the Furious* (April 1, 2017, 1.4 billion rubles) was released, and in the beginning of May thanks to *Guardians of the Galaxy Vol. 2* (May 4, 2017, 1.5 billion rubles.)

The largest drawdown of the box office of the national film distribution market compared to last year was observed in July. The films *War for the Planet of the Apes* (July 6, 2017, 869.9 million rubles), *Dunkirk* (July 20, 2017, 316.6 million rubles), *Atomic Blonde* (July 27, 2017, 195.3 million rubles) were received worse than expected. A recovery started only in August, but even then, the films *The Dark Tower* (August 3, 2017, 466.8 million rubles) and *Valerian and the City of a Thousand Planets* (August 10, 2017, 764.3 million rubles) did not meet the expectations.

November saw high box office takings when domestic blockbuster *The Last Knight* (October 26, 2017, 1.7 billion rubles) was in cinemas. It broke the box-office record and became the highest-grossing Russian film in history, but for a brief time: at the end of the year it lost to the next leader, – sports drama *Three Seconds*.

Trends of box office and admissions, 2017

Month	Number of screenings	Admissions	Box office, rubles	Box office, US\$	Average ticket price, US\$
January	816,015	26,028,616	6,816,501,778	113,112,260	4.35
February	727,962	15,729,908	4,024,441,866	68,822,190	4.38
March	811,646	22,773,981	5,642,412,927	97,067,904	4.26
April	740,314	15,884,150	3,991,915,253	70,773,031	4.46
May	757,120	17,873,765	4,727,529,225	82,699,523	4.63
June	801,210	17,722,400	4,315,830,717	75,286,121	4.25
July	847,525	15,882,471	3,752,767,246	62,812,216	3.95
August	852,541	14,003,848	3,332,876,824	55,724,123	3.98
September	747,459	13,337,169	3,340,678,652	57,902,062	4.34
October	794,911	16,644,765	4,147,591,719	71,895,138	4.32
November	818,588	22,100,191	5,549,672,701	94,116,740	4.26
December	796,213	15,550,353	3,933,862,534	67,290,325	4.33
Total	9,511,504	213,531,617	53,576,081,441	917,501,632	4.30*

Source: RCFA

* Average value indicated

Almost every month has its own growth driver for box office and admissions (Russian films are highlighted in purple):

1. January – Viking (December 29, 2016, 1.5 billion rubles, (US\$24.7 million), 5.6 million admissions), **Attraction** (January 26, 2017, 1 billion rubles (US\$17.5 million), 3.8 million admissions), and **Assassin's Creed** (January 5, 2017, 922.4 million rubles (US\$15.3 million), 3.2 million admissions)

2. March – The Boss Baby (March 23, 2017, 1.4 billion rubles (US\$24.1 million), 6.2 million admissions)

3. April – The Fate of the Furious (April 13, 2017, 1.4 billion rubles (US\$25.3 million), 5.2 million admissions)

4. May – Pirates of the Caribbean: Dead Men Tell No Tales (May 25, 2017, 2.1 billion rubles (US\$37.4 million), 8 million admissions) and **Guardians of the Galaxy Vol. 2** (May 4, 2017, 1.5 billion rubles (US\$25.5 million), 5.3 million admissions)

5. June – Despicable Me 3 (June 29, 2017, 1.4 billion rubles (US\$23.3 million), 6.6 million admissions)

6. July – Spider-Man: Homecoming (July 6, 2017, 870.7 million rubles (US\$14.5 million), 3.5 million admissions)

7. September – It (September 7, 2017, 1 billion rubles (US\$18 million), 4.1 million admissions)

8. October – The Last Knight (October 26, 2017, 1.7 billion rubles (US\$28.4 million), 7.3 million admissions)

9. November – Thor: Ragnarok (November 9, 2017, 1.2 billion rubles (US\$20.9 million), 4.3 million admissions)

10. December – Three Seconds (December 28, 2017, 2.95 billion rubles (US\$51.4 million), 11.9 million admissions) and **Jumanji: Welcome to the Jungle** (December 21, 2017, 1,3 billion rubles (US\$22.2 million), 4.7 million admissions)

Thus, all the releases that netted 1 billion rubles in the Russian box office were distributed evenly over the months. There were no specific growth drivers in February and August. The highest-grossing release of February was *50 Shades Darker*, whose box office amounted to only 671 million rubles. The highest-grossing release of August was *Valerian and the City of a Thousand Planets* (794.3 million rubles).

Detailed information on the weekends is attached in the appendix to this chapter.



Ruben Dishdshyan

producer, founder of Mars Media Entertainment

The growth in admissions and box office was primarily due to the improvement in the quality of Russian films and the increase in their number. The former (quality) is the merit of producers, directors, screenwriters, actors, operators, and all creative teams working on films; the latter (quantity) is the result of the systemic support of film events by the Cinema Fund.

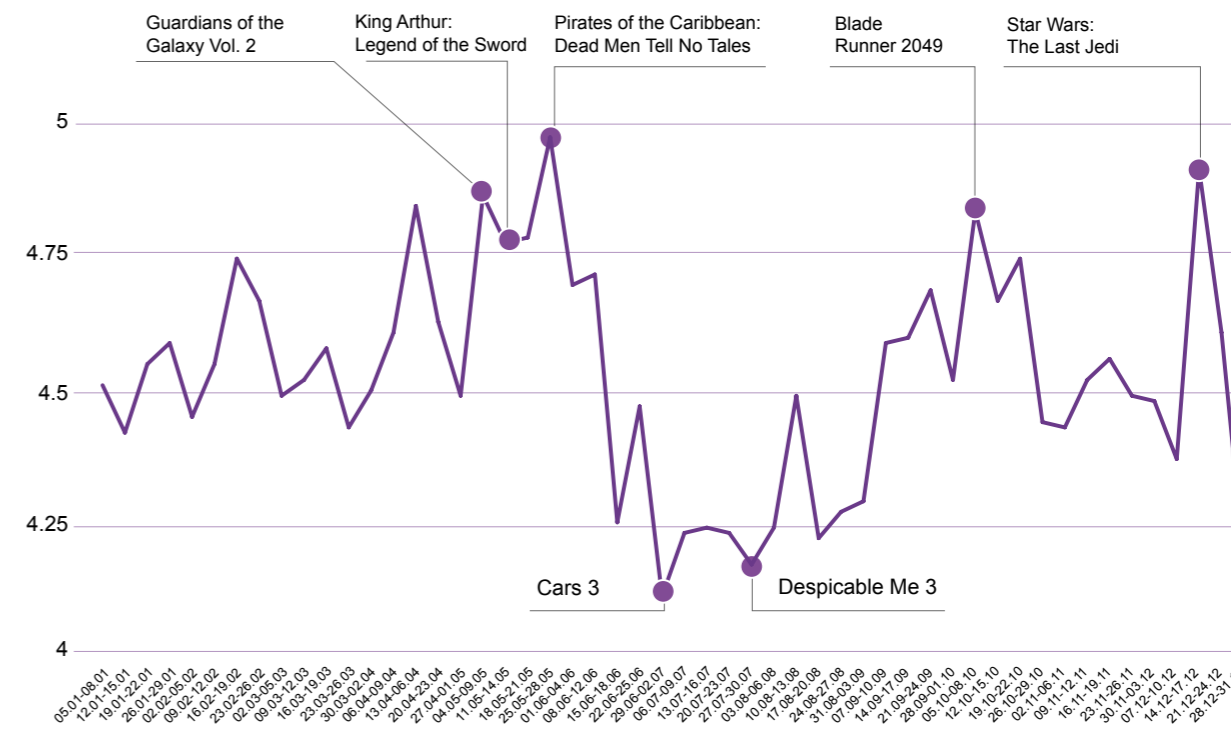


Alexander Rodnyansky

producer, Non-Stop Production

The Russian films were relevant to the psychological state of our society. They started talking about what the Russian audience wants to hear, and they started talking about it in a way that the moviegoers prefer. They have responded to audience's need to find their own identity, their own answer to the main challenges of the day – I am talking about all our soul-raising inspirational movies, which temper the will of individual people and unite them into one nation, if you will excuse my being so pretentious. At the same time, they also met the moviegoers' need for quality entertainment, since for the majority, cinema is an affordable way to spend time and have fun.

Average ticket price, 2017, US\$



Source: RCFA

The average ticket price was 250.9 rubles in 2017, which is lower than the year before (252.2 rubles). The decline is largely due to the expansion of the existing national film network through the cinema provision program in small towns and settlements, where the average cost of a movie ticket is often much lower than in large regional centers. The cinema provision program is operated by the Cinema Fund, the program was launched in 2015 and has since supported the re-equipment of 639 screens throughout the country. As of December 31, 2017, 426 of them have already been opened to moviegoers and showing films. Peak prices were recorded in the 50th (291 rubles), 18th, 21st, 40th (280 rubles) and 19th (279 rubles) weekends. This corresponds to the release dates of the films *Star Wars: The Last Jedi* (December 14), *Guardians of the Galaxy Vol. 2* (May 4), *Pirates of the Caribbean: Dead Men Tell No Tales* (May 25), *Blade Runner 2049* (October 5) and *King Arthur: Legend of the Sword* (May 11).

The lowest value was recorded in the 26th weekend, which fell in late June – early July. *Despicable Me 3* (June 29) was released then and *Transformers: The Last Knight* was screened for the second week. The average ticket price for this weekend was 243 rubles.

The last two years saw a higher proportion of blockbusters in the total box office of the national film distribution market compared to previous years. Thus, the share of releases that netted more than 1 billion rubles was 30.6% in 2017 and 34.3% in 2016, whereas previously it never exceeded 26%. At that, in 2017, the share of films that netted from 0.5 billion rubles to 1 billion rubles increased significantly (from 28.7% in 2016 to 37.1% in 2017). At the same time, the share of releases that netted less than 100 million rubles, fell to 8.5% (in 2016 – 9.5%), and the share of films collecting 250-500 million rubles remained at the same level.

As of December 31, 2017, 426 screens opened within the modernization program were showing films. Total admissions of these screens was 5.5 million, and total box office amounted to 1 billion rubles

BEST DISTRIBUTION DYNAMICS

In Russia, as well as in a number of other countries, Thursday is the starting day for the film releases. No countries have legislation to establish the day for the release of new films, but a single release day makes life easier both for cinemas – it is easier for them to schedule, and for moviegoers, who always know when to expect new releases.

For the purpose of calculating the highest grossing rating for the first weekend, the reporting period starts on Thursday. Therefore, if the film had previews (preliminary screenings before the film is released to the audience), they were not taken into account.

In 2017, the number of releases with previews preceding wide distribution went up to 13. Most previews were organized for *Kong: Skull Island* and *Resident Evil: The Final Chapter*. Among the Russian films, five films (comedy *Gulyay, Vasya!*, drama *Love with Restrictions*, animated film *Fiksiki: Bolshoy Sekret* and two films of the animated franchise *Tri Bogatyrya*) had a lot of previews.

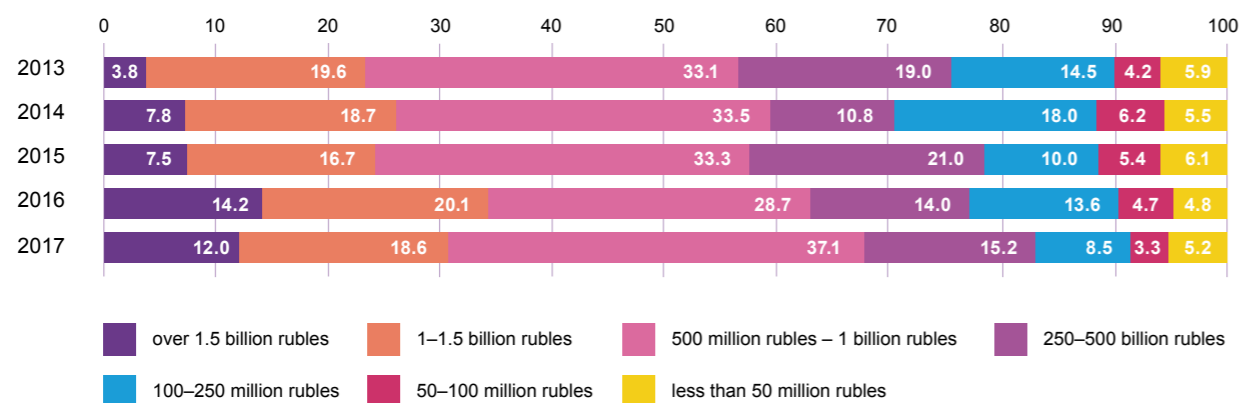
Weekend leaders in 2017 accounted for an average of 30% of screenings, 40% of the admissions and 42% of total box office for the weekend.

The Russian national film distribution market is gradually starting to use new approaches to film distribution, thus moving away from the paradigm of the “first two weekends,” which usually collect the bulk of the box office revenue and attempting to work more effectively in the long term.

The high performance of the first two weekends is largely due to the effectiveness of the advertising campaign, its scope and aggressiveness, as well as the scope of the film’s breakdown and the good choice of a release date that should be free from serious competition. Starting the third weekend, the film begins working in the long term, which is primarily based on its artistic level and the word of mouth – positive response of the audience.

Starting the third weekend, the film begins working in the long term, which is primarily based on its artistic level and the word of mouth – positive response of the audience

Dynamics of the ratio of films to the categories of box office fees, 2013–2017, %



Source: RCFA



Pavel Stepanov

general director of Central Partnership film company

Russian films have started to work longer in distribution. If we look at the last films with good box office figures, then it is obvious that they worked for three or four weeks. For me, a good example is *Salyut-7* that worked long and well.



Ruben Dishdshyan

producer, founder of Mars Media Entertainment

The quality of the film is determined by the audience. i.e. the quality criterion is the attendance of the film in cinemas. To be more precise, the ratio of total admissions to admissions on the first weekend or even the first day. For example, *Arrhythmia* increased the initial box office 4 times, and, if we are being pragmatic, such performance is the sign that the audience responded to the film.

Rating of box office leaders for the first weekend, 2017, rubles

No. of weekend	Dates	Box office leader of the weekend	Box office for the first weekend, US\$	Share of total weekend box office, %	Admissions	Admissions per screen	Share of total admissions on the weekend, %	Number of screenings	Share of screenings %	
21	25.05–28.05	Pirates of the Caribbean: Dead Men Tell No Tales	959,199,209	82.8	3,305,124	60.9	79.8	54,303	52.0	959,199,209
18	04.05–09.05	Guardians of the Galaxy Vol. 2	955,721,597	76.2	3,240,310	43.2	72.4	75,035	49.5	955,721,597
15	13.04–16.04	The Fate of the Furious	702,868,779	72.8	2,432,528	49.7	69.1	48,993	48.9	702,868,779
1	05.01–08.01	Assassin's Creed	593,807,419	34.5	1,918,787	62.5	30.6	30,719	25.7	593,807,419
12	23.03–26.03	The Boss Baby	593,329,575	49.3	2,474,225	79.7	52.3	31,053	26.9	593,329,575
26	29.06–02.07	Despicable Me 3	503,625,413	66.3	2,132,823	38.0	68.4	56,093	47.3	503,625,413
25	22.06–25.06	Transformers: The Last Knight	475,718,044	65.0	1,692,934	37.7	60.2	44,909	42.0	475,718,044
50	14.12–17.12	Star Wars: The Last Jedi	461,887,165	62.5	1,452,712	34.6	57.1	41,975	41.3	461,887,165
23	08.06–12.06	The Mummy (2017)	461,040,752	52.5	1,601,189	31.2	48.8	51,261	37.0	461,040,752
43	26.10–29.10	The Last Knight	441,531,990	39.9	1,797,305	61.5	41.6	29,229	24.8	441,531,990
9	02.03–05.03	Logan	432,817,457	47.1	1,552,240	52.1	44.5	29,782	28.0	432,817,457
27	06.07–09.07	Spider-Man: Homecoming	418,572,048	52.5	1,510,096	35.8	48.1	42,228	36.6	418,572,048
36	07.09–10.09	It	402,358,925	57.6	1,453,355	59.4	55.1	24,450	23.2	402,358,925
45	09.11–12.11	Thor: Ragnarok	395,687,987	37.2	1,383,577	38.4	34.8	36,044	32.1	395,687,987
4	26.01–29.01	Attraction (2016)	393,357,458	49.4	1,331,513	36.6	46.1	36,339	34.7	393,357,458
46	16.11–19.11	Justice League	362,174,048	39.8	1,238,120	33.1	37.1	37,351	32.8	362,174,048
6	09.02–12.02	50 Shades Darker	342,370,174	37.6	1,263,067	36.0	37.3	35,062	32.9	342,370,174
11	16.03–19.03	The Beauty and the Beast (2017)	340,995,442	36.4	1,199,333	40.4	34.3	29,704	27.9	340,995,442
32	10.08–13.08	Valerian and the City of a Thousand Planets	323,442,125	53.5	1,076,490	26.2	47.9	41,095	37.8	323,442,125
38	21.09–24.09	Kingsman: The Golden Circle	320,375,153	52.8	1,056,228	27.5	47.4	38,348	36.8	320,375,153
3	19.01–22.01	XXX: The Return of Xander Cage	301,159,780	40.4	1,022,107	30.6	37.2	33,366	30.9	301,159,780
19	11.05–14.05	King Arthur: Legend of the Sword (2017)	292,746,841	41.6	983,462	29.4	39.0	33,430	33.1	292,746,841
42	19.10–22.10	Geostorm	290,829,171	41.5	980,394	27.2	38.2	36,071	32.7	290,829,171
10	09.03–12.03	Kong: Skull Island	279,382,534	39.6	935,088	28.0	35.4	33,387	31.8	279,382,534
28	13.07–16.07	War for the Planet of the Apes	269,795,307	46.5	952,132	26.5	42.0	35,923	33.1	269,795,307
48	30.11–03.12	Furious	266,341,359	36.6	995,572	33.3	35.9	29,932	27.3	266,341,359
24	15.06–18.06	Cars 3	262,730,294	41.6	1,185,033	33.3	45.7	35,623	30.9	262,730,294
40	05.10–08.10	Blade Runner 2049	262,442,141	46.8	816,898	25.1	40.7	32,568	32.3	262,442,141
51	21.12–24.12	Jumanji: Welcome to the Jungle	252,258,903	35.2	895,200	35.3	33.7	25,330	22.7	252,258,903
31	03.08–06.08	The Dark Tower	248,081,567	56.0	901,668	22.2	52.2	40,576	35.8	248,081,567
41	12.10–15.10	Salyut-7	245,237,573	36.7	847,646	25.4	34.2	33,427	31.1	245,237,573
20	18.05–21.05	Alien: Covenant	240,682,273	40.3	865,230	25.6	39.3	33,804	32.7	240,682,273
7	16.02–19.02	The Great Wall	235,541,036	32.6	789,104	28.0	29.8	28,164	25.4	235,541,036
35	31.08–03.09	Gogol. Nachalo (16+, 18+)	211,053,721	37.6	817,313	24.6	36.5	33,159	29.0	211,053,721
8	23.02–26.02	Guardians	208,512,561	23.2	809,416	24.8	24.1	32,631	26.6	208,512,561
47	23.11–26.11	Coco	170,400,435	23.2	680,322	29.2	24.8	23,316	21.1	170,400,435
39	28.09–01.10	Crimea	158,829,456	31.1	619,882	20.5	31.9	30,177	28.3	158,829,456
14	06.04–09.04	The Spacewalker	145,441,688	26.9	509,723	17.4	24.6	29,297	28.7	145,441,688
29	20.07–23.07	Dunkirk	140,739,003	30.8	479,885	15.2	26.8	31,578	28.0	140,739,003
34	24.08–27.08	Baby Driver	140,494,209	26.0	501,823	23.7	23.7	21,195	18.1	140,494,209
30	27.07–30.07	Atomic Blonde	92,511,798	25.8	327,797	12.9	22.8	25,477	23.0	92,511,798

Source: RCFA

Rating of previews by average number of screenings per day, 2017

No.	Name	Release date	Preview period	No. of preview days	Preview										Total			
					Av. No. of screenings per day	Box office per screen, rubles	Box office, rubles	Admissions	Screenings	Admissions per screen	Av. ticket price, rubles	No. of sites	No. of cities	Box office, rubles	Admissions	Screenings	Admissions per screen	
1	Kong: Skull Island	09.03	08.03	1	2,891	25,532.4	73,814,069	235,802	2,891	81.6	313.0	676	240	607,225,934	2,204,006	98,290	22.4	
2	Resident Evil: The Final Chapter	16.02	10.02–15.02	6	2,129	10,468.9	133,708,205	436,451	12,772	34.2	306.4	684	262	331,247,719	1,184,232	65,318	18.1	
3	Gulyay, Vasya!	16.02	14.02–15.02	2	1,830	8,221.2	30,081,323	134,103	3,659	36.7	224.3	847	389	259,096,778	1,083,815	43,918	24.7	
4	Three heroes and the King of the Sea	01.01	24.12.2016–31.12.2016	8	1,735	4,042.3	56,102,922	273,827	13,879	19.7	204.9	805	319	768,765,518	3,497,813	92,517	37.8	
5	Smurfs: The Lost Village	30.03	25.03–30.03	5	1,569	3,832.4	30,061,441	147,417	7,844	18.8	203.9	669	254	209,614,118	1,027,765	57,478	17.9	
6	Get out	11.05	06.05–10.05	5	1,111	5,843.5	32,472,299	114,009	5,557	20.5	284.8	484	170	96,828,842	376,980	27,309	13.8	
7	Fiksiki: Bolshoy sekret	02.11	28.10–01.11	5	1,084	13,690.5	74,202,640	358,671	5,420	66.2	206.9	831	397	416,198,189	2,098,910	67,172	31.2	
8	Rock Dog	04.05	27.04–03.05	7	1,058	2,233.7	16,540,669	76,346	7,405	10.3	216.7	776	394	78,974,259	374,102	29,323	12.8	
9	Love with disabilities	09.03	07.03–08.03	2	923	9,486.1	17,511,302	66,549	1,846	36.1	263.1	603	245	70,284,412	296,314	18,376	16.1	
10	Three Heroes and the Princess of Egypt	28.12	22.12–26.12	4	807	5,670.0	18,297,149	78,942	3,227	24.5	231.8	645	248	126,720,142	613,177	29,542	20.8	
11	Kung Fu Yoga	11.05	08.05–10.05	3	520	5,918.1	9,226,373	31,838	1,559	20.4	289.8	400	183	34,911,714	136,906	13,110	10.4	
12	Thor: Ragnarok	06.11	02.11–05.11	4	335	124,784.5	166,961,715	325,042	1,338	242.9	513.7	60	42	1,225,985,812	4,254,291	128,772	33.0	
13	Pirates of the Caribbean: Dead Men Tell No Tales	25.05	23.05–24.05	2	209	57,608.0	24,022,533	53,149	417	127.5	452.0	116	62	2,117,617,203	7,962,691	208,589	38.2	

Source: RCFA Source: RCFA



Three Seconds production

As an example, we can name six releases of 2017 that have most effectively used the long-term distribution resource, maintaining a balance between the moviegoer's interest in the film and the allocation of a fitting time for it, starting from the third weekend. So, the animation film *Despicable Me 3*, as well as *Pirates of the Caribbean: Dead Men Tell No Tales* and *King Arthur: Legend of the Sword*, which were in the top 12 for nine consecutive weeks, managed to attract up to 47% , 38% and 39% of their own total box office revenue, respectively, thanks to viewers who came to see the film starting from the third week of distribution; this figure for the animated film *The Boss Baby* (eight

In 2017, the number of releases with previews preceding wide distribution went up to 13

weeks in the top 12) is at 34%; and for *Murder on the Orient Express* and the Russian blockbuster *The Last Knight* (seven weeks in the top 12) – 39% and 36%, respectively.

Rating of box office revenues of long-term distribution leaders, 2017

Film		1 weekend	2 weekend	3 weekend	4 weekend	5 weekend	6 weekend	7 weekend	8 weekend	9 weekend	Total
Despicable Me 3	Date	29.06–02.07	06.07–09.07	13.07–16.07	20.07–23.07	27.07–30.07	03.08–06.08	10.08–13.08	17.08–20.08	24.08–27.08	
	Share of screenings / Share of admissions in weekend performance, %	47.3 / 68.4	29.4 / 32.1	16.6 / 21.8	11.0 / 16.8	7.0 / 11.4	6.0 / 7.5	3.8 / 3.8	1.4 / 1.3	0.8 / 0.8	
	Box office, rubles	503,625,413	228,639,944	105,140,576	61,179,261	32,165,179	25,110,324	16,088,330	5,790,796	3,441,914	1,390,392,637
	Admissions	2,132,823	1,008,301	494,657	301,672	164,228	128,694	84,975	31,701	17,918	6,629,455
Pirates of the Caribbean: Dead Men Tell No Tales	Date	25.05–28.05	01.06–04.06	08.06–12.06	15.06–18.06	22.06–25.06	29.06–02.07	06.07–09.07	13.07–16.07	20.07–23.07	
	Share of screenings / Share of admissions in weekend performance, %	52.0 / 79.8	30.0 / 43.0	13.5 / 18.6	7.8 / 9.5	3.1 / 3.4	1.8 / 1.7	1.1 / 1.1	0.9 / 1.0	0.5 / 0.7	
	Box office, rubles	959,199,209	363,550,039	155,776,689	64,493,835	24,875,004	14,035,425	9,639,239	5,196,485	2,988,958	2,118,396,119
	Admissions	3,305,124	1,332,229	610,034	247,373	96,466	53,972	34,533	21,582	12,152	7,965,102
King Arthur: Legend of the Sword	Date	11.05–14.05	18.05–21.05	25.05–28.05	01.06–04.06	08.06–12.06	15.06–18.06	22.06–25.06	29.06–02.07	06.07–09.07	
	Share of screenings / Share of admissions in weekend performance, %	33.1 / 39.0	21.1 / 22.6	8.1 / 4.3	1.8 / 2.1	1.0 / 1.2	0.8 / 1.0	0.6 / 0.7	0.4 / 0.4	0.3 / 0.3	
	Box office, rubles	292,746,841	142,880,029	50,846,865	18,732,334	11,152,030	6,473,514	4,716,341	3,336,130	2,825,675	716,241,845
	Admissions	983,462	496,349	177,984	66,231	40,429	26,317	19,422	13,031	10,275	2,652,061
The Boss Baby	Date	23.03–26.03	30.03–02.04	06.04–09.04	13.04–16.04	20.04–23.04	27.04–01.05	04.05–09.05	11.05–14.05		
	Share of screenings / Share of admissions in weekend performance, %	26.9 / 52.3	20.5 / 35.4	11.8 / 20.3	6.0 / 5.0	2.5 / 3.2	1.6 / 2.5	0.8 / 0.7	0.3 / 0.3		
	Box office, rubles	593,329,575	317,713,587	95,417,739	38,445,246	18,096,536	10,499,019	6,462,159	1,336,204		1,376,726,723
	Admissions	2,474,225	1,405,295	419,234	174,948	83,480	48,796	32,132	6,825		6,234,632
Murder on the Orient Express	Date	09.11–12.11	16.11–19.11	23.11–26.11	30.11–03.12	07.12–10.12	14.12–17.12	28.12–31.12			
	Share of screenings / Share of admissions in weekend performance, %	22.7 / 29.9	14.1 / 19.4	5.9 / 9.0	3.4 / 4.5	2.4 / 3.2	0.9 / 0.9	0.1 / 0.1			
	Box office, rubles	345,074,912	186,634,963	74,398,733	38,795,915	20,986,224	7,855,674	761,398			866,359,507
	Admissions	1,188,835	647,602	247,499	124,919	66,574	23,888	3,225			3,193,900
The Last Knight	Date	26.10–29.10	02.11–06.11	09.11–12.11	16.11–19.11	23.11–26.11	30.11–03.12	07.12–10.12			
	Share of screenings / Share of admissions in weekend performance, %	24.8 / 41.6	27.4 / 39.7	10.8 / 15.3	6.2 / 9.7	3.1 / 5.2	2.4 / 3.4	2.3 / 2.6			
	Box office, rubles	441,531,990	610,449,355	143,832,115	76,522,295	34,002,153	22,668,498	13,267,325			1,655,037,688
	Admissions	1,797,305	2,601,752	606,724	322,797	143,280	93,666	55,140			7,316,644

Source: RCFA

FILM RATING SYSTEM

The age classification of information products in Russia is regulated by Federal Law No. 436-FZ dated December 29, 2010 "On Protection of Children from Information Harmful to Their Health and Development," which entered into force on September 1, 2012. According to the law, information products, which include films and series, are assigned one of the following age categories:

- 0+ – for children under the age of six;
- 6+ – for children of six and older;
- 12+ – for children of 12 and older;
- 16+ – for children of 16 and older;
- 18+ – prohibited for distribution among children.

According to the RCFA, in 2017, only 10 films were

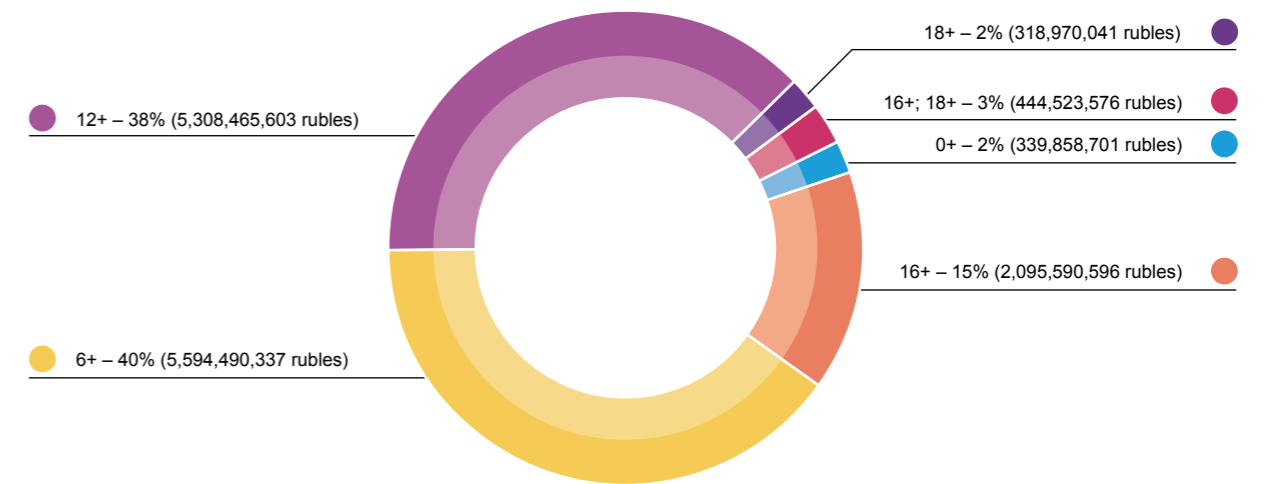
distributed for all audiences (0+), all of them were Russian. In 2016, there were 24 such films.

The share of such releases was the smallest in 2017: 2% of all releases and 8% of Russian releases. These films also earned less than others. The 10 films only accounted for 1% of the total box office revenue of all releases and 2% of the box office of Russian films.

Among Russian releases, most are rated 16+ (44 releases, or 36%). However, they did not do so well – their share of box office revenue was only 15%. Among the domestic films, the most successful were those rated 6+. Such releases made up only 15% of all films (19 films), but they accounted for 40% of the box office of all Russian films.

Among foreign titles, films rated 18+ were in the lead. Their share was 45%, but they netted only 24% of the box office. The highest-grossing category for foreign films in 2017 was 16+: 35% of releases netted 47% of the total box office of all foreign films.

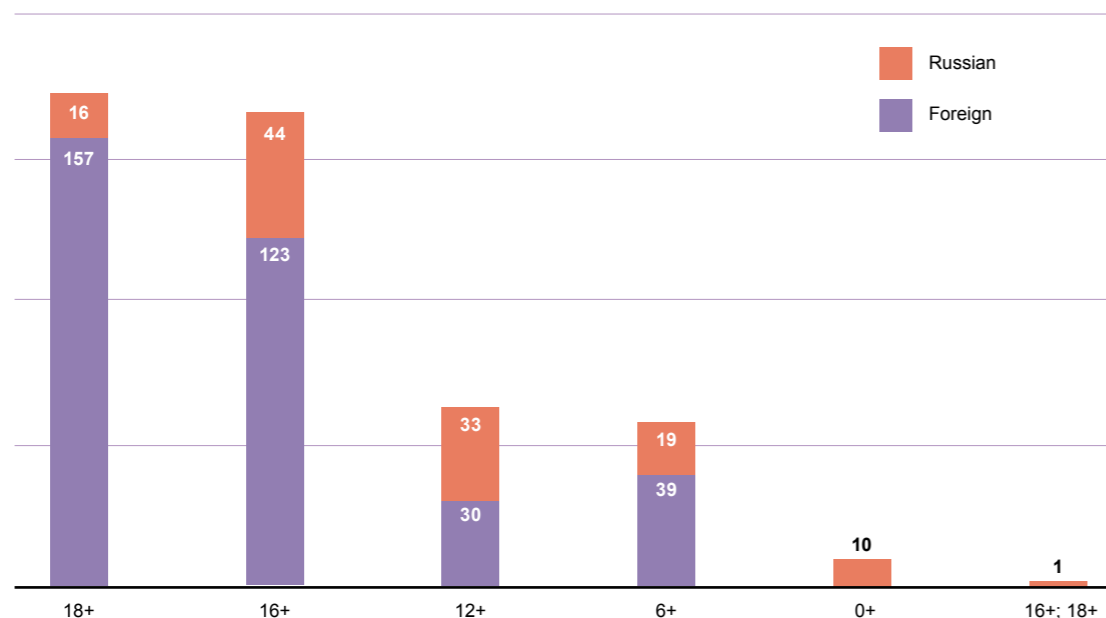
Share of Russian films of different age rating by box office, 2017



Source: RCFA

The film Gogol. Nachalo was released in Russia in two different versions: 16+ and 18+.

Number of titles by age category, 2017

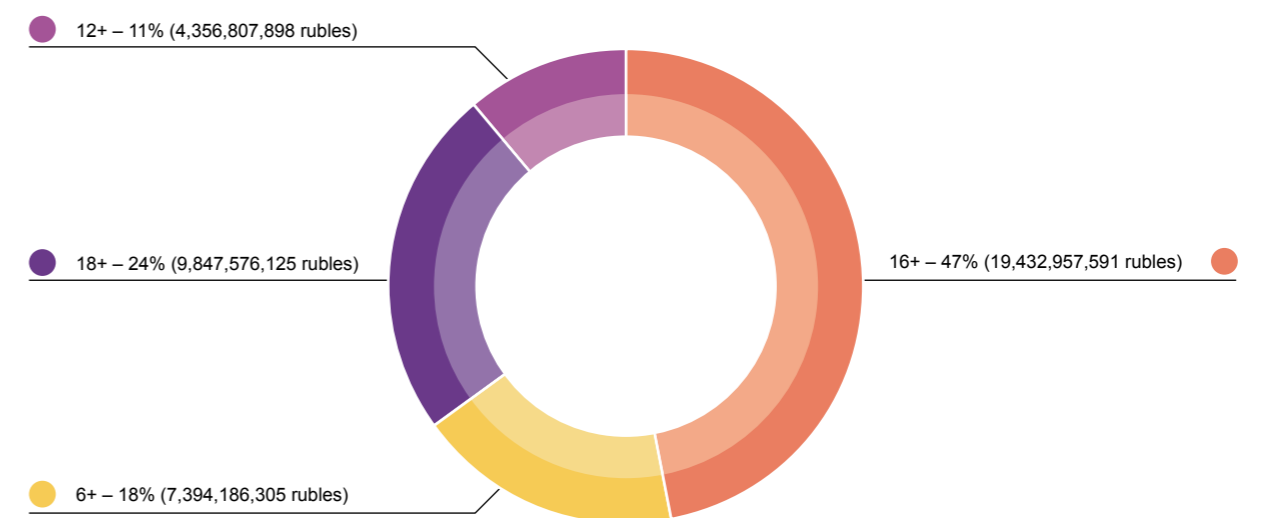


Source: RCFA

The film Gogol. Nachalo was released in Russia in two different versions: 16+ and 18+.

There were no foreign releases in the Russian distribution in the categories 0+, 16+ or 18+.

Share of foreign films of different age rating by box office, 2017



Source: RCFA

GENRE VARIETY IN DISTRIBUTION

Cinematography genres are somewhat conditional: a sci-fi film can be a serious drama at the same time, and horror can have the features of a melodrama. Nevertheless, based on the prevailing genres, one can see which films are most in demand among viewers.

Traditionally the highest grossing films are fantasy films and comic book adaptations. The third place in 2017

was occupied by sports dramas (for comparison: only 21st place in 2016). A high position for this not-very-high-grossing genre was due to the unprecedented success of the Russian film *Three Seconds*.

Traditionally the highest grossing films are fantasy films and comic book adaptations



Dzhanik Fayziev

director, producer

Based on the results of 2017, I would say that the audience is incredibly tired of complicated, serious and emotionally difficult films. The audience wants an easy genre. They want all the same components – patriotism, love, friendship, loyalty, basic humanistic values, which are the main theme of any film – but not against the background of wars, disasters and real threats to life. In this sense, the ideal platform was provided by *Three Seconds*, *Ice*, and *The Last Knight*.

Rating of film genres by average admissions per film, 2017

No.	Genre	Box office, rubles	Admissions	No. of screenings	Box office, US\$	No. of films	Genre's share in box office gross, %	Av. ticket price, rubles	Admissions per screen	Av. admissions per screen	Av. box office per film, rubles
1	Fantasy	7,889,624,688	31,069,704	1,062,386	136,482,203	8	14.3	253.9	29.2	3,883,713.0	986,203,086.0
2	Comic book movie	6,876,533,091	25,284,169	1,010,865	117,405,492	9	12.5	272.0	25.0	2,809,352.1	764,059,232.4
3	Sports drama	2,957,739,267	11,958,635	257,921	51,642,726	6	5.4	247.3	46.4	1,993,105.8	492,956,544.5
4	Mystery	877,343,926	3,228,457	98,223	14,789,219	2	1.6	271.8	32.9	1,614,228.5	438,671,963.2
5	Sci-fi	4,192,051,007	15,316,027	721,125	71,216,809	12	7.6	273.7	21.2	1,276,335.6	349,337,584.0
6	Adventure	2,004,457,572	7,345,228	246,621	34,525,914	7	3.6	272.9	29.8	1,049,318.3	286,351,081.7
7	Animation	9,159,527,006	43,513,497	1,935,537	157,307,549	48	16.6	210.5	22.5	906,531.2	190,823,479.3
8	Action	5,445,068,982	20,020,560	922,885	93,428,808	24	9.9	272.0	21.7	834,190.0	226,877,874.2
9	History	567,749,825	2,171,998	94,695	9,755,549	4	1.0	261.4	22.9	542,999.5	141,937,456.3
10	Horror	3,667,078,478	14,698,657	683,774	63,070,378	33	6.7	249.5	21.5	445,413.8	111,123,590.2
11	Thriller	2,258,062,759	8,971,826	513,855	38,910,944	37	4.1	251.7	17.5	242,481.8	61,028,723.2
12	War drama	391,200,366	1,446,728	124,848	6,567,172	7	0.7	270.4	11.6	206,675.4	55,885,766.5
13	Criminal	797,305,251	3,037,210	196,420	13,679,532	15	1.4	262.5	15.5	202,480.7	53,153,683.4
14	Melodrama	1,551,342,913	6,102,237	316,403	26,497,277	34	2.8	254.2	19.3	179,477.6	45,627,732.7
15	Comedy	3,728,454,799	15,058,674	841,179	64,151,342	91	6.8	247.6	17.9	165,479.9	40,972,030.8
16	Drama	2,603,152,588	10,388,040	578,857	45,157,565	66	4.7	250.6	17.9	157,394.5	39,441,705.9
17	Biopic	89,909,098	316,673	26,428	1,534,053	13	0.2	283.9	12.0	24,359.5	6,916,084.4
18	Family	21,061,998	118,852	14,493	361,272	11	0.04	177.2	8.2	10,804.7	1,914,727.1
19	Anthology	14,900,966	58,543	3,374	257,766	12	0.03	254.5	17.4	4,878.6	1,241,747.1
20	Documentary	40,862,193	147,603	9,549	708,710	33	0.1	276.8	15.5	4,472.8	1,238,248.3

Source: RCFA

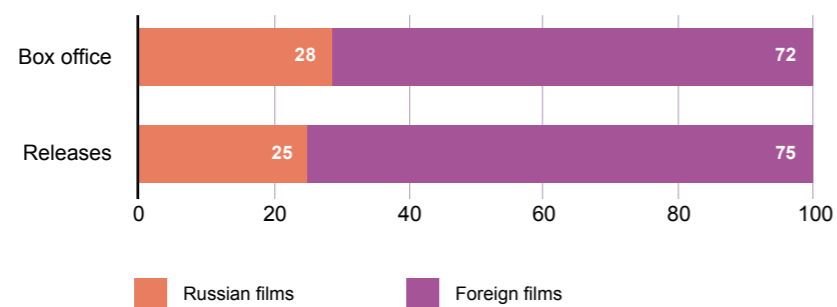
Fantasy: rating of films, 2017

No.	Title	Box office, rubles	Box office, US\$	Admissions	No. of screenings	Country of origin
1	Pirates of the Caribbean: Dead Men Tell No Tales	2,118,740,839	37,433,753	7,966,629	208,774	USA
2	The Last Knight	1,655,572,805	28,403,898	7,320,599	153,437	Russia
3	Transformers: The Last Knight	876,762,049	14,920,808	3,354,950	150,884	USA
4	The Mummy	871,757,383	15,242,805	3,253,838	139,391	USA
5	The Beauty and the Beast	732,326,458	12,667,691	2,827,720	92,368	USA
6	Furious	591,308,790	10,066,011	2,408,747	110,210	Russia
7	The Great Wall	576,376,906	10,002,933	2,070,170	90,482	PRC, USA
8	The Dark Tower	466,779,457	7,744,304	1,867,051	116,840	USA
Total in genre		7,889,624,688	136,482,203	31,069,704	1,062,386	

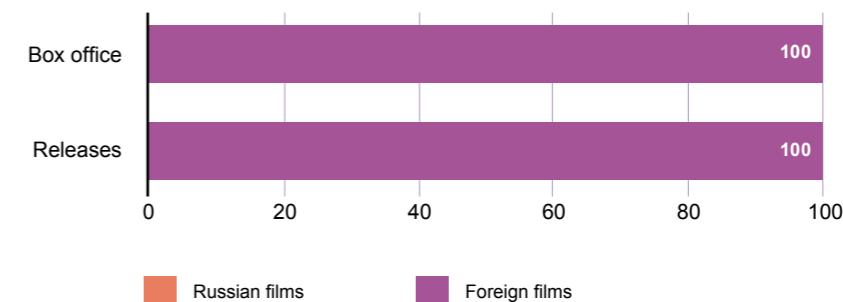
Comic book movie: rating of films, 2017

No.	Title	Box office, rubles	Box office, US\$	Admissions	No. of screenings	Country of origin
1	Guardians of the Galaxy Vol. 2	1,468,810,341	25,482,936	5,259,232	171,979	USA
2	Thor: Ragnarok	1,230,861,338	20,900,409	4,270,846	129,422	USA
3	Logan	880,511,273	15,014,810	3,362,826	100,664	USA
4	Spider-Man: Homecoming	870,684,914	14,480,854	3,472,525	151,401	USA
5	Valerian and the City of a Thousand Planets	794,307,481	13,293,806	2,913,531	142,422	France
6	Justice League	627,612,287	10,521,228	2,306,904	110,638	USA
7	Wonder Woman	476,675,041	8,391,938	1,837,070	94,029	USA
8	Ghost in the Shell	458,015,614	8,112,488	1,566,546	81,706	USA
9	Power Rangers	69,054,802	1,207,022	294,689	28,604	USA, Canada
Total in genre		6,876,533,091	117,405,492	25,284,169	1,010,865	

Fantasy: ratio of the number and box office of Russian and foreign releases, 2017, %



Comic book movie: ratio of the number and box office of Russian and foreign releases, 2017, %

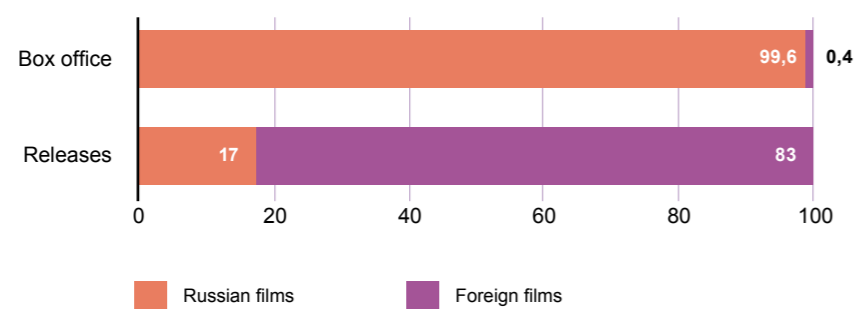


The Last Knight

Sports drama: rating of films, 2017

No.	Title	Box office, rubles	Box office, US\$	Admissions	No. of screenings	Country of origin
1	Three Seconds	2,945,050,229	51,428,359	11,914,545	253,702	Russia
2	Bleed for This	9,661,795	162,349	34,059	2,441	USA
3	Borg/ McEnroe	1,381,021	23,886	4,413	697	Sweden, Denmark, Finland
4	Battle of the Sexes	1,311,310	22,228	4,200	692	UK, USA
5	The Happiest Day in the Life of Olli Mäki	267,122	4,728	1,164	299	Finland, Sweden, Germany
6	Bleeder	67,791	1,177	254	90	USA
Total in genre		2,957,739,267	51,642,726	11,958,635	257,921	

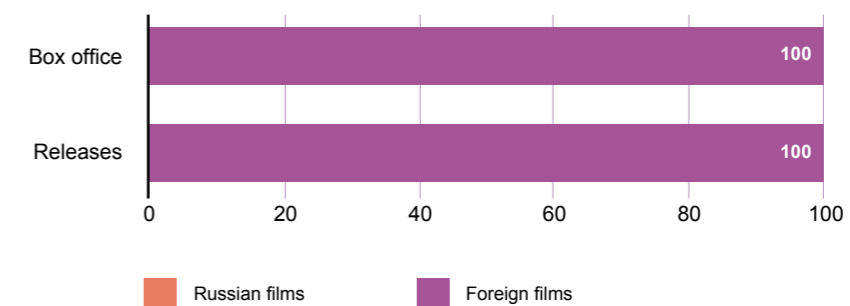
Sports drama: ratio of the number and box office of Russian and foreign releases, 2017, %



Mystery: rating of films, 2017

No.	Title	Box office, rubles	Box office, US\$	Admissions	No. of screenings	Country of origin
1	Murder on the Orient Express	867,858,781	14,626,905	3,199,503	96,792	USA, Malta
2	Crooked House	9,485,146	162,314	28,954	1,431	UK
Total in genre		877,343,926	14,789,219	3,228,457	98,223	

Mystery: ratio of the number and box office of Russian and foreign releases, 2017, %

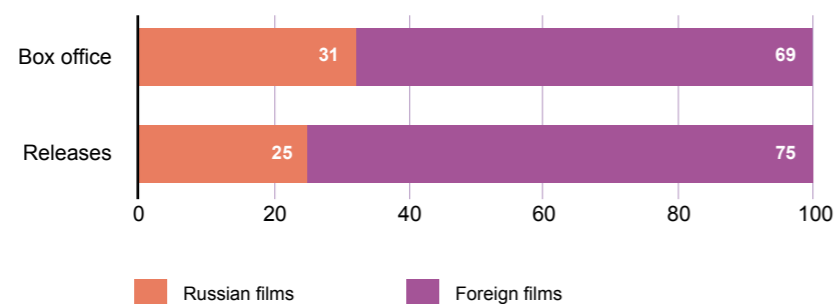


Three Seconds

Sci-fi: rating of films, 2017

No.	Title	Box office, rubles	Box office, US\$	Admissions	No. of screenings	Country of origin
1	Attraction	1,038,403,174	17,451,803	3,834,382	141,033	Russia
2	Star Wars: The Last Jedi	864,717,571	14,741,634	2,809,175	121,978	USA
3	War for the Planet of the Apes	617,478,376	10,249,552	2,407,394	124,514	USA
4	Geostorm	564,811,558	9,793,008	2,068,167	95,637	USA
5	Blade Runner 2049	522,326,512	9,041,986	1,802,720	97,077	USA
6	Guardians	262,138,627	4,546,549	1,061,527	70,355	Russia
7	Monster Trucks	241,493,182	4,009,726	1,018,545	33,406	USA
8	Beyond Skyline	36,027,742	621,753	145,627	16,753	Singapore, UK, Indonesia, Canada, USA
9	Before I Fall	21,258,907	355,188	91,600	9,340	USA
10	Marvel's Inhumans	10,598,124	181,912	26,777	3,144	USA
11	The Dances of Death	9,680,744	170,609	42,271	7,761	Russia
12	Doctor Who: Twice Upon a Time	3,116,491	53,089	7,842	127	UK
Total in genre		4,192,051,007	71,216,809	15,316,027	721,125	

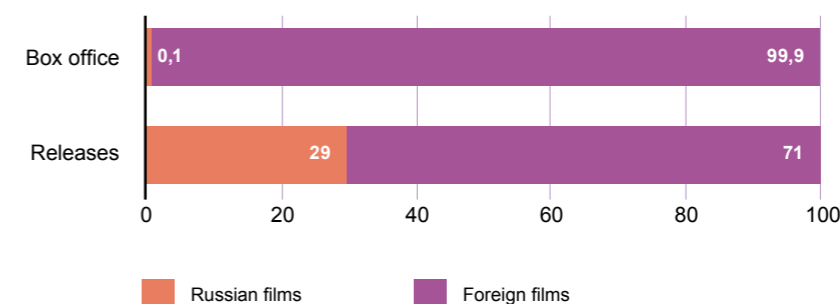
Sci-fi: ratio of the number and box office of Russian and foreign releases, 2017, %



Adventure: rating of films, 2017

No.	Title	Box office, rubles	Box office, US\$	Admissions	No. of screenings	Country of origin
1	Jumanji: Welcome to the Jungle	1,280,899,488	22,164,381	4,722,297	121,606	USA
2	Kong: Skull Island	607,228,134	10,357,167	2,204,028	98,291	USA, Vietnam
3	Jungle	45,100,895	772,976	168,504	8,774	Australia, Colombia
4	Gold	38,563,421	656,987	119,096	8,595	USA
5	The Lost City of Z	31,479,082	553,895	112,807	8,085	USA
6	Ozero geroev	775,813	13,430	13,684	744	Russia
7	Anomaliya	410,739	7,077	4,812	526	Russia
Total in genre		2,004,457,572	34,525,914	7,345,228	246,621	

Adventure: ratio of the number and box office of Russian and foreign releases, 2017, %

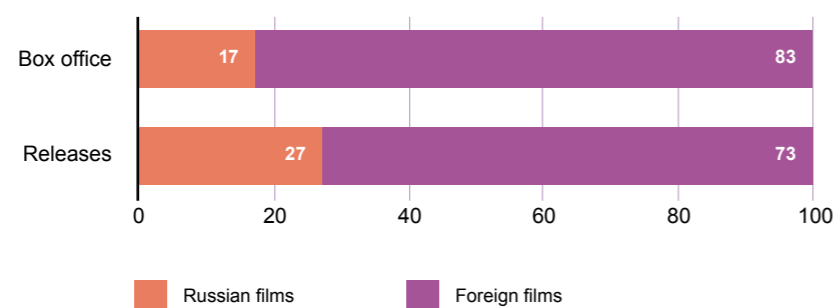


Anomaliya

Animation: rating of films, 2017

No.	Title	Box office, rubles	Box office, US\$	Admissions	No. of screenings	Country of origin
1	Despicable Me 3	1,393,147,832	23,344,227	6,643,398	247,493	USA
2	The Boss Baby	1,376,210,849	24,133,278	6,230,677	133,848	USA
3	Sing	886,624,739	15,121,596	3,821,647	123,465	USA, UK, Japan
4	Three Heroes and the Princess of Egypt	768,298,323	13,335,970	3,476,257	114,680	Russia
5	Ferdinand	594,128,806	10,284,010	2,623,318	93,083	USA
6	Cars 3	558,561,438	9,648,068	2,762,851	123,566	USA
7	Coco	481,057,001	8,143,612	2,042,795	91,445	USA
8	Fiksiki: Bolshoy sekret	416,937,958	7,138,097	2,104,791	67,321	Russia
9	The Emoji Movie	352,542,870	5,939,823	1,748,206	99,474	USA
10	The LEGO Batman Movie	274,168,987	4,708,858	1,210,503	58,646	USA, Denmark
11	Ballerina	228,811,677	3,857,161	1,059,940	49,109	France, Canada
12	Smurfs: The Lost Village	209,700,768	3,704,747	1,028,376	57,477	USA
13	Urfin and His Wooden Soldiers	206,720,676	3,651,059	997,438	59,662	Russia
14	Lego Ninjago Movie	198,527,863	3,427,588	920,803	59,961	USA
15	The Nut Job 2: Nutty by Nature	138,602,324	2,353,518	695,063	50,476	Republic of Korea, Canada
16	My Little Pony: The Movie	126,159,319	2,187,522	625,377	32,948	Canada, USA
17	The Son of Bigfoot	121,089,376	2,019,833	677,680	53,947	Belgium, France
18	MULT v kino No. 44-65	108,001,002	1,854,364	944,550	146,609	Russia
19	Happy Family	93,653,918	1,614,191	474,768	21,767	Germany, UK
20	Richard the Stork	92,178,300	1,630,255	554,502	31,771	Germany, Belgium, Luxembourg, Norway
Total top 20 in genre		8,625,124,027	148,097,778	40,642,940	1,716,748	
Total in genre		9,159,257,006	157,307,549	43,513,497	1,935,537	
Share of top 20		94.2%	94.1%	93.4%	88.7%	

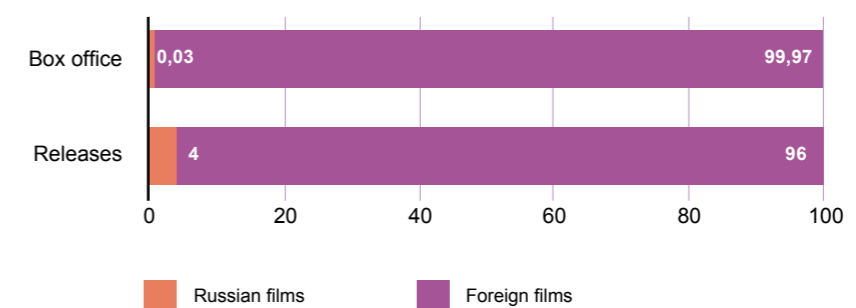
Animation: ratio of the number and box office of Russian and foreign releases, 2017, %



Action: rating of films, 2017

No.	Title	Box office, rubles	Box office, US\$	Admissions	No. of screenings	Country of origin
1	The Fate of the Furious	1,429,982,113	25,309,034	5,249,850	179,142	USA
2	Assassin's Creed	922,362,615	15,290,087	3,202,428	103,091	USA, UK, France, Hong Kong
3	King Arthur: Legend of the Sword	716,241,845	12,415,573	2,652,061	118,863	USA, UK, Austria
4	Kingsman: The Golden Circle	676,012,340	11,668,512	2,444,801	124,529	USA, UK
5	XXX: The Return of Xander Cage	551,380,650	9,244,638	2,038,262	97,721	USA
6	John Wick: Chapter Two	333,015,955	5,710,381	1,266,209	49,348	USA
7	The Hitman's Bodyguard	268,550,254	4,519,395	1,031,396	47,484	USA
8	Atomic Blonde	195,432,359	3,264,083	770,585	72,235	USA
9	Foreigner	98,074,549	1,669,726	367,319	19,945	UK, PRC
10	American Assassin	57,372,048	989,845	227,056	22,273	USA
11	Overdrive	45,071,550	750,635	192,135	20,884	France, Belgium
12	Terminator 2: Judgment Day	38,470,376	650,083	141,097	13,389	USA, France
13	Kung Fu Yoga	34,912,714	601,540	136,908	13,110	India, PRC
14	Skiptrace	27,752,401	465,796	109,217	10,356	China, Hong Kong, USA
15	Unlocked	24,941,936	439,371	86,904	15,008	UK
16	The Lake	10,740,989	185,854	44,718	5,173	France, Germany
17	Collide	5,600,007	96,611	21,454	3,291	USA, Canada
18	Headshot	2,414,891	42,937	8,808	1,273	Indonesia
19	Security	1,951,257	32,335	8,495	2,039	USA
20	Maximum Impact	1,616,545	27,531	8,804	1,293	USA, Russia
Total top 20 in genre		5,441,897,392	93,373,965	20,008,507	920,447	
Total in genre		5,445,068,982	93,428,808	20,020,560	922,885	
Share of top 20		99.9%	99.9%	99.9%	99.7%	

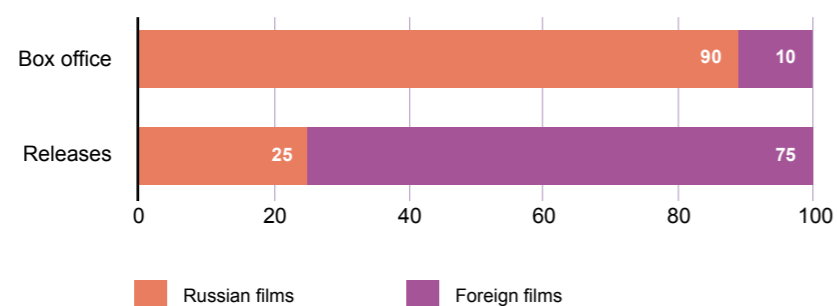
Action: ratio of the number and box office of Russian and foreign releases, 2017, %



History: rating of films, 2017

No.	Title	Box office, rubles	Box office, US\$	Admissions	No. of screenings	Country of origin
1	Matilda	512,438,925	8,818,896	1,981,733	79,283	Russia
2	Victoria and Abdul	26,118,159	444,793	92,940	7,183	USA, UK
3	Silence	23,050,223	385,929	77,739	5,759	Mexico, Taiwan, USA
4	The Silent Man	6,142,519	105,931	19,586	2,470	USA
Total in genre		567,749,825	9,755,549	2,171,998	94,695	

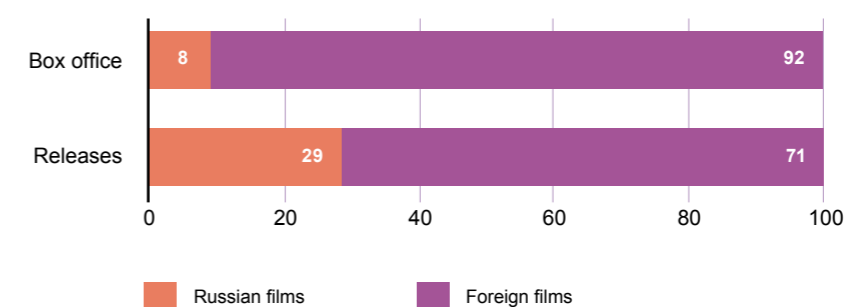
History: ratio of the number and box office of Russian and foreign releases, 2017, %



War drama: rating of films, 2017

No.	Title	Box office, rubles	Box office, US\$	Admissions	No. of screenings	Country of origin
1	Dunkirk	316,857,960	5,276,365	1,170,714	97,081	UK, Netherlands, France, USA
2	The Promise	27,197,607	477,590	89,463	7,477	Spain, USA
3	Kholodnoe tango	22,329,257	379,480	88,748	10,702	Russia
4	The Zookeeper's Wife	13,666,903	242,103	50,247	4,087	Czech Republic, UK, USA
5	Three Days Till the Spring	8,703,392	149,985	39,089	4,141	Russia
6	Anthropoid	1,640,669	27,971	4,601	525	UK, Czech Republic, France
7	Man Down	804,578	13,679	3,866	835	USA
Total in genre		391,200,366	6,567,172	1,446,728	124,848	

War drama: ratio of the number and box office of Russian and foreign releases, 2017, %



Matilda production

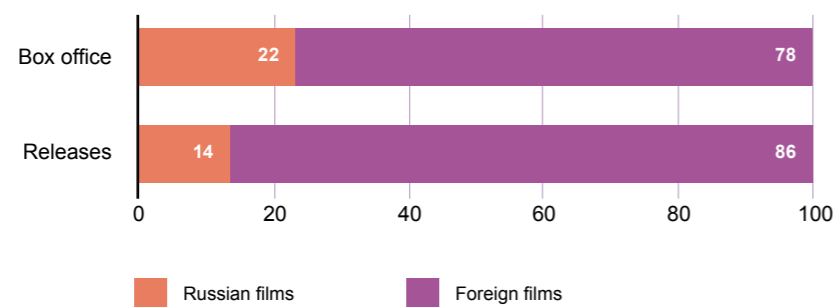


Kholodnoe tango

Thriller: rating of films, 2017

No.	Title	Box office, rubles	Box office, US\$	Admissions	No. of screenings	Country of origin
1	Split	533,443,705	9,224,950	2,075,493	50,277	USA
2	Gogol. Nachalo (16+, 18+)	444,523,576	7,658,224	1,850,001	104,096	Russia
3	A Cure for Wellness	202,103,407	3,579,826	811,520	31,529	USA, Germany
4	Happy Death Day	164,767,811	2,793,330	684,699	37,245	USA
5	The Snowman	160,055,332	2,699,546	625,422	37,289	USA, UK, Sweden
6	Mother!	138,251,429	2,406,175	533,635	41,850	USA
7	Get out	96,868,842	1,672,203	377,110	27,326	USA
8	Seven Sisters	75,764,093	1,305,485	310,365	19,615	UK, France, Belgium, USA
9	Circle	60,006,283	1,056,531	220,199	15,320	UAE, USA
10	Ghoul	42,970,140	744,612	178,019	21,363	Russia
11	The Beguiled	42,946,013	717,379	158,626	15,107	USA
12	Unforgettable	41,010,977	728,554	158,770	17,039	USA
13	Wind River	38,528,646	639,919	148,523	13,223	UK, Canada, USA
14	2:22	37,828,128	634,868	138,620	9,214	USA, Australia
15	Escape Room	26,993,191	470,653	115,327	8,950	USA
16	The Belko Experiment	24,745,590	410,845	98,933	6,409	USA, Colombia
17	Cold Skin	20,945,971	356,951	83,804	7,712	Spain, France
18	The Limehouse Golem	20,381,595	354,013	81,317	6,639	UK
19	Hostages	18,752,706	323,687	64,987	7,834	Russia
20	Kidnap	13,686,591	226,780	55,121	8,740	USA
Total top 20 in genre		2,204,574,023	38,004,532	8,770,491	486,777	
Total in genre		2,258,062,759	38,910,944	8,971,826	513,855	
Share of top 20		97.6%	97.7%	97.8%	97.3%	

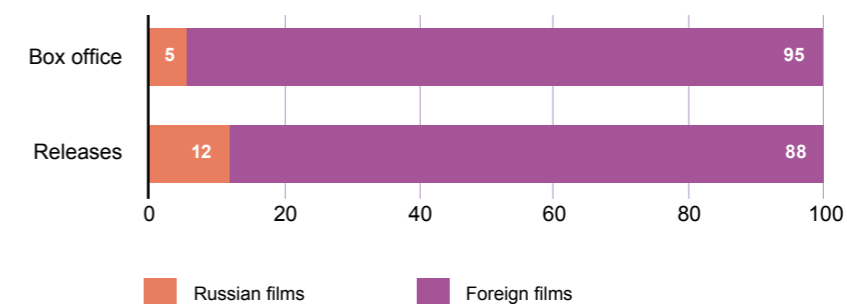
Thriller: ratio of the number and box office of Russian and foreign releases, 2017, %



Horror: rating of films, 2017

No.	Title	Box office, rubles	Box office, US\$	Admissions	No. of screenings	Country of origin
1	It	1,037,131,459	18,034,070	4,088,405	114,334	USA
2	Alien: Covenant	397,054,311	7,013,702	1,532,417	92,689	USA, Australia, New Zealand, UK
3	Annabelle: Creation	335,162,259	5,599,763	1,450,600	58,962	USA
4	Resident Evil: The Final Chapter	331,247,719	5,709,629	1,184,232	65,318	USA, France, Germany, Canada, Australia
5	Life	296,229,480	5,185,061	1,130,582	46,671	USA
6	Saw 8	272,221,333	4,692,668	1,092,042	38,107	USA, Canada
7	Flatliners	229,604,920	3,876,664	911,992	38,693	USA
8	Rings	176,081,742	2,955,943	732,701	40,063	USA
9	The Bride	175,801,531	2,946,877	764,231	42,837	Russia
10	Amityville: The Awakening	88,682,801	1,476,940	411,375	25,817	USA
11	The Crucifixion	41,434,352	718,601	177,926	8,649	UK, Romania
12	47 Meters Down	41,080,797	690,134	168,315	12,649	UK
13	Jeepers Creepers 3	33,867,482	566,870	143,745	12,018	USA
14	Don't Knock Twice	30,465,095	511,916	137,644	7,039	UK
15	The Midnight Man	23,833,871	404,811	100,563	7,504	USA, Canada
16	It Comes at Night	23,441,120	395,901	97,115	7,267	USA
17	Eloise	19,924,407	344,721	80,236	5,257	USA
18	Chernaya voda	16,162,204	267,956	72,976	12,181	Russia
19	The Bye Bye Man	12,757,675	225,034	56,026	5,264	USA
20	Leatherface	11,763,094	203,049	50,733	3,907	USA
Total top 20 in genre		3,593,947,651	61,820,311	14,383,856	645,226	
Total in genre		3,667,078,478	63,070,378	14,698,657	683,774	
Share of top 20		98.0%	98.0%	97.9%	94.4%	

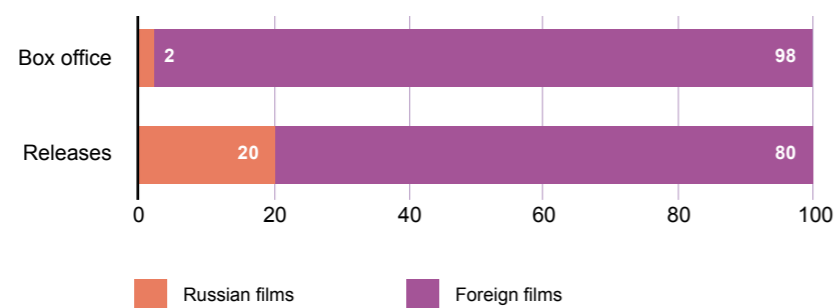
Horror: ratio of the number and box office of Russian and foreign releases, 2017, %



Criminal: rating of films, 2017

No.	Title	Box office, rubles	Box office, US\$	Admissions	No. of screenings	Country of origin
1	Baby Driver	304,009,473	5,150,811	1,196,971	61,777	USA
2	American Made	190,184,961	3,296,361	721,487	40,833	USA
3	Logan Lucky	86,085,863	1,497,939	319,881	25,054	USA
4	Going in Style	83,493,770	1,473,430	312,155	18,812	USA
5	Live by Night	74,550,032	1,252,343	270,477	22,469	USA
6	Free Fire	20,486,130	361,558	74,524	10,967	France, UK
7	Shot Caller	12,343,174	204,816	44,978	3,821	USA
8	Blokbaster	10,739,479	178,041	42,682	6,279	Russia
9	Good Time	7,620,724	131,406	26,458	2,032	USA
10	Four Against the Bank	2,452,209	41,543	9,692	1,182	Germany
11	The Racer and the Jailbird	1,925,476	32,815	5,809	1,021	Belgium, Netherlands, France
12	Trespass Against Us	1,837,312	31,627	5,637	765	UK
13	Aartyktar	873,621	14,859	3,716	599	Russia
14	Rok	476,180	8,060	1,786	648	Russia
15	Rayony	226,848	3,922	957	161	Kazakhstan
Total in genre		797,305,251	13,679,532	3,037,210	196,420	

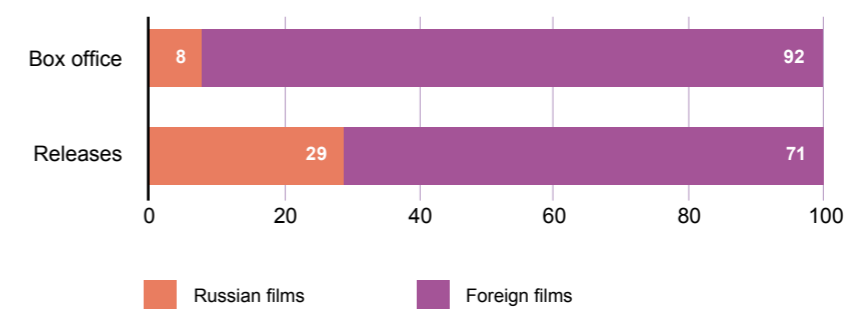
Criminal: ratio of the number and box office of Russian and foreign releases, 2017, %



Melodrama: rating of films, 2017

No.	Name	Box office, rubles	Box office, US\$	Admissions	No. of screenings	Country of origin
1	50 Shades Darker	671,128,309	11,485,164	2,626,246	102,526	USA
2	La La Land	316,067,826	5,316,008	1,168,138	42,023	USA
3	A Dog's Purpose	100,677,710	1,781,881	433,348	17,046	USA
4	Two is a Family	95,771,355	1,609,894	377,472	14,072	France, UK
5	Love with disabilities	70,314,172	1,197,283	296,543	18,444	Russia
6	Everything, Everything	41,745,406	722,484	193,810	18,536	USA
7	The Space Between Us	32,905,065	552,809	142,474	14,502	USA
8	Home Again	32,110,359	558,627	127,001	20,416	USA
9	Tulip Fever	29,927,471	505,560	114,650	14,669	UK, USA
10	Lyubov v gorode angelov	27,136,163	468,122	113,052	12,414	Russia
11	Wonder	21,733,513	364,750	87,825	6,074	USA
12	Gifted	19,174,428	337,622	72,732	4,968	USA
13	Mr & Mme Adelman	15,303,109	259,286	53,322	2,886	France, Belgium
14	Madame	12,500,584	217,184	42,190	3,136	France
15	About Love	11,333,072	198,557	46,329	3,937	Russia
16	Kerel	8,275,320	140,093	33,884	726	Russia
17	Orbiter 9	6,861,539	118,966	27,308	4,718	Spain, Colombia
18	Breathe	6,768,153	115,416	26,627	3,386	UK
19	Paris Can Wait	5,604,702	98,905	19,080	1,508	USA
20	This Beautiful Fantastic	4,845,355	85,637	16,761	1,129	USA, UK
Total top 20 in genre		1,530,183,609	26,134,248	6,018,792	307,116	
Total in genre		1,551,342,913	26,497,277	6,102,237	316,403	
Share of top 20		98.6%	98.6%	98.6%	97.1%	

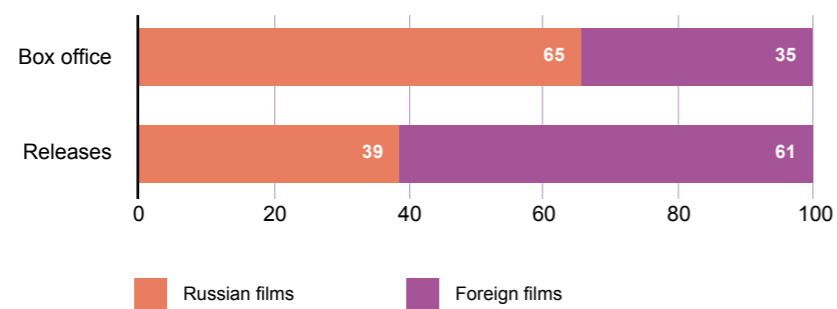
Melodrama: ratio of the number and box office of Russian and foreign releases, 2017, %



Comedy: rating of films, 2017

No.	Title	Box office, rubles	Box office, US\$	Admissions	No. of screenings	Country of origin
1	Yolki novye	858,811,304	14,844,276	3,356,893	110,116	Russia
2	Babushka legkogo povedeniya	336,212,359	5,656,270	1,465,243	74,498	Russia
3	Kitchen. The Last Battle	334,008,721	5,907,482	1,344,341	82,138	Russia
4	Why Him?	298,135,909	5,005,103	1,207,669	50,187	USA
5	Gulyay, Vasya!	259,106,743	4,489,206	1,084,036	43,958	Russia
6	Baywatch	211,214,709	3,720,554	872,725	42,866	USA
7	Daddy's Home 2	178,663,098	3,017,917	702,554	35,886	USA
8	Naparnik	137,537,893	2,395,370	600,718	54,067	Russia
9	Vezuchiy sluchay	123,971,783	2,137,538	547,073	26,183	Russia
10	A Bad Moms Christmas	121,254,309	2,055,209	491,968	32,965	USA, PRC
11	Rough Night	120,845,688	2,087,047	487,566	34,639	USA
12	Pro lyubov. Tolko dlya vzroslyh	114,049,903	1,968,252	424,481	31,731	Russia
13	Zhizn vpered	106,127,513	1,837,293	436,532	31,689	Russia
14	Perfect Strangers	53,418,677	913,703	165,277	5,913	Italy
15	Mify	50,477,959	844,901	190,635	18,962	Russia
16	Novogodniy perepolokh	49,729,723	843,704	204,809	17,107	Russia
17	Family Heist	33,438,652	557,730	124,986	11,588	France
18	Odnoklassnitsy. Novy povorot	28,345,493	491,352	120,218	9,333	Russia
19	Radin!	21,689,815	377,397	95,755	5,250	France
20	Colossal	18,958,074	334,491	75,700	9,505	Canada, Spain
Total top 20 in genre		3,455,998,326	59,484,796	13,999,179	728,581	
Total in genre		3,728,454,799	64,151,342	15,058,674	841,179	
Share of top 20		92.7%	92.7%	92.9%	86.6%	

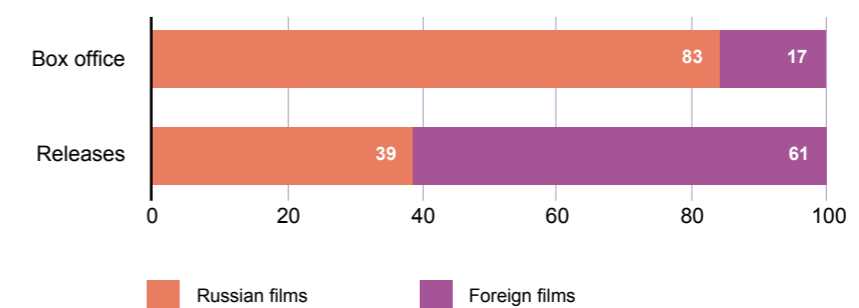
Comedy: ratio of the number and box office of Russian and foreign releases, 2017, %



Drama: rating of films, 2017

No.	Title	Box office, rubles	Box office, US\$	Admissions	No. of screenings	Country of origin
1	Salyut-7	753,327,225	13,041,531	2,962,955	127,709	Russia
2	The Spacewalker	544,425,405	9,611,371	2,327,714	121,764	Russia
3	Crimea	343,454,135	5,931,732	1,479,330	92,712	Russia
4	Bolshoy	228,578,204	3,973,073	961,087	42,436	Russia
5	Loveless	95,490,406	1,672,686	337,604	17,666	Russia, France, Germany, Belgium
6	Arrhythmia	88,581,376	1,530,360	324,357	12,679	Russia
7	The Mountain Between Us	71,175,560	1,232,272	267,973	14,488	USA
8	T2 Trainspotting 2	67,831,700	1,157,753	237,901	14,365	USA, UK
9	Paradise	51,274,641	859,795	181,288	7,361	Russia, Germany
10	A Monster Calls	32,956,770	554,071	138,358	13,780	Spain, USA, UK, Canada
11	Suburbicon	27,551,123	462,103	92,991	7,432	USA, UK
12	Paterson	23,980,441	415,314	83,769	4,171	USA, France, Germany
13	The Double Lover	23,114,690	400,282	76,883	4,930	France, Belgium
14	Lion	17,315,892	299,790	58,102	2,595	Australia
15	Anna Karenina. Istoriya Vronskogo	17,009,688	298,691	71,321	10,531	Russia
16	On the Milky Road	16,058,669	269,028	57,288	4,340	Serbia, UK, USA
17	Zhgil! (Light Up!)	15,901,068	269,323	66,049	12,545	Russia
18	Wakefield	15,610,555	259,286	51,452	3,444	USA
19	The Headhunter's Calling	14,969,857	264,507	47,954	5,025	USA, Canada
20	Granite Mountain	12,772,043	215,280	51,273	7,474	USA
Total top 20 in genre		2,461,379,449	42,718,250	9,875,649	527,447	
Total in genre		2,603,152,588	45,157,565	10,388,040	578,857	
Share of top 20		94.6%	94.6%	95.1%	91.1%	

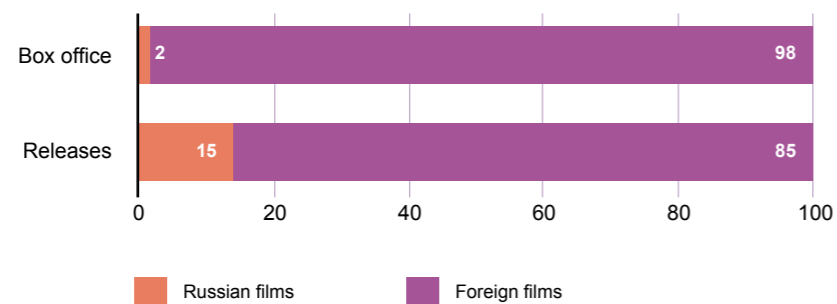
Drama: ratio of the number and box office of Russian and foreign releases, 2017, %



Biopic: rating of films, 2017

No.	Title	Box office, rubles	Box office, US\$	Admissions	No. of screenings	Country of origin
1	Jackie	26,640,937	460,442	81,232	4,542	Chile, France, USA
2	All Eyez on Me	19,500,775	325,724	77,355	6,099	USA
3	Rebel in the Rye	15,433,133	262,225	53,765	4,498	USA
4	Gauguin – Voyage de Tahiti	9,704,577	166,045	32,124	2,472	France
5	Birth Of the Dragon	4,483,340	77,984	18,346	3,485	PRC, Canada, USA
6	Goodbye Christopher Robin	3,873,391	65,597	12,934	1,157	UK
7	Dalida	3,418,891	59,223	11,630	1,100	France
8	Le redoutable	2,244,407	37,807	8,369	907	France
9	Rodin	1,534,736	26,518	6,098	876	France, USA, Belgium
10	Kharms	1,250,996	21,356	4,865	524	Russia
11	Coco Chanel & Igor Stravinsky	681,200	11,360	2,929	112	France, Japan, Switzerland
12	The Ploy	647,648	11,092	2,598	538	Italy, France
13	Babich	495,068	8,680	4,428	118	Russia
Total in genre		89,909,098	1,534,053	316,673	26,428	

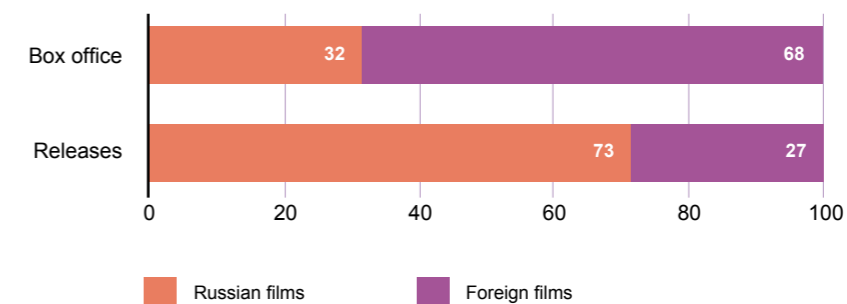
Biopic: ratio of the number and box office of Russian and foreign releases, 2017, %



Family: rating of films, 2017

No.	Title	Box office, rubles	Box office, US\$	Admissions	No. of screenings	Country of origin
1	Pettersson und Findus – Kleiner Quälgeist, große Freundschaft	6,287,963	109,203	22,936	1,207	Germany
2	The Ash Lad: In the Hall of the Mountain King	5,951,882	100,931	27,730	2,801	Norway
3	Detki naprokat	3,679,765	61,933	19,018	3,050	Russia
4	My Pet Dinosaur	2,038,260	35,460	13,085	1,620	Australia
5	Chastnoe pionerskoe. Ura, kanikuly!!!	977,420	17,088	8,839	982	Russia
6	Zhili-byli my	670,970	11,601	11,045	3,065	Russia
7	Eralash v kino	481,006	8,279	5,847	669	Russia
8	V nebo... za mechtoty	438,418	7,545	6,554	612	Russia
9	Chastnoe pionerskoe 3. Privet, vzroslyaya zhizn!	278,646	4,729	2,011	326	Russia
10	Baikalskie kanikuly 2	206,450	3,636	939	77	Russia
11	Zavtra utrom	51,220	867	848	84	Russia
Total in genre		21,061,998	361,272	118,852	14,493	

Family: ratio of the number and box office of Russian and foreign releases, 2017, %

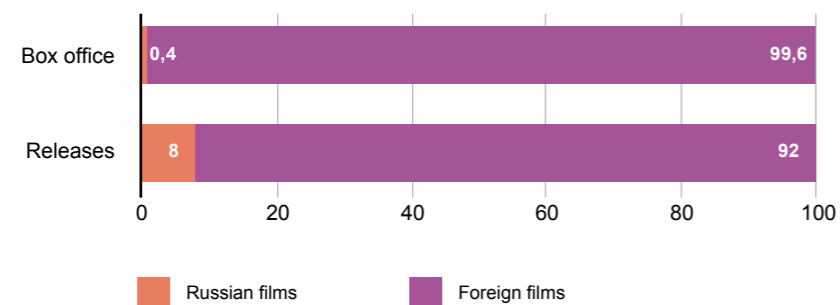


Detki naprokat

Anthology: rating of films, 2017

No.	Title	Box office, rubles	Box office, US\$	Admissions	No. of screenings	Country of origin
1	Manhattan Short 2017	4,261,612	73,586	15,714	341	New Zealand, Spain, USA, UK, Latvia, Syria, Italy, Switzerland, Georgia
2	Oscar Shorts 2017	2,576,997	44,974	10,446	515	France, Spain, Denmark, Hungary, Switzerland
3	Love Shorts 4	2,266,408	38,837	8,406	530	UK, Argentina, USA, France, Russia, Spain
4	Rom com shorts 2	1,950,671	33,453	7,711	604	Belgium, UK, Spain, USA, France
5	Sci-Fi Shorts	1,012,737	17,724	3,991	358	USA, Spain, France, Argentina, UK, Hong Kong
6	Oscar Shorts 2017. Animation	790,072	13,959	3,406	318	USA, France, Canada, UK
7	LIAF-2016	706,366	11,925	3,259	265	Germany, Netherlands, UK, Hungary, Russia, Belgium, Poland, USA
8	Future Shorts. Spring 2017	638,937	11,230	2,725	243	UK, Iran, Sweden, Romania, Spain, Netherlands
9	SHNIT'17	548,686	9,532	2,235	121	Switzerland, Slovenia-Croatia, USA, France, Republic of Korea, Poland
10	Irish animation shorts	59,931	1,008	309	60	Ireland
11	Rossiya kak son	58,100	1,008	176	7	Russia
12	The Paris Seasons	30,450	529	165	12	France, Italy, Spain, Russia, Germany, UK, Israel, Colombia, Australia
Total in genre		14,900,966	257,766	58,543	3,374	

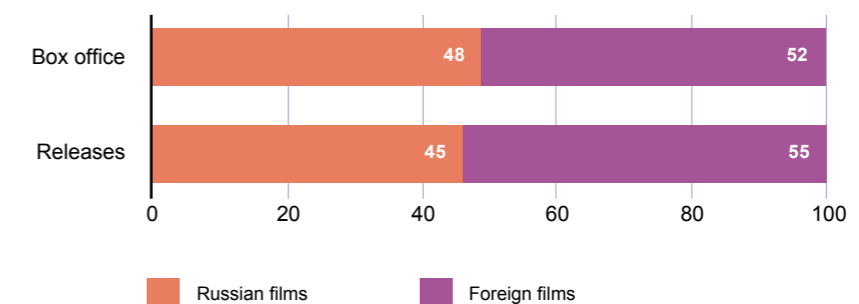
Anthology: ratio of the number and box office of Russian and foreign releases, 2017, %



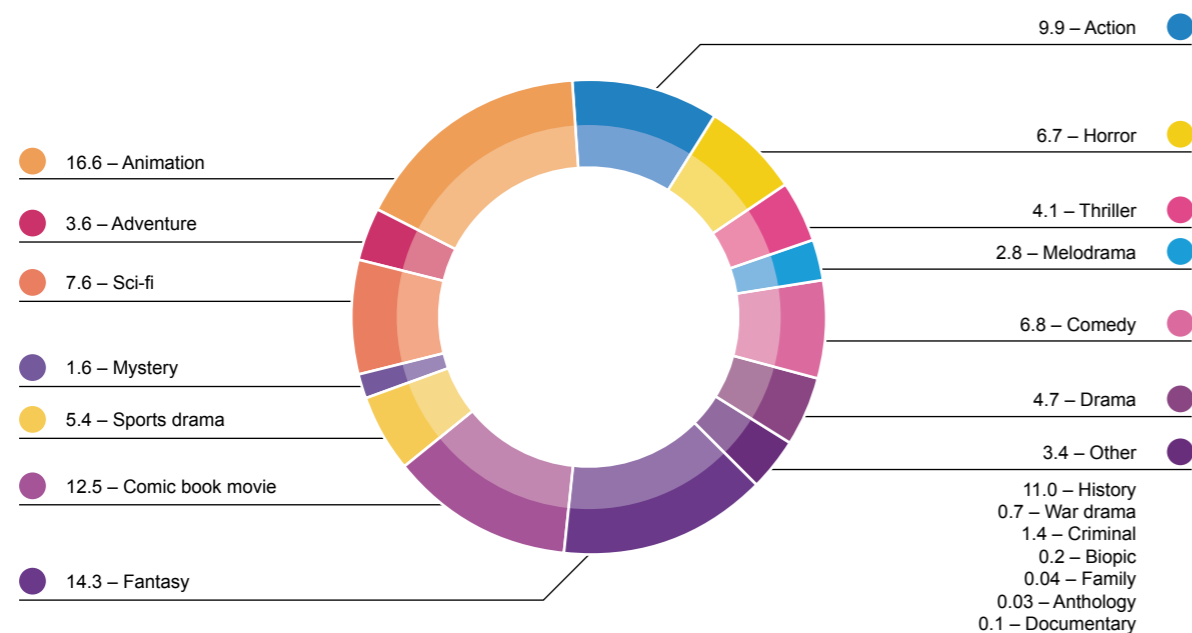
Documentary: rating of films, 2017

No.	Title	Box office, rubles	Box office, US\$	Admissions	No. of screenings	Country of origin
1	Nine Lives: Cats in Istanbul	6,879,036	117,751	29,148	2,118	Turkey, USA
2	Voyage of Time	5,478,852	97,059	20,390	1,362	France, Germany, USA
3	Dancer	5,251,129	91,924	18,092	850	UK, Russia, Ukraine, USA
4	The Man Who Was Too Free	4,199,989	72,334	12,865	430	Russia
5	David Lynch: The Art Life	2,980,495	52,614	13,103	973	USA, Denmark
6	Russkie evrei. Film vtoroy. 1918-1948	2,709,130	47,365	8,121	308	Russia
7	Russkie evrei. Film tretiy. Posle 1948 goda	2,077,732	35,928	6,640	340	Russia
8	Your Rock	1,938,192	33,293	5,992	173	Russia
9	Hannah: Buddhism's Untold Journey	1,458,922	25,128	5,685	212	UK, Spain, Nepal, India, Hungary, Hong Kong, Germany, Denmark, Bahrain
10	Lumière!	1,378,063	23,081	5,321	801	France
11	Ehpoha tancev	1,245,978	21,866	3,676	187	Russia
12	Vyhod	845,615	14,267	2,675	154	Russia
13	Raphael the Lord of the Arts in 3D	825,864	14,115	2,911	109	Italy
14	The Paris Opera	493,403	8,370	1,937	231	Switzerland, France
15	I am Heath Ledger	307,920	5,363	732	6	Canada
16	Austerlitz	293,011	5,175	1,276	221	Germany
17	Ya – Gagarin	275,092	4,774	860	13	Russia
18	To, chto vo mne	222,299	3,721	914	114	Russia
19	Ferrari 312B	221,655	3,857	689	52	Italy
20	Rodnye (Close Relations)	206,188	3,570	901	147	Ukraine, Germany, Latvia, Estonia
Total top 20 in genre		39,288,562	681,553	141,928	8,801	
Total in genre		40,862,193	708,710	147,603	9,549	
Share of top 20		96.1%	96.2%	96.2%	92.2%	

Documentary: ratio of the number and box office of Russian and foreign releases, 2017, %



Shares of films in different genres by total box office, 2017, %



Source: RCFA



Three Seconds

DISTRIBUTORS

The top five leaders among distributors in Russia based on box-office revenue remained unchanged. The leader in 2017 was Walt Disney Studios Sony Pictures Releasing. It netted 15.8 billion rubles (US\$272.3 million) by distributing 29 films. Central Partnership released 39 films in 2017, but, like a year earlier, only remained second, having netted 9 billion rubles (US\$155.3 million). Universal Pictures International Russia went up from the fifth to the third place thanks to the blockbuster *The Fate of the Furious* and the animation film *Despicable Me 3*. In total, the distributor released 15 films in Russia, and netted 7.2 billion rubles (US\$123.3 million) in box office.

The first three distributors hold 58.1% of the market based on box-office revenue (in 2016 – 61.5%). Their films account for 51.5% of all screenings (in 2016 – 57.6%).

The fourth place was taken by XX Century Fox CIS (it dropped from the third place that it held in 2016). The 14 films that the distributor released in 2017 brought it 6.9 billion rubles (US\$118.6 million). Next came Caro Premier – 14 films of the company brought it 5.4 million rubles (US\$92.7 million).

The Top 5 distributors together account for 80.4% of the market based on box-office revenue (in 2016 – 85.8%). Their films make up 71.8% of all screenings (in 2016 – 81.7%).

Based on the box office performance of the released Russian films, the leader, as in 2016, was Central Partnership: 13 Russian films released by the distributor netted 4.5 billion rubles (US\$77.6 million). The second place was occupied by Walt Disney Studios Sony Pictures Releasing (in 2016 it came in fifth). The distributor released nine Russian films with total box office of 3.3 billion rubles (US\$55.8 million).

In 2017, only 14 Russian distributors specialized exclusively in Russian films.

Based on the box office performance of the released Russian films, the leader, as in 2016, was Central Partnership



Pavel Stepanov

general director of Central Partnership

The Russian cinema has improved in quality and become more interesting for the moviegoer. In my opinion, this is the reason the results of 2017 are what they are. Our company remains one of the leaders in the distribution of Russian films. Last year, the total box office for all films released by Central Partnership exceeded 70 billion rubles, and 30% of it was netted by Russian films.



Dzhanik Fayziev

director, producer

The domestic film industry has learned how to make films and does it to an accomplished standard – this is the most important message that can be conveyed today.

Rating of distributors, 2017

No.	Distributor	Box office, rubles	Box office, US\$	Market share, %	No. of screenings	Admissions	Share of screenings, %	Total films
1	Walt Disney Studios Sony Pictures Releasing	15,848,910,195	272,291,399	28.7	2,309,347	61,429,229	23.9	29
2	Central Partnership	9,012,579,977	155,293,232	16.3	1,545,069	35,852,286	16.0	39
3	Universal Pictures International Russia	7,154,467,143	123,318,118	13.0	1,117,070	28,867,817	11.6	15
4	20th Century Fox CIS	6,933,370,154	118,627,807	12.6	976,989	27,402,944	10.1	14
5	Caro Premier	5,395,217,576	92,702,370	9.8	983,298	20,844,467	10.2	14
6	Caroprokat	2,358,889,134	40,369,270	4.3	511,210	10,242,964	5.3	12
7	Nashe Kino	2,043,146,956	35,509,782	3.7	426,940	8,986,639	4.4	9
8	Bazelevs Distribution, 20th Century Fox CIS	1,403,236,709	24,455,647	2.5	231,880	5,684,607	2.4	2
9	Volga	1,087,995,113	18,543,040	2.0	356,726	5,080,084	3.7	25
10	Nashe Kino, A-One Films	794,307,481	13,293,806	1.4	142,422	2,913,531	1.5	1
11	Paradiz	756,317,539	12,933,273	1.4	226,831	3,074,359	2.3	27
12	Megogo Distribution	661,744,924	11,192,300	1.2	157,595	2,709,046	1.6	17
13	Exponenta Films	436,462,675	7,476,621	0.8	133,926	1,718,198	1.4	23
14	Mult V Kino	214,916,565	3,715,031	0.4	184,429	1,389,496	1.9	7
15	Cinema Prestige	136,077,365	2,321,025	0.2	43,583	467,633	0.5	20
16	PROvzglyad	129,373,124	2,219,028	0.2	25,294	469,911	0.3	10
17	Luxor	105,050,611	1,809,454	0.2	44,001	483,406	0.5	12
18	20th Century Fox CIS, Megogo Distribution	99,120,666	1,705,986	0.2	52,243	376,271	0.5	4
19	Walt Disney Studios Sony Pictures Releasing, Capella Film	86,085,863	1,497,939	0.2	25,054	319,881	0.3	1
20	Capella Film	76,831,960	1,324,347	0.1	19,075	267,037	0.2	14
21	Raketa Releasing	73,063,218	1,244,712	0.1	27,145	346,873	0.3	10
22	A-One Films	67,787,988	1,172,982	0.1	14,887	239,975	0.2	6
23	Samokat *	42,154,032	727,200	0.1	11,679	203,835	0.1	29
24	Russky Reportazh	26,571,408	451,539	0.05	9,056	93,197	0.1	12
25	Russian World Vision	26,420,793	450,695	0.05	9,981	90,111	0.1	10
26	AKM	17,092,451	291,467	0.03	9,422	99,872	0.1	6
27	Kinologistika	13,813,097	235,034	0.03	11,933	74,350	0.1	15
28	Pilotkino	12,856,488	219,012	0.02	6,171	51,143	0.1	9
29	Kaskad Film	12,735,334	219,892	0.02	4,455	54,597	0.05	3
30	Pioner	10,812,517	184,616	0.02	3,187	38,886	0.03	2
31	Tsentr Dokumentalnogo Kino	9,480,253	163,997	0.02	1,309	29,563	0.01	4
32	Lenfilm	9,314,180	160,708	0.02	4,898	42,220	0.1	2
33	Utopia Pictures	9,235,821	160,178	0.02	2,568	36,685	0.03	6

No.	Distributor	Box office, rubles	Box office, US\$	Market share, %	No. of screenings	Admissions	Share of screenings, %	Total films
34	Russian World Vision, A-One Films	8,171,896	141,267	0.01	1,914	28,825	0.02	1
35	Studia BFM	8,005,533	138,662	0.01	2,161	31,109	0.02	3
36	Arthouse	7,999,799	137,720	0.01	2,947	33,157	0.03	5
37	Kinologistika, Stella-Release, Caro.Art	5,633,765	97,250	0.01	1,771	22,978	0.02	1
38	20th Century Fox CIS, CoolConnections	5,184,701	87,825	0.01	1,849	17,134	0.02	2
39	Reflexion Films	4,492,906	77,550	0.01	1,134	15,856	0.01	11
40	CoolConnections	3,735,863	63,860	0.01	237	9,412	0.002	4
41	Planeta Inform Film Distribution	3,702,567	62,860	0.01	1,561	13,145	0.02	1
42	All media	3,206,246	55,283	0.01	1,267	10,933	0.01	1
43	Risalat	2,524,694	43,749	0.005	215	4,842	0.002	1
44	Pervoye Kino	1,938,192	33,293	0.004	173	5,992	0.002	1
45	25th Floor Film	1,812,955	32,100	0.003	1,399	9,732	0.01	1
46	Cineticle Films	1,556,827	26,083	0.003	596	6,101	0.01	2
47	Kinodetstvo	1,544,941	26,636	0.003	6,963	20,795	0.1	4
48	Capella Film, Pioner	1,378,063	23,081	0.002	801	5,321	0.01	1
49	NevaFilm Emotion	1,180,708	20,247	0.002	223	4,160	0.002	3
50	Kino Bez Granits	991,174	17,130	0.002	722	4,330	0.01	3
51	Kinoprogramma XXI Vek	977,420	17,088	0.002	982	8,839	0.01	1
52	Caro.Art	842,056	14,294	0.002	418	2,709	0.004	5
53	Tree Films	706,366	11,925	0.001	265	3,259	0.003	1
54	Sinedok	616,966	10,593	0.001	658	3,577	0.01	2
55	GP Group	407,036	6,866	0.001	208	1,584	0.002	1
56	Kinologistika, AKM	406,271	6,800	0.001	423	2,280	0.004	1
57	Amadeus	278,646	4,729	0.001	326	2,011	0.003	1
58	Maniya Kino, Moskvich	175,595	2,975	0.0003	70	461	0.001	1
59	AKM	152,873	2,637	0.0003	74	603	0.001	1
60	Gorky Film Studio	147,450	2,574	0.0003	44	564	0.0005	1
61	Master Cinema	134,258	2,287	0.0002	305	2,208	0.003	1
62	Indian Films	75,945	1,312	0.0001	52	267	0.001	1
63	CineFOG	5,750	96	0.00001	7	21	0.0001	1
Total		55,133,426,773	947,450,280	100.0	9,659,438	220,253,318	100.0	472

Source: RCFA

* Samokat (self-distribution) is a general name for the cases when the copyright holder (producer) of the film enters into contracts with cinemas and carries out distribution without participation of the distributor

Rating of distributors of Russian films, 2017

No.	Distributor	Box office, rubles	Box office, US\$	Box office share of Russian films in total box office of the distributor's films, %	Share in total box office of Russian films, %	Admissions	No. of screenings	Share of screenings of the distributor's films in total number of screenings of Russian films, %	No. of Russian films
1	Central Partnership	4,463,300,815	77,624,255	49.5	31.7	18,127,535	614,699	24.6	13
2	Walt Disney Studios Sony Pictures Releasing	3,272,077,417	55,823,213	20.6	23.2	13,404,873	435,873	17.4	9
3	Caroprokat	2,358,889,134	40,369,270	100.0	16.7	10,242,964	511,210	20.4	12
4	Nashe Kino	1,911,094,575	33,208,433	93.5	13.6	8,231,248	379,598	15.2	7
5	Bazelevs Distribution, 20th Century Fox CIS	1,403,236,709	24,455,647	100.0	10.0	5,684,607	231,880	9.3	2
6	Paradiz	360,987,409	6,230,252	47.7	2.6	1,550,465	102,675	4.1	7
7	Mult V Kino	130,293,658	2,234,177	60.6	0.9	1,070,626	158,696	6.3	2
8	PROvzglyad	88,581,376	1,530,360	68.5	0.6	324,357	12,679	0.5	1
9	Samokat *	36,380,927	627,868	86.3	0.3	181,752	10,908	0.4	23
10	Luxor	15,349,528	267,519	14.6	0.1	77,407	7,858	0.3	6
11	Pioner	10,812,517	184,616	100.0	0.1	38,886	3,187	0.1	2
12	Volga	10,739,479	178,041	1.0	0.1	42,682	6,279	0.3	1
13	Lenfilm	9,314,180	160,708	100.0	0.1	42,220	4,898	0.2	2
14	Tsentr Dokumentalnogo Kino	8,986,850	155,627	94.8	0.1	27,626	1,078	0.04	3
15	Kinologistika, Stella-Release, Caro.Art	5,633,765	97,250	100.0	0.04	22,978	1,771	0.1	1
16	Exponenta Films	3,679,765	61,933	0.8	0.03	19,018	3,050	0.1	1
17	Reflexion Films	2,808,747	48,529	62.5	0.02	9,237	733	0.03	7
18	Pervoye Kino	1,938,192	33,293	100.0	0.01	5,992	173	0.001	1
19	25th Floor Film	1,812,955	32,100	100.0	0.01	9,732	1,399	0.1	1
20	Kinodetstvo	1,544,941	26,636	100.0	0.01	20,795	6,963	0.3	4
21	Kinoprogramma XXI Vek	977,420	17,088	100.0	0.01	8,839	982	0.04	1
22	Caro.Art	783,956	13,286	93.1	0.01	2,533	411	0.02	4
23	GP Group	407,036	6,866	100.0	0.003	1,584	208	0.01	1
24	AKM	378,221	6,535	2.2	0.003	3,055	1,006	0.04	3
25	Russian World Vision	335,075	5,913	1.3	0.002	1,721	442	0.02	1
26	Sinedok	323,955	5,418	52.5	0.002	2,301	437	0.02	1
27	Amadeus	278,646	4,729	100.0	0.002	2,011	326	0.01	1
28	Kinologistika	277,012	4,677	2.0	0.002	4,024	501	0.02	1
29	Studia BFM	253,949	4,378	3.2	0.002	1,713	262	0.01	1
30	Gorky Film Studio	147,450	2,574	100.0	0.002	564	44	0.002	1
31	Master Cinema	134,258	2,287	100.0	0.001	2,208	305	0.01	1
32	NevaFilm Emotion	133,189	2,275	11.3	0.001	560	62	0.002	1
33	CineFOG	5,750	96	100.0	0.00004	21	7	0.0003	1
Total		14,101,898,854	243,425,849	25.6 **	100.0	59,166,134	2,500,600	100.0	123

Source: RCFA

* Samokat (self-distribution) is a general name for the cases when the copyright holder (producer) of the film enters into contracts with cinemas and carries out distribution without participation of the distributor

** Average value indicated

PRODUCING COUNTRIES IN RUSSIAN DISTRIBUTION

Despite the significant successes of Russian cinema in the last few years, foreign cinema production still dominates Russian film distribution. The US film industry is the unconditional box office leader that regularly supplies a significant amount of viewership content. Independent American and European cinema, while remaining in the background, is still gradually expanding. However, films shot in Asia and other regions do not spark any interest in Russian moviegoers and collect a fairly modest box office.

Among the films of 2017, the Russian sports drama *Three Seconds* had most screenings (254,000) and became the highest grossing film. The second place by the number of screenings was occupied by the Hollywood animation film *Despicable Me 3* (247,000), which was only sixth by box office. The next three films by the number of screenings were also produced in the USA: *Pirates of the Caribbean: Dead Men Tell No Tales* (209,000), *The Fate of the*

Furious (179,000) and *Guardians of the Galaxy Vol. 2* (172,000).

Producing countries of the films are shown in the table below. In case of co-production (i.e. joint production by several countries), the country where either the production company or the company that has invested the largest part of the budget resides is considered to be the producing countries. If such information on the contribution to the budget is not available, the producing country is the first country indicated in the film's card in the IMDb. The only exceptions are the anthologies of animation films and festival short films, in which films of different countries were collected on purpose (as shown in the table).

North American films continue to hold positions on both box office and the number of releases. A total of 154 US films were distributed in Russia, and they netted a total of 37.2 billion rubles (US\$639.8 million), were exhibited in a total of more than 6 million screenings and attracted a total of 145.3 million moviegoers. In general, the box office and admissions of the US releases declined by 3% and 4% respectively in 2017.

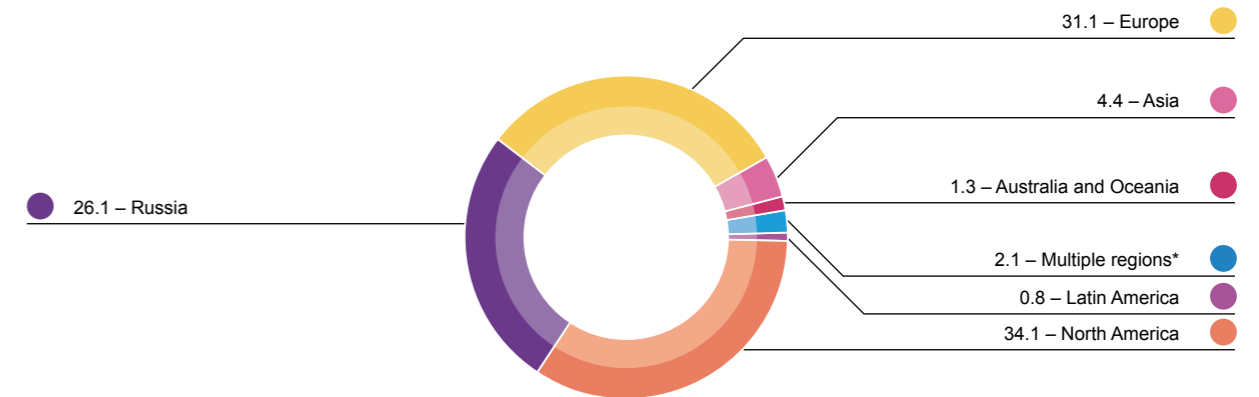
Number of film releases and box office revenues by producing countries region, 2017

No.	Region	Box office, rubles	Box office, US\$	Admissions	No. of screenings	No. of releases	Av. ticket price, rubles	Av. admissions per screen
1	North America	37,300,409,443	640,720,230	145,561,009	6,098,409	161	256.3	23.9
2	Russia	14,101,898,854	243,425,849	59,166,134	2,500,600	123	238.3	23.7
3	Europe	3,263,451,957	55,289,260	13,421,765	893,399	147	243.1	15.0
4	Asia	361,205,536	6,188,233	1,694,186	137,697	21	213.2	12.3
5	Australia and Oceania	85,606,070	1,467,631	321,437	21,984	6	266.3	14.6
6	Multiple regions *	14 782,935	255,750	58,058	3,307	10	254.6	17.6
7	Latin America	6,071,978	103,326	30,729	4,042	4	197.6	7.6
Total		66,133,426,733	947,450,280	220,253,318	9,659,438	472	250.3	22.8

Source: RCFA

* This item includes anthologies of short films united by themes but released by different countries, which makes it impossible to assign them to just one country

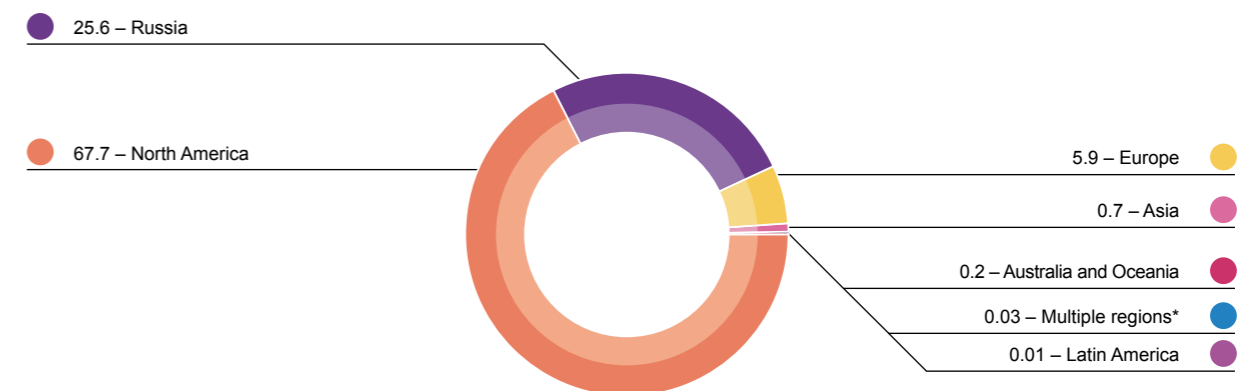
Shares of producing countries by number of releases, 2017, %



Source: RCFA

* This item includes anthologies of short films united by themes but released by different countries, which makes it impossible to assign them to just one country

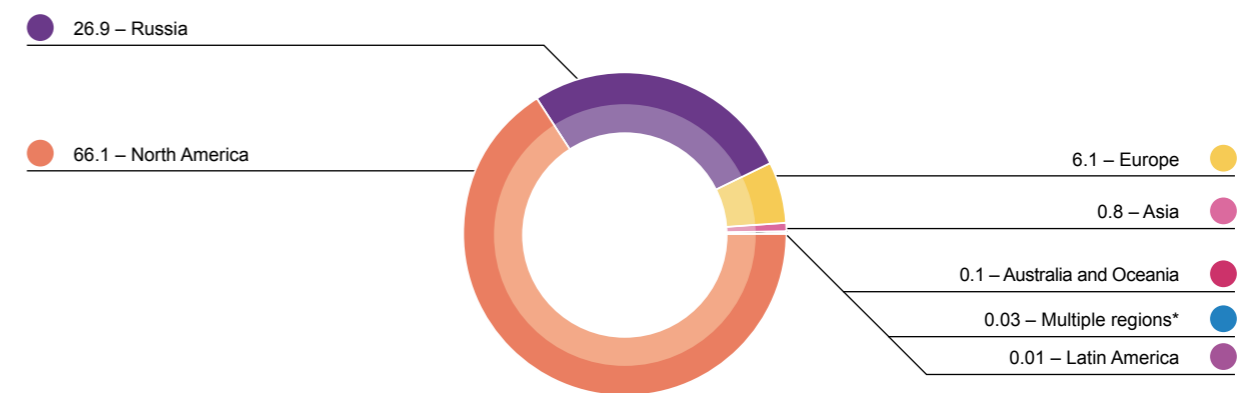
Shares of producing countries by box office, 2017, %



Source: RCFA

* This item includes anthologies of short films united by themes but released by different countries, which makes it impossible to assign them to just one country

Shares of producing countries by admissions, 2017, %



Source: RCFA

* This item includes anthologies of short films united by themes but released by different countries, which makes it impossible to assign them to just one country

Number of releases and box office of films by producing countries, 2017

No.	Country	Box office, rubles	Box office, US\$	Admissions	No. of screenings	No. of releases	Av. ticket price, rubles	Av. admissions per screen	
1	USA	37,249,199,341	639,823,344	145,292,528	6,071,539	154	256.4	23.9	37,249,199,341
2	Russia	14,101,898,854	243,425,849	59,166,134	2,500,600	123	238.3	23.7	14,101,898,854
3	France	1,640,257,225	27,606,448	6,600,792	403,644	55	248.5	16.4	1,640,257,225
4	UK	1,074,625,918	18,211,384	4,186,395	305,925	30	256.7	13.7	1,074,625,918
5	Spain	176,097,405	3,069,528	923,214	59,080	7	190.7	15.6	176,097,405
6	PRC	151,175,669	2,602,621	670,957	60,616	6	225.3	11.1	151,175,669
7	Germany	149,598,844	2,610,729	819,301	56,020	12	182.6	14.6	149,598,844
8	Republic of Korea	138,953,479	2,359,551	696,668	50,730	2	199.5	13.7	138,953,479
9	Australia	85,606,070	1,467,631	321,437	21,984	6	266.3	14.6	85,606,070
10	Italy	71,009,007	1,214,056	232,963	13,866	14	304.8	16.8	71,009,007
11	Japan	54,311,387	937,694	264,603	19,181	4	205.3	13.8	54,311,387
12	Canada	51,210,102	896,887	268,481	26,870	7	190.7	10.0	51,210,102
13	Netherlands	45,336,348	762,650	224,941	18,470	2	201.5	12.2	45,336,348
14	Poland	40,888,328	692,967	163,574	6,952	3	250.0	23.5	40,888,328
15	Serbia	16,058,669	269,028	57,288	4,340	1	280.3	13.2	16,058,669
16	Anthologies *	14,782,935	255,750	58,058	3,307	10	254.6	17.6	14,782,935
17	Sweden	12,072,760	209,326	41,304	3,063	2	292.3	13.5	12,072,760
18	Ukraine	8,535,349	149,836	59,922	5,978	3	142.4	10.0	8,535,349
19	Norway	8,532,569	144,449	37,963	3,897	3	224.8	9.7	8,532,569
20	Bulgaria	8,223,517	139,303	29,090	5,813	1	282.7	5.0	8,223,517
21	Turkey	6,879,036	117,751	29,148	2,118	1	236.0	13.8	6,879,036
22	Iran	4,953,060	84,715	13,772	986	2	359.6	14.0	4,953,060
23	Mexico	4,514,237	77,060	24,760	3,035	2	182.3	8.2	4,514,237
24	Belgium	2,990,848	51,074	10,168	1,737	3	294.1	5.9	2,990,848
25	Hungary	2,419,607	41,835	9,689	914	1	249.7	10.6	2,419,607
26	Kazakhstan	2,417,759	41,249	9,880	2,717	3	244.7	3.6	2,417,759
27	Indonesia	2,414,891	42,937	8,808	1,273	1	274.2	6.9	2,414,891
28	Ireland	2,262,998	39,582	8,049	901	2	281.2	8.9	2,262,998
29	Finland	1,623,096	27,790	6,318	774	2	256.9	8.2	1,623,096
30	Argentina	1,557,741	26,266	5,969	1,007	2	261.0	5.9	1,557,741
31	Iceland	1,128,682	18,897	3,728	859	1	302.8	4.3	1,128,682
32	Denmark	1,001,724	17,018	4,171	746	2	240.2	5.6	1,001,724
33	Switzerland	493,403	8,370	1,937	231	1	254.7	8.4	493,403
34	Georgia	175,595	2,975	461	70	1	380.9	6.6	175,595
35	Austria	120,069	2,016	497	119	1	241.6	4.2	120,069
36	India	100,255	1,716	350	76	2	286.4	4.6	100,255

Source: RCFA

* This item includes anthologies of short films united by themes but released by different countries, which makes it impossible to assign them to just one country

European films came in second. There were 147 films from European countries, including international co-production films that have been regarded as European. They accounted for 32% of the total number of releases.

The share of national releases amounted to 27% in 2017. 123 Russian films distributed in 2017 netted 14.1 billion rubles (US\$243.4 million). In total, 2.5 million screenings were held, with admissions of 59.2 million.

Asia accounts for 4% of all releases, and the rest of the region have 1% each.

Each of the three largest production regions – North America, Europe, and Russia – accounts for about 1/3 of all releases in the Russian film distribution, but the situation is different in terms of box office. North American releases, accounting for 35% of the total number of films released in the Russian Federation in 2017, collected almost 68% of the total box office, which is about 2/3 of the market. At the same time, we should note the decrease of this indicator (in 2016 – 76%) due to the success of the Russian films of recent years among the moviegoers. National films accounted for 25.6% of box office. This is higher than in 2016 (21.5%).

Films from Europe collected almost 6% of the total box office. The remaining regions each account for less than 1% of the box office.

We can see a similar situation with admissions. Out of all the tickets sold, 66% were for the films from North America. The share of visitors who came to see Russian films was 27% (22% in 2016).

Among European films, France leads in the number of releases (55 releases), followed by the UK (30 releases), Italy (14 releases), and Germany (12 releases). Based on box office, France was also in the lead (1.6 billion rubles (US\$27.6 million)), followed by the UK (1 billion rubles (US\$18.2 million)). Spain is in third place, but its box office performance is far behind the two leaders at 176 million rubles (US\$3 million).

The most successful European release was *Valerian and the City of a Thousand Planets* shot by France. It netted 794.3 million rubles (US\$13.3 million). The film

took the 21st place among all releases in 2017. The second place is occupied by the *Dunkirk* (316.9 million rubles (US\$5.3 million)) produced by the UK, and the third went to the French animated film *Ballerina* (228.8 million rubles (US\$3.9 million)).

Among Asian countries, China produced most films in the Russian distribution – six releases from this country collected a total of 151.2 million rubles (US\$2.6 million). The films themselves were not particularly successful in terms of box office. The only Asian release that made it in the top 100 by box office was the animated film *The Nut Job 2: Nutty by Nature* co-produced by the Republic of Korea and Canada – it collected 138.4 million rubles (US\$2.4 million). This is the only South Korean film released in Russia in 2017.

Total box office of documentary films released in 2017 amounted to 40.9 million rubles

DOCUMENTARIES

Total box office of documentary films released in 2017 amounted to 40.9 million rubles. In a year, their box office grew by 34% (in 2016, documentary films collected 30.5 million rubles).

The absolute leader was *Nine Lives: Cats in Istanbul* that collected 6.9 million rubles in box office. This is the only documentary release of A-One Films distributor.

Admissions of non-feature films amounted to 147.6 thousand. A total of 9.5 thousand screenings were held.

Most documentary films in 2017 were released by Reflexion Films distributor. During the year, it made nine releases, which together collected more than 4 million rubles. The second in terms of the number of releases was Tsentr Dokumentalnogo Kino. In a year, it released four films with total box office of 9.5 million rubles. NevaFilm Emotion and CoolConnections released three documentaries each that collected 1.2 million rubles and 619 thousand rubles, respectively.

Rating of documentaries, 2017

No.	Title	Release date	Distributor	Box office, rubles	Box office, US\$	Admissions	Av. ticket price, rubles	No. of screenings	No. of sites	Production
1	Nine Lives: Cats in Istanbul	30.11	AOF	6,879,036	117,751	29,148	236.0	2,118	99	foreign
2	Voyage of Time	30.03	KF	5,478,852	97,059	20,390	268.7	1,362	111	foreign
3	Dancer	18.05	PIO	5,251,129	91,924	18,092	290.2	850	30	Russian
4	The Man Who Was Too Free	23.02	CDK	4,199,989	72,334	12,865	326.5	430	26	Russian
5	David Lynch: The Art Life	13.04	ART	2,980,495	52,614	13,103	227.5	973	54	foreign
6	Russkie evrei. Film vtoroy. 1918-1948	23.03	CDK	2,709,130	47,365	8,121	333.6	308	31	Russian
7	Russkie evrei. Film tretiy. Posle 1948 goda	21.09	CDK	2,077,732	35,928	6,640	312.9	340	38	Russian
8	Your Rock	30.11	PRV	1,938,192	33,293	5,992	323.5	173	54	Russian
9	Hannah: Buddhism's Untold Journey	15.06	RF	1,458,922	25,128	5,685	256.6	212	28	foreign
10	Lumière!	10.08	KF, PIO	1,378,063	23,081	5,321	259.0	801	77	foreign
11	Ehpoha tancev	30.03	RF	1,245,978	21,866	3,676	338.9	187	29	Russian
12	Vyhod	27.07	RF	845,615	14,267	2,675	316.1	154	25	Russian
13	Raphael the Lord of the Arts in 3D	30.11	NF	825,864	14,115	2,911	283.7	109	21	foreign
14	The Paris Opera	23.11	CDK	493,403	8,370	1,937	254.7	231	21	foreign
15	I am Heath Ledger	02.06	CC	307,920	5,363	732	420.7	6	4	foreign
16	Austerlitz	13.04	CDOC	293,011	5,175	1,276	229.6	221	27	foreign
17	Ya – Gagarin	07.10	SAM	275,092	4,774	860	319.9	13	12	Russian
18	To, chto vo mne	16.11	PRD	222,299	3,721	914	243.2	114	15	Russian
19	Ferrari 312B	19.10	NF	221,655	3,857	689	321.7	52	17	foreign
20	Rodnye (Close Relations)	12.10	KBG	206,188	3,570	901	228.8	147	15	foreign
21	Avicii: True Stories	26.10	CC	177,677	3,084	515	345.0	58	53	foreign
22	Gogita's New Life	07.12	MK, MSC	175,595	2,975	461	380.9	70	7	foreign
23	Shest muzykantov na fone goroda	06.04	RF	170,888	3,007	658	259.7	56	11	Russian
24	Born to Be Free	21.03	RF	150,020	2,602	644	233.0	48	13	Russian
25	Lake Vostok. At the Mountains of Madness	09.04	GOR	147,450	2,574	564	261.4	44	4	Russian
26	American Valhalla	21.10	CC	133,775	2,323	323	414.2	46	45	foreign
27	Posledniy vals	02.11	NF	133,189	2,275	560	237.8	62	18	Russian
28	Lobanovskiy Forever	02.03	RF	122,554	2,115	372	329.4	63	12	foreign
29	Safari	02.02	CPR	120,069	2,016	497	241.6	119	16	foreign

Rating of documentaries, 2017 (continued)

No.	Title	Release date	Distributor	Box office, rubles	Box office, US\$	Admissions	Av. ticket price, rubles	No. of screenings	No. of sites	Production
30	Russian Revolution Through Its Films	12.10	RF	94,783	1,642	531	178.5	121	18	foreign
31	Da, shefl	14.09	RF	84,363	1,455	287	293.9	51	12	Russian
32	Hraniteli tundry	15.03	SAM	55,370	953	232	238.7	5	2	Russian
33	Honey Hunters	20.04	RF	7,900	136	31	254.8	5	3	foreign
Total				40,862,193	708,710	147,603	276.8*	9,549	948	

Source: RCFA

* Average value indicated

Distributor companies:

- | | |
|-----------------------------------|-----------------------|
| AOF – A-One Films | MK – Maniya Kino |
| ART – Arthouse | MSC – Moskvich |
| CC – CoolConnections | NF – NevaFilm Emotion |
| CDK – Tsentri Dokumentalnogo Kino | PIO – Pioneer |
| CDOC – Sinedok | PRV – Pervoye Kino |
| CPR – Cinema Prestige | PRD – Paradiz |
| GOR – Gorky Film Studio | RF – Reflexion Films |
| KBG – Kino Bez Granits | SAM – Samokat |
| KF – Kapella Film | |

SHORT FILMS

Total box office of short films amounted to 14.9 million rubles. It fell by 21% compared with 2016 (18.8 million rubles). The fall in box office was due to the decrease in the number of anthologies, since neither the average ticket price, nor the average number of admissions per screen, nor the average number of screenings changed compared with 2016. Moreover, the leader in

this category netted almost twice as much in 2017 as the leader in the previous year (Manhattan Short 2017 – 4.2 million rubles; Oscar Shorts 2016 was the leader in 2016 – 2.7 million rubles).

There is only one relatively strong player among the distributors of short films in Russia – Utopia Pictures. In 2017, the distributor released six short film anthologies and netted 9 million rubles.



Photo: Jacob Lund/shutterstock.com

Rating of short film anthologies, 2017

No.	Title	Release date	Distributor	Box office, rubles	Box office, US\$	Admissions	Av. ticket price, rubles	No. of screenings	No. of sites
1	Manhattan Short 2017	23.09	SAM	4,261,612	73,586	15,714	271.2	341	28
2	Oscar Shorts 2017	16.03	UP	2,576,997	44,974	10,446	246.7	515	29
3	Love Shorts 4	09.02	UP	2,266,408	38,837	8,406	269.6	530	36
4	Rom com shorts 2	15.06	UP	1,950,671	33,453	7,711	253.0	604	31
5	Sci-Fi Shorts	18.05	UP	1,012,737	17,724	3,991	253.8	358	26
6	Oscar Animated Shorts 2017	06.04	UP	790,072	13,959	3,406	232.0	318	26
7	LIAF-2016	26.01	TF	706,366	11,925	3,259	216.7	265	18
8	Future Shorts. Spring 2017	27.04	UP	638,937	11,230	2,725	234.5	243	19
9	SHNIT'17	18.10	SAM	548,686	9,532	2,235	245.5	121	11
10	Rossiia kak son	22.06	RF	59,931	1,008	309	194.0	59	10
11	Irish animation shorts	25.03	KAR	58,100	1,008	176	330.1	7	1
12	Paris Seasons 2017 (Les Saisons Parisiennes 2017)	26.09	SAM	30,450	529	165	184.5	12	5
Total				14,900,966	257,766	58,543	254.5*	3,374	240

Source: RCFA

* Average value indicated

Distributor companies:

- | |
|----------------------|
| KAR – Caro.Art |
| RF – Reflexion Films |
| SAM – Samokat |
| TF – Tree Films |
| UP – Utopia Pictures |

ALTERNATIVE CONTENT

Alternative content has occupied a small but stable niche in the film distribution in Russia. According to the RCFA, 128 records and broadcasts of theatrical performances, concerts and exhibitions were released in Russia in 2017.

The total box office of the alternative content distribution amounted to 94.7 million rubles. The growth in this category was at 1% (the total box office of alternative content in 2016 was at 94.1 million rubles).

The unconditional leader in this category in both the number of releases and the box office is CoolConnections. The distributor released 81 projects, in total they collected 60.5 million rubles. In total,

CoolConnections accounted for 64% of the total alternative box office content .

The second place by the number of releases is occupied by Caro.Art. The distributor made 16 releases that netted 3.3 million rubles. – 4% of the box office of all alternative content.

The second place by box office is held by NevaFilm Emotion, which made only 10 releases, which, however, brought it 22.4 million rubles – 24% of the box office of all alternative content.

As for the genres, in 2017, as well as the year before, most of the content was dramatic performances – there were 54 of them, which accounts for 42% of all alternative content. The performances also showed the best box office revenues – it amounted to 31.4 million rubles.

In addition, 30 operas (23%), 17 ballet performances (13%) and 11 museum tours (8%) were distributed. However, showings and broadcasts of musical concerts were second by box office – six releases brought 21.8 million rubles. The third place among alternative content by box office was occupied by operas, which collected 18.5 million rubles in 2017.

The total box office of the alternative content distribution amounted to 94.7 million rubles

Rating of showings and broadcasts of theatrical performances, concerts and exhibitions, 2017

No.	Title	Genre	Distributor	Box office, rubles	Box office, US\$	Admissions	Av. ticket price, US\$	No. of screenings	No. of sites
1	Rammstein: Paris!	concert	NF	15,032,111	258,673	27,387	9.45	324	145
2	Amsterdam	performance	SAM	4,765,900	81,341	4,307	18.89	21	1
3	TheatreHD: Rosencrantz and Guildenstern are Dead	performance	CC	3,873,006	67,028	7,214	9.29	253	87
4	David Gilmour: Live at Pompeii	concert	NF	3,683,129	63,678	6,439	9.89	104	79
5	TheatreHD: Obsession	performance	CC	3,376,319	58,313	6,092	9.57	226	85
6	TheatreHD: Nabucco	opera	CC	2,964,204	49,391	3,432	14.39	127	70
7	TheatreHD: Nutcracker	ballet	CC	2,655,886	44,976	5,584	8.05	120	89
8	TheatreHD: No Man's Land	performance	CC	2,351,046	39,941	4,393	9.09	168	83
9	TheatreHD: Eugene Onegin	opera	CC	2,015,043	35,287	2,448	14.41	91	58
10	TheatreHD: The Sleeping Beauty	ballet	CC	1,966,612	33,141	3,790	8.74	98	77
11	TheatreHD: Who's Afraid of Virginia Woolf?	performance	CC	1,532,594	26,198	2,889	9.07	152	81
12	TheatreHD: Met: La Traviata	opera	CC	1,487,145	25,441	1,677	15.17	59	49
13	TheatreHD: Bohemia: Teodor Currentzis	opera	CC	1,413,660	23,863	1,762	13.54	112	73
14	TheatreHD: Swan Lake	ballet	CC	1,392,955	23,382	2,591	9.02	71	50
15	Black Sabbath: The End Of The End	concert	NF	1,297,949	22,386	2,328	9.62	75	73
16	TheatreHD: The Magic Flute	opera	CC	1,289,599	22,099	1,610	13.73	67	53
17	TheatreHD: Met: Romeo and Juliet	opera	CC	1,276,838	21,518	1,446	14.88	49	46
18	TheatreHD: The Curious World of Hieronymus Bosch	museum tour	CC	1,239,392	21,153	3,792	5.58	115	75
19	TheatreHD: A Hero of Our Time	ballet	CC	1,232,925	21,531	2,373	9.07	85	69
20	Slipknot: Day Of The Gusano	concert	NF	1,229,632	21,006	2,284	9.20	71	65
21	TheatreHD: Twelfth Night	ballet	CC	1,212,540	20,749	2,302	9.01	112	67
22	TheatreHD: Michelangelo: Love and Death	exhibition film	CC	1,124,718	18,946	3,568	5.31	112	72

No.	Title	Genre	Distributor	Box office, rubles	Box office, US\$	Admissions	Av. ticket price, US\$	No. of screenings	No. of sites
23	TheatreHD: Golden Mask: Thunderstorm	performance	CC	1,104,145	19,415	2,285	8.50	102	91
24	TheatreHD: I, Claude Monet	exhibition film	CC	1,097,126	19,115	3,401	5.62	97	58
25	TheatreHD: Golden Mask: Romeo and Juliet	ballet	CC	1,033,322	17,885	2,289	7.81	92	81
26	TheatreHD: Met: Rusalka	opera	CC	992,844	17,093	1,056	16.19	34	29
27	TheatreHD: The Corsair	ballet	CC	962,073	16,541	1,853	8.93	59	51
28	TheatreHD: Doctor Faustus	performance	CC	898,620	15,425	1,865	8.27	83	53
29	TheatreHD: The Knight of the Rose	opera	CC	888,553	15,383	923	16.67	34	26
30	TheatreHD: The Night of Contemporary Choreography	ballet	CC	879,115	14,969	1,667	8.98	61	46
Total top 30				66,268,999	1,135,867	115,047	9.87*	3,174	1,982
Total alternative content				94,688,439	1,621,559	182,284	8.90*	6,792	4,512
Share of top 30				70.0%	70.0%	63.1%		46.7%	43.9%

Source: RCFA

* Average value indicated

Distributor companies:

CC – CoolConnections
 COC – Continental Communications
 KAR – Caro.Art
 LUX – Luxor
 MAS – Master Cinema
 NF – NevaFilm Emotion
 SAM – Samokat
 TR – Theatralnaya Russia



The Last Knight production

Appendix: Breakdown of Film Box Office by Weekends

JANUARY

Total box office in January 2017 amounted to US\$113.11 million, admissions were at 26.0 million (+18.8% and +21.2% compared to January 2016, respectively).

The good performance in the first month of the year was traditionally thanks to the films that were released on New Year holidays, both Russian ones (*Viking*, *Three Heroes and the King of the Sea*, *Yolki 5*, *Snow Queen 3*) and foreign ones (*Passengers*, *Assassin's Creed*).

In the second half of the month, there was an inevitable decline in admissions, but due to genre diversity (comedy *Why Him?*, thriller *XXX: The Return of Xander Cage*, Russian horror *The Bride* and sci-fi *Attraction*, animation *Ballerina*) film distribution was able to attract all segments of the audience to the cinemas and avoid cash loss.

The musical *La La Land*, the French melodrama *Two is a Family* with Omar Sy and Andrei Konchalovsky's drama *Paradise* performed better than expected in their segments.

Weekend No. 1 05.01–08.01		Weekend figures: US\$28.34 million 6.3 million admissions			Admissions per screen: 53 Average ticket price: US\$4.51		
Title	Release date	Box office, US\$	Share of box office, %	Share of screenings, %	Distributor	Country	Genre
Assassin's Creed	05.01.17	9,790,570	34.5	25.7	FOX	USA, UK, France, Hong Kong	action
Viking 12+/18+	29.12.16	6,166,870	21.8	19.8	CP	Russia	drama
Three heroes and the King of the Sea	01.01.17	3,399,748	12.0	14.8	NKI	Russia	animation
Monster Trucks	05.01.17	2,252,056	7.9	7.5	CPP	USA	sci-fi
Passengers	22.12.16	2,028,773	7.2	6.6	WDSSPR	USA	sci-fi
Yolki 5	22.12.16	1,865,370	6.6	7.8	FOX / BZL	Russia	comedy
The Snow Queen 3: Fire and Ice	29.12.16	1,247,412	4.4	6.5	UPI	Russia	animation
Rogue One: A Star Wars Story	15.12.16	391,881	1.4	2.1	WDSSPR	USA	fantasy
Ded Moroz. Bitva Magov	24.12.16	382,419	1.3	3.3	FOX	Russia	fantasy
Moana	01.12.16	252,199	0.9	1.0	WDSSPR	USA	animation
Full Speed	05.01.17	199,668	0.7	1.4	VLG	France, Macedonia	comedy
Collateral Beauty	15.12.16	111,743	0.4	0.3	CAO	USA	drama

Weekend No. 2 12.01–15.01		Weekend figures: US\$11.78 million 2.3 million admissions			Admissions per screen: 25 Average ticket price: US\$4.42		
Title	Release date	Box office, US\$	Share of box office, %	Share of screenings, %	Distributor	Country	Genre
Assassin's Creed	05.01.17	2,195,686	18.6	19.1	FOX	USA, UK, France, Hong Kong	action
Viking 12+/18+	29.12.16	2,109,163	17.9	14.3	CP	Russia	drama
Why Him?	12.01.17	1,832,772	15.6	14.3	FOX	USA	comedy
La La Land	12.01.17	1,345,316	11.4	9.2	CP	USA	melodrama
Three heroes and the King of the Sea	01.01.17	762,446	6.5	8.5	NKI	Russia	animation
Monster Trucks	05.01.17	723,537	6.1	6.1	CPP	USA	sci-fi
Live by Night	12.01.17	679,709	5.8	8.8	CAO	USA	criminal
Passengers	22.12.16	599,354	5.1	3.1	WDSSPR	USA	sci-fi
Two is a Family	12.01.17	417,189	3.5	2.8	MG	France, UK	melodrama
The Snow Queen 3: Fire and Ice	29.12.16	262,167	2.2	3.6	UPI	Russia	animation
Don't Knock Twice	12.01.17	258,890	2.2	2.0	EXP	UK	horror
Yolki 5	22.12.16	232,170	2.0	2.6	FOX / BZL	Russia	comedy

Weekend No. 3 19.01–22.01		Weekend figures: US\$12.52 million 2.7 million admissions			Admissions per screen: 25 Average ticket price: US\$4.55		
Title	Release date	Box office, US\$	Share of box office, %	Share of screenings, %	Distributor	Country	Genre
XXX: The Return of Xander Cage	19.01.17	5,057,413	40.4	30.9	CPP	USA	action
The Bride	19.01.17	1,592,296	12.7	14.0	CRP	Russia	horror
Why Him?	12.01.17	1,024,610	8.2	8.2	FOX	USA	comedy
La La Land	12.01.17	902,030	7.2	5.4	CP	USA	melodrama
Viking 12+/18+	29.12.16	802,623	6.4	7.1	CP	Russia	drama
Assassin's Creed	05.01.17	603,497	4.8	7.3	FOX	USA, UK, France, Hong Kong	action
Three heroes and the King of the Sea	01.01.17	414,061	3.3	4.8	NKI	Russia	animation
Monster Trucks	05.01.17	330,974	2.6	2.8	CPP	USA	sci-fi
Two is a Family	12.01.17	313,136	2.5	2.0	MG	France, UK	melodrama
Paradise	19.01.17	292,362	2.3	1.7	WDSSPR	Russia, Germany	drama
Passengers	22.12.16	284,442	2.3	1.7	WDSSPR	USA	sci-fi
Live by Night	12.01.17	228,014	1.8	3.6	CAO	USA	criminal

Weekend No. 4 26.01–29.01		Weekend figures: US\$13.23 million 2.9 million admissions			Admissions per screen: 28 Average ticket price: US\$4.59		
Title	Release date	Box office, US\$	Share of box office, %	Share of screenings, %	Distributor	Country	Genre
Attraction	26.01.17	6,525,064	49.4	34.7	WDSSPR	Russia	sci-fi
XXX: The Return of Xander Cage	19.01.17	1,621,205	12.2	16.5	CPP	USA	action
Ballerina	26.01.17	1,280,122	9.7	12.6	VLG	France, Canada	animation
La La Land	12.01.17	658,983	5.0	2.7	CP	USA	melodrama
The Bride	19.01.17	598,689	4.5	8.2	CRP	Russia	horror
Why Him?	12.01.17	481,189	3.6	3.0	FOX	USA	comedy
Viking 12+/18+	29.12.16	364,785	2.8	2.7	CP	Russia	drama
Family Heist	26.01.17	320,467	2.4	4.6	CP	France	comedy
Two is a Family	12.01.17	200,171	1.5	1.1	MG	France, UK	melodrama
Paradise	19.01.17	190,023	1.4	1.2	WDSSPR	Russia, Germany	drama
Silence	26.01.17	176,675	1.3	2.1	CP	Mexico, Taiwan, USA	history
Assassin's Creed	05.01.17	163,450	1.2	2.2	FOX	USA, UK, France, Hong Kong	action



Attraction

FEBRUARY

Total box office in February amounted to US\$68.82 million, admissions were at 15.7 million (+0.7% and +2.1% compared to February 2016, respectively).

It was hard for February 2017 to beat the last year results, when the comic book movie *Deadpool* and the fantasy *Gods of Egypt* hit the screens. Nevertheless, such fiction projects as *The Great Wall*, *Resident Evil*:

The Final Chapter and *Guardians* together managed to maintain a decent box office level.

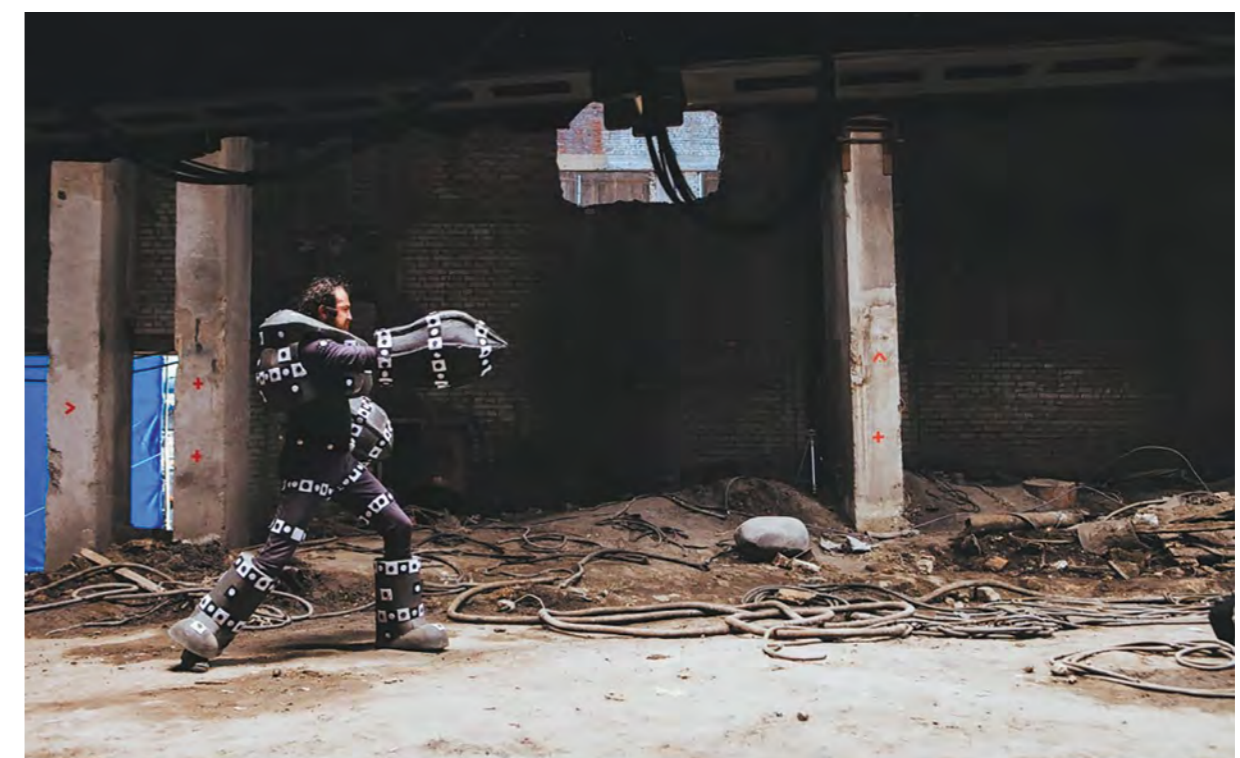
A good result was shown by the Russian comedy *Gulyay, Vasya!*, which was released on February 14. *John Wick: Chapter Two* performed significantly better than the previous part, while the box office collected by *50 Shades Darker*, on the contrary, fell by almost a third compared to the first film of the franchise.

Weekend No. 5 02.02–05.02		Weekend figures: US\$10.92 million 2.5 million admissions			Admissions per screen: 24 Average ticket price: US\$4.45		
Title	Release date	Box office, US\$	Share of box office, %	Share of screenings, %	Distributor	Country	Genre
Attraction	26.01.17	4,376,703	40.1	26.9	WDSSPR	Russia	sci-fi
Rings	02.02.17	1,897,936	17.4	17.1	CPP	USA	horror
Ballerina	26.01.17	1,007,103	9.2	9.6	VLG	France, Canada	animation
XXX: The Return of Xander Cage	19.01.17	575,584	5.3	6.7	CPP	USA	action
La La Land	12.01.17	465,358	4.3	2.4	CP	USA	melodrama
The Space Between Us	02.02.17	347,759	3.2	6.8	PRD	USA	melodrama
A Monster Calls	02.02.17	335,524	3.1	6.3	VLG	Spain, USA, UK, Canada	drama
Skiptrace	02.02.17	302,265	2.8	4.9	EXP	China, Hong Kong, USA	action
Why Him?	12.01.17	227,473	2.1	1.6	FOX	USA	comedy
Perfect Strangers	02.02.17	161,660	1.5	0.8	EXP	Italy	comedy
Two is a Family	12.01.17	134,801	1.2	0.9	MG	France, UK	melodrama
Viking 12+/18+	29.12.16	125,100	1.1	1.6	CP	Russia	drama

Weekend No. 6 09.02–12.02		Weekend figures: US\$15.37 million 3.4 million admissions			Admissions per screen: 32 Average ticket price: US\$4.55		
Title	Release date	Box office, US\$	Share of box office, %	Share of screenings, %	Distributor	Country	Genre
50 Shades Darker	09.02.17	5,776,988	37.6	32.9	UPI	USA	melodrama
John Wick: Chapter Two	09.02.17	2,569,946	16.7	14.9	CP	USA	action
The LEGO Batman Movie	09.02.17	2,097,312	13.6	16.6	CAO	USA, Denmark	animation
Resident Evil: The Final Chapter	preview from 10.02.17	1,593,626	10.4	6.1	WDSSPR	USA, France, Germany, Canada, Australia	horror
Attraction	26.01.17	1,573,863	10.3	9.1	WDSSPR	Russia	sci-fi
Rings	02.02.17	363,315	2.4	5.1	CPP	USA	horror
Ballerina	26.01.17	333,682	2.2	2.5	VLG	France, Canada	animation
La La Land	12.01.17	185,330	1.2	0.9	CP	USA	melodrama
Perfect Strangers	02.02.17	124,404	0.8	0.5	EXP	Italy	comedy
A Monster Calls	02.02.17	82,895	0.5	1.6	VLG	Spain, USA, UK, Canada	drama
XXX: The Return of Xander Cage	19.01.17	78,737	0.5	1.0	CPP	USA	action
The Space Between Us	02.02.17	65,992	0.4	1.5	PRD	USA	melodrama

Weekend No. 7 16.02–19.02		Weekend figures: US\$12.58 million 2.6 million admissions			Admissions per screen: 24 Average ticket price: US\$4.75		
Title	Release date	Box office, US\$	Share of box office, %	Share of screenings, %	Distributor	Country	Genre
The Great Wall	16.02.17	4,101,482	32.6	25.4	UPI	PRC-USA	fantasy
50 Shades Darker	09.02.17	1,781,539	14.2	14.9	UPI	USA	melodrama
Resident Evil: The Final Chapter	16.02.17	1,594,956	12.7	17.2	WDSSPR	USA, France, Germany, Canada, Australia	horror
Gulyay, Vasya!	16.02.17	1,352,775	10.8	10.0	CP	Russia	comedy
John Wick: Chapter Two	09.02.17	1,008,691	8.0	7.9	CP	USA	action
The LEGO Batman Movie	09.02.17	981,752	7.8	9.9	CAO	USA, Denmark	animation
Attraction	26.01.17	654,549	5.2	4.6	WDSSPR	Russia	sci-fi
Ballerina	26.01.17	238,194	1.9	1.5	VLG	France, Canada	animation
Paterson	16.02.17	140,882	1.1	0.8	AOF	USA, France, Germany	drama
La La Land	12.01.17	92,453	0.7	0.6	CP	USA	melodrama
My Blind Date with Life	16.02.17	90,342	0.7	1.0	VLG	Germany	comedy
Perfect Strangers	02.02.17	90,247	0.7	0.4	EXP	Italy	comedy

Weekend No. 8 23.02–26.02		Weekend figures: US\$15.66 million 3.4 million admissions			Admissions per screen: 27 Average ticket price: US\$4.67		
Title	Release date	Box office, US\$	Share of box office, %	Share of screenings, %	Distributor	Country	Genre
Guardians	23.02.17	3,626,008	23.2	26.6	CRP	Russia	sci-fi
The Great Wall	16.02.17	3,429,543	21.9	15.5	UPI	PRC, USA	fantasy
Gulyay, Vasya!	16.02.17	1,426,981	9.1	7.3	CP	Russia	comedy
Resident Evil: The Final Chapter	16.02.17	1,018,159	6.5	8.9	WDSSPR	USA, France, Germany, Canada, Australia	horror
The LEGO Batman Movie	09.02.17	969,575	6.2	6.2	CAO	USA, Denmark	animation
50 Shades Darker	09.02.17	857,908	5.5	6.0	UPI	USA	melodrama
Attraction	26.01.17	843,230	5.4	2.1	WDSSPR	Russia	sci-fi
John Wick: Chapter Two	09.02.17	665,848	4.3	2.8	CP	USA	action
Ghoul	22.02.17	504,363	3.2	8.2	CP	Russia	thriller
Ballerina	26.01.17	485,001	3.1	2.1	VLG	France, Canada	animation
Odnoklassnitsy. Novy povorot	23.02.17	353,351	2.3	3.7	NKI	Russia	comedy
Jackie	23.02.17	260,121	1.7	1.3	CPRG	Chile, France, USA	biography



Guardians production

MARCH

Total box office in March amounted to US\$97.07 million, admissions were at 22.8 million (+24.4% and +26.2% compared with March 2016, respectively).

Admissions in March 2017 were better than those in 2016 by more than a quarter in many respects due to the diversity of the content: good results were demonstrated by the animated films *Sing* and *The*

Boss Baby released at the beginning and at the end of the month, respectively, comic book movie *Logan*, adventure film *Kong: Skull Island*, Disney fairy tale *The Beauty and the Beast*, horror *Life* and one of the dark horses of the year – thriller *Split*.

Against this background, Russian comedy and melodramatic films *Love Pret-a-porte*, *Love with disabilities*, *Vezuchiy sluchay*, *After You're Gone* and *About Love* showed much more modest results.

Weekend No. 9 02.03–05.03		Weekend figures: US\$15.63 million 3.5 million admissions			Admissions per screen: 33 Average ticket price: US\$4.49		
Title	Release date	Box office, US\$	Share of box office, %	Share of screenings, %	Distributor	Country	Genre
Logan	02.03.17	7,375,259	47.1	28.0	FOX	USA	comic book movie
Sing	02.03.17	5,720,558	36.6	32.4	UPI	USA, UK, Japan	animation
The Great Wall	16.02.17	452,141	2.9	5.1	UPI	PRC-USA	fantasy
Guardians	23.02.17	334,139	2.1	9.5	CRP	Russia	sci-fi
Gold	02.03.17	319,569	2.0	3.3	CP	USA	adventure
Gulyay, Vasya!	16.02.17	236,706	1.5	2.4	CP	Russia	comedy
50 Shades Darker	09.02.17	127,417	0.8	1.6	UPI	USA	melodrama
Love Pret-a-porte	02.03.17	100,978	0.6	2.0	PRD	Russia, Italy	comedy
Attraction	26.01.17	99,728	0.6	0.9	WDSSPR	Russia	sci-fi
John Wick: Chapter Two	09.02.17	77,956	0.5	0.8	CP	USA	action
Resident Evil: The Final Chapter	16.02.17	74,014	0.5	1.7	WDSSPR	USA, France, Germany, Canada, Australia	horror
Jackie	23.02.17	71,016	0.5	0.8	CPRG	Chile, France, USA	biography

Weekend No. 10 09.03–12.03		Weekend figures: US\$11.95 million 2.6 million admissions			Admissions per screen: 25 Average ticket price: US\$4.52		
Title	Release date	Box office, US\$	Share of box office, %	Share of screenings, %	Distributor	Country	Genre
Kong: Skull Island	09.03.17	4,737,060	39.6	31.8	CAO	USA, Vietnam	adventure
Sing	02.03.17	2,936,625	24.6	21.8	UPI	USA, UK, Japan	animation
Logan	02.03.17	2,393,028	20.0	19.4	FOX	USA	comic book movie
Love with disabilities	09.03.17	542,212	4.5	6.4	CP	Russia	melodrama
T2 Trainspotting 2	08.03.17	480,011	4.0	5.1	WDSSPR	USA, UK	drama
Gold	02.03.17	110,219	0.9	1.4	CP	USA	adventure
Alibi.com	09.03.17	106,266	0.9	1.7	VLG	France	comedy
The Great Wall	16.02.17	101,369	0.8	1.5	UPI	PRC-USA	fantasy
Gulyay, Vasya!	16.02.17	65,638	0.5	0.8	CP	Russia	comedy
Guardians	23.02.17	43,924	0.4	2.0	CRP	Russia	sci-fi
Open at Night	09.03.17	30,513	0.3	0.5	EXP	France	comedy
MULT v kino No. 48	04.03.17	29,139	0.2	1.3	MVK	Russia	animation

Weekend No. 11 16.03–19.03		Weekend figures: US\$16.03 million 3.5 million admissions			Admissions per screen: 33 Average ticket price: US\$4.58		
Title	Release date	Box office, US\$	Share of box office, %	Share of screenings, %	Distributor	Country	Genre
The Beauty and the Beast	16.03.17	5,832,158	36.4	27.9	WDSSPR	USA	fantasy
Split	16.03.17	4,103,046	25.6	13.8	UPI	USA	thriller
Kong: Skull Island	09.03.17	1,869,094	11.7	16.4	CAO	USA, Vietnam	adventure
Sing	02.03.17	1,456,140	9.1	11.2	UPI	USA, UK, Japan	animation
Vezuchiy sluchay	16.03.17	1,183,824	7.4	9.1	CRP	Russia	comedy
Logan	02.03.17	750,612	4.7	6.5	FOX	USA	comic book movie
T2 Trainspotting 2	08.03.17	164,030	1.0	1.9	WDSSPR	USA, UK	drama
Love with disabilities	09.03.17	137,358	0.9	2.7	CP	Russia	melodrama
After You're Gone	16.03.17	106,757	0.7	1.9	CP	Russia	drama
Hidden Figures	16.03.17	82,670	0.5	1.6	FOX	USA	drama
Pattaya	16.03.17	60,041	0.4	0.6	MVK	France	comedy
MULT v kino No. 49	18.03.17	49,398	0.3	1.1	MVK	Russia	animation

Weekend No. 12 23.03–26.03		Weekend figures: US\$20.97 million 4.7 million admissions			Admissions per screen: 41 Average ticket price: US\$4.43		
Title	Release date	Box office, US\$	Share of box office, %	Share of screenings, %	Distributor	Country	Genre
The Boss Baby	23.03.17	10,331,836	49.3	26.9	FOX	USA	animation
Life	23.03.17	2,877,918	13.7	14.6	WDSSPR	USA	horror
The Beauty and the Beast	16.03.17	2,660,972	12.7	14.2	WDSSPR	USA	fantasy
Split	16.03.17	1,931,773	9.2	7.8	UPI	USA	thriller
Power Rangers	23.03.17	723,544	3.4	11.1	WDSSPR	USA, Canada	comic book movie
Kong: Skull Island	09.03.17	428,423	2.0	3.8	CAO	USA, Vietnam	adventure
Vezuchiy sluchay	16.03.17	423,527	2.0	4.2	CRP	Russia	comedy
Smurfs: The Lost Village	preview from 25.03.17	304,094	1.5	2.8	WDSSPR	USA	animation
Sing	02.03.17	274,342	1.3	3.4	UPI	USA, UK, Japan	animation
RAMMSTEIN: Paris!	23.03.17	257,377	1.2	0.3	NVF	France, Germany	concert
Logan	02.03.17	158,443	0.8	1.2	FOX	USA	comic book movie
The Autopsy of Jane Doe	23.03.17	97,056	0.5	1.2	VLG	UK	horror

Weekend No. 13 30.03–02.04		Weekend figures: US\$17.86 million 4.0 million admissions			Admissions per screen: 33 Average ticket price: US\$4.50		
Title	Release date	Box office, US\$	Share of box office, %	Share of screenings, %	Distributor	Country	Genre
The Boss Baby	23.03.17	5,633,192	31.6	20.5	FOX	USA	animation
Ghost in the Shell	30.03.17	4,676,490	26.2	24.0	CPP	USA	comic book movie
Smurfs: The Lost Village	30.03.17	1,761,475	9.9	14.6	WDSSPR	USA	animation
A Cure for Wellness	30.03.17	1,686,352	9.4	8.1	FOX	USA, Germany	thriller
The Beauty and the Beast	16.03.17	944,389	5.3	4.8	WDSSPR	USA	fantasy
Life	23.03.17	935,407	5.2	7.3	WDSSPR	USA	horror
A Dog's Purpose	30.03.17	739,887	4.1	3.8	UPI	USA	melodrama
Split	16.03.17	591,874	3.3	2.7	UPI	USA	thriller
Power Rangers	23.03.17	165,142	0.9	3.8	WDSSPR	USA, Canada	comic book movie
Kong: Skull Island	09.03.17	102,099	0.6	0.9	CAO	USA, Vietnam	adventure
Sing	02.03.17	81,524	0.5	1.0	UPI	USA, UK, Japan	animation
A Few Less Men	30.03.17	68,508	0.4	0.8	VLG	Australia	comedy

APRIL

Total box office in April amounted to US\$70.77 million, admissions were at 15.9 million (+24.4% and +29.7% compared to April 2016, respectively).

The growth of box office compared to the previous year continued in April. The leader of the month was the eighth part of *the Fast and Furious* franchise.

Russian films *The Spacewalker*, *Kitchen: The Last Battle* and *Urfin and His Wooden Soldiers* netted

a total of more than 1 billion rubles in April. The space drama *The Spacewalker* increased the initial box office by 3.7 times, which is much higher than the usual multiplier (2-2.5).

The trend for the long-term work of Russian films maintained throughout the year in regard to large projects with high-quality word of mouth and support of the federal television channel and reached record highs by the end of the year with the release of *Three Seconds*.

Weekend No. 14 06.04–09.04		Weekend figures: US\$9.55 million 2.1 million admissions			Admissions per screen: 20 Average ticket price: US\$4.61		
Title	Release date	Box office, US\$	Share of box office, %	Share of screenings, %	Distributor	Country	Genre
The Spacewalker	06.04.17	2,563,706	26.9	28.7	FOX / BZL	Russia	drama
The Boss Baby	23.03.17	1,680,616	17.6	11.8	FOX	USA	animation
Ghost in the Shell	30.03.17	1,501,111	15.7	14.8	CPP	USA	comic book movie
Going in Style	06.04.17	749,314	7.8	6.7	CAO	USA	criminal
Smurfs: The Lost Village	30.03.17	721,049	7.6	9.6	WDSSPR	USA	animation
A Cure for Wellness	30.03.17	705,827	7.4	5.8	FOX	USA, Germany	thriller
A Dog's Purpose	30.03.17	377,163	4.0	2.7	UPI	USA	melodrama
The Beauty and the Beast	16.03.17	213,517	2.2	1.7	WDSSPR	USA	fantasy
Split	16.03.17	161,172	1.7	1.2	UPI	USA	thriller
Life	23.03.17	156,113	1.6	1.8	WDSSPR	USA	horror
The Bye Bye Man	06.04.17	130,803	1.4	2.4	VLG	USA	horror
Aftermath	06.04.17	122,962	1.3	2.1	LUX	USA	drama

Weekend No. 15 13.04–16.04		Weekend figures: US\$17.07 million 3.5 million admissions			Admissions per screen: 35 Average ticket price: US\$4.85		
Title	Release date	Box office, US\$	Share of box office, %	Share of screenings, %	Distributor	Country	Genre
The Fate of the Furious	13.04.17	12,424,897	72.8	48.9	UPI	USA	action
The Spacewalker	06.04.17	2,196,047	12.9	19.6	FOX / BZL	Russia	drama
The Boss Baby	23.03.17	680,443	4.0	6.0	FOX	USA	animation
Ghost in the Shell	30.03.17	283,323	1.7	4.0	CPP	USA	comic book movie
Smurfs: The Lost Village	30.03.17	279,915	1.6	4.1	WDSSPR	USA	animation
Going in Style	06.04.17	271,959	1.6	3.5	CAO	USA	criminal
A Cure for Wellness	30.03.17	205,008	1.2	1.9	FOX	USA, Germany	thriller
A Dog's Purpose	30.03.17	164,451	1.0	1.3	UPI	USA	melodrama
The Zookeeper's Wife	13.04.17	97,317	0.6	1.3	EXP	Czech Republic, UK, USA	war drama
The Beauty and the Beast	16.03.17	52,691	0.3	0.4	WDSSPR	USA	fantasy
Baby Bumps	13.04.17	38,319	0.2	1.0	VLG	France	comedy
MULT v kino No. 51	15.04.17	33,304	0.2	1.1	MVK	Russia	animation

Weekend No. 16 20.04–23.04		Weekend figures: US\$11.97 million 2.6 million admissions			Admissions per screen: 25 Average ticket price: US\$4.63		
Title	Release date	Box office, US\$	Share of box office, %	Share of screenings, %	Distributor	Country	Genre
The Fate of the Furious	13.04.17	4,788,842	40.0	28.9	UPI	USA	action
Kitchen. The Last Battle	20.04.17	2,653,465	22.2	25.1	CP	Russia	comedy
Urfin and His Wooden Soldiers	20.04.17	1,719,324	14.4	16.5	NKI	Russia	animation
The Spacewalker	06.04.17	1,300,764	10.9	10.6	FOX / BZL	Russia	drama
Unforgettable	20.04.17	435,175	3.6	6.8	CAO	USA	thriller
The Boss Baby	23.03.17	321,496	2.7	2.5	FOX	USA	animation
A Dog's Purpose	30.03.17	92,213	0.8	0.6	UPI	USA	melodrama
Ghost in the Shell	30.03.17	86,457	0.7	0.8	CPP	USA	comic book movie
A Cure for Wellness	30.03.17	73,394	0.6	0.5	FOX	USA, Germany	thriller
Smurfs: The Lost Village	30.03.17	64,547	0.5	0.7	WDSSPR	USA	animation
The Zookeeper's Wife	13.04.17	56,407	0.5	0.7	EXP	Czech Republic, UK, USA	war drama
Going in Style	06.04.17	48,686	0.4	0.4	CAO	USA	criminal

Weekend No. 17 27.04–01.05		Weekend figures: US\$8.79 million 2.0 million admissions			Admissions per screen: 15 Average ticket price: US\$4.49		
Title	Release date	Box office, US\$	Share of box office, %	Share of screenings, %	Distributor	Country	Genre
The Fate of the Furious	13.04.17	2,228,451	25.3	18.4	UPI	USA	action
Kitchen. The Last Battle	20.04.17	1,540,774	17.5	14.8	CP	Russia	comedy
Urfin and His Wooden Soldiers	20.04.17	948,240	10.8	11.6	NKI	Russia	animation
The Spacewalker	06.04.17	793,163	9.0	6.9	FOX / BZL	Russia	drama
Circle	27.04.17	672,829	7.7	6.2	MVK	UAE, USA	thriller
The Lost City of Z	27.04.17	343,045	3.9	3.2	PRD	USA	adventure
Unlocked	27.04.17	287,339	3.3	6.5	FOX / MG	UK	action
Rock Dog	preview from 27.04.2017	270,187	3.1	4.5	VLG	PRC, USA	animation
Free Fire	27.04.17	254,483	2.9	5.0	VLG	France, UK	criminal
The Promise	27.04.17	249,016	2.8	2.8	CP	Spain, USA	war drama
Colossal	27.04.17	239,496	2.7	4.2	EXP	Canada, Spain	comedy
The Boss Baby	23.03.17	185,766	2.1	1.6	FOX	USA	animation



The Spacewalker production

MAY

Total box office in May amounted to US\$82.70 million, admissions were at 17.9 million (+7.7% and +6.2% compared to May 2016, respectively).

In May, as is tradition, Marvel released a comic book movie – *Guardians of the Galaxy Vol. 2*. Good results were achieved by Guy Ritchie's new film *King Arthur: Legend of the Sword*, while the new film of

the franchise *Alien*, on the contrary, did not live up to expectations. Finally, the month ended with the release of a new part of the *Pirates of the Caribbean* – the film eventually became the highest-grossing foreign release of the year.

Valery Todorovsky's *Bolshoy* was not lost among the spectacular Hollywood blockbusters. The drop in the film's box office in the second week was less than 40%.

Weekend No. 18 04.05–09.05		Weekend figures: US\$21.79 million 4.5 million admissions			Admissions per screen: 30 Average ticket price: US\$4.87		
Title	Release date	Box office, US\$	Share of box office, %	Share of screenings, %	Distributor	Country	Genre
Guardians of the Galaxy Vol. 2	04.05.17	16,615,564	76.2	49.5	WDSSPR	USA	comic book movie
The Fate of the Furious	13.04.17	848,539	3.9	6.2	UPI	USA	action
Rock Dog	04.05.17	750,967	3.5	8.5	VLG	PRC, USA	animation
Kitchen. The Last Battle	20.04.17	687,452	3.2	5.5	CP	Russia	comedy
Get out	preview from 06.05.17	504,469	2.3	3.0	UPI	USA	thriller
Urfin and His Wooden Soldiers	20.04.17	500,553	2.3	5.4	NKI	Russia	animation
The Spacewalker	06.04.17	443,685	2.0	2.9	FOX / BZL	Russia	drama
Circle	27.04.17	252,436	1.2	2.4	MVK	UAE, USA	thriller
The Promise	27.04.17	153,171	0.7	1.3	CP	Spain, USA	war drama
Kung Fu Yoga	preview from 08.05.17	140,443	0.7	0.7	CP	India, PRC	action
The Lost City of Z	27.04.17	139,188	0.6	1.3	PRD	USA	adventure
The Boss Baby	23.03.17	111,957	0.5	0.8	FOX	USA	animation

Weekend No. 19 11.05–14.05		Weekend figures: US\$12.05 million 2.5 million admissions			Admissions per screen: 25 Average ticket price: US\$4.78		
Title	Release date	Box office, US\$	Share of box office, %	Share of screenings, %	Distributor	Country	Genre
King Arthur: Legend of the Sword	11.05.17	5,005,411	41.6	33.1	CAO	USA, UK, Austria	action
Guardians of the Galaxy Vol. 2	04.05.17	3,999,619	33.2	28.9	WDSSPR	USA	comic book movie
Bolshoy	11.05.17	1,422,062	11.8	10.8	WDSSPR	Russia	drama
Get out	11.05.17	582,726	4.8	8.2	UPI	USA	thriller
Kung Fu Yoga	11.05.17	248,860	2.1	4.7	CP	India, PRC	action
Rock Dog	04.05.17	202,519	1.7	3.7	VLG	PRC, USA	animation
Urfin and His Wooden Soldiers	20.04.17	106,370	0.9	1.9	NKI	Russia	animation
The Fate of the Furious	13.04.17	92,520	0.8	1.0	UPI	USA	action
Kitchen. The Last Battle	20.04.17	90,121	0.7	1.3	CP	Russia	comedy
The Spacewalker	06.04.17	47,422	0.4	0.6	FOX / BZL	Russia	drama
MULT v kino No. 53	13.05.17	37,298	0.3	1.3	MVK	Russia	animation
The Boss Baby	23.03.17	22,834	0.2	0.3	FOX	USA	animation

Weekend No. 20 18.05–21.05		Weekend figures: US\$10.55 million 2.2 million admissions			Admissions per screen: 21 Average ticket price: US\$4.79		
Title	Release date	Box office, US\$	Share of box office, %	Share of screenings, %	Distributor	Country	Genre
Alien: Covenant	18.05.17	4,250,526	40.3	32.7	FOX	USA, Australia, New Zealand, UK	horror
King Arthur: Legend of the Sword	11.05.17	2,525,234	23.9	21.1	CAO	USA, UK, Austria	action
Guardians of the Galaxy Vol. 2	04.05.17	1,547,425	14.7	13.8	WDSSPR	USA	comic book movie
Bolshoy	11.05.17	903,144	8.6	7.8	WDSSPR	Russia	drama
Richard the Stork	18.05.17	519,127	4.9	8.8	NKI	Germany, Belgium, Luxembourg, Norway	animation
Get out	11.05.17	187,529	1.8	3.6	UPI	USA	thriller
The Headhunter's Calling	18.05.17	143,688	1.4	1.9	EXP	USA, Canada	drama
Kung Fu Yoga	11.05.17	82,519	0.8	1.9	CP	India, PRC	action
Rock Dog	04.05.17	40,231	0.4	0.9	VLG	PRC, USA	animation
Paris Can Wait	18.05.17	34,024	0.3	0.5	PRD	USA	melodrama
Voice from the Stone	18.05.17	29,694	0.3	0.7	CPRG	USA, Italy	thriller
Urfin and His Wooden Soldiers	20.04.17	26,768	0.3	0.5	NKI	Russia	animation

Weekend No. 21 25.05–28.05		Weekend figures: US\$20.61 million 4.1 million admissions			Admissions per screen: 40 Average ticket price: US\$4.98		
Title	Release date	Box office, US\$	Share of box office, %	Share of screenings, %	Distributor	Country	Genre
Pirates of the Caribbean: Dead Men Tell No Tales	25.05.17	17,061,926	82.8	52.0	WDSSPR	USA	fantasy
Alien: Covenant	18.05.17	1,004,849	4.9	16.4	FOX	USA, Australia, New Zealand, UK	horror
King Arthur: Legend of the Sword	11.05.17	905,265	4.4	8.1	CAO	USA, UK, Austria	action
Richard the Stork	18.05.17	496,891	2.4	7.0	NKI	Germany, Belgium, Luxembourg, Norway	animation
Guardians of the Galaxy Vol. 2	04.05.17	448,029	2.2	5.4	WDSSPR	USA	comic book movie
Bolshoy	11.05.17	402,705	2.0	3.4	WDSSPR	Russia	drama
The Headhunter's Calling	18.05.17	41,207	0.2	0.8	EXP	USA, Canada	drama
MULT v kino No. 54	27.05.17	32,859	0.2	1.5	MVK	Russia	animation
Get out	11.05.17	28,872	0.1	0.7	UPI	USA	thriller
Urfin and His Wooden Soldiers	20.04.17	21,023	0.1	0.3	NKI	Russia	animation
Paris Can Wait	18.05.17	20,974	0.1	0.2	PRD	USA	melodrama
Dancer	18.05.17	15,271	0.1	0.1	PIO	UK, Russia, Ukraine, USA	documentary



Bolshoy

JUNE

Total box office in June amounted to US\$75.29 million, admissions were at 17.7 million (+10.6% and +8.4% compared to June 2016, respectively).

In the first month of the summer, we saw a new film in the franchise *The Mummy*, the new *Transformers*, *Cars 3*, comic book movie *Wonder Woman* and the

full-length version of *Baywatch* TV show. The best results were shown by *The Mummy* film starring Tom Cruise.

Russian cinema this month was represented by dramatic films: *Loveless* by Andrei Zvyagintsev, *Anna Karenina. Istoriya Vronskogo* by Karen Shakhnazarov and *Kholodnoe tango* by Pavel Chukhrai. *Loveless* attracted the greatest number of cinemagoers.

Weekend No. 22 01.06–04.06		Weekend figures: US\$14.55 million 3.1 million admissions			Admissions per screen: 29 Average ticket price: US\$4.70		
Title	Release date	Box office, US\$	Share of box office, %	Share of screenings, %	Distributor	Country	Genre
Pirates of the Caribbean: Dead Men Tell No Tales	25.05.17	6,431,157	44.2	30.0	WDSSPR	USA	fantasy
Wonder Woman	01.06.17	3,893,399	26.7	27.2	CAO	USA	comic book movie
Baywatch	01.06.17	1,645,705	11.3	12.6	CPP	USA	comedy
Deep	01.06.17	697,953	4.8	7.3	VLG	Spain	animation
Loveless	01.06.17	552,213	3.8	4.0	WDSSPR	Russia, France, Germany, Belgium	drama
King Arthur: Legend of the Sword	11.05.17	331,031	2.3	1.8	CAO	USA, UK, Austria	action
Alien: Covenant	18.05.17	214,109	1.5	3.1	FOX	USA, Australia, New Zealand, UK	horror
Spark: A Space Tail	01.06.17	163,712	1.1	3.5	MG	Canada, Republic of Korea	animation
Gifted	01.06.17	145,656	1.0	1.6	FOX	USA	melodrama
Bolshoy	11.05.17	132,479	0.9	0.8	WDSSPR	Russia	drama
Guardians of the Galaxy Vol. 2	04.05.17	90,326	0.6	0.6	WDSSPR	USA	comic book movie
Richard the Stork	18.05.17	83,673	0.6	1.2	NKI	Germany, Belgium, Luxembourg, Norway	animation

Weekend No. 23 08.06–12.06		Weekend figures: US\$15.51 million 3.3 million admissions			Admissions per screen: 24 Average ticket price: US\$4.72		
Title	Release date	Box office, US\$	Share of box office, %	Share of screenings, %	Distributor	Country	Genre
The Mummy	08.06.17	8,134,745	52.5	37.0	UPI	USA	fantasy
Pirates of the Caribbean: Dead Men Tell No Tales	25.05.17	2,747,262	17.7	13.5	WDSSPR	USA	fantasy
Wonder Woman	01.06.17	1,750,401	11.3	15.1	CAO	USA	comic book movie
Baywatch	01.06.17	797,098	5.1	7.1	CPP	USA	comedy
Deep	01.06.17	466,632	3.0	5.2	VLG	Spain	animation
Loveless	01.06.17	381,270	2.5	2.6	WDSSPR	Russia, France, Germany, Belgium	drama
King Arthur: Legend of the Sword	11.05.17	196,741	1.3	1.0	CAO	USA, UK, Austria	action
Anna Karenina. Istoriya Vronskogo	08.06.17	177,273	1.1	3.6	CP	Russia	drama
Radin!	08.06.17	158,206	1.0	1.0	LUX	France	comedy
Once Upon a Time in Venice	08.06.17	120,330	0.8	1.8	VLG	USA	comedy
Spark: A Space Tail	01.06.17	94,944	0.6	1.9	MG	Canada, Republic of Korea	animation
Gifted	01.06.17	77,127	0.5	0.8	FOX	USA	melodrama

Weekend No. 24 15.06–18.06		Weekend figures: US\$11.03 million 2.6 million admissions			Admissions per screen: 23 Average ticket price: US\$4.25		
Title	Release date	Box office, US\$	Share of box office, %	Share of screenings, %	Distributor	Country	Genre
Cars 3	15.06.17	4,586,570	41.6	30.9	WDSSPR	USA	animation
The Mummy	08.06.17	2,592,094	23.5	21.3	UPI	USA	fantasy
Pirates of the Caribbean: Dead Men Tell No Tales	25.05.17	1,125,780	10.2	7.8	WDSSPR	USA	fantasy
Rough Night	15.06.17	928,112	8.4	11.0	WDSSPR	USA	comedy
Wonder Woman	01.06.17	505,988	4.6	5.1	CAO	USA	comic book movie
Everything, Everything	15.06.17	331,228	3.0	6.2	CAO	USA	melodrama
Baywatch	01.06.17	211,426	1.9	2.1	CPP	USA	comedy
Loveless	01.06.17	146,132	1.3	1.2	WDSSPR	Russia, France, Germany, Belgium	drama
King Arthur: Legend of the Sword	11.05.17	112,887	1.0	0.8	CAO	USA, UK, Austria	action
Orbiter 9	15.06.17	68,142	0.6	1.8	EXP	Spain, Colombia	melodrama
Radin!	08.06.17	65,143	0.6	0.7	LUX	France	comedy
Deep	01.06.17	47,765	0.4	1.0	VLG	Spain	animation

Weekend No. 25 22.06–25.06		Weekend figures: US\$12.60 million 2.8 million admissions			Admissions per screen: 26 Average ticket price: US\$4.47		
Title	Release date	Box office, US\$	Share of box office, %	Share of screenings, %	Distributor	Country	Genre
Transformers: The Last Knight	22.06.17	8,180,717	65.0	42.0	CPP	USA	fantasy
Cars 3	15.06.17	1,766,698	14.0	21.0	WDSSPR	USA	animation
The Mummy	08.06.17	848,012	6.7	8.3	UPI	USA	fantasy
Pirates of the Caribbean: Dead Men Tell No Tales	preview from 23.05.17	428,294	3.4	3.1	WDSSPR	USA	fantasy
Rough Night	15.06.17	394,500	3.1	5.5	WDSSPR	USA	comedy
Kholodnoe tango	22.06.17	164,939	1.3	3.7	WDSSPR	Russia	war drama
Wonder Woman	01.06.17	141,165	1.1	1.7	CAO	USA	comic book movie
Everything, Everything	15.06.17	126,425	1.0	3.1	CAO	USA	melodrama
King Arthur: Legend of the Sword	11.05.17	81,057	0.6	0.6	CAO	USA, UK, Austria	action
Loveless	01.06.17	62,102	0.5	0.5	WDSSPR	Russia, France, Germany, Belgium	drama
Baywatch	01.06.17	50,249	0.4	0.6	CPP	USA	comedy
Rock'n Roll	22.06.17	49,537	0.4	0.8	CPRG	France	comedy

Weekend No. 26 29.06–02.07		Weekend figures: US\$12.85 million 3.1 million admissions			Admissions per screen: 26 Average ticket price: US\$4.11		
Title	Release date	Box office, US\$	Share of box office, %	Share of screenings, %	Distributor	Country	Genre
Despicable Me 3	29.06.17	8,518,968	66.3	47.3	UPI	USA	animation
Transformers: The Last Knight	22.06.17	2,159,421	16.8	22.9	CPP	USA	fantasy
Cars 3	15.06.17	427,709	3.3	7.3	WDSSPR	USA	animation
The Mummy	08.06.17	371,991	2.9	3.4	UPI	USA	fantasy
47 Meters Down	29.06.17	313,483	2.4	4.1	VLG	UK	horror
2:22	29.06.17	282,617	2.2	2.7	PRD	USA, Australia	thriller
Pirates of the Caribbean: Dead Men Tell No Tales	25.05.17	236,919	1.8	1.8	WDSSPR	USA	fantasy
Rough Night	15.06.17	93,751	0.7	1.2	WDSSPR	USA	comedy
Kholodnoe tango	22.06.17	74,685	0.6	1.6	WDSSPR	Russia	war drama
Wonder Woman	01.06.17	61,939	0.5	0.6	CAO	USA	comic book movie
King Arthur: Legend of the Sword	11.05.17	56,316	0.4	0.4	CAO	USA, UK, Austria	action
Loveless	01.06.17	34,759	0.3	0.3	WDSSPR	Russia, France, Germany, Belgium	drama

JULY

Total box office in July amounted to US\$62.81 million, admissions were at 15.9 million (+6.7% and +8.1% compared to July 2016, respectively).

As last year, admissions in July were lower than in May and June. The leader of the month was *Spider-Man*:

Homecoming. The final part of the franchise *Planet of the Apes* also hit the screens. By the Hollywood standards, blockbusters *Dunkirk* and *Atomic Blonde* did not fare so well.

The Russian cinema was represented by the animated film *Skaz o Petre i Fevronii*, thriller *Chernaya voda* and criminal comedy *Blokbaster*.

Weekend No. 27 06.07–09.07		Weekend figures: US\$13.33 million 3.1 million admissions			Admissions per screen: 27 Average ticket price: US\$4.23		
Title	Release date	Box office, US\$	Share of box office, %	Share of screenings, %	Distributor	Country	Genre
Spider-Man: Homecoming	06.07.17	7,006,243	52.5	36.6	WDSSPR	USA	comic book movie
Despicable Me 3	29.06.17	3,817,828	28.7	29.4	UPI	USA	animation
Transformers: The Last Knight	22.06.17	692,264	5.2	9.5	CPP	USA	fantasy
Skaz o Petre i Fevronii	06.07.17	376,748	2.8	6.7	CRP	Russia	animation
The Belko Experiment	06.07.17	205,819	1.5	2.1	EXP	USA, Colombia	thriller
Cars 3	15.06.17	187,225	1.4	3.0	WDSSPR	USA	animation
The Mummy	08.06.17	164,455	1.2	1.3	UPI	USA	fantasy
Pirates of the Caribbean: Dead Men Tell No Tales	25.05.17	160,351	1.2	1.1	WDSSPR	USA	fantasy
2:22	29.06.17	138,247	1.0	1.6	PRD	USA, Australia	thriller
47 Meters Down	29.06.17	131,363	1.0	2.0	VLG	UK	horror
Wakefield	06.07.17	114,047	0.9	0.8	CPRG	USA	drama
King Arthur: Legend of the Sword	11.05.17	46,982	0.4	0.3	CAO	USA, UK, Austria	action

Weekend No. 28 13.07–16.07		Weekend figures: US\$9.65 million 2.3 million admissions			Admissions per screen: 21 Average ticket price: US\$4.24		
Title	Release date	Box office, US\$	Share of box office, %	Share of screenings, %	Distributor	Country	Genre
War for the Planet of the Apes	13.07.17	4,488,530	46.5	33.1	FOX	USA	sci-fi
Spider-Man: Homecoming	06.07.17	2,177,723	22.6	23.7	WDSSPR	USA	comic book movie
Despicable Me 3	29.06.17	1,746,779	18.1	16.6	UPI	USA	animation
Transformers: The Last Knight	22.06.17	188,082	1.9	3.0	CPP	USA	fantasy
Skaz o Petre i Fevronii	06.07.17	152,197	1.6	4.2	CRP	Russia	animation
Chernaya voda	13.07.17	136,886	1.4	4.5	CP	Russia	horror
Blokbaster	13.07.17	94,088	1.0	2.4	VLG	Russia	criminal
Pirates of the Caribbean: Dead Men Tell No Tales	25.05.17	86,081	0.9	0.9	WDSSPR	USA	fantasy
Shot Caller	13.07.17	79,554	0.8	1.2	PRD	USA	criminal
The Belko Experiment	06.07.17	63,574	0.7	1.0	EXP	USA, Colombia	thriller
The Mummy	08.06.17	53,231	0.6	0.7	UPI	USA	fantasy
Cars 3	15.06.17	49,887	0.5	0.8	WDSSPR	USA	animation

Weekend No. 29 20.07–23.07		Weekend figures: US\$7.61 million 1.8 million admissions			Admissions per screen: 16 Average ticket price: US\$4.23		
Title	Release date	Box office, US\$	Share of box office, %	Share of screenings, %	Distributor	Country	Genre
Dunkirk	20.07.17	2,341,890	30.8	28.0	CAO	UK, Netherlands, France, USA	war drama
War for the Planet of the Apes	13.07.17	1,747,771	22.9	19.0	FOX	USA	sci-fi
Despicable Me 3	29.06.17	1,018,900	13.4	11.0	UPI	USA	animation
Spider-Man: Homecoming	06.07.17	810,573	10.7	10.1	WDSSPR	USA	comic book movie
Amityville: The Awakening	20.07.17	580,635	7.7	7.4	MG	USA	horror
Overdrive	20.07.17	372,494	4.9	7.2	VLG	France, Belgium	action
Rabbit school	20.07.17	107,982	1.4	3.0	LUX	Germany	animation
With Open Arms	20.07.17	66,963	0.9	1.1	CPRG	France, Belgium	comedy
Transformers: The Last Knight	22.06.17	60,876	0.8	1.0	CPP	USA	fantasy
Pirates of the Caribbean: Dead Men Tell No Tales	25.05.17	49,623	0.7	0.5	WDSSPR	USA	fantasy
Berlin Syndrome	20.07.17	43,011	0.6	0.6	PVZGL	Australia, Germany	thriller
Shot Caller	13.07.17	40,793	0.5	0.6	PRD	USA	criminal

Weekend No. 30 27.07–30.07		Weekend figures: US\$6.03 million 1.4 million admissions			Admissions per screen: 13 Average ticket price: US\$4.17		
Title	Release date	Box office, US\$	Share of box office, %	Share of screenings, %	Distributor	Country	Genre
Atomic Blonde	27.07.17	1,554,300	25.8	23.0	CP	USA	action
Dunkirk	20.07.17	929,197	15.4	15.4	CAO	UK, Netherlands, France, USA	war drama
War for the Planet of the Apes	13.07.17	690,529	11.4	8.4	FOX	USA	sci-fi
The Son of Bigfoot	27.07.17	638,214	10.6	13.4	VLG	Belgium, France	animation
Despicable Me 3	29.06.17	543,444	9.0	7.0	UPI	USA	animation
Spider-Man: Homecoming	06.07.17	329,588	5.5	4.6	WDSSPR	USA	comic book movie
The Beguiled	27.07.17	321,468	5.3	5.1	UPI	USA	thriller
Amityville: The Awakening	20.07.17	251,867	4.2	3.8	MG	USA	horror
Before I Fall	27.07.17	166,989	2.8	3.1	PRD	USA	sci-fi
All Eyez On Me	27.07.17	154,930	2.6	2.0	EXP	USA	biography
Overdrive	20.07.17	116,871	1.9	3.2	VLG	France, Belgium	action
The Gracefield Incident	27.07.17	56,788	0.9	1.6	MVK	USA, Canada	horror

AUGUST

Total box office in August amounted to US\$55.72 million, admissions were at 14.0 million (-25.6% and -25.1% compared to August 2016, respectively).

While in 2016 a record surge in admissions was ensured by two projects – comic book movie *Suicide Squad* and animated film *The Secret Life of Pets*, in 2017 there were blockbusters of this size, and as a result the admissions in cinemas dropped by one quarter as compared with the same period last year.

Nevertheless, compared with July, the decline was not so significant – 14 million admissions against 15.9 million.

In the traditional vacation month, Luke Besson's comic book movie *Valerian and the City of a Thousand Planets* showed the best results. Horror *Annabelle: Creation*, Stephen King's *The Dark Tower*, action films *Baby Driver* and *The Hitman's Bodyguard*, animated film *The Emoji Movie* and Russian comedy *Babushka legkogo povedeniya* performed quite well in their own segments.

Weekend No. 31 03.08–06.08		Weekend figures: US\$7.33 million 1.7 million admissions			Admissions per screen: 15 Average ticket price: US\$4.24		
Title	Release date	Box office, US\$	Share of box office, %	Share of screenings, %	Distributor	Country	Genre
The Dark Tower	03.08.17	4,104,361	56.0	35.8	WDSSPR	USA	fantasy
Atomic Blonde	27.07.17	539,451	7.4	11.6	CP	USA	action
The Son of Bigfoot	27.07.17	469,687	6.4	9.8	VLG	Belgium, France	animation
Despicable Me 3	29.06.17	416,459	5.7	6.0	UPI	USA	animation
Dunkirk	20.07.17	356,856	4.9	5.8	CAO	UK, Netherlands, France, USA	war drama
War for the Planet of the Apes	13.07.17	275,028	3.8	3.9	FOX	USA	sci-fi
Wind River	03.08.17	257,721	3.5	4.4	PRD	UK, Canada, USA	thriller
Spider-Man: Homecoming	06.07.17	142,504	1.9	2.3	WDSSPR	USA	comic book movie
The Beguiled	27.07.17	128,941	1.8	2.2	UPI	USA	thriller
Kidnap	03.08.17	123,242	1.7	3.6	MG	USA	thriller
Amityville: The Awakening	20.07.17	100,347	1.4	1.7	MG	USA	horror
Lady Macbeth	03.08.17	59,230	0.8	1.4	EXP	UK	drama

Weekend No. 32 10.08–13.08		Weekend figures: US\$10.09 million 2.2 million admissions			Admissions per screen: 21 Average ticket price: US\$4.49		
Title	Release date	Box office, US\$	Share of box office, %	Share of screenings, %	Distributor	Country	Genre
Valerian and the City of a Thousand Planets	10.08.17	5,396,750	53.5	37.8	AOF / NKI	France	comic book movie
Annabelle: Creation	10.08.17	2,282,773	22.6	17.1	CAO	USA	horror
The Dark Tower	03.08.17	1,129,622	11.2	18.5	WDSSPR	USA	fantasy
Despicable Me 3	29.06.17	268,328	2.7	3.8	UPI	USA	animation
The Son of Bigfoot	27.07.17	210,921	2.1	4.1	VLG	Belgium, France	animation
Atomic Blonde	27.07.17	150,998	1.5	3.1	CP	USA	action
Wind River	03.08.17	127,816	1.3	1.9	PRD	UK, Canada, USA	thriller
Wedding Unplanned	10.08.17	82,851	0.8	1.1	PVZGL	France	comedy
Dunkirk	20.07.17	82,207	0.8	1.5	CAO	UK, Netherlands, France, USA	war drama
War for the Planet of the Apes	13.07.17	71,279	0.7	1.1	FOX	USA	sci-fi
Spider-Man: Homecoming	06.07.17	37,666	0.4	0.7	WDSSPR	USA	comic book movie
The Beguiled	27.07.17	27,410	0.3	0.5	UPI	USA	thriller

Weekend No. 33 17.08–20.08		Weekend figures: US\$10.06 million 2.4 million admissions			Admissions per screen: 20 Average ticket price: US\$4.22		
Title	Release date	Box office, US\$	Share of box office, %	Share of screenings, %	Distributor	Country	Genre
Valerian and the City of a Thousand Planets	10.08.17	2,317,853	23.0	19.9	AOF / NKI	France	comic book movie
The Emoji Movie + Puppy!	17.08.17	2,201,431	21.9	24.0	WDSSPR	USA	animation
Babushka legkogo povedeniya	17.08.17	2,066,290	20.5	18.7	CRP	Russia	comedy
The Hitman's Bodyguard	17.08.17	1,672,518	16.6	11.5	MG	USA	action
Annabelle: Creation	10.08.17	983,055	9.8	9.0	CAO	USA	horror
The Dark Tower	03.08.17	319,614	3.2	5.1	WDSSPR	USA	fantasy
Despicable Me 3	29.06.17	96,821	1.0	1.4	UPI	USA	animation
Cage Dive	17.08.17	85,135	0.8	1.7	LUX	Australia	horror
Atomic Blonde	27.07.17	28,655	0.3	0.7	CP	USA	action
Wind River	03.08.17	28,586	0.3	0.4	PRD	UK, Canada, USA	thriller
Dunkirk	20.07.17	28,004	0.3	0.4	CAO	UK, Netherlands, France, USA	war drama
MULT v kino No. 57	19.08.17	24,820	0.2	1.3	MVK	Russia	animation

Weekend No. 34 24.08–27.08		Weekend figures: US\$9.04 million 2.1 million admissions			Admissions per screen: 18 Average ticket price: US\$4.27		
Title	Release date	Box office, US\$	Share of box office, %	Share of screenings, %	Distributor	Country	Genre
Baby Driver	24.08.17	2,352,606	26.0	18.1	WDSSPR	USA	criminal
Babushka legkogo povedeniya	17.08.17	1,190,727	13.2	11.5	CRP	Russia	comedy
Valerian and the City of a Thousand Planets	10.08.17	1,060,129	11.7	9.1	AOF / NKI	France	comic book movie
The Emoji Movie + Puppy!	17.08.17	1,013,152	11.2	14.8	WDSSPR	USA	animation
The Hitman's Bodyguard	17.08.17	940,689	10.4	7.4	MG	USA	action
The Nut Job 2: Nutty by Nature	24.08.17	869,544	9.6	14.1	CP	Canada, Republic of Korea, USA	animation
Terminator 2: Judgment Day	24.08.17	331,636	3.7	4.6	VLG	USA, France	action
Annabelle: Creation	10.08.17	329,544	3.6	2.7	CAO	USA	horror
Tulip Fever	24.08.17	269,666	3.0	5.2	FOX / MG	UK, USA	melodrama
It Comes at Night	24.08.17	205,234	2.3	2.5	PRD	USA	horror
The Dark Tower	03.08.17	97,881	1.1	1.5	WDSSPR	USA	fantasy
Despicable Me 3	29.06.17	57,569	0.6	0.8	UPI	USA	animation

Weekend No. 35 31.08–03.09		Weekend figures: US\$9.62 million 2.2 million admissions			Admissions per screen: 20 Average ticket price: US\$4.29		
Title	Release date	Box office, US\$	Share of box office, %	Share of screenings, %	Distributor	Country	Genre
Gogol. Nachalo	31.08.17	3,615,154	37.6	29.0	CRP	Russia	thriller
Baby Driver	24.08.17	1,020,951	10.6	9.9	WDSSPR	USA	criminal
The Nut Job 2: Nutty by Nature	24.08.17	755,397	7.8	9.5	CP	Canada, Republic of Korea, USA	animation
The Emoji Movie + Puppy!	17.08.17	728,481	7.5	7.5	WDSSPR	USA	animation
Pro lyubov. Tolko dlya vzroslyh	01.09.17	599,424	6.2	7.2	WDSSPR	Russia	comedy
Seven Sisters	31.08.17	583,712	6.1	6.0	MG	UK, France, Belgium, USA	thriller
Valerian and the City of a Thousand Planets	10.08.17	536,184	5.6	4.9	AOF / NKI	France	comic book movie
Babushka legkogo povedeniya	17.08.17	447,888	4.7	4.4	CRP	Russia	comedy
The Hitman's Bodyguard	17.08.17	362,657	3.8	2.8	MG	USA	action
Marvel's Inhumans	31.08.17	120,174	1.3	1.3	CP	USA	sci-fi
Terminator 2: Judgment Day	24.08.17	106,583	1.1	2.0	VLG	USA, France	action
Escape Room	31.08.17	105,554	1.1	1.5	LUX	USA	horror



Gogol. Nachalo

SEPTEMBER

Total box office in September amounted to US\$57.90 million, admissions were at 13.3 million (+21.0% and +17.8% compared to September 2016, respectively).

September is traditionally considered the weakest month of the year. In 2017, this pattern was preserved, but compared to last year, the increase in box office amounted to 21%.

A spike in admissions was thanks to foreign films *It* and *Kingsman: The Golden Circle*, as well as Russian *Gogol. Nachalo* and *Crimea*.

It, like *Split* six months earlier, performed much better than one might have expected from a thriller or horror. The success was both due to the high quality of the film itself, and the recognition factor – the novel by Stephen King of the same name and the two-part film from the 90s.

Weekend No. 36		Weekend figures:			Admissions per screen: 25		
07.09–10.09		US\$12.11 million			Average ticket price: US\$4.59		
		2.6 million admissions					
Title	Release date	Box office, US\$	Share of box office, %	Share of screenings, %	Distributor	Country	Genre
<i>It</i>	07.09.17	6,970,302	57.6	23.2	CAO	USA	horror
<i>Gogol. Nachalo</i>	31.08.17	1,386,760	11.4	17.6	CRP	Russia	thriller
<i>Logan Lucky</i>	07.09.17	737,672	6.1	8.6	WDSSPR / CPF	USA	criminal
<i>Pro lyubov. Tolko dlya vzroslyh</i>	01.09.17	458,639	3.8	5.8	WDSSPR	Russia	comedy
<i>Jungle Bunch</i>	07.09.17	433,644	3.6	8.9	VLG	France	animation
<i>Home Again</i>	07.09.17	299,385	2.5	8.4	CP	USA	melodrama
<i>Seven Sisters</i>	31.08.17	251,504	2.1	3.4	MG	UK, France, Belgium, USA	thriller
<i>Baby Driver</i>	24.08.17	232,515	1.9	2.5	WDSSPR	USA	criminal
<i>Your Name</i>	07.09.17	230,594	1.9	2.0	EXP	Japan	animation
<i>The Emoji Movie + Puppy!</i>	17.08.17	202,703	1.7	2.3	WDSSPR	USA	animation
<i>The Nut Job 2: Nutty by Nature</i>	24.08.17	166,246	1.4	3.0	CP	Canada, Republic of Korea, USA	animation
<i>Valerian and the City of a Thousand Planets</i>	10.08.17	153,940	1.3	1.5	AOF / NKI	France	comic book movie

Weekend No. 37		Weekend figures:			Admissions per screen: 19		
14.09–17.09		US\$9.33 million			Average ticket price: US\$4.60		
		2.0 million admissions					
Title	Release date	Box office, US\$	Share of box office, %	Share of screenings, %	Distributor	Country	Genre
<i>It</i>	07.09.17	4,090,529	43.8	20.9	CAO	USA	horror
<i>Naparnik</i>	14.09.17	1,246,524	13.3	19.9	NKI	Russia	comedy
<i>Mother!</i>	14.09.17	1,089,009	11.7	15.2	CPP	USA	thriller
<i>Gogol. Nachalo</i>	31.08.17	602,162	6.5	6.4	CRP	Russia	thriller
<i>Logan Lucky</i>	07.09.17	350,662	3.8	4.6	WDSSPR / CPF	USA	criminal
<i>Jungle Bunch</i>	07.09.17	292,414	3.1	5.8	VLG	France	animation
<i>Escape Room</i>	14.09.17	256,219	2.7	3.3	EXP	USA	thriller
<i>Pro lyubov. Tolko dlya vzroslyh</i>	01.09.17	196,229	2.1	2.0	WDSSPR	Russia	comedy
<i>The Emoji Movie + Puppy!</i>	17.08.17	143,488	1.5	1.6	WDSSPR	USA	animation
<i>Brad's Status</i>	14.09.17	139,491	1.5	3.1	PRD	USA	comedy
<i>Your Name</i>	07.09.17	125,690	1.3	1.7	EXP	Japan	animation
<i>Home Again</i>	07.09.17	99,649	1.1	3.2	CP	USA	melodrama

Weekend No. 38		Weekend figures:			Admissions per screen: 21		
21.09–24.09		US\$10.46 million			Average ticket price: US\$4.69		
		2.2 million admissions					
Title	Release date	Box office, US\$	Share of box office, %	Share of screenings, %	Distributor	Country	Genre
<i>Kingsman: The Golden Circle</i>	21.09.17	5,527,356	52.8	36.8	FOX	USA, UK	action
<i>Lego Ninjago Movie</i>	21.09.17	1,591,347	15.2	18.4	CAO	USA	animation
<i>It</i>	07.09.17	1,344,703	12.9	8.4	CAO	USA	horror
<i>Naparnik</i>	14.09.17	513,905	4.9	8.9	NKI	Russia	comedy
<i>Mother!</i>	14.09.17	425,353	4.1	6.3	CPP	USA	thriller
<i>Gogol. Nachalo</i>	31.08.17	185,701	1.8	1.8	CRP	Russia	thriller
<i>Hostages</i>	21.09.17	175,595	1.7	3.0	CP	Russia	thriller
<i>Leatherface</i>	21.09.17	95,812	0.9	1.5	CAE	USA	horror
<i>Escape Room</i>	14.09.17	66,033	0.6	1.4	EXP	USA	thriller
<i>The Vault</i>	21.09.17	65,409	0.6	1.8	EXP	USA	horror
<i>Pro lyubov. Tolko dlya vzroslyh</i>	01.09.17	51,168	0.5	0.4	WDSSPR	Russia	comedy
<i>Logan Lucky</i>	07.09.17	41,087	0.4	0.8	WDSSPR / CPF	USA	criminal

Weekend No. 39 28.09–01.10		Weekend figures: US\$8.80 million 1.9 million admissions			Admissions per screen: 18 Average ticket price: US\$4.52		
Title	Release date	Box office, US\$	Share of box office, %	Share of screenings, %	Distributor	Country	Genre
Crimea	28.09.17	2,742,454	31.1	28.3	PRD	Russia	drama
Kingsman: The Golden Circle	21.09.17	2,453,328	27.9	22.7	FOX	USA, UK	action
Lego Ninjago Movie	21.09.17	851,694	9.7	11.4	CAO	USA	animation
It	07.09.17	751,849	8.5	5.8	CAO	USA	horror
American Assassin	28.09.17	585,261	6.6	9.0	CP	USA	action
Lyubov v gorode angelov	28.09.17	284,720	3.2	5.0	CRP	Russia	melodrama
Mother!	14.09.17	166,935	1.9	1.7	CPP	USA	thriller
Naparnik	14.09.17	146,677	1.7	2.4	NKI	Russia	comedy
Gogol. Nachalo	31.08.17	91,898	1.0	0.9	CRP	Russia	thriller
Bobby the Hedgehog	28.09.17	73,731	0.8	1.4	AKM	Japan	animation
The Silent Man	28.09.17	69,786	0.8	1.2	MG	USA	history
Good Time	28.09.17	69,034	0.8	0.6	RR	USA	criminal

OCTOBER

Total box office in October amounted to US\$71.90 million, admissions were at 16.6 million (+14.0% and +16.2% compared to October 2016, respectively).

October 2017 proved to be extremely successful for Russian films that were released into fierce competitive battle, with each other as well. So, *Salyut-7* performed better than *Blade Runner 2049* and *Geostorm*, as well as *The Spacewalker* released in April. At the end of the month, the most scandalous film of the year *Matilda* and family

fantasy *The Last Knight* provided cinemas with high admissions.

A significant contribution to the success of *Salyut-7* and *The Last Knight* was provided by the support of VGTRK (All-Russian State Television and Radio Broadcasting Company). Earlier, the holding company helped *Attraction* achieve good results as well.

In the animation segment, *Fiksiki* became a big surprise as it performed much better than *Smeshariki* and *Snow Queen*. In the author's cinema segment, the dark horse was *Arrhythmia*, the winner of Kinotavr.

Weekend No. 40 05.10–08.10		Weekend figures: US\$9.72 million 2.0 million admissions			Admissions per screen: 20 Average ticket price: US\$4.84		
Title	Release date	Box office, US\$	Share of box office, %	Share of screenings, %	Distributor	Country	Genre
Blade Runner 2049	05.10.17	4,545,260	46.8	32.3	WDSSPR	USA	sci-fi
Crimea	28.09.17	1,333,845	13.7	16.2	PRD	Russia	drama
Zhizn vpered	05.10.17	991,940	10.2	12.2	CP	Russia	comedy
Kingsman: The Golden Circle	21.09.17	778,213	8.0	8.2	FOX	USA, UK	action
The Mountain Between Us	05.10.17	531,535	5.5	5.0	FOX	USA	drama
Lego Ninjago Movie	21.09.17	459,266	4.7	5.9	CAO	USA	animation
It	07.09.17	282,014	2.9	2.8	CAO	USA	horror
American Assassin	28.09.17	129,813	1.3	3.4	CP	USA	action
The Lake	05.10.17	115,583	1.2	2.5	MG	France, Germany	action
Lyubov v gorode angelov	28.09.17	60,251	0.6	2.0	CRP	Russia	melodrama
Bobby the Hedgehog	28.09.17	48,353	0.5	0.9	AKM	Japan	animation
Mother!	14.09.17	46,003	0.5	0.5	CPP	USA	thriller

Weekend No. 41 12.10–15.10		Weekend figures: US\$11.59 million 2.5 million admissions			Admissions per screen: 23 Average ticket price: US\$4.67		
Title	Release date	Box office, US\$	Share of box office, %	Share of screenings, %	Distributor	Country	Genre
Salyut-7	12.10.17	4,249,405	36.7	31.1	NKI	Russia	drama
Blade Runner 2049	05.10.17	1,776,104	15.3	15.9	WDSSPR	USA	sci-fi
American Made	12.10.17	1,637,555	14.1	13.1	UPI	USA	criminal
My Little Pony: The Movie	12.10.17	1,274,615	11.0	10.7	CP	Canada, USA	animation
Crimea	28.09.17	434,694	3.8	6.0	PRD	Russia	drama
Arrhythmia	12.10.17	395,330	3.4	2.3	PVZGL	Russia	drama
The Crucifixion	12.10.17	372,901	3.2	2.6	EXP	UK, Romania	horror
Zhizn vpered	05.10.17	353,347	3.0	5.0	CP	Russia	comedy
The Mountain Between Us	05.10.17	273,853	2.4	2.3	FOX	USA	drama
Kingsman: The Golden Circle	21.09.17	260,726	2.3	2.2	FOX	USA, UK	action
Lego Ninjago Movie	21.09.17	128,839	1.1	1.3	CAO	USA	animation
It	07.09.17	89,289	0.8	0.9	CAO	USA	horror

Weekend No. 42 19.10–22.10		Weekend figures: US\$12.20 million 2.6 million admissions			Admissions per screen: 23 Average ticket price: US\$4.75		
Title	Release date	Box office, US\$	Share of box office, %	Share of screenings, %	Distributor	Country	Genre
Geostorm	19.10.17	5,058,554	41.5	32.7	CAO	USA	sci-fi
Salyut-7	12.10.17	3,217,828	26.4	22.6	NKI	Russia	drama
American Made	12.10.17	711,805	5.8	7.4	UPI	USA	criminal
My Little Pony: The Movie	12.10.17	563,159	4.6	6.9	CP	Canada, USA	animation
Blade Runner 2049	05.10.17	554,768	4.6	5.7	WDSSPR	USA	sci-fi
Tad Jones: The Hero Returns	19.10.17	532,338	4.4	5.9	CPP	Spain	animation
Arrhythmia	12.10.17	315,655	2.6	1.8	PVZGL	Russia	drama
The Limehouse Golem	19.10.17	218,975	1.8	2.9	EXP	UK	thriller
The Double Lover	19.10.17	181,684	1.5	1.5	AOF	France, Belgium	drama
The Crucifixion	12.10.17	126,430	1.0	1.7	EXP	UK, Romania	horror
Crimea	28.09.17	104,457	0.9	1.8	PRD	Russia	drama
The Mountain Between Us	05.10.17	74,486	0.6	0.7	FOX	USA	drama

Weekend No. 43 26.10–29.10		Weekend figures: US\$19.19 million 4.3 million admissions			Admissions per screen: 37 Average ticket price: US\$4.44		
Title	Release date	Box office, US\$	Share of box office, %	Share of screenings, %	Distributor	Country	Genre
The Last Knight	26.10.17	7,651,457	39.9	24.8	WDSSPR	Russia	fantasy
Matilda	26.10.17	3,615,263	18.8	21.1	CRP	Russia	history
Saw 8	26.10.17	2,120,782	11.1	9.7	CP	USA, Canada	horror
Geostorm	19.10.17	1,658,003	8.6	12.2	CAO	USA	sci-fi
Salyut-7	12.10.17	1,255,240	6.5	6.7	NKI	Russia	drama
Fiksiki: Bolshoy sekret	preview from 28.10.17	1,051,834	5.5	2.6	CRP	Russia	animation
Happy Family!	26.10.17	615,857	3.2	5.9	VLG	Germany, UK	animation
Beyond Skyline	26.10.17	303,432	1.6	5.6	FOX / MG	Singapore, UK, Indonesia, Canada, USA	sci-fi
Blade Runner 2049	05.10.17	148,257	0.8	1.1	WDSSPR	USA	sci-fi
Arrhythmia	12.10.17	130,227	0.7	0.6	PVZGL	Russia	drama
American Made	12.10.17	126,825	0.7	1.3	UPI	USA	criminal
My Little Pony: The Movie	12.10.17	95,473	0.5	1.3	CP	Canada, USA	animation

NOVEMBER

Total box office in November amounted to US\$94.12 million, admissions were at 22.1 million (+26.8% and +27.9% compared with November 2016, respectively).

The Last Knight and *Fiksiki* released in the autumn holidays continued to show good results for all of November.

Among the new films, the leaders were comic book movies *Thor: Ragnarok* and *Justice League*, as well as mystery *Murder on the Orient Express*, which, along with *It*, became one of the biggest surprises of the autumn among foreign non-franchise projects.

On the contrary, the box office of another mystery film – *The Snowman* – did not meet the expectations.

Weekend No. 44 02.11–06.11		Weekend figures: US\$29.08 million 6.6 million admissions			Admissions per screen: 42 Average ticket price: US\$4.43		
Title	Release date	Box office, US\$	Share of box office, %	Share of screenings, %	Distributor	Country	Genre
The Last Knight	26.10.17	10,492,196	36.1	27.4	WDSSPR	Russia	fantasy
Thor: Ragnarok	preview from 02.11.17 in IMAX	5,891,003	20.3	4.2	WDSSPR	USA	comic book movie
Fiksiki: Bolshoy sekret	02.11.17	3,946,954	13.6	18.9	CRP	Russia	animation
Matilda	26.10.17	2,702,029	9.3	13.0	CRP	Russia	history
Saw 8	26.10.17	1,362,524	4.7	7.2	CP	USA, Canada	horror
Salyut-7	12.10.17	1,351,205	4.6	5.5	NKI	Russia	drama
Geostorm	19.10.17	994,168	3.4	4.6	CAO	USA	sci-fi
Happy Family!	26.10.17	606,848	2.1	4.4	VLG	Germany, UK	animation
Jungle	02.11.17	603,117	2.1	3.2	MG	Australia, Colombia	adventure
Beyond Skyline	26.10.17	185,258	0.6	2.9	FOX / MG	Singapore, UK, Indonesia, Canada, USA	sci-fi
Arrhythmia	12.10.17	118,522	0.4	0.4	PVZGL	Russia	drama
Crooked House	02.11.17	109,230	0.4	0.4	CPF	UK	mystery

Weekend No. 45 09.11–12.11		Weekend figures: US\$18.00 million 4.0 million admissions			Admissions per screen: 35 Average ticket price: US\$4.52		
Title	Release date	Box office, US\$	Share of box office, %	Share of screenings, %	Distributor	Country	Genre
Thor: Ragnarok	06.11.17	6,692,837	37.2	32.1	WDSSPR	USA	comic book movie
Murder on the Orient Express	09.11.17	5,837,017	32.4	22.7	FOX	USA, Malta	mystery
The Last Knight	26.10.17	2,431,604	13.5	10.8	WDSSPR	Russia	fantasy
Fiksiki: Bolshoy sekret	02.11.17	943,904	5.2	8.5	CRP	Russia	animation
Matilda	26.10.17	508,053	2.8	3.7	CRP	Russia	history
The Little Vampire 3D	09.11.17	379,425	2.1	5.6	NKI	UK, Germany, Netherlands, Denmark	animation
Salyut-7	12.10.17	184,658	1.0	1.4	NKI	Russia	drama
Saw 8	26.10.17	160,137	0.9	1.5	CP	USA, Canada	horror
Loving Vincent	09.11.17	141,856	0.8	1.1	RR	UK, Poland	animation
Granite Mountain	09.11.17	112,793	0.6	2.9	CP	USA	drama
Marry Me, Dude	09.11.17	90,082	0.5	1.1	VLG	France	comedy
Knock	09.11.17	85,065	0.5	1.0	MG	France, Belgium	comedy

Weekend No. 46 16.11–19.11		Weekend figures: US\$15.22 million 3.3 million admissions			Admissions per screen: 29 Average ticket price: US\$4.56		
Title	Release date	Box office, US\$	Share of box office, %	Share of screenings, %	Distributor	Country	Genre
Justice League	16.11.17	6,057,650	39.8	32.8	CAO	USA	comic book movie
Murder on the Orient Express	09.11.17	3,117,553	20.5	14.1	FOX	USA, Malta	mystery
Thor: Ragnarok	06.11.17	2,100,256	13.8	13.9	WDSSPR	USA	comic book movie
The Last Knight	26.10.17	1,280,953	8.4	6.2	WDSSPR	Russia	fantasy
Mify	16.11.17	537,485	3.5	7.0	WDSSPR	Russia	comedy
Fiksiki: Bolshoy sekret	02.11.17	428,988	2.8	3.9	CRP	Russia	animation
Jeepers Creepers 3	16.11.17	342,889	2.3	4.6	PRD	USA	horror
Suburbicon	16.11.17	244,101	1.6	2.6	CPRG	USA, UK	drama
The Little Vampire 3D	09.11.17	205,177	1.3	3.1	NKI	UK, Germany, Netherlands, Denmark	animation
Matilda	26.10.17	176,974	1.2	1.2	CRP	Russia	history
Wonder	16.11.17	171,460	1.1	1.9	CP	USA	melodrama
Loving Vincent	09.11.17	116,038	0.8	0.6	RR	UK, Poland	animation

Weekend No. 47 23.11–26.11		Weekend figures: US\$12.32 million 2.7 million admissions			Admissions per screen: 25 Average ticket price: US\$4.49		
Title	Release date	Box office, US\$	Share of box office, %	Share of screenings, %	Distributor	Country	Genre
Coco	23.11.17	2,858,644	23.2	21.1	WDSSPR	USA	animation
Justice League	16.11.17	1,769,142	14.4	17.5	CAO	USA	comic book movie
Flatliners	23.11.17	1,715,605	13.9	10.1	WDSSPR	USA	horror
The Snowman	23.11.17	1,413,212	11.5	11.3	UPI	USA, UK, Sweden	thriller
Daddy's Home 2	23.11.17	1,278,625	10.4	10.1	CPP	USA	comedy
Murder on the Orient Express	09.11.17	1,248,722	10.1	5.9	FOX	USA, Malta	mystery
Thor: Ragnarok	06.11.17	622,673	5.0	5.0	WDSSPR	USA	comic book movie
The Last Knight	26.10.17	570,658	4.6	3.1	WDSSPR	Russia	fantasy
Mify	16.11.17	129,283	1.0	2.9	WDSSPR	Russia	comedy
Fiksiki: Bolshoy sekret	02.11.17	87,518	0.7	1.2	CRP	Russia	animation
Suburbicon	16.11.17	71,249	0.6	0.9	CPRG	USA, UK	drama
Loving Vincent	09.11.17	69,357	0.6	0.4	RR	UK, Poland	animation

Weekend No. 48 30.11–03.12		Weekend figures: US\$12.44 million 2.8 million admissions			Admissions per screen: 25 Average ticket price: US\$4.48		
Title	Release date	Box office, US\$	Share of box office, %	Share of screenings, %	Distributor	Country	Genre
Furious	30.11.17	4,555,624	36.6	27.3	CP	Russia	fantasy
Coco	23.11.17	2,168,013	17.4	14.7	WDSSPR	USA	animation
Flatliners	23.11.17	895,469	7.2	7.0	WDSSPR	USA	horror
Foreigner	30.11.17	768,566	6.2	5.7	PRD	UK, PRC	action
Daddy's Home 2	23.11.17	689,511	5.5	5.9	CPP	USA	comedy
Murder on the Orient Express	09.11.17	663,089	5.3	3.4	FOX	USA, Malta	mystery
The Snowman	23.11.17	544,914	4.4	6.2	UPI	USA, UK, Sweden	thriller
Justice League	16.11.17	528,643	4.3	5.8	CAO	USA	comic book movie
The Last Knight	26.10.17	387,713	3.1	2.4	WDSSPR	Russia	fantasy
Thor: Ragnarok	06.11.17	258,503	2.1	2.0	WDSSPR	USA	comic book movie
Kolobanga. Privet, Internet!	30.11.17	218,725	1.8	4.3	MVK	Russia	animation
Cold Skin	30.11.17	204,948	1.7	2.6	EXP	Spain, France	thriller

DECEMBER

Total box office in December amounted to US\$67.29 million, admissions were at 15.6 million (+4.5% and +4.5% compared to December 2016, respectively).

In December, the largest box office revenue was netted by *Furious* released with the support of VGTRK holding and *Star Wars. The Last Jedi*. In the second half of the month, a large part of the box

office was earned by *Yolki Novye, Jumanji: Welcome to the Jungle, Ferdinand, Three Heroes and the Princess of Egypt, and Three Seconds*.

The Russian film *Three Seconds* earned US\$1.9 million on the starting weekend, which was on the last week of 2017. In 2018, the box office netted by the film increased by more than 26 (!) times – almost up to 3 billion rubles at the time of writing.

Weekend No. 49 07.12–10.12		Weekend figures: US\$9.19 million 2.1 million admissions			Admissions per screen: 20 Average ticket price: US\$4.37		
Title	Release date	Box office, US\$	Share of box office, %	Share of screenings, %	Distributor	Country	Genre
Furious	30.11.17	2.498.640	27.2	21.9	CP	Russia	fantasy
Happy Death Day	07.12.17	1.421.336	15.5	12.9	UPI	USA	thriller
Coco	23.11.17	1.264.724	13.8	9.9	WDSSPR	USA	animation
A Bad Moms Christmas	07.12.17	1.003.976	10.9	12.1	VLG	USA, PRC	comedy
Foreigner	30.11.17	388.783	4.2	4.0	PRD	UK, PRC	action
Murder on the Orient Express	09.11.17	355.585	3.9	2.4	FOX	USA, Malta	mystery
Flatliners	23.11.17	278.040	3.0	2.7	WDSSPR	USA	horror
Daddy's Home 2	23.11.17	269.195	2.9	2.5	CPP	USA	comedy
The Last Knight	26.10.17	224.554	2.4	2.3	WDSSPR	Russia	fantasy
Justice League	16.11.17	177.355	1.9	2.3	CAO	USA	comic book movie
Zhgi! (Light Up!)	07.12.17	162.806	1.8	5.3	WDSSPR	Russia	drama
The Snowman	23.11.17	136.131	1.5	2.3	UPI	USA, UK, Sweden	thriller

Weekend No. 50 14.12–17.12		Weekend figures: US\$12.53 million 2.5 million admissions			Admissions per screen: 25 Average ticket price: US\$4.92		
Title	Release date	Box office, US\$	Share of box office, %	Share of screenings, %	Distributor	Country	Genre
Star Wars: The Last Jedi	14.12.17	7.824.845	62.5	41.3	WDSSPR	USA	sci-fi
Furious	30.11.17	878.685	7.0	9.2	CP	Russia	fantasy
Coco	23.11.17	597.771	4.8	5.0	WDSSPR	USA	animation
Novogodniy perepolokh	14.12.17	581.209	4.6	7.3	CP	Russia	comedy
Happy Death Day	07.12.17	578.767	4.6	6.4	UPI	USA	thriller
A Bad Moms Christmas	07.12.17	451.364	3.6	5.5	VLG	USA, PRC	comedy
The Midnight Man	14.12.17	238.022	1.9	2.9	EXP	USA, Canada	horror
Victoria and Abdul	14.12.17	220.620	1.8	2.6	UPI	USA, UK	history
Santa & Co	14.12.17	215.273	1.7	3.2	MG	France	comedy
Murder on the Orient Express	09.11.17	133.306	1.1	0.9	FOX	USA, Malta	mystery
Foreigner	30.11.17	98.094	0.8	1.0	PRD	UK, PRC	action
Daddy's Home 2	23.11.17	85.618	0.7	0.8	CPP	USA	comedy

Weekend No. 51 21.12–24.12		Weekend figures: US\$12.29 million 2.6 million admissions			Admissions per screen: 24 Average ticket price: US\$4.61		
Title	Release date	Box office, US\$	Share of box office, %	Share of screenings, %	Distributor	Country	Genre
Jumanji: Welcome to the Jungle	21.12.17	4.321.082	35.2	22.7	WDSSPR	USA	adventure
Yolki novye	21.12.17	2.905.550	23.6	23.1	FOX / BZL	Russia	comedy
Star Wars: The Last Jedi	14.12.17	2.012.455	16.4	16.8	WDSSPR	USA	sci-fi
Ferdinand	21.12.17	1.910.019	15.5	19.8	FOX	USA	animation
Three Heroes and the Princess of Egypt	preview from 22.12.17	312.496	2.5	2.9	NKI	Russia	animation
Furious	30.11.17	148.874	1.2	1.9	CP	Russia	fantasy
Happy Death Day	07.12.17	95.403	0.8	1.3	UPI	USA	thriller
Victoria and Abdul	14.12.17	73.319	0.6	1.1	UPI	USA, UK	history
Novogodniy perepolokh	14.12.17	71.103	0.6	2.3	CP	Russia	comedy
Coco	23.11.17	60.411	0.5	0.6	WDSSPR	USA	animation
A Bad Moms Christmas	07.12.17	49.205	0.4	0.8	VLG	USA, PRC	comedy
The Midnight Man	14.12.17	43.129	0.4	1.0	EXP	USA, Canada	horror

Weekend No. 52 28.12–31.12		Weekend figures: US\$10.21 million 2.4 million admissions			Admissions per screen: 22 Average ticket price: US\$4.18		
Title	Release date	Box office, US\$	Share of box office, %	Share of screenings, %	Distributor	Country	Genre
Yolki novye	21.12.17	2,285,297	22.4	15.6	FOX / BZL	Russia	comedy
Jumanji: Welcome to the Jungle	21.12.17	2,171,234	21.3	14.4	WDSSPR	USA	adventure
Three Seconds	28.12.17	1,901,752	18.6	25.3	CP	Russia	sports drama
Three Heroes and the Princess of Egypt	28.12.17	1,888,522	18.5	23.0	NKI	Russia	animation
Ferdinand	21.12.17	1,028,594	10.1	12.0	FOX	USA	animation
Star Wars: The Last Jedi	14.12.17	683,644	6.7	5.5	WDSSPR	USA	sci-fi
The Greatest Showman	premiere on 31.12.17	36,485	0.4	0.0	FOX	USA	musical
Coco	23.11.17	21,646	0.2	0.2	WDSSPR	USA	animation
Furious	30.11.17	18,173	0.2	0.3	CP	Russia	fantasy
Murder on the Orient Express	09.11.17	13,187	0.1	0.1	FOX	USA, Malta	mystery
MULT v kino No. 65	23.12.17	12,360	0.1	0.8	MVK	Russia	animation
The Party	21.12.17	11,707	0.1	0.2	RWV	UK	comedy

Distributor companies:

25FF – 25th Floor Film
 AOF – A-One Films
 ART – Arthouse
 BZL – Bazelevs Distribution
 CAO – Caro Premier
 CP – Central Partnership
 CPP – Central Partnership Paramount
 CPR – Cinema Prestige
 CRP – Caroprokat
 EXP – Exponenta Film
 FOX – 20th Century Fox CIS
 FOX/BZL – 20th Century Fox CIS / Bazelevs Distribution

FOX/MGG – 20th Century Fox CIS / Megogo Distribution
 KF – Kapella Film
 KNLG – Kinologistika
 LUX – Luxor
 MGG – Megogo Distribution
 MP – Magnum Pictures
 MVK – Mult V Kino
 NKI – Nashe Kino
 PRD – Paradiz
 TFD – Top Film Distribution
 UPI – Universal Pictures International Russia
 VLG – Volga
 WDSSPR – Walt Disney Studios Sony Pictures Releasing



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INTERNATIONAL DISTRIBUTION

ROLE AND SIGNIFICANCE OF INTERNATIONAL DISTRIBUTION

International distribution plays one of the key roles in the payback performance and box office success of films with any budget. However, this is true only for the content with such high quality and semantic versatility that it can meet the needs of all modern moviegoers around the world.

The dependence upon successful international distribution is at the core of the economic models of all Hollywood blockbusters: up to 80% of the total box office takings of these films comes from other countries, which is several times more than the national distribution results.

The modern Russian film industry is showing a steady improvement in economic performance in response to the improvement of the quality of national film production. Only in the last three years, the box office earnings of Russian films in the national distribution have increased by 80.5% (from 7.2 billion rubles to 13 billion rubles). However, an analysis of the economic model of Russian film production allows us to conclude that there are natural market limitations for further growth. The production of films that meet the modern international cinematographic standards, including technological ones, increases the production cost of film content significantly. The average budget of Russian films has increased by 40% from 116 million rubles to 160 million rubles over the past three years.

The new Key Performance Indicator (KPI) – the volume of admissions of Russian films abroad

The development level of the national cinema network, the number of screens and the resultant volume of the cinema audience simply do not provide an acceptable level of payback for high-budget Russian films just by national film distribution. Therefore, the promotion of Russian products in foreign markets is the key to the further development of Russian cinematography.

Since 2015, the number of Russian films distributed in foreign countries has increased by 44% (from 43 to 62 films), and the total box office revenues of national films in foreign markets increased 4 times (from US\$11 million to US\$44 million), which attests to the interest of foreign audience in Russian projects. The total sales volume of Russian film content to foreign markets in 2017 amounted to about 1.2 billion rubles.

To increase the payback of Russian cinema, the Supervisory Board of the Cinema Fund has established a new key performance indicator (KPI) - the volume of admissions of Russian films abroad. It will be used to assess the trends of the development level of Russian cinematography starting 2018.



Leonid Vereshchagin

producer, CEO of Three T Production of Nikita Mikhalkov

Everything that the Cinema Fund and Ministry of Culture of Russia do should be viewed through the prism of the state support goals. I am convinced that one of these goals is the promotion of our culture, our hereditary code, our moral basis beyond our country. In any Russian film there are Russian heroes. By acquiring popularity abroad, they also create the image of our country. I think this is very important.



Ivan Kudryavtsev

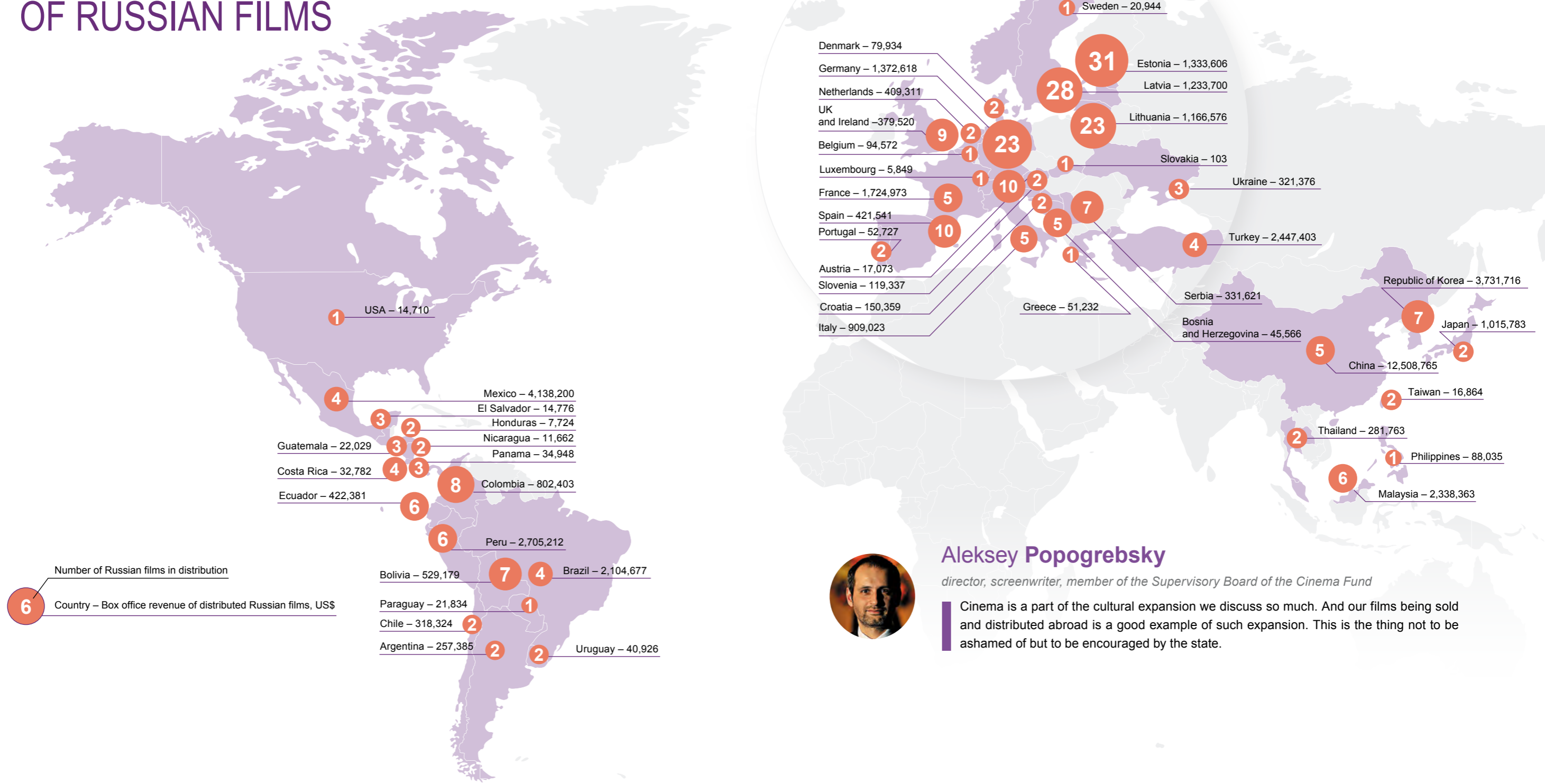
journalist, editor-in-chief, combined editorial office of Film Pro / Industriya Kino

We need to follow the example of those players who are present on our market. For them, we are one of many markets, and for ourselves we are the only one. Is this fair? No. I suppose there is only one alternative to state financing: we will not achieve the desired results and will not even retain 20% if we do not start approaching the international market.



Guardians production

INTERNATIONAL DISTRIBUTION OF RUSSIAN FILMS



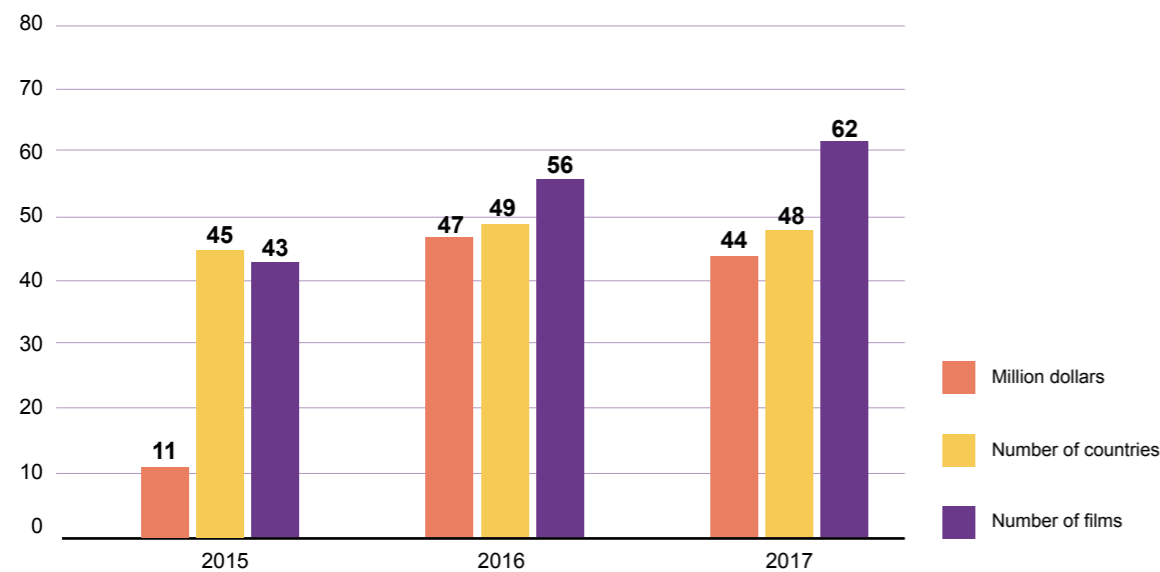
Aleksey Popogrebsky

director, screenwriter, member of the Supervisory Board of the Cinema Fund

Cinema is a part of the cultural expansion we discuss so much. And our films being sold and distributed abroad is a good example of such expansion. This is the thing not to be ashamed of but to be encouraged by the state.

Source: Box Office Mojo, Ebot

Main indicators of the international distribution of Russian films, 2015-2017



Source: ComScore, Box Office Mojo

For the second year in a row, box office revenue of Russian films on foreign markets has exceeded US\$40 million. The box office of Russian films in international distribution in 2016 amounted to US\$47.8 million, in 2017 – US\$44.3 million.

Total box office of the top 20 Russian films in foreign countries in 2017 amounted to US\$40.5 million (91.4% of total foreign income), and box office of all films – to US\$44.3 million. This is almost 2.5 billion rubles. For comparison: according to the RCFA, the box office of Russian films in the national distribution in 2017 amounted to 13 billion rubles.

The highest grossing films in international distribution in 2017 were:

- 1. Guardians** - US\$7 million. Box office in international distribution accounted for 60.9% of the total box office. The bulk of the box office was collected in China (US\$2.8 million).
- 2. The Bride** – US\$5.5 million. Box office in international distribution accounted for 65.2% of the total box office. The bulk of the box office was collected in Mexico (US\$2 million).
- 3. The Snow Queen 2: Refreeze** – US\$5 million. Box office in international distribution amounted to 53.3%

of the total box office. The bulk of the box office was collected in China (US\$4.8 million).

- 4. The Snow Queen 3: Fire and Ice** – US\$3.9 million. Box office in international distribution accounted for 46.6% of the total box office. The bulk of the box office was collected in the Republic of Korea (US\$2.2 million).
- 5. Viking** – US\$2.5 million. Box office in international distribution accounted for 9.2% of the total box office. The bulk of the box office was collected in China (US\$2 million).
- 6. Loveless** – US\$2.4 million. Box office in international distribution accounted for 58.9% of the total box office. The bulk of the box office was collected in France (US\$1.6 million).
- 7. Urfin and His Wooden Soldiers** – US\$2.2 million. Box office in international distribution accounted for 38.1% of the total box office. The bulk of the box office was collected in China (US\$1.3 million).
- 8. Masha and the Bear** – US\$1.9 million. Box office of anthologies of this animated series in international distribution accounted for 98.5% of the total box office. The bulk of the box office was collected in Turkey (US\$1.4 million).
- 9. Savva: Heart of the Warrior** – US\$1.7 million. Box office in international distribution accounted for 37.9% of the total box office. The bulk of the box office was collected in China (US\$1.5 million).

10. Attraction - US\$1.6 million. Box office in international distribution accounted for 8.4% of the total box office. The bulk of the box office was collected in Mexico (US\$636 thousand).

Russian films achieved most box office in China (US\$12.5 million), Mexico (US\$4.1 million), and the Republic of Korea (US\$3.7 million). At the same time, in terms of the number of films distributed, the leader

is Estonia (31 films), followed by Latvia (28), Germany, and Lithuania (23 each). The most purchased film was *The Bride* – it was distributed in 19 countries. 15 countries screened *Guardians* and *Wolves and Sheep*, 13 countries – *Urfin and His Wooden Soldiers*.

Seven animated films made it to the top 20 by box office in international distribution. In addition, five dramas and three comedies were in the rating.



Ivan Kudryavtsev

journalist, editor-in-chief, combined editorial office of Film Pro / Industriya Kino

Today, as many of our European and Asian partners admit, we make better films than they do. We shoot war dramas better than they do. *Stalingrad* is at an unattainable level of visual effect. *Salyut-7* is in a genre that neither France, nor Germany, nor Italy can afford today - it is too expensive for them. I think that after having gained a critical mass of quality cases, and by using Asia as a donor for increasing domestic budgets, we will be able to win a larger percentage on the European market as the most solvent one.



Anton Megerdichev

director of *Three Seconds*

I know one thing: moviegoers around the world are interested in a good film that communicates universal values and is accessible to people, regardless of their nationality. If Russia can produce such a film, if it finds a code to reach the entire world with its creativity, then we can talk about an effective industry.

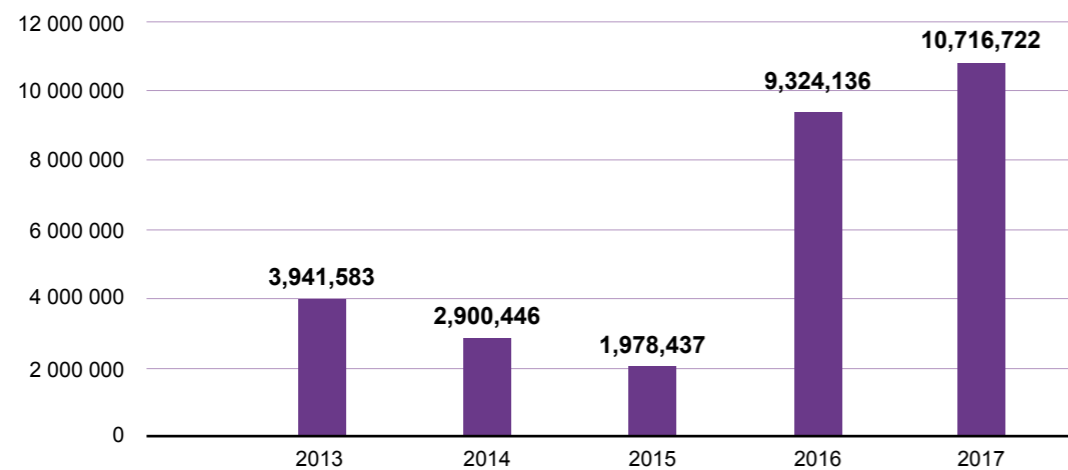
Main figures of the international distribution of Russian films, 2013–2017

Year	International box office, US\$	Admissions	Number of films in international distribution	Leader of international distribution	Box office of the leader of international distribution, US\$ million
2013	24,197,903	3,941,583	43	Stalingrad	11.9
2014	16,221,640	2,900,446	42	Metro	3.3
2015	11,015,298	1,978,437	43	Leviathan	2.9
2016	47,757,902	9,324,136	56	Hardcore Henry	13.2
2017	44,292,755	10,716,722	62	Guardians	7.1

Source: ComScore, Box Office Mojo

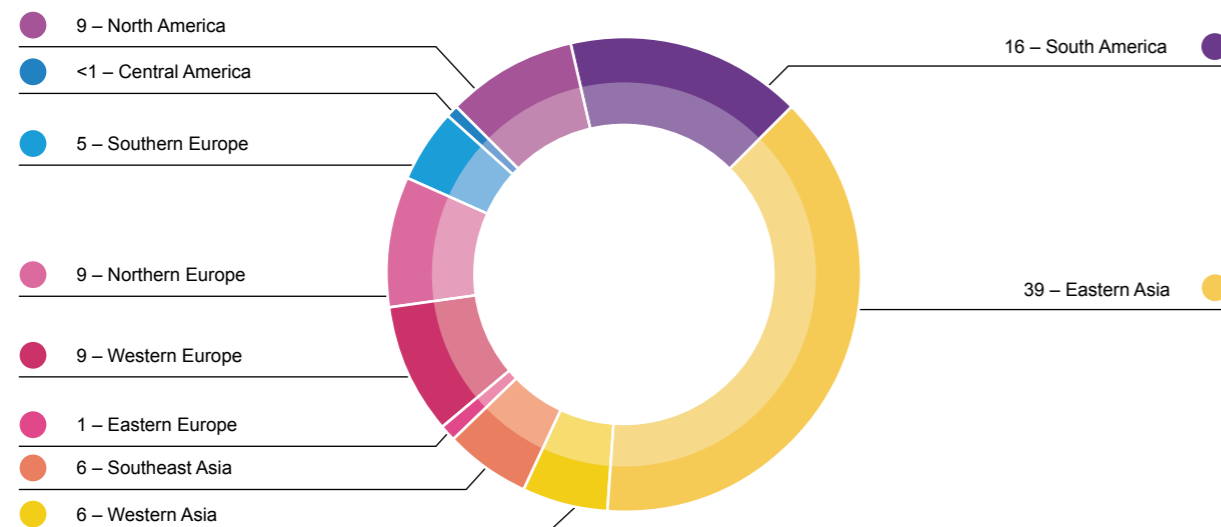
Box office is indicated for a calendar year.

Admissions of Russian films in the world, 2013–2017



Source: ComScore, Box Office Mojo

Box office of Russian films by regions, %



Source: ComScore, Box Office Mojo

20 highest-grossing Russian films in international distribution, 2017

No.	Title	International box office, US\$	Box office in Russia, US\$	Share of international box office, %	Share of box office in Russia, %	Number of countries that distributed the film	Production company
1	Guardians	7,085,561	4,544,823	60.9	39.1	15	Enjoy Movies, Renovation Entertainment
2	The Bride	5,520,855	2,946,728	65.2	34.8	19	Force Media
3	The Snow Queen 2: Refreeze	4,997,435	4,372,538	53.3	46.7	2	Wisart Film
4	The Snow Queen 3: Fire and Ice	3,926,839	4,507,382	46.6	53.4	11	Wisart Film
5	Viking	2,523,935	24,764,276	9.2	90.8	6	Film Direction
6	Loveless	2,391,629	1,670,813	58.9	41.1	10	Non-Stop Production, Fetisov Illusion
7	Urfin and His Wooden Soldiers	2,240,944	3,646,801	38.1	61.9	13	Melnitsa Animation Film Studio
8	Masha and the Bear	1,873,477	28,689	98.5	1.5	3	Animaccord
9	Savva: Heart of the Warrior	1,726,513	2,825,207	37.9	62.1	4	Glukoza Production, Art Pictures Studio
10	Attraction	1,602,970	17,450,390	8.4	91.6	9	Vodorod 2011, Art Pictures Studio
11	Dancer	1,398,423	91,924	93.8	6.2	8	Baby Cow Films, BBC Films, Magnolia Mae Inc., Stick Figure Productions
12	Earthquake	1,232,370	2,991,148	29.2	70.8	4	Mars Media Entertainment
13	Wolves and Sheep	898,354	2,216,611	28.8	71.2	15	Wisart Film
14	Matilda	732,159	8,802,068	7.7	92.3	7	Rock
15	Fiksiki. Bolshoy sekret	494,646	7,126,600	6.5	93.5	3	Aeroplan
16	Salyut-7	436,001	13,029,036	3.2	96.8	6	Lemon Films Studio, CTB Film Company
17	Yolki novye	424,773	14,727,178	2.8	97.2	5	TaBBaK
18	Hardcore Henry*	416,605	2,494,313	84.3	15.7	1	TaBBaK
19	Babushka legkogo povedeniya	291,819	5,650,322	4.9	95.1	5	Weis Films
20	Yolki 5	285,748	12,057,622	2.3	97.7	4	TaBBaK

Source: ComScore, RCFA, Box Office Mojo

* Box office and share of Hardcore Henry is indicated based on total box office from the moment of its release to international distribution in 2016

Distribution of Russian films abroad, 2017

Country	Title	Box office, US\$	Admissions	Total box office, US\$	Admissions in total
East Asia					
China	The Snow Queen 2: Refreeze	4,825,346	1,102,985	12,508,766	2,822,459
	Guardians	2,796,526	601,219		
	Viking	2,069,285	468,772		
	Savva: Heart of the Warrior	1,533,315	364,902		
	Urfin and His Wooden Soldiers	1,284,294	284,581		
South Korea	The Snow Queen 3: Fire and Ice	2,227,724	365,378	3,731,716	594,318
	Urfin and His Wooden Soldiers	500,694	77,955		
	Dancer	302,382	42,415		
	Kikoriki. Legend of the Golden Dragon	211,431	34,928		
	Wolves and Sheep	193,500	28,472		
	Salyut-7	152,416	22,197		
	Quackerz	143,569	22,973		
Japan	Dancer	599,178	50,114	1,015,783	86,429
	Hardcore Henry	416,605	36,315		
Taiwan	Paradise	9,588	1,450	16,864	2,454
	Dancer	7,276	1,004		
Total by Eastern Asia:				17,273,128	3,505,660
South America					
Peru	Earthquake	1,023,742	356,564	2,705,211	923,350
	The Bride	624,986	216,259		
	Guardians	516,073	170,209		
	Attraction	248,746	77,871		
	Urfin and His Wooden Soldiers	191,338	62,816		
	Wolves and Sheep	100,326	39,631		
Brazil	The Bride	1,339,026	315,876	2,104,677	510,788
	The Snow Queen 3: Fire and Ice	497,814	131,059		
	Guardians	243,860	58,127		
	Paradise	23,977	5,726		
Colombia	The Bride	254,031	107,027	802,403	321,494
	Guardians	170,005	67,100		
	Flight Crew	99,397	39,350		
	Earthquake	90,591	34,843		
	Wolves and Sheep	82,943	33,123		
	Urfin and His Wooden Soldiers	53,625	23,699		
	The Student	43,194	13,516		
	Paradise	8,617	2,836		

Country	Title	Box office, US\$	Admissions	Total box office, US\$	Admissions in total
South America (continued)					
Bolivia	Guardians	159,316	29,787	529,179	105,338
	The Bride	102,356	21,490		
	Attraction	95,545	16,821		
	Wolves and Sheep	65,121	18,299		
	Earthquake	57,585	10,306		
	Yolki lokhmatiyе	36,143	6,339		
	Savva: Heart of the Warrior	13,113	2,296		
Ecuador	Guardians	122,656	32,848	422,381	109,732
	Wolves and Sheep	79,251	20,695		
	The Bride	65,161	17,006		
	Earthquake	60,452	15,090		
	Flight Crew	48,874	12,339		
	Urfin and His Wooden Soldiers	45,987	11,754		
Chile	The Bride	226,706	54,024	318,325	72,964
	Guardians	91,619	18,940		
Argentina	The Bride	238,983	38,233	257,385	41,910
	Paradise	18,402	3,677		
Uruguay	The Bride	38,285	5,654	40,926	6,042
	Guardians	2,641	388		
Paraguay	The Bride	21,834	5,046	21,834	5,046
Total by South America:				7,202,321	2,096,664
North America					
Mexico	The Bride	2,094,351	865,867	4,138,199	1,774,612
	Guardians	1,315,498	593,697		
	Attraction	635,917	278,449		
	Flight Crew	92,433	36,599		
USA *	Paradise	14,710	1,710	14,710	1,710
Total by North America:				4,152,910	1,776,322

Distribution of Russian films abroad, 2017 (continued)

Country	Title	Box office, US\$	Admissions	Total box office, US\$	Admissions in total
Western Europe					
France	Loveless	1,629,724	210,369	1,724,973	223,270
	Hostages	31,393	4,114		
	Paradise	30,966	4,065		
	14+	20,584	2,927		
Germany	Zoology	12,306	1,795		
	The Last Knight	218,600	18,002	1,372,614	116,870
	Matilda	168,049	17,106		
	Yolki novye	160,487	12,939		
	Yolki 5	109,379	9,387		
	Kitchen. The Last Battle	78,206	6,688		
	Babushka legkogo povedeniya	72,435	5,529		
	Zhizn vperedi	58,108	4,336		
	Gogol. Nachalo	58,020	4,266		
	Paradise	57,617	6,325		
	Bolshoy	54,650	4,239		
	Furious	53,023	3,947		
	Pro lyubov. Tolko dlya vzroslyh	46,940	3,505		
	Salyut-7	45,943	3,579		
	Mify	43,850	3,205		
	Guardians	34,710	3,140		
	The Spacewalker	25,057	1,881		
	Love with disabilities	20,593	1,962		
	Odnoklassnitsy. Novy povorot	19,962	1,841		
	Blokbaster	19,622	1,445		
	The Student	16,546	2,381		
	The Dances of Death	4,002	350		
	The Duelist	3,761	430		
	Attraction	3,054	387		
Netherlands *	Loveless	318,402	34,237	409,312	44,012
	Dancer	90,910	9,775		
UK and Ireland*	Dancer	317,467	32,067	379,521	38,336
	Kitchen. The Last Battle	21,899	2,212		
	The Student	9,183	928		
	Zoology	8,366	845		
	Yolki 5	7,788	787		
	Love with disabilities	5,101	515		
	Gogol. Nachalo	4,363	441		
	The Spacewalker	3,970	401		
	Mify	1,384	140		
Belgium *	Loveless	94,572	11,259	94,572	11,259
Austria	Matilda	5,038	474	17,072	1,604

Country	Title	Box office, US\$	Admissions	Total box office, US\$	Admissions in total
Western Europe (continued)					
	Yolki novye	2,291	209		
	Paradise	2,204	229		
	Kitchen. The Last Battle	1,926	202		
	The Last Knight	1,818	167		
	Bolshoy	1,198	80		
	Salyut-7	1,031	97		
	Babushka legkogo povedeniya	614	57		
	Pro lyubov. Tolko dlya vzroslyh	574	54		
	Blokbaster	378	35		
Luxembourg *	Loveless	5,849	696	5,849	696
Total by Western Europe:				4,003,917	436,047
Northern Europe					
Estonia	Matilda	183,783	29,607	1,333,610	208,027
	Attraction	167,949	22,794		
	Viking	139,887	21,338		
	Salyut-7	118,017	14,700		
	The Snow Queen 3: Fire and Ice	90,282	19,712		
	Yolki novye	81,989	11,281		
	Babushka legkogo povedeniya	62,944	8,807		
	Furious	48,756	6,828		
	Kitchen. The Last Battle	48,231	7,677		
	The Spacewalker	48,057	6,805		
	Pro lyubov. Tolko dlya vzroslyh	39,859	5,568		
	Three heroes and the King of the Sea	33,512	7,222		
	Zhizn vperedi	31,499	4,486		
	Gulyay, Vasya!	27,248	4,393		
	Guardians	22,247	3,907		
	Odnoklassnitsy. Novy povorot	20,370	3,278		
	Loveless	18,448	3,993		
	Bolshoy	18,203	3,161		
	Vezuchiy sluchay	17,681	2,909		
	Peterburg: Tol'ko pro lyubov'	16,752	3,097		
	Naparnik	14,700	2,315		
	Mify	13,006	1,832		
	Urfin and His Wooden Soldiers	12,608	2,645		
	About Love	11,558	1,845		
	The Bride	11,406	1,989		
	Three Heroes and the Princess of Egypt	9,611	1,860		
	Novogodniy perepolokh	9,229	1,377		
	Lyubov v gorode angelov	6,834	1,013		
	Kholodnoe tango	5,361	937		
	Zoology	2,756	494		
	Detki naprokat	827	157		

Distribution of Russian films abroad, 2017 (continued)

Country	Title	Box office, US\$	Admissions	Total box office, US\$	Admissions in total
Northern Europe (continued)					
Latvia	Attraction	160,016	25,509	1,233,699	199,848
	Matilda	158,585	24,923		
	Viking	124,396	18,586		
	Yolki novye	85,851	11,018		
	Babushka legkogo povedeniya	73,738	12,403		
	Salyut-7	72,351	10,365		
	Yolki 5	69,299	11,594		
	Kitchen. The Last Battle	65,964	10,041		
	The Snow Queen 3: Fire and Ice	60,558	12,271		
	The Spacewalker	43,843	7,052		
	Furious	38,676	5,838		
	Pro lyubov. Tolko dlya vzroslyh	37,768	5,890		
	Odnoklassnitsy. Novy povorot	35,501	6,402		
	Zhizn vperedi	27,736	4,133		
	Bolshoy	23,147	4,033		
	Three heroes and the King of the Sea	22,736	4,683		
	Mify	15,880	2,198		
	Urfin and His Wooden Soldiers	14,533	2,747		
	About Love	14,065	2,630		
	Vezuchiy sluchay	13,733	2,076		
	Guardians	13,505	2,338		
	Gulyay, Vasya!	12,696	2,097		
	Naparnik	12,360	4,496		
	Lyubov v gorode angelov	11,732	2,253		
	The Bride	10,143	1,829		
	Kholodnoe tango	7,335	1,136		
	Three Heroes and the Princess of Egypt	4,133	753		
	Detki naprokat	3,419	554		
Lithuania	Viking	143,703	25,025	1,166,576	207,382
	The Snow Queen 3: Fire and Ice	121,608	27,401		
	Matilda	116,539	18,594		
	Yolki 5	99,282	17,789		
	Yolki novye	94,155	13,654		
	Babushka legkogo povedeniya	82,088	12,860		
	Urfin and His Wooden Soldiers	71,683	16,115		
	Pro lyubov. Tolko dlya vzroslyh	52,526	8,245		
	Kitchen. The Last Battle	48,091	8,952		
	Salyut-7	46,243	6,955		
	Zhizn vperedi	34,188	5,513		
	Three heroes and the King of the Sea	33,366	8,588		
	Furious	32,493	4,866		
	The Spacewalker	31,157	5,846		
	Naparnik	23,186	3,567		
	Kholodnoe tango	22,667	3,842		
	Odnoklassnitsy. Novy povorot	21,763	3,771		
	Vezuchiy sluchay	19,447	3,432		
	Fiksiki: Bolshoy sekret	18,207	3,462		
	Lyubov v gorode angelov	16,901	2,806		
	Mify	16,284	2,621		
	Bolshoy	16,110	2,733		
	Detki naprokat	4,889	745		

Country	Title	Box office, US\$	Admissions	Total box office, US\$	Admissions in total
Northern Europe (continued)					
Norway	Wolves and Sheep	143,346	11,984	143,346	11,984
Denmark	Wolves and Sheep	63,769	5,628	79,934	6,867
	Dancer	16,165	1,239		
Sweden	Dancer	20,944	1,868	20,944	1,868
Total by Northern Europe:				3,978,108	635,976
Southeast Asia					
Malaysia	Guardians	1,228,536	427,521	2,338,363	811,036
	The Bride	441,530	141,596		
	Attraction	280,137	99,411		
	The Icebreaker	228,037	82,882		
	Guardians of the Night	157,644	58,762		
	Loveless	2,479	864		
Thailand	Guardians	280,334	60,582	281,763	60,898
	Attraction	1,429	316		
Philippines *	Guardians	88,035	29,345	88,035	29,345
Total by Southeast Asia:				2,708,161	901,279
Western Asia					
Turkey	Masha and the Bear	1,355,777	455,422	2,447,403	797,848
	The Snow Queen 3: Fire and Ice	540,422	163,848		
	Fiksiki: Bolshoy sekret	276,501	94,082		
	Kolobanga. Privet, Internet!	274,703	84,496		
Total by Western Asia:				2,447,403	797,848
Southern Europe					
Italy	Masha and the Bear	459,376	69,702	909,023	131,728
	Loveless	269,383	36,754		
	Savva: Heart of the Warrior	175,748	24,596		
	The Dyatlov Pass Incident	4,057	570		
	In the Fog	459	106		
Spain	The Snow Queen 2: Refreeze	172,089	29,650	421,540	70,654
	Wolves and Sheep	75,812	16,429		
	Paradise	52,759	7,895		
	Hostages	48,464	6,852		
	Dancer	44,101	5,979		
	Closeness	14,401	1,826		
	Kikoriki: Team Invincible	5,929	1,005		
	Savva: Heart of the Warrior	4,337	696		
	Gogol. Nachalo	2,341	196		
	The Spacewalker	1,307	126		
Serbia	The Snow Queen 3: Fire and Ice	105,719	32,189	331,621	98,775
	Matilda	95,636	27,427		
	Anna Karenina. Istoriya Vronskogo	73,910	21,873		
	Viking	43,491	13,185		
	Attraction	10,177	3,011		
	Loveless	1,437	525		
	Paradise	1,251	565		
Croatia	The Snow Queen 3: Fire and Ice	114,980	29,825	150,359	39,170
	Quackerz	35,379	9,345		
Slovenia	The Snow Queen 3: Fire and Ice	61,012	12,045	119,336	21,552
	Masha and the Bear	58,324	9,507		

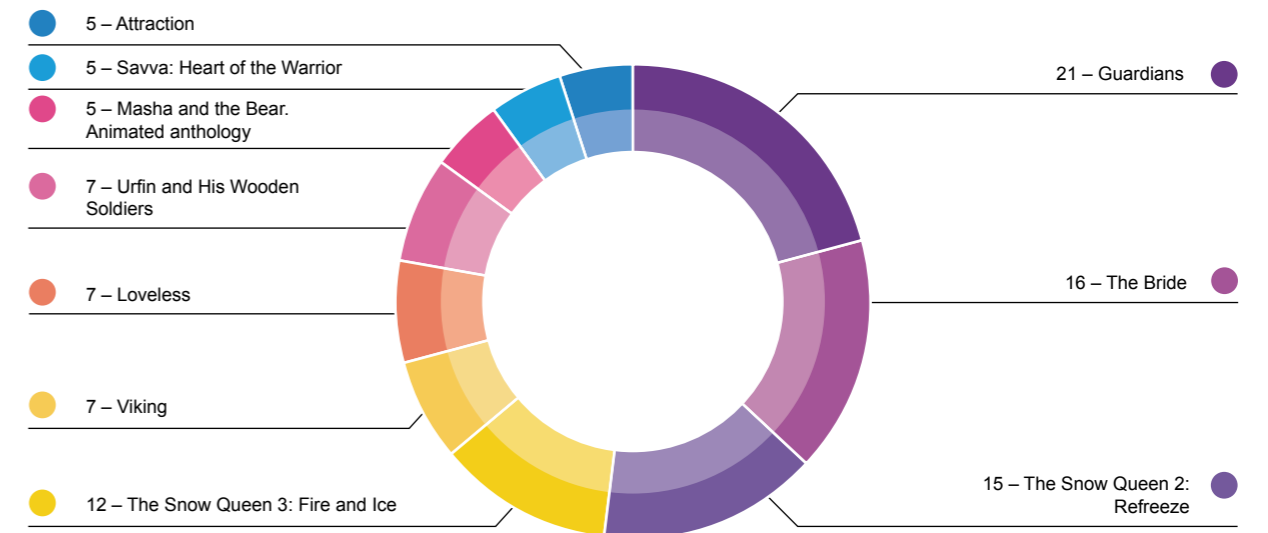
Distribution of Russian films abroad, 2017 (continued)

Country	Title	Box office, US\$	Admissions	Total box office, US\$	Admissions in total
Southern Europe (continued)					
Portugal	Wolves and Sheep	49,250	9,592	52,727	10,279
	Paradise	3,477	687		
Greece	Loveless	51,232	6,205	51,232	6,205
Bosnia and Herzegovina	The Snow Queen 3: Fire and Ice	27,247	9,926	45,566	17,717
	Anna Karenina. Istoriya Vronskogo	5,332	2,271		
	Quackerz	5,285	1,949		
	Matilda	4,529	1,966		
	Viking	3,173	1,605		
Total by Southern Europe:				2,081,406	396,080
Western Europe					
Ukraine	Fiksiki: Bolshoy sekret	199,938	87,616	321,377	140,787
	The Snow Queen 3: Fire and Ice	79,473	35,882		
	Urfin and His Wooden Soldiers	41,966	17,289		
Slovakia	Loveless	103	22	103	22
Total by Eastern Europe:				321,480	140,809
Central America					
Panama	The Bride	15,067	3,165	34,948	7,316
	Wolves and Sheep	13,000	2,494		
	Urfin and His Wooden Soldiers	6,881	1,657		
Costa Rica	Wolves and Sheep	16,576	3,473	32,782	7,277
	Urfin and His Wooden Soldiers	9,046	2,160		
	The Bride	4,547	1,004		
	Paradise	2,613	640		
Guatemala	The Bride	8,315	2,084	22,029	5,102
	Wolves and Sheep	8,085	1,675		
	Urfin and His Wooden Soldiers	5,629	1,343		
Salvador	The Bride	8,494	2,300	14,776	4,053
	Wolves and Sheep	3,622	1,030		
	Urfin and His Wooden Soldiers	2,660	723		
Nicaragua	The Bride	10,897	3,519	11,662	3,706
	Wolves and Sheep	765	187		
Honduras	The Bride	4,737	1,613	7,725	2,583
	Wolves and Sheep	2,988	970		
Total by Central America:				123,922	30,037

Source: ComScore, Box Office Mojo

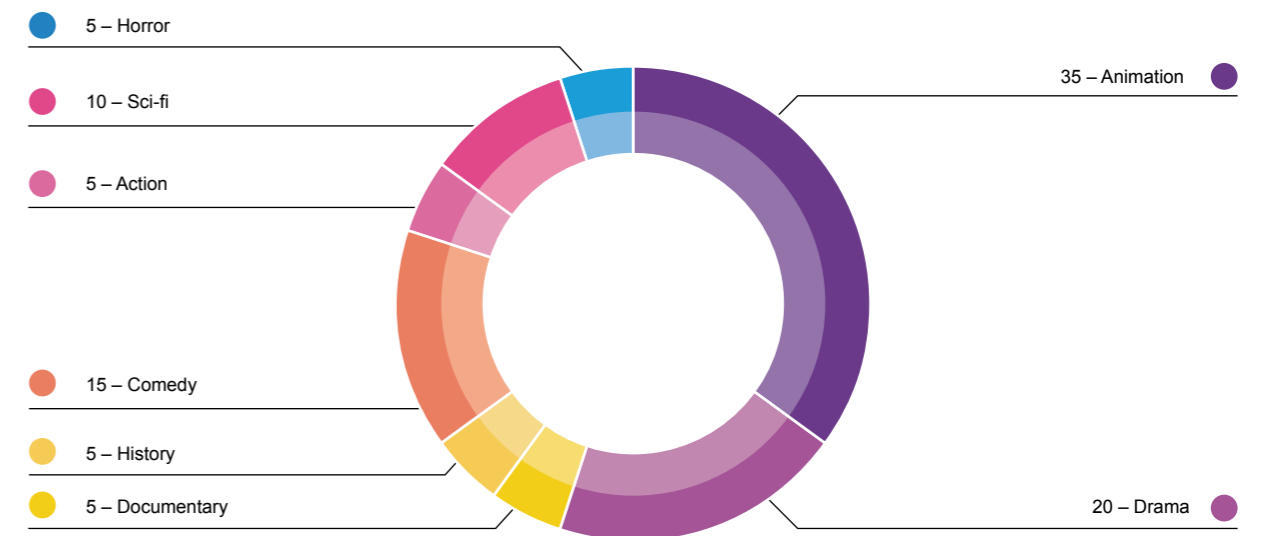
* Estimated admission data calculated by dividing the box office by average ticket price

Box office of top 10 Russian films in international distribution, 2017, %



Source: ComScore, Box Office Mojo

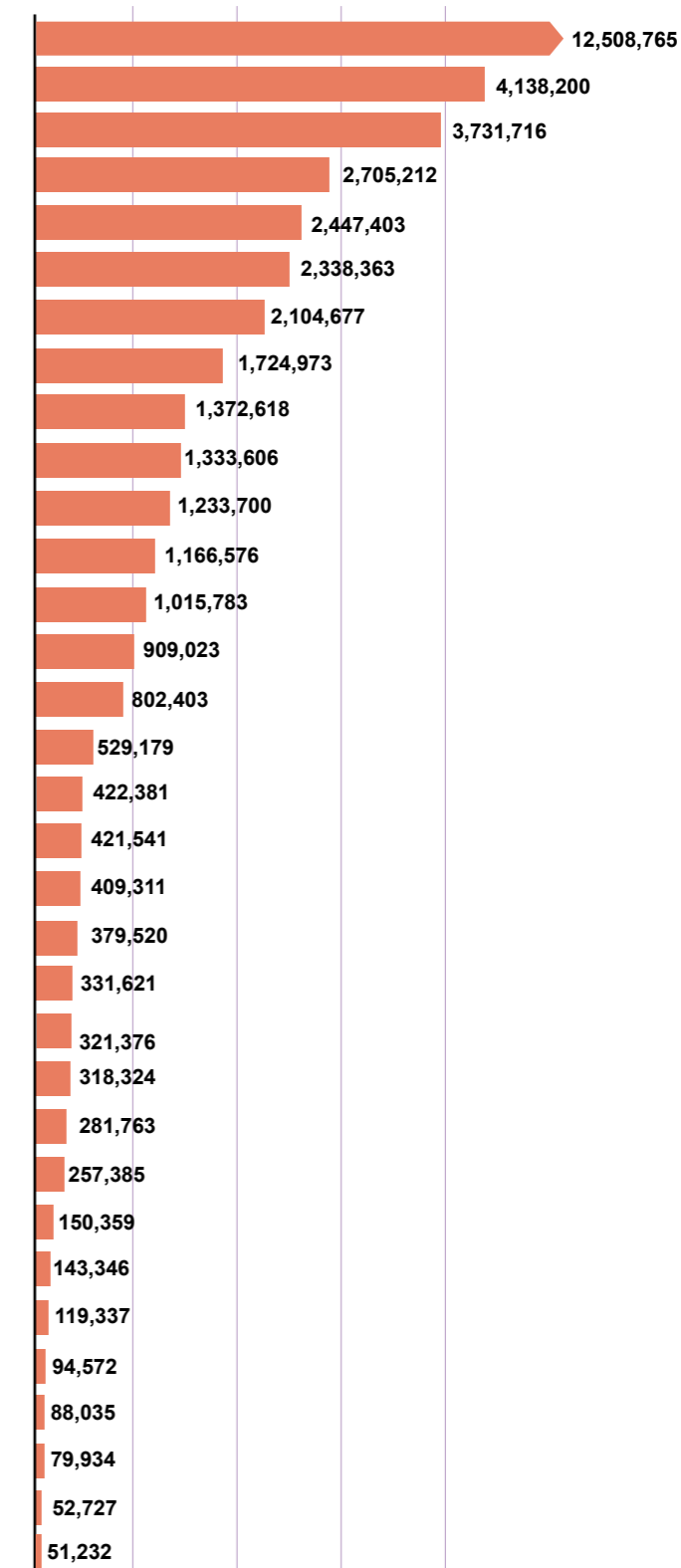
Genres of the highest-grossing Russian films in international distribution, 2017, %



Source: Cinema Funs, ComScore, Box Office Mojo

Rating of countries by box office of Russian films, 2017

Country	Box office of distributed Russian films, US\$	Share of total international box office, %	Number of distributed Russian films	Average box office per film, US\$	Admission
China	12,508,765	28.24	5	2,501,753	2,822,459
Mexico	4,138,200	9.34	4	1,034,550	1,774,612
South Korea	3,731,716	8.43	7	533,102	594,318
Peru	2,705,212	6.11	6	450,869	923,350
Turkey	2,447,403	5.53	4	611,851	797,848
Malaysia	2,338,363	5.28	6	389,727	811,036
Brazil	2,104,677	4.75	4	526,169	510,788
France	1,724,973	3.89	5	344,995	223,270
Germany	1,372,618	3.10	23	59,679	116,870
Estonia	1,333,606	3.01	31	43,020	208,027
Latvia	1,233,700	2.79	28	44,061	199,848
Lithuania	1,166,576	2.63	23	50,721	207,382
Japan	1,015,783	2.29	2	507,892	86,429
Italy	909,023	2.05	5	181,805	131,728
Colombia	802,403	1.81	8	100,300	321,494
Bolivia	529,179	1.19	7	75,597	105,338
Ecuador	422,381	0.95	6	70,397	109,732
Spain	421,541	0.95	10	42,154	70,654
Netherlands *	409,311	0.92	2	204,656	44,012
UK and Ireland *	379,520	0.86	9	42,169	38,336
Serbia	331,621	0.75	7	47,374	98,775
Ukraine	321,376	0.73	3	107,125	140,787
Chile	318,324	0.72	2	159,162	72,964
Thailand	281,763	0.64	2	140,881	60,898
Argentina	257,385	0.58	2	128,692	41,910
Croatia	150,359	0.34	2	75,180	39,170
Norway	143,346	0.32	1	143,346	11,984
Slovenia	119,337	0.27	2	59,668	21,552
Belgium *	94,572	0.21	1	94,572	11,259
Philippines *	88,035	0.20	1	88,035	29,345
Denmark	79,934	0.18	2	39,967	6,867
Portugal	52,727	0.12	2	26,364	10,279
Greece	51,232	0.12	1	51,232	6,205

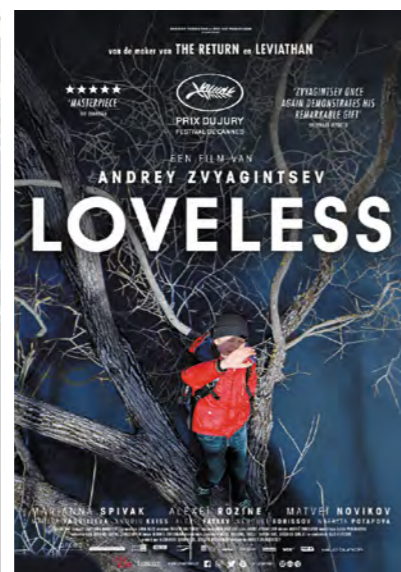


Rating of countries by box office of Russian films, 2017 (continued)

Country	Box office of distributed Russian films, US\$	Share of total international box office, %	Number of distributed Russian films	Average box office per film, US\$	Admission	
Bosnia and Herzegovina	45,566	0.10	5	9,113	17,717	45,566
Uruguay	40,926	0.09	2	20,463	6,042	40,926
Panama	34,948	0.08	3	11,649	7,316	34,948
Costa Rica	32,782	0.07	4	8,196	7,277	32,782
Guatemala	22,029	0.05	3	7,343	5,102	22,029
Paraguay	21,834	0.05	1	21,834	5,046	21,834
Sweden	20,944	0.05	1	20,944	1,868	20,944
Austria	17,073	0.04	10	1,707	1,604	17,073
Taiwan	16,864	0.04	2	8,432	2,454	16,864
Salvador	14,776	0.03	3	4,925	4,053	14,776
USA *	14,710	0.03	1	14,710	1,710	14,710
Nicaragua	11,662	0.03	2	5,831	3,706	11,662
Honduras	7,724	0.02	2	3,862	2,583	7,724
Luxembourg *	5,849	0.01	1	5,849	696	5,849
Slovakia	103	0.00	1	103	22	103
Total	44,292,755	100.0			10,591,364	

Source: ComScore, Box Office Mojo

* Estimated admission data calculated by dividing the box office by average ticket price



Guardians, Loveless, The Snow Queen 3: Fire and Ice

Viking, Urfin and His Wooden Soldiers, Attraction

CHAPTER 3. AUDIENCE

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AUDIENCE

POLL OF THE RUSSIAN PUBLIC OPINION RESEARCH CENTER (VCIOM) AND THE CINEMA FUND

The Russian Public Opinion Research Center (VCIOM) commissioned by the Cinema Fund conducted a poll of the audience of Russian movie theatres in order to determine the socio-demographic characteristics of moviegoers and the main parameters in going to the cinema: frequency, regularity, company, selection of films and purchase of tickets, online activity before and after viewing.

The survey was conducted in 12 Russian cities – leaders in cinema attendance: Moscow, St. Petersburg,

Novosibirsk, Ekaterinburg, Nizhny Novgorod, Kazan, Omsk, Rostov-on-Don, Krasnodar, Ufa, Chelyabinsk, and Krasnoyarsk. The polling of visitors at movie theatres was carried out using the method of personal formalized interview at the exit from the cinema hall. Four polling stages were held between the end of December 2017 and the end of February 2018. In total, 8377 moviegoers took part in the poll.

The chapter also compares the results of the poll with the results of a previous similar study conducted in four stages from the end of December 2016 to the end of January 2017.

The average moviegoer is 30 years old, they go to the cinema once or twice a month, and in the last year they have seen 15 films at the cinema; they choose the film to watch more than a day before the screening

CHARACTERISTICS OF THE AUDIENCE

Among the cinema audience, the dominant age group is 25-34 years. The percentage of moviegoers of this age has decreased slightly in the past year, but they still make up the largest group – 31%. There are slightly fewer visitors aged 18 to 24 years - 24%, but they constitute the core of the cinema audience – they visit movie theatres once or twice a month or more often. Over the past year, the percentage of the core group (18-24 years) in the overall audience structure declined by 3% amid a significant increase in the proportion of moviegoers over 35: moviegoers aged 35 to 44 accounted for 20% of the audience (a year earlier, 15%), 45–59 – 10% (a year earlier – 7%). The proportion of teenagers aged 14-17 fell by 2% in the past year and makes up only 13% of the cinema audience.

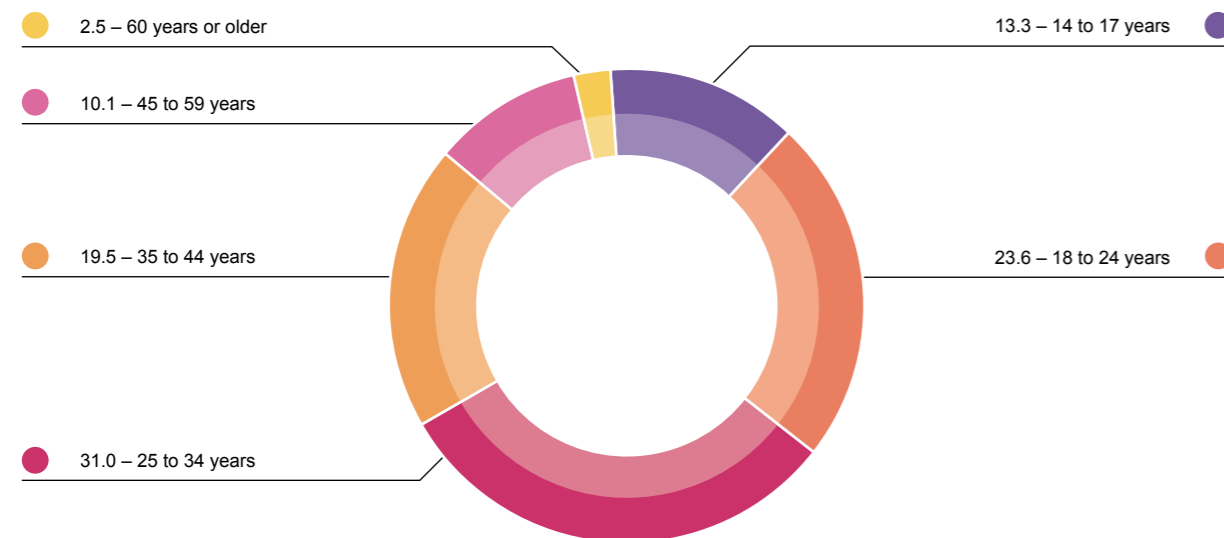
A significant part of the audience (42%) visits the cinema once or twice a month, another 10% go weekly or more often. 26% go to the cinema once or twice in three months, and 15% – once or twice in six months. According to the results of the poll, in 2017, on average every Russian moviegoer saw 15 films at the cinema.

Every fourth cinema visitor (27%) started going to the cinema more often than a year ago. At the same time, 55% of the audience went to the cinema with the same frequency. The proportion of moviegoers who went to the cinema less often in 2017 was 15%.

Thus, the poll revealed two main reasons for the growth of cinema attendance in Russia in 2017. Firstly, the audience as a whole started going to the cinema more often. Secondly, the audience expanded significantly due to the categories of moviegoers over 35 years old, who previously went to the cinema much less often.

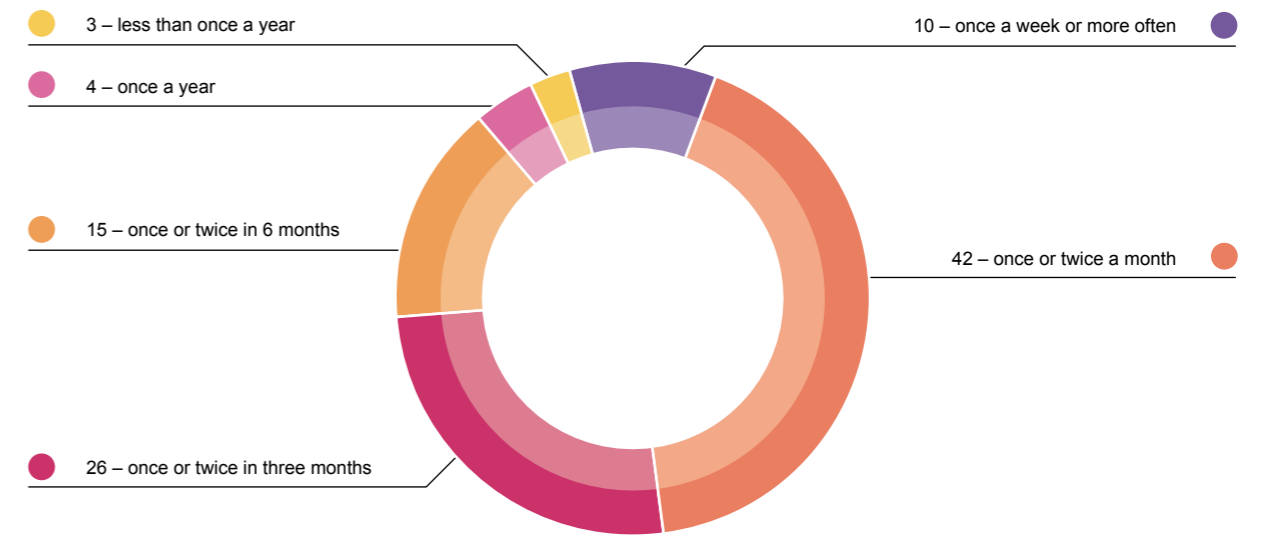
The survey showed that the share of family audience has increased significantly. 35% of moviegoers come to the cinema with their partner (husband/wife/ regular partner). Their share increased by 2% compared to the previous year. The number attending the cinema with children increased significantly as well – according to the results of the survey, it was 29% compared to 21% a year ago. The share of moviegoers who came to the cinema with friends fell from 29% to 25%.

Cinema audience by age, %



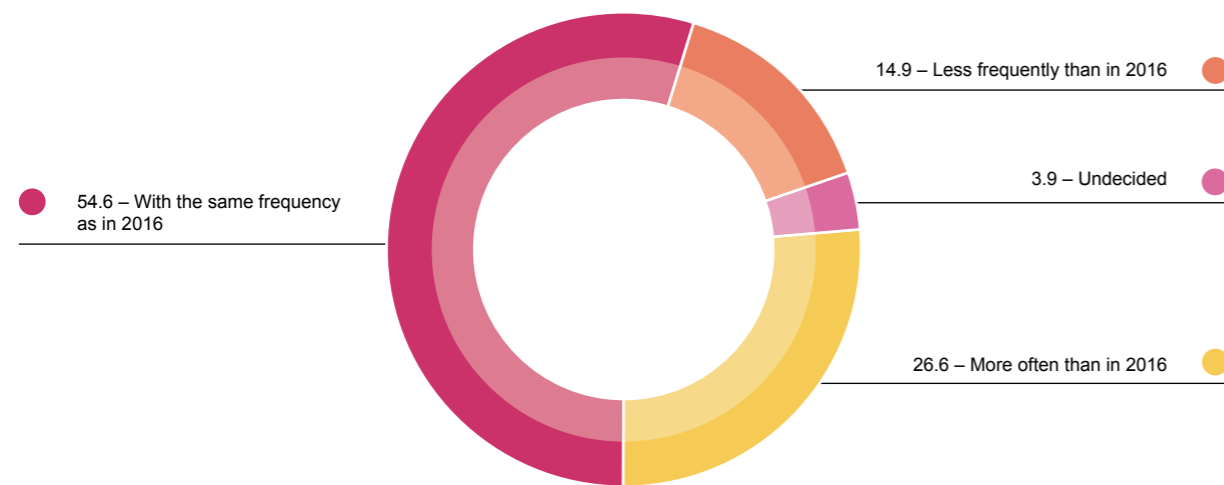
Source: Cinema Fund with VCIOM

Frequency of admissions, %



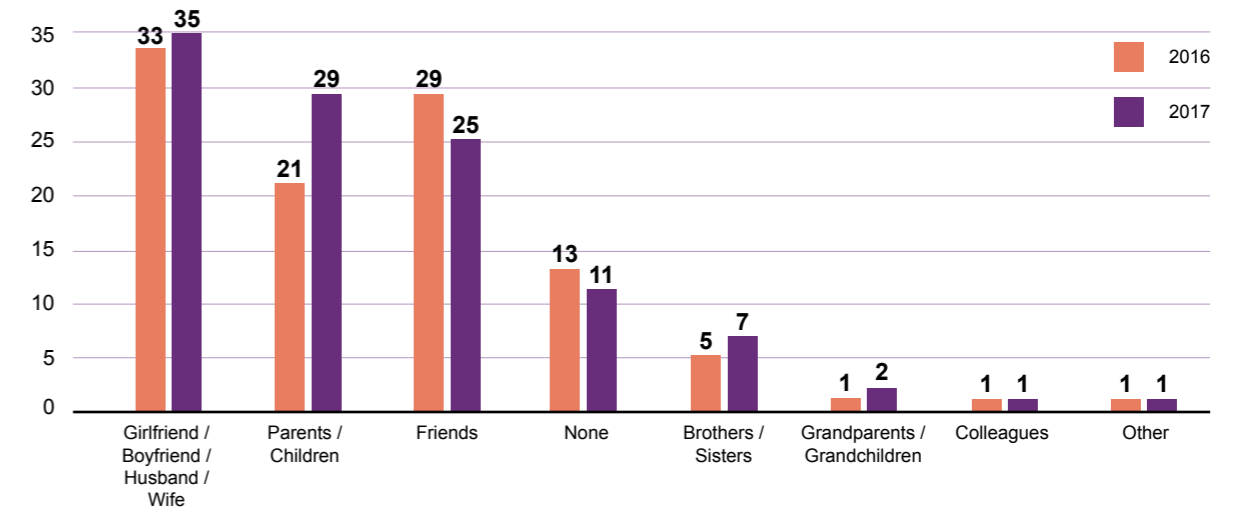
Source: Cinema Fund with VCIOM

Change in the frequency of admissions, 2017, %



Source: Cinema Fund with VCIOM

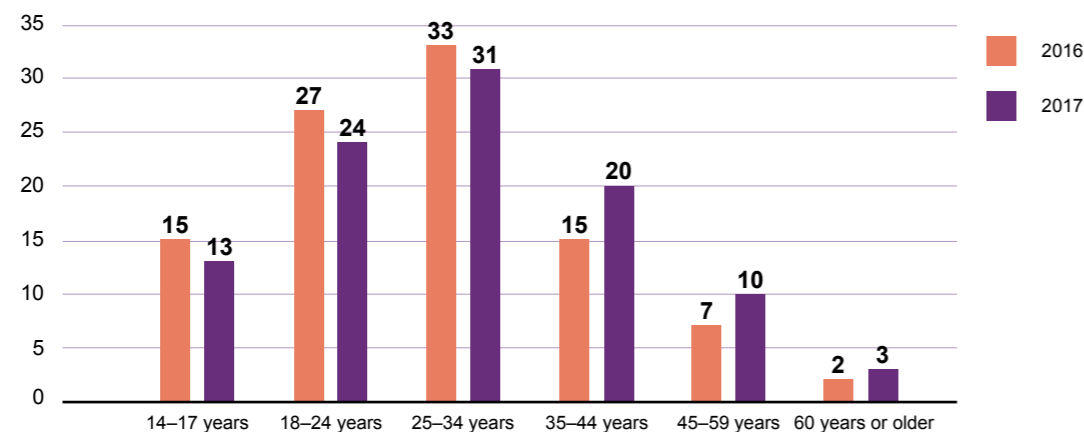
Company of moviegoers, %



Source: Cinema Fund with VCIOM

The sum of sectors on the histogram is more than 100% because respondents could be accompanied by people from several categories at once.

Age distribution of admissions by groups, %



Source: Cinema Fund with VCIOM

CHOICE OF FILMS

Moviegoers started planning their visits to the cinema even more carefully than last year: the percentage of those who knew which film they would watch at least a day before the screening went up. On average, 2/3 of the poll respondents (68%) choose a screening more than a day before (in 2016 – 66%). The share of moviegoers choosing a screening on the same day but beforehand was 15% (in 2016 – 17%). At the same time, this behaviour is more characteristic of a non-New Year audience. Around New Year, on the contrary, moviegoers behaved more spontaneously and often chose films right at the cinema.

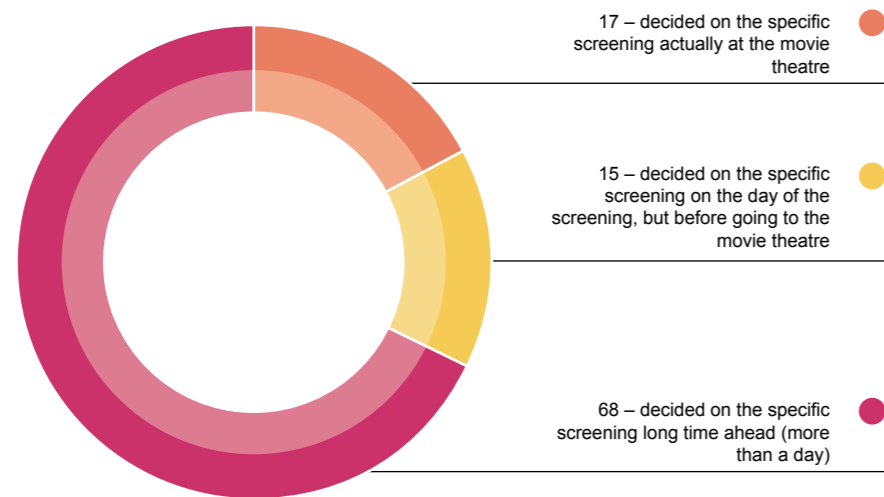
When choosing a film, 77% of moviegoers are interested in seeing additional materials. Among them, the most popular ones are trailers and posters (55%), reviews (30%) and the schedule of new releases (19%).

Therefore, every second person watches trailers and looks at posters, and every third one reads reviews on the Internet.

The leader among the websites that the moviegoers use to get information about the films was Kinopoisk – it was named by 49% of the respondents. Afisha, Afisha.Yandex, Film.ru, and Cinema Mail.ru also made the top 5. Also, among specialized websites, the moviegoers named IMDb (3%), Kino-Teatr.ru (3%), Kinonews (2%) and Cinemate (2%), and among non-specialized websites – movie theatres websites (1%) and YouTube (1%).

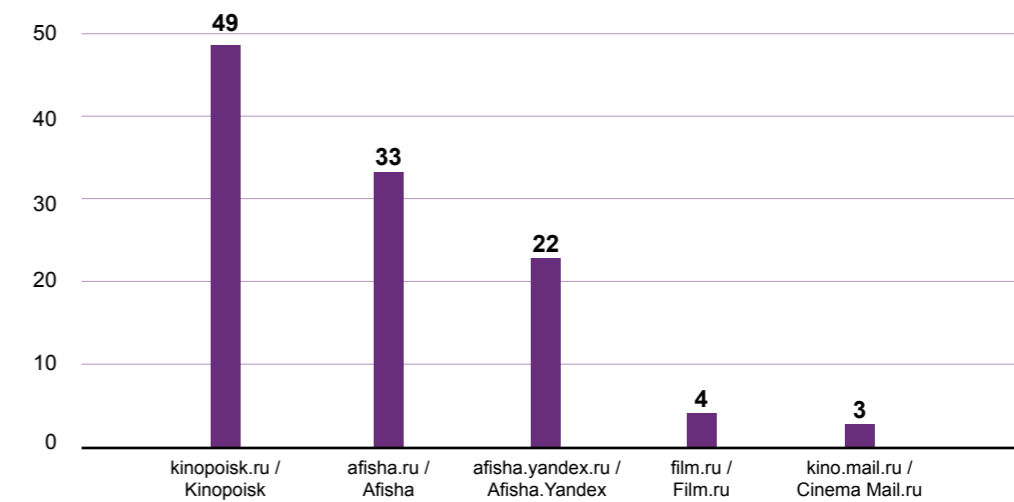
At the same time, on all websites no more than 2.2% of moviegoers leave their feedback there after watching a film in a movie theatre. In particular, on the most popular website, Kinopoisk, no more than 0.3% of real cinema visitors leave their feedback.

Cinema visit planning by the audience, %



Source: Cinema Fund with VCIOM

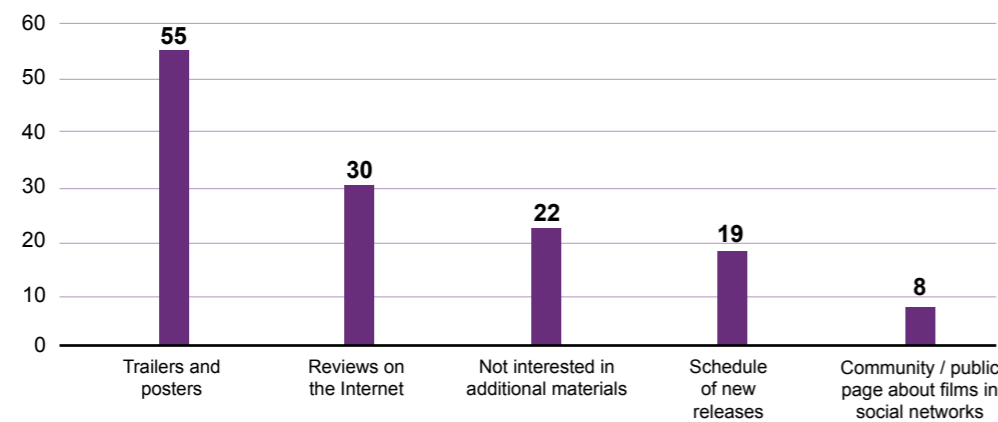
Top 5 websites where the audience gets information about the film, %



Source: Cinema Fund with VCIOM

The sum of sectors on the histogram is more than 100% because respondents could get information from different sources.

Interest of the audience in additional film materials, %



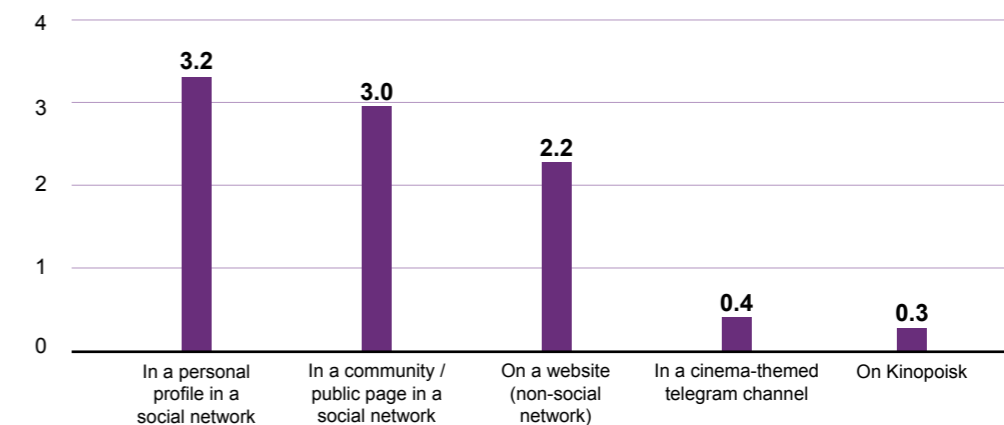
Source: Cinema Fund with VCIOM

The sum of sectors on the histogram is more than 100% because respondents could be interested in materials from several categories at once.

ONLINE ACTIVITY AFTER VIEWING

Only 9% of moviegoers write reviews and feedback on the Internet after watching films. Most often they leave feedback about films in their profiles in social networks.

Where moviegoers leave feedback after viewing, %



Source: Cinema Fund with VCIOM

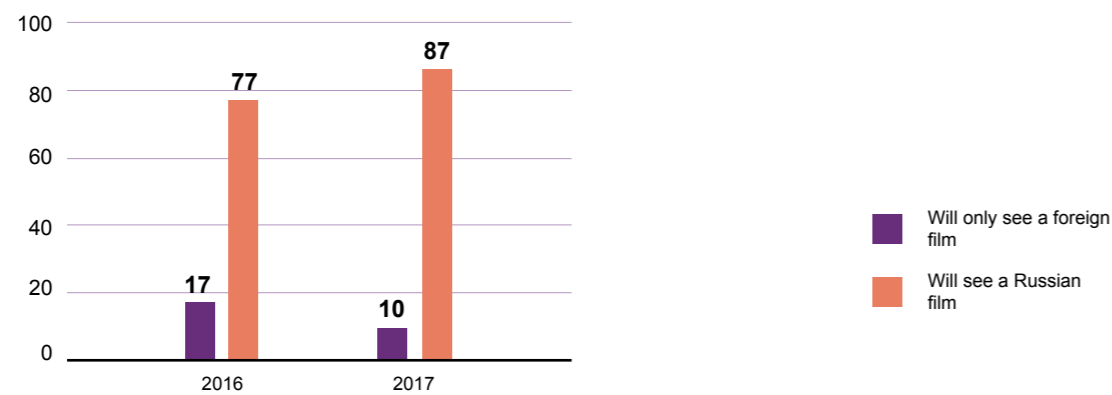
STANCE ON RUSSIAN FILMS

In a situation where a respondent could either go see a Russian film right now or wait for a foreign film, 87% of respondents said they would watch a Russian film – it does not matter which country made the film as long as it is interesting. Only 10% of respondents will not watch a national film on principle and, as an alternative, will wait for an interesting foreign film or leave the movie theatre. A year earlier, 77% of

viewers said they would watch a Russian film, and 17% said they would not watch it on principle.

More than half of respondents (61%) note that Russian films have become better in comparison with previous years. 25% of respondents are certain that the quality of Russian films has not changed in the last couple of years. Only 4% of viewers believe that Russian films of 2017 are worse than those released a year or two ago. The proportion that assess negatively the quality of Russian cinema fell by almost half in a year (in 2016 it was 7%).

Relevance of the country of origin for the audience



Source: Cinema Fund with VCIOM

Assessment of the new Russian films by the audience, %



Source: Cinema Fund with VCIOM



Fyodor Bondarchuk

producer, director, chairman of the board of directors of Lenfilm studio, co-founder of Art Pictures Studio

The global landscape is changing, and it is becoming very interesting. The perception of the audience is moving away from clichés. Previously, filmmakers repeated like a mantra that the core audience is people aged 20–25 and you need to target the young people, but if we look at the studies of the Cinema Fund, we see a completely different trend: the audience is maturing.



Anton Megerdichev

director of *Three Seconds*

The brand “Russian cinema” had a negative image, and it was very difficult to get the audience to go and see Russian films.



Aleksandr Rodnyansky

producer, *Non-Stop Production*

Now, fortunately, our audience has grown both in quality and quantity, it has become demographically diverse and older on average. We see that the biggest group of moviegoers consists of people aged 25 to 35. This is very good, because it opens up the possibilities of further genre development. Even auteur dramas are no longer doomed: films such as *Loveless*, *Arrhythmia* and *Dovlatov* can take 100 million rubles each – these are impressive box office results previously only demonstrated by comedies. And, I think, this is not the limit. These figures are evidence that there is now a segment of the audience interested in more complex stories, in more complex characters, in the individual author’s view, in the study of reality and, as a consequence, in the variety of the film repertoire.



Photo: Serhii Bobyk/Shutterstock.com

ONLINE PURCHASE OF TICKETS

During the poll, more than 3/4 of the moviegoers (79%) came into the cinema with a ticket purchased at the movie theatre's ticket office. 18% of the audience bought tickets online, 2% – at the terminal, another 2% booked them online and paid at the ticket office.

In general, buying tickets online is a common practice for almost every second moviegoer: 46% of respondents bought tickets online during the past year.

According to the moviegoers, the main reasons to buy tickets online were convenience and simplicity (41%), that you don't have to wait in line (15%) and the option

of choosing and reserving seats (11%). Moviegoers who do not buy tickets online believe that buying them at the ticket office is more convenient and easier (25%), and often go to the cinema spontaneously (13%). In addition, for 8% of the respondents the option of paying for tickets online is not available.

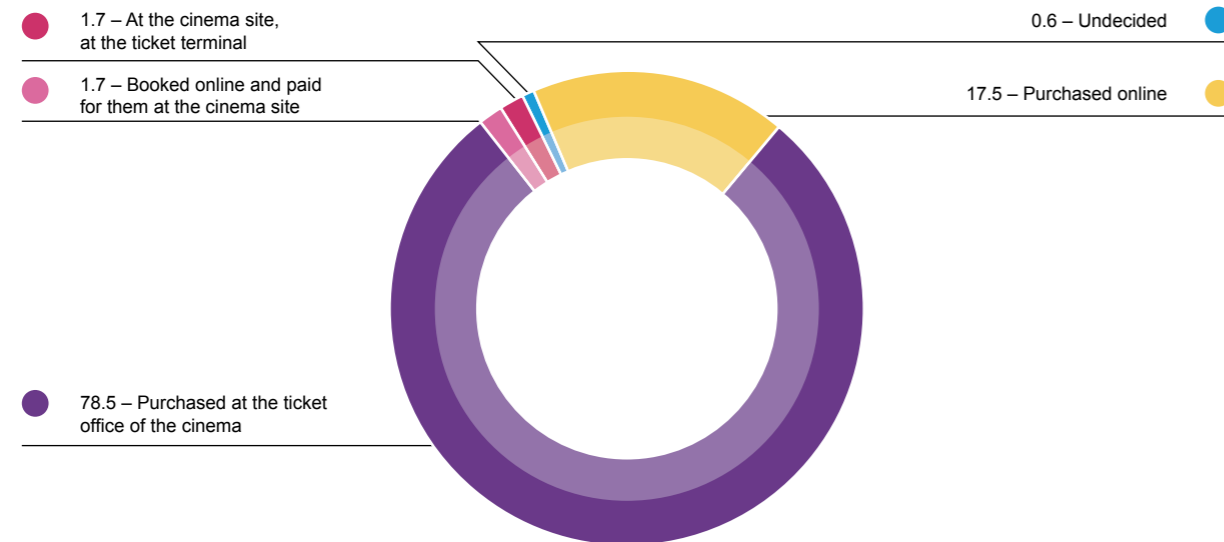
Most moviegoers who buy tickets online (i.e. 46% those interviewed) would like to be able to purchase additional services in the same way. 42% would like to be able to pay remotely for bar items (beverages, popcorn, etc.), 18% – to buy 3D glasses, and 13% – to buy branded products (posters, toys, etc.). 28% of moviegoers are not interested in the online purchase of additional services.

Purchase of tickets online, %



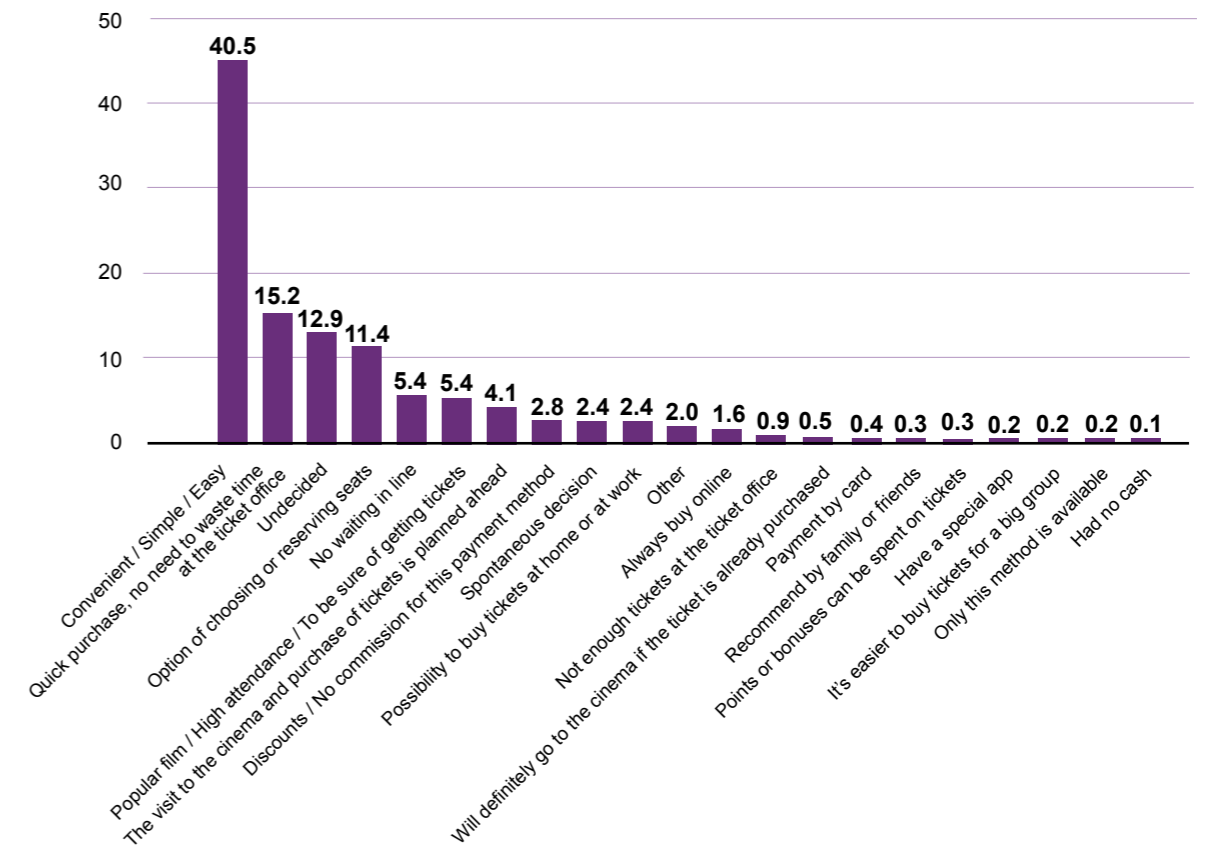
Source: Cinema Fund with VCIOM

Ways the moviegoers purchase tickets, %



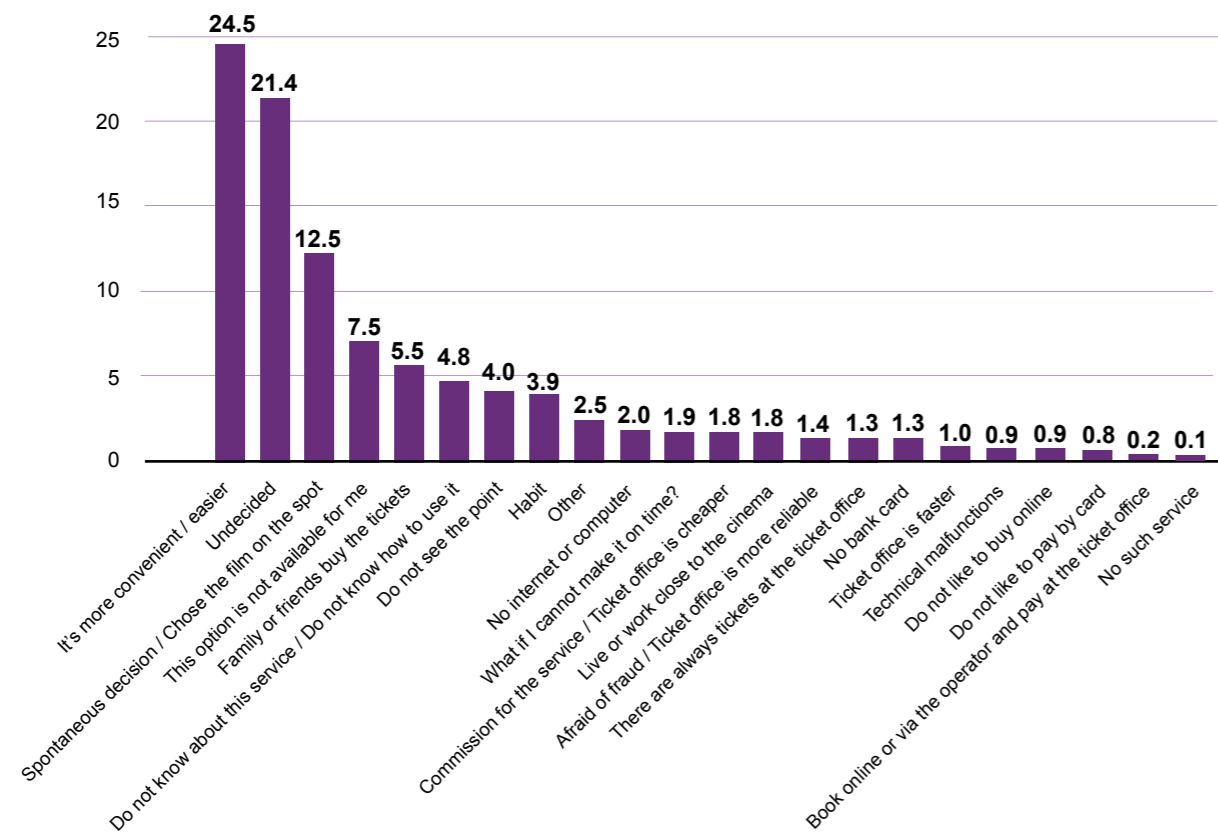
Source: Cinema Fund with VCIOM

Reasons why moviegoers buy tickets online, %



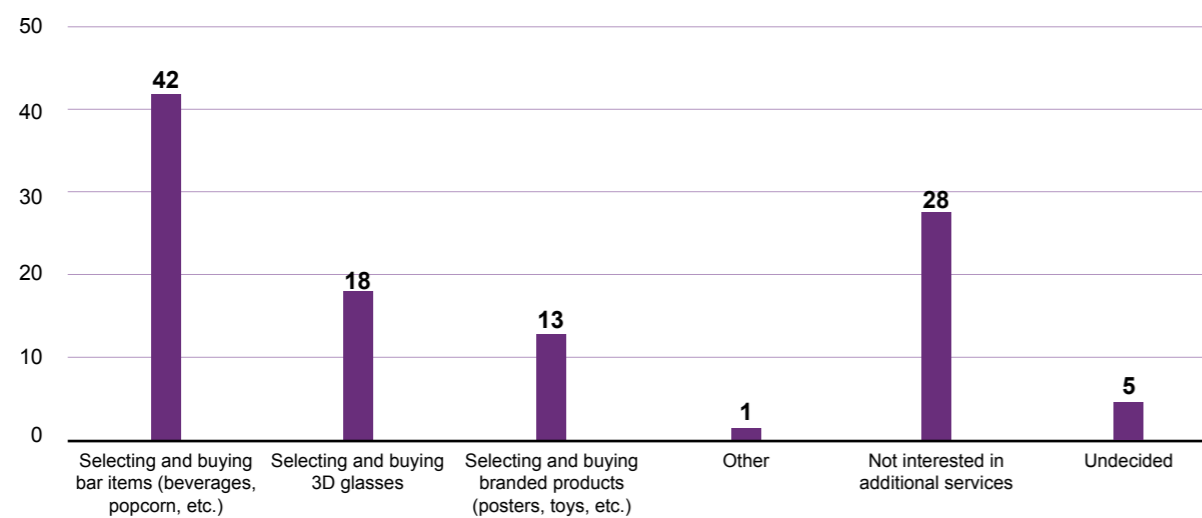
Source: Cinema Fund with VCIOM

Reasons why moviegoers do not buy tickets online, %



Source: Cinema Fund with VCIOM

Desired additional services when buying tickets online, %



Source: Cinema Fund with VCIOM



Photo: Syda Productions/Shutterstock.com

CHAPTER 4. EXHIBITION

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EXHIBITION

CINEMA SITES AND SCREENS

In 2017, 1,646 digital cinema sites and 5,003 screens were operational in Russia. As of December 31, 2017, there were 1,612 sites and 4,930 screens. The cinema network increased relative to the 2016 figures: the number of sites increased by 18%, the number of screens by 10%. On average, there are three screens for each cinema site.

In 2017, the cinema provision level – the provision of the population with modern cinema services – grew in cities of all population categories. The best trend is observed in cities with a population of 500 thousand to 1 million. In addition, significant growth occurred in settlements with a population of less than 100 thousand thanks to a Cinema Fund program for the modernization of movie theatres in small towns.

From 2015 to 2017, there were four stages of competitive selection of the movie theatres participating in the

program. During this period, funds were allocated for the modernization of 639 screens in 74 Russian regions. As of December 31, 2017, 426 of them were operating. The admissions of these screens amounted to 5.5 million, and the box office was 1.0 billion rubles.

In 2017, 97 million people in total (66% of the population of the Russian Federation) had access to the modern cinema services. The overall increase in the availability of services was 4% compared to that of 2016. 9.5 million screenings were held. The total admissions of the movie theatres were 213.5 million. The average ticket price has fallen slightly – 250.9 rubles in 2017 as against 252.2 rubles in 2016.

The breakdown of cinema sites by federal district has been almost unchanged for several years. The Central Federal District has the largest number of screens – 414, followed by the Volga Federal District (282) and the Siberian Federal District (234). In this regard, the North Caucasian Federal District is still far behind the rest.

Sites and screens in Russia, 2017

	Number of sites	Number of screens
All digital movie theatres engaged in film screening in 2017	1,646	5,003
Active digital movie theatres as of December 31, 2017	1,612	4,930

Source: Cinema Fund

Breakdown of sites and screens by federal districts of the Russian Federation, 2017

	Federal District	Population	Number of sites	Number of screens	Screenings, thousand	Admissions, thousand	Box office, thousand rubles	Average ticket price, rubles	Share of total box office in Russia, %
1	Central	39,209,582	414	1,573	3,063.8	68,174.6	20,225,753.5	297	37.75
2	Volga	29,636,574	282	858	1,661.6	36,564.8	7,654,033.1	209	14.29
3	Siberia	19,326,196	234	605	1,057.3	23,565.9	5,141,049.1	218	9.60
4	Northwest	13,899,310	197	693	1,344.4	29,416.8	7,358,677.1	250	13.74
5	South	16,428,458	178	458	867.4	22,610.0	5,330,439.1	236	9.95
6	Ural	12,345,803	154	460	905.9	18,225.9	4,031,256.0	221	7.52
7	Far East	6,182,679	116	212	361.4	8,938.0	2,515,997.0	281	4.70
8	North Caucasus	9,775,770	70	143	248.5	6,005.0	1,311,116.3	218	2.45

Source: Cinema Fund

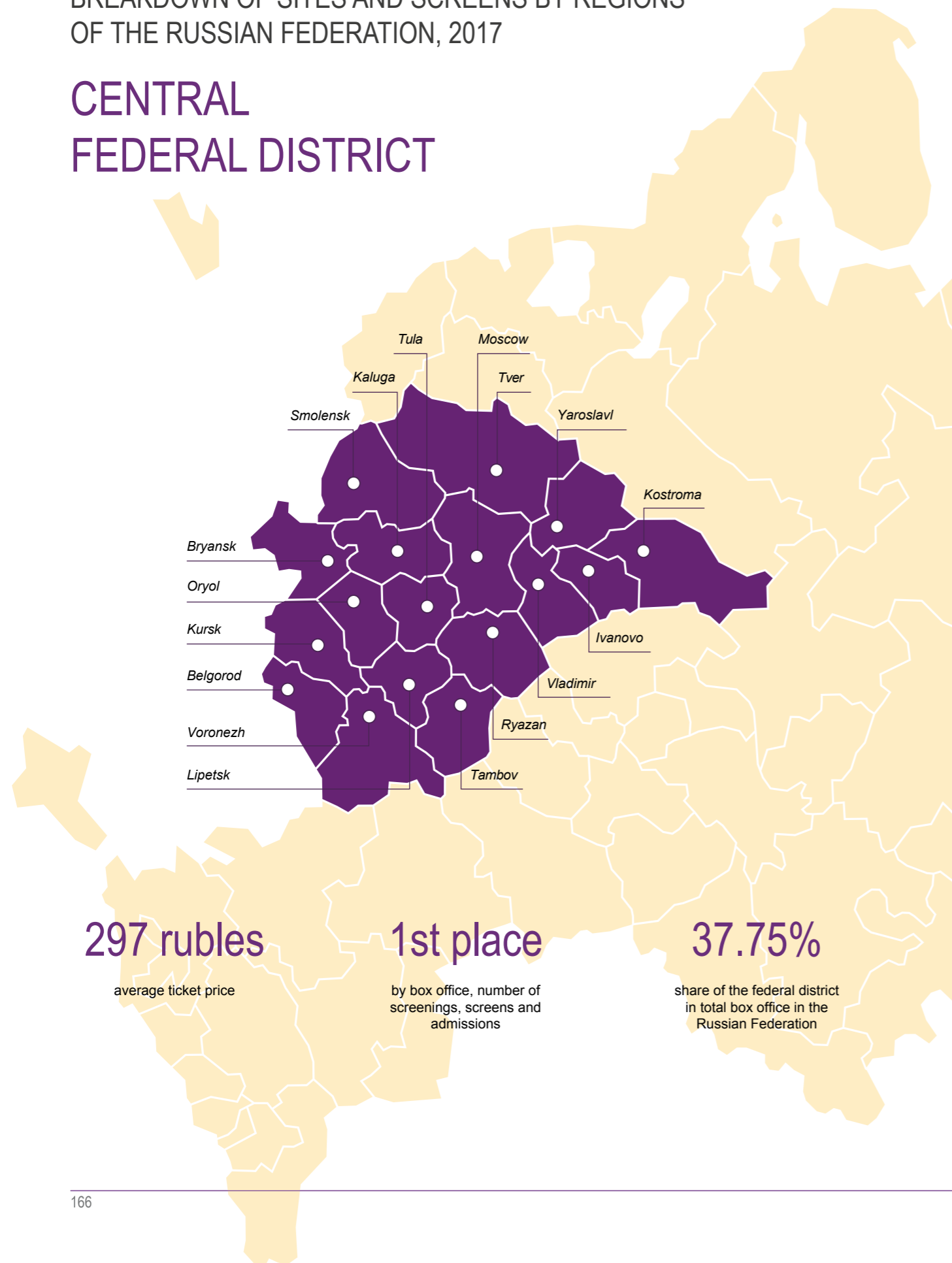
Here and further only sites and screens that performed film screenings in 2017 in the territory of the Russian Federation were taken into account.



Cinema screen modernized as part of the cinema provision program. Chernyakhovsk, Kaliningrad Oblast

BREAKDOWN OF SITES AND SCREENS BY REGIONS OF THE RUSSIAN FEDERATION, 2017

CENTRAL FEDERAL DISTRICT



Region	Population	Number of sites	Number of screens	Screenings, thousand	Admissions, thousand	Box office, thousand rubles	Average ticket price, rubles	Share of the region in total box office in Russia, %	Share of the region in total box office in the federal district, %
Belgorod Oblast	1,552,865	17	44	88.8	2,155.6	391,760.5	182	0.73	1.94
Belgorod	391,135	5	17	38.3	1,002.9	188,937.9	188	0.35	0.93
Bryansk Oblast	1,220,530	11	36	70.3	998.7	235,508.0	236	0.44	1.16
Bryansk	406,553	6	29	58.5	893.3	212,378.0	238	0.40	1.05
Vladimir Oblast	1,389,599	13	25	42.2	1,271.3	307,487.3	242	0.57	1.52
Vladimir	356,168	2	6	15.0	647.2	157,613.8	244	0.29	0.78
Voronezh Oblast	2,335,408	22	68	142.8	3,256.1	721,720.8	222	1.35	3.57
Voronezh	1,039,801	8	43	94.4	2,460.9	558,906.4	227	1.04	2.76
Ivanovo Oblast	1,023,170	11	23	47.5	993.9	228,652.0	230	0.43	1.13
Ivanovo	406,933	5	16	35.3	775.1	186,300.9	240	0.35	0.92
Kaluga Oblast	1,014,570	16	28	46.2	1,012.6	273,577.7	270	0.51	1.35
Kaluga	341,892	4	10	22.4	536.9	140,679.8	262	0.26	0.70
Kostroma Oblast	648,157	12	22	34.1	765.2	149,857.8	196	0.28	0.74
Kostroma	277,648	3	12	21.6	646.8	130,990.0	203	0.24	0.65
Kursk Oblast	1,122,893	10	33	55.3	1,167.6	238,443.1	204	0.45	1.18
Kursk	449,063	6	28	42.5	970.1	210,546.7	217	0.39	1.04
Lipetsk Oblast	1,156,221	11	36	65.1	1,186.4	279,069.1	235	0.52	1.38
Lipetsk	510,439	6	31	60.3	1,059.4	256,895.4	242	0.48	1.27
Moscow Oblast	7,423,470	81	345	697.7	15,537.1	4,699,322.8	302	8.77	23.23
Moscow	12,380,664	118	676	1,325.5	30,223.7	10,663,647.0	353	19.90	52.72
Oryol Oblast	754,816	8	24	45.4	782.1	163,838.2	209	0.31	0.81
Oryol	319,651	5	21	39.9	680.5	143,797.5	211	0.27	0.71
Ryazan Oblast	1,126,739	9	45	83.9	1,779.7	350,969.4	197	0.66	1.74
Ryazan	537,622	6	40	77.0	1,690.7	332,832.1	197	0.62	1.65
Smolensk Oblast	953,201	7	20	36.8	918.2	207,326.8	226	0.39	1.03
Smolensk	329,853	4	16	31.1	854.5	191,898.7	225	0.36	0.95
Tambov Oblast	1,040,327	12	25	42.8	845.8	182,445.4	216	0.34	0.90
Tambov	290,365	3	14	26.5	659.0	144,166.0	219	0.27	0.71
Tver Oblast	1,296,799	14	34	71.5	1,561.9	339,996.6	218	0.63	1.68
Tver	419,363	4	17	41.2	1,205.3	262,078.7	217	0.49	1.30
Tula Oblast	1,499,417	27	48	84.4	1,732.3	385,549.8	223	0.72	1.91
Tula	485,221	6	22	46.9	1,188.1	278,505.7	234	0.52	1.38
Yaroslavl Oblast	1,270,736	15	41	83.3	1,986.3	406,581.4	205	0.76	2.01
Yaroslavl	608,079	8	30	63.3	1,644.8	333,191.9	203	0.62	1.65
Central Federal District	39,209,582	414	1,573	3,063.8	68,174.6	20,225,753.5	297	37.75	100.00
Russian Federation	146,804,372	1,646	5,003	9,511.5	213,531.6	53,576,081.4	251	100.00	

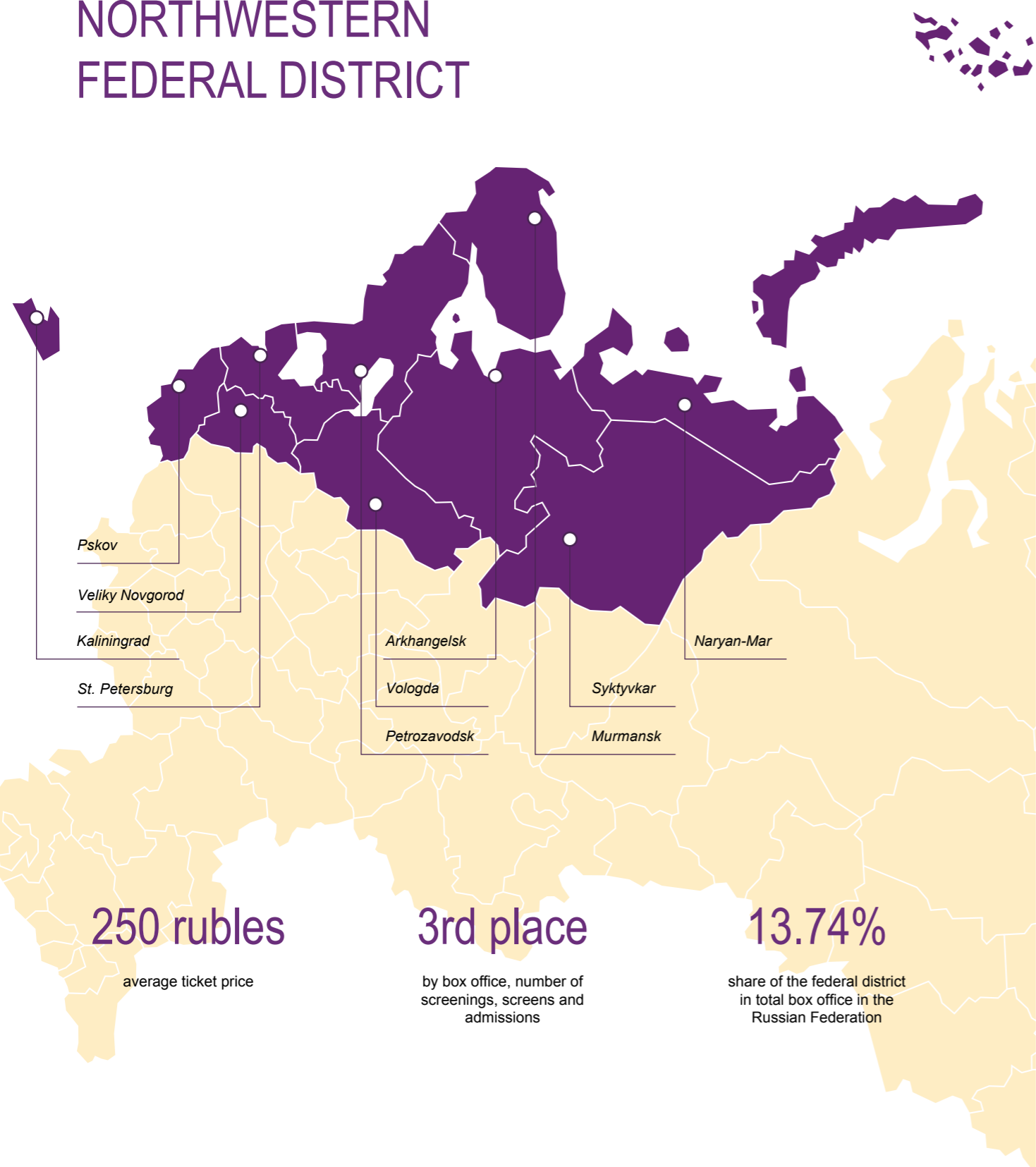
Source: Cinema Fund

Sites and screens that performed film screenings in 2017 in the territory of the Russian Federation were taken into account.

The town of Zelenograd (1 site, 4 screens), Mamry village (1 site, 11 screens), and the town of Moskovsky (2 sites, 8 screens) were included in the Moscow territory for the sake of calculations.

BREAKDOWN OF SITES AND SCREENS BY REGIONS OF THE RUSSIAN FEDERATION, 2017

NORTHWESTERN FEDERAL DISTRICT



Region	Population	Number of sites	Number of screens	Screenings, thousand	Admissions, thousand	Box office, thousand rubles	Average ticket price, rubles	Share of the region in total box office in Russia, %	Share of the region in total box office in the federal district, %
Republic of Karelia	627,083	13	29	47.9	884.1	192,702.8	218	0.36	2.62
Petrozavodsk	278,551	5	20	39.8	714.3	159,033.8	223	0.30	2.16
Komi Republic	850,554	13	40	70.0	1,323.2	256,676.5	194	0.48	3.49
Syktyvkar	244,646	5	25	51.6	933.9	154,268.5	165	0.29	2.10
Nenets Autonomous Okrug	43,937	1	1	2.2	34.8	12,279.2	353	0.02	0.17
Naryan-Mar	24,654	1	1	2.2	34.8	12,279.2	353	0.02	0.17
Arkhangelsk Oblast	1,121,813	14	41	67.2	1,420.4	343,568.1	242	0.64	4.67
Arkhangelsk	351,488	4	24	38.5	826.5	201,925.2	244	0.38	2.74
Vologda Oblast	1,183,860	18	43	82.1	1,469.1	285,501.1	194	0.53	3.88
Vologda	313,012	5	18	39.5	786.4	151,017.6	192	0.28	2.05
Kaliningrad Oblast	986,261	14	43	91.1	1,879.1	447,758.5	238	0.84	6.08
Kaliningrad	467,289	6	31	65.0	1,565.9	390,132.4	249	0.73	5.30
Leningrad Oblast	1,791,916	19	35	73.4	1,493.2	314,376.1	211	0.59	4.27
St. Petersburg	5,281,579	67	387	776.3	18,461.9	4,892,513.2	265	9.13	66.49
Murmansk Oblast	757,621	11	30	60.1	1,185.6	324,000.0	273	0.60	4.40
Murmansk	298,096	6	24	49.0	953.2	259,977.1	273	0.49	3.53
Novgorod Oblast	612,522	14	24	45.2	696.2	153,310.6	220	0.29	2.08
Veliky Novgorod	222,594	3	11	22.5	508.1	117,771.8	232	0.22	1.60
Pskov Oblast	642,164	13	20	28.8	569.2	135,991.0	239	0.25	1.85
Pskov	209,840	2	8	16.1	420.7	104,099.3	247	0.19	1.41
North-Western Federal District	13,899,310	197	693	1,344.4	29,416.8	7,358,677.1	250	13.74	100.00
Russian Federation	146,804,372	1,646	5,003	9,511.5	213,531.6	53,576,081.4	251	100.00	

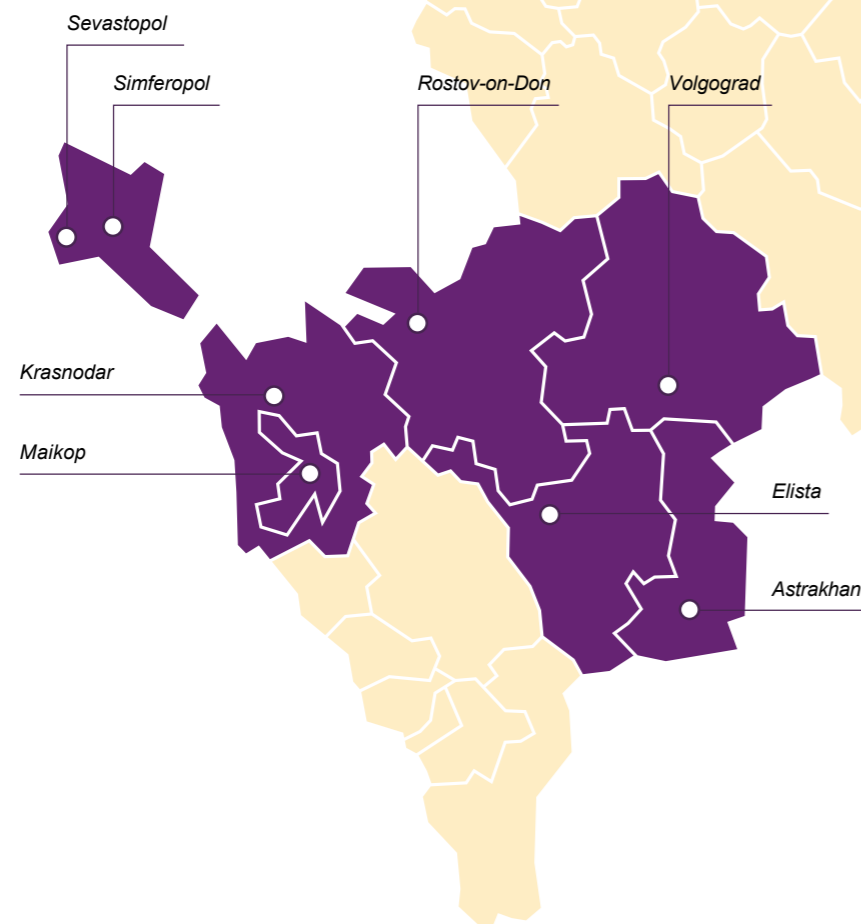
Source: Cinema Fund

Sites and screens that performed film screenings in 2017 in the territory of the Russian Federation were taken into account

The town of Kolpino (2 sites, 9 screens), the town of Kronstadt (1 site, 1 screen), the town of Peterhof (1 site, 1 screen), the town of Pushkin (1 site, 1 screen), and the town of Sestroretsk (1 site, 2 screens) were included in the St. Petersburg territory for the sake of calculations.

BREAKDOWN OF SITES AND SCREENS BY REGIONS OF THE RUSSIAN FEDERATION, 2017

SOUTHERN FEDERAL DISTRICT



Region	Population	Number of sites	Number of screens	Screenings, thousand	Admissions, thousand	Box office, thousand rubles	Average ticket price, rubles	Share of the region in total box office in Russia, %	Share of the region in total box office in the federal district, %
Republic of Adygea	453,366	3	6	8.7	309.8	73,433.8	237	0.14	1.38
Maikop	143,343	1	4	7.4	293.0	71,713.9	245	0.13	1.35
Republic of Kalmykia	277,803	5	5	8.6	175.9	27,662.2	157	0.05	0.52
Elista	103,899	5	5	8.6	175.9	27,662.2	157	0.05	0.52
Krasnodar Krai	5,570,945	72	176	346.0	9,494.1	2,458,839.0	259	4.59	46.13
Krasnodar	881,476	8	42	93.8	3,841.2	1,081,349.5	282	2.02	20.29
Astrakhan Oblast	1,018,866	11	37	64.6	1,436.8	296,814.6	207	0.55	5.57
Astrakhan	532,504	6	31	58.4	1,355.3	281,346.2	208	0.53	5.28
Volgograd Oblast	2,535,202	17	57	118.0	2,745.5	565,935.8	206	1.06	10.62
Volgograd	1,015,586	8	39	86.1	2,059.0	432,096.3	210	0.81	8.11
Rostov Oblast	4,231,355	44	118	215.3	5,289.3	1,171,951.3	222	2.19	21.99
Rostov-on-Don	1,125,299	9	55	110.5	3,289.0	751,642.6	229	1.40	14.10
Rep. Crimea	1,912,168	21	44	74.5	2,100.6	527,942.2	251	0.99	9.90
Simferopol	341,155	4	17	26.7	970.5	219,191.0	226	0.41	4.11
Sevastopol	428,753	5	15	31.6	1,057.9	207,860.1	196	0.39	3.90
Southern Federal District	16,428,458	178	458	867.4	22,610.0	5,330,439.1	236	9.95	100.00
Russian Federation	146,804,372	1,646	5,003	9,511.5	213,531.6	53,576,081.4	251	100.00	

Source: Cinema Fund

Sites and screens that performed film screenings in 2017 in the territory of the Russian Federation were taken into account

236 rubles

average ticket price

4th place

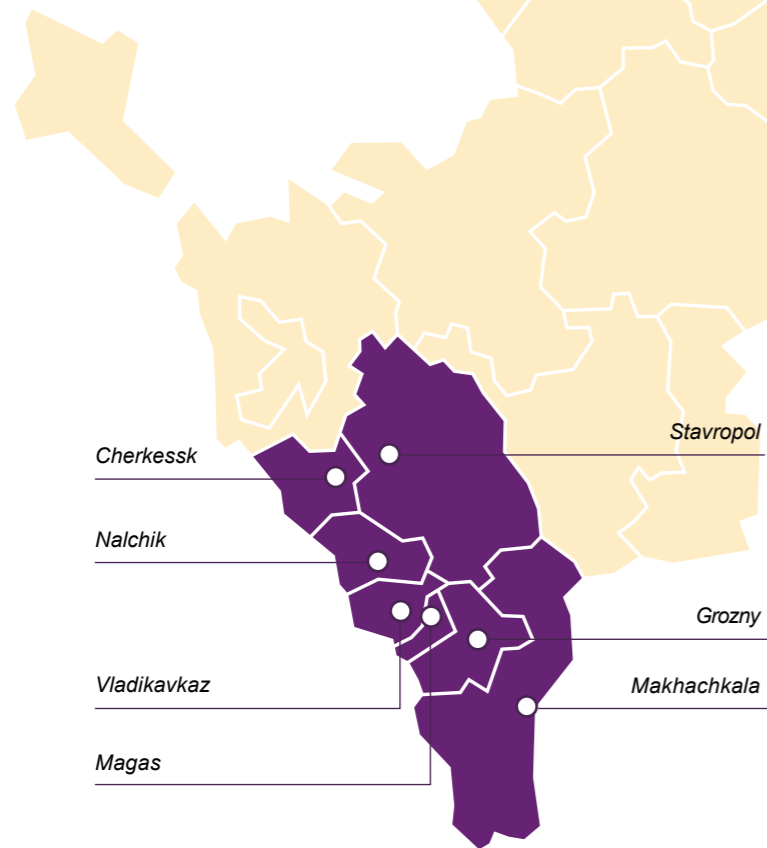
by box office, 6th place by number of screenings, screens and 5th place by admissions

9.95%

share of the federal district in total box office in the Russian Federation

BREAKDOWN OF SITES AND SCREENS BY REGIONS OF THE RUSSIAN FEDERATION, 2017

NORTH CAUCASIAN FEDERAL DISTRICT



Region	Population	Number of sites	Number of screens	Screenings, thousand	Admissions, thousand	Box office, thousand rubles	Average ticket price, rubles	Share of the region in total box office in Russia, %	Share of the region in total box office in the federal district, %
Republic of Dagestan	3,041,900	11	17	31.2	1,028.1	224,604.3	218	0.42	17.13
Makhachkala	592,976	4	8	18.4	609.2	145,661.2	239	0.27	11.11
Republic of Ingushetia	480,474	3	6	12.6	69.4	18,435.1	266	0.03	1.41
Magas	7,818	1	1	0.1	0.4	79.1	197	0.00	0.01
Kabardino-Balkar Republic	864,454	11	19	33.8	556.9	119,107.8	214	0.22	9.08
Nalchik	239,200	5	13	28.5	520.2	113,009.8	217	0.21	8.62
Karachay-Cherkess Republic	466,432	2	5	9.5	229.5	55,770.7	243	0.10	4.25
Cherkessk	122,478	1	4	9.4	229.0	55,740.7	243	0.10	4.25
Republic of North Ossetia-Alania	703,262	7	15	22.5	535.0	128,099.0	239	0.24	9.77
Vladikavkaz	306,978	3	11	19.9	497.8	121,066.9	243	0.23	9.23
Chechen Republic	1,414,865	4	11	19.5	362.8	99,286.3	274	0.19	7.57
Grozny	291,687	2	9	16.1	343.1	95,715.7	279	0.18	7.30
Stavropol Krai	2,804,383	32	70	119.6	3,223.2	665,813.2	207	1.24	50.78
Stavropol	433,577	5	24	47.2	1,677.4	317,703.0	189	0.59	24.23
North-Caucasian Federal District	9,775,770	70	143	248.5	6,005.0	1,311,116.3	218	2.45	100.00
Russian Federation	146,804,372	1,646	5,003	9,511.5	213,531.6	53,576,081.4	251	100.00	

Source: Cinema Fund

Sites and screens that performed film screenings in 2017 in the territory of the Russian Federation were taken into account

218 rubles

average ticket price

8th place

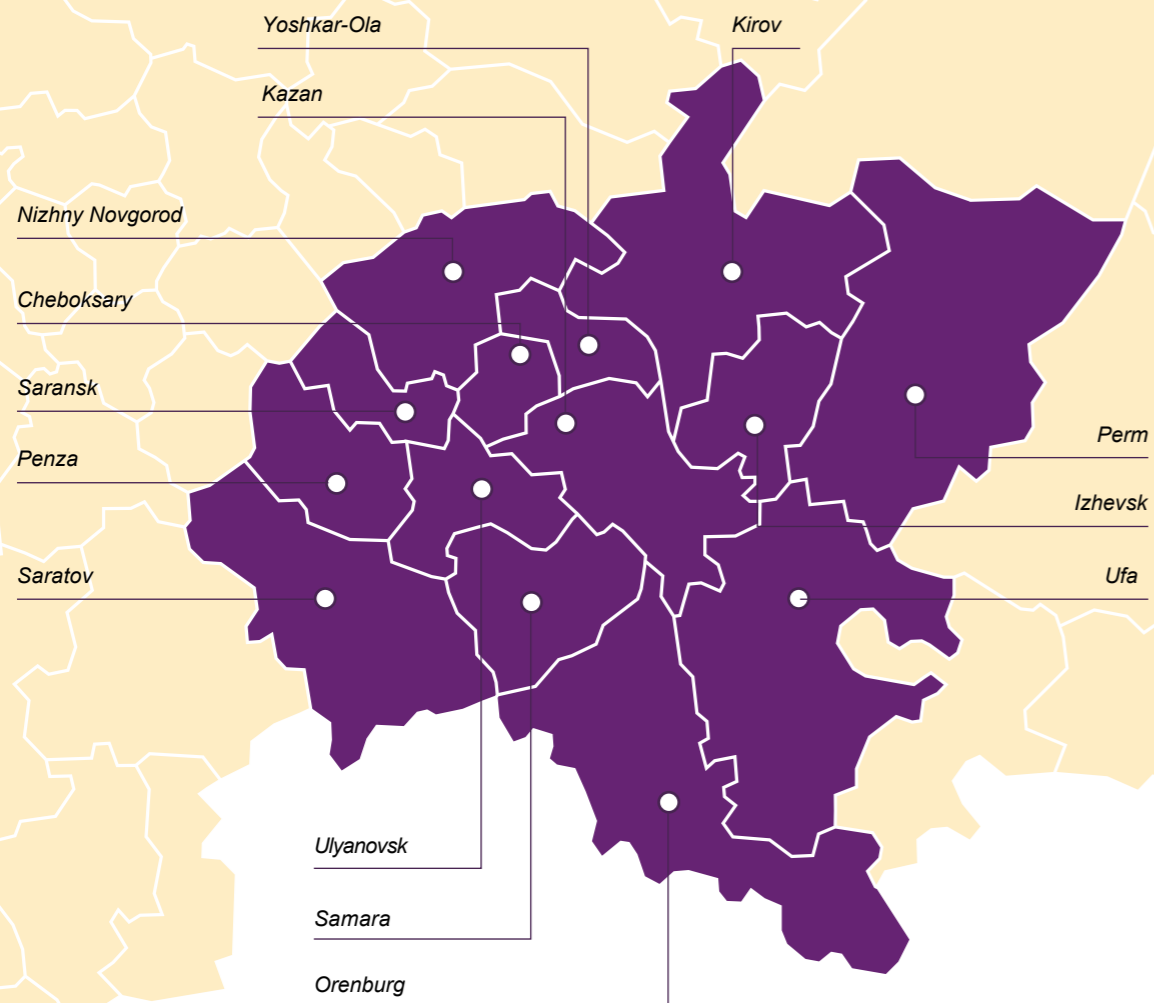
by box office, number of screenings, screens and admissions

2.45%

share of the federal district in total box office in the Russian Federation

BREAKDOWN OF SITES AND SCREENS BY REGIONS OF THE RUSSIAN FEDERATION, 2017

VOLGA FEDERAL DISTRICT



209 rubles

average ticket price

2nd place

by box office, number of screenings, screens and admissions

14.29%

share of the federal district in total box office in the Russian Federation

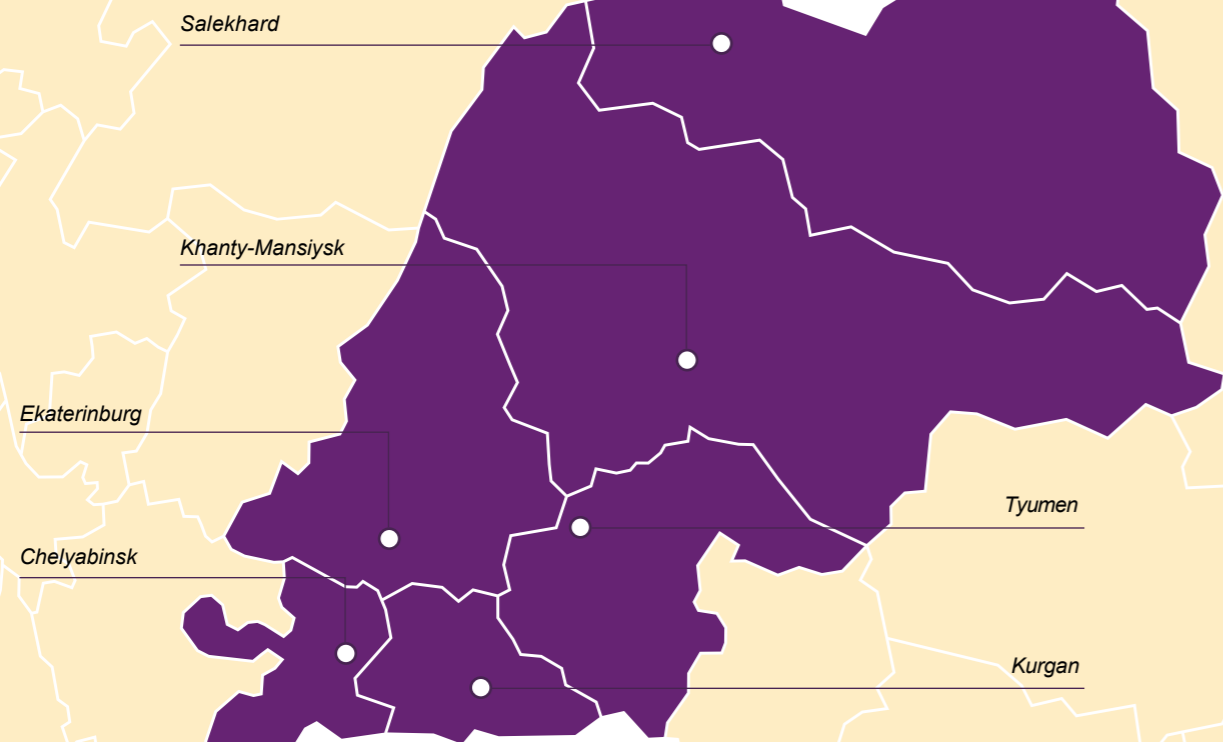
Region	Population	Number of sites	Number of screens	Screenings, thousand	Admissions, thousand	Box office, thousand rubles	Average ticket price, rubles	Share of the region in total box office in Russia, %	Share of the region in total box office in the federal district, %
Republic of Bashkortostan	4,066,972	35	116	240.2	5,227.9	1,047,559.5	200	1.96	13.69
Ufa	1,115,560	11	62	136.8	3,542.2	726,507.7	205	1.36	9.49
Mari El Republic	684,684	5	17	32.2	672.8	130,647.7	194	0.24	1.71
Yoshkar-Ola	266,675	2	10	25.4	627.9	123,416.7	197	0.23	1.61
Republic of Mordovia	808,541	7	19	36.7	783.8	133,451.5	170	0.25	1.74
Saransk	314,789	4	16	34.1	762.9	130,381.6	171	0.24	1.70
Republic of Tatarstan	3,885,253	38	119	246.8	5,513.6	1,149,578.5	208	2.15	15.02
Kazan	1,231,878	11	60	131.8	3,303.3	723,861.0	219	1.35	9.46
Udmurt Republic	1,516,826	13	49	105.0	2,158.4	399,701.4	185	0.75	5.22
Izhevsk	646,277	7	33	73.1	1,631.0	301,958.6	185	0.56	3.95
Chuvash Republic	1,235,863	19	47	90.9	1,669.9	291,214.2	174	0.54	3.80
Cheboksary	489,498	6	31	69.4	1,411.8	248,172.9	176	0.46	3.24
Perm Krai	2,632,097	14	48	84.3	2,613.4	641,508.4	245	1.20	8.38
Perm	1,048,005	5	35	68.4	2,326.3	580,885.4	250	1.08	7.59
Kirov Oblast	1,291,684	10	25	51.0	1,266.8	219,425.7	173	0.41	2.87
Kirov	501,468	5	19	40.8	1,146.6	199,034.0	174	0.37	2.60
Nizhny Novgorod Oblast	3,247,713	33	89	174.1	4,070.6	991,755.3	244	1.85	12.96
Nizhny Novgorod	1,261,666	13	64	133.5	3,221.7	805,957.8	250	1.50	10.53
Orenburg Oblast	1,989,589	21	55	114.5	2,645.5	475,623.2	180	0.89	6.21
Orenburg	564,443	5	29	67.1	1,617.1	293,845.1	182	0.55	3.84
Penza Oblast	1,341,526	11	39	75.0	1,664.4	306,661.9	184	0.57	4.01
Penza	523,726	5	27	59.9	1,462.9	269,122.6	184	0.50	3.52
Samara Oblast	3,203,679	22	116	212.8	4,378.3	1,022,602.4	234	1.91	13.36
Samara	1,169,719	10	76	132.5	2,798.1	696,666.3	249	1.30	9.10
Saratov Oblast	2,479,260	25	72	128.0	2,617.9	567,135.3	217	1.06	7.41
Saratov	845,300	9	42	81.9	1,979.1	441,949.4	223	0.82	5.77
Ulyanovsk Oblast	1,252,887	29	47	70.0	1,281.4	277,167.9	216	0.52	3.62
Ulyanovsk	624,518	10	26	49.1	1,079.2	241,727.3	224	0.45	3.16
Volga Federal District	29,636,574	282	858	1,661.6	36,564.8	7,654,033.1	209	14.29	100.00
Russian Federation	146,804,372	1,646	5,003	9,511.5	213,531.6	53,576,081.4	251	100.00	

Source: Cinema Fund

Sites and screens that performed film screenings in 2017 in the territory of the Russian Federation were taken into account

BREAKDOWN OF SITES AND SCREENS BY REGIONS OF THE RUSSIAN FEDERATION, 2017

URAL FEDERAL DISTRICT



221 rubles

average ticket price

6th place

by box office and admissions, 5th place by number of screenings and screens

7.52%

share of the federal district in total box office in the Russian Federation

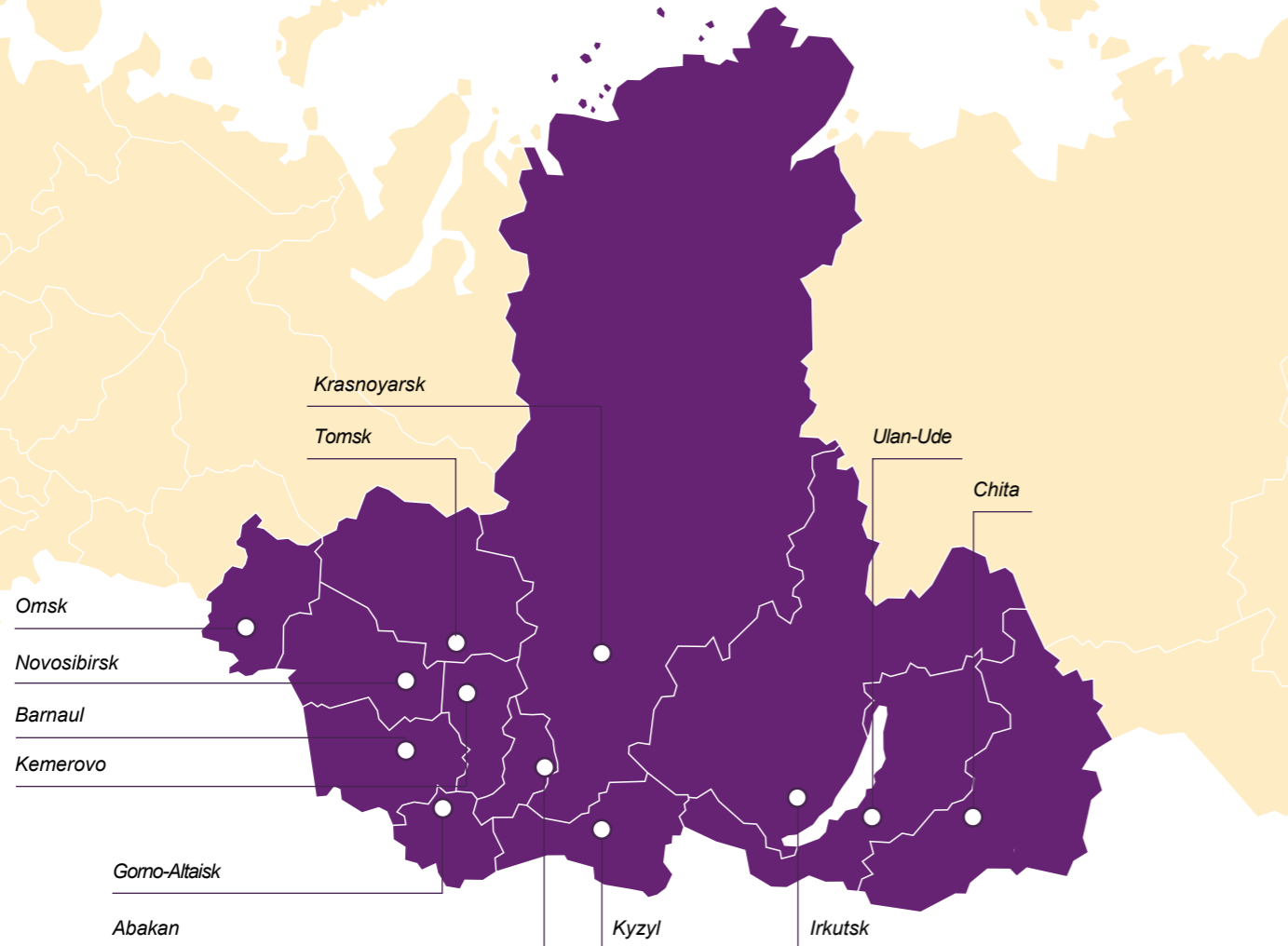
Region	Population	Number of sites	Number of screens	Screenings, thousand	Admissions, thousand	Box office, thousand rubles	Average ticket price, rubles	Share of the region in total box office in Russia, %	Share of the region in total box office in the federal district, %
Khanty-Mansi Autonomous Okrug - Yugra	1,646,078	30	78	147.2	2,785.4	746,933.7	268	1.39	18.53
Khanty-Mansiysk	98,692	2	4	6.2	156.2	39,657.4	254	0.07	0.98
Yamal-Nenets Autonomous Okrug	536,049	17	28	40.3	577.2	178,766.8	310	0.33	4.43
Salekhard	48,507	2	3	3.1	73.0	21,250.7	291	0.04	0.53
Kurgan Oblast	854,109	6	10	22.7	502.5	111,789.3	222	0.21	2.77
Kurgan	322,042	2	6	15.1	417.5	96,297.2	231	0.18	2.39
Sverdlovsk Oblast	4,329,341	58	166	334.4	6,879.8	1,398,033.0	203	2.61	34.68
Ekaterinburg	1,455,514	20	109	236.9	5,129.4	1,036,242.3	202	1.93	25.71
Tyumen Oblast	1,477,903	11	65	125.9	2,524.6	611,413.0	242	1.14	15.17
Tyumen	744,554	7	53	102.7	2,128.6	535,993.4	252	1.00	13.30
Chelyabinsk Oblast	3,502,323	32	113	235.5	4,956.4	984,320.2	199	1.84	24.42
Chelyabinsk	1,198,858	9	52	114.1	2,921.2	600,325.9	206	1.12	14.89
Ural federal district	12,345,803	154	460	905.9	18,225.9	4,031,256.0	221	7.52	100.00
Russian Federation	146,804,372	1,646	5,003	9,511.5	213,531.6	53,576,081.4	251	100.00	

Source: Cinema Fund

Sites and screens that performed film screenings in 2017 in the territory of the Russian Federation were taken into account

BREAKDOWN OF SITES AND SCREENS BY REGIONS OF THE RUSSIAN FEDERATION, 2017

SIBERIAN FEDERAL DISTRICT



218 rubles

average ticket price

5th place

by box office, 4th place by number of screenings, screens and admissions

9.60%

share of the federal district in total box office in the Russian Federation

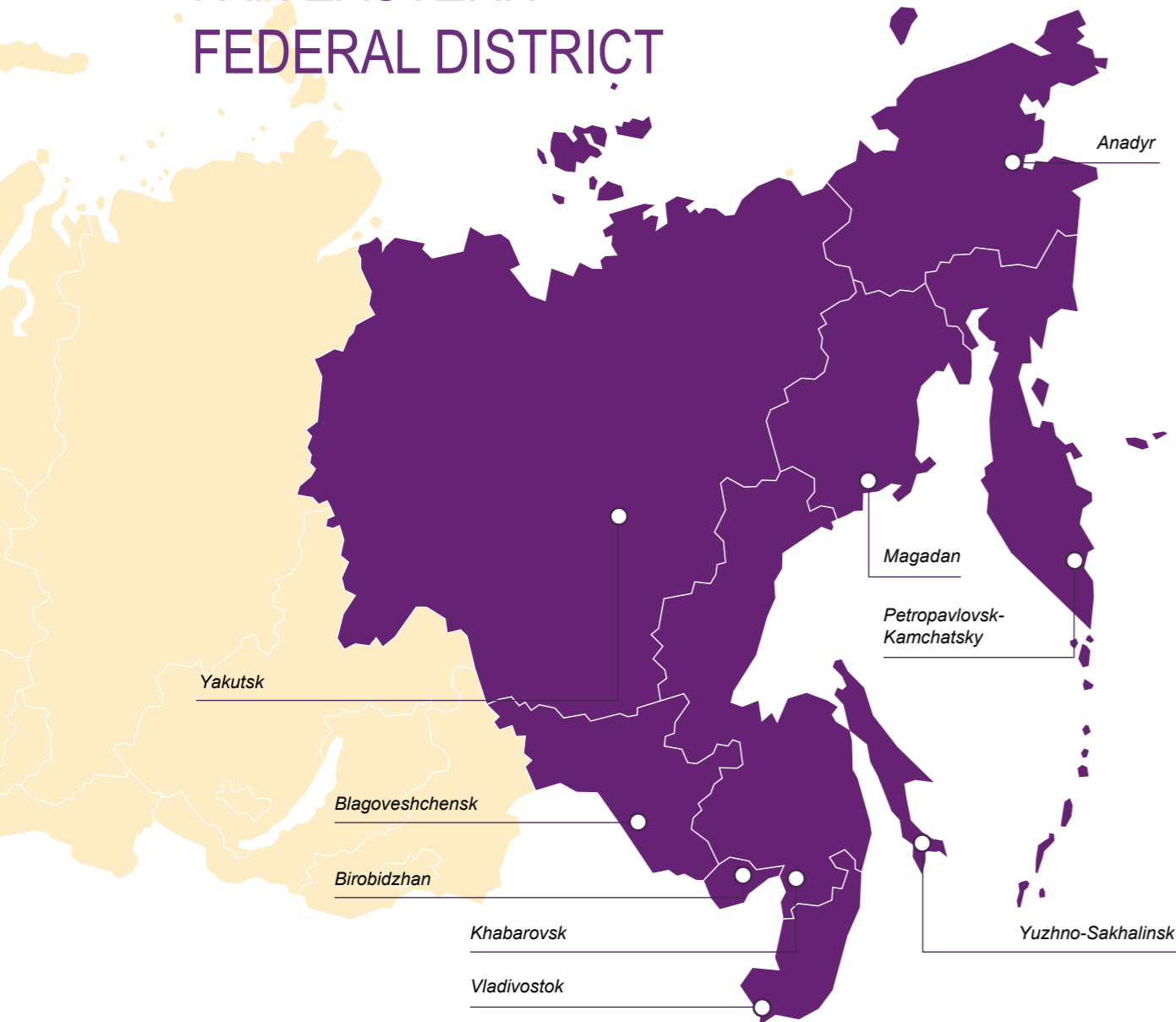
Region	Population	Number of sites	Number of screens	Screenings, thousand	Admissions, thousand	Box office, thousand rubles	Average ticket price, rubles	Share of the region in total box office in Russia, %	Share of the region in total box office in the federal district, %
Altai Republic	217,007	1	1	1.8	66.2	12,885.9	195	0.02	0.25
Gorno-Altai	63,295	1	1	1.8	66.2	12,885.9	195	0.02	0.25
Republic of Buryatia	984,134	7	31	55.0	1,120.3	253,344.9	226	0.47	4.93
Ulan-Ude	431,922	4	28	49.1	1,055.7	240,463.8	228	0.45	4.68
Tyva Republic	318,550	1	1	3.0	79.6	13,219.2	166	0.02	0.26
Kyzyl	116,015	1	1	3.0	79.6	13,219.2	166	0.02	0.26
Republic of Khakassia	537,668	5	12	27.7	547.4	108,989.6	199	0.20	2.12
Abakan	181,709	2	7	16.7	407.6	84,774.8	208	0.16	1.65
Altai Krai	2,365,680	19	67	108.1	2,319.0	495,077.4	213	0.92	9.63
Barnaul	633,301	9	46	76.1	1,764.6	397,064.8	225	0.74	7.72
Zabaykalsky Krai	1,078,983	15	19	23.7	746.8	155,392.5	208	0.29	3.02
Chita	347,088	5	9	14.9	636.6	138,813.0	218	0.26	2.70
Krasnoyarsk Krai	2,875,301	27	72	138.4	3,787.2	766,189.9	202	1.43	14.90
Krasnoyarsk	1,082,933	9	48	97.1	2,797.6	551,882.0	197	1.03	10.73
Irkutsk Oblast	2,408,901	34	90	135.9	2,697.2	666,685.4	247	1.24	12.97
Irkutsk	623,736	12	56	92.5	1,991.1	507,230.7	255	0.95	9.87
Kemerovo Oblast	2,708,844	39	81	149.4	2,713.5	598,805.1	221	1.12	11.65
Kemerovo	556,920	8	18	33.7	655.4	169,954.9	259	0.32	3.31
Novosibirsk Oblast	2,779,555	27	103	192.1	4,281.0	1,111,922.8	260	2.08	21.63
Novosibirsk	1,602,915	16	89	175.8	4,072.5	1,070,216.5	263	2.00	20.82
Omsk Oblast	1,972,682	41	90	160.7	3,746.0	553,637.9	148	1.03	10.77
Omsk	1,178,391	12	60	145.4	3,592.9	536,058.8	149	1.00	10.43
Tomsk Oblast	1,078,891	18	38	61.6	1,461.7	404,898.4	277	0.76	7.88
Tomsk	572,740	5	23	48.3	1,309.2	371,368.8	284	0.69	7.22
Siberian Federal District	19,326,196	234	605	1,057.3	23,565.9	5,141,049.1	218	9.60	100.00
Russian Federation	146,804,372	1,646	5,003	9,511.5	213,531.6	53,576,081.4	251	100.00	

Source: Cinema Fund

Sites and screens that performed film screenings in 2017 in the territory of the Russian Federation were taken into account

BREAKDOWN OF SITES AND SCREENS BY REGIONS OF THE RUSSIAN FEDERATION, 2017

FAR EASTERN FEDERAL DISTRICT



281 rubles

average ticket price

7th place

by box office, number of screenings, screens and admissions

4.70%

share of the federal district in total box office in the Russian Federation

Region	Population	Number of sites	Number of screens	Screenings, thousand	Admissions, thousand	Box office, thousand rubles	Average ticket price, rubles	Share of the region in total box office in Russia, %	Share of the region in total box office in the federal district, %
Republic of Sakha (Yakutia)	962,835	27	33	49.6	1,513.6	408,282.7	270	0.76	16.23
Yakutsk	307,911	6	12	25.4	1,191.1	331,798.1	279	0.62	13.19
Jewish Autonomous Oblast	164,217	2	5	7.8	100.9	26,977.5	267	0.05	1.07
Birobidzhan	74,095	2	5	7.8	100.9	26,977.5	267	0.05	1.07
Chukotka Autonomous Okrug	49,822	2	2	1.7	49.2	14,116.6	287	0.03	0.56
Anadyr	15,468	1	1	1.6	45.9	13,154.4	286	0.02	0.52
Kamchatka Krai	314,729	3	13	27.6	609.8	209,296.5	343	0.39	8.32
Petropavlovsk-Kamchatsky	180,454	3	13	27.6	609.8	209,296.5	343	0.39	8.32
Primorsky Krai	1,923,116	26	54	93.4	2,711.6	797,532.4	294	1.49	31.70
Vladivostok	606,589	8	25	58.1	1,985.9	609,924.8	307	1.14	24.24
Khabarovsk Krai	1,333,294	23	45	91.7	2,393.8	614,106.6	257	1.15	24.41
Khabarovsk	616,242	11	32	74.4	1,921.3	503,011.8	262	0.94	19.99
Amur Oblast	801,752	14	31	48.8	608.5	159,386.9	262	0.30	6.33
Blagoveshchensk	224,419	7	21	36.6	471.0	127,321.3	270	0.24	5.06
Magadan Oblast	145,570	4	8	14.2	225.1	68,579.9	305	0.13	2.73
Magadan	92,711	3	7	13.5	221.2	67,384.2	305	0.13	2.68
Sakhalin Oblast	487,344	15	21	26.7	725.6	217,717.9	300	0.41	8.65
Yuzhno-Sakhalinsk	194,882	3	4	6.6	293.4	84,912.1	289	0.16	3.37
Far Eastern Federal District	6,182,679	116	212	361.4	8,938.0	2,515,997.0	281	4.70	100.00
Russian Federation	146,804,372	1,646	5,003	9,511.5	213,531.6	53,576,081.4	251	100.00	

Source: Cinema Fund

Sites and screens that performed film screenings in 2017 in the territory of the Russian Federation were taken into account

CINEMA PROVISION IN CITIES

Moscow is traditionally the leader in the number of sites and screens. As of December 31, 2017, there were 110 sites and 648 screens in the capital. The city is also the leader in box office: in 2017, it amounted to 10.7 billion rubles – this is 19.9% of the total box office in the country and 52.7% of the box office in the Central Federal District. In comparison with 2016, the box office of Moscow movie theatres increased (in 2016 – 9.8 billion rubles), and their share fell slightly (in 2016, 20.4% of the total box office in the country and 53.1% of the box office in the CFA).

In St. Petersburg, as of December 31, 2017, there were 66 sites and 386 screens. Box office amounted to 4.9 billion rubles. This is 9.1% of total box office in the Russian Federation and 66.5% of the box office in the Northwestern Federal District. The figures of the Northern capital have hardly changed since 2016 – at that time the box office amounted to 4.6 billion rubles (9.4% of the total box office in the country and 68.3% of the box office in the Northwestern Federal District). Among the cities with a population around 1 million, Ekaterinburg has been ahead of Moscow and St. Petersburg for several years and remains the leader in terms of cinema provision. There are more than seven cinema screens there per 100 thousand inhabitants. In 2017, the city opened a new movie theatre, Kinodom, with two screens (several more screens will be added later, and the site will become a multiplex).

St. Petersburg holds the second place in terms of cinema provision: five new movie theatres have opened this year, including one with eleven screens and two with six screens. In total, 28 new sites have appeared in the city. The third place is occupied by Samara, where there are 6.5 screens per 100 thousand inhabitants. One new movie theatre, Myagkiy, opened in the city, and the existing Kinomax added three new screens, including the first IMAX in Samara.

The top three cities in this category remained unchanged, but Moscow dropped from fourth place to sixth despite the fact that the cinema provision in the capital rose from 5.1 to 5.23 screens per 100 thousand inhabitants. In a year, the city has had most changes: five new sites opened with 23 digital screens. Even more screens were closed – 27. Ufa went up from the eighth to the fourth place in a year, its cinema

provision level is now 5.47 screens per 100 thousand inhabitants. The seven-screen cinema complex Ultra Cinema opened in the city.

The fifth place among million-plus cities is occupied by Novosibirsk – at the end of 2017, there were 5.43 screens per 100 thousand inhabitants. The two-screen site, Pioneer, closed, but two new sites opened – Kinomir at Edem shopping mall and Golden Cinema. As a result, the total number of screens in Novosibirsk grew by eight.

Among the cities with a population of 500 thousand to 1 million, Irkutsk took the first place (a year earlier it was only 18th). Three new sites and 31 screens opened in the city. The cinema provision level of the city is 8.98 screens per 100 thousand inhabitants – even higher than in Ekaterinburg.

Two cities in this category have a cinema provision level of more than seven screens per 100 thousand inhabitants – Ryazan and Tyumen (last year – only Ryazan). The former has not changed in the year, but the latter opened the eight-screen Atmos Cinema.

Barnaul has a cinema provision level of 6.79 screens per 100 thousand inhabitants. In 2017, the eight-screen Kinomir Galaktika opened and the three-screen Rodina closed.

Lipetsk has shown a positive change. Two new screens opened there in the existing Flint movie theatre, and a new eight-screen site appeared in the Riviera shopping and entertainment centre. At the same time, the three-screen Armada closed. As a result of all these changes, the city gained seven screens. Five new screens appeared in Saratov.

In this category, five cities have a cinema provision level below four screens per 100 thousand inhabitants: Kirov, Tomsk, Kemerovo, Naberezhnye Chelny, and Makhachkala. In Tomsk, in a year, the Tomsk-Kinomir movie theatre lost two screens because it moved to another place. However, Kirov grew to a city with a population of 500 thousand inhabitants only this year (as of December 31, 2016 the population was 497 thousand).

Among the cities with a population of 250 thousand to 500 thousand, Murmansk has led the rating. As of the end of 2017, in the city there were 8.05 screens per

Rating of cities by number of screens, 2017

No.	City	Region of the Russian Federation	Population	Number of sites	Number of screens	Cinema provision, sites per 100 thousand people	Cinema provision, screens per 100 thousand people
1	Moscow	Moscow	12,380,664	110	648	0.89	5.23
2	St. Petersburg	Saint Petersburg	5,281,579	66	386	1.25	7.31
3	Ekaterinburg	Sverdlovsk Oblast	1,455,514	20	108	1.37	7.42
4	Novosibirsk	Novosibirsk Oblast	1,602,915	15	87	0.94	5.43
5	Samara	Samara Oblast	1,169,719	10	76	0.85	6.50
6	Nizhny Novgorod	Nizhny Novgorod Oblast	1,261,666	13	64	1.03	5.07
7	Ufa	Republic of Bashkortostan	1,115,560	10	61	0.90	5.47
8	Omsk	Omsk Oblast	1,178,391	12	60	1.02	5.09
9	Kazan	Republic of Tatarstan	1,231,878	11	60	0.89	4.87
10	Irkutsk	Irkutsk Oblast	623,736	12	56	1.92	8.98
11	Rostov-on-Don	Rostov Oblast	1,125,299	9	55	0.80	4.89
12	Tyumen	Tyumen Oblast	744,554	7	53	0.94	7.12
13	Chelyabinsk	Chelyabinsk Oblast	1,198,858	9	52	0.75	4.34
14	Krasnoyarsk	Krasnoyarsk Krai	1,082,933	9	48	0.83	4.43
15	Barnaul	Altai Krai	633,301	8	43	1.26	6.79
16	Voronezh	Voronezh Oblast	1,039,801	8	43	0.77	4.14
17	Saratov	Saratov Oblast	845,300	9	42	1.06	4.97
18	Krasnodar	Krasnodar Krai	881,476	7	41	0.79	4.65
19	Ryazan	Ryazan Oblast	537,622	6	40	1.12	7.44
20	Perm	Perm Krai	1,048,005	5	35	0.48	3.34

Source: Cinema Fund

Data as of December 31, 2017

100,000 inhabitants. At the same time, no screens were opened or closed in the course of the year. Sochi moved to the second place. In addition to the natural growth of the population, one-screen StarCinema shut down during the year, and a new screen opened in the existing Zvezdny movie theatre.

In this category, in addition to Murmansk and Sochi, three more cities showed a cinema provision level higher than seven screens per 100 thousand inhabitants: Surgut, Petrozavodsk, and Bryansk. In all three, there were no changes. Another eight cities have more than six screens per 100 thousand inhabitants on average: Arkhangelsk,

Taganrog, Magnitogorsk, Kaliningrad, Oryol, Ulan-Ude, Cheboksary, and Kursk. The most significant changes occurred in Kursk where the eight-screen Cinema 5 opened, and in Arkhangelsk where the Mirage Cinema appeared with six screens.

The worst performance was by Yoshkar-Ola – the five-screen site Erviy closed. In Kostroma, the number of screens has decreased by two because the Volga movie theatre shut down.

In this group, four cities have the lowest cinema provision level – less than two screens per 100 thousand inhabitants: Kurgan, Vladimir, Podolsk, and Nizhny Tagil.

Cinema provision in cities with a population over 1 million, 2017

No.	City	Region of the Russian Federation	Population	Number of sites	Number of screens	Cinema provision, cinema sites per 100 thousand people	Cinema provision, screens per 100 thousand people
1	Ekaterinburg	Sverdlovsk Oblast	1,455,514	20	108	1.37	7.42
2	St. Petersburg	Saint Petersburg	5,281,579	66	386	1.25	7.31
3	Samara	Samara Oblast	1,169,719	10	76	0.85	6.50
4	Ufa	Republic of Bashkortostan	1,115,560	10	61	0.90	5.47
5	Novosibirsk	Novosibirsk Oblast	1,602,915	15	87	0.94	5.43
6	Moscow	Moscow	12,380,664	110	648	0.89	5.23
7	Omsk	Omsk Oblast	1,178,391	12	60	1.02	5.09
8	Nizhny Novgorod	Nizhny Novgorod Oblast	1,261,666	13	64	1.03	5.07
9	Rostov-on-Don	Rostov Oblast	1,125,299	9	55	0.80	4.89
10	Kazan	Republic of Tatarstan	1,231,878	11	60	0.89	4.87
11	Krasnoyarsk	Krasnoyarsk Krai	1,082,933	9	48	0.83	4.43
12	Chelyabinsk	Chelyabinsk Oblast	1,198,858	9	52	0.75	4.34
13	Voronezh	Voronezh Oblast	1,039,801	8	43	0.77	4.14
14	Perm	Perm Krai	1,048,005	5	35	0.48	3.34
15	Volgograd	Volgograd Oblast	1,015,586	7	33	0.69	3.25
Total			33,188,386	314	1 816	0.95*	5.47*

Source: Cinema Fund

Data as of December 31, 2017

* Average value indicated

Cinema provision in cities with a population of 500 thousand to 1 million, 2017

No.	City	Region of the Russian Federation	Population	Number of sites	Number of screens	Cinema provision, cinemas per 100 thousand people	Cinema provision, screens per 100 thousand people
1	Irkutsk	Irkutsk Oblast	623,736	12	56	1.92	8.98
2	Ryazan	Ryazan Oblast	537,622	6	40	1.12	7.44
3	Tyumen	Tyumen Oblast	744,554	7	53	0.94	7.12
4	Barnaul	Altai Krai	633,301	8	43	1.26	6.79
5	Astrakhan	Astrakhan Oblast	532,504	6	31	1.13	5.82
6	Novokuznetsk	Kemerovo Oblast	552,445	7	31	1.27	5.61
7	Lipetsk	Lipetsk Oblast	510,439	5	28	0.98	5.49
8	Khabarovsk	Khabarovsk Krai	616,242	11	32	1.79	5.19
9	Penza	Penza Oblast	523,726	5	27	0.95	5.16
10	Orenburg	Orenburg Oblast	564,443	5	29	0.89	5.14
11	Izhevsk	Udmurt Republic	646,277	7	33	1.08	5.11
12	Saratov	Saratov Oblast	845,300	9	42	1.06	4.97
13	Yaroslavl	Yaroslavl Oblast	608,079	8	30	1.32	4.93
14	Krasnodar	Krasnodar Krai	881,476	7	41	0.79	4.65
15	Tolyatti	Samara Oblast	710,567	6	31	0.84	4.36
16	Ulyanovsk	Ulyanovsk Oblast	624,518	10	26	1.60	4.16
17	Vladivostok	Primorsky Krai	606,589	8	25	1.32	4.12
18	Kirov	Kirov Oblast	501,468	5	19	1.00	3.79
19	Tomsk	Tomsk Oblast	572,740	5	21	0.87	3.67
20	Kemerovo	Kemerovo Oblast	556,920	8	18	1.44	3.23
21	Naberezhnye Chelny	Republic of Tatarstan	529,797	3	16	0.57	3.02
22	Makhachkala	Republic of Dagestan	592,976	4	8	0.67	1.35
Total			13,515,719	152	680	1.12*	5.03*

Source: Cinema Fund

Data as of December 31, 2017

* Average value indicated

Cinema provision in cities with a population of 250 thousand to 500 thousand, 2017

No.	City	Region of the Russian Federation	Population	Number of sites	Number of screens	Cinema provision, cinemas per 100 thousand people	Cinema provision, screens per 100 thousand people
1	Murmansk	Murmansk Oblast	298,096	6	24	2.01	8.05
2	Sochi	Krasnodar Krai	411,524	11	32	2.67	7.78
3	Surgut	Khanty-Mansi Autonomous Okrug - Yugra	360,590	6	27	1.66	7.49
4	Petrozavodsk	Republic of Karelia	278,551	5	20	1.80	7.18
5	Bryansk	Bryansk Oblast	406,553	6	29	1.48	7.13
6	Arkhangelsk	Arkhangelsk Oblast	351,488	4	24	1.14	6.83
7	Taganrog	Rostov Oblast	250,287	5	17	2.00	6.79
8	Magnitogorsk	Chelyabinsk Oblast	418,241	5	28	1.20	6.69
9	Kaliningrad	Kaliningrad Oblast	467,289	6	31	1.28	6.63
10	Oryol	Oryol Oblast	318,633	5	21	1.57	6.59
11	Ulan-Ude	Republic of Buryatia	431,922	4	28	0.93	6.48
12	Cheboksary	Chuvash Republic	489,498	6	31	1.23	6.33
13	Kursk	Kursk Oblast	449,063	6	28	1.34	6.24
14	Vologda	Vologda Oblast	313,012	5	18	1.60	5.75
15	Stavropol	Stavropol Krai	433,577	5	24	1.15	5.54
16	Nizhnevartovsk	Khanty-Mansi Autonomous Okrug - Yugra	274,575	5	15	1.82	5.46
17	Sterlitamak	Republic of Bashkortostan	280,233	3	15	1.07	5.35
18	Saransk	Republic of Mordovia	314,789	4	16	1.27	5.08
19	Cherepovets	Vologda Oblast	318,856	6	16	1.88	5.02
20	Simferopol	Republic of Crimea	341,155	4	17	1.17	4.98
21	Smolensk	Smolensk Oblast	329,853	4	16	1.21	4.85
22	Tambov	Tambov Oblast	290,365	3	14	1.03	4.82
23	Tula	Tula Oblast	485,221	6	22	1.24	4.53
24	Novorossiysk	Krasnodar Krai	270,774	3	12	1.11	4.43
25	Belgorod	Belgorod Oblast	391,135	5	17	1.28	4.35
26	Tver	Tver Oblast	419,363	4	17	0.95	4.05
27	Ivanovo	Ivanovo Oblast	406,933	5	16	1.23	3.93
28	Yakutsk	Republic of Sakha (Yakutia)	307,911	6	12	1.95	3.90
29	Yoshkar-Ola	Mari El Republic	266,675	2	10	0.75	3.75
30	Kostroma	Kostroma Oblast	277,648	2	10	0.72	3.60
31	Vladikavkaz	Republic of North Ossetia-Alania	306,978	3	11	0.98	3.58

No.	City	Region of the Russian Federation	Population	Number of sites	Number of screens	Cinema provision, cinemas per 100 thousand people	Cinema provision, screens per 100 thousand people
32	Sevastopol	Sevastopol Oblast	428,753	5	15	1.17	3.50
33	Volzhsky	Volgograd Oblast	326,055	2	11	0.61	3.37
34	Grozny	Chechen Republic	291,687	2	9	0.69	3.09
35	Kaluga	Kaluga Oblast	341,892	4	10	1.17	2.92
36	Chita	Zabaykalsky Krai	347,088	5	9	1.44	2.59
37	Balashikha	Moscow Oblast	450,771	2	10	0.44	2.22
38	Mound	Kurgan Oblast	322,042	2	6	0.62	1.86
39	Vladimir	Vladimir Oblast	356,168	2	6	0.56	1.68
40	Podolsk	Moscow Oblast	299,660	1	4	0.33	1.33
41	Nizhny Tagil	Sverdlovsk Oblast	355,693	2	4	0.56	1.12
Total			14,480,597	177	702	1.22*	4.85*

Source: Cinema Fund

Data as of December 31, 2017

* Average value indicated



Cinema screen modernized as part of the cinema provision program. Kirov, Kaluga Oblast

Cinema provision in cities with a population of 100 thousand to 250 thousand, 2017

No.	City	Region of the Russian Federation	Population	Number of sites	Number of screens	Cinema provision, cinemas per 100 thousand people	Cinema provision, screens per 100 thousand people
1	Mytishi	Moscow Oblast	205,397	4	24	1.95	11.68
2	Syktvkar	Komi Republic	244,646	5	25	2.04	10.22
3	Blagoveshchensk	Amur Oblast	224,419	7	21	3.12	9.36
4	Lyubertsy	Moscow Oblast	197,705	3	18	1.52	9.10
5	Sergiev Posad	Moscow Oblast	104,579	2	9	1.91	8.61
6	Pyatigorsk	Stavropol Krai	145,836	4	12	2.74	8.23
7	Novy Urengoy	Yamalo-Nenets Autonomous District	113,254	4	9	3.53	7.95
8	Serpukhov	Moscow Oblast	125,929	3	10	2.38	7.94
9	Odintsovo	Moscow Oblast	141,493	2	11	1.41	7.77
10	Petropavlovsk-Kamchatsky	Kamchatka Krai	180,454	3	13	1.66	7.20
11	Elektrostal	Moscow Oblast	158,508	3	11	1.89	6.94
12	Nakhodka	Primorsky Krai	151,420	4	10	2.64	6.60
13	Shchelkovo	Moscow Oblast	125,843	2	8	1.59	6.36
14	Kolomna	Moscow Oblast	144,125	3	9	2.08	6.24
15	Obninsk	Kaluga Oblast	113,639	2	7	1.76	6.16
16	Noyabrsk	Yamalo-Nenets Autonomous Okrug	106,879	3	6	2.81	5.61
17	Yessentuki	Stavropol Krai	107,404	2	6	1.86	5.59
18	Nalchik	Kabardino-Balkaria Republic	239,200	5	13	2.09	5.43
19	Veliky Novgorod	Novgorod Oblast	222,594	3	11	1.35	4.94
20	Stary Oskol	Belgorod Oblast	223,360	3	11	1.34	4.92
21	Khimki	Moscow Oblast	244,668	1	12	0.41	4.90
22	Novomoskovsk	Tula Oblast	125,647	3	6	2.39	4.78
23	Armavir	Krasnodar Krai	190,871	3	9	1.57	4.72
24	Balakovo	Saratov Oblast	191,260	3	9	1.57	4.71
25	Zhukovskiy	Moscow Oblast	108,980	1	5	0.92	4.59
26	Biysk	Altai Krai	203,108	2	9	0.98	4.43
27	Nazran	Republic of Ingushetia	116,020	2	5	1.72	4.31
28	Orekhovo-Zuyevo	Moscow Oblast	119,956	1	5	0.83	4.17
29	Domodedovo	Moscow Oblast	124,285	1	5	0.80	4.02
30	Angarsk	Irkutsk Oblast	226,374	3	9	1.33	3.98
31	Krasnogorsk	Moscow Oblast	153,393	1	6	0.65	3.91
32	Abakan	Republic of Khakassia	181,709	2	7	1.10	3.85

No.	City	Region of the Russian Federation	Population	Number of sites	Number of screens	Cinema provision, cinemas per 100 thousand people	Cinema provision, screens per 100 thousand people
33	Elista	Republic of Kalmykia	103,899	4	4	3.85	3.85
34	Dolgoprudny	Moscow Oblast	104,238	1	4	0.96	3.84
35	Pskov	Pskov Oblast	209,840	2	8	0.95	3.81
36	Nizhnekamsk	Republic of Tatarstan	237,250	3	9	1.26	3.79
37	Oktyabrskiy	Republic of Bashkortostan	113,929	1	4	0.88	3.51
38	Orsk	Orenburg Oblast	230,414	3	8	1.30	3.47
39	Dimitrovgrad	Ulyanovsk Oblast	116,055	2	4	1.72	3.45
40	Kerch	Republic of Crimea	149,566	2	5	1.34	3.34
41	Cherkessk	Karachay-Cherkess Republic	122,478	1	4	0.82	3.27
42	Severodvinsk	Arkhangelsk Oblast	183,996	3	6	1.63	3.26
43	Novocheboksarsk	Chuvash Republic	126,072	2	4	1.59	3.17
44	Neftekamsk	Republic of Bashkortostan	126,805	1	4	0.79	3.15
45	Zlatoust	Chelyabinsk Oblast	167,978	2	5	1.19	2.98
46	Shakhty	Rostov Oblast	235,492	2	7	0.85	2.97
47	Kamensk-Uralsky	Sverdlovsk Oblast	169,929	2	5	1.18	2.94
48	Noginsk	Moscow Oblast	102,267	1	3	0.98	2.93
49	Kovrov	Vladimir Oblast	138,552	1	4	0.72	2.89
50	Arzamas	Nizhny Novgorod Oblast	104,547	1	3	0.96	2.87
51	Evpatoria	Republic of Crimea	106,158	1	3	0.94	2.83
52	Norilsk	Krasnoyarsk Krai	178,018	4	5	2.25	2.81
53	Maikop	Republic of Adygea	143,343	1	4	0.70	2.79
54	Rubtsovsk	Altai Krai	145,333	2	4	1.38	2.75
55	Korolyov	Moscow Oblast	221,797	2	6	0.90	2.71
56	Miass	Chelyabinsk Oblast	151,856	2	4	1.32	2.63
57	Nevinnomyssk	Stavropol Krai	117,676	1	3	0.85	2.55
58	Pervouralsk	Sverdlovsk Oblast	124,447	2	3	1.61	2.41
59	Bataysk	Rostov Oblast	124,705	1	3	0.80	2.41
60	Volgodonsk	Rostov Oblast	171,471	2	4	1.17	2.33
61	Berezniki	Perm Krai	145,115	2	3	1.38	2.07
62	Yuzhno-Sakhalinsk	Sakhalin Oblast	194,882	3	4	1.54	2.05
63	Kopeisk	Chelyabinsk Oblast	147,573	1	3	0.68	2.03
64	Zheleznogorsk	Kursk Oblast	100,671	1	2	0.99	1.99
65	Salavat	Republic of Bashkortostan	153,181	1	3	0.65	1.96
66	Almetyevsk	Republic of Tatarstan	154,262	1	3	0.65	1.94

Cinema provision in cities with a population of 100 thousand to 250 thousand, 2017 (continued)

No.	City	Region of the Russian Federation	Population	Number of sites	Number of screens	Cinema provision, cinemas per 100 thousand people	Cinema provision, screens per 100 thousand people
67	Novokuibyshevsk	Samara Oblast	102,933	1	2	0.97	1.94
68	Berds	Novosibirsk Oblast	103,290	1	2	0.97	1.94
69	Achinsk	Krasnoyarsk Krai	105,264	1	2	0.95	1.90
70	Artem	Primorsky Krai	106,732	1	2	0.94	1.87
71	Seversk	Tomsk Oblast	107,922	1	2	0.93	1.85
72	Novoshakhtinsk	Rostov Oblast	108,782	1	2	0.92	1.84
73	Murom	Vladimir Oblast	109,809	2	2	1.82	1.82
74	Ramenskoe	Moscow Oblast	112,989	1	2	0.89	1.77
75	Kaspiysk	Republic of Dagestan	113,348	1	2	0.88	1.76
76	Syzran	Samara Oblast	173,260	1	3	0.58	1.73
77	Bratsk	Irkutsk Oblast	231,602	2	4	0.86	1.73
78	Derbent	Republic of Dagestan	123,162	1	2	0.81	1.62
79	Komsomolsk-on-Amur	Khabarovsk Krai	249,810	3	4	1.20	1.60
80	Nefteyugansk	Khanty-Mansi Autonomous Okrug – Yugra	126,157	1	2	0.79	1.59
81	Rybinsk	Yaroslavl Oblast	190,429	2	3	1.05	1.58
82	Prokopyevsk	Kemerovo Oblast	196,406	1	3	0.51	1.53
83	Engels	Saratov Oblast	225,752	1	3	0.44	1.33
84	Ussuriysk	Primorsky Krai	170,660	1	2	0.59	1.17
85	Yelets	Lipetsk Oblast	105,016	1	1	0.95	0.95
86	Kamyshin	Volgograd Oblast	111,775	1	1	0.89	0.89
87	Dzerzhinsk	Nizhny Novgorod Oblast	231,797	1	2	0.43	0.86
88	Kyzyl	Tyva Republic	116,015	1	1	0.86	0.86
89	Kislovodsk	Stavropol Krai	129,861	1	1	0.77	0.77
90	Novocherkassk	Rostov Oblast	168,766	1	1	0.59	0.59
91	Khasavyurt	Republic of Dagestan	140,047	–	–	–	–
92	Pushkino	Moscow Oblast	106,577	–	–	–	–
Total			13,908,287	180	530	1.29*	3.81*

Source: Cinema Fund

Data as of December 31, 2017

* Average value indicated

CHARACTERISTICS OF CINEMA SITES IN TERMS OF THE NUMBER OF SCREENS

Single-screen sites account for 45% of the total number of movie theatres. In 2017, their number increased by 185 compared to 2016 and amounted to 735 sites. The single-screen sites accounted for only 7.5% of admissions and 6.1% of box office. Two-screen sites occupy the second place (276).

The largest share of admissions fell to the sites with 7-8 screens. They were visited by a total of 55.8 million people, i.e. 26% of total admissions. Another

43.6 million moviegoers (20%) visited sites with 5-6 screens.

In 2017, the highest average ticket price was recorded in sites with 12-24 screens (357.3 rubles). The lowest price was characteristic of single- and two-screen sites (202.2 rubles and 218.5 rubles, respectively). However, their admissions are quite low, which is due to limited film selection. The more screens the site has, the greater the choice of films, which attracts the audience and allows a flexible pricing policy to be developed. In cinema sites with 5-8 screens, which are most in demand among the audience, the average ticket price is often lower than the average price in the country.

Market structure by the number of screens, 2017

Number of screens	Number of sites	Admissions	Share of viewers, %	Box office, rubles	Share of box office, %	Number of screenings	Admissions per screen	Box office per screen, rubles	Average ticket price, rubles
1	735	16,089,475	7.5	3,253,955,146	6.1	925,860	17.4	3,515	202.2
2	275	18,677,009	8.7	4,080,074,038	7.6	991,741	18.8	4,114	218.5
3–4	247	36,317,912	17.0	8,837,944,089	16.5	1,736,855	20.9	5,088	243.3
5–6	160	43,616,339	20.4	10,265,768,310	19.2	1,849,665	23.6	5,550	235.4
7–8	144	55,804,859	26.1	13,937,370,546	26.0	2,239,202	24.9	6,224	249.8
9–11	68	32,231,217	15.1	9,343,696,237	17.4	1,309,857	24.6	7,133	289.9
12–24	17	10,794,806	5.1	3,857,273,075	7.2	458,324	23.6	8,416	357.3
Total	1646	213,531,617	100.0	53,576,081,441	100.0	9,511,504	22.4*	5,633*	250.9*

Source: Cinema Fund

Sites and screens active in 2017 were taken into account

* Average value indicated

LARGEST CINEMA CHAINS

According to the Cinema Fund data, in 2017, the top 10 cinema chains accounted for 500 sites and 2,113 screens. This is 42.2% of all screens. These networks accounted for 46.9% of total admissions.

In 2017, a merger of Cinema Park and Formula Kino

occurred. In 2016, Cinema Park's share in the number of screens was 7.7% (39 sites, 350 screens), and the share of Formula Kino was 6.0% (36 sites and 273 screens). By the end of 2017, the United Cinema Chain owned 12.8% of all movie theatres in the country – 642 screens (77 sites). The movie theatres of this chain account for 15.3% of the total admissions in the country.

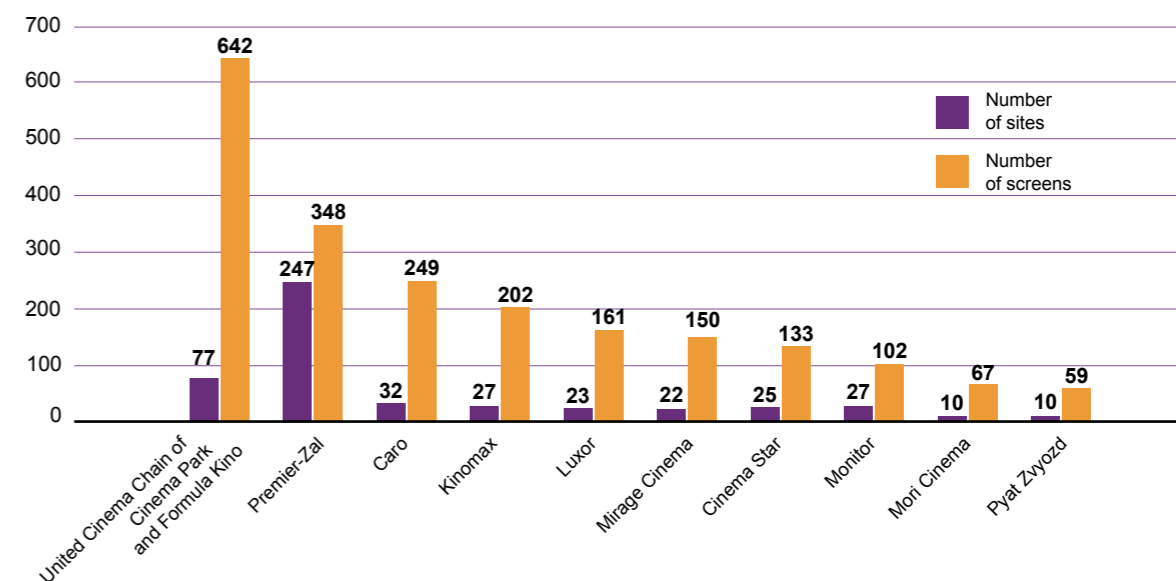


Roman Linin

Director General of the United Cinema Chain of Cinema Park and Formula Kino

At this development stage of the Russian cinema market, we can identify several most important trends that generally line up with the world trends. The structure of filmgoing is changing: moviegoers are getting older and more selective in their choice of films. As a result, “meaningful” blockbusters such as *Dunkirk* or *Three Seconds* are growing more popular. Also, the share of Russian films is gradually growing on the Russian market. This is primarily due to the improvement in the quality of the films, as can be seen with *Ice*, *Dovlatov* and *Three Seconds*, which I’ve already mentioned. The tendency of the so-called cinema window narrowing continues. The growing VOD market and the overlapping of film screening platforms strengthen the competition. The young viewers often prefer to watch films online, so there is a serious struggle in this sector. Another global trend is the expansion of cinema chains, since the optimization of managerial and organizational expenses, and systemic quality control of film screening that guarantees consistent attendance are extremely important in current conditions.

Number of sites and screens of the largest cinema chains, 2017



Source: Cinema Fund

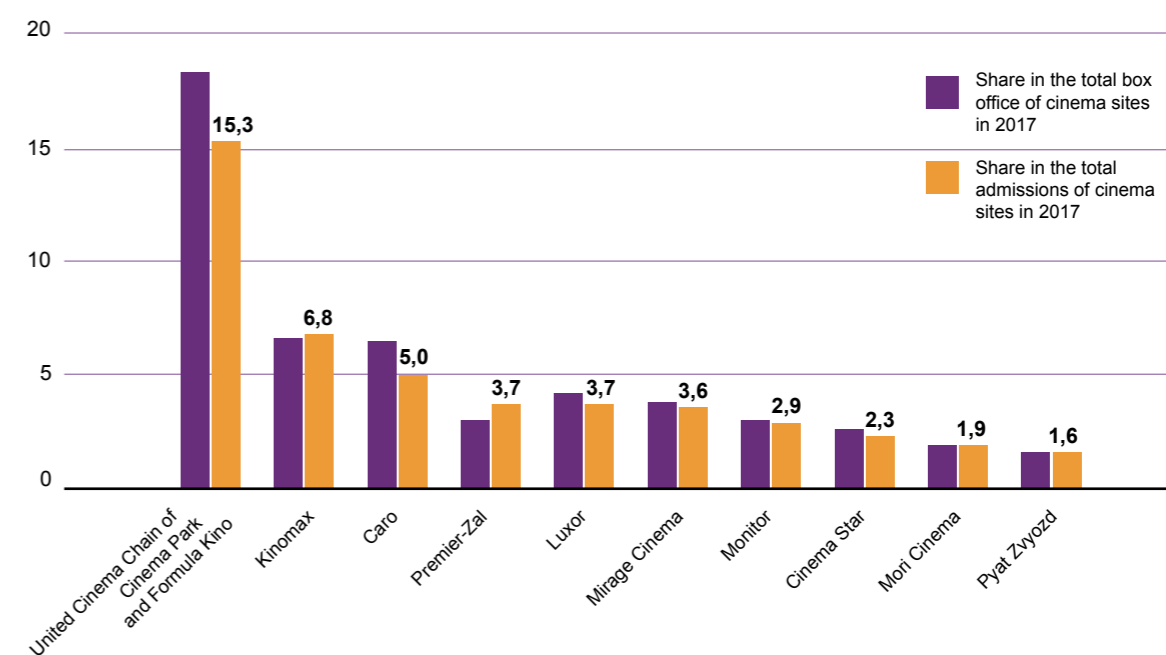
Largest cinema chains in Russia, 2017

Cinema chain	Number of sites	Number of screens	Number of regions covered	Number of towns/settlements covered	Market share by number of screens, %	Share in total admissions, %	Run-time per screening by admissions	Run-time per screening by box-office, rubles
United Cinema Chain of Cinema Park and Formula Kino	77	642	30	35	12.8	15.3	25	7,413
Premier-Zal	247	348	57	226	7.0	3.7	16	3,229
Caro	32	249	8	11	5.0	5.0	23	7,517
Kinomax	27	202	19	20	4.0	6.8	34	8,271
Luxor	23	161	10	16	3.2	3.7	25	6,943
Mirage Cinema	22	150	9	10	3.0	3.6	25	6,516
Cinema Star	25	133	14	15	2.7	2.3	20	5,655
Monitor	27	102	7	20	2.0	2.9	28	7,303
Mori Cinema	10	67	8	10	1.3	1.9	27	6,674
Pyat Zvyozd	10	59	7	7	1.2	1.6	28	6,706
Total in chain	500	2,113	70	315	42.2	46.9	24*	6,737*
Total in the Russian Federation	1,646	5,003			100.0	100.0	22*	5,633*

Source: Cinema Fund

* Average value indicated

Ratio of box office and admission percentages of the largest cinema chains, 2017, %



Source: Cinema Fund

Top 100 cinema sites by admissions, 2017

No.	Cinema site	Region of the Russian Federation	City/town/settlement	Cinema chain	Number of screens	Share of total admissions in the Russian Federation, %	Share of total admissions in the top 100, %	Run-time per screening by admissions	Run-time per screening by box-office, rubles
1	Solovey Cinema Center on Krasnaya Presnya	Moscow	Moscow		24	0.74	2.54	32	8,933.2
2	Bolshoy	Rostov Oblast	Rostov-on-Don		11	0.55	1.88	47	10,783.6
3	Monitor SBS	Krasnodar Krai	Krasnodar	Monitor	11	0.48	1.66	41	12,785.3
4	Kinomax-Krasnodar	Krasnodar Krai	Krasnodar	Kinomax	8	0.47	1.61	56	15,787.9
5	Kinostar Miami Metropolis	Moscow	Moscow	Cinema Park	13	0.46	1.59	34	12,285.9
6	PIK	Saint Petersburg	Saint Petersburg		8	0.44	1.51	43	8,504.3
7	Caro Sky 17 Aviapark	Moscow	Moscow	Caro	17	0.43	1.50	25	10,547.1
8	Cinemax-Prazhskaya	Moscow	Moscow	Kinomax	13	0.42	1.45	32	12,376.0
9	Caro VEGAS 22	Moscow	Moscow	Caro	22	0.41	1.41	19	8,318.1
10	Monitor Krasnaya Ploshchad	Krasnodar Krai	Krasnodar	Monitor	7	0.40	1.37	48	12,761.7
11	Kinostar De Luxe Belaya Dacha	Moscow Oblast	Kotelniki	Cinema Park	15	0.39	1.36	26	12,825.8
12	Kinomax-Krasnoyarsk	Krasnoyarsk Krai	Krasnoyarsk	Kinomax	8	0.37	1.29	45	9,092.0
13	Baltika	Moscow	Moscow		8	0.37	1.27	39	10,160.9
14	Luxor Center	Moscow	Moscow	Luxor	14	0.36	1.23	26	8,497.2
15	Musson	Sevastopol	Sevastopol		7	0.34	1.18	49	10,182.0
16	Kinomax-Tyumen	Tyumen Oblast	Tyumen	Kinomax	8	0.34	1.17	41	10,154.0
17	Cinema Park Semya	Perm Krai	Permian	Cinema Park	8	0.34	1.16	40	9,501.6
18	Kinomax-Tandem	Republic of Tatarstan	Kazan	Kinomax	9	0.33	1.15	36	8,415.3
19	Kinostar City Raduga	Saint Petersburg	Saint Petersburg	Cinema Park	14	0.33	1.15	23	6,962.8
20	Nebo	Nizhny Novgorod Oblast	Nizhny Novgorod	Imperiya Gryoz	8	0.33	1.13	41	10,443.8
21	Kinomax-Ufa	Republic of Bashkortostan	Ufa	Kinomax	9	0.33	1.13	37	8,123.6
22	Cinema Park Kolizey	Perm Krai	Perm	Cinema Park	9	0.33	1.12	39	9,568.7
23	Kino Max	Stavropol Krai	Stavropol		7	0.32	1.11	41	7,671.5
24	Titanic Cinema	Sverdlovsk Oblast	Ekaterinburg		12	0.32	1.10	22	5,170.0
25	Mirage Cinema Europolis	Saint Petersburg	Saint Petersburg	Mirage Cinema	9	0.32	1.09	34	10,195.3
26	Cinema Park Grand Canyon	Saint Petersburg	Saint Petersburg	Cinema Park	10	0.31	1.08	30	10,287.2

No.	Cinema site	Region of the Russian Federation	City/town/settlement	Cinema chain	Number of screens	Share of total admissions in the Russian Federation, %	Share of total admissions in the top 100, %	Run-time per screening by admissions	Run-time per screening by box-office, rubles
27	Kinomax-Astrakhan	Astrakhan Oblast	Astrakhan	Kinomax	8	0.31	1.08	38	8,700.7
28	Caro 10 Reutov	Moscow Oblast	Reutov	Caro	10	0.31	1.08	30	10,794.0
29	Kinomax-Rostov-on-Don	Rostov Oblast	Rostov-on-Don	Kinomax	8	0.31	1.08	38	8,725.8
30	Formula Kino Galereya	Saint Petersburg	Saint Petersburg	Formula Kino	10	0.31	1.08	31	11,026.3
31	Cinema Park KoSmos	Stavropol Krai	Stavropol	Cinema Park	8	0.31	1.06	38	7,731.9
32	Kinomax-Yuzhny	Republic of Tatarstan	Kazan	Kinomax	7	0.30	1.05	42	9,681.7
33	Formula Kino on Kutuzovskiy	Moscow	Moscow	Formula Kino	8	0.30	1.04	36	17,355.4
34	Almaz	Chelyabinsk Oblast	Chelyabinsk		7	0.29	1.01	37	8,303.9
35	Formula Kino Zhemchuzhina	Saint Petersburg	Saint Petersburg	Formula Kino	11	0.29	1.01	26	8,441.7
36	Formula Kino OZ	Krasnodar Krai	Krasnodar	Formula Kino	10	0.29	1.00	29	8,114.2
37	Cinema Park Sun City	Novosibirsk Oblast	Novosibirsk	Cinema Park	9	0.29	0.99	31	8,736.6
38	Atrium-Kino	Omsk Oblast	Omsk	Atrium-Kino	9	0.29	0.99	30	4,552.8
39	Kinosfera	Moscow	Moscow		5	0.29	0.99	50	14,931.6
40	Khudozhestvenny	Saint Petersburg	Saint Petersburg		8	0.28	0.98	32	7,744.3
41	Luxor Sochi	Krasnodar Krai	Sochi	Luxor	8	0.28	0.97	34	10,347.8
42	Kinostar De Luxe Khimki	Moscow Oblast	Khimki	Cinema Park	12	0.28	0.96	22	9,843.4
43	Kino City	Novosibirsk Oblast	Novosibirsk		8	0.28	0.96	30	6,574.3
44	Cinema Park Triumph	Saratov Oblast	Saratov	Cinema Park	9	0.27	0.94	30	7,699.2
45	Mirage Cinema Ozerki	Saint Petersburg	Saint Petersburg	Mirage Cinema	7	0.27	0.94	35	9,000.3
46	Cinema Park Goodwin	Tyumen Oblast	Tyumen	Cinema Park	10	0.27	0.94	27	8,296.7
47	Kinomax-Aura	Yaroslavl Oblast	Yaroslavl	Kinomax	7	0.27	0.93	37	9,028.6
48	Cinema 5 Orenburg	Orenburg Oblast	Orenburg	Cinema 5	7	0.27	0.92	34	6,104.1
49	Cinema Park Evropa	Kaliningrad Oblast	Kaliningrad	Cinema Park	9	0.26	0.91	28	8,630.2
50	Kinomax-Ekaterinburg	Sverdlovsk Oblast	Ekaterinburg	Kinomax	9	0.26	0.91	29	6,281.7
51	Mori Cinema Mytitschi	Moscow Oblast	Mytitschi	Mori Cinema	9	0.26	0.89	25	8,430.9
52	Cinema Park Royal Park	Novosibirsk Oblast	Novosibirsk	Cinema Park	10	0.26	0.89	26	7,780.5
53	Cinema Park Torgovy Kvartal	Tatarstan Republic.	Naberezhnye Chelny	Cinema Park	8	0.26	0.89	30	6,620.4
54	Velikan	Saint Petersburg	Saint Petersburg	KinoCity	6	0.26	0.89	36	7,830.1
55	Formula Kino City Mall	Saint Petersburg	Saint Petersburg	Formula Kino	10	0.26	0.88	25	6,915.0

Top 100 cinema sites by admissions, 2017 (continued)

No.	Cinema site	Region of the Russian Federation	City/town/settlement	Cinema chain	Number of screens	Share of total admissions in the Russian Federation, %	Share of total admissions in the top 100, %	Run-time per screening by admissions	Run-time per screening by box-office, rubles
56	Vavilon	Omsk Oblast	Omsk		8	0.25	0.88	27	3,625.3
57	Cinema Park Galereya Cinema	Krasnoyarsk Krai	Krasnoyarsk	Cinema Park	10	0.25	0.87	26	6,548.6
58	Monitor Krasnaya Ploshchad	Krasnodar Krai	Anapa	Monitor	6	0.25	0.87	37	9,686.2
59	Cinema Center	Sakha Republic (Yakutia)	Yakutsk		3	0.25	0.87	65	18,074.8
60	Madagascar	Republic of Mordovia	Saransk		9	0.25	0.86	26	4,492.8
61	Cinema Park Sedmoye Nebo	Nizhny Novgorod Oblast	Nizhny Novgorod	Cinema Park	10	0.25	0.85	24	8,012.7
62	Kronverk Cinema Aura	Novosibirsk Oblast	Novosibirsk	Formula Kino	9	0.24	0.84	27	6,462.3
63	Caro 8 Atrium	Moscow	Moscow	Caro	8	0.24	0.84	29	14,864.5
64	Cinema Park Gorki	Chelyabinsk Oblast	Chelyabinsk	Cinema Park	9	0.24	0.84	26	5,270.4
65	Mirage Cinema Ulyanka	Saint Petersburg	Saint Petersburg	Mirage Cinema	6	0.24	0.84	36	7,901.1
66	Kinomax-Samara	Samara Oblast	Samara	Kinomax	9	0.24	0.84	30	7,848.4
67	Kinomax-Vodny	Moscow	Moscow	Kinomax	7	0.24	0.84	34	9,349.8
68	Caro 10 Raduga Park	Sverdlovsk Oblast	Ekaterinburg	Caro	10	0.24	0.84	24	5,139.6
69	Kinomax-Ryazan	Ryazan Oblast	Ryazan	Kinomax	8	0.24	0.84	30	7,112.0
70	Multiplex	Republic of Crimea	Simferopol		6	0.24	0.84	41	9,833.5
71	Mori Cinema Volgograd	Volgograd Oblast	Volgograd	Mori Cinema	7	0.24	0.84	31	6,724.0
72	Luxor Vegas	Moscow Oblast	Sovkhoz im. Lenina	Luxor	9	0.24	0.83	28	9,827.9
73	Cinema 5 Kazan	Republic of Tatarstan	Kazan	Cinema 5	8	0.24	0.83	28	5,852.3
74	Mirage Cinema Balkaniya	Saint Petersburg	Saint Petersburg	Mirage Cinema	11	0.24	0.82	21	6,754.7
75	Caro 11 Oktyabr	Moscow	Moscow	Caro	11	0.24	0.82	23	11,911.0
76	Okean	Primorsky Krai	Vladivostok	Illusion	4	0.24	0.82	54	19,128.1
77	Mori Cinema Tolyatti	Samara Oblast	Tolyatti city	Mori Cinema	8	0.24	0.81	27	5,710.7
78	KinoMax-Tomsk	Tomsk Oblast	Tomsk		6	0.24	0.81	41	11,236.3
79	Mori Cinema Krasnoyarsk	Krasnoyarsk Krai	Krasnoyarsk	Mori Cinema	7	0.23	0.81	29	5,053.2
80	Formula Kino IMAX	Kemerovo Oblast	Novokuznetsk	Formula Kino	8	0.23	0.81	30	6,897.3
81	Cinema Park Aqua Mall	Ulyanovsk Oblast	Ulyanovsk	Cinema Park	9	0.23	0.81	26	6,337.1
82	Megapolis-Ufa	Republic of Bashkortostan	Ufa		6	0.23	0.80	32	6,533.4
83	Kronverk Cinema Oblaka	Moscow	Moscow	Formula Kino	7	0.23	0.80	32	9,892.7

No.	Cinema site	Region of the Russian Federation	City/town/settlement	Cinema chain	Number of screens	Share of total admissions in the Russian Federation, %	Share of total admissions in the top 100, %	Run-time per screening by admissions	Run-time per screening by box-office, rubles
84	Cinema Park Starlight Ural	Sverdlovsk Oblast	Ekaterinburg	Cinema Park	9	0.23	0.80	26	6,258.2
85	Mirage Cinema Smolensk Maxi	Smolensk Oblast	Smolensk	Mirage Cinema	7	0.23	0.80	31	7,634.5
86	Goodwin Cinema	Tomsk Oblast	Tomsk		7	0.23	0.79	30	9,253.2
87	Cinema Park Galerei Chizhova	Voronezh Oblast	Voronezh	Cinema Park	10	0.23	0.79	29	7,862.1
88	Megapolis	Chelyabinsk Oblast	Chelyabinsk	Megapolis	8	0.23	0.79	25	5,149.5
89	Cinema Park on Kaluzhskaya	Moscow	Moscow	Cinema Park	9	0.23	0.78	24	7,630.9
90	Caro 10 Shchuka	Moscow	Moscow	Caro	10	0.23	0.78	22	6,485.9
91	GrinnFilm Kursk	Kursk Oblast	Kursk	GrinnFilm	9	0.22	0.77	24	6,010.1
92	Kinostar De Luxe Tepy Stan	Moscow	Mamyri village	Cinema Park	11	0.22	0.77	20	9,872.7
93	Formula Kino Evropa	Moscow	Moscow	Formula Kino	9	0.22	0.77	27	12,734.5
94	Zvezda	Tver Oblast	Tver		6	0.22	0.76	29	6,203.7
95	KinoCity Tula	Tula Oblast	Tula	KinoCity	6	0.22	0.76	31	7,143.5
96	Kinomax-Rodnik	Chelyabinsk Oblast	Chelyabinsk	Kinomax	8	0.22	0.76	28	5,523.4
97	Pyat Zvyozd on Novokuznetskaya	Moscow	Moscow	Pyat Zvyozd	6	0.22	0.76	35	9,555.1
98	Kinomax-Mozaika	Moscow	Moscow	Kinomax	9	0.22	0.76	25	9,258.6
99	Mori Cinema Kuntsevo	Moscow	Moscow	Mori Cinema	8	0.22	0.75	25	8,310.9
100	Pyat Zvyozd-Samara	Samara Oblast	Samara	Pyat Zvyozd	8	0.22	0.75	27	6,268.4
Total, top 100					895	29.0	100.0	31*	8,730.4*
Total in Russia					5003			22*	5,632.8*

Source: Cinema Fund

* Average value indicated

CHAPTER 5. FILM PRODUCTION

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FILM PRODUCTION

STATE SUPPORT

For 2017 Russian films, 90% of box office earnings and admissions went to motion pictures produced with state support (in 2016 the figure was 85%).

The state support of Russian film industry is provided both by the Ministry of Culture and by Cinema Fund. Each has its own dedicated activity areas: the Ministry of Culture supports production and distribution of films for kids and teenagers, as well as debuts, auteur, experimental motion pictures, documentaries, popular-science, and animation films. The mission of Cinema Fund is to support the production of mainstream

movies, improve their quality and competitiveness, as well as to promote Russian films within the country and abroad.

As part of its financial film support initiatives, the Ministry of Culture allocated about 3 billion rubles in 2017. A total of 70 feature films was put into production (including 42 auteur movies, 18 debuts, and 10 children's films), as well as 211 non-feature and 265 animation films.

Cinema Fund helped allocate another 3 billion rubles through subsidies in addition to reinvesting 1,616.2 million rubles into the industry, repaid by its

members following the production and/or distribution under individual agreements. Of that amount, 847 million rubles were invested in film production, while the rest was used for distribution and development of new film projects. Cinema Fund allocated money for production of 48 feature films and 9 animation films, as well as for developing 11 film projects.

Importantly, the total in film production subsidies had been reduced annually until 2017 (from 6.0 billion rubles in 2013 to 4.82 billion rubles in 2016). In 2017, the situation changed: the support of film production improved thanks to an increase in subsidies offered by the Ministry of Culture (from 1.97 billion rubles in 2016 to 3 billion rubles in 2017).

A landmark event of 2017 was the signing of a cooperation agreement between the governments of the Russian Federation and China for joint film production. Under the agreement, joint Russian-Chinese film production projects will be given national film status in both countries, bringing certain benefits to the initiatives. Russian films will be able to enter China's market without being subject to quotas. Additionally, each of the parties in accordance with their state legislation will help the counterpart's filming crews with entering the country, while items needed for motion pictures and video film making and distribution won't be subject to customs fees when crossing the border between Russia and China. The agreement will cover the next 5 years.

Film production subsidies from 2013 to 2017, billion rubles

	2013	2014	2015	2016	2017
Subsidies provided by the Ministry of Culture	3.00	2.90	1.90	1.97	3.00
Subsidies provided by Cinema Fund	3.00	3.00	3.00	2.85	3.00
Total amount of state subsidies for film production	6.00	5.90	4.90	4.82	6.00

Sources: Cinema Fund, the Ministry of Culture of the Russian Federation

Film projects support by Cinema Fund, 2016-2017

Direction of support	2016		2017	
	Number of projects	Amount of allocated funds, million rubles	Number of projects	Amount of allocated funds, million rubles
Feature film production	56	3,500.1	57	3,847.0
of which				
feature films	44	2,900.1	48	3,297.0
animation films	12	600.0	9	550.0
Development of film projects	7	44.9	11	54.2
Film distribution	25	729.0	20	715.0
Total amount allocated for production and distribution		4,274.0		4,616.2

Source: Cinema Fund

Film production state support from 2016 to 2017, billion rubles.

	2016	2017
Subsidies provided by the Ministry of Culture	1.97	3.00
Financial support provided by Cinema Fund	3.50	3.85
of which		
subsidies	2.85	3.00
reinvested funds	0.65	0.85
Total amount of financial support for film production	5.47	6.85

Sources: Cinema Fund, the Ministry of Culture of the Russian Federation



Sergey Selyanov

producer, director of CTB Film Company, chairman of the Association of film and TV producers

The very reason why the Russian cinema lacks money and state support is that it is currently growing fast, in an active development phase. We should not lose that momentum. I am referring primarily to mainstream cinema, where for each state ruble, at least two private rubles are spent, including the release costs. I mean, the efficiency is obvious. The significance of state support is not that it accounts for 30% of total production and release budget, but rather that it's the state money that helps attract private investments as well. So, if the project does not have state support, it just won't get any private money.

LEADING COMPANIES

Every year, Cinema Fund selects the list of companies leading in the domestic film production industry. The main selection criterion is the total admissions of a company's films over the last five years. Other criteria include TV ratings, Russian and global festival awards, how long the company has been in the market, as well as the number of releases.

In 2013-2017, the percentage of audience of films released by the leading companies was 71.3% of the total admissions of Russian films over the period, whereas the box office share was 72.3% of the total box office gross of all Russian films released from 2013 to 2017.

Russia has an established pool of companies consistently making it into the top ranking of local film production studios. Specifically, six companies have been included in the list for six years in a row: Art Pictures Studio, Film Direction, CTB Film Company, Three T Production of Nikita Mikhalkov, TaBBaK, and Central Partnership. Additionally, Non-Stop Production made it into the list six times, while both Enjoy Movies and Igor Tolstunov Production Company were included five times.

In 2017, the list once again expanded to 10 positions as Igor Tolstunov Production Company was brought back into the top after a two-year break, while VBD Group has made it into the list for the first time.



Igor Tolstunov

producer, director of Igor Tolstunov Production Company

The reform of the state cinema support system, launched 7-8 years ago, which included creating the leadership ranking, providing resources for projects too expensive by Russian standards etc., has already started to bear fruit, and that has not come out of the blue; it is happening for a reason. It is a result of systematic work of production companies over several years. And that work, fortunately, is still ongoing.



The Spacewalker production

The methodology of compiling the 2017 ranking of Russian Film Production Leaders

Moviegoers' appraisal of the films

Films attendance

Only moviegoers of national films released over the last 5 years are taken into account.

The film company with the top attendance gets 1,000 points.

The rest of the companies get scores proportionally to the total admissions of their films.

TV ratings

Taken into account are national films shown on TV over the last 5 years that were also distributed in Russian cinema sites.

For each calendar year, a TV rating is compiled.

The films are ranked in descending order. Every year, **10 films** with the highest TV ratings are included.

The company achieving the top position gets 30 points. The company in the second position gets 20 points, while the 3rd gets 10 points, and the rest are assigned lower scores in decrements of 1.

Professional appraisal of films

Festivals

Only festivals held over the last 5 years are taken into account.

Moscow International Film Festival

- first prize (50 points)
- participation in the main competition program (30 points)

Cannes Film Festival

Berlin International Film Festival

Venice Film Festival

- first prize (100 points)
- best director (60 points)
- best screenplay (60 points)
- best cinematographer (60 points)
- best actor (60 points)
- best actress (60 points)
- participation in the main competitive section (30 points)

If a film was created jointly by two or more cinema industry players participating in the competition, then the point score is distributed between them in equal proportion.

Film awards

Only awards received during the last 5 years are taken into account.

Nika Award, Golden Eagle Award

- Best feature film award (50 points)
- Best feature film nomination (30 points)

Oscars

- Best foreign language film (100 points)
- Best foreign language film nomination (80 points)

Years in the industry and number of titles

Years in the industry

How long the company has been in the film market is determined using the certificate from Russia's Unified State Register of Legal Entities, provided to Cinema Fund by the film production company.

Over 10 years' experience gets the company 50 points, 5 to 10 years – 40 points, less than 5 years – 30 points.

Number of titles

Only feature and animation national films distributed in Russian cinema sites over the last 10 years are eligible.

A company with over 10 releases is awarded 50 points, 6 to 10 releases – 40 points, up to 5 releases – 30 points

In 2018, the methodology of compiling the ranking of Russian Film Production Leaders changed. Now, the admissions of domestic films distributed abroad over the last 5 years are also taken into account. For the top total number of admissions of all its films, a company gets 100 points, while the second-best position brings 95 points, and all others get lesser scores in decrements of 5.

Russian Film Production Leaders, 2013-2017

No.	Company	2013	2014	2015	2016	2017	Total
1	Art Pictures Studio						5
2	Film Direction						5
3	CTB Film Company						5
4	Three T Production of Nikita Mikhalkov						5
5	TaBBaK						5
6	Central Partnership						5
7	Non-Stop Production						5
8	Enjoy Movies						5
9	Igor Tolstunov Production Company						3
10	Real-Dakota						1
11	Raccoon Cinema						1
12	Rock						1
13	Strela						1
14	VBD Group						1
Total leaders for the year		13	9	8	8	10	

Source: Cinema Fund

Cinema industry members consistently making it into the top are marked bold.

Operating results of Russian Film Production Leaders, 2013-2017

No.	Company	Number of released films	Admissions	Share of moviegoers who watched the leader's films in the total admissions of Russian films, %	Combined box office earnings of released films, rubles	Share of the leader's box office earnings in the total box office gross of Russian films, %
1	TaBBaK	15	28,724,844	14.2	6,879,115,564	14.4
2	CTB Film Company	24	26,338,840	13.0	5,910,701,132	12.4
3	Three T Production of Nikita Mikhalkov	6	22,205,420	11.0	5,515,454,028	11.5
4	Art Pictures Studio	18	16,644,324	8.2	4,163,121,606	8.7
5	Enjoy Movies	24	15,163,772	7.5	3,524,525,904	7.4
6	VBD Group	10	14,656,809	7.2	3,389,226,821	7.1
7	Central Partnership	10	7,952,419	3.9	1,905,809,936	4.0
8	Non-Stop Production	6	6,090,024	3.0	1,592,996,487	3.3
9	Film Direction	2	3,661,053	1.8	930,108,999	1.9
10	Igor Tolstunov Production Company	5	3,043,814	1.5	711,691,780	1.5
Total		120	144,481,317	71.3	34,522,752,257	72.3

Source: Cinema Fund

When two or more companies participated in producing a film, the admissions and box office earnings were distributed between all the organizations equally.

Movies released by leading companies in 2017

Title	Release date	Admissions	Box office earnings, rubles	Company	Producer(s)	Director(s)	Screenwriter(s)
Three Seconds	12/28/2017	11,914,545	2,945,050,229	Three T Production of Nikita Mikhalkov	L. Vereschagin, A. Zlatopolsky, N. Mikhalkov	A. Megerdichev	N. Kulikov with A. Kureichik
The Last Knight	10/26/2017	7,320,599	1,655,572,805	VBD Group jointly with Slovo Film Studio on behalf of Walt Disney Company CIS	E. Iloyan, D. Zhalinsky, M. Ozcan, A. Trotsyuk, V. Shlyappo	D. Dyachenko	V. Shlyappo, D. Yan, V. Kutsenko, P. Danilov, I. Tudvasev
Attraction	1/26/2017	3,834,382	1,038,403,174	Art Pictures Studio jointly with Vodorod 2011	F. Bondarchuk, D. Rudovsky, M. Vrubel, A. Andryuschenko, A. Zlatopolsky	F. Bondarchuk	O. Malovichko, A. Zolotaryov
Yolki novye	12/21/2017	3,356,893	858,811,304	TaBBaK	T. Bekmambetov, G. Strizhevskaya	D. Kiselev, A. Pershin, A. Karpilovsky, A. Chernomazov	E. Chichkanov, A. Pinkhasov, D. Litvinenko, I. Petukhov, A. Pershin, A. Bogdanov, M. Shulyatiev, and others.
Three Heroes and the Princess of Egypt	12/28/2017	3,476,257	768,298,323	CTB Film Company jointly with Melnitsa Animation Film Studio	S. Selyanov, A. Boyarsky	K. Feoktistov	A. Boyarsky, S. Sachenko
Salyut-7	10/12/2017	2,962,955	753,327,225	CTB Film Company jointly with Lemon Films Studio	S. Selyanov, B. Bakuradze, A. Zlatopolsky	K. Shipenko	A. Chupov, N. Merkulova, K. Shipenko, A. Samoletov, B. Bakuradze
Furious	11/30/2017	2,408,747	591,308,790	Central Partnership jointly with Ivan Production Centre	Dzh. Faiziyev, R. Minasbekyan, P. Stepanov	Dzh. Faiziyev, I. Shurkhovetsky	S. Yudakov, M. Raskhodnikov, D. Paltsev
The Spacewalker	4/6/2017	2,327,714	544,425,405	TaBBaK jointly with Third Rome Studio	T. Bekmambetov, E. Mironov	D. Kiselev	D. Pinchukov, Yu. Korotkov, I. Pivovarova, S. Kaluzhanov, O. Pogodin
Matil'da*	10/26/2017	1,981,733	512,438,925	Rock Films	A. Uchitel, A. Dostman, V. Vinokur	A. Uchitel	A. Terekhov (as Alexander Alexandrov)
Guardians	2/23/2017	1,061,527	262,138,627	Enjoy Movies jointly with Renovatio Entertainment	S. Andreyanov, G. Andreyanov, V. Polyakov, A. Ryazantsev	S. Andreyanov	A. Gavrillov
Gulyaj, Vasya	2/14/2017	1,084,036	259,106,743	VBD Group jointly with Invada Film	A. Novikov, A. Kotelevsky, E. Iloyan, D. Zhalinsky, A. Trotsyuk, V. Shlyappo	R. Karimov	R. Karimov, Ya. Lebedeva
Urfin and His Wooden Soldiers	4/20/2017	997,438	206,720,676	CTB Film Company jointly with Melnitsa Animation Film Studio	S. Selyanov, A. Boyarsky	D. Schmidt, F. Dmitriyev, V. Toropchin	A. Boyarsky

Movies released by Leading companies in 2017 (continued)

Title	Release date	Admissions	Box office earnings, rubles	Company	Producer(s)	Director(s)	Screenwriter(s)
Naparnik	9/14/2017	600,718	137,537,893	CTB Film Company jointly with Vodород 2011	S. Selyanov, M. Vrubeľ, A. Andryuschenko, V. Murugov	A. Andryuschenko	A. Zolotarev
Loveless	6/1/2017	337,604	95,490,406	Non-Stop Production jointly with Fetisov Illuzion, Why not production, Senator film produktion GMBh, Les films du fleuve	A. Rodnyansky, S. Melkumov, G. Fetisov	A. Zvyagintsev	O. Negin, A. Zvyagintsev
Arrhythmia	10/12/2017	324,357	88,581,376	CTB Film Company jointly with Mars Media Entertainment	R. Didishian, S. Selyanov	B. Khlebnikov	N. Meschaninova, B. Khlebnikov
Love with disabilities	3/9/2017	296,543	70,314,172	Art Pictures Studio jointly with VaiT Media	F. Bondarchuk, T. Vainshtein, D. Rudovsky	D. Tyurin	D. Kaimakov
Mify	11/16/2017	190,635	50,477,959	Art Pictures Studio jointly with Hypefilm	F. Bondarchuk, D. Rudovsky, I. Stuart, M. Osman, Yu. Kozyrev	A. Molochnikov	A. Molochnikov, E. Vanina, O. Khenkina

Source: Cinema Fund

* A film supported by Cinema Fund as a project of a 2013 Leading company (Rock Films)

FILM BUDGETS

The following analysis is based on budget data for 59 major 2017 Russian films, including 54 feature films and 5 animation films. Their gross box office earnings were 12.5 billion rubles (89% of total box office revenues of Russian 2017 films), while the aggregate production budget was 8.1 billion rubles.

In 2017, high-budget films were the most profitable in local distribution: three motion pictures, each costing over 500 million rubles, brought 4 billion rubles, while six movies with 300 to 500 million-ruble

budgets yielded 4.5 billion rubles. The combined box office earnings of all the nine motion pictures were almost twice as high as their combined budget.

The rest of the titles, with no pretence of being blockbusters, did much worse, with their revenue still lagging behind budgets. Exceptions include titles with budgets in the 50 to 100 million-ruble range. Films that cost less than 50 million rubles brought the worst results: with their combined budget being 214 million rubles, the gross box office earnings were three times lower, achieving only 64.7 million rubles.



Aleksei Uchitel

director, producer, CEO of Rock Films

I think it makes sense to set major film projects apart as a separate cost item as they attract the most moviegoers. This is however not to say that lower-budget films should not be made at all. They, no doubt, have their value too. Because this way moviegoers have a choice, and consequently, local films make money.



Alexander Rodnyansky

producer, Non-Stop Production

The theory of “less is more” has no merit, and it has long since been proven wrong in practice. The more films are created by highly qualified production companies with top directors, screenwriters, and technology professionals, the greater are the chances that the Russian film industry as a systemic industry would further grow and develop.



Furious production

Average and median budgets of top 59 highest-grossing Russian films, 2017

	Feature films		Animated films	
	2016	2017	2016	2017
Average budget, million rubles	157.8	154.6	189.8	192.0
Median budget, million rubles	85.2	80.00	177.1	175.0

Source: Cinema Fund

A median value is the value separating the higher half of a data sample from the lower half. Often, when there is a need to determine the central value of a distribution, the median would be the best because it is not dependent on the extreme measurement results, as opposed to the average.

Budgets of 50 Russian highest-grossing feature films, 2017

Budget range, million rubles	Number of titles	Average production budget, rubles	Average box office, rubles	Combined production budget, rubles	Box office gross, rubles
over 500	3	640,902,426	1,333,971,519	1,922,707,277	4,001,914,558
300-500	6	410,347,665	754,888,137	2,462,085,990	4,529,328,824
200-300	2	229,994,797	219,472,270	459,989,593	438,944,541
100-200	13	134,224,797	131,092,384	1,744,922,362	1,704,200,988
50-100	20	64,837,181	86,275,141	1,296,743,627	1,725,502,813
less than 50	6	35,699,436	10,783,405	214,196,618	64,700,430
Total:	50	162,012,909	249,291,843	8,100,645,467	12,464,592,155

Source: Cinema Fund

Box office earnings of Russian highest-grossing feature films, 2017

Earnings range, million rubles	Number of titles	Average production budget, rubles	Average box office, rubles	Combined production budget, rubles	Box office gross, rubles
over 500	8	474,913,533	1,112,417,232	3,799,308,267	8,899,337,856
300-500	4	131,247,398	364,608,075	524,989,593	1,458,432,301
100-300	8	161,789,646	175,914,025	1,294,317,164	1,407,312,196
50-100	5	131,191,800	71,227,711	655,959,000	356,138,555
less than 50	25	73,042,858	13,734,850	1,826,071,443	343,371,247
Total:	50	162,012,909	249,291,843	8,100,645,467	12,464,592,155

Source: Cinema Fund

INFRASTRUCTURE

In 2017 the Russian film production industry functioned using 35 studios and 117 studio floors. Russia has six state-owned film studios (Mosfilm, Bashkortostan, Sakhafilm, Russian Central Studio for Documentary Film, Yalta Film, and Tatar kino), and 29 privately-owned, including 7 studios reorganized into joint stock companies partially owned by the state. The latter include Gorky Film Studio, Lenfilm, St. Petersburg Documentary Film Studio, Sverdlovsk Film Studio, Far East Newsreel Studio, Kazan Film Studio, and North Caucasus Newsreel Studio.

The highest number of film studios, 19, are in Moscow. St. Petersburg has four studios, while Ufa, Kazan, and Khabarovsk have two each.

The largest studio in terms of the number of owned stages is Amedia (16). My Studio has 13 stages, Mosfilm and Gorky Film Studio (including its subsidiaries, the Centre of National Films and NIKFI Cinema and Photo Research Institute) own 12 studio stages each.

There is a total of only seven backlots in Russia: Mosfilm and Berezhkovskaya Studio have three each, while another one is owned by Glavkino. The number of chroma key stages, however, is much higher: 26. Chromakey Centre is the leader in the number of such stages (3), while R Studios and Kinocenter 2K each has 2. Another 19 studios own one chroma key stage each.

In 2017, the Russian film production industry functioned using 35 studios and 117 studio stages. Russia has six state-owned film studios

Moscow also has the largest number of cinema service providers: 38. St. Petersburg has three cinema service companies, Yekaterinburg has one, while Nevafilm, one of such businesses, has branch offices both in Moscow and St. Petersburg.

Postproduction services are offered by 26 companies, while filming services are provided by 21 companies.

The most popular service provided during the filming period is transportation. It is offered by 17 companies. Camera equipment is offered by 15 companies, while 13 provide cameras. Lighting services are provided by 11 companies, and sound production is offered by 6 companies.

Among post-production services, the most in demand is CGI, which is provided by 21 companies. A sound studio is owned by 14 service providers. Film editing services are offered by 15 companies, while 12 provide digital mastering and DCP/KDM version making. Only three companies specialize in film processing, while two offer a film copy printing service.



Three Seconds production

The ranking of Russian studios in terms of number of stages, 2017

No.	Name	Ownership type	Location	Stages	Backlots	Chroma key stages
1	Amedia	Privately-owned	Moscow	16	0	0
2	My Studio	Privately-owned	Moscow	13	0	1
3	Mosfilm	State-owned	Moscow	12	3	1
4	Gorky Film Studio (along with its subsidiaries, the Center of National Films and NIKFI Cinema and Photo Research Institute)	Partially owned by state	Moscow	12	0	1
5	Glavkino	Privately-owned	Moscow	9	1	1
6	Russian World Studios	Privately-owned	St. Petersburg	6	0	1
7	Lenfilm	Partially owned by the state	St. Petersburg	4	0	1
8	Magic Film	Privately-owned	Moscow	4	0	1
9	TV-Film	Privately-owned	Moscow	4	0	1
10	Chromakey Center	Privately-owned	Moscow	3	0	3
11	Berezhkovskaya Studio	Privately-owned	Moscow	3	3	1
12	KlenMedia	Privately-owned	Moscow	3	0	1
13	R Studios	Privately-owned	Moscow	2	0	2
14	Kinocentr 2K	Privately-owned	Moscow	2	0	2
15	Kinofabrika No. 2	Privately-owned	Moscow	2	0	1
16	St. Petersburg Documentary Film Studio	Partially owned by state	St. Petersburg	2	0	1
17	2Mint studio	Privately-owned	Moscow	2	0	1
18	Bashkortostan Film Studio	State-owned	Ufa	1	0	1
19	Kino-gorod	Privately-owned	Moscow	1	0	0
20	Sverdlovsk Film Studio	Partially owned by state	Yekaterinburg	1	0	1
21	JV Production	Privately-owned	Moscow	1	0	1
22	Triumf-TV	Privately-owned	Moscow	1	0	1
23	Yugra Film	Privately-owned	Khanty-Mansiysk	1	0	0
24	Illuzion	Privately-owned	St. Petersburg	1	0	1
25	Zhivaya Lenta	Privately-owned	Ufa	1	0	1
26	Sakhafilm	State-owned	Yakutsk	1	0	0
27	Far East Film Studio	Privately-owned	Khabarovsk	n/a	n/a	n/a
28	Far East Newsreel Studio	Partially owned by state	Khabarovsk	n/a	n/a	n/a
29	Kazan Film Studio	Partially owned by state	Kazan	n/a	n/a	n/a
30	Krasnodar Film Studio named after Minervin	Privately-owned	Krasnodar	n/a	n/a	n/a
31	Nizhne-Volszhsk Newsreel Studio	Privately-owned	Saratov	n/a	n/a	n/a

No.	Name	Ownership type	Location	Stages	Backlots	Chroma key stages
32	Russian Central Studio for Documentary Film	State-owned	Moscow	n/a	n/a	n/a
33	North Caucasus Newsreel Studio	Partially owned by state	Vladikavkaz	n/a	n/a	n/a
34	Tatarkino	State-owned	Kazan	n/a	n/a	n/a
35	Yalta Film	State-owned	Yalta	n/a	n/a	n/a

Source: InterMedia



The Last Knight production

Cinema services

No.	Name of service provider	Location	Filming period					Postproduction period					Total services		
			Cameras	Camera equipment	Lighting	Sound	Transportation	Film processing	Editing	Sound studio	CGI	Film copy printing		Digital mastering	
1	CineLab	Moscow													11
2	VEK Studio	St. Petersburg													9
3	February 29	Yekaterinburg													8
4	Accent	Moscow													7
5	Cinelex	Moscow													5
6	TVTOK	Moscow													5
7	Mosfilm Master	Moscow													5
8	X-Ray	Moscow													4
9	Bogdan and crew	Moscow													4
10	Kinoprogramma XXI vek	Moscow													4
11	Rent-a-cam	Moscow													4
12	Sainex Film	Moscow													4
13	CineRent	Moscow													4
14	Tritona	Moscow													4
15	Bazelevs	Moscow													3
16	Digital Cinema Service	Moscow													3
17	Nika digital	Moscow													3
18	Russian Film Group	Moscow													3
19	ACT	St. Petersburg													3
20	Kinotech	Moscow													3
21	Kinotechnika	Moscow													3
22	Nevafilm	St. Petersburg, Moscow													3
23	Central Partnership Production	Moscow													3
24	Algous studio	Moscow													2
25	Central Production International Films	Moscow													2
26	CGF	Moscow													2
27	Manga Company	Moscow													2
28	Kakadu Kollaps	Moscow													2
29	Amalgama VFX	Moscow													1
30	Argunov Studio	Moscow													1

No.	Name of service provider	Location	Filming period					Postproduction period					Total services		
			Cameras	Camera equipment	Lighting	Sound	Transportation	Film processing	Editing	Sound studio	CGI	Film copy printing		Digital mastering	
31	DCP24	Moscow													1
32	Film direction FX	Moscow													1
33	Green wagen	Moscow													1
34	Lory film	Moscow													1
35	Main Road Post	Moscow													1
36	KinoTransport	Moscow													1
37	Kinodoktor	Moscow													1
38	Kinoservice	Moscow													1
39	KOBR	Moscow													1
40	Midi Cinema (Melnitsa)	St. Petersburg													1
41	Spetsfilmservice	Moscow													1
42	Tryokhmer	Moscow													1

Source: InterMedia

In 2016, Cinema Fund launched a program for establishing film commissions, aimed at encouraging movie production companies to create motion pictures in the territories of federal subjects (constituent entities) of Russia, including some through rebates enabling partial recovery of costs incurred while filming in a region of the country. As of today, first film commissions have been founded, while in the budgets of federal subjects funds have been allocated for the rebates; in addition, payment terms and procedures have been developed along with other region-specific tools for attracting film production teams.

By the end of 2017, 11 film commissions operated in Russia. Four of them already offer rebates, while another two are preparing to. The rest of the commissions have only managerial capabilities that can help film

production businesses significantly cut filming costs in the corresponding regions.

Primorsky District Film Commission

The commission was established on August 1, 2016, as part of Primorsky District Folklore Centre at Primorsky District Culture Department in Vladivostok. The money for the subsidies is allocated in the region's budget under Primorsky District Administration decree dated October 31, 2016, No. 504PA, at the level of no more than 15% of documented expenditures incurred in the region's territory. The subsidy is not limited but is determined using accounting documents provided by the film studio. The subsidy is paid no later than January 31 of the year following the year of filming and submission of accounting documents.

In June 2017, the commission paid Russia's first rebate for Mars Media Entertainment film entitled *Na rayone*, which was filmed in the region in September 2016.

Kaliningrad Region Film Commission

The commission was formed at Yantar Hall Variety Theatre by the Ministry of Culture and Tourism of Kaliningrad Region in conjunction with Cinema Fund, Agency of Strategic Initiatives for New Projects Promotion, and the Association of Cinema and TV producers. The money for subsidies is allocated in the region's budget under the decree of the Government of Kaliningrad Region dated July 17, 2017, No. 365, at the level of no more than 20% of a company's local costs. In 2017, the total amount allocated in the budget for the purpose was 20 million rubles, while in 2018 the sum was doubled.

As of today, five film companies have applied for rebates, totalling at 17 million rubles. The commission has granted allocation of 14.4 million rubles for five projects: *Chernye Bushlaty* (Sintezfilm), *Zhelty Glaz Drakona* (Igor Tolstunov Production Company), *Zhyvoi* (Kaliningrad Film), *Zolotaya Parochka* (Prior Production), and *Na Parizh* (Blitz Film).

In 2017, documented costs of the film companies in the territory of Kaliningrad Region reached 88.3 million rubles.

Ulyanovsk Region Film Commission

The commission has been created as part of VolgaKinoLocation company. The money for subsidies is allocated in the regional budget under the decree of the Government of Ulyanovsk Region dated July 19, 2017, No. 352-P, at the level of no more than 30% of a company's local costs. The amount reimbursed can be increased by 1% provided that the film uses symbols, natural features, landmarks, or historical monuments enabling the filmgoer to determine that the film was shot in Ulyanovsk Region.

In December 2017, the commission held its first session approving the first rebate, to be given to Gamma Cinema for its *Morskije dyavoly* film. The rebate is over 3 million rubles as the company spent more than 10.5 million rubles filming the motion picture in Ulyanovsk Region. The money was used to pay local companies for transportation, cleaning, hotel and security services, as well as for room rental, filming equipment, food, etc.

The subsidy will be provided during the corresponding fiscal year and planning period. In 2018, 30 million rubles have been allocated in the regional budget for rebates.

Moscow Film Commission

The commission was established by the decision of Moscow's mayor, Sergey Sobianin, as part of the city's Department of Culture, with Moskino cinema chain assigned as the organization's host. The commission facilitates shooting films in Moscow, helps to choose locations, and can recommend accredited production companies. Applications for filming are submitted through a single-window system.

Irkutsk Region Film Commission

The Agency on Strategic Initiatives for New Projects Promotion, Association of cinema and TV producers, and Irkutsk Region governor on February 28, 2017 signed a cooperation agreement in Sochi for the development of film and TV production in the region.

Astrakhan Region Film Commission

In September 2016, Astrakhan Region's minister of culture and tourism, G.A. Zoteeva, issued an order on the establishment of a Film Commission as part of AstraKino state-owned company. The members of the commission were selected based on the history of filming initiatives previously undertaken in Astrakhan Region.

The following film commissions were created by regional cinema initiative groups with partial support from local authorities (without a rebate mechanism so far):

Crimea Republic Film Commission

The goals of the commission include arranging filmings, maintaining a database of locations, actors, landmarks, and wildlife areas, as well as administrative support and establishment of a cinema school.

Cinema Cluster of Karelia Republic

The cluster's objectives include creating a professional cooperation and information sharing network between Karelia and Finland, as well as establishing a program for facilitating cinema career guidance, training, and professional activities.

Tatarstan Republic Film Commission

The commission's tasks include arrangement and support of professional film making, maintaining a list of service providers, and training of film crew members.

Bashkortostan Republic Film Commission

The commission's objectives include providing help in producing professional-quality short-length and feature films at Bashkir Movie Studio, as well as organizing and supporting the filming of motion pictures created by studios. A film school operating under the auspices of the commission offers training in film direction, script writing, cinematography, and film production.

Arkhangelsk Film Commission

The commission is tasked with organisation and

By the end of 2017, 11 film commissions operated in Russia. Four of them offer rebates

support of professional-class film production, as well as HD-quality online streaming of cinema industry-specific events. As part of facilitating professional film-making, the commission plans to offer training courses to groups of 20 to 30 students.

Currently, regional film commissions are also being created in Leningrad and Vladimir regions, as well as in Perm and Krasnoyarsk districts.



Bolshoy production

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FILM FESTIVALS AND AWARDS

RUSSIAN FILM FESTIVALS

In 2017, Russia hosted 157 film festivals of various kinds, including 7 regional, 38 national, and 112 international. State support through the Ministry of Culture was provided to 46 festivals (28%).

In accordance with Article 5.1 of Federal Law dated August 22, 1996, No. 126-FZ, “On state support of cinematography in the Russian Federation,” for a film to be screened at an international film festival, no distribution certificate is needed. However, it should be kept in mind that there was no strict definition of the “film festival” term in Russian legislation at the time of printing of this study.

In February 2015, the Ministry of Culture began the work on amendments to Federal law “On state support of cinematography in the Russian Federation.” The bill,

which sets forth a definition of a film festival, is created for the purpose of regulating the industry, providing state subsidies for holding film festivals, and streamlining the procedure of issuing distribution certificates. On December 21, 2017, the bill was passed in the first reading by the State Duma of Russia and forwarded to the President, to the Federation Council of the Federal Assembly of Russia, as well as to various Duma committees and commissions, and other state bodies.

According to the amended law, a film would still not require a distribution certificate for a festival screening. However, the festival itself should have a competition program consisting of films evaluated by a panel of judges, while its total length should not exceed 10 days. Moreover, to be exempted from the distribution certificate requirement, a film should be screened at a festival no later than one calendar year after the year it was created.



Fedor Bondarchuk

producer, director, chairman of Lenfilm board, co-founder of Art Pictures Studio

The abundance of Russian film festivals dilutes the impact. Often, the quality is awful, and the appearance is miserable and tawdry, “the movie people have shown up,” as they say. I am no “movie man,” we never used that term in our family. We are cinematographers. We create cinema. “Movie people” sounds like a bunch that swoops in, takes something from you, and flies away. That way of doing things has long since been out of fashion. So, I’d rather there were less of those kinds of “festivals.” I would, on the other hand, expand Kinotavr, because it is the main showcase of the Russian film industry.

Russian film festivals lineup, 2017

No.	Name	City	Dates held	Year founded	Type	Short description	Category	Support from the Ministry of Culture
1	17 moments...	Pavlovsky Posad	04/19/17–04/23/17	2017	International	A festival of family feature films	Feature films	
2	360°	Moscow	10/20/2017–10/29/17	2011	International	Festival of science and technology documentaries	Documentaries	
3	3D Stereo Movie Festival	Moscow	12/14/2017–12/15/17	2010	International	A festival of 3D films	Feature films, documentaries, animated films, avant-garde, educational films	
4	Arctic Open	Arkhangelsk, Severodvinsk	12/7/2017–12/9/17	2017	International	Festival of films from Arctic countries	Feature films, documentaries	
5	Art-Izo-Fest	Moscow	10/28/2017–10/29/17	2011	International	Festival of auteur and experimental films	Feature films, documentaries, animation, avant-garde films	
6	Artshort	Smolensk	12/7/2017–12/9/17	2010	International	Festival of short-length films and videos	Feature films, animated films	
7	Beat Film Festival	Moscow	5/25/17–6/4/17	2010	International	Festival of innovative documentaries on music and modern culture	Documentaries	
8	Bridge of Arts	Rostov-on-Don	8/23/2017–8/27/17	2015	International	Motivational film festival	Feature films, documentaries	
9	DetectiveFest (Law and Society)	Moscow	4/17/2017–04/24/17	1999	International	A festival of mystery films and crime drama	Feature films, documentaries	
10	EcoCup	Moscow	2/24/2017–3/2/17	2010	International	A festival of “green” documentaries drawing public attention to environmental problems	Documentaries	
11	Erarta Motion Pictures	St. Petersburg	3/27/2017–3/30/17	2013	International	Festival of short-length graphic arts related films	Feature films, documentaries, animated films	
12	Karelian International Film For Youth Festival	Petrozavodsk	11/3/2017–11/5/17	2016	International	Festival of films targeted at youth	Feature films, documentaries, animated films	
13	Kinematic Shorts	Yekaterinburg Moscow Kaliningrad Nizhny Novgorod Samara St. Petersburg Tomsk Kazan Krasnoyarsk Novosibirsk Surgut Chelyabinsk	9/14/2017–9/24/17	2012	International	Festival of short-length films by young directors	Feature films	
14	Kinodot	St. Petersburg	5/27/2017–5/28/17	2013	International	Independent festival of auteur films	Feature films, documentaries, animated films, avant-garde films	
15	KONIK Film Festival	Moscow	8/9/2017–8/13/17	2012	International	Open festival of short-length films	Feature films	

Russian film festivals lineup, 2017 (continued)

No.	Name	City	Dates held	Year founded	Type	Short description	Category	Support from the Ministry of Culture
16	Meters	Tver	11/25/2017	2009	International	Youth festival of short-length films and animation	Feature films, documentaries, animated films, auteur, music films	
17	Potential	St. Petersburg	11/22/2017–11/24/17	2015	National	Festival of mainstream short-length films	Feature films	
18	Pure	St. Petersburg	8/7/2017–8/10/17	2017	International	Festival of freeform, auteur, and avant-garde films	Feature films, documentaries, animated films	
19	Russian Elementary Cinema (REC)	Novosibirsk St. Petersburg Krasnoyarsk Irkutsk Blagoveshchensk Sebastopol	9/8/2017–10/27/17	2006	International	Youth-oriented festival of feature films, documentaries, auteur, and patriotic-themed films, as well as films on environmental issues and music videos	Feature films, documentaries, animated films, auteur, music	
20	Stop!Motion Fest	Moscow	10/1/2017	2017	National	Festival of short-length animation films produced using Stop Motion technique	Animated films	
21	21st Century	Tyumen	12/8/2017	2015	National	Student festival of short-length films	Feature films	
22	Crimson Sails of Artek	Gurzuf	7/1/2017–7/10/17	1993	International	Festival of films for children and youth	Feature films, animated films	
23	Alternative Cinema Territory	St. Petersburg	10/30/2017–12/19/17	2016	International	Online festival of indie and auteur films	Feature films, documentaries, animated films	
24	Amur Autumn	Blagoveshchensk	9/16/2017–9/24/2017	2003	International	Festival of performing arts, cinema, and music Aimed at fostering cultural ties with cinematographers from China, Korea, and Japan	Feature films	
25	Artdocfest	Moscow St. Petersburg Yekaterinburg	12/6/2017–12/12/17	2007	International	Documentary film festival. The festival program includes films advancing the language of non-fiction films while offering new formats and patterns	Documentaries	
26	Artkino	Moscow	12/5/2017–10/12/17	2008	National	Festival of auteur short-length films	Feature films, documentaries, animated films	
27	Baltic debuts	Svetlogorsk	7/4/2017–7/8/17	2004	International	Festival of directorial debuts from Baltic countries	Feature films, animated films	
28	Barents Ecology Film Festival (BEFF)	Petrozavodsk	4/30/2017–07/05/17	2012	International	Festival of feature films, documentary, and animated films focused on environment	Feature films, documentaries, animated films	
29	Insomnia	Kaluga	7/13/2017–7/17/17	2013	International	Open-air animation festival	Animated films	
30	Side by side	St. Petersburg	11/16/2017–11/25/17	2008	International	LGBT themed film festival	Feature films, documentaries	
31	Let's live on!	Moscow	8/27/2017–09/09/17	2011	National	Young filmmakers festival	Feature films, documentaries, animated films	







No.	Name	City	Dates held	Year founded	Type	Short description	Category	Support from the Ministry of Culture
32	Boomerang	Krasnodar krai	9/7/2017–9/27/17	2006	National	All-Russian open festival of films made by children and youth	Feature films	
33	V krugu semyi	Yaroslavl	7/8/2017–7/14/17	2006	International	Festival of family and children's movies	Feature films, animated films	
34	Vertical	Moscow	5/18/2017–5/19/17	1998	International	Festival of mountain hiking and adventure films	Feature films, documentaries, animated films	
35	Veselaya Larga	Vladivostok	2/3/2017–2/5/17	2010	National	Festival of children's and youth cinema and TV	Feature films, documentaries, popular science, animated films	
36	Veche	Veliky Novgorod	8/21/2017–8/27/17	2003	National	Period drama film festival	Feature films, documentaries, animated films	
37	Vivat kino Rossii!	St. Petersburg	5/13/2017–5/17/17	1993	National	Festival of domestic feature films, including made-for-TV	Feature films	
38	Vision	Kemerovo	9/23/2017–9/29/17	2007	International	Festival of short-length films and animation	Feature films, documentaries, animated films, music	
39	Seeing God	Moscow	11/14/2017–11/19/17	2011	International	Festival of short-length films about the good, love, spirituality, and self-cognition	Feature films, documentaries, animated films, avant-garde films	
40	In short!	Volgograd	4/3/2017–4/9/17	2013	International	Festival focused on cooperation between Germany and Russia in the area of short-length film making	Feature films, documentaries, animated films, avant-garde films	
41	Volokolamsky rubezh	Volokolamsk	11/16/2017–11/20/17	2004	International	Festival of military and patriotic films	Feature films, documentaries	
42	Eight Women	Moscow	3/8/2017–3/15/17	2014	International	Festival of women's films	Feature films, documentaries, animated films	
43	East & West Classics and avant-garde	Orenburg	8/25/2017–8/31/17	2008	International	Festival of feature films from Europe and Asia	Feature films	
44	All-Russian Shukshin Film Festival	Barnaul Biysk Belokurikha Novoaltaysk Srostki Pospelikha Bystry Istok	7/18/2017–7/22/17	1999	National	Festival of social and moral-themed feature films	Feature films	
45	Vstrecha	Obninsk	1/20/2017–2/20/17	2006	International	Orthodox church themed film festival	Feature films, documentaries, animated films	
46	Siberian Meetings	Novosibirsk	10/2/2017–10/8/17	1998	International	Documentary film festival	Documentaries	
47	Vstrechi na Vyatke	Kirov	2/26/2017–2/28/17	2004	National	Festival of professional and amateur feature short-length films	Feature films	
48	Galaktika 35 mm	St. Petersburg	9/1/2017–11/10/17	2012	International	Festival of short-length films about children and youth	Feature films	

Russian film festivals lineup, 2017 (continued)

No.	Name	City	Dates held	Year founded	Type	Short description	Category	Support from the Ministry of Culture
49	Gorky Fest	Nizhny Novgorod	7/19/2017–7/22/17	2017	National	Festival of Russian films	Feature films, documentaries, animated films	
50	Motion	Omsk	4/25/2017–4/29/17	2013	National	National festival of directorial debuts	Feature films, documentaries, animated films	
51	Make film	Moscow	4/19/2017–4/23/17	2013	International	Festival of documentaries helping to reshape urban environment	Documentaries	
52	Spirit of Fire	Khanty-Mansiysk	3/3/2017–3/9/17	2003	International	Festival of directorial debuts	Feature films	
53	Eurasian Bridge	Yalta	9/15/2017–9/19/17	2016	International	Festival aimed at revival and promotion of Crimean cinema in Eurasia	Feature films, documentaries	
54	Zhar-ptitsa	Novosibirsk	6/18/2017–6/25/17	2004	National	Open master class festival of children's animated films	Animated films	
55	ZA! (Golden ovation)	Chelyabinsk	3/21/2017–3/25/17	2010	Regional	Festival of auteur films	Feature films, documentaries, animated films	
56	Transbaikalian International Film Festival	Chita	9/14/2017–9/17/17	2011	International	Film festival supporting local culture, traditions, and ethnic heritage of Transbaikalian territories	Feature films	
57	Defenders of the Fatherland	Kazan	2/20/2017–2/21/17	2014	International	Festival of patriotic-themed films	Feature films, documentaries, animated films	
58	ZvozVision	Zvoz Village	7/9/2017–7/15/17	2013	National	Nomadic festival of short-length films	Feature films, documentaries, auteur	
59	Green apple	Novosibirsk	10/9/2017–10/13/17	2002	Regional	Youth festival of visual arts	Feature films, documentaries	
60	Green vision	St. Petersburg	11/21/2017–11/24/17	1996	International	Festival of environmentally themed films	Feature films, documentaries, popular science, animated films	
61	Mirror	Ivanovo Plyos Yurievets Kineshma	6/13/2017–6/18/17	2007	International	Andrey Tarkovsky Film Festival Includes feature and documentary film competitions, as well as animation, short, and video art programs	Feature films, documentaries, animated films	
62	Mirror of the future	Surgut	10/30/2017–11/4/17	2016	National	Festival of films for children and youth	Feature films, documentaries, animated films	
63	Golden Tower	Nazran Magas Nesterovskaya	10/25/2017–10/28/17	2014	International	Festival of feature and documentary films with screenings of animated films	Feature films, documentaries, animated films	
64	Golden Peak	St. Petersburg	11/14/2017–11/17/17	2010	International	Festival of tourism and sports themed films	Feature films, documentaries, animated films	
65	Gold Ribbon	Kogalym	11/7/2017–11/16/17	2003	Regional	Festival of Russian films	Feature films, documentaries, animated films	

No.	Name	City	Dates held	Year founded	Type	Short description	Category	Support from the Ministry of Culture
66	The Golden Five	Khimki	5/29/2017–6/1/17	1999	International	Festival of student films and creative photography	Feature films, documentaries, animated films	
67	Zolotoy Vityaz	Sebastopol	5/22/2017–31/05/17	1991	International	Festival of orthodox church films	Feature films, documentaries, animated films	
68	Golden Phoenix	Smolensk	9/3/2017–9/7/17	2008	National	Festival of feature films created by cinema industry workers of various professions taking shot at direction	Feature films	
69	Izhevsk Film Festival	Izhevsk	12/25/2017–12/26/17	2012	National	Festival of short-length films	Feature films, documentaries, animated films	
70	Kazan International Muslim Film Festival	Kazan	9/5/2017–9/11/17	2005	International	Festival supporting the promotion of common moral, spiritual, and cultural values, as well as fair representation of Islam and Muslims	Feature films, documentaries, animated films	
71	Kama festival of amateur short-length films	Naberezhnye Chelny	8/1/2017	2011	International	Festival of amateur short-length films	Feature films, documentaries	
72	Kaplya	Moscow	3/20/2017–3/26/17	2010	International	Thriller and horror film festival	Feature films, documentaries, animated films	
73	Cinema for children	Samara Togliatti Chapayevsk Oktyabrsk Kinel Otradny Novokuibyshevsk Syzran	4/17/2017–4/21/17	1996	International	Festival of feature, documentary, and animated films for children and teenagers	Feature films, documentaries, animated films	
74	Cinema without limits	St. Petersburg	11/24/2017–11/25/17	2002	International	Festival of films about people with disabilities	Feature films, documentaries	
75	Kino-click	Yaroslavl	10/23/2017–12/1/17	2007	International	Open festival of youth and family films	Feature films, documentaries, animated films	
76	Kinolikbez	St. Petersburg	6/23/2017–6/25/17	2010	International	Festival of auteur and experimental films	Feature films, documentaries, animation, avant-garde films	
77	Kinoostrov	St. Petersburg	5/31/2017–6/22/17	2010	National	Festival of educational films for children	Feature films, documentaries, animated films	
78	KinoProba	Yekaterinburg	12/1/2017–12/4/17	2004	International	Festival / hands-on workshop of cinema schools	Feature films, documentaries, animated films	
79	Kinotavr	Sochi	6/7/2017–6/14/17	1991	National	Open Russian festival of domestic films with two separate competition programs for features and shorts	Feature films	
80	Film Festival named after Savva Morozov	Moscow	10/1/2017–10/5/17	2015	International	Festival of films about art patrons and entrepreneurs of past and present times	Feature films, documentaries, animated films	

Russian film festivals lineup, 2017 (continued)

No.	Name	City	Dates held	Year founded	Type	Short description	Category	Support from the Ministry of Culture
81	Kinoshock	Anapa	9/3/2017–9/9/17	1992	International	Open festival of films from CIS countries, Latvia, Lithuania, and Estonia	Feature films, documentaries	
82	In short	Kaliningrad	8/18/2017–8/20/17	2013	International	Russia-focused festival of short-length films. Competition program includes only Russian works, while non-competition screens recent years' best short-length films from over 30 countries	Feature films, animated films	
83	Edge of the world	Yuzno-Sakhalinsk	8/25/2017–9/1/17	2012	International	Festival of Russian and global feature films. On special occasions, inclusion of feature-length documentaries is possible. Non-competitive section includes best motion pictures from all over the world, retrospective and topic-based programs, as well as amateur films on history and culture of Sakhalin.	Feature films, animated films	
84	Krasnogorsk kinoforum	Krasnogorsk Moscow	4/13/2017–4/20/17	2003	International	Sports film festival	Feature films, documentaries	
85	Krok	Moscow Uglich Myshkin Petrozavodsk Village of Valaam St. Petersburg	9/13/2017–9/21/17	1989	International	Animation film festival. Held on a parity basis jointly by Ukraine and Russia.	Animated films	
86	Kronstadt festival of moral and spiritual cinema, held in memory of John of Kronstadt	Kronstadt	11/3/2017–11/4/17	2014	Regional	Festival of spiritual and moral-themed films for children and youth	Feature films, documentaries, animated films	
87	Kunaki	Dagomys	11/15/2017–11/20/17	2007	International	Festival of documentaries and TV programs produced in North Caucasus	Documentaries	
88	Lampa	Perm	11/22/2017–11/23/17	2014	International	Festival of social-oriented short-length films, videos, and public-service advertising	Feature films, documentaries	
89	Literature and cinema	Gatchina	4/20/2017–4/26/17	1995	International	The program includes screen adaptations of Russian and global literature, as well as movies focused on lives and creative work of poets and writers	Feature films, documentaries, animated films	
90	Luchezarny Angel	Moscow	11/1/2017–11/7/17	2005	International	Charity fundraising film festival	Feature films, documentaries, animated films	


No.	Name	City	Dates held	Year founded	Type	Short description	Category	Support from the Ministry of Culture
91	Amateur movies + professional	Omsk	4/18/2017–4/21/17	2008	International	Festival aimed at supporting creative work of professional and beginner directors, members of amateur movie and video studios, students of cinema schools, and individual auteurs	Feature films, documentaries, animated films	
92	McGaffinFest	Moscow	9/9/2017–9/10/17	2016	International	Festival of cinematic and video arts for children and youth	Feature films, documentaries	
93	Matriarkhood	Moscow	5/12/2017–5/14/17	2017	International	Films about women and motherhood experience	Feature films, auteur	
94	Kansk Film Festival	Kansk	8/23/2017–8/27/17	2002	International	Festival of innovative, alternative, avant-garde videos	Feature films, documentaries, animated films, avant-garde films	
95	International VGIK student festival	Moscow	10/16/2017–10/27/17	2003	Regional	Festival of Russian films	Feature films, documentaries, animated films	
96	International military films festival named after Yu. N. Ozerov	Tula	9/18/2017–9/22/17	2003	International	Competition of military-themed feature and documentary films	Feature films, documentaries	
97	Meridians of Quiet	Vladivostok	9/9/2017–9/15/17	2003	International	APAC film festival	Feature films, documentaries	
98	World of knowledge	St. Petersburg	10/18/2017–10/22/17	2006	International	Festival of popular science and educational films	Documentaries, popular science	
99	My fatherland	Cherepovets	2/5/2017–2/27/17	2017	National	Festival of patriotic and sports films	Feature films, documentaries, animated films	
100	Molibdenovy lopukh	Gurievska	8/15/2017–8/19/17	2001	International	Amateur films festival	Feature films, documentaries, animated films, music	
101	Young Arctic	Moscow	6/10/2017–6/16/17	2016	International	Youth festival of folklore and multimedia	Documentaries, animated films, popular science	
102	The sea is calling!	St. Petersburg	4/24/2017–4/27/17	2004	International	Festival of maritime-themed and adventure films	Documentaries	
103	Moscow International Film Festival (MMKF)	Moscow	6/22/2017–6/29/17	1935	International	One of the earliest global A-class cinema forums. The festival's program includes a main competition, a contest of documentaries and short-length films, non-competitive screenings, a retrospective showing, as well as the Russian film program.	Feature films, documentaries	
104	Multividenie	St. Petersburg	10/28/2017–11/19/17	2003	International	Animated films festival	Animated films	
105	The beginning	St. Petersburg	11/20/2017–11/24/17	2001	International	Festival of debut and student films	Feature films	




Russian film festivals lineup, 2017 (continued)

No.	Name	City	Dates held	Year founded	Type	Short description	Category	Support from the Ministry of Culture
106	Nevsky Blagovest	St. Petersburg	11/20/2017–11/26/17	2007	International	Christian films festival	Feature films, documentaries, animated films	
107	New horizon	Voronezh	4/23/2017–4/29/17	2007	International	Festival of short-length films and animation for youth	Feature films, documentaries, animated films	
108	Zero plus	Tyumen	9/30/2017–10/7/17	2014	International	Festival of children's and family cinema	Feature films, documentaries, animated films, popular science	
109	Window to Europe	Vyborg	8/6/2017–8/12/17	1993	National	Festival of Russian films. Includes competitive programs, as well as a range of new Russian films, and retrospectives	Feature films, documentaries, animated films	
110	Orlyonok	Tuapse	7/2/2017–7/8/17	1997	National	Festival showing works of Russian cinematographers aimed at education and creating patriotic attitude in the younger generation	Feature films, animated films	
111	Open Russian Festival of Animated Film (ORFAF)	Suzdal	3/15/2017–3/20/17	1996	National	Festival of animation films produced in Russia and Belarus, as well as created by Russian directors working abroad	Animated films	
112	From the bottom of the heart	Ulianovsk	5/26/2017–5/30/17	2009	International	Festival of cinematic and TV programs for family viewing	Feature films, documentaries	
113	A frank look	Stavropol	8/7/2017–8/13/17	2017	National	North Caucasus festival of short-length films	Feature films, documentaries, animated films	
114	Open Sochi International Film Festival and Movie Awards	Sochi	12/11/2017–12/16/17	2016	International	A Festival aimed at creating partnership between Russian and British cinematographers and cinematic arts masters from Western Europe	Feature films, documentaries	
115	Open festival of worldview cinema	Moscow	4/14/2017	1999	National	Festival aimed at drawing public attention to cinematic and TV works whose authors strive for the development of perceptive view of world while exploring personal attitudes of the creator and audience	Feature films, documentaries, animated films	
116	Cinema break	St. Petersburg	9/7/2017–9/18/17 12/4/2017–15/12/17	2015	International	Youth festival of short-length films about the Second World War	Feature films, documentaries, animated films	
117	PiterKiT	St. Petersburg	11/15/2017–11/19/17	2001	International	Student festival films of St. Petersburg State Institute of Cinema and Television	Feature films, documentaries, animated films	
118	Won together	Sebastopol	5/14/2017–5/20/17	2005	International	Festival of documentaries and TV programs	Documentaries	

No.	Name	City	Dates held	Year founded	Type	Short description	Category	Support from the Ministry of Culture
119	A message to mankind	St. Petersburg	9/14/2017–9/23/17	1989	International	Festival of auteur, short-length, animation, and avant-garde films Accredited by FIAPF (International Federation of Film Producers Associations), France	Feature films, documentaries, animated films, avant-garde films	
120	Provincial Russia	Yeisk	6/16/2017–6/21/17	2012	National	Festival of Russian feature films	Feature films	
121	Profession: Journalist	Moscow	11/7/2017–11/13/17	2009	International	The competitive program includes documentaries, TV programs, reports, running commentaries, and TV spots	Documentaries	
122	Radonezh	Moscow	11/21/2017–11/24/17	1995	International	Festival of spiritual and moral-themed films	Feature films, documentaries, animated films	
123	Russia	Yekaterinburg Nizhny Tagil Novouralsk Neviansk Verkhnyaya Pyshma	10/1/2017–10/5/17	1988	National	The festival's program includes documentaries and popular science films produced in Russia and ex USSR countries.	Documentaries, popular science	
124	Russian expatriate community	Moscow	11/7/2017–11/14/17	2007	International	Festival of feature films and documentaries focused on cultural and scientific heritage of Russian expatriates	Feature films, documentaries	
125	Fish eye	Irkutsk	8/26/2017	1998	International	Festival of amateur shorts of all categories and genres with running time of up to 30 minutes	Feature films, documentaries, animated films	
126	Samara 70/30 Festival	Samara	10/28/2017–10/29/17	2014	International	Festival of amateur short-length films	Feature films,	
127	Saratovskie stradaniya	Saratov	9/22/2017–9/27/17	2004	International	Documentary film festival	Documentaries	
128	Light to the world	Yaroslavl Uglich Rybinsk Tutayev Pereslavl-Zalesky	5/19/2017–5/24/17	2011	International	Festival of orthodox church themed films made by beginner cinematographers	Feature films, documentaries, animated films	
129	A date with Russia	Vologda Cherepovets Kirillov Belozersk	12/15/2017–12/17/17	2010	International	Festival of tourist films, creating interest in visiting natural, historical, and cultural landmarks of Russia	Feature films, documentaries, animated films	
130	St. Hannah	Moscow	4/19/2017–4/26/17	1994	National	Open festival of student and debut movies	Feature films, documentaries, animated films	
131	North temper	Murmansk	11/23/2017–11/25/17	2008	International	Festival of made-for-TV, documentary, short-length, and feature films about the lives of people in the Far North	Feature films, documentaries	

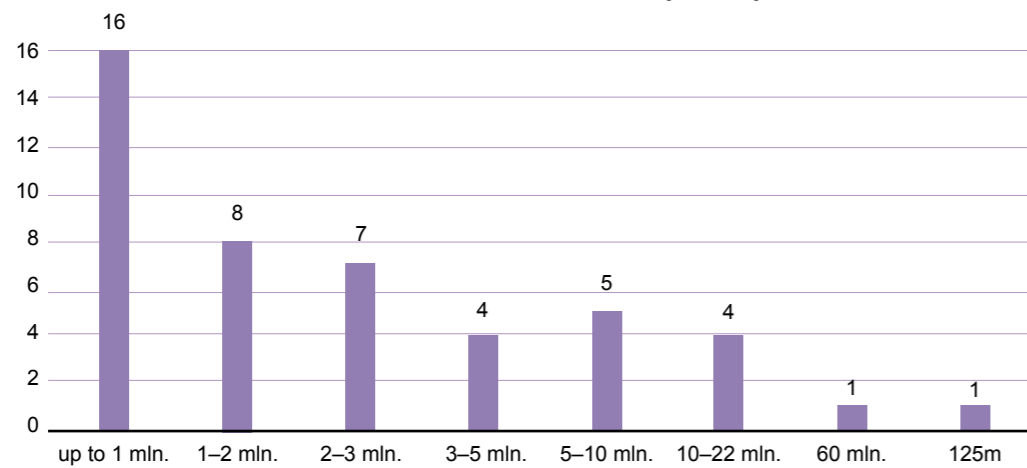
Russian film festivals lineup, 2017 (continued)

No.	Name	City	Dates held	Year founded	Type	Short description	Category	Support from the Ministry of Culture
132	Serebryany Akbuzat	Ufa	12/17/2017–12/19/17	2014	International	Festival of folk and ethnic-themed films	Feature films, documentaries	
133	Event	St. Petersburg	10/1/2017–04/10/17	2015	International	Festival of visual arts, including performance arts, short-length films, and photography	Feature films, documentaries, animated films	
134	Constellation	Yaroslavl	11/17/2017–11/24/17	1989	International	Festival of film actors. Russia's only festival where the selection panel and panel of judges includes only stage and film actors	Feature films	
135	Salt of the Earth	Samara	9/18/2017–9/22/17	2008	National	Documentary film festival	Documentaries	
136	To save and protect	Khanty-Mansiysk	6/4/2017–09/06/17	1996	International	Environmental TV festival	Documentaries	
137	Stalker	Moscow	12/10/2017–12/15/17	1995	International	Festival of films about human rights	Feature films, documentaries	
138	Hundred of ways	St. Petersburg	2/4/2017	2004	National	Open festival of tourist and sport-themed films	Feature films, documentaries, animated films	
139	Telemania	Moscow	10/20/2017–20/12/17	2004	International	Youth festival of made-for-TV films and programs	Feature films, documentaries	
140	Tolpar	Isiangulovo	8/28/2017–8/29/17	2014	Regional	Open TV and film festival for children and youth	Feature films, documentaries, animated films	
141	You are not alone	Yaroslavl	4/15/2017–6/1/17	2009	International	Open film festival for children in tough circumstances and people with disabilities	Feature films, documentaries, animated films	
142	Smile, Russia!	Tula Bogoroditsk Belev Schekino Village of Teploye Village of Zaoksky Plavsk Suvorov Village of Dubna Yefremov Venev Yasnogorsk Uzlovaya Village of Kurkino Kireyevsk	10/14/2017–10/20/17	2000	International	Open Russian comedy film festival	Feature films, documentaries	
143	Urals open festival of Russian films	Yekaterinburg	9/2/2017–08/09/17	2016	National	Festival of Russian feature films	Feature films	
144	Festival of healthy and positive cinema	St. Petersburg	4/7/2017–4/9/17	2006	International	Festival of positive-oriented films and video works	Feature films, documentaries, animated films, popular science	
145	Independent films festival	St. Petersburg	2/4/2017–2/5/17	2014	National	Festival showing films produced by aspiring directors using their own money	Feature films	

No.	Name	City	Dates held	Year founded	Type	Short description	Category	Support from the Ministry of Culture
147	Festival of environmental-themed films and advertisement EFIR 74	Chelyabinsk	11/21/2017	2013	National	The festival is focused on environment, wildlife conservation, and friendly attitude to the world around	Documentaries	
148	Flahertiana	Perm	9/15/2017–9/21/17	1995	International	Documentary film festival	Documentaries	
149	Cheboksary international film festival	Cheboksary	5/22/2017–5/27/17	2008	International	Festival of films made by representatives of small nations	Feature films, documentaries, animated films	
150	Man and the sea	Vladivostok	6/8/2017–6/10/17	2009	International	Festival of maritime-themed made-for-TV documentaries	Documentaries	
151	Man and Nature	Irkutsk	10/5/2017–10/9/17	1999	International	Festival of documentaries, popular science and education films	Documentaries, popular science	
152	Man perceiving the world	Simferopol Yalta Evpatoria	11/3/2017–11/6/17	2009	National	Festival of patriotic-themed feature films and documentaries little known to the general public	Feature films, documentaries	
153	Black and white rainbow	Togliatti	11/30/2017	2010	Regional	Festival of video arts	Feature films, documentaries	
154	Shorts	Tula	11/6/2017	2010	International	Online festival of short-length films. Winners are selected through online voting at the festival's website	Feature films, animated films	
155	Shudkar (a city of happiness)	Izhevsk	11/1/2017–11/3/17	2009	Regional	Open republican festival	Feature films, documentaries, animated films	
156	Yushut	Kazan	4/22/2017	1998	National	Open festival of films about tourism, travel, and adventures	Feature films, documentaries, animated films	
157	Yakut international film festival	Yakutsk	9/6/2017–9/10/17	2013	International	Festival of feature films exploring the topic of national culture in the modern world, as well as of documentaries covering confrontation and cooperation between nature and man	Feature films, documentaries	

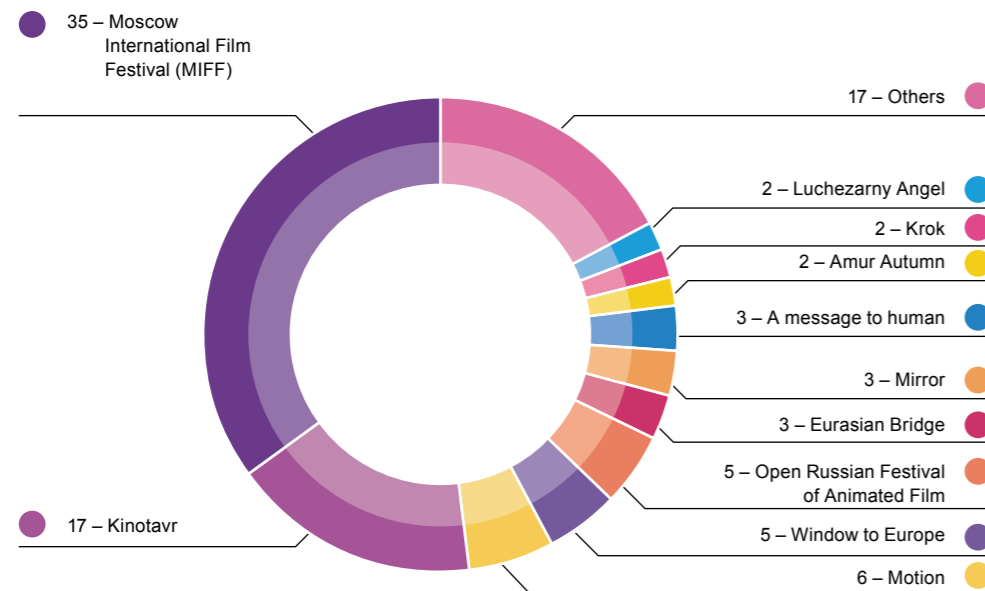
Source: InterMedia, using data from the Ministry of Culture, Festagent, and movie festival websites

Distribution of financial state support between film festivals in 2017 (RUB)



Source: InterMedia, using Ministry of Culture data

State support of film festivals in Russia, 2017 (%)



Source: InterMedia, using Ministry of Culture data

As the diagram shows, the state support of MIFF amounted to over one third of 353.4 million rubles allocated by the Ministry of Culture for the support of all Russian film festivals. Kinotavr was allocated 17%, the Motion festival 6%, while 34 lesser festivals were given a total of 17% of the state money.

The largest international cinema event in Russia is the Moscow International Film Festival (MIFF), held for the 39th time in June 2017. The festival's contests and programs included 53 motion pictures from Russia. The main feature film competition had 13 films, including three Russian ones: *Meshok bez dna* (director Rustam Khamdamov), *Karp otmorozhenny* (director Vladimir Kott), and *Buy me* (director Vadim Perelman). *Meshok bez dna* by Khamdanov received the jury's special prize and Russia Cinema Club Association award. *Karp otmorozhenny* by Vladimir Kott received the people's choice award.

Kinotavr is the largest among national film festivals. In June 2017, it was held in Sochi for the 28th time. A total of 14 films contested the main prize, which was awarded to *Arrhythmia* (director Boris Khlebnikov). The short-length film contest included 27 movies, with *Lalay-Balalay* from director Ruslan Bratov winning the first prize. Best director award was given to Rezo Gigineishvili (*Hostages*), while *Closeness*, a drama film by Kantemir Balagov, was recognized as the best debut. Alexander Yatsenko got the best actor award for his role in *Arrhythmia*, while Inga Oboldina received best actress prize for her performance in *Light up!*

During the last decade-and-a-half, film festivals developed at an ever-increasing pace in Russia. In 2003, 8 new festivals were founded, and 9 in 2004. The most prolific year in terms of new festivals was 2010, when 13 new events were created at once. In 2017, 8 new film festivals were created.

As shown in the above chart, the most festival-dense months were September and November, the same as in 2016. There were 23 and 28 festivals during the two months respectively, and those were the only months with over 20 events. The lowest number of festivals was held in January, February, March, and July, also in line with 2016 results.

RUSSIAN FILM AWARDS

The winners of Nika Movie Awards were announced on April 1, 2018. *Arrhythmia*, *How Vitka Chesnok Took Lyokha Shtyr to the Home for Invalids*, *Loveless*, *Salyut-7*, *Tesnota*, and *Kholodnoe Tango* were nominated in the Best feature film category. The winner was *Arrhythmia*. The film was the leader both in terms of nominations (7) and awards (5). *Matilda and Bolshoy* took two trophies each.

Additionally, four special prizes were awarded. The St. Petersburg State Institute of Cinema and Television was awarded for contribution to cinematography science, criticism, and education. Vladimir Etush became the winner in the Honor and Dignity category. In the Step Towards the Future category, director Anton Kalinkin was awarded for his support of the web series. The film *Pyotr Leshchenko. All that happened...* was recognized as the best made-for-TV project and awarded for creative achievements in television cinematography.

The winners of Golden Eagle Awards were announced January 26, 2018. The Best Feature Film nomination included *Salyut-7*, *Arrhythmia*, *Bolshoy*, *The Spacewalker*, and *Loveless*. The winner was *Salyut-7*. While leading in the number of nominations, *Arrhythmia* and *Bolshoy* received only one award each. *The Spacewalker* got four awards, while *Viking* got three.

Loving Vincent was recognized as the best foreign film distributed in Russia. Additionally, two special prizes were awarded: an honorary award for contribution to Russian cinema went to Aleksandr Kaliagin, while Aleksandr Zvyagintsev received an award for impartiality in the depiction of history.

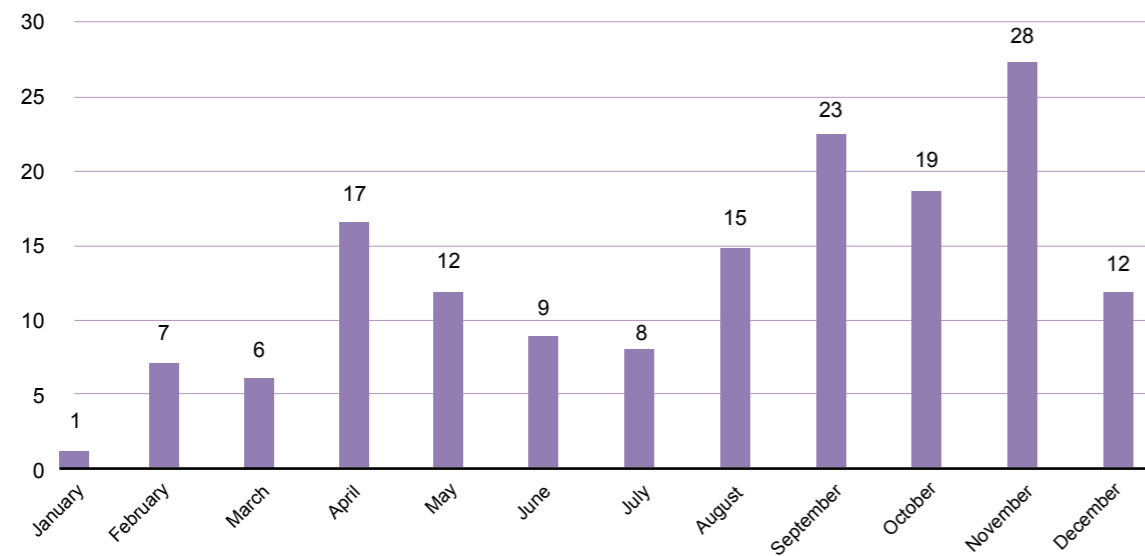
The winners of White Elephant Awards were announced December 21, 2017. The Best Feature Film nomination included *Arrhythmia*, *Meshok bez dna*, and *Loveless*. The first prize went to *Arrhythmia*. The film was the leader both in terms of nominations (7) and awards (5). *Loveless* received two awards out of six nominations.

The Honorary Miron Chernenko award for honour, dignity, and contribution to the profession was given to Marlen Hutsiyev, while Svetlana Nemolyaeva received the Critics' choice award.

RUSSIAN FILM FESTIVALS MAP



Distribution of festivals by month, 2017



Source: InterMedia, using data from Festagent, Union of Cinematographers of the Russian Federation, and websites of film festivals

The festivals are listed by the month in which the start date falls.



Alexander Rodnyansky

producer, Non-Stop Production

A healthy industry is the one where major blockbuster films (I mean, as far as our market environment allows), quality genre films, and of course auteur cinema co-exist with equal success.

Russian film award list as of 2017

No.	Name	Year founded	Short description
1	Nika	1987	National cinematography award established by the Russian Academy of Cinematographic Sciences
2	Golden Eagle	2003	National Russian film award established by the National academy of cinematic arts and sciences of Russia.
3	White elephant	1998	Russian film award presented by the Guild of film experts and critics of Russia.
4	White square	2004	The award of Russian Cinematographer Guild. Granted for best cinematography in a full-length feature film.
5	Word	2013	The award, established by the family of a famous Russian screenwriter Valentin Chernykh, is aimed at supporting young screenwriters, raising the profile of the profession, and discovering new talent.
6	I believe. Konstantin Stanislavsky	2001	A special MMKF prize for conquering the heights of stagecraft and commitment to the principles of K.S. Stanislavsky school.
7	Kaplya (Drop Movie Awards)	2010	Russian international horror film award.
8	Laurel branch	2000	Russian national award for non-fiction cinema and television.

Source: InterMedia, using data from the websites of film awards

Winners of Russia's three main film awards (2017 releases)

Nomination	Nika	Golden Eagle	White elephant
Best feature film	Arrhythmia (director Boris Khlebnikov)	Salyut-7 (director Klim Shipenko)	Arrhythmia (director Boris Khlebnikov)
Best non-fiction film	Gennady Shpalikov. The life of a charming man (director Olesya Fokina)	Gennady Shpalikov. The life of a charming man (director Olesya Fokina)	Poslednij val's (director Yulia Bobkova)
Best animation film	Two streetcars (director Svetlana Andrianova)	Two streetcars (director Svetlana Andrianova)	Fish, Swimmers, Ships (directors Andrey Kulev, Dmitry Geller)
Best short-length film	–	Time to live, time to die (director Mikhail Polyakov)	–
Best director's work	Boris Khlebnikov (Arrhythmia)	Andrey Zvyagintsev (Loveless)	Andrey Zvyagintsev (Loveless)
Best screenplay	Natalya Meschaninova, Boris Khlebnikov (Arrhythmia)	Anastasiya Palchikova (Bolshoy)	Natalya Meschaninova, Boris Khlebnikov (Arrhythmia)
Best cinematographer's work	Sergey Astakhov (R.G.C), Ivan Burlakov, with Kirill Bobrov (Salyut-7)	Igor Grinyakin (Viking)	Mikhail Krichman (Loveless)
Best actress	Irina Gorbacheva (Arrhythmia)	Irina Gorbacheva (Arrhythmia)	Irina Gorbacheva (Arrhythmia) Daria Zhovner (Tesnota)
Best supporting actor	Sergey Garmash (Kholodnoe tango) Vladimir Ilyin (The Spacewalker)	Vladimir Ilyin (The Spacewalker)	Vladimir Ilyin (The Spacewalker)
Best music score	Vladimir Dashkevich (Tri sestry)	Yuri Poteenko (The Spacewalker)	Yuri Poteenko (The Spacewalker, Anna Karenina, Vronsky's Story, Rock, Kholodnoe tango)
Best costume designer	Nadezhda Vasilieva, Olga Mikhailova (Matil'da)	Yekaterina Schapkaitz (Viking)	–
Best sound producer	Sergey Chuprov (Bolshoy)	Vladimir Litrovnik, Pavel Doreuli (Viking)	–
Best film editor	–	Serik Beyseu, Maria Sergeenkova (Salyut-7)	–
Best art director	Vera Zelinskaya, Elena Zhukova (Matil'da)	Sergey Fevralev, Yulia Makushina (Anna Karenina, Vronsky's Story)	Irina Ochina (Meshok bez dna)
Best makeup artist	–	Pyotr Gorshenin, Olga Afinogenova (The Last Knight)	–
Best debut film	–	–	Tesnota (director Kantemir Balagov)
Discovery of the year	Aleksandr Hant (How Vitka Chesnok Took Lyokha Shtyr to the Home for Invalids)	–	–
Best movie from CIS and Baltics	Armchair (director Eldar Shengelaya)	–	–

Source: InterMedia, using data from the websites of film awards

INTERNATIONAL FILM FESTIVALS

The film festivals accredited by FIAPF (Federation International des Associations de Producteurs de Films), the so-called A-list film festivals, are recognized as the most prestigious.

To get the accreditation, a festival must meet a number of criteria: it should have an international status, it should be held annually, be supported by the cinema industry of its country, and should have no films in the program that took part in other festivals. In addition, every country should have only one such festival.

Among Russian feature film festivals, the FIAPF accreditation was given to the Moscow International Film Festival, while among documentary film festivals, the accreditation went to Message to Man, an international competitive documentary, short and animated film festival held annually in St. Petersburg.

The 67th Berlin International Film Festival, held in February 2017, featured 8 films from Russia. Rezo Gigineishvili's *Hostages* and Bojan Vuletic's *Requiem for Mrs. J* took part in the Panorama Special section. The NATiVe special section included screenings of 4 documentaries about Russia's North: *24 Snow* (director Mikhail Barynin),

Kniga Tundry: Povest o Vukvukaye – Malenkom Kamne (director Alexei Vakhrushev), *Bog Diosogoi* (director Sergei Potapov) and a short film named *The Boy and the Lake* (director Prokopy Nogovitsyn). Additionally, the Generation 14 plus program featured *Moloko*, a debut film by Darya Vlasova, while Rotterdam-Berlinale express section included *Jumpman* by Ivan Tverdovsky.

In May 2017, the 70th Cannes Film Festival took place. The event's program featured three Russian motion pictures, with two of them receiving awards. *Loveless* (director Andrey Zvyagintsev) received the jury prize, while *Closeness* (director Kantemir Balagov), included in the A Certain Glance program, received the International Federation of Film Critics Prize. Additionally, *A Gentle*

Creature drama was included in the Official Selection competition of the festival (director Sergey Loznitsa).

At the 74th Venice Film Festival, held in September 2017, Soviet-era 1985 drama *Come and See* (director Elem Klimov) received the Venice Classics award for best remastered film.

In parallel with the Venice Film Festival, the 44th Telluride festival of independent film took place in the namesake U.S. city. Three films from Russia participated in the competitive program of the event: *Loveless* (director Andrey Zvyagintsev), *Hostages* (director Rezo Gigineishvili), and *Closeness* (director Kantemir Balagov), was recognized as the best debut.

Awards received by Russian films at international A-list festivals in 2004-2017

Festival	2004	2005	2006	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016	2017	Total
Moscow International Film Festival	3	1		1	1	4	3			1	1	2		3	20
Karlovy Vary International Film Festival		1		3	5	1	1	1		1	1		3	2	19
Locarno Festival	1		1		4	2	1				1	1			11
Venice Film Festival			1	1	2		3	1	1		1		1	1	12
Cannes Film Festival				1	5		1		2		1		1	2	13
Berlin International Film Festival	1	2			1		3						1		8
Shanghai Film Festival					1				1	3		1		2	8
Cairo Film Festival	1			1		1	1				1				5
Montreal Film Festival		1			1			1	1						4
Warsaw Film Festival			2		1			1					1	6	11
Tallinn Black Nights Film Festival													3	1	4
Tokyo Film Festival					2										2
Mar del Plata International Film Festival				1			1						1		3
International Film Festival of India											2				2
San Sebastián International Film Festival															0
Total	6	5	4	8	23	8	14	4	5	5	8	8	8	16	122

Source: InterMedia, using data from the websites of film festivals

Major 2017 foreign film festivals that featured Russian films

No.	Date	Event	City, Country	Film	Genre	Comment
1	February	The 67th Berlin International Film Festival	Berlin, Germany	Requiem for Mrs. J Hostages 24 Snow Kniga Tundry: Povest o Vukvukaye – Malenkom Kamne Bog Diosogoi The Boy and the Lake Moloko Jumpman	Drama Drama Documentary Documentary Documentary Documentary Drama	Participant Participant Participant Participant Participant Participant Participant
2	May	The 70th Cannes Film Festival	Cannes, France	Loveless Closeness A Gentle Creature	Drama Drama Drama	Winner Winner Participant
3	June	The 20th Shanghai Film Festival	Shanghai, China	Kharms	Drama	2 awards
4	July	The 52nd Karlovy Vary International Film Festival	Karlovy Vary, Czech Republic	Arrhythmia How Vitka Chesnok Took Lyokha Shtyr to the Home for Invalids	Drama Drama	Winner Winner
5	September	The 74th Venice Film Festival	Venice, Italy	Come and See*	Drama	Winner
6	September	The 44th Telluride film festival	Telluride, USA	Loveless Hostages Closeness	Drama Drama Drama	Participant Participant Participant
7	September	The 42th Toronto International film festival	Toronto, Canada	Loveless Arrhythmia Sulayman too Confession	Drama Drama Drama Short-length	Participant Participant Participant Participant
8	October	BFI London Film festival	London, UK	Loveless Mezhdu kadrami	Drama Short-length	Winner Participant
9	October	The 33rd Warsaw Film Festival	Warsaw, Poland	Sella Turcica Kostik Attraction Nevod Two streetcars	Drama Short-length Fantastika Drama Animation	Participant Participant Participant Participant Participant

Major 2017 foreign film festivals that featured Russian films (continued)

No.	Date	Event	City, Country	Film	Genre	Comment
10	November	Satellite over Poland Film Festival	Poland	Arrhythmia	Drama	2 awards
				Hostages	Drama	Winner
				Vsya nasha nadezhda	Drama	Winner
				Close Relations	Documentary	Winner
				Sobiratel'i morskoy travy	Documentary	Winner
11	December	The 9th Les Arcs Film Festival	Les Arcs, France	Arrhythmia	Drama	Participant

Source: InterMedia

* Remastered version of a 1985 film

Russian films awarded at 2017 international film festivals

Festival	Award	Film	Received by
The 39th Moscow International Film Festival	Special jury prize	Meshok bez dna	Director Rustam Khamdamov
	People's Choice Award	Karp otmorozhenny	Director Vladimir Kott
	Prize of the Federation of Cinema Clubs of Russia	Meshok bez dna	Director Rustam Khamdamov
The 52nd Karlovy Vary Film Festival	Best actor	Arrhythmia	Alexander Yatsenko
	Best film	How Vitka Chesnok Took Lyokha Shtyr to the Home for Invalids	Director Alexander Hant
The 74th Venice Film Festival	Best remastered film award (Venice Classics)	Come and See	Director Elem Klimov
The 70th Cannes Film Festival	Jury Award International Federation of Film Critics Prize in the Un Certain Regard section	Loveless Closeness	Director Andrey Zvyagintsev Director Kantemir Balagov
The 20th Shanghai Film Festival	Golden Trophy for best screenplay Golden Trophy for best cinematography	Kharms Kharms	Screenwriter Ivan Bolotnikov, Sergei Soloviev Camera Szandor Berkesi
Satellite over Poland Film Festival in Warsaw	Grand Prix in the feature film competition	Arrhythmia	Director Boris Khlebnikov
	People's Choice Award	Arrhythmia	Director Boris Khlebnikov
	Silver award	Hostages	Director Rezo Gigineishvili
	Special diploma	Vsya nasha nadezhda	Director Karen Gevorkian
	Grand Prix in the documentaries competition Special diploma	Close Relations Sobiratel'i morskoy travy	Director Vitaly Mansky Director Maria Murashova
BFI London Film festival	Grand Prix in the feature film competition	Loveless	Director Andrey Zvyagintsev

Source: InterMedia, using data from the websites of film festivals

The same month, three Russian projects participated in the 42nd Toronto International Film Festival.

In the Masters section, *Loveless* (director Andrey Zvyagintsev) was featured, while Contemporary World Cinema section included *Arrhythmia* (director Boris Khlebnikov), and Discovery section featured *Sulayman too* (director Yelizaveta Stishova).

In October 2017, at the 61st BFI London Film Festival, *Loveless* (director Andrey Zvyagintsev) won the Grand Prix.

In December 2017, the Les Arcs Film Festival was held in France. It featured *Arrhythmia* by Boris Khlebnikov as well as *Bulgaria Last Mile* by Alexei Fedorchenko and *Heart of the World* by Natalya Meschaninova in the Work in Progress section.

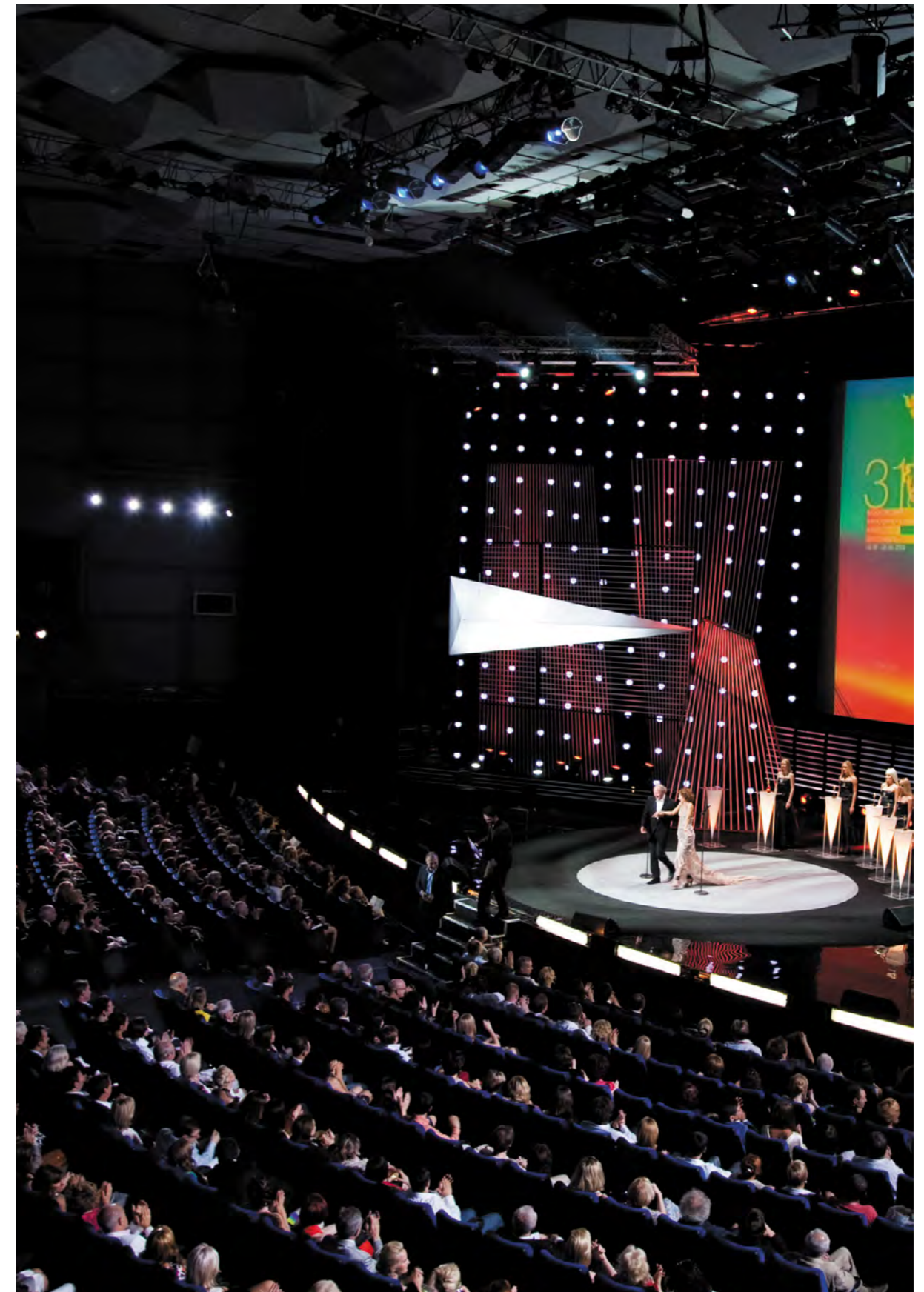
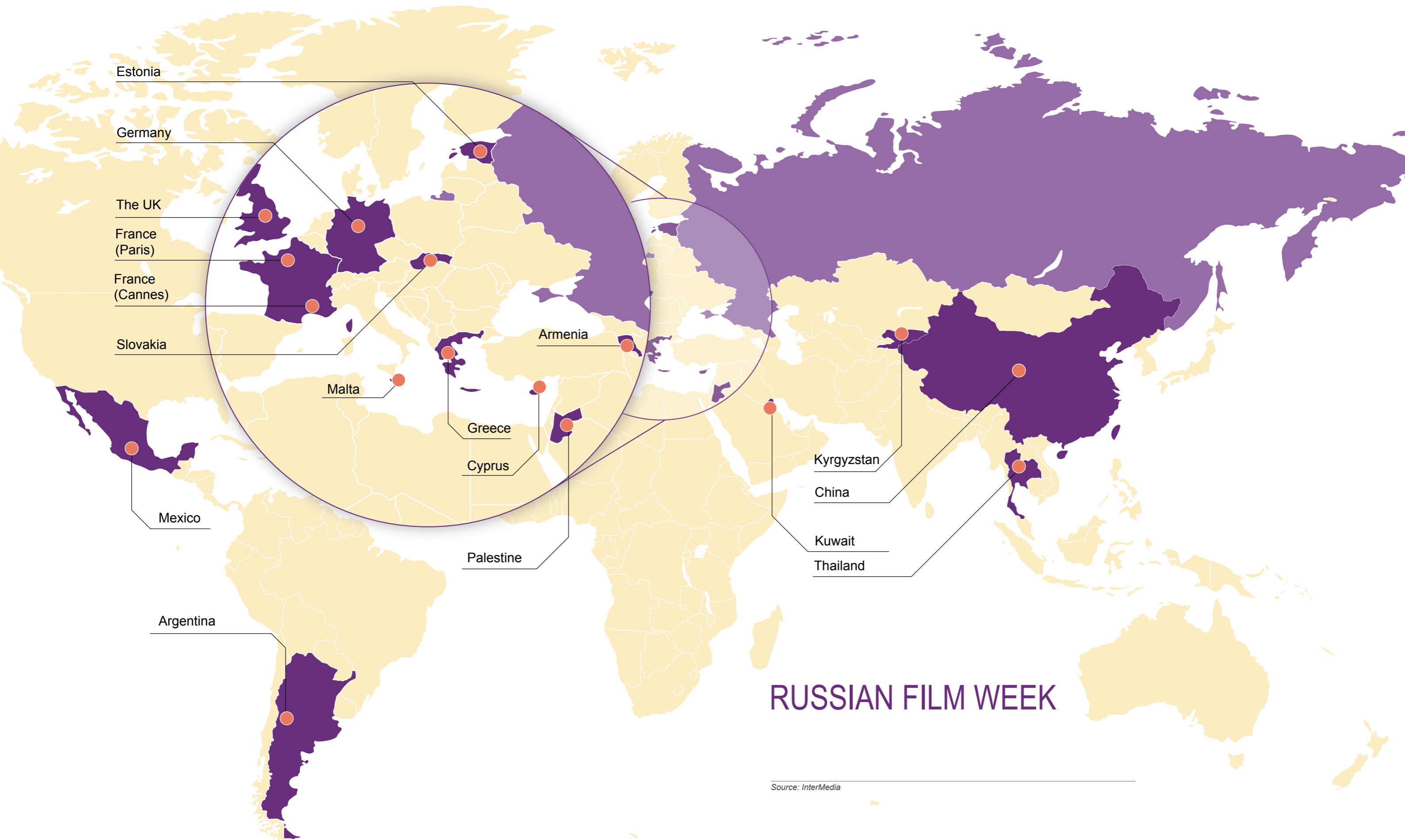


Photo: magicinfo/Shutterstock.com



RUSSIAN FILM WEEK

Source: InterMedia

CHAPTER 7. CINEMA EDUCATION

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CINEMA EDUCATION

STATE UNIVERSITIES OFFERING CINEMATOGRAPHY PROGRAMS

The leading Russian film school is the Russian State Institute of Cinematography named after S.Gerasimov (VGIK). With additional campuses in Sergiyev Posad, Irkutsk, and Rostov-on-Don, the institute offers programs of higher, secondary vocational, and further education.

The institute offers training in virtually all cinema-related professions in its faculties, which include

direction, cinematography, animation/multimedia, and art schools, as well as screenwriting/film studies, producing and economics. In 2017, the school added a new profession, the distribution producer. According to its description, the responsibilities of a distribution producer include development and offering creative ideas for promoting artistic film, TV and multimedia projects in Russia and abroad; developing best practices of implementing such projects; organization of creative direction and the technological tools for advertisement making; distribution and screening of audio/visual works aimed at cinema, TV, and online

State universities offering cinematography programs

No.	University name	Training program	Direction of films and TV programs	Sound production	Acting	Cinematography	Film producing and economy	Screenwriting	Film studies	Production designer skills	Animation and multimedia	Cinema technologies	Distribution producing
1	Russian State Institute of Cinematography named after S.Gerasimov (VGIK)												
	Sergiev-Posad VGIK Division												
	Rostov-on-Don VGIK Division												
	Irkutsk VGIK Division												
2	Saint-Petersburg State University of Film and Television												
3	Orel State Institute of Culture												
4	North Caucasus State Institute of Arts												
5	Moscow State Institute of Culture (formerly MGUKI)												
6	National Research University Higher School of Economics (Media and PR Division)												

Sources: websites of the organizations



Vladimir Malyshev

principal, Russian State Institute of Cinematography named after S.Gerasimov

We will continue to preserve the classical school believing it to be a responsibility of VGIK. The film school was from the very beginning envisioned in a way that aside from being trained to shout "Camera, action!" and do technical work, its alumni must be well-versed in history, literature, and philosophy. Only then they gain the ability to offer bright original ideas apart from showing their natural talent and professional skills. We have no problem recruiting students: we have 50 to 60 times more applicants than our direction department can admit, and 120 applicants per place in our acting department. With about 20 applicants per place, the screenwriting department was also surprisingly popular this year. Thus, VGIK looks to its second century with confidence and optimism.

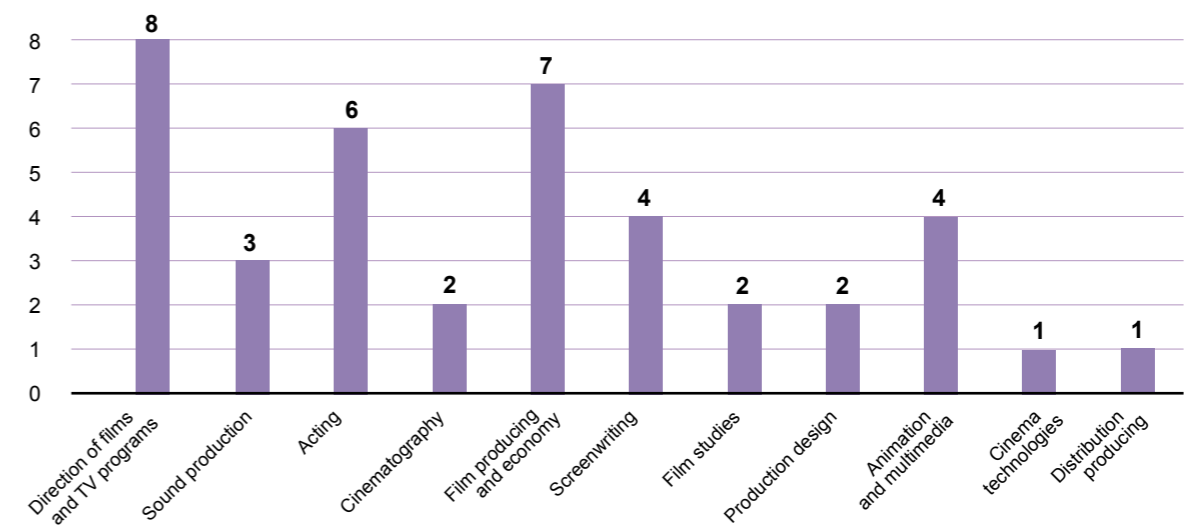
audiences; carrying out market activities in Russia and globally, participation in film/TV/multimedia festivals and development of creative concepts of new festivals, showings, and other types of audio/visual art related events, as well as enabling the hosting of such events. The first admission of students for the new program is expected in 2018.

In 2017, 282 students graduated from VGIK. Of them, 23 received a degree from the acting department, 33 – from the department of animation and multimedia, 28 – from camera department,

34 – from the department of producing and economy, 65 – from the direction department, 77 – from screenwriting and film studies department, and 22 – from the art department.

The St. Petersburg State Institute of Cinema and Television is the second in terms of prestige and number of departments. Specifically, the institute has the department of multimedia technologies and photography; department of management and public relations; department of cinema arts; and a college of cinema and video technologies.

Availability of various training programs in state cinema universities of Russia (2017)



Sources: websites of the organizations

Schools, courses, and private universities offering training in cinema-related professions

No.	Name of film school / training course / cinema university	City	Direction	Film producing and management	Screenwriting	Acting	Cinematography	Assistant director	Production design	Animation	Sound production	Film studies and criticism	Makeup artist	Film editing
1	Moscow Film School	Moscow												
2	Moscow New Cinema School	Moscow												
3	Moscow Ostankino Institute of Television and Radio Broadcasting (MITRO) *	Moscow												
4	Institute of Cinema and Television	Moscow												
5	McGaffin Film School	Moscow												
6	Moscow Training Courses of New York Film Academy	Moscow												
7	School of Cinema and Television "Industriya"	Moscow												
8	St. Petersburg television school	St. Petersburg, Moscow, Yekaterinburg												
9	Sverdlovsk Film Studio School	Yekaterinburg												
10	Lestnitsa Film School	Moscow												
11	Freedom Cinema Film School	Moscow												
12	Marina Razbezhkina and Mikhail Ugarov's school of documentary films and plays	Moscow												
13	Arc Film School	Moscow												
14	Institute of Contemporary Art	Moscow												
15	Alexander Mitta Film School	Moscow												
16	Cinema Artery (Sergey Tyutin's Direction Training Course)	Moscow												
17	Higher Training Courses for Screenwriters and Directors	Moscow												
18	Nikita Mikhalkov's Academy of Cinema and Performance Arts	Moscow												
19	Wordshop PR Academy	Moscow												
20	Institute of Modern Management, Cinema, and Television	Moscow												
21	Higher school of artistic practices and museum technologies, department of the history of arts at the Russian State University for the Humanities	Moscow												
22	Mosfilm Professional Training Courses	Moscow												
23	KinoSol training courses	Moscow												

No.	Name of film school / training course / cinema university	City	Direction	Film producing and management	Screenwriting	Acting	Cinematography	Assistant director	Production design	Animation	Sound production	Film studies and criticism	Makeup artist	Film editing
24	Ostankino Institute of Television and Radio Broadcasting	Moscow												
25	UHD Cinema and TV Education Centre	Moscow												
26	SHAR animation film studio and school	Moscow												
27	Independent direction workshop MIR	Moscow												

Sources: websites of the organizations

*State accreditation withdrawn by Rosobrnadzor in July 2017

In 2017 Russia had 27 film schools, training courses and private cinema universities, including the School of Cinema and Television "Industriya," a joint project between film director Fyodor Bondarchuk and Vodorod Studio producers Mikhail Vrubel and Alexander Andriushenko. The school was opened last autumn with help from the National Media Group. The new film and television school offers training in the following

areas: compositing and 3D graphics, direction, assistant director, screenwriting and cinematography. Almost all of the cinema schools, training courses and private cinema universities are in Moscow. Exceptions include the St. Petersburg Television School (it is located in St Petersburg and has divisions in Moscow and Yekaterinburg) and Sverdlovsk Film Studio School, which is located in Yekaterinburg.

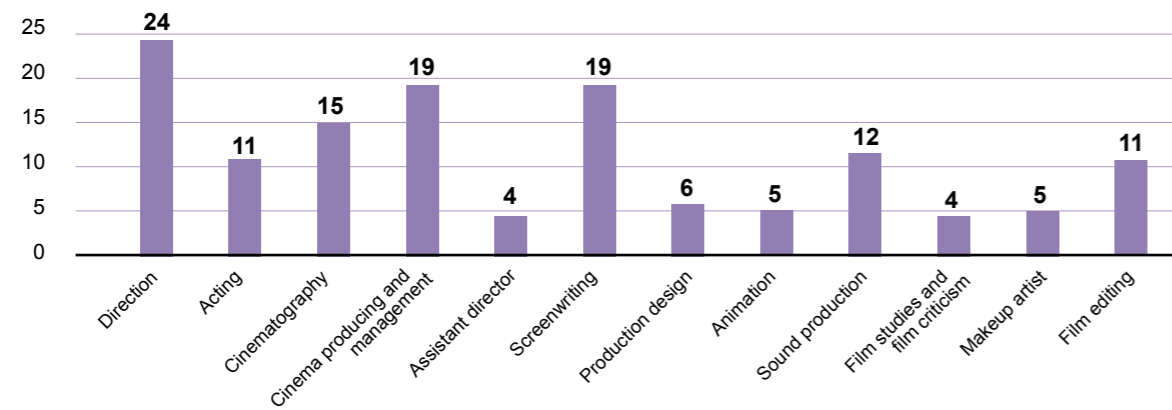


Anton Megerdichev

director, *Three Seconds*

We need to create an environment that helps in unlocking potential, so that there would be more young people willing to succeed and make money in the film industry. Our top priority is finding talent that can succeed with our support rather than by way of overcoming barriers. Every year, a number of students graduate from VGIK, and we need to offer them the opportunity to be creative and succeed. That way, producers will be able to make money on talent. They would look for young promising directors the same way that Brian Epstein discovered The Beatles.

Availability of various training programs in cinema schools, courses, and private cinema universities of Russia (2017)



Sources: websites of the organizations

Russian cinema universities, film schools, and training courses mostly prepare film directors – the corresponding program is found much more often than others both in state and private educational institutions. Film producing and cinema economics programs hold the second position in terms of availability in the country. Screenwriting programs have the same prevalence rate in film schools, training courses, and private universities.

Acting is the third most widely available profession in state universities, while cinematography has the same availability in film schools and private universities.

The Russian film industry is short on secondary rank professionals, such as screenwriters, assistant directors, props, sound producers, and light technicians. Additionally, in recent years there has

In 2017, Russia had 27 film schools, training courses, and private cinema universities

been a sharp increase in demand for IT specialists whose skills are needed both for film production and screening. Training of such talent (for example, in areas like CGI) is beyond the traditional education programs for cinema-related professionals. To compensate for the shortage of specialists, some film studios establish training courses on their own premises. Universities also offer internships to students, aiming to familiarize them with the production process. To a certain extent, those forms of education help bridge the gap between theory learned during training and the current requirements of the industry.

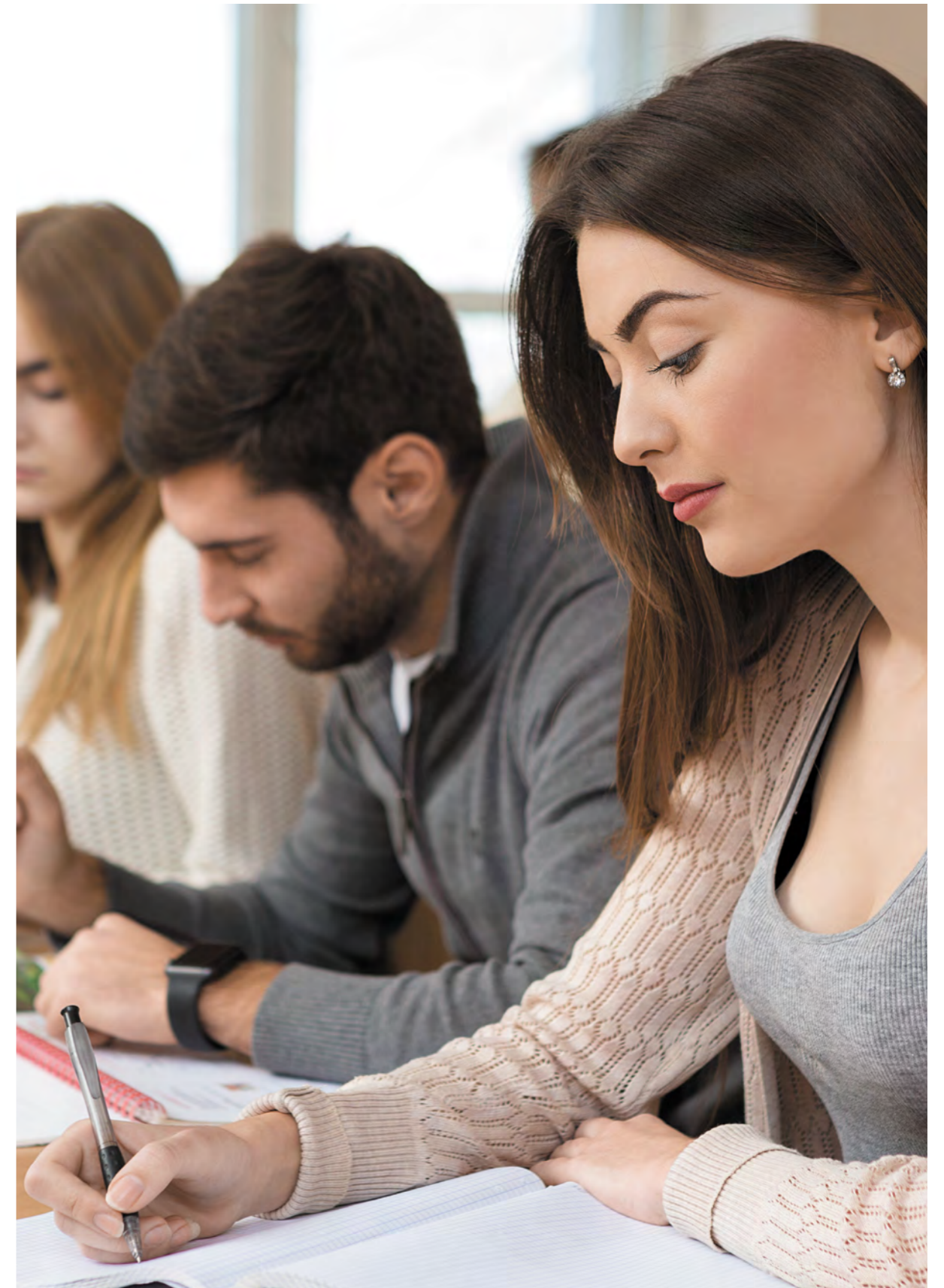


Photo: Nestor Rizhniak/Shutterstock.com

CHAPTER 8. TELEVISION

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TELEVISION

ROLE OF TELEVISION IN MEDIA INDUSTRY

Terrestrial television plays an important role in the media industry. First, while remaining free, it is the most popular means of delivering content to consumers. Of all the media used in Russia, TV has the largest share, and it has been growing over the recent years.

Second, TV channels are gaining traction in the production and promotion of major high-budget motion pictures. Specifically, Channel One Russia helped produce *The Spacewalker and Viking*, while VGTRK assisted in the making of *Three Seconds*, *The Last Knight*, *Salyut-7*, *Furious*, *Attraction*, and *Bolshoy*. TNT participated in the filming of *Gogol* TV series (licensed for release on TV-3), of which the first two episodes were distributed in cinemas as a feature film entitled *Gogol. Nachalo*.

TERRESTRIAL TELEVISION

In terms of broadcasting zones, Russia's TV channels are divided into national (covering the entire country) and regional (broadcasting in a certain region).

For the purposes of TV network modernization, switching to digital TV, and extending the broadcasting coverage to both CIS countries and those outside the CIS on December 3, 2009, the Government of Russia issued decree No. 985 approving the targeted federal program

TV channels are gaining traction in the production and promotion of major high-budget motion pictures

"The development of TV and radio broadcasting in the Russian Federation in 2009-2015," which was subsequently extended until 2018.

Additionally, the June 24, 2009, Order of the President of Russia No. 715 "On the statutory all-Russian publicly available TV and radio channels" set forth the corresponding list of channels. According to the latest edition of the document (approved by Decree of the President No. 365, dated July 15, 2015), the list includes 10 digital TV channels, collectively referred to as the first Russian digital TV multiplex (RTRS-1).

The second Russian digital TV multiplex (RTRS-2) was formed as a result of competitive biddings held by the Federal TV and Radio Broadcasting Competition Commission of the Ministry of Telecom and Mass Communications of the Russian Federation. The multiplex added 10 more channels that following the amendment of federal laws "On communication" and "On mass media" also became compulsorily publicly available.

Thus, Russia currently has a total of 20 statutory publicly available TV channels. The launch of the third multiplex was postponed until 2018.

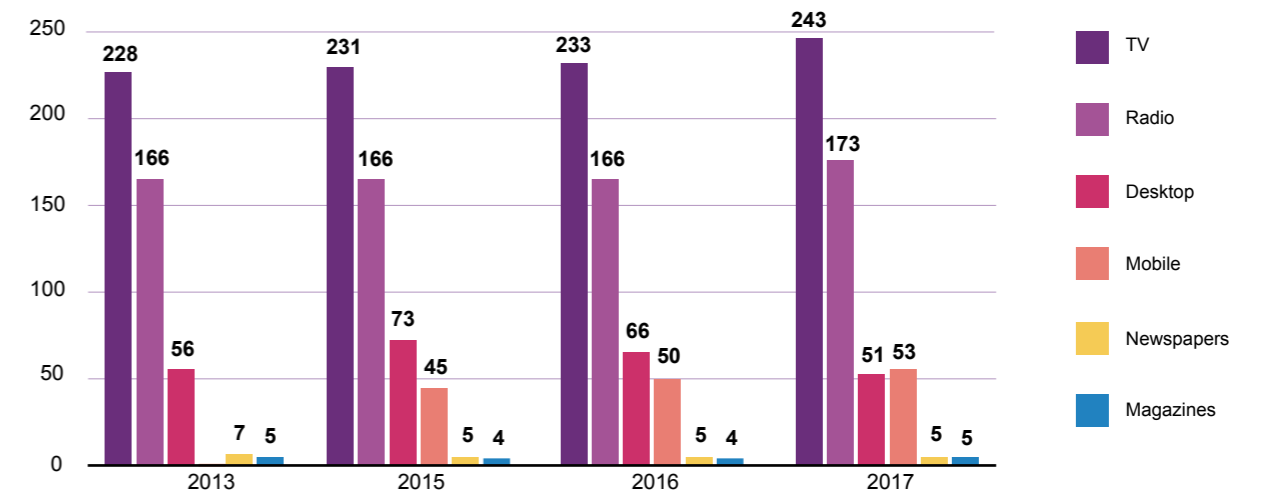


Leonid Vereschagin

producer, CEO of Three T Production of Nikita Mikhalkov

Considering the current state of the Russian film industry, I am positive that without promotional support of a federal TV channel offered to a motion picture, even if its team does its best from the very beginning to the end, it is still very hard to achieve the level at which the number of moviegoers could be regarded as significant.

Average daily rates of media consumption in Russia, 2013-2017, minutes*



Source: Mediascope

* Mobile Internet statistics for 2013 is unavailable



Photo: vectorfusionart/Shutterstock.com

Top 25 Russian TV channels, 2017

No.	TV Channel	Audience share, %	Rating, %	Audience, thousand people	Average daily audience, %	Average daily audience, thousand people
1	Russia 1	13.2	2.1	1,485,780	33.2	23,021,087
2	Channel one	12.1	2.0	1,366,001	35.0	24,248,771
3	NTV	9.4	1.5	1,055,297	26.3	18,232,377
4	Channel five	6.1	1.0	687,063	18.4	12,787,066
5	TNT	5.2	0.8	588,639	17.5	12,128,423
6	Ren TV	5.2	0.8	586,400	21.2	14,723,609
7	STS	4.9	0.8	551,117	20.6	14,262,721
8	Domashny	3.2	0.5	356,342	12.8	8,906,222
9	TV Centre – Moscow	3.0	0.5	337,603	16.7	11,562,190
10	TV-3	2.9	0.5	328,951	13.3	9,229,092
11	Zvezda	2.6	0.4	297,471	13.8	9,561,426
12	Karusel	2.5	0.4	280,975	9.5	6,568,129
13	Russia 24	1.9	0.3	209,390	14.6	10,120,738
14	Match TV	1.8	0.3	198,573	10.5	7,313,333
15	Friday	1.6	0.3	180,315	10.3	7,137,077
16	Disney	1.5	0.3	174,598	6.7	4,671,833
17	Dom kino	1.5	0.2	166,316	5.9	4,088,166
18	Mult	1.4	0.2	160,269	4.7	3,282,990
19	Russia K	1.2	0.2	132,066	10.8	7,457,841
20	Che	0.9	0.1	102,883	7.6	5,265,213
21	Mir	0.9	0.1	101,944	8.0	5,527,902
22	Yu	0.9	0.1	96,849	5.6	3,899,115
23	TNT 4	0.8	0.1	93,977	4.6	3,216,332
24	Muz TV	0.6	0.1	71,327	6.1	4,195,818
25	2X2	0.5	0.1	54,949	2.7	1,871,339

Source: Mediascope (a TV Index project)

Survey period: 01/01/2017-12/31/2017; survey region: Russia (cities with a 100,000+ population); audience surveyed: city residents aged 4+.

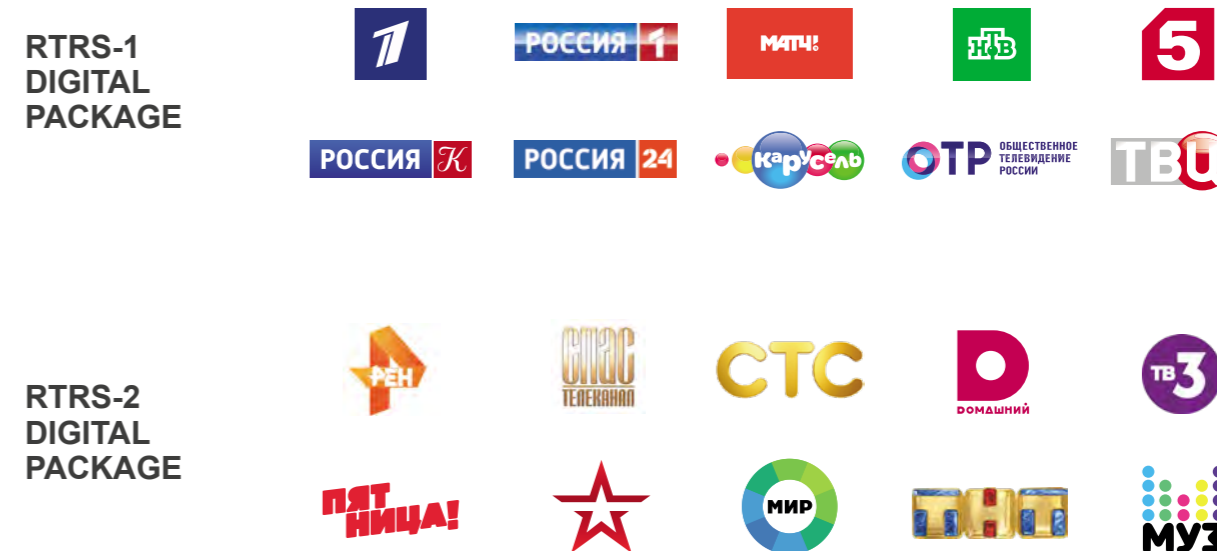
Audience share – an average percentage of people that watched a TV channel in the total amount of TV viewers at a given moment of time.

Rating – average percentage of people that watched a TV channel in the total population / surveyed audience.

TV channel audience – average number of people that watched a TV channel, in thousands.

Average daily audience – average number (in thousands) or percentage of people that watched a TV channel for no less than one minute during a day in the total population / surveyed audience.

20 statutory publicly available TV channels



Ivan Kudriavtsev

journalist, editor-in-chief, combined editorial office of Film Pro / Industriya Kino

TV channels, both in Russia and abroad, are the leaders of the industry, super studios. So far, no cinema chain or video on-demand service could be equated to TV channels in terms of the reach. Ultimately, it is them that provide the most exposure of the audience to content.

VIEWER INTEREST DYNAMICS

The share of feature films shown on TV in the total broadcasting time of all programs stays consistent at 15% for the third year in a row.

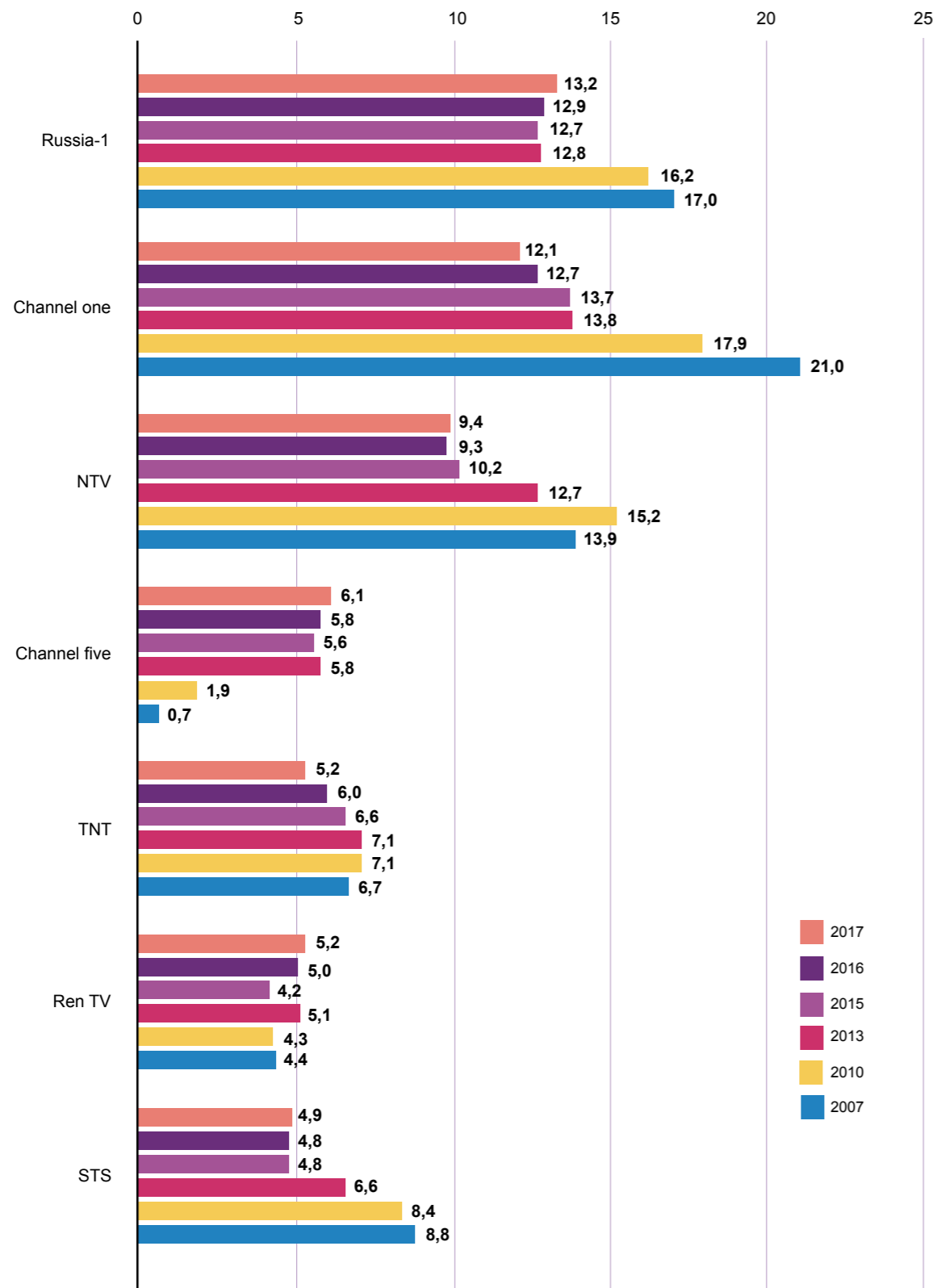
The share of time allocated for documentaries and animation, meanwhile, sharply dropped, with each of the genres getting only 2%.

The reason was low ratings. In 2015-2016, the

share of animation in the total viewing time of all programs was only 6%, whereas the genre was allocated about 11-12% of all the TV air time. Viewing time share of documentaries also was only 4%, significantly lower than the 6% of the air time allocated for the genre.

Due to the general decrease of animation share in the programming, children-oriented TV channels experienced growth in 2017, including Karusel, Disney, and Mult.

Dynamics of audience share of terrestrial TV channels airing films, 2007-2017



Source: Mediascope (a TV Index project)

Survey period: 1/1/2007-12/31/2017; survey region: Russia (cities with a 100,000+ population); audience surveyed: city residents aged 4+.

The 7TV channel broadcast until March 1, 2011, after which it was replaced first by Semiorka, then, from December 31, 2011, – by Disney.

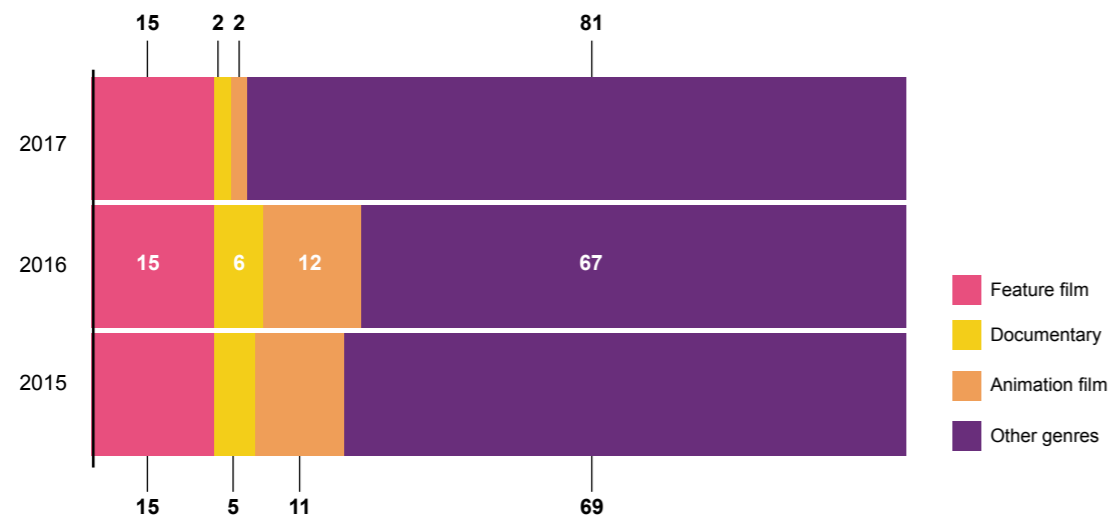
The DTV channel broadcast until October 17, 2011, after which it was replaced first by Perets, then, from November 12, 2015, – by Che.

MTV Russia broadcast until June 1, 2014, when it was replaced by Friday.

Russia-2 broadcast until October 31, 2015, when it was replaced by Match TV.

Muz-TV broadcast until September 16, 2012, on the frequency now occupied by Yu.

TV channels air time distribution dynamics, 2015-2017, %*



Source: Mediascope (a TV Index project)

Survey period: 1/1/2015-12/31/2017; survey region: Russia (cities with a 100,000+ population); audience surveyed: city residents aged 4+.

* Excluding feature films, documentary, and animation TV series

FILMS RATINGS

As shown in the table on p. 264, the top 20 predominantly includes films produced in Russia and the USSR. Six films were made in present-day Russia. The number of contemporary Russian motion pictures that made it to the Top 20 increased since 2016, when there were only four. Still, as in the preceding year, only two films had been produced with state support and widely distributed before: *Flight Crew* (2016) and *Panfilov's 28*. In 2016, *Flight Crew* became the 2nd largest national film in terms of box office earnings, and a major growth driver for cinema revenues in Russia. The same year, *Panfilov's 28* took the 7th position in terms of box office earnings among Russian releases.

There are 10 films in the rating created as far back as in the USSR era, with 4 of them shown on New Year's Eve. The number of Soviet-period films in the top 20 fell since 2016, when there were 13 of them.

Twelve titles out of the 20 overlap with the ones that were included in the top in 2016. Among them are Soviet era comedies and melodramas, as well as *Avatar*, *Pretty Woman*, and *Home Alone 2*. The only new foreign film that made it to the rating this year is

Out of five Russian films that attracted the most attention of TV viewers, three were created with support from TV channels: *Flight Crew*, *The Spacewalker*, and *Attraction*

Now You See Me 2, which was one of the box office growth drivers in 2016.

The TV rating of Russian 2000-2017 films are headed by titles released in 2016 and 2017. The rating's leader is the Russian *Flight Crew* drama that was one of the box office hits in the country in 2016, with 1.4 billion rubles earnings. The second place went to the war drama *Panfilov's 28* (365.3 million rubles), while the third was taken by *The Spacewalker*, a history film that made 544.4 million rubles. *Attraction* sci-fi film (1 billion rubles) achieved the 4th position, while the *Wonderland* (294.9 million rubles) comedy was the 5th. It is worth noting that out of five Russian films that attracted the most attention of TV viewers, three were created with support from TV channels: *Flight Crew* (VGTRK), *The Spacewalker* (Channel one), and *Attraction* (VGTRK).



Sergey Selyanov

producer, director of CTB Film Company, chairman of Association of Movie and TV Producers

For several years now, *Russia-1* has been actively and systematically participating in many film projects, most of them successful. And I think the channel's motivation stems not only from business considerations, but also from the fact that it is state-owned. The management believes it's important to have new major Russian releases aired on TV. Channel One also has been involved in film producing for a very long time, although it has fewer releases. The interest of the channel's boss in films plays a role too. Apart from his other merits, Konstantin Ernst is a true cinema aficionado, so he has a vested interest with all of this being personally important for him.



Anton Megerdichev

director, *Three Seconds*

I can't name a single example of a film that was a commercial success without support from a federal TV channel. Even if they do exist, there are very few of them.



Igor Tolstunov

producer, director of Igor Tolstunov Production Company

First, TV channels have rights for commercial activities, so they just invest in potentially successful mainstream films and make money on them. Second, the channels don't consistently buy Russian films in large numbers (except for major channels, of course), but it is obvious that major films mean higher rating for them. That's why channels need this kind of film.



Ruben Dishdishian

producer, founder of Mars Media Entertainment

Co-production and promotional support offered by TV channels is very important for the Russian cinema. The more TV channels there are, the stronger will be the growth of the Russian film industry. TV channels have expertise that work to facilitate mutual success. They make an invaluable contribution by promoting films and attracting those moviegoers that rarely make the time to go.

Top 20 films on TV, 2017

No.	Title	TV Channel	Date	Start time	End time	Audience share, %	Rating, %	Audience, thousand people
1	Flight Crew	Russia 1	2/23/2017	8:38 PM	11:24 PM	26.1	9.1	6,302,855
2	Officers	Channel one	5/9/2017	11:31 AM	1:05 PM	30.6	8.1	5,582,659
3	Ivan Vasilievich: Back to the Future	Channel one	12/31/2017	9:17 PM	11:00 PM	20.7	7.9	5,443,713
4	Kavkazskaya plennitsa, ili Novye priklyucheniya Shurika	Channel one	12/31/2017	6:13 PM	7:45 PM	19.1	6.9	4,756,521
5	Moscow Does Not Believe in Tears	Channel one	3/8/2017	7:55 PM	9:00 PM	18.5	6.8	4,733,279
6	Avatar	Channel one	1/3/2017	9:22 PM	12:26 AM	20.3	6.5	4,477,593
7	Love and Doves	Russia 1	3/8/2017	8:56 PM	11:01 PM	17.9	6.3	4,392,059
8	Only Old Men Are Going to Battle	Channel one	5/9/2017	10:04 PM	11:32 PM	21.7	6.2	4,288,546
9	The Diamond Arm	Russia 1	12/31/2017	8:01 PM	9:58 PM	16.5	6.2	4,273,663
10	Office Romance	Channel one	2/19/2017	5:24 PM	7:32 PM	15.9	5.5	3,838,517
11	Pretty Woman	Channel one	3/8/2017	5:41 PM	7:55 PM	16.9	5.5	3,837,799
12	Panfilov's 28	Channel one	5/9/2017	7:01 PM	7:16 PM	17.0	5.5	3,799,252
13	Who Am I	Russia 1	2/5/2017	4:17 PM	7:59 PM	16.3	5.5	3,791,567
14	Kuznets moego schastya	Russia 1	1/8/2017	6:01 PM	7:59 PM	14.1	5.3	3,701,376
15	Gentlemen of Fortune	Channel one	1/1/2017	1:54 PM	3:21 PM	17.9	5.3	3,695,896
16	Zavtrak v postel	Russia 1	2/24/2017	8:39 PM	12:29 AM	17.3	5.3	3,683,475
17	Kacheli	Russia 1	11/25/2017	9:00 PM	1:03 AM	18.3	5.3	3,655,640
18	Now You See Me 2	STS	1/15/2017	8:59 PM	11:30 PM	14.8	5.2	3,598,797
19	Home Alone 2	Channel one	1/2/2017	12:11 PM	2:28 PM	17.9	5.1	3,526,378
20	The Irony of Fate, or Enjoy Your Bath!	Russia 1	12/31/2017	4:06 PM	8:01 PM	15.0	5.1	3,519,699

Source: Mediascope (a TV Index project)

Survey period: 01/01/2017-12/31/2017; survey region: Russia (cities with a 100,000+ population); audience surveyed: city residents aged 4+.

Audience share – an average percentage of people that watched a TV channel in the total amount of TV viewers at a given moment of time.

Rating – average percentage of people that watched a TV channel in the total population / surveyed audience.

TV channel audience – average number of people that watched a TV channel, in thousands.

Rating of Russian 2000-2017 films on TV, 2017

No.	Title	Film company	Channel	Release date	Broad-cast date	Audience, thousand people	Rating, %	Audience share, %
1	CF Flight Crew	Three T Production of Nikita Mikhalkov	Russia 1	4/21/2016	2/23/2017	6,302,855	9.1	26.1
2	MC CF Panfilov's 28	Dvadsat vosem panfilovtsev Film Company	Channel one	11/24/2016	5/9/2017	3,799,252	5.5	17.0
3	CF The Spacewalker	TaBBaK	Channel one	4/6/2017	10/14/2017	3,456,965	5.0	17.8
4	CF Attraction	Art Pictures Studio	Russia 1	1/26/2017	11/4/2017	3,311,910	4.8	14.2
5	CF Wonderland	All Media Company	Channel one	1/1/2016	1/4/2017	2,967,253	4.3	12.3
6	CF The Icebreaker	Profit	NTV	10/20/2016	4/2/2017	2,957,493	4.3	11.4
7	SOS, Ded Moroz ili Vsyo Sbudetsya!	Echo	Channel one	12/10/2015	1/6/2017	2,571,068	3.7	10.7
8	The Irony of Fate 2	TaBBaK	Channel one	12/21/2007	1/2/2017	2,485,195	3.6	10.1
9	CF The Milky Way	Production Value WorldWide	Channel one	1/1/2016	1/5/2017	2,484,502	3.6	10.7
10	CF Yolki 3	TaBBaK	Russia 1	12/26/2013	1/1/2017	2,315,588	3.3	12.6
11	CF Legend No. 17	Three T Production of Nikita Mikhalkov	Russia 1	4/18/2014	2/23/2017	2,206,319	3.2	18.7
12	CF Love with disabilities	Art Pictures Studio	TNT	3/9/2017	10/2/2017	1,882,325	2.7	8.6
13	CF Stalingrad	Art Pictures Studio Non-Stop Production	Russia 1	10/10/2013	5/9/2017	1,801,071	2.6	10.1
14	CF Babushka legkogo povedeniya	Vice Films	TNT	8/17/2017	11/13/2017	1,771,165	2.6	7.7
15	MC CF The Good Boy	Art Pictures Studio	Channel one	11/10/2016	9/17/2017	1,748,373	2.5	9.3
16	MC Glavnyj	Master Film Company	Channel one	10/8/2015	1/14/2017	1,739,777	2.5	9.5
17	MC Paradise	Andrey Konchalovsky Producer Center	Russia 1	1/19/2017	4/15/2017	1,738,727	2.5	7.8
18	MC Ya budu ryadom	Rock Enjoy Movies	Russia 1	12/6/2012	2/10/2017	1,700,022	2.5	11.7
19	CF Zhenikh	Solaris Promo Production	TNT	9/15/2016	10/9/2017	1,662,151	2.4	7.5
20	CF Yolki 2	TaBBaK	STS	12/15/2011	12/26/2017	1,659,324	2.4	7.1
21	CF Samyy luchshiy den	TaBBaK	NTV	12/24/2015	1/1/2017	1,636,460	2.4	6.6
22	CF The Duelist	Non-Stop Production	NTV	9/29/2016	4/9/2017	1,631,963	2.4	6.5
23	CF Lyogok na pomine	Enjoy Movies	TNT	2/27/2014	10/11/2017	1,617,167	2.3	7.4
24	CF Kitchen. The Last Battle	Filmy navsegda media	STS	4/20/2017	8/28/2017	1,615,346	2.3	7.8
25	CF Podarok s karakterom	N-G Production	STS	5/22/2014	12/28/2017	1,602,245	2.3	7.0
26	CF Metro	Profit	Channel one	2/21/2013	7/2/2017	1,557,253	2.2	10.6
27	CF Prizrak	CTB Film Company	STS	3/26/2015	5/22/2017	1,556,335	2.2	7.3
28	CF 8 novykh svidaniy	Gorad Producer Centre	TNT	1/1/2015	9/19/2017	1,535,400	2.2	7.4
29	CF A zori zdes tikhie...	Real-Dakota Star Media Distribution	Channel one	4/30/2015	5/8/2017	1,526,712	2.2	9.8
30	Zhenshchiny protiv muzhchin	Enjoy Movies	TNT	4/1/2015	2/15/2017	1,510,298	2.2	6.4

Rating of Russian 2000-2017 films on TV, 2017 (continued)

No.		Title	Film company	Channel	Release date	Broad-cast date	Audience, thousand people	Rating, %	Audience share, %
31	CF	Paren s nashego kladbishcha	CTB Film Company	STS	9/3/2015	5/24/2017	1,479,966	2.1	6.7
32	CF	Yolki	TaBBaK	STS	12/16/2010	12/25/2017	1,447,129	2.1	6.1
33		8 pervykh svidaniy	Gorad Producer Centre	TNT	3/8/2012	9/18/2017	1,443,971	2.1	6.9
34	MC CF	Battle for Sevastopol	New People Film Company	Channel one	4/2/2015	7/30/2017	1,437,262	2.1	9.8
35		8 luchshikh svidaniy	Gorad Producer Centre	TNT	3/3/2016	9/20/2017	1,424,907	2.1	7.0
36	MC CF	The Hero	Cinema Production	Channel one	3/31/2016	11/5/2017	1,380,929	2.0	8.8
37	CF	Barmen	Art Pictures Studio	TNT	6/18/2015	2/14/2017	1,366,351	2.0	6.0
38		Collector	Paprika Production	NTV	10/6/2016	4/16/2017	1,359,074	2.0	5.3
39	CF	Vezuchiy sluchay	Filmy navsegda	STS	3/16/2017	8/31/2017	1,350,391	1.9	6.3
40		Odnoklassnitsy	Kinofirma	STS	6/19/2016	12/11/2017	1,342,296	1.9	5.7
41		Odnoklassnitsy: Novy povorot	Kinofirma	STS	2/23/2017	12/12/2017	1,341,952	1.9	5.8
42	MC CF	The Battalion	Corner Work Art Pictures Studio	Channel one	2/20/2015	6/11/2017	1,321,840	1.9	9.0
43	CF	Guardians	Enjoy Movies	STS	2/23/2017	9/22/2017	1,319,684	1.9	6.1
44		What Men Talk About	Strela	STS	3/4/2010	1/14/2017	1,310,875	1.9	8.3
45	MC CF	Zhizn vpered	Kargo Film Company	NTV	10/5/2017	12/30/2017	1,305,068	1.9	5.5
46	CF	30 svidaniy	Inspiration Films	TNT	2/4/2016	10/10/2017	1,301,415	1.9	6.0
47		Election Day 2	Strela	TNT	2/18/2016	2/13/2017	1,287,252	1.9	5.6
48	MC	Chastnoye pionerskoye	Kinoprogramma XXI vek	Channel one	9/19/2013	1/6/2017	1,269,526	1.8	8.8
49		Skoryy 'Moskva-Rossiya'	Bulldozerfilms	STS	4/17/2014	5/23/2017	1,256,436	1.8	5.7
50	CF	Super Bobrov	Filmy navsegda, VBD Group	STS	3/17/2016	4/20/2017	1,230,930	1.8	5.7
51		Sluzhebnyy roman. Nashe vremya	Kvartal Leopold	Channel five	3/17/2011	1/2/2017	1,188,158	1.7	4.9
52		9th Company	Art Pictures Studio	Ren TV	9/29/2005	11/1/2017	1,188,115	1.7	5.1
53	CF	Mafiya. Igra na vyzhivaniye	Enjoy Movies	NTV	1/1/2016	1/28/2017	1,180,942	1.7	4.9
54		Kanikuly strogogo rezhima	Film Direction	Channel five	8/25/2009	11/5/2017	1,166,368	1.7	7.1
55	MC CF	Gulyaj, Vasya	Invada Film, VBD Group	STS	2/14/2017	8/29/2017	1,161,049	1.7	5.4
56	CF	Gogol. Nachalo	Sreda Producer Company	TV-3	8/31/2017	12/22/2017	1,152,786	1.7	5.8
57	MC CF	White Tiger	Mosfilm	Channel five	5/3/2012	2/24/2017	1,151,558	1.7	5.0
58		Shadow Boxing II. Revenge	Shaman Pictures	NTV	10/18/2007	2/24/2017	1,126,615	1.6	4.8
59	MC	Brother 2	CTB Film Company	Ren TV	5/11/2000	1/3/2017	1,115,346	1.6	4.8
60	MC	Trio	Mosfilm	NTV	10/9/2003	1/9/2017	1,114,440	1.6	11.0

Source: InterMedia, using data from Mediascope (a TV Index project), and Cinema Fund

Survey period: 01/01/2017-12/31/2017; survey region: Russia (cities with a 100,000+ population); audience surveyed: city residents aged 4+.

Audience share – an average percentage of people that watched a TV channel in the total amount of TV viewers at a given moment of time.

Rating – average percentage of people that watched a TV channel in the total population / surveyed audience.

The rating includes only films that previously were released for distribution in cinemas.

FC/MC – films created and/or released for distribution with help from Cinema Fund / the Ministry of Culture

SUBSCRIPTION TV

Over the years it has existed in Russia, subscription TV achieved the second position in popularity among the ways to deliver films and TV series to consumers, so it plays an equally significant role in the development of film industry as terrestrial TV.

The subscription TV market is steadily growing. According to TMT Consulting, in 2017 the subscriber base grew 3.2% to 42.7 million, while market revenue increased 10% to achieve 83.8 billion rubles. The service penetration rate was over 75% for the first time ever.

The revenue growth was driven by the expansion of subscriber base and a 6% increase in ARPU (average revenue per user), from 156 rubles to 166 rubles. In addition, TMT Consulting highlights the following reasons for growth:

1. A number of service providers increased their rates. Rostelecom and Akado were the first to do that in St. Petersburg and Moscow.

2. Smaller local service providers are being driven out of business. Subscribers began to migrate to larger operators offering a wider range of services, even if they are more expensive.

3. Popularity growth of additional services offered as part of subscription TV packages: video-on-demand, time-shift, multi-room, and customized packages.

4. Increasing number of business subscribers with higher ARPU. For business customers (such as sports bars and hotels), customized offerings are created.

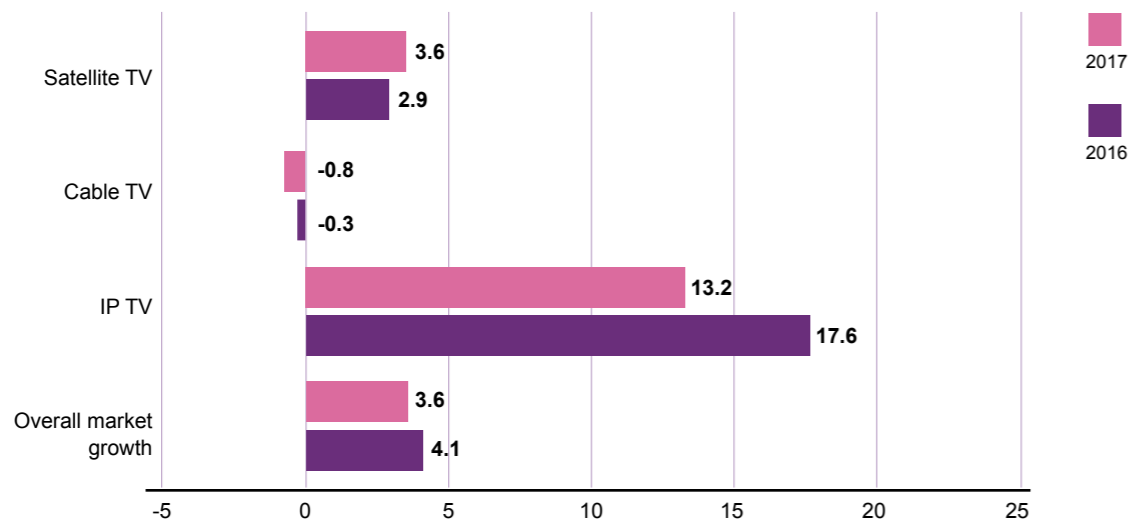
The number of households grew by 1.3 million over the year, with the majority of new subscriptions (0.9 million) being for IP TV services. In 2017, satellite TV sector grew faster than the year before thanks to the active promotion of the technology by mobile network MTS. At the same time, the cable TV subscriber base fell for the third year in a row, although only for analogue-based technologies, which consumers are abandoning for the newer digital.

Russian subscription TV market distribution by signal delivery technology, 2017, %



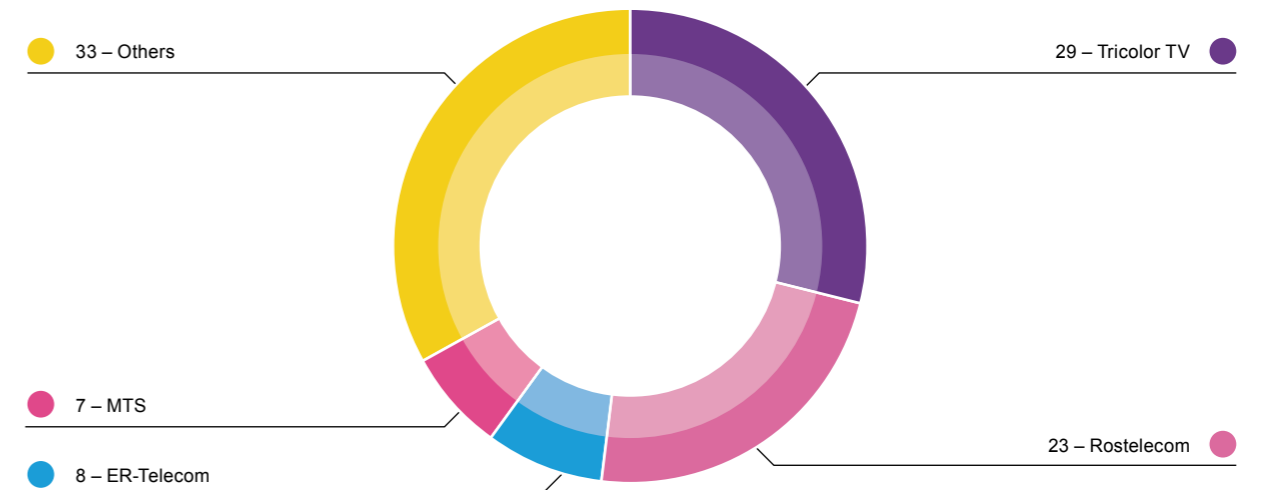
Source: TMT Consulting

Subscriber base dynamics by technology, 2016-2017, %



Source: TMT Consulting

Subscription TV market leaders by subscriber base, 2017, %



Source: TMT Consulting

MAJOR PLAYERS IN SUBSCRIPTION TV MARKET

The market expansion is driven by large service providers. In 2017, the market leaders experienced growth, while service providers below the top 5 collectively lost about 100,000 subscribers.

The leader in terms of new subscriptions was Rostelecom, whose IP TV service added over 600,000 new households, helping to grow the company revenue by 15%. Still, the number of Rostelecom's cable TV subscribers, fell by 350,000 over the last three years.

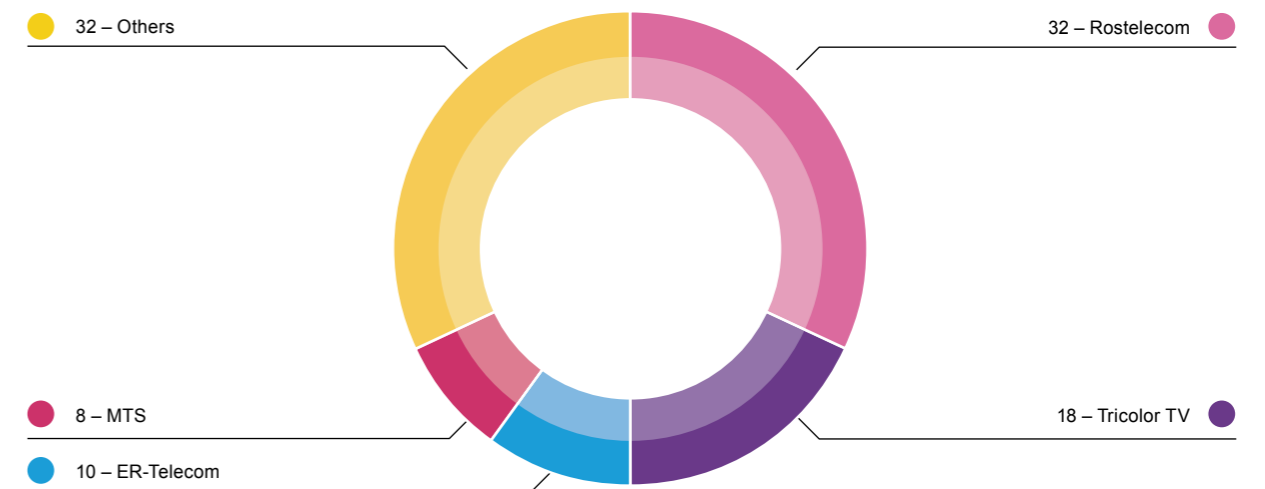
ER-Telecom grew its subscriber base by 350,000 thanks to the acquisition of Novotelecom, the leading Novosibirsk service provider, as well as a stake in

The market growth is driven by large service providers. In 2017, market leaders experienced growth, while service providers below the top 5 collectively lost about 100,000 subscribers

Akado. MTS grew its revenue by promoting the satellite TV service, with its subscriber base increasing by about 300,000 over the year.

Overall, subscriber bases of satellite TV operators showed an insignificant growth compared to the previous years. Specifically, Tricolor TV grew only by 1.2%.

Subscription TV market leaders by revenue, 2017, %



Source: TMT Consulting

CHAPTER 9. VIDEO-ON-DEMAND SERVICES

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VIDEO-ON-DEMAND SERVICES

ONLINE VIDEO

The growing availability of broadband Internet access and new video content delivery technologies in Russia is leading to rapid spread of VOD (Video-on-Demand) and EST (Electronic Sell-Through)

services. Many mobile and subscription TV operators were among the first to launch the services, faced later with serious rivalry from both pure-play companies (IVI, Megogo, etc.) and major global vendors such as Google and Apple.

Major players of legitimate video market, 2017

Company	Platforms	Advertising model (AVOD)	Subscription (SVOD)	Lease (TVOD)	Purchasing, including EST
Online cinemas					
Amediateka	Desktop, mobile, Smart TV, set top boxes	No	399–799 rub/month	599 rub	No
IVI	Desktop, mobile, Smart TV, gaming consoles, set top boxes	+	399 rub/month	99–199 rub	99–399 rub
Hulu	Desktop, mobile, Smart TV	No	US\$7.99–39.99 a month	No	No
Megogo	Desktop, mobile, Smart TV, set top boxes	+	197–597 rub/month	99–199 rub	199–399 rub
Netflix	Desktop, mobile, Smart TV, set top boxes	No	7.99–11.99 €/month	No	No
Okko	Desktop, mobile, Smart TV, gaming consoles	No	499–799 rub/month	199–399 rub	69–199 rub
Tvigle	Desktop, mobile, Smart TV, gaming consoles, set top boxes	+	99 rub/week	99 rub	No
Tvzavr	Desktop, mobile, Smart TV, set top boxes	+	199–249 rub/month	99–199 rub	199–349 rub
Videomore	Desktop, mobile, Smart TV	+	299 rub/month	No	No

Company	Platforms	Advertising model (AVOD)	Subscription (SVOD)	Lease (TVOD)	Purchasing, including EST
Online video stores					
Google Play Movies	Desktop, mobile	No	No	19–69 rub	29–399 rub
iTunes Store	Desktop, mobile, set top boxes	No	No	129–199 rub	99–399 rub
Carrier VOD					
Tele2 TV	Mobile	No	6–18 rub/day	No	No
Akado *	Set top boxes	No	50–590 rub/month	No	No
Beeline TV *	Mobile, set top boxes	No	149–400 rub/month	No	No
Dom.ru	Desktop, mobile, set top boxes	No	99–349 rub/month	100–299 rub	399 rub
Rostelecom Interactive TV	Desktop, mobile, set top boxes, Smart TV	No	150–599 rub/month	50–150 rub	229–399 rub
MegaFon TV *	Desktop, mobile, Smart TV	No	5–15 rub/day	99–149 rub	249–399 rub
MTS TV *	Desktop, mobile, Smart TV	No	10–15 rub/day	99–199 rub	299–349 rub
NTV+ *	Desktop, mobile, set top boxes	No	50–999 rub/month	No	99 rub
OnLime TV	Desktop, mobile, Smart TV, set top boxes	No	200–1700 rub/month	No	No
Tricolor TV *	Set top boxes	No	1200–2000 rub/year	99–129 rub	No
Video streaming services					
Rutube	Desktop, mobile, Smart TV, set top boxes	+	No	No	No
YouTube Movies	Desktop, mobile, Smart TV, gaming consoles	No	No	69–149 rub	169–349 rub

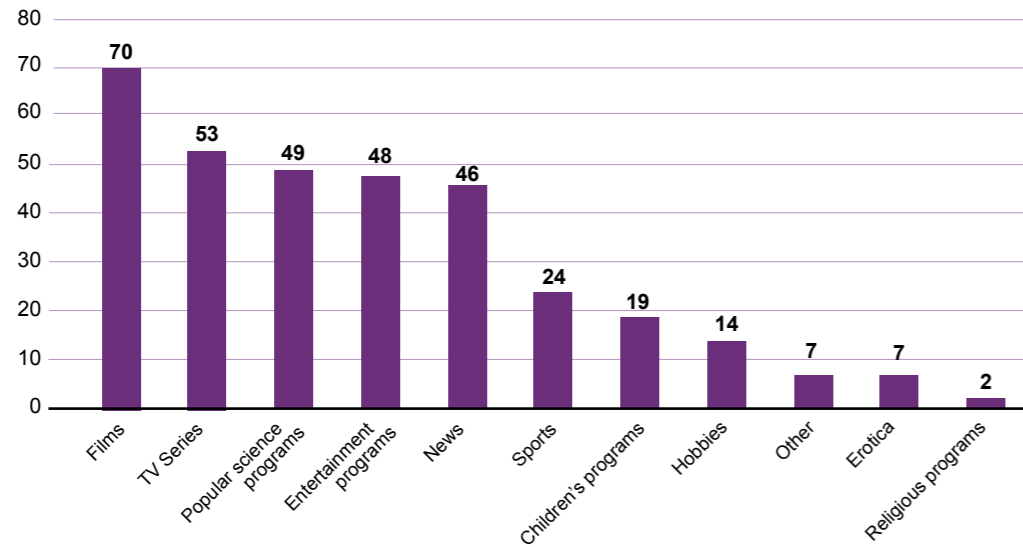
Source: InterMedia, using data from corporate websites

* Packages that contain only channels without films and TV series were not included; their rates may differ from those provided.

The present study analyses only legitimate video-on-demand services. The market of legitimate video services in Russia is primarily divided between online cinemas, telecom carriers offering VOD services, video streaming websites, and digital distribution platforms (online video stores).

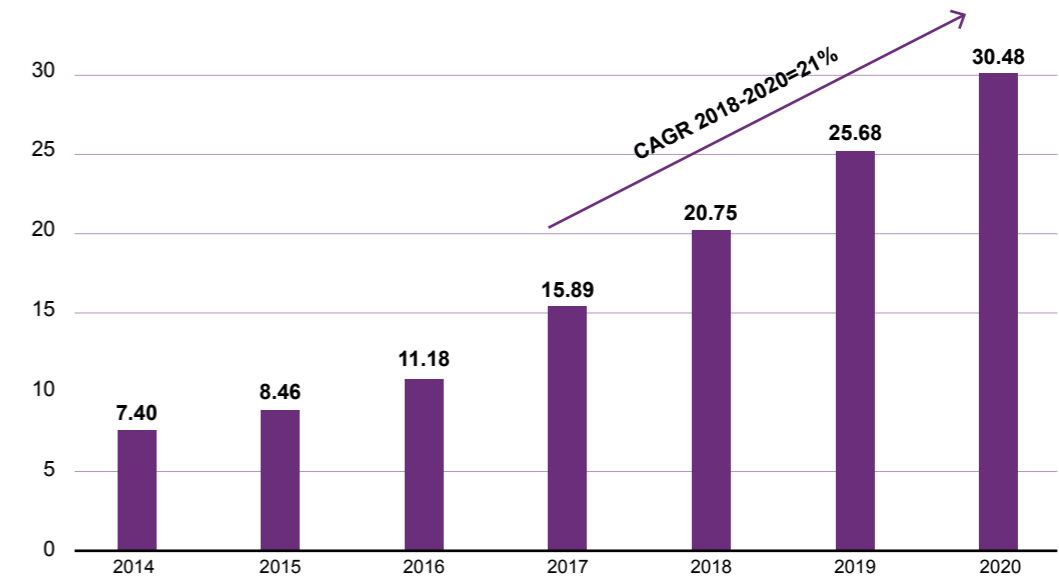
According to a survey held by J'son & Partners Consulting in December 2017, online video genres most popular among consumers include films (70%) and TV series (53%). The survey included 5,000 respondents from towns and cities with populations of at least 100,000.

Genres popularity in legitimate video-on-demand services, 2017, %



Source: J'son & Partners Consulting

Russian market of legitimate video-on-demand services, 2014–2020, billion rubles



Source: J'son & Partners Consulting

ONLINE VIDEO SERVICES MARKET PENETRATION

According to J'son & Partners Consulting, in 2017 the volume of the legitimate video-on-demand services market was 15.9 billion rubles, up 42% from the year before. The company forecasts the market will grow at a 21% CAGR until 2020.

The combined revenue of video services that use an advertising-based business model grew by 37.3%, while the earnings brought by services employing the subscription model grew by 49.6%.

In line with 2016, the most prevalent monetization model was advertisement-based (AVOD), although its share dipped from 60.5% to 58.5%. Subscription (SVOD) grew substantially, from 11.2% to 18.1%. In 2017, it took the second position among all the models, ahead of lease (TVOD).

Online cinemas are leading in terms of revenue. In 2017, they earned 11.37 billion rubles, increasing their market share from 70% to 71.6%. Following online cinemas are TV channels, whose share grew to 12%, while revenue reached 1.91 billion rubles. Subscription

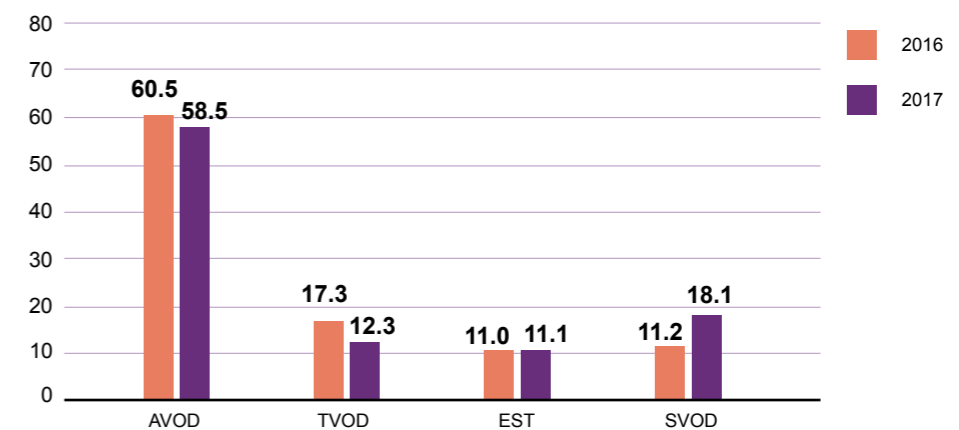
TV service providers saw their share fall from 12.2% to 11.5%, earning 1.83 billion rubles over the year. Digital content distribution platforms continue to lose their market share, which fell from 5.9% to 4.9%. The combined revenue of the sector was 780 million rubles in 2017.

Online cinemas kept improving their standing, growing their viewer base and earnings, which can be seen from financial reports published by the major players in the market.

IVI continues to lead the segment. In 2014, its earnings were 2.43 billion rubles. The subscription-based model became the main income source for the company, bringing it 61% of the total revenue (up from 55% the year before), or 1.48 billion rubles. Average monthly viewer audience was up by 45%, achieving 40 million unique users.

Okko took the second position. In 2017, the company revenue doubled, achieving 1.38 billion rubles. The cinema uses the SVOD monetization model exclusively. Its customer base increased over the year to 1.5 million, with 76% using an app for Smart TVs. At the end of 2017, the service had the largest Ultra HD film collection in Russia.

Structure of legitimate video services market by monetization model, 2016-2017, %

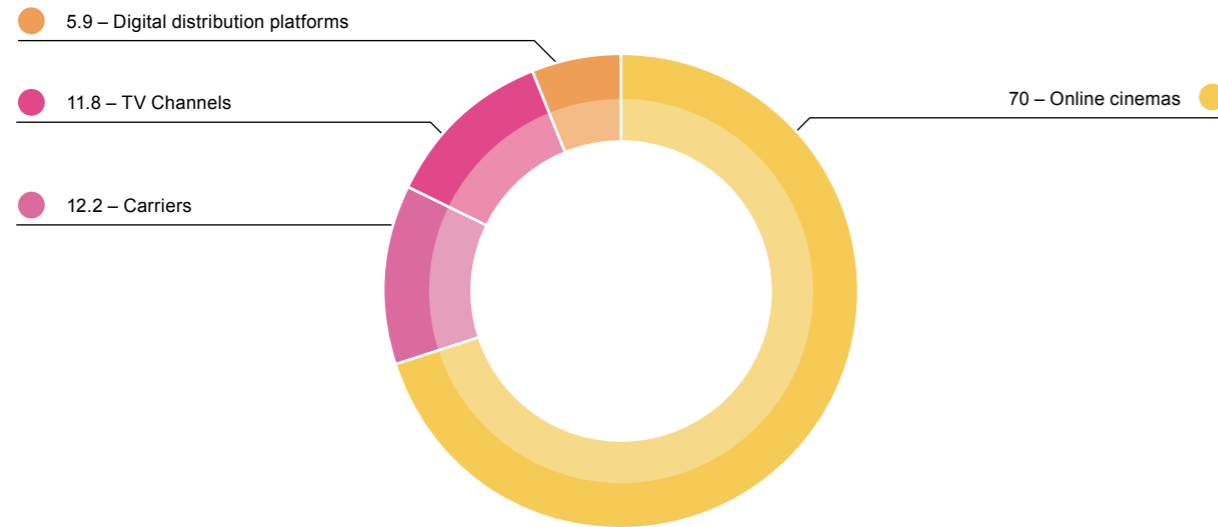


Source: J'son & Partners Consulting

The revenue of Megogo, which took the 3rd position, increased by a factor of 1.7, achieving 1 billion rubles. The lion's share of the company earnings, 70%, is brought by the advertisement-based model, while

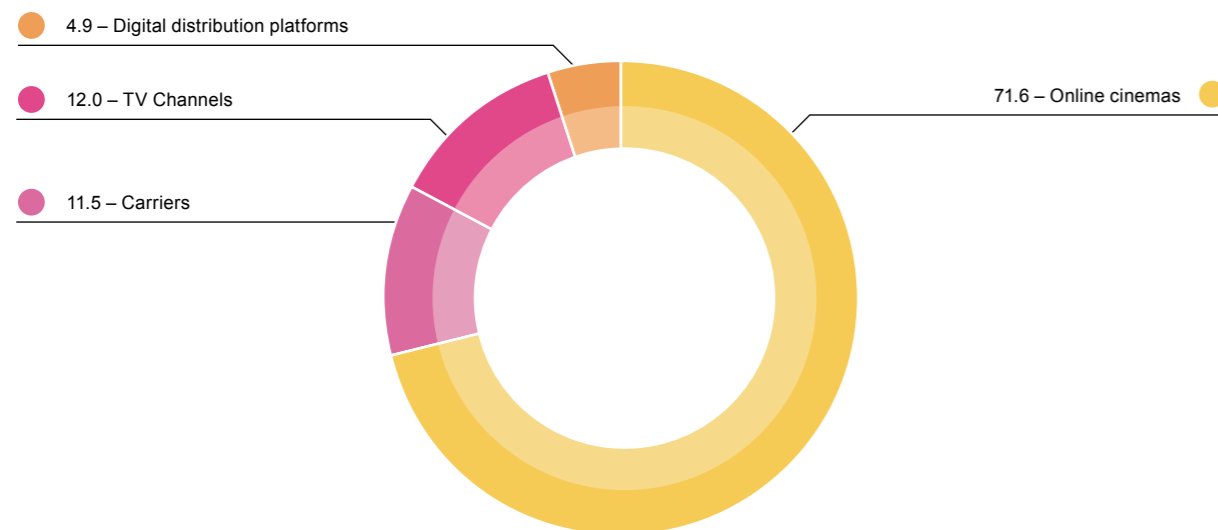
subscriptions account for only 30%. The SVOD model's share, however, increased from 2016 when it was 20%. At the end of 2017, the service had a total of about 30 million unique users across all platforms.

Revenue shares of legitimate video services by segment, 2016, %



Source: J'son & Partners Consulting

Revenue shares of legitimate video services by segment, 2017, %



Source: J'son & Partners Consulting

VIDEO SERVICES DEVELOPMENT TRENDS

In the recent years, online cinemas begin engaging in content making as co-producers. Specifically, IVI helped producing films including *The Bride*, *Lyubov v gorode angelov*, and *Odnoklassnitsy: Novy povorot*.

J'son & Partners Consulting analysts name the following major trends of legitimate video services market in 2017:

FOR VIDEO SERVICES USING THE ADVERTISING-BASED MODEL

- Quality audits**
 Increasingly, advertising impact audits are held, taking into account whether ads are watched till the end; in addition, methods for fighting click fraud and other types of fraud are used.
- Offline conversions**
 Advertisers are beginning to value more not the number of views and clicks, but rather offline ad conversion rates, i.e. how efficiently an ad encourage website visitors to perform actions outside the Internet, such as calling a phone number or visiting a physical store to make a purchase.
- Partnership between TV channels and online cinemas**

TV channels increasingly cooperate with online cinemas. IVI, specifically, was one of the first to collaborate with STS by offering a TV series produced by the TV channel. Later, the online cinema signed a similar agreement for series, films and TV shows with Channel one. Currently, almost all online cinemas offer the ability to view federal TV channels or content produced by them, which helps draw additional audience.

FOR VIDEO SERVICES USING THE SUBSCRIPTION-BASED MODEL

- SVOD growth**
 The number of SVOD model consumers (and, as a consequence, subscription revenue) keeps actively growing, with subscription share doubling almost annually, leaving other models behind.
- Unique services**
 In order to differentiate from competitors, online cinemas try to offer unique services. Such services can include, for example, music concert broadcasts and Ultra HD quality content.
- Entering foreign markets**
 Russian online cinemas such as IVI and Megogo have begun their expansion into global markets. Primarily, they venture into CIS countries as well as wherever there is a Russian-language audience willing to pay for subscriptions.

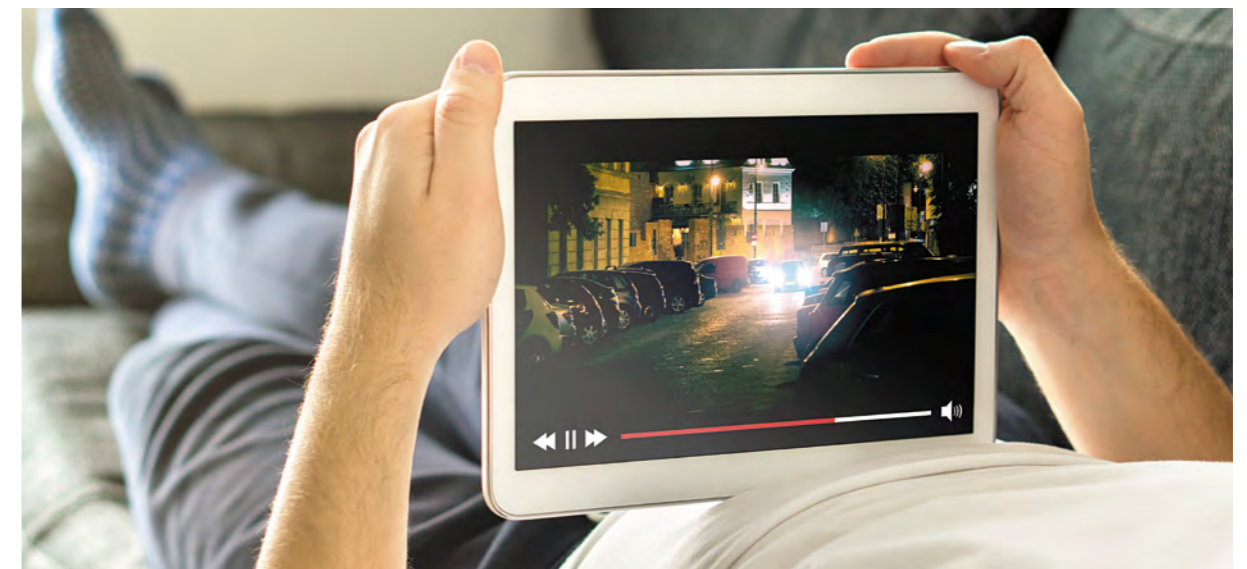


Photo: Tero Vesalainen/Shutterstock.com

STATE REGULATION OF VIDEO SERVICES

July 1, 2017 was the effective date of **Federal Law dated May 1, 2017, No. 87-FZ “On amending Federal Law on information, information technology, and data protection, as well as certain legislative acts of the Russian Federation.”**

Under the amended law, audiovisual services are defined as the ones that capitalize on viewing advertisements aimed to draw attention of consumers in the territory of Russia or that offer video content to Russian consumers on a subscription basis.

The high piracy level constitutes a significant problem for legitimate video services. According to estimates of MUSO, a market research company, the global video piracy rate grew 3.4% in 2017, with Russia being in the second place in terms of prevalence, following the USA and outpacing India, Japan, and France.

According to Group-IB, Russian pirate websites collectively earned over 4 billion rubles in 2017.

To overcome the problem, the Russian government passed **Federal Law dated July 2, 2013, No. 187-FZ “On amending Russian Federation legislative acts related to intellectual property rights protection in information and telecommunication networks”** that gives rights holders the ability to effect the full blocking of online resources where their content is hosted illegally.

Additionally, last year the anti-piracy legislation was expanded by the **Federal Law dated July 1, 2017, No. 156-FZ “On amending the Federal Law on information, information technology, and data protection”** – the so-called “law on mirrors” enabling clones of a banned website to be blocked. The market regulating measures encourage online resource owners to honour the interests of rights holders, ultimately helping the growth of legitimate online content.



Aleksei Byrdin

CEO, Internet Video Association

Over the last two-three years, the VOD market has been growing at a faster pace than even the most experienced analysts predicted. Paid models, particularly SVOD, experience especially rapid growth. Payments revenue is already higher than ad earnings, and that is a long-term trend as subscription models are forecast to grow at 50-70%, while video ad models – only at 20-25%.

The market is currently in an active phase: M&A (OKKO + Rambler), strategic alliances, and new service launches, including major ones like Kinopoisk. All of that brings the compelling promise of significant combined VOD revenue growth from films.

However, to keep and accelerate the momentum achieved, two things are needed. First, rightsholders should actively fight off piracy not only during a film’s distribution period, but also subsequently, before and during the time when it’s offered digitally. Second, proper regulation. Remove everything that hinders VOD development (such as digital distribution certificates and video ad restrictions), and further adjust the anti-piracy legislation. We work in both of those areas and urge the entire industry to join us. The results will be positive for everyone!



Photo: Africa Studio/Shutterstock.com

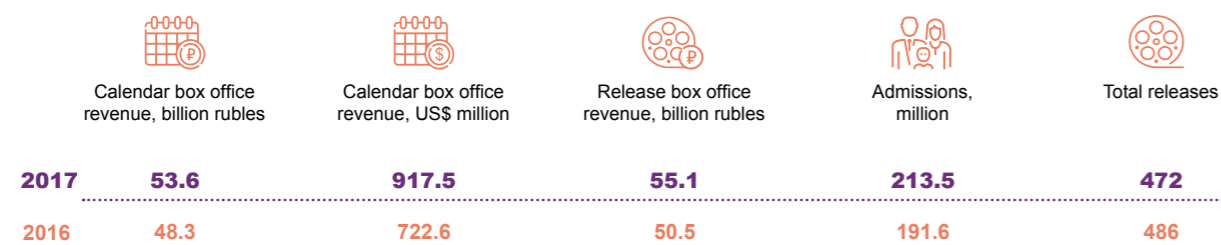
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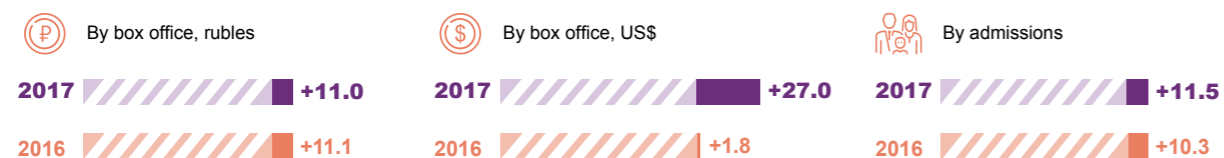
SUMMARY

Key performance indicators of the Russian film industry, 2016–2017

Film distribution

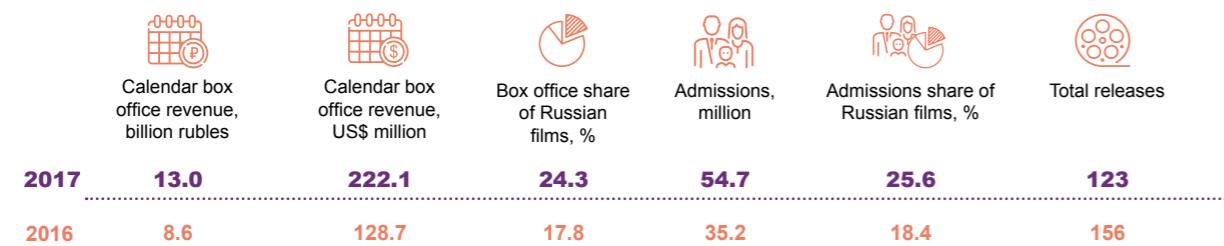


Annual growth rate, %

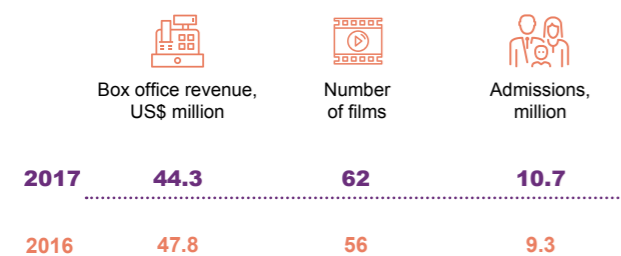


Russian films in distribution

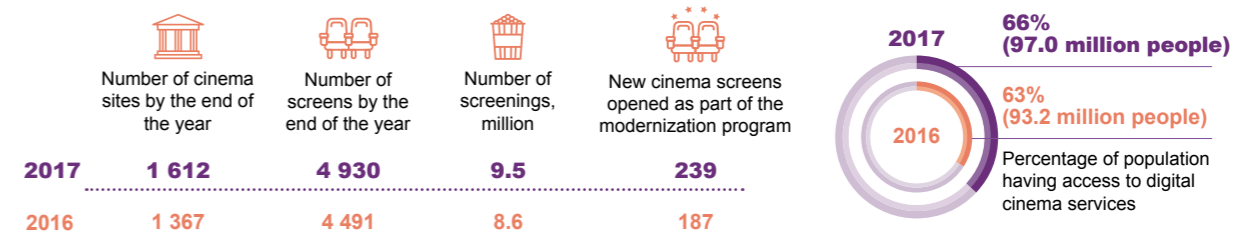
In Russia



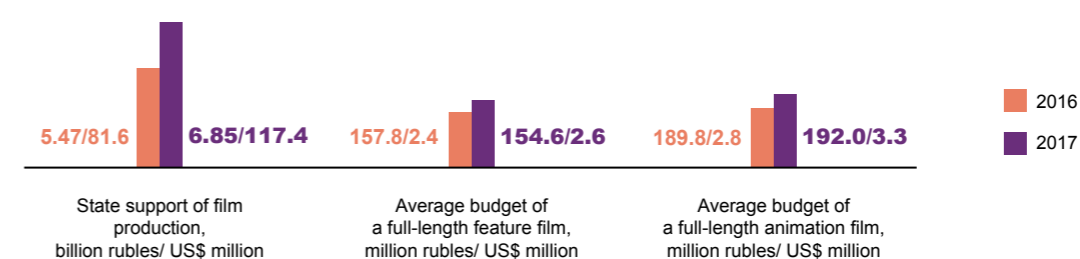
Abroad



Exhibition



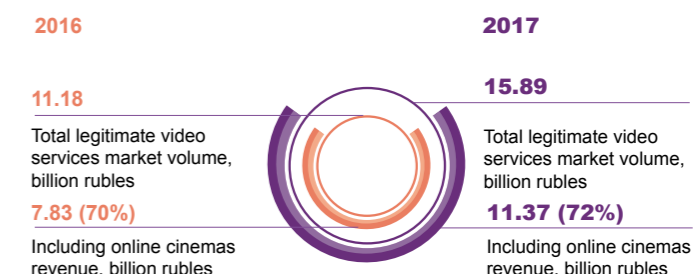
Film production



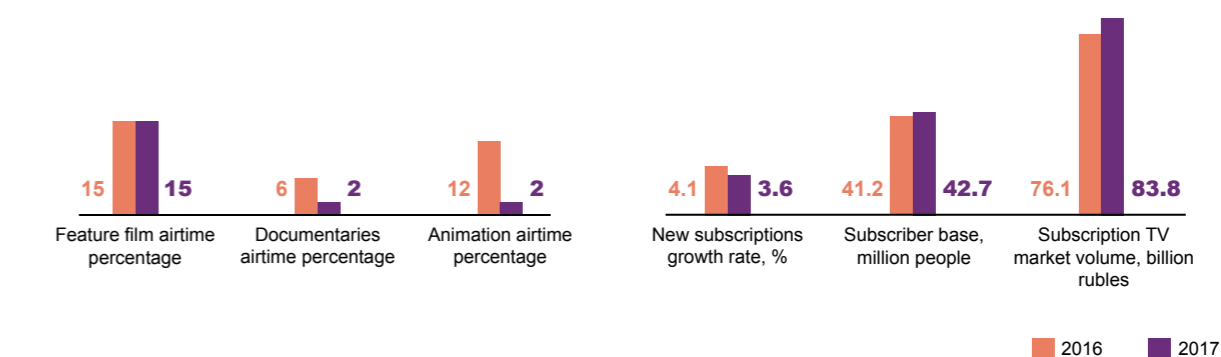
Festivals



Video-on-demand services



Television



RESULTS FOR 2017

1. Growth of film distribution market as a result of increase in cinema attendance

In 2017, the Russian film distribution market grew 11% up to 53.6 billion rubles (US\$917 million), compared to 48.3 billion rubles (US\$722.6 million) in 2016. Attendance increased 11.5%, with 213.5 million tickets sold. The average ticket price, meanwhile, was down to 250.9 rubles (from 252.2 rubles in 2016).

2. Key drivers of attendance growth were both audience expansion and frequency of admissions increase.

Over the past year, the cinema audience in Russia increased, grew more mature, and began to visit the cinema more often. The share of the “core” (18 to 24 years) decreased 3%, while percentage of moviegoers over 35 years old grew substantially. One in four moviegoers (27%) visited movie theatres more frequently than the year before. Additionally, percentage of family audience significantly increased. An average moviegoer was 30 years old, went to the cinema once or twice a month, and watched 15 films during last year, choosing a film to watch more than a day in advance before screening.

3. Russian films became the growth driver of the market.

In 2017, Russian films achieved record results becoming a driving force for the local film distribution market as a whole. Calendar box office revenue brought by Russian films grew 50% compared to 2016, from 8.6 billion rubles to 13 billion rubles (24.3% of the total box office earnings). Foreign films box office revenue remained at the 2016 level, achieving 40.6 billion rubles (the 2016 result was 39.7 billion rubles). Russian films attendance was 54.7 million people, or 25.6% of the total. Thus, every one in four tickets bought was to a Russian film screening.

For films in the Russian distribution, a box office higher than 1 billion rubles is a significant achievement. Over the recent years, 10-12 films were released annually that broke the barrier. Three Russian releases made it

into the top 10 of box-office hits: *Three Seconds* (2.95 billion rubles), *The Last Knight* (1.7 billion rubles), and *Attraction* (1.0 billion rubles) taking the first, the third, and the 10th positions respectively. *Three Seconds*, the top 10 leader, became the 2nd highest grossing release in contemporary Russian history, losing only to *Avatar*.

4. The growing significance of Russian films' international distribution.

Global distribution plays a key role in achieving profitability and box-office success. More recently, that rule can be applied to Russian cinematography too as it creates annually a number of releases capable of satisfying the needs of audiences all over the world. Since 2015, the number of Russian films distributed in other countries grew 44% (from 43 to 62), while total box office in foreign markets quadrupled (from US\$11 million to US\$44 million), indicating of a steady interest of foreign moviegoers in Russian film projects. Continuing the promotion of Russian films in foreign markets will no doubt become a most significant factor helping the development of Russian cinematography. With that in mind, the supervisory board of Cinema Fund established a new KPI (key performance indicator): the volume of admissions of Russian films abroad. This metric would be used to evaluate the development dynamics of Russian film industry beginning from 2018.

5. The growing availability of modern digital cinema services.

In 2017, the cinema network in Russia grew 18% in terms of cinema sites number and 10% in terms of screens. As of December 31, 1,612 sites and 4,930 screens were available in Russia. Modern screening technologies were accessible to 97 million people (66% of Russia's population), up 4% from the year before.

The best trend of cinema provision level is seen in cities with population from 500,000 to 1 million. Additionally, a significant growth was achieved in communities with a population of less than 100,000, thanks to the program of small-town movie theatres modernization being implemented by Cinema Fund. From 2015

to 2017, there were four waves of competitive selection. Over the period, money was allocated for modernizing 639 screens in 74 communities. As of December 31, 2017, 426 out of the 639 screens were opened. The number of moviegoers in those halls was 5.5 million, while box office earnings amounted to 1 billion rubles.

6. Increasing state protectionism in film distribution

In 2017 the intensifying state protectionism in film distribution was reflected in the regulation of the schedule of putting in distribution films with similar themes, genres and/or target audiences, as well as in creating a number of bills aiming to protect the interests of Russian film producers and find additional money for making and distributing national films.

Specifically, the Ministry of Culture proposed to establish a mandatory distribution royalty amounting to 5 million roubles to be paid by the entity receiving the distribution certificate within 30 calendar days from the day when the total number of screenings of a full-length feature or animation film in Russia exceeds 100. In 2017, the idea of restricting the number of screenings that was discussed in recent years was made by the Ministry of Culture into a bill aiming to cap the number of screenings per film at no more than 35% of the total screenings of all films showed in a movie theatre per day.

7. The increasing role of TV channels in the production and distribution of cinema content

TV channels play an increasingly significant role in the production and promotion of major high-budget motion pictures. The support from TV channels with the most audience reach helps bring film advertising campaigns to an all-Russian level, helping to maximize the number of moviegoers and create film distribution leaders.

Specifically, Channel one participated in the production and promotion of *The Spacewalker* and *Viking*, while VGTRK supported *Three Seconds*, *The Last Knight*, *Attraction*, *Salyut-7*, *Bolshoy*, and *Urfin and His Wooden Soldiers*. TNT participated in the filming of Gogol TV series (licensed for release on TV-3), of which the first two episodes were widely distributed in movie theatres as a feature film entitled *Gogol. Nachalo*.

Notably, out of five Russian films that attracted the most attention of TV viewers in 2017, three were created with support from TV channels: *Flight Crew* (VGTRK), *The Spacewalker* (Channel one), and *Attraction* (VGTRK).

8. The growing market of legitimate video-on-demand services

In 2017, the market volume of legitimate paid video-on-demand services achieved 15.9 billion rubles. For the advertising-based content monetization model, 2017 trends included ad impact audits, increasing importance of offline conversions for advertisers, and partnerships between TV channels and online cinemas. As for the subscription-based model, there was an active growth of the number of SVOD customers and a corresponding growth of subscription revenues (with the share of subscription doubling almost every year, leaving behind other models), growth in availability of unique services from online cinemas, as well as an increase in export to foreign markets.

The development of video services market meant more attention on the part of regulatory authorities. Specifically, 2017 saw the passing of the law establishing a definition of an audio-visual service along with the framework governing the operation of such a service.

Russian Film Industry – 2017

Analytical Study

Federal Fund for Economic and Social Support of Russian
Cinematography (Cinema Fund)

InterMedia News Agency

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