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EUROPÄISCHE AUDIOVISUELLE INFORMATIONSTELLE

# The theatrical circulation of European children's films

*Contient une synthèse en français  
Enthält eine Zusammenfassung auf Deutsch*

**FACTS & FIGURES**  
prepared for  
the 2<sup>nd</sup> KIDS Regio Forum  
Erfurt, 19 & 20 June 2014

Martin Kanzler  
European Audiovisual Observatory

June 2014



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# The Theatrical Circulation of European Children's Films

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# Executive summary

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## About this study

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This report represents the contribution of the European Audiovisual Observatory to the KIDS Regio Forum 2014, which took place in Erfurt, Germany from 19 to 20 June 2014 and discussed 'Children as Audience – Challenges and Potentials From The Perspective of Research and Practice'.

The objective of this study is to analyse the theatrical circulation and performance of European fiction, i.e. live action and animation, films for children up to 12 years of age compared to non-children fiction films based on a sample analysis of 648 children's films and over 8 700 non-children fiction films.

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## Production and market volume of children's films

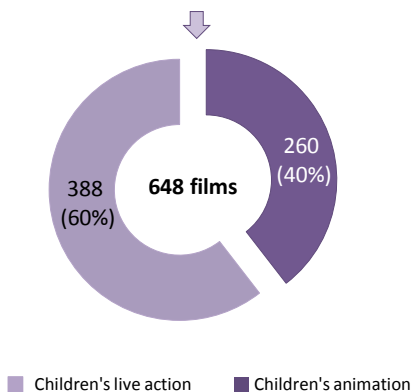
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It is important to note, that though the sample aims for extensive coverage of the children's films produced in Europe between 2004 and 2013, the comprehensiveness of the data cannot be guaranteed. Given the challenges in defining, identifying and classifying 'children's films', this analysis has to be interpreted as a sample analysis and does hence not quantify the total market volume of children's films in Europe. The sample is however considered to be sufficiently extensive to correctly illustrate 'average' characteristics of European children's animation and live action children's films in comparison to European non-children fiction films as well as to point to broader differences in the role of children's films for individual countries.

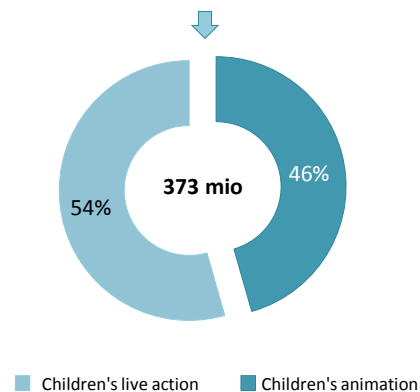
A total of 648 European fiction children's films, i.e. films primarily targeting children up to the age of 12, could be identified which were produced and released between 2004 and 2013. Broken down by production year, this means that that per year an average of about 70 theatrical feature children's fiction films - 40 live action and 30 animation films - have been produced in the 40 European markets covered by the European Audiovisual Observatory in this ten year time period.

On a cumulative basis these children's films generated an estimated total of 373 million admissions in Europe between 2004 and 2013. This represents around 3.3% of all admissions to films of all origins over the period in question in Europe and 11% of all admissions to European films. In other words, at least one out of ten tickets sold to a European film, were sold to a children's film. Broken down by calendar year, this means that on average European children's films generated annual admissions of about 41 million admissions on European markets over the past ten years.

Number of children's fiction films identified



Cumulative admissions to children's fiction films 2004-2013

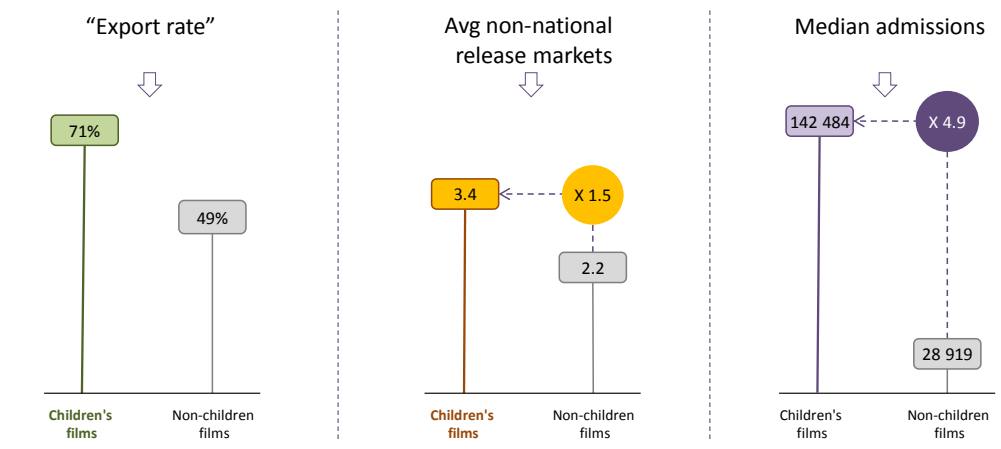


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Source: European Audiovisual Observatory

## Children's films circulate better than non-children films ...

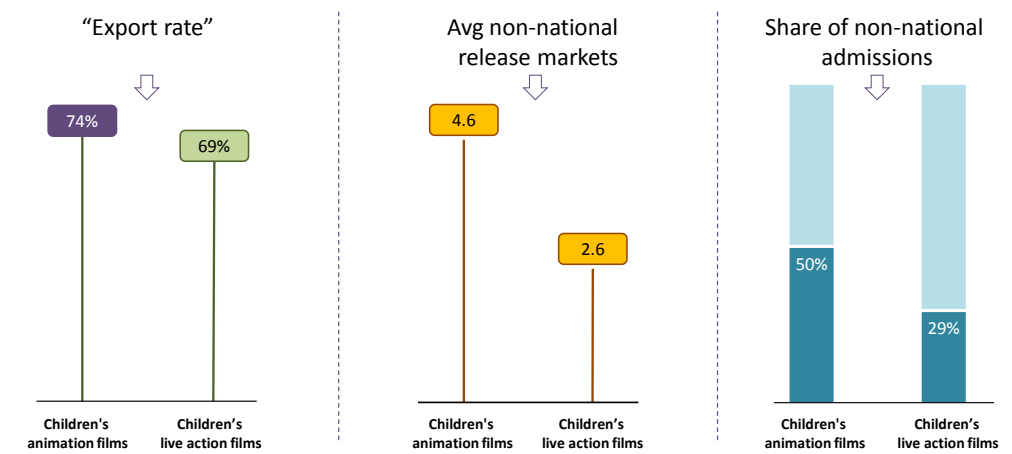
Almost 71% of all European children's films produced in the sample period managed to be distributed in at least one non-national market. This compares with an 'export rate' of only 49% for European non-children's films. Children's films got released on an average of 3.4 non-national markets (compared to 2.2 for other European fiction films) and generated median admissions of around 142 500, five times as many as European non-children fiction films.



Source: European Audiovisual Observatory

## ... this is however primarily true for children's animation films

While there is no significant difference in the 'export rate' of children's animation and live action films, they do differ significantly when it comes to the number and importance of non-national release markets: on average European children's animation films got released in 4.6 non-national European territories, compared to an average of 2.6 non-national markets for children's live action films. On a cumulative basis children's animation films generated half of their total admissions on non-national markets, compared to 29% in the case of live action children's films. The data hence clearly illustrate that European children's animation films travel comparatively well, while live action films primarily depend on their domestic markets as they struggle to circulate abroad.



Source: European Audiovisual Observatory

# Synthèse

## A propos de cette étude

Ce rapport représente la contribution de l'Observatoire européen de l'audiovisuel au KIDS Regio Forum 2014, organisé à Erfurt, en Allemagne, les 19 et 20 juin 2014, sur le thème « Les enfants en tant que public – Défis et potentiels du point de vue de la recherche et de la pratique ».

Cette étude vise à analyser la circulation et la fréquentation en salles des films européens de fiction et d'animation pour les enfants jusqu'à 12 ans en les comparant à celles des films de fiction non destinés aux enfants. L'échantillon analysé comprend 648 films pour enfants et plus de 8 700 films de fiction non destinés aux enfants.

## Production et volume du marché des films pour enfants

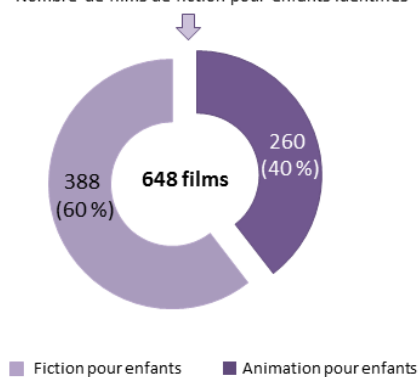
Il convient de noter que, bien que l'échantillon vise une couverture complète des films pour enfants produits en Europe entre 2004 et 2013, l'exhaustivité des données ne peut être garantie. Compte tenu des difficultés rencontrées pour définir et identifier les « films pour enfants », cette analyse doit être interprétée comme une analyse d'échantillon et, par conséquent, ne quantifie pas le volume total du marché des films pour enfants en Europe.

Avec 648 films européens pour enfants identifiés pour la période 2004-2013 et une fréquentation cumulée de 373 millions d'entrées, l'échantillon est toutefois considéré comme suffisamment vaste pour illustrer correctement les caractéristiques « moyennes » des films européens d'animation et de fiction pour enfants par rapport aux films européens de fiction non destinés aux enfants ainsi que pour souligner les principales différences quant à la place occupée par les films pour enfants dans chaque pays.

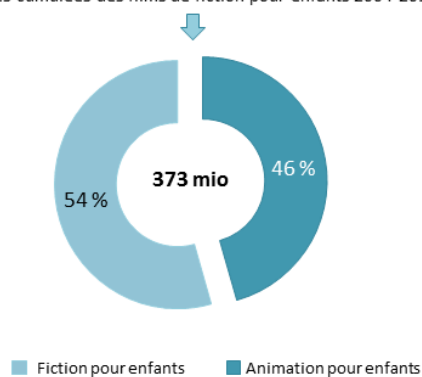
Il a pu être identifié un total de 648 films européens de fiction pour enfants, à savoir des films ciblant principalement les enfants jusqu'à 12 ans, produits et sortis entre 2004 et 2013. Ventilés par année de production, cela signifie que, en moyenne, environ 70 longs métrages de fiction - 40 films de fiction et 30 films d'animation - ont été produits chaque année dans les 40 marchés européens couverts par l'Observatoire européen de l'audiovisuel sur cette période de dix ans.

Sur une base cumulative, ces films pour enfants ont généré un total estimé de 373 millions d'entrées en Europe entre 2004 et 2013. Cela représente environ 3,3 % de l'ensemble des entrées des films de toutes origines sur la période en question en Europe et 11 % de l'ensemble des entrées des films européens. En d'autres termes, au moins un billet vendu pour un film européen de fiction sur dix concerne un film pour enfants. Ventilé par année civile, cela signifie que, en moyenne, les films européens pour enfants ont généré une fréquentation annuelle d'environ 41 millions d'entrées sur les marchés européens au cours des dix dernières années.

Nombre de films de fiction pour enfants identifiés



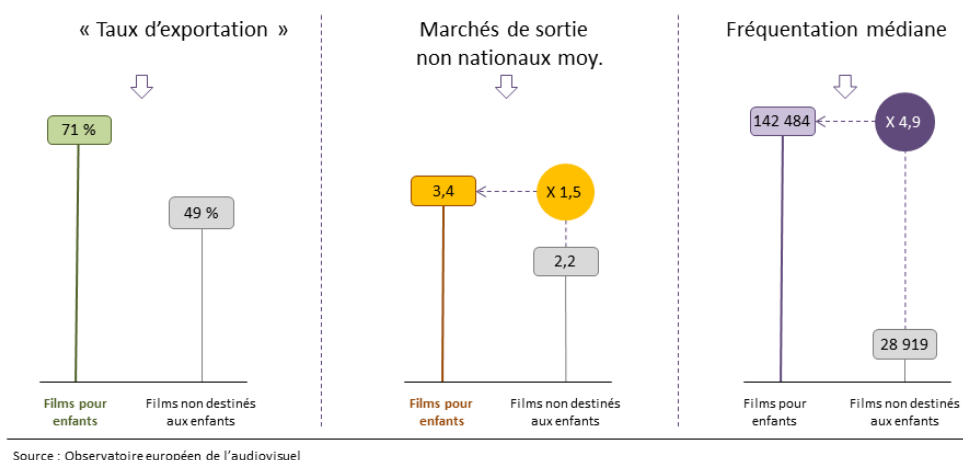
Entrées cumulées des films de fiction pour enfants 2004-2013



Source : Observatoire européen de l'audiovisuel

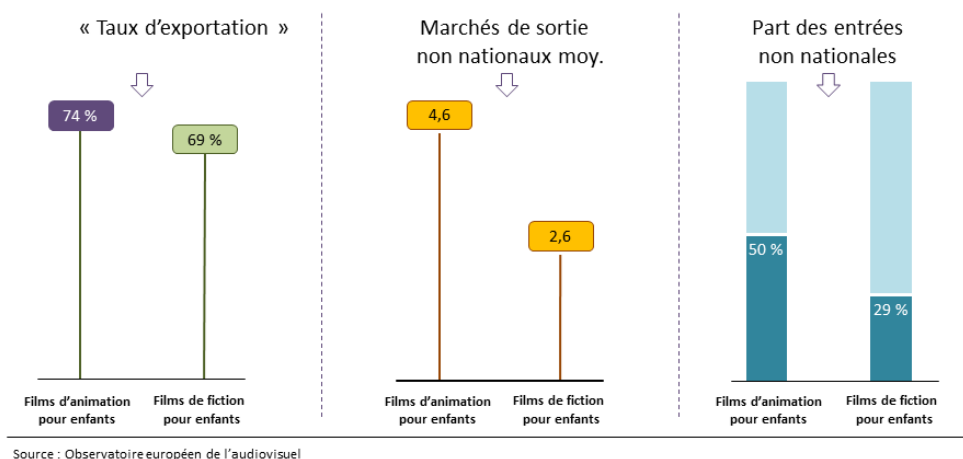
## Les films pour enfants circulent mieux que les films non destinés aux enfants...

Près de 71 % des films européens pour enfants produits pendant la période étudiée ont réussi à être distribués sur au moins un marché non national. Ce chiffre est à comparer au « taux d'exportation » des films européens non destinés aux enfants qui n'atteint que 49 %. Les films pour enfants sortent en moyenne sur 3,4 marchés non nationaux (contre 2,2 pour les autres films européens de fiction) et leur fréquentation médiane est de l'ordre de 142 500 entrées, soit cinq fois plus que les films européens de fiction non destinés aux enfants.



## ... c'est toutefois surtout vrai pour les films d'animation pour enfants

Bien qu'il n'existe pas de différence significative dans le « taux d'exportation » des films d'animation et de fiction pour enfants, ces deux catégories diffèrent sensiblement lorsqu'il s'agit du nombre et de l'importance des marchés de sortie non nationaux : en moyenne, les films européens d'animation pour enfants sortent sur 4,6 territoires européens non nationaux contre 2,6 marchés non nationaux pour les films de fiction pour enfants. Sur une base cumulative, les films d'animation pour enfants ont généré la moitié de leurs entrées totales sur des marchés non nationaux, contre 29 % dans le cas des films de fiction pour enfants. Les données illustrent donc clairement que les films européens d'animation pour enfants voyagent relativement bien, tandis que les films de fiction dépendent principalement de leurs marchés nationaux car ils ont plus de difficultés à circuler à l'étranger.



# Zusammenfassung

## Zu dieser Studie

Dieser Bericht stellt den Beitrag der Europäischen Audiovisuellen Informationsstelle zum KIDS Regio Forum 2014 dar, das vom 19. bis zum 20. Juni 2014 in Erfurt (Deutschland) stattfand. Thema des Forums war ‚Kinder als Zuschauer – Herausforderungen und Potentiale - aus der Perspektive von Wissenschaft und Praxis‘.

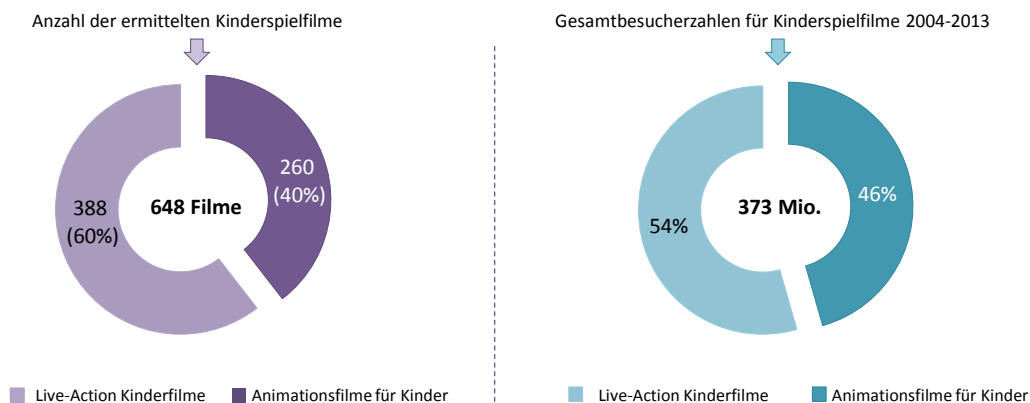
Die Studie untersucht die Kinoauswertung und Zirkulation europäischer Kinderspielfilme, d.h. von Filmen, die sich in erster Linie an Kinder bis zu der Altersgruppe von 12 Jahren richten, im Vergleich zu Spielfilmen für ältere Zielgruppen. Im Rahmen einer umfangreichen Sample Analyse wurden zu diesem Zweck 648 Kinderspielfilme und mehr als 8 700 Spielfilme für ältere Zielgruppen analysiert. Untersucht wurden sowohl Live-Action Filme als auch Animationsfilme.

## Produktion und Marktvolumen von Kinderspielfilmen

Obwohl sich das Sample um eine umfassende Erfassung der Kinderfilme bemüht, die zwischen 2004 und 2013 in Europa produziert wurden, kann keine Garantie für eine Vollständigkeit der Daten übernommen werden. Angesichts der Probleme, die sich bei der Definition des Begriffs ‚Kinderfilm‘ sowie der Identifizierung und Klassifizierung solcher Filme ergeben, muss die Analyse als eine Stichprobenanalyse angesehen werden. Sie erhebt daher keinen Anspruch auf eine Quantifizierung des gesamten Marktvolumens von Kinderspielfilmen in Europa. Die Stichprobe wird jedoch durchaus als ausreichend angesehen, um repräsentative ‚durchschnittliche‘ Merkmale der Kinoauswertung von europäischen Animationsfilmen und Live-Action Filmen für Kinder im Vergleich zu Filmen für ältere Zielgruppen herauszuarbeiten sowie Unterschiede in der Bedeutung von Kinderfilmen für einzelne europäische Länder deutlich zu machen.

Insgesamt wurden im Rahmen der Studie 648 europäische Kinderspielfilme berücksichtigt, die zwischen 2004 und 2013 produziert und in die Kinos gebracht wurden. Im Durchschnitt wurden folglich in den 40 europäischen Ländern, die für diesen Zehnjahreszeitraum von der Informationsstelle erfasst wurden, pro Jahr rund 70 Kinderspielfilme - 40 Live-Action Filme und 30 Animationsfilme - produziert.

Insgesamt haben diese Kinderspielfilme in den Jahren 2004 bis 2013 in Europa 373 Millionen Besucher in die Kinos gelockt. Pro Jahr erzielten europäische Kinderfilme damit durchschnittlich rund 41 Millionen Besucher auf den europäischen Kinomärkten. Das sind rund 3,3 % Gesamtmarktanteil und 11 % aller Besucher europäischer Filme. Mit anderen Worten, mindestens eine von zehn Kinokarten, die für einen europäischen Film verkauft wurden, wurde für einen Kinderfilm verkauft.

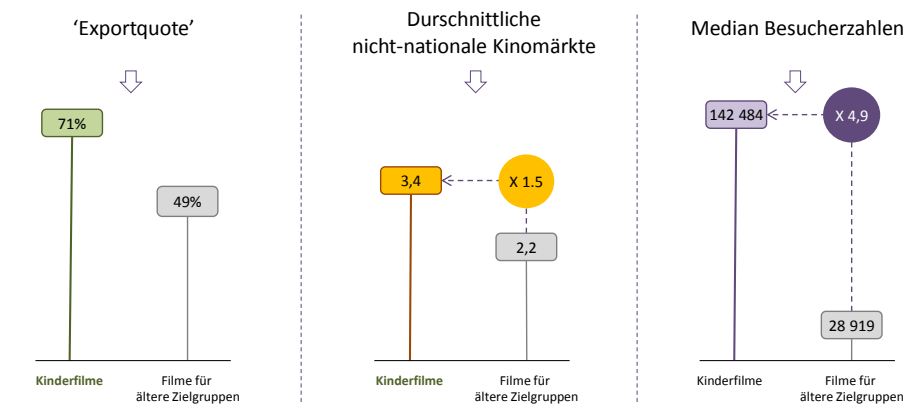


Quelle: Europäische Audiovisuelle Informationsstelle



## Kinderfilme zirkulieren besser als Spielfilme für ältere Zielgruppen ...

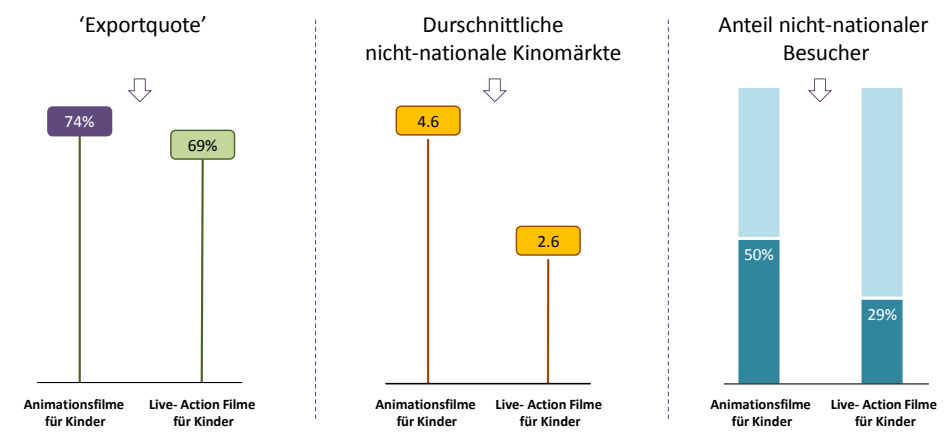
Fast 71 % aller europäischen Kinderfilme, die in dem Stichprobenzeitraum produziert wurden, wurden auf mindestens einem nicht-nationalen Markt in die Kinos gebracht. Bei anderen europäischen Spielfilmen liegt diese ‚Exportquote‘ lediglich bei 49 %. Kinderfilme wurden im Schnitt auf 3,4 nicht-nationalen Märkten in die Kinos gebracht (bei anderen europäischen Spielfilmen waren es nur 2,2) und erzielten im Schnitt (Median) rund 142 500 Besucher, 5x mehr als andere europäische Filme.



Quelle: Europäische Audiovisuelle Informationsstelle

## ... allerdings gilt dies in erster Linie für Animationsfilme für Kinder

Es gibt zwar keine signifikanten Unterschiede bei der ‚Exportquote‘ von europäischen Animationsfilmen und Live-Action Filmen für Kinder, allerdings lassen sich jedoch durchaus erhebliche Unterschiede hinsichtlich der Anzahl sowie der Bedeutung nicht-nationaler Kinomärkte feststellen: So kamen Animationsfilme für Kinder im Schnitt in 4,6 nicht-nationalen europäischen Märkten in die Kinos, verglichen mit 2,6 für Live-Action Kinderfilme. Insgesamt haben Animationsfilme die Hälfte ihrer Besucher auf nicht-nationalen Märkten erzielt, bei Live-Action Filmen waren es nur 29 %. Aus diesen Zahlen wird klar, dass europäische Animationskinderfilme vergleichsweise gut zirkulieren, während Live-Action Kinderfilme in einem wesentlich stärkeren Ausmass vom heimischen Markt abhängen und sich im Ausland tendenziell weniger gut vermarkten lassen.

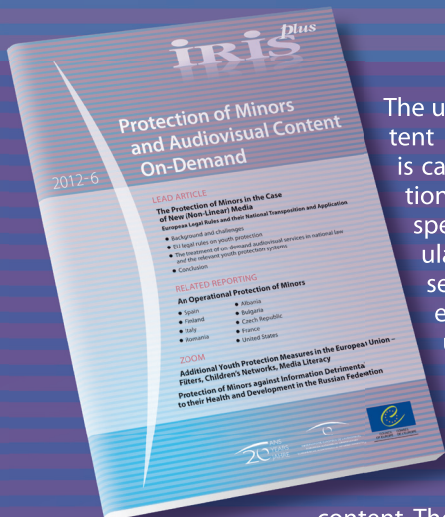


Quelle: Europäische Audiovisuelle Informationsstelle

2012-6

IRIS *plus*

# Protection of minors and audiovisual content on-demand



The use of audiovisual content services on-demand is catching up with traditional media at a dizzying speed. The growing popularity of on-demand services is based on extremely widespread use by young people, which raises the question of protection of minors from some of this on-demand media

content. The protection of minors

is a shared responsibility between the legislature and parents, but parents sometimes feel overwhelmed by this responsibility. This only serves to strengthen the role of the legislator when it comes to the protection of children.

This IRIS *plus* analyses the protection of minors in the field of on-demand audiovisual content. It examines the position of the EU on this subject as well as the basic principles and specific rules contained in the different national systems.

## IRIS *plus*, latest publications:

- **Media in the Courtroom** (published in June 2014)
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- **The Future of State Aid** (published in May 2012)
- **How private is personal data?** (published in December 2013)
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## LEAD ARTICLE

### The Protection of Minors in the Case of New (Non-Linear) Media

#### European Legal Rules and their National Transposition and Application

To what extent the law of the EU and its member states already contains provisions for protecting underage users of on-demand audiovisual services, how these provisions are to be understood and, if and when the occasion arises, applied and enforced is the subject of this lead article. Finally a cautious assessment of the current situation is made regarding the protection of children and young people in the case of new on-demand audiovisual services. Looking to the future, this assessment also takes account of so-called "connected TV" (smart TV).

Chapter headings:

#### I. Background and challenges

1. The protection of minors - an obligation common to all states
2. Traditional youth protection models for offline media and television
3. Challenges resulting from the Internet

#### II. EU legal rules on youth protection

#### III. The treatment of on-demand audiovisual services in national law and the relevant youth protection systems

1. Germany
2. Finland
3. France
4. Netherlands
5. Slovakia
6. United Kingdom

#### IV. Conclusion (comparative overview)

## RELATED REPORTING

### Workable Youth Protection

The related reporting section of this IRIS looks at seven EU member states in which new youth protection rules have been passed or important judicial decisions on content harmful to minors have been handed down. These reports are complemented by information on the critical assessment by the Albanian Broadcasting Council and the United States Supreme Court of content broadcast on television.

The articles concern Albania, Bulgaria, Czech Republic, Finland, France, Italy, Romania, Spain, United States.

## ZOOM

### Additional Youth Protection Measures in the European Union – Filters, Children's Networks, Media Literacy

The first part of the Zoom section, which picks up on the idea, enshrined in the European rules, of a level of protection that varies according to the type of service involved. It describes the distinction drawn in the case of audiovisual media services between linear services, which provide more protection for minors, and on-demand services, which provide less protection, and between such services and other on-demand audiovisual services, which provide even less protection. The discussion is concluded with an overview of other European and national initiatives for strengthening the protection of minors.

### Protection of Minors against Information Detrimental to their Health and Development in the Russian Federation

The second part of the Zoom section provides a short overview of the chronology of rules for the protection of minors in the Russian Federation. As a result of amendments to the law, that protection, which originally focused on traditional audiovisual media services, now seems gradually to include online services.

20 ANS  
YEARS  
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# Introduction

## 1 Objectives of the analysis

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### Background

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This report represents the contribution of the European Audiovisual Observatory to the KIDS Regio Forum 2014, which took place in Erfurt, Germany from 19 to 20 June 2014 and discussed 'Children as Audience – Challenges and Potentials From The Perspective of Research and Practice'.

The KIDS Regio Forum is an initiative by KIDS Regio - within the framework of Cine-Regio – and with the financial support from the Central German Regional Film Fund, the State Chancellery of Thuringia, Film I Skåne and the Creative Europe Desks Denmark and Berlin-Brandenburg, in close collaboration with The Financing Forum for Kids Content, is organized with the support of the German Children's Media Foundation GOLDEN SPARROW.

The European Audiovisual Observatory (hereafter 'Observatory') is a European public service body comprised of 40 member states and the European Union, represented by the European Commission. It operates within the legal framework of the Council of Europe and works alongside a number of partner and professional organisations from within the industry and with a network of correspondents. The mission of the Observatory is to gather and distribute information on the audiovisual industry in Europe. In addition to contributions to conferences, other major activities are the publication of a Yearbook, newsletters and reports, the compilation and management of databases and the provision of information through the Observatory's Internet site (<http://www.obs.coe.int>).

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### Objectives

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The objective of this study is to analyse the theatrical circulation and performance of European fiction, i.e. live action and animation, films for children based on a sample analysis which focuses on the following aspects:

- What is the production volume for European children's films and which countries in Europe are particularly active in producing and releasing children's films? (Chapter 3)
- What is the approximate market volume for European children's films? Films from which countries sell most tickets? Which territories are particularly attracted to children's films? (Chapter 4)
- How do European children's films perform, i.e. how many admissions do they generate on average? Do animation or live action films perform best? (Chapter 5)
- What were the top performing European children's films? (Chapter 6)
- How do European children's films travel, i.e. what percentage of films gets a non-national release? On how many non-national markets do they get released on average? Are there differences between the career of children's animation and live action films? (Chapters 7,8)
- What role do non-national markets play for European children's films, i.e. what is the share of non-national admissions of total admissions for these films? How many tickets do they sell abroad on average? Are there noticeable differences between live action and animation films in this regard? For which countries are non-national markets most important? (Chapter 9)
- Do co-produced children's films travel better than 100% national films? (Chapter 10)
- What were the top 50 European children's films travelling best across Europe? (Chapter 11)

While the report cannot claim to be a comprehensive overview of the market for children's films it does provide some interesting insights into the circulation of European children's animation and live action films compared to non-children fiction films.

## 2 The data sample

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### What is a 'children's' film'?

---

One of the main challenges in analysing the theatrical circulation of children's films is the question as to how to classify film as a children's film as there is no universally accepted and consistent definition of a 'children's film' which could be applied across Europe.

The definition of 'children's film' used in the context of this report refers to theatrical feature length fiction films targeting - to a substantial degree - children up to 12 years. As a general rule, the films included have received an age recommendation no higher than 12 years from the German FSK (Freiwillige Selbstkontrolle der Filmwirtschaft). However, not all films in the sample have received an FSK rating and some may have received a local rating higher than 12 years in other countries.

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### How were the sample children's films identified?

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The data sample used in this report aims to cover European children's films produced and theatrically released between 2004 and 2013. It has been created by merging the input from four different sources. The basic sample was drawn up using lists supplied by the European Children's Film Association (ECFA)<sup>1</sup> and supplemented with lists of films presented at relevant festivals by KIDS Regio<sup>2</sup>. For animation films, existing data in the Observatory's LUMIERE database was supplemented with the assistance of CARTOON<sup>3</sup>, who provided lists of the completed animation titles presented at CARTOON Movie. Finally, further identification of films was carried out by the Observatory by checking annual film lists for titles pointing towards children's films.

The data sample also includes films produced in Europe with incoming investment from the US such as *Gnomeo and Juliet* or *The Pirates! Band of Misfits*.

We would like to thank our colleagues at CARTOON (Valérie de Halleux and Marc Vandeweyer), at the European Children's Film Association, and at KIDS Regio (Viola Gabrielli and Steffi Schültzke) for their assistance in preparing the sample of children's films studied in this report.

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### Where do the admissions data come from?

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The sample films were identified within the LUMIERE database ( [www.lumiere.obs.coe.int](http://www.lumiere.obs.coe.int) ), which tracks theatrical admissions to films in Europe since 1996, and tagged with a special 'children's film' marker allowing extraction from the database of an array of admissions data for these films.

Data on film admissions collated in the LUMIERE database comes from a wide variety of sources, including national film agencies and statistics offices, inter-industry bodies, distributors' and exhibitors' associations, the trade press and a small number of private tracking bodies. This is supplemented and completed by data from the European Union's MEDIA Programme, on the basis of declarations made by distributors to its Automatic Distribution Support scheme. Though the LUMIERE database aims to cover all 40 member states of the European Audiovisual Observatory, in practice coverage rates vary across individual territories. The overall coverage of the database for the reference period is estimated at around 86% of the total European market in the sample period.

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<sup>1</sup> <http://www.ecfaweb.org/>

<sup>2</sup> <https://www.kids-regio.org>

<sup>3</sup> <http://www.cartoon-media.be/>

A point to note concerns the data available in the database for the United Kingdom and the Republic of Ireland. Admissions data for these two countries are available to the Observatory only on a cumulative basis, i.e. the admissions for an individual film cover the tickets sold both in the UK and in Ireland. On the other hand, the database does distinguish between films originating in the United Kingdom and films originating in the Republic of Ireland, even if it is not possible to split admissions results for these titles into UK and Irish admissions respectively. This approach results, for certain calculations, in a minor bias that is without invalidating consequences for the analysis as a whole.

It should also be noted that 2013 data is still provisional for a number of countries as some information, e.g. full results for Spain as well as distributor declarations to the MEDIA programme, is still missing at the time of writing. This means that the coverage for 2013 is slightly less comprehensive than that for earlier years.

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#### What is the definition of Europe?

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Europe – in the context of this analysis – is for pragmatic reasons defined as the 40 Member States of the Observatory. This includes Albania, Armenia, Austria, Bosnia Herzegovina, Belgium, Bulgaria, Croatia, Cyprus, the Czech Republic, Denmark, Estonia, Finland, France, Germany, Greece, Hungary, Iceland, Ireland, Italy, Latvia, Lichtenstein, Lithuania, Luxembourg, the Former Yugoslav Republic of Macedonia, Montenegro, the Netherlands, Norway, Portugal, Romania, Russia, the Slovak Republic, Slovenia, Spain, Switzerland, Sweden, the United Kingdom and Turkey.

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#### What this sample analysis can do and what it cannot do

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The sample analysis compares the theatrical circulation and performance of the ‘average’ European children’s film with the ‘average’ European non-children fiction film on a pan-European level. It goes without saying that the characteristics described do not apply to all European children’s films and the situation might be quite different for films originating from specific countries.

It is important to note, that though the sample aims for extensive coverage of children’s films produced in Europe between 2004 and 2013, the comprehensiveness of the data cannot be guaranteed. Some children’s films may not have been identified as such while other children’s films may not feature in the list because their admissions could not be tracked on the respective markets due to partial data coverage of LUMIERE for a specific market and / or year.

Furthermore it has to be pointed out that the distinction between ‘children’s films’ and ‘youth’ or ‘family’ films is a very difficult - ultimately even a subjective - one. This is particularly true for some of the top performing films. It has, however, to be noted, that the potential ‘misclassification’ of a limited number of children’s films does not affect the validity of the overall conclusions due to the usage of median / average values and the large number of sample films.

With 648 European children’s film releases identified for the period 2004 and 2013 and cumulative admissions of 373 million, the sample is considered to be sufficiently extensive to correctly illustrate ‘average’ characteristics of European children’s animation and live action children’s films in comparison to European non-children fiction films as well as to point to broader differences in the role of children’s films for individual countries. The focus should hence lie on the comparison of values between the different categories of films rather than on specific absolute or average values, which can in some case be influenced by a smaller number of runaway successes.

For transparency reasons, we are disclosing the full sample lists in the Appendix, so that the interested reader can retrace the underlying films and hence better interpret the presented results. Please also refer to Appendix 1 on page 40 for further details on the definitions and the methodological approach applied.

# Production volume of European children's films

## 3 Production volume

Note: Given the limitations described in the Introduction it is impossible to give an accurate count of the children's films produced for theatrical release in Europe. The following figures hence represent the number of fiction children's films contained in the data sample. It is important to remember that the sample only contains films whose theatrical release could be registered in the LUMIERE database. Please refer to the description of the data sample for further details to better interpret the results.

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### On average 70 theatrical children's fiction films produced in Europe per year

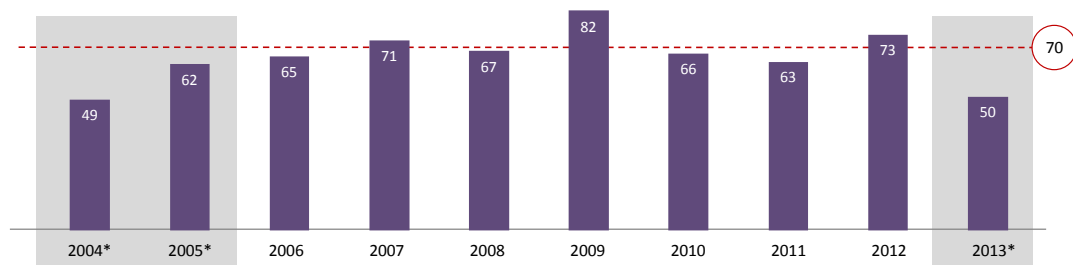
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Based on the available data, a total of 648 European fiction children's films could be identified which were produced and released between 2004 and 2013. Broken down by production year, this means that that per year an average of about 70 theatrical feature fiction films targeting primarily children audiences have been produced in the 40 European markets covered by the Observatory over the past ten years.

As illustrated in Figure 1, the European annual production volume generally ranges between 63 and up to 82 children's films. The numbers for 2004, 2005 and 2013 have to be considered provisional due to imperfect coverage of either children's films or overall admissions data.

**Figure 1 Estimated number of European children's films produced 2004-2013**

Note: Data include only films with theatrical admissions as registered in the LUMIERE database.



\* Imperfect identification of children's films and / or LUMIERE coverage of admissions data

Source: European Audiovisual Observatory

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### 60% of European children's films are live action films

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The majority of the sample European children's films were live action films (388 films), which represented about 60% of the total production volume in the time period covered, compared to 260 children's animation films.

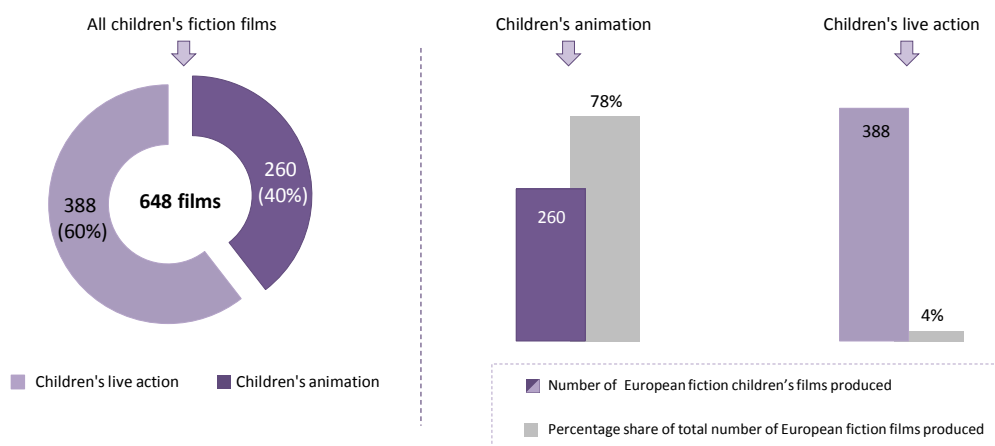
As illustrated in Figure 2, children's films hence represent the by far single most important category of European animation productions with about 3 out of 4 European animation films (78%) considered to primarily target children audiences.

In the live action genre, children's films obviously only represent a small portion with 388 children's live action films accounting for a mere 4% of European live action fiction production.



**Figure 2 Number of European children's films by genre 2004-2013**

Note: Data include only films with theatrical admissions as registered in the LUMIERE database.



Source: European Audiovisual Observatory

### Which European countries are the most prolific producers of children's films?

As in our previous study, Germany proved to be the most prolific producer of children's films studied, with an estimated total of 113 theatrical children's films produced (and released) between 2004 and 2013. France took second place with 83 films, followed by the Netherlands (58), Denmark (57) and Sweden (55).

Apart from the remaining three big Western European markets of Spain (46), the UK (32) and Italy (19), it is worthwhile to mention the comparatively high number of children's productions in Norway (43), Finland (26), the Czech Republic (24) and Belgium (20). Production volume in the other European markets was significantly smaller with less than 1 children's films produced on average per year. This is of course within the context of a lower general level of production, given the smaller market sizes. The complete ranking is shown in Table 1 overleaf.

Table 1 also illustrates quite clearly the different national trends in terms of the types of production. Countries such as Spain, France or Sweden show a preference for animation production, while the live action genre is preferred in countries such as Germany, the Netherlands, Norway, Finland, Denmark or Italy.

### One out of five Danish and Norwegian films is a children's films

Another way to analyse the relative importance of children's films in a specific country is to relate the number of children's films produced to the estimated total production volume of feature fiction films in the reference period (see Figure 3). This ensures more balanced treatment of countries with small overall production volumes. Measured as a percentage of total fiction film production, the data indicates that Luxembourg, Denmark, Norway and the Netherlands dedicate the highest share of their total fiction production activity to producing children's films (both animation and live action), which account for 23% of the total identified production in Luxembourg, 22% in Denmark, 20% in Norway and 19% in the Netherlands. This compares to a pan-European average of 7%.

**Table 1 Theatrical children's feature film production by country of origin 2004-2013**

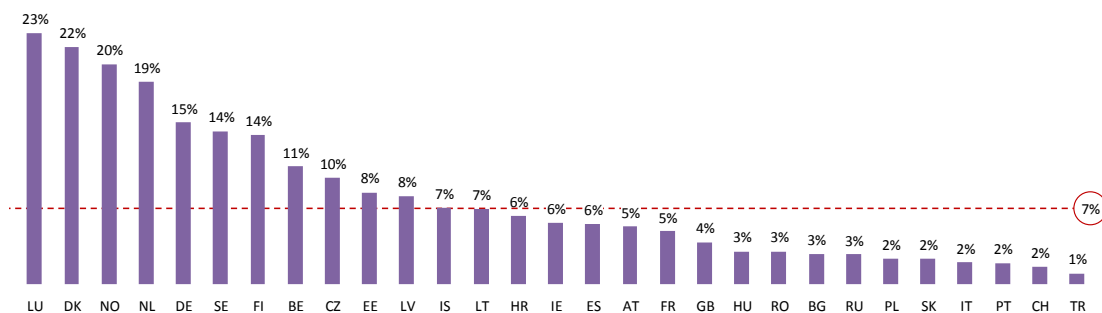
Note: Estimated. Data include only films with theatrical admissions as registered in the LUMIERE database.

#	ISO code	Country	Children's animation films	Children's live action films	Total children's fiction films	Total feature fiction films	% share of children's films
1	DE	Germany	38	75	113	761	15%
2	FR	France	50	33	83	1 713	5%
3	NL	Netherlands	3	55	58	312	19%
4	DK	Denmark	19	38	57	262	22%
5	SE	Sweden	31	24	55	391	14%
6	ES	Spain	34	12	46	826	6%
7	NO	Norway	10	33	43	213	20%
8	GB	United Kingdom	14	18	32	824	4%
9	FI	Finland	8	18	26	190	14%
10	CZ	Czech Republic	11	13	24	246	10%
11	BE	Belgium	7	13	20	185	11%
12	IT	Italy	6	13	19	947	2%
13	RU	Russian Federation	7	2	9	328	3%
14	AT	Austria		8	8	151	5%
15	EE	Estonia	3	3	6	71	8%
16	PL	Poland	2	4	6	254	2%
17	HU	Hungary	2	3	5	165	3%
18	IE	Ireland		5	5	88	6%
19	TR	Turkey	3	2	5	494	1%
20	CH	Switzerland	1	3	4	245	2%
21	RO	Romania	1	3	4	132	3%
22	HR	Croatia		3	3	48	6%
23	IS	Iceland	2	1	3	43	7%
24	LU	Luxembourg	2	1	3	13	23%
25	LV	Latvia		3	3	37	8%
26	PT	Portugal	2	1	3	155	2%
27	BG	Bulgaria	1	1	2	72	3%
28	LT	Lichtenstein	2		2	29	7%
29	SK	Slovakia	1		1	43	2%
<b>Total</b>			<b>260</b>	<b>388</b>	<b>648</b>	<b>9 385</b>	<b>7%</b>

Source: European Audiovisual Observatory

**Figure 3 Children's film share of total feature fiction production 2004-2013**

In percent. Estimated



Source: European Audiovisual Observatory



# Theatrical performance of children’s films

## 4 Theatrical market volume

Note: Given the limitations described in the Introduction it is not possible to exactly quantify the theatrical market volume for children’s films in Europe. The following figures hence represent the admissions to those children’s films identified in the data sample, i.e. only films whose theatrical release could be registered in the LUMIERE database. Please refer to the description of the data sample for further details to better interpret the results.

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### European children’s films account for about 11% of total admissions to European films

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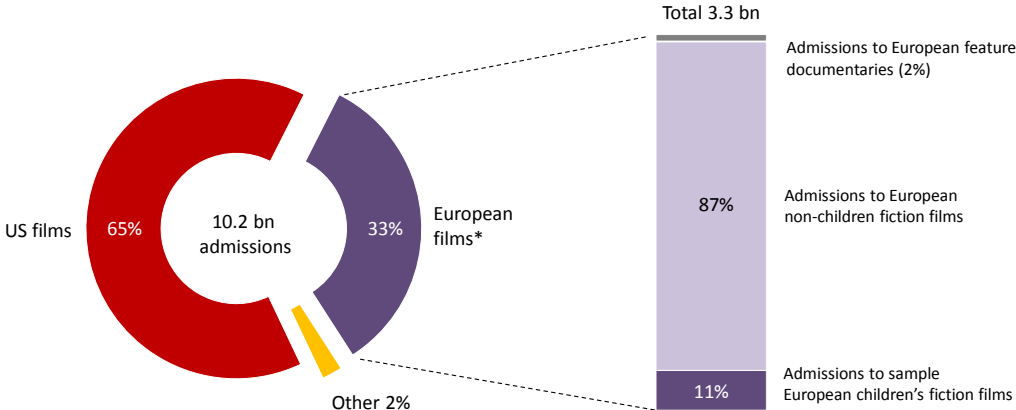
An estimated total of 373 million tickets have been sold to the sample European children’s films between 2004 and 2013. Taking into consideration that market coverage of LUMIERE is not comprehensive for all markets and varies over the years, this number can be considered as a minimum benchmark.

Figure 4 puts the data sample into the overall perspective of admissions to films in Europe between 2004 and 2013. During this period about 65% of total admissions were to US films. European films – including films produced in Europe using US finance (*EUR inc*) – accounted for 33%<sup>4</sup>.

The Observatory estimates that the European children’s film data sample used for this report represents about 11% of all admissions generated by European films between 2004 and 2013. That implies a market share of 3.3% of total admissions to films of all origins. Excluding *EUR inc* films, children’s films took a slightly higher share of 12% of total European admissions.

**Figure 4 European admissions breakdown by region of origin and genre 2004-2013**

Estimated.



\* Includes films produced in Europe with incoming investment from the US ('EUR inc'), e.g. *Inkheart*. 'EUR inc' films accounted for 5.7% of total admissions while 'independent' European films took 27.8% of the market.

Source: European Audiovisual Observatory

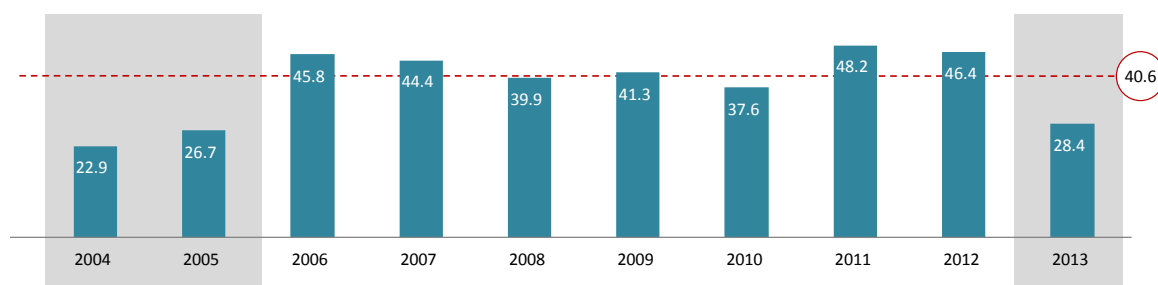
<sup>4</sup> The 33% percentage market share of European films breaks down into 27.8% for 'independent' European films and 5.7% for EUR inc films.

## European children's films sell around 41 mio tickets per year

Broken down by calendar year, this means that on average European children's films generated annual admissions of about 41 million admissions on European markets over the past ten years. As illustrated in Figure 5, the admission levels for children's films generally ranged between 38 and up to 48 million admissions. Like with production data the figures for 2004, 2005 and 2013 have to be considered provisional due to imperfect coverage of either children's films or overall admissions.

**Figure 5 Annual admissions to European children's films in Europe 2004-2013**

In EUR million. Estimated and provisional.

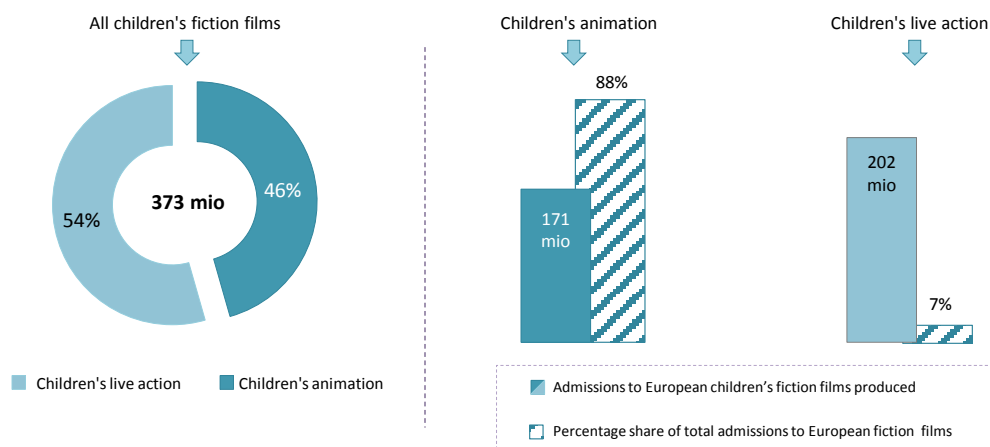


Source: European Audiovisual Observatory

## Live action children's films account for 54% of total admissions to European children's films

A breakdown by genre suggests that European children's animation films performed slightly better than live action films, accounting for 46% of total admissions while representing 40% of the total number of children's films (see Figure 6). With 171 million admissions children's animation took almost 90% of total admissions to European animation films, while the 202 million tickets sold to children's live action films represented 7% of total admissions to European live action films.

**Figure 6 Admissions to European children's films broken down by genre 2004-2013**



Source: European Audiovisual Observatory

## German and French children's films generate largest number of admissions

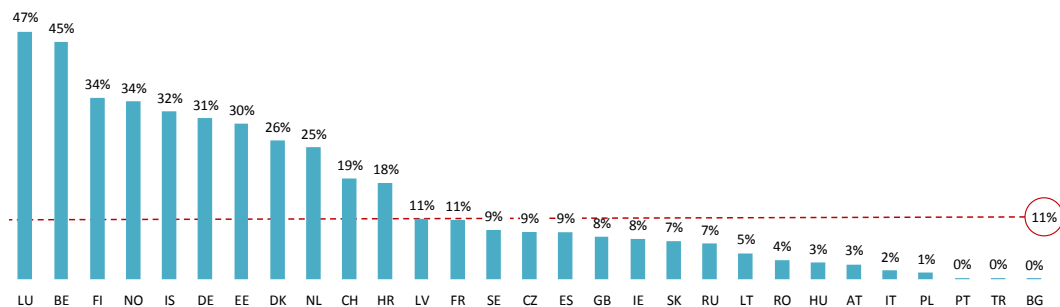
German and French children's films sold over 100 million tickets in the time period covered, followed by UK children's films (72 mio). This high level could not be matched by films originating from other countries as illustrated in Table 2. Measured in terms of percentage share of total admissions to all films originating in a country, the data indicates that children's films were particularly important to Belgium, Luxembourg, Germany as well as most Nordic countries (see Figure 7).

**Table 2 Admissions to European children's films by country of origin 2004-2013** estimated

#	Country of origin	No of children's fiction films	Admissions to children's fiction films	Total admissions to fiction films	% share of children's films
1	DE Germany	113	103 517 587	339 002 450	31%
2	FR France	83	101 100 625	890 457 619	11%
3	GB United Kingdom	32	71 826 885	882 298 673	8%
4	ES Spain	46	16 457 746	182 431 569	9%
5	BE Belgium	20	14 150 385	31 352 630	45%
6	DK Denmark	57	12 348 729	47 033 134	26%
7	NL Netherlands	58	10 401 354	41 640 688	25%
8	NO Norway	43	8 400 815	24 909 342	34%
9	FI Finland	26	7 914 923	22 954 591	34%
10	RU Russian Federation	9	7 333 879	107 689 915	7%
11	SE Sweden	55	5 385 689	57 335 158	9%
12	IT Italy	19	4 760 267	289 323 448	2%
13	CZ Czech Republic	24	3 329 086	36 705 055	9%
14	CH Switzerland	4	1 363 104	7 112 194	19%
15	IE Ireland	5	908 016	11 747 722	8%
16	PL Poland	6	878 134	63 757 070	1%
17	TR Turkey	5	501 514	193 362 844	0%
18	EE Estonia	6	416 998	1 412 339	30%
19	IS Iceland	3	366 764	1 149 996	32%
20	HU Hungary	5	262 464	8 331 105	3%
1	AT Austria	8	226 076	7 834 728	3%
2	LU Luxembourg	3	183 014	388 906	47%
3	HR Croatia	3	161 612	883 680	18%
4	RO Romania	4	136 441	3 710 501	4%
5	LV Latvia	3	87 520	764 281	11%
6	SK Slovakia	1	80 810	1 112 712	7%
7	LT Lithuania	2	66 657	1 331 216	5%
8	PT Portugal	3	10 903	3 924 867	0%
9	BG Bulgaria	2	2 223	1 747 371	0%
<b>Total</b>		<b>648</b>	<b>372 580 220</b>	<b>3 261 705 804</b>	<b>11%</b>

Source: European Audiovisual Observatory

**Figure 7 Percentage share of admissions to children's films by country of origin 2004-2013** estimated



Source: European Audiovisual Observatory

## Germany and France are the largest theatrical markets for children's films

Not surprisingly, Germany and France also represent the by far two largest theatrical markets for European children's films with 94 and 88 million admissions going to children's films respectively. The UK (34 mio), Spain (22 mio), the Russian Federation (17 mio)<sup>5</sup>, the Netherlands (16 mio) and Poland (14 mio) follow at a great distance as depicted in Table 3.

On a cumulative level that means that about one out of two tickets for children's fiction films were sold either in Germany or France and 90% of all admissions to children's fiction films were generated in the top 12 territories.

**Table 3 Admissions to European children's films by territory 2004-2013**

Note: Includes only territories with at least three years of coverage rates of at least 85%

#	Territory	No of children's fiction films released	Admissions to children's fiction films	% share of total European admissions to children's fiction films
1	DE Germany	169	93 958 236	25%
2	FR France	165	88 317 019	24%
3	GB United Kingdom	72	34 364 736	9%
4	ES Spain	149	22 314 249	6%
5	RU Russian Federation	39	16 635 780	4%
6	NL Netherlands	203	15 737 573	4%
7	PL Poland	77	13 850 395	4%
8	IT Italy	83	11 113 918	3%
9	DK Denmark	107	10 948 958	3%
10	NO Norway	164	10 093 577	3%
11	AT Austria	155	9 470 900	3%
12	BE Belgium	185	7 027 805	2%
13	CZ Czech Republic	74	5 768 436	2%
14	CH Switzerland	173	5 589 638	2%
15	SE Sweden	129	5 140 431	1%
16	TR Turkey	67	4 851 625	1%
17	FI Finland	84	4 017 422	1%
18	PT Portugal	76	3 907 594	1%
19	HU Hungary	54	1 870 942	1%
20	GR Greece	34	1 542 243	0%
21	SK Slovakia	59	1 146 886	0%
22	HR Croatia	34	1 060 353	0%
23	RO Romania	64	789 186	0%
24	SI Slovenia	62	754 876	0%
25	EE Estonia	73	556 467	0%
26	BG Bulgaria	38	487 859	0%
27	LT Lithuania	42	440 429	0%
28	LV Latvia	52	365 395	0%
29	IS Iceland	26	169 788	0%
<b>Total</b>		<b>648</b>	<b>372 580 220</b>	<b>100%</b>

Source: European Audiovisual Observatory

<sup>5</sup> Only partial LUMIERE coverage for Russia for the reference time period.

Children’s films seem to be particularly popular in Croatia and Norway

In which territories were children’s films particularly popular in relation to other European fiction films?

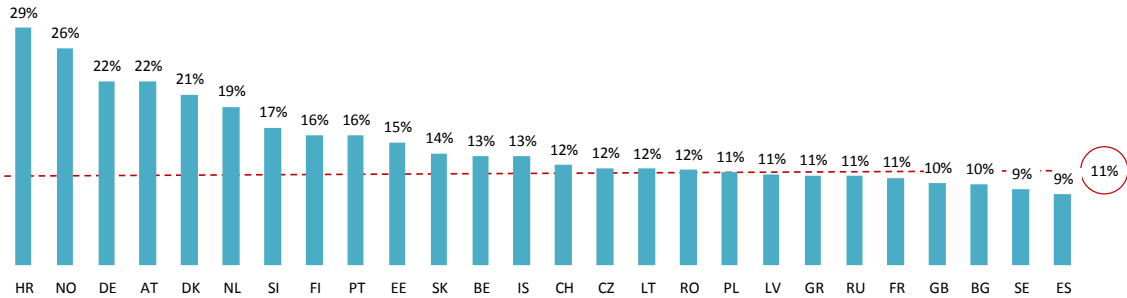
Measured in terms of percentage share of total admissions to fiction films within a territory, the data indicates that children’s films are particularly popular in Croatia and Norway where they accounted for 29% and 26% of total admissions to European fiction film, as depicted in Figure 8.

About one out of five tickets sold to European fiction films was sold to a children’s films in Germany (22%), Austria (22%), Denmark (21%) and the Netherlands (19%).

On a cumulative level children’s films accounted for 11% of total admission to European fiction films

**Figure 8 Share of admissions to children’s fiction films by territory 2004-2013**

Note: In % of total admissions to European fiction films. Estimated.



Source: European Audiovisual Observatory

## 5 Average admissions

Note: In the context of this study, the comparative performance of European children's films is measured by looking at average admissions. As mean admissions values are significantly influenced by films with extremely high or low admissions, median values give a clearer view of the 'average' admissions that a European film actually generates, and are thus preferred here.

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### Children's films sell on average 5 times as many tickets as non-children's films

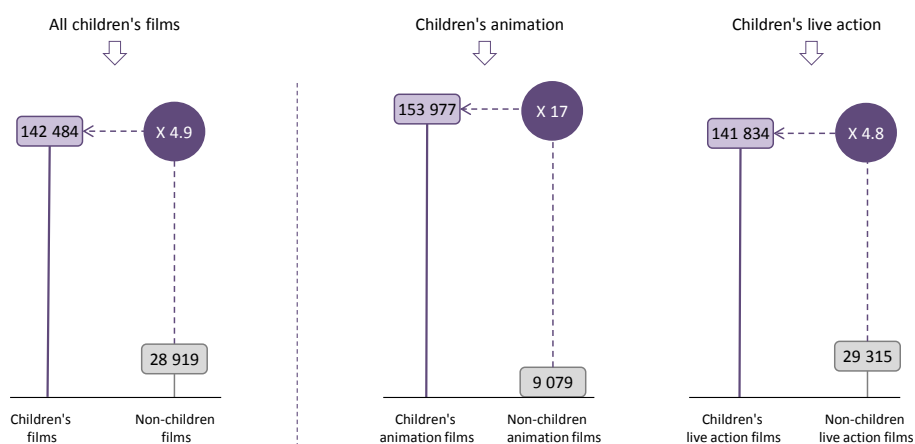
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The analysis of the 648 children's films and over 8 700 non-children fiction films contained in the data sample clearly indicates that the 'average' European children's film significantly outperforms the 'average' European non-children fiction film as depicted in Figure 9. With estimated median admissions of about 142 500 European children's films sold on average about 5 times more tickets than European non-children fiction films which generated median admissions of only around 29 000.

The difference is even more striking for animation films, where the average children's animation film performed 17 times better than European non-children animation films. With median admissions of about 154 000 animation films also outperformed children's live action films which generated median admissions of around 142 000.

**Figure 9 Median admissions to children's films produced & released between 2004-2013**

Note: Estimated. In units. Refers only to films produced and released between 2004 and 2013.



Source: European Audiovisual Observatory

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### German and French children's films sell largest number of tickets on average

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Examining median admissions by country of origin shows that – thanks to a large number of highly successful children's films like *Die Wilden Kerle* franchise in Germany or *Astérix* in France - German and French films performed best with over 573 000 and 402 000 admissions on average, followed by UK films (246 000), Danish films (188 000), Dutch films (172 000) and Norwegian films (170 000) (see Table 4). As these films generate the majority of their admissions on their home markets, it is not surprising that Germany and France are also the two territories with the highest median admissions for children's films (275 000 and 146 000), followed by Poland (120 000), the Russian Federation (81 000) and Denmark (65 000) (see Table 5).

**Table 4 Median admissions of European children's films by country of origin 2004-2013**

Note: Includes only countries with at least 5 theatrical children's films produced between 2004 and 2013.

#	Country of Origin		No. of children's fiction films produced & released	Median admissions to children's fiction films	Median admissions to non-children fiction films
1	DE	Germany	113	573 515	46 919
2	FR	France	83	402 491	95 394
3	GB	United Kingdom	32	246 166	18 336
4	DK	Denmark	57	187 964	53 513
5	NL	Netherlands	58	171 617	11 375
6	NO	Norway	43	169 760	43 716
7	BE	Belgium	20	114 556	18 968
8	CZ	Czech Republic	24	113 417	42 337
9	RU	Russian Federation	9	112 400	15 488
10	PL	Poland	6	110 123	59 753
11	FI	Finland	26	101 777	38 979
12	TR	Turkey	5	50 067	54 156
13	IT	Italy	19	49 946	23 059
14	ES	Spain	46	45 353	41 511
15	EE	Estonia	6	36 134	6 237
16	SE	Sweden	55	34 299	19 673
17	IE	Ireland	5	27 012	6 996
18	HU	Hungary	5	23 589	12 613
19	AT	Austria	8	14 883	8 988
<b>Total</b>			<b>648</b>	<b>142 484</b>	<b>28 919</b>

Source: European Audiovisual Observatory

**Table 5 Median admissions of European children's films by release market 2004-2013**

Note: Includes only territories with at least three years of coverage rates of at least 85%

#	Release market		No. of children's fiction films released	Median admissions children's fiction films	Median admissions non-children's fiction films
1	DE	Germany	169	275 429	49 619
2	FR	France	165	146 388	46 610
3	PL	Poland	77	119 867	14 299
4	RU	Russian Federation	39	81 359	16 821
5	DK	Denmark	107	65 427	7 236
6	IT	Italy	83	57 147	35 606
7	TR	Turkey	67	54 844	20 444
8	CZ	Czech Republic	74	43 283	7 047
9	GB	United Kingdom	72	33 525	6 492
10	ES	Spain	149	32 978	33 280
11	HR	Croatia	34	25 510	2 431
12	AT	Austria	155	24 264	5 658
13	GR	Greece	34	22 398	4 991
14	NL	Netherlands	203	20 370	6 808
15	HU	Hungary	54	17 098	5 668
16	NO	Norway	164	16 388	5 270
17	FI	Finland	84	15 486	9 737
18	CH	Switzerland	173	11 825	4 628
19	SE	Sweden	129	11 703	5 591
20	SK	Slovakia	59	11 538	2 728
21	PT	Portugal	76	10 357	3 229
22	BE	Belgium	185	7 837	6 818
23	BG	Bulgaria	38	7 628	3 705
24	RO	Romania	64	4 273	2 633
25	SI	Slovenia	62	4 122	2 352
26	EE	Estonia	73	3 359	2 310
27	LT	Lithuania	42	1 514	2 449
28	LV	Latvia	52	1 190	1 110
29	IS	Iceland	26	5 775	1 658
<b>Total</b>			<b>648</b>	<b>142 484</b>	<b>28 919</b>

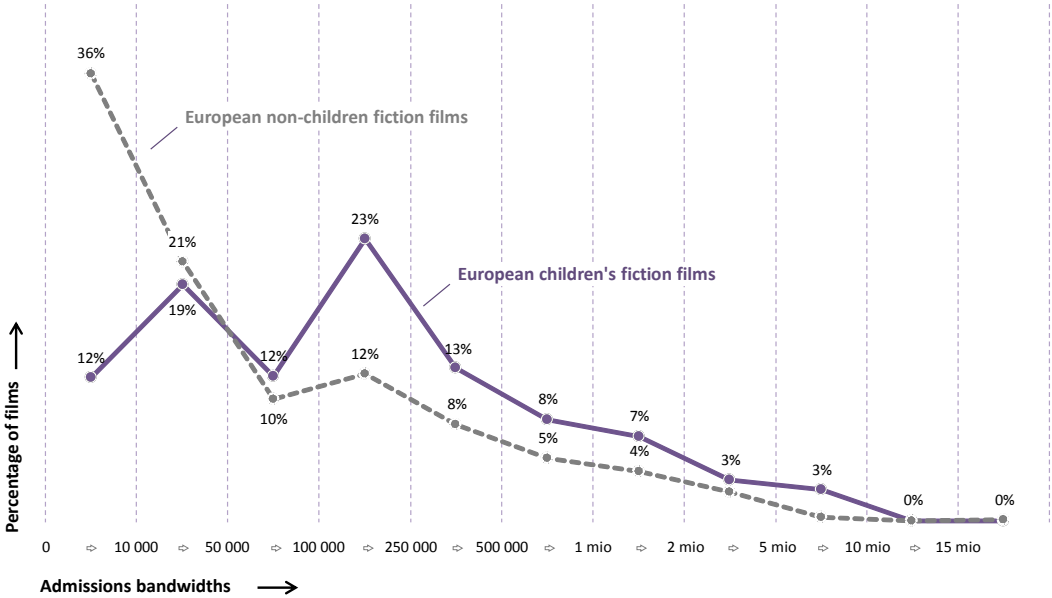
Source: European Audiovisual Observatory

Only 12% of European children's fiction films sell less than 10 000 tickets, compared to 36% for non-children fiction films

The superior theatrical performance of European children's films over non-children films is also illustrated by the analysis of the percentage share of films falling into a specific admissions bandwidth, as illustrated in Figure 10. Only 12% of European children's films – produced and released between 2004 and 2013 - generated less than 10 000 admissions, compared to 36% of European non-children fiction films, while the percentage share of children's films falling into all admissions bandwidths above 50 000 exceeded the corresponding share of non-children fiction films. The largest number of children's films fell into two categories: 23% of all children's films attracted between 100 000 and 250 000 admissions in the time period covered, and 19% generated between 10 000 and 50 000 admissions.

**Figure 10 Percentage of European children's films by admission bandwidths 2004-2013**

Note: Estimated. In percent of total number of children's / non-children's fiction films produced and released between 2004 -2013.



Source: European Audiovisual Observatory

On a cumulative level, one third (31%) of all children's films in the data sample, generated less than 50 000 admissions in the time period covered and the vast majority (78%) did not top 500 000 admissions. Nonetheless, 86 of the films (13%) generated over 1 million admissions. Two films in this group sold more than 10 million tickets across Europe. Measuring the market share of the top films can also serve as an indicator for market concentration. The top 20 children's films accounted for 40% of total admissions and the top 50 films, accounted for 61% of total admissions.

A comparison with European non-children films suggests that admissions are less concentrated among children's films than for non-children films. The top 5% of European children's fiction films (33 films) took 52% of total admissions to children's films while the top 5% of non-children films (437 films) accounted for 62%. The top 10% of children's films (65 films) took 67% of their respective total admissions compared to 77% in the case of non-children fiction films (874 films).



## 6 Top 50 children's films

*Mr Bean's Holiday* and *Astérix aux Jeux Olympiques* were the most successful European films for children in terms of admissions, selling - from release until end 2013 - 15.5 and 14.0 million tickets across Europe respectively, as shown in Table 6. 41 out of the top 50 films are of either German (17 films), French (15) or UK (9) origin. 5 out of the 9 children's films originating from the UK were produced with US finance (as indicated by the *GB inc* marker). The top 50 films feature slightly more European co-productions (27) than 100% national films (23). The same applies for the breakdown by genre, with 27 animation films making it into the top 50 compared to 23 live action films.

**Table 6 Top 50 European children's films by admissions 2004 – 2013**

Rank	Film	Country of origin	Prod. Year	Director	Genre	Admissions in Europe	No release markets
1	Mr. Bean's Holiday	GB / FR / DE / US	2007	Steve Bendelack	Live action	15 528 019	27
2	Astérix aux jeux olympiques	FR / DE / ES / IT	2008	Frédéric Forestier, Thomas Langmann	Live action	14 023 968	29
3	Arthur et les Minimoys	FR	2006	Luc Besson	Animation	8 720 716	28
4	Flushed Away	GB INC / US	2006	David Bowers, Sam Fell	Animation	8 713 525	26
5	Arthur Christmas	GB INC / US	2011	Sarah Smith, Barry Cook	Animation	7 979 360	30
6	Sieben Zwerge	DE	2004	Sven Unterwaldt Jr.	Live action	7 901 072	5
7	Nanny McPhee	GB / US / FR	2005	Kirk Jones	Live action	7 499 289	25
8	Le petit Nicolas	FR / BE	2009	Laurent Tirard	Live action	7 483 250	21
9	Astérix et Obélix : Au Service de Sa Majesté	FR / ES / IT / LT	2012	Laurent Tirard	Live action	7 256 350	25
10	Gnomeo and Juliet	GB INC / US	2011	Kelly Asbury	Animation	6 838 254	24
11	The Pirates! Band of Misfits	GB INC / US	2012	Jeff Newitt, Peter Lord	Animation	6 827 311	27
12	Wickie und die starken Männer	DE	2009	Michael Herbig	Live action	6 655 761	7
13	Sur la piste du Marsupilami	FR / BE	2012	Alain Chabat	Live action	6 189 462	8
14	Sammy's avonturen: De geheime doorgang	BE / US	2010	Ben Stassen	Animation	5 898 287	29
15	Nanny McPhee and the Big Bang	GB / US / FR	2010	Susanna White	Live action	5 879 965	23
16	Arthur et la vengeance de Maltazard	FR	2009	Luc Besson	Animation	5 660 261	27
17	Planet 51	ES / GB	2009	Javier Abad, Jorge Blanco	Animation	5 650 056	24
18	The Three Musketeers	DE / GB / FR	2011	Paul W.S. Anderson	Live action	5 413 757	29
19	Die Konferenz der Tiere	DE	2010	Reinhard Klooss, Holger Tappe	Animation	5 260 697	23
20	Valiant	GB INC / US	2005	Gary Chapman	Animation	4 759 037	21
21	7 Zwerge - Der Wald ist nicht genug	DE	2006	Sven Unterwaldt Jr.	Live action	4 343 542	5
22	Tri bogatyrya na dalnikh beregakh	RU	2012	Konstantin Feoktistov	Animation	4 093 411	1
23	Arthur et la guerre des deux mondes	FR	2010	Luc Besson	Animation	4 078 443	21
24	Las aventuras de Tadeo Jones	ES	2012	Enrique Gato	Animation	3 789 321	15
25	Sammy's avonturen 2	BE / FR / IT	2012	Vincent Kesteloot, Ben Stassen	Animation	3 718 393	27
26	Astérix et les Vikings	FR / DK	2006	Stefan Fjeldmark, Jesper Møller	Animation	3 649 851	24
27	Le Renard et l'enfant	FR	2007	Luc Jacquet	Live action	3 195 138	26
28	Lissi und der Wilde Kaiser	DE	2007	Michael Herbig	Animation	3 113 236	10
29	Niko - lentäjän poika	FI / DE / DK / IE	2008	Michael Hegner, Kari Juusonen	Animation	2 945 896	22
30	Un monstre à Paris	FR	2011	Bibo Bergeron	Animation	2 876 651	15
31	Die Wilden Kerle 4	DE	2007	Joachim Masannek	Live action	2 773 197	3
32	The Magic Roundabout	FR / GB	2005	Dave Borthwick, Jean Duval	Animation	2 598 867	12
33	Die Wilden Kerle 3	DE	2006	Joachim Masannek	Live action	2 400 087	7
34	Hui Buh	DE	2005	Sebastian Niemann	Animation	2 348 574	4
35	Hexe Lilli: Der Drache und das magische Buch	DE / AT / ES / IT	2009	Stefan Ruzowitzky	Live action	2 316 746	11
36	Kirikou et les bêtes sauvages	FR	2005	Michel Ocelot, Bénédicte Galup	Animation	2 300 131	17
37	Winx club - Il segreto del regno perduto	IT	2007	Iginio Straffi	Animation	2 217 527	21
38	Wickie auf großer Fahrt	DE	2011	Christian Ditter	Live action	2 201 563	6
39	Der Kleine Eisbär 2 - Die geheimnisvolle Insel	DE	2005	Piet de Rycker, Thilo Rothkirch	Animation	2 080 723	8
40	The Nutcracker in 3D	GB / HU	2010	Andrey Konchalovskiy	Live action	2 069 443	12
41	Boule & Bill	FR / BE / LU	2013	Franck Magnier, Alexandre Charlot	Live action	2 053 382	4
42	Niko 2: Lentäjäljekset	FI / DE / DK / IE	2012	Kari Juusonen, Jørgen Lerdam	Animation	1 961 594	18
43	Der Wilden Kerle 5	DE	2008	Joachim Masannek	Live action	1 952 501	3
44	Azur et Asmar	FR / BE / ES / IT	2006	Michel Ocelot	Animation	1 919 792	13
45	Lauras Stern	DE / BG	2004	Piet de Rycker, Thilo Rothkirch	Animation	1 873 826	7
46	Fly Me to the Moon	BE / US	2008	Ben Stassen	Animation	1 848 018	23
47	La nouvelle guerre des boutons	FR	2011	Christophe Barratier	Live action	1 705 569	8
48	Die wilden Kerle 2	DE	2005	Joachim Masannek	Live action	1 703 563	7
49	L'élève Ducobu	FR	2011	Philippe de Chauveron	Live action	1 643 239	4
50	La guerre des boutons	FR / BE	2011	Yann Samuël	Live action	1 635 522	6

Source: European Audiovisual Observatory

# Non-national circulation of children's films

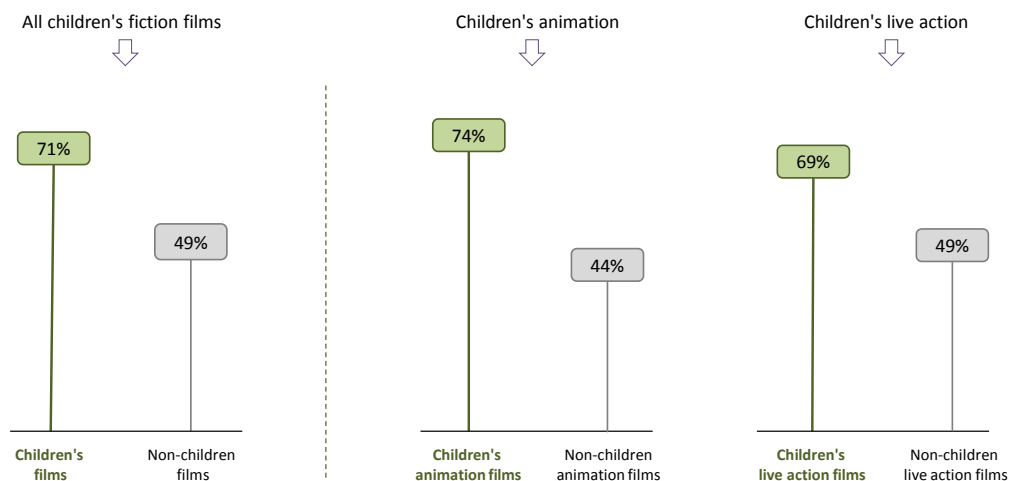
## 7 How many children's films get exported?

Almost 3 out of 4 children's films got a theatrical release in at least one non-national market

European children's fiction films generally have a good potential to secure a theatrical release outside of their national home market. As illustrated in Figure 11, almost three out of four (71%) children's films got released in at least one non-national European market between 2004 and 2013. This compares to an 'export rate' of only 49% of European non-children films.

The data indicate that there are no significant differences between animation and live action films in this respect: with an export rate of 74% children's animation films had only a small advantage over live-action films (69%) when it came to securing a non-national release in at least one market. And in the case of non-children films the export rate for animation films was 44% and for live action films 49%.

Figure 11 Percentage of films with non-national release 2004-2013



Source: European Audiovisual Observatory

9 out of 10 German, French and Belgian children's films get released on non-national market

There were however quite significant differences with respect to the export rate between the different countries of origin.

While practically nine out of ten German, French and Belgian children's films were released on at least one European territory outside of their home market, children's films from Spain, Turkey or Poland seemed to struggle more to find a non-national release in Europe. It has however to be noted, that the smaller the sample size for a particular country is, the less representative is the resulting export rate.

Table 7 shows a ranking of European countries by the export rate of their children's films. In order to avoid misleading results due to small sample sizes, the analysis is restricted to countries with at least five children's films productions in the past ten years.

**Table 7 Export rate for European children's films by country of origin 2004-2013**

Note: Includes only countries with at least 5 theatrical children's films produced between 2004 and 2013.

#	Country of origin		No of children's fiction films	No of children's fiction films with non-national release	% share of children's fiction films with non-national release
1	DE	Germany	113	108	96%
2	FR	France	83	76	92%
3	BE	Belgium	20	18	90%
4	CZ	Czech Republic	24	20	83%
5	GB	United Kingdom	32	26	81%
6	DK	Denmark	57	38	67%
7	RU	Russian Federation	9	6	67%
8	SE	Sweden	55	36	65%
9	NO	Norway	43	28	65%
10	IE	Ireland	5	3	60%
11	IT	Italy	19	11	58%
12	FI	Finland	26	14	54%
13	NL	Netherlands	58	31	53%
14	AT	Austria	8	4	50%
15	EE	Estonia	6	3	50%
16	HU	Hungary	5	2	40%
17	ES	Spain	46	17	37%
18	TR	Turkey	5	1	20%
19	PL	Poland	6	1	17%
<b>Total</b>			<b>648</b>	<b>459</b>	<b>71%</b>

Source: European Audiovisual Observatory

These differences in export rates are partly linked to common linguistic areas. It is evidently easier for a German children's film to get released in Austria or Switzerland or for a French film to get released in Belgium than e.g. for a Polish film to get released in Germany.

So what are e.g. the most important export market for German children's films? Table 10 on page 34 sheds some light on this question by indicating the top 3 export markets for selected countries of origin.

## 8 On how many European markets?

### Children's films get released on more non-national markets than other films ...

The analysis of the data sample suggests that not only does a higher share of European children's fiction films get a non-national theatrical release compared to non-children films, they also get released on more non-national markets.

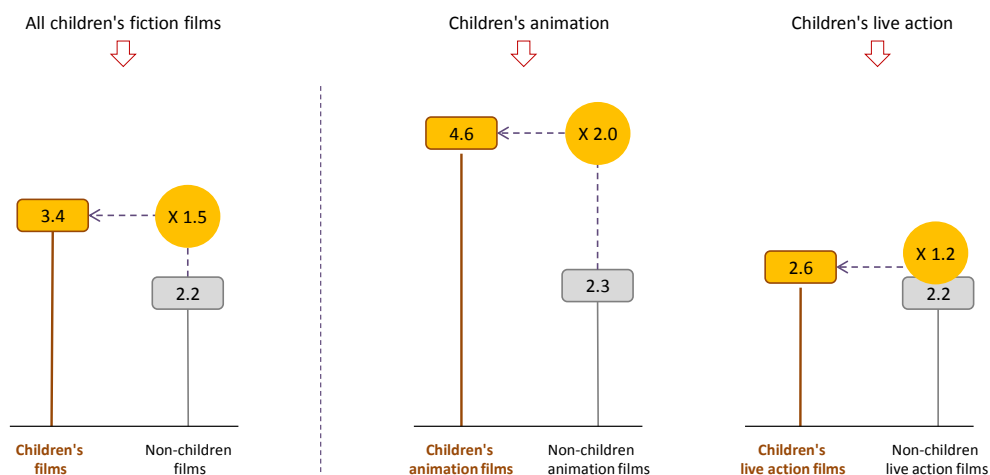
As depicted in Figure 12, European children's films get released on an average of 3.4 non-national European markets, i.e. territories other than their domestic market. European non-children fiction films on the other hand only get releases on 2.2 non-national markets on average.

### ... though it is primarily children's animation films which travel well, while live-action films struggle more

In contrast to the export rate, there are however significant differences between animation and live action films: on average European children's animation films are released in 4.6 non-national European territories. This compares to an average of 2.6 non-national markets for children's live action films.

In the case of both of these genres children's films circulate better than other European films. The difference is however significantly more pronounced in the case of children's animation films which on average got exported to over twice as many European territories as other animation films whereas children's live action films seem to face the same challenges as other European live action films when it comes to crossing borders.

**Figure 12 Average non-national release markets of children's fiction films 2004-2013**



Source: European Audiovisual Observatory

The average number of non-national release markets is of course heavily influenced by pan-European blockbusters like the *Astérix* films which get released on over 25 European markets. Measured as median values children's films get released on average on 2 non-national markets while the 'median' European non-children film does not get exported at all.

One out of two European children's fiction films get released on at least two non-national markets

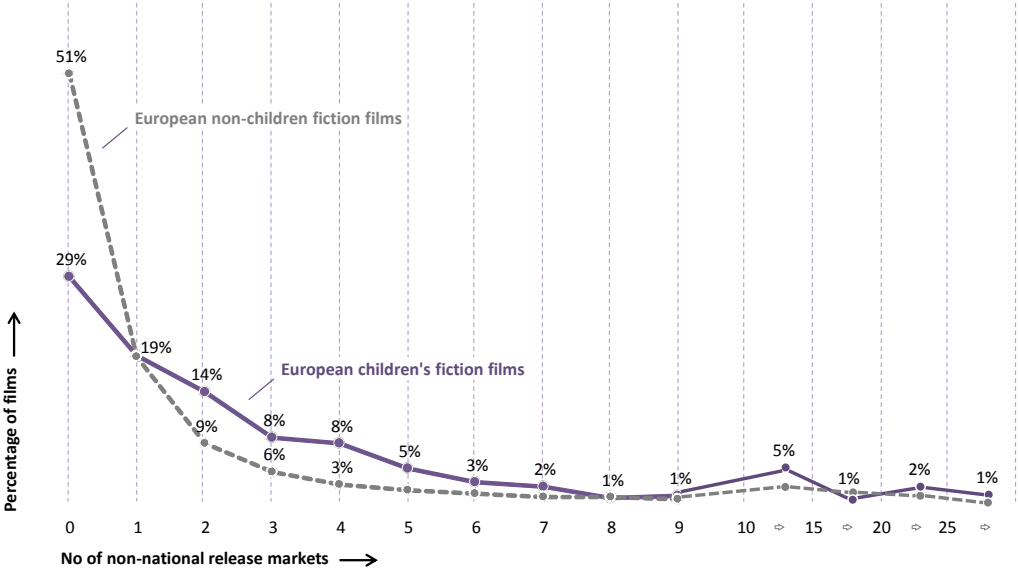
The superior circulation of European children's films is also illustrated by the analysis of the percentage share of films falling into a specific bandwidth of non-national release markets, as illustrated in Figure 13: Only 29% of European children's fiction films – produced and released between 2004 and 2013 – were not released on at least on market outside of their domestic market, compared to 51% of European non-children fiction films.

One out of five children's films (19%) got released on one non-national market. This was also true for European non-children fiction films. The percentage share continues to decline with an increasing number of non-national release markets.

However, on a cumulative level this means that one out of two European children's fiction films (52%) got released on at least two non-national markets, compared to only one out of three non-children fiction films (30%).

It is worthwhile noting that a cumulative 10%, i.e. one out of ten children's fiction film got released on 10 or more non-national markets.

Figure 13 Percentage of European children's films by number of release markets 2004-2013



Source: European Audiovisual Observatory

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On average UK, French and Belgium films get released on the largest number of non-national markets

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When measured as the mean number of non-national release markets, the sample data shows that UK children's fiction films clearly take the lead with an average of 9.1 non-national release markets, followed by French (6.6) and Belgian (6.3) films. German films follow at a distance with an average of 3.8 non-national release markets (see Table 8).

As mentioned before, the mean number of non-national release markets can be heavily influenced by a comparatively small number of pan-European blockbusters. The leading position of UK films hence can be explained by a fairly small production volume of children's films (32 films) which comprises pan-European blockbusters like *Mr Bean's Holidays*, *Flushed Away*, *Arthur Christmas* or *Nanny McPhee* which got released on at least 25 European markets.

It is hence also interesting to look at the median number of non-national release markets which gives a different picture as it is arguably more representative for the 'average' film originating from a certain country. Ranked by median values, French films take the lead with a median number of 4 non-national release markets, followed by German (3) and UK (3) films, ahead of Belgian (2) and Danish (2) films.

**Table 8 Average number of non-national release markets for European children's fiction films by country of origin 2004-2013**

Note: Includes only countries with at least 5 theatrical children's films produced between 2004 and 2013.

#	Country of Origin		No. of children's fiction films	Mean no of non-national release markets	Median no of non-national release markets
1	GB	United Kingdom	32	9.1	3
2	FR	France	83	6.6	4
3	BE	Belgium	20	6.3	2
4	DE	Germany	113	3.8	3
5	EE	Estonia	6	3.7	1
6	FI	Finland	26	3.0	1
7	IT	Italy	19	2.9	1
8	DK	Denmark	57	2.8	2
9	RU	Russian Federation	9	2.6	1
10	IE	Ireland	5	2.4	1
11	PL	Poland	6	2.3	0
12	SE	Sweden	55	1.9	1
13	NO	Norway	43	1.9	1
14	ES	Spain	46	1.8	0
15	CZ	Czech Republic	24	1.4	1
16	NL	Netherlands	58	1.1	1
17	AT	Austria	8	0.9	1
18	HU	Hungary	5	0.6	0
19	TR	Turkey	5	0.6	0
<b>Total</b>			<b>648</b>	<b>3.4</b>	<b>2</b>

Source: European Audiovisual Observatory

## 9 How important are non-national markets?

### Children's fiction films generated about 38% of their admissions outside of their domestic markets

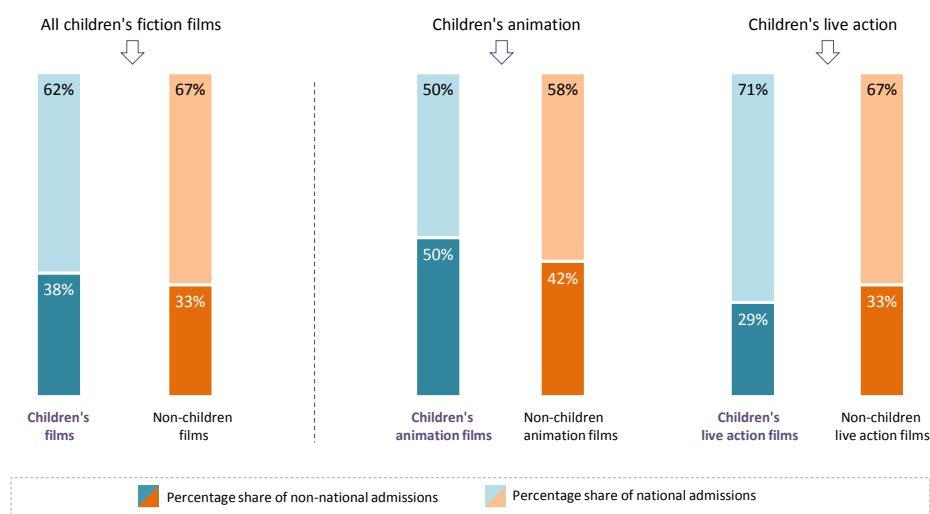
To what extent does the theatrical exploitation on non-national markets contribute to the theatrical success of European children's fiction films? Figure 14 shows that on a cumulative level the theatrical exploitation on domestic markets is more important than the theatrical export. European children's films generated an estimated 62% of their total European admissions between 2004 and 2013 on their home markets. Non-national markets are however slightly more important for European children's films than they are for other European fiction films: non-national admissions to children's films accounted for an estimated 38% of their total European admissions outside of their domestic market. This compares to 33% in the case of non-children fiction films.

### Children's live action films significantly more dependent on success on national market

The sample analysis also suggests that children's live action films are significantly more dependent on national markets for their theatrical success than children's animation films: 71% of their total admissions were generated on the domestic markets of these films. Children's animation films on the other hand generated only 50% of their total admissions on their domestic markets while selling one out of two tickets abroad.

Compared with non-children's films, children's animation films sell a higher share (50%) of their total tickets on non-national markets compared to non-children animation films (42%). Children's live action films benefit however less from non-national admissions (29%) than other European live action films (33%).

**Figure 14 Comparison of national vs. non-national admissions by film type 2004-2013**



Source: European Audiovisual Observatory

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## Children's films perform better than other films on non-national markets, but their real advantage lies in the outperformance on national markets

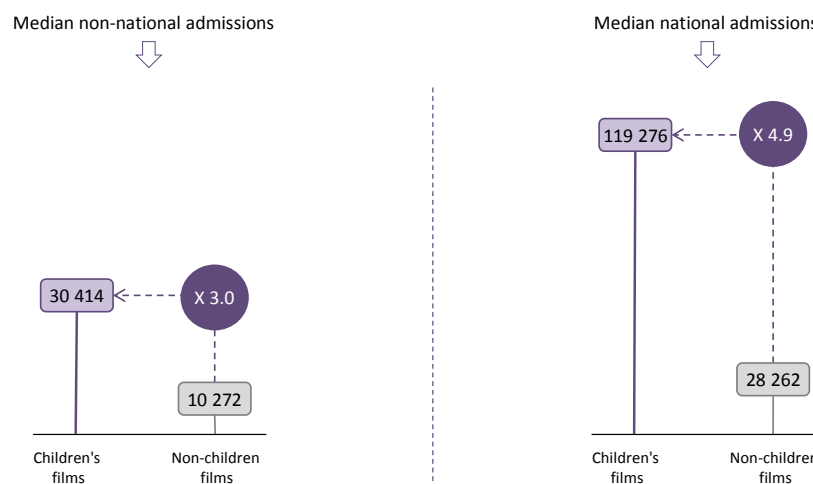
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The analysis of the 648 children's films and over 8 700 non-children fiction films contained in the data sample clearly indicates that the 'average' European children's film generates more admissions outside of its domestic market than the 'average' European non-children fiction film as illustrated in Figure 15. With estimated median non-national admissions of around 30 400 European children's fiction films sold on average three times as many tickets as European non-children's fiction films which generated median non-national admissions of only around 10 300.

But the analysis clearly shows that the average non-national admissions are significantly lower than the average admissions generated on national markets where European children's fiction films outperform other European fiction films even in a more pronounced manner. With estimated median admissions of around 119 000 European children's fiction films sold on average almost five times as many tickets on their national markets as European non-children's fiction films which generated median non-national admissions of only around 28 000.

**Figure 15 Median non-national & national admissions to children's films 2004-2013**

Note: Estimated. Refers only to films produced and released between 2004 and 2013.



Source: European Audiovisual Observatory

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## Children's animation films outperform live action films on non-national markets, while live action children's films perform better on domestic markets

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There are significant differences between animation and live action films with respect to median non-national and national admissions. The average children's animation film generated almost 64 000 non-national admissions compared to just 20 000 for children's live action films. In both genres children's films outperformed non-children's films by a factor of 3.1 and 2.0 respectively (see Figure 16).

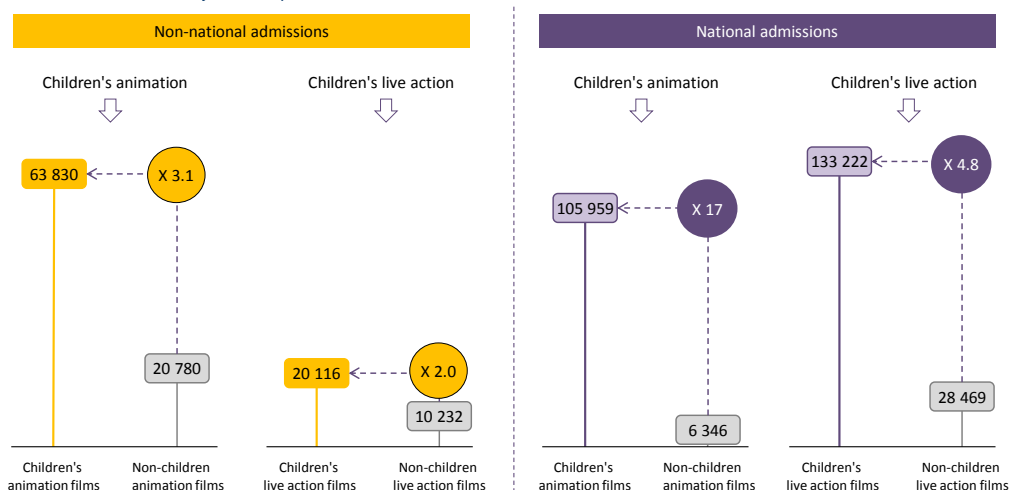
It is interesting to note that the differences between animation and live action films were less pronounced on national markets and that live action films actually performed better than animation films.



The average children's live action film generated about 133 000 admissions compared to 106 000 for the average children's animation film. In both genres children's films outperformed non-children's films by a factor of 4.8 and 17 respectively.

**Figure 16 Median non-national & national admissions to children's films by genre 2004-2013**

Note: Estimated. Refers only to films produced and released between 2004 and 2013.



Source: European Audiovisual Observatory

### UK and Belgian children's films sell largest number of tickets on non-national markets on average

Did films originating from certain countries perform better than films from other countries? Table 9 shows a country ranking by median non-national admissions. To increase the informative value of median values, the ranking only takes into account countries with at least five children's fiction films released on at least one non-national market in the reference period.

The data indicates that UK, Belgian and Spanish films performed best with about 181 000, 115 000 and 97 000 non-national admissions on average, followed by German films (79 000), Russian (68 000) and French films (44 000).

**Table 9 Median admissions of European children's films by country of origin 2004-2013**

Note: Ranked by median non-national admissions. Includes only countries with at least 5 theatrical children's films.

#	Country of Origin	Non-national admissions		National admissions		Total admissions	
		Films	Median	Films	Median	Films	Median
1	GB United Kingdom	26	180 860	23	350 689	32	246 166
2	BE Belgium	18	114 556	14	72 788	20	114 556
3	ES Spain	17	97 088	46	33 668	46	45 353
4	DE Germany	108	79 109	101	521 612	113	573 515
5	RU Russian Federation	6	68 223	6	598 091	9	112 400
6	FR France	76	43 703	79	324 076	83	402 491
7	IT Italy	11	34 486	19	21 486	19	49 946
8	SE Sweden	36	17 127	53	22 296	55	34 299
9	DK Denmark	38	12 429	55	158 445	57	187 964
10	NL Netherlands	31	11 577	57	150 595	58	171 617
11	FI Finland	14	10 666	26	72 407	26	101 777
12	NO Norway	28	9 875	42	155 501	43	169 760
13	CZ Czech Republic	20	8 498	21	139 558	24	113 417
<b>Total</b>		<b>459</b>	<b>30 414</b>	<b>600</b>	<b>119 276</b>	<b>648</b>	<b>142 484</b>

Source: European Audiovisual Observatory

## UK children's films generated largest amount of non-national admissions

Evidently, a theatrical release on non-national markets is more important for films from some countries than for others. Table 10 lists all producing countries ranked by the total volume of non-national admissions. To increase the informative value of ratios, the ranking only takes into account countries with at least five children's films released on at least one non-national market. With over 45 million tickets sold outside of the UK British children's films generated the largest amount of non-national admissions. France, Germany and Spain proved to be the three most important import markets for UK films, cumulatively accounting for almost half of all tickets sold in Europe outside of the UK.

As illustrated in Figure 17, Belgian, Finnish and UK children's fiction films feature generated the vast majority of their admissions on non-national markets, with non-national admissions accounting for 91% (BE), 64% (FI) and 63% (GB) of their total European admissions respectively.

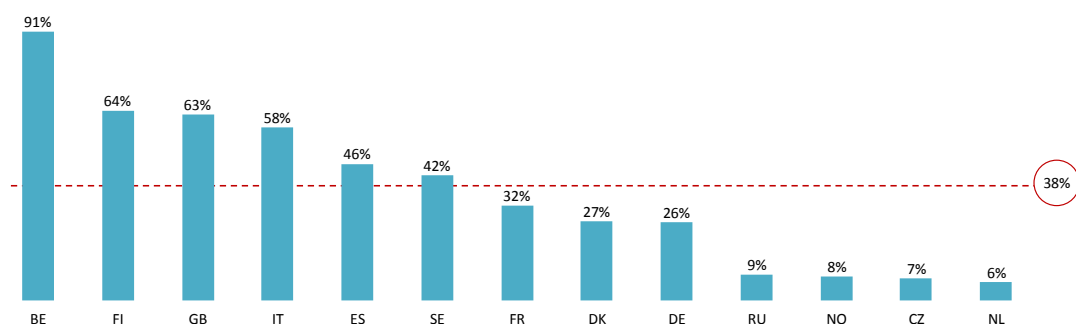
**Table 10 Non-national adm for European children's films by country of origin 2004-2013**

Note: Includes only countries with at least 5 theatrical children's films with a non-national release.

#	COO	Number of films with non-nat release	Non-national admissions	% share non-national adm	Top 1 export market		Top 2 export market		Top 3 export market		Cum share top 3 export markets			
					ISO	Adm	% share of non-nat	ISO	Adm	% share of non-nat		ISO	Adm	% share of non-nat
1	GB	26	44 956 259	63%	FR	7 733 541	17%	DE	7 483 833	17%	ES	5 956 331	13%	47%
2	FR	76	32 264 373	32%	DE	4 584 134	14%	BE	3 475 268	11%	ES	3 439 566	11%	36%
3	DE	108	27 151 131	26%	AT	7 132 769	26%	FR	4 202 379	15%	ES	2 901 138	11%	52%
4	BE	18	12 825 966	91%	FR	2 477 896	19%	DE	1 724 525	13%	NL	1 711 965	13%	46%
5	ES	17	7 559 978	46%	PL	1 511 354	20%	FR	1 503 983	20%	GB	1 390 423	18%	58%
6	FI	14	5 057 014	64%	FR	1 182 268	23%	DE	1 164 796	23%	PL	980 761	19%	66%
7	DK	38	3 282 839	27%	PL	831 387	25%	FR	531 634	16%	TR	448 650	14%	55%
8	IT	11	2 772 567	58%	FR	553 547	20%	TR	537 292	19%	RU	436 546	16%	55%
9	SE	36	2 271 733	42%	DE	765 780	34%	NO	524 310	23%	FR	247 038	11%	68%
10	NO	28	666 211	8%	SE	167 806	25%	DE	103 563	16%	DK	82 205	12%	53%
11	RU	6	634 257	9%	PL	275 899	43%	FR	133 793	21%	TR	81 225	13%	77%
12	NL	31	629 047	6%	BE	260 128	41%	NO	127 025	20%	FR	73 527	12%	73%
13	CZ	20	246 884	7%	SK	148 186	60%	FR	63 172	26%	NL	7 470	3%	89%
<b>Total</b>		<b>459</b>	<b>142 619 104</b>	<b>38%</b>										

Source: European Audiovisual Observatory

**Figure 17 Share of non-national admissions to children's films by country of origin 2004-2013**



Source: European Audiovisual Observatory

## 10 Do co-productions travel better?

195 out of the 648 children's films contained in the data sample – or in other words almost every third children's films – has been structured as international co-productions. How did those films perform in comparison to 100% national children's films?

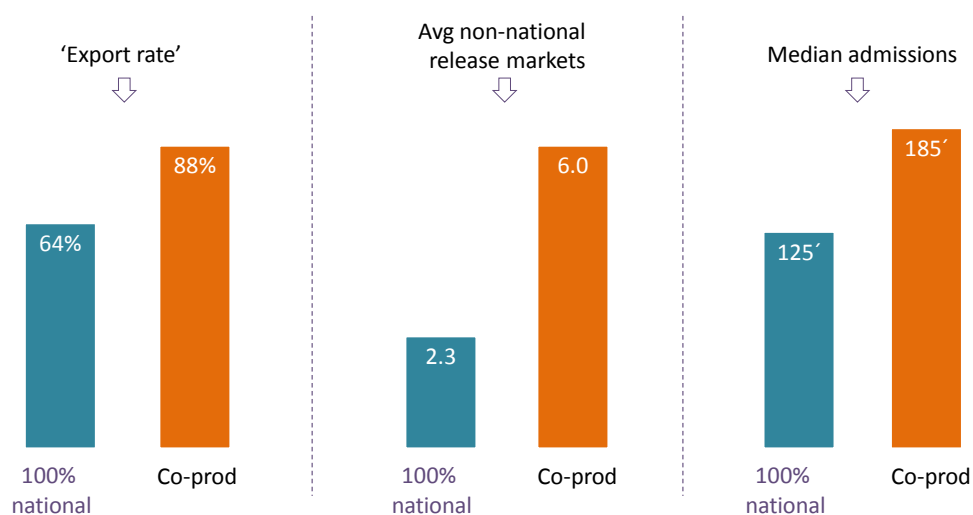
### Co-produced children's films travel and perform better than 100% national films

The data clearly illustrates that co-produced children's films do travel and perform better than 100% national children's films as shown in Figure 18.

88% of co-produced children's films received a release on at least one non-national market, compared to 64% of entirely national films. The 'average' co-produced children's film also travelled significantly better, securing a release on an average of 6 non-national markets compared to an average of 2.3 non-national markets in the case of 100% national films. A methodological point to note in this context is the Observatory's decision to count admissions in minority co-producing countries as non-national admissions (see Appendix 1 for further details).

Not only does the 'average' children's film co-production travel better, it also sells more tickets at the box office. Between 2004 and 2013 the 195 co-productions generated median admissions of 185 000 tickets, compared to 125 000 admissions for 100% national children's films.

**Figure 18 Theatrical performance of co-produced children's films 2004-2013**



Source: European Audiovisual Observatory

It is important to point out that these observations merely state statistical facts but do not imply causality between the production form 'co-production' and theatrical success. In other words the results do not necessarily mean that co-productions travel and perform better *per se*. It can e.g. be assumed that films with a larger commercial and international potential are more likely to be produced as co-productions in the first place. It is hence not surprising to see them perform better on average.

# 11 Top 50 export films

Which films were particularly successful outside of their national markets? Table 11 shows the top 50 European children's films which generated the highest number of non-national admissions in the reference period. 35 out of the top 50 films are of either German (14 films), French (12) or UK (9) origin. 5 out of the 9 children's films originating from the UK were produced with US finance. The top 50 films feature 29 European co-productions and 21 entirely national films, 35 animation films compared to 15 live action films.

**Table 11 European children's films with highest non-national admissions 2004-2013**

#	Film	Country of origin	Prod. Year	Director	Genre	Non-national admissions in Europe	% share of total	No non-national release markets
1	Mr. Bean's Holiday	GB / FR / DE / US	2007	Steve Bendelack	Live action	11 149 993	72%	26
2	Astérix aux jeux olympiques	FR / DE / ES / IT	2008	Frédéric Forestier, Thomas Langmann	Live action	7 211 590	51%	28
3	Flushed Away	GB INC / US	2006	David Bowers, Sam Fell	Animation	6 813 567	78%	25
4	Sammy's avonturen: De geheime doorgang	BE / US	2010	Ben Stassen	Animation	5 659 596	96%	28
5	Arthur et les Minimoys	FR	2006	Luc Besson	Animation	4 607 812	53%	27
6	Arthur Christmas	GB INC / US	2011	Sarah Smith, Barry Cook	Animation	4 433 422	56%	29
7	Gnomeo and Juliet	GB INC / US	2011	Kelly Asbury	Animation	4 226 969	62%	23
8	The Pirates! Band of Misfits	GB INC / US	2012	Jeff Newitt, Peter Lord	Animation	4 198 821	62%	26
9	The Three Musketeers	DE / GB / FR	2011	Paul W.S. Anderson	Live action	4 192 964	77%	28
10	Nanny McPhee	GB / US / FR	2005	Kirk Jones	Live action	3 975 456	53%	24
11	Planet 51	ES / GB	2009	Javier Abad, Jorge Blanco	Animation	3 786 984	67%	23
12	Die Konferenz der Tiere	DE	2010	Reinhard Klooss, Holger Tappe	Animation	3 746 610	71%	22
13	Sammy's avonturen 2	BE / FR / IT	2012	Vincent Kesteloot, Ben Stassen	Animation	3 596 934	97%	26
14	Astérix et Obélix : Au Service de Sa Majesté	FR / ES / IT / LT	2012	Laurent Tirard	Live action	3 501 752	48%	24
15	Nanny McPhee and the Big Bang	GB / US / FR	2010	Susanna White	Live action	3 050 284	52%	22
16	Valiant	GB INC / US	2005	Gary Chapman	Animation	2 939 179	62%	20
17	Niko - lentäjän poika	FI / DE / DK / IE	2008	Michael Hegner, Kari Juusonen	Animation	2 712 568	92%	21
18	Astérix et les Vikings	FR / DK	2006	Stefan Fjeldmark, Jesper Møller	Animation	2 282 111	63%	23
19	The Nutcracker in 3D	GB / HU	2010	Andrey Konchalovskiy	Live action	2 069 443	100%	12
20	Niko 2: Lentäjäljekset	FI / DE / DK / IE	2012	Kari Juusonen, Jørgen Lerdam	Animation	1 806 608	92%	17
21	Le petit Nicolas	FR / BE	2009	Laurent Tirard	Live action	1 771 258	24%	20
22	Arthur et la vengeance de Maltazard	FR	2009	Luc Besson	Animation	1 742 561	31%	26
23	Fly Me to the Moon	BE / US	2008	Ben Stassen	Animation	1 741 034	94%	22
24	Wickie und die starken Männer	DE	2009	Michael Herbig	Live action	1 733 972	26%	6
25	The Magic Roundabout	FR / GB	2005	Dave Borthwick, Jean Duval	Animation	1 693 203	65%	11
26	Happily N'Ever After	DE	2007	Paul Bolger, Yvette Kaplan	Animation	1 459 113	97%	16
27	Winx club - Il segreto del regno perduto	IT	2007	Ignio Straffi	Animation	1 375 532	62%	20
28	Le Renard et l'enfant	FR	2007	Luc Jacquet	Live action	1 355 558	42%	25
29	The Ugly Duckling and Me!	DK / DE / FR / IE	2006	Michael Hegner, Karsten Kiilerich	Animation	1 138 399	91%	14
30	Sieben Zwerge	DE	2004	Sven Unterwaldt Jr.	Live action	1 127 490	14%	4
31	Un monstre à Paris	FR	2011	Bibo Bergeron	Animation	1 110 183	39%	14
32	Winx Club 3D: Magica Avventura	IT	2010	Ignio Straffi	Animation	1 102 584	73%	17
33	Las aventuras de Tadeo Jones	ES	2012	Enrique Gato	Animation	1 070 920	28%	14
34	Hexe Lilli: Der Drache und das magische Buch	DE / AT / ES / IT	2009	Stefan Ruzowitzky	Live action	1 070 882	46%	10
35	Arthur et la guerre des deux mondes	FR	2010	Luc Besson	Animation	946 563	23%	20
36	Justin and the Knights of Valour	ES	2013	Manuel Sicilia	Animation	934 211	71%	12
37	Sur la piste du Marsupilami	FR / BE	2012	Alain Chabat	Live action	886 245	14%	7
38	Urmel aus dem Eis	DE	2006	Reinhard Klooss, Holger Tappe	Animation	856 365	56%	10
39	Disco ormene	DK / DE	2008	Thomas Borch Nielsen	Animation	836 793	84%	15
40	Die Höhle des gelben Hundes	DE / MN	2005	Byambasuren Davaa	Live action	835 815	100%	10
41	Petsson och Findus 3: Tomtemaskinen	SE / DK / GB / HU	2005	Jørgen Lerdam, Anders Sørensen	Animation	835 422	78%	8
42	Lissi und der Wilde Kaiser	DE	2007	Michael Herbig	Animation	826 282	27%	9
43	7 Zwerge - Der Wald ist nicht genug	DE	2006	Sven Unterwaldt Jr.	Live action	763 558	18%	4
44	Der Kleine Eisbär 2 - Die geheimnisvolle Insel	DE	2005	Piet de Rycker, Thilo Rothkirch	Animation	674 765	32%	7
45	Floquet de Neu	ES	2011	Andrés G. Schaer	Animation	671 340	73%	5
46	Die Drei Räuber	DE	2007	Hayo Freitag	Animation	663 179	79%	11
47	Urmel voll in Fahrt	DE	2008	Reinhard Klooss, Holger Tappe	Animation	654 480	61%	8
48	Chasseurs de dragons	FR / LU / DE	2008	François Hemmen, Guillaume Ivernel	Animation	641 602	53%	18
49	Lauras Stern	DE / BG	2004	Piet de Rycker, Thilo Rothkirch	Animation	520 644	28%	6
50	Petsson & Findus - Glömligheter	SE	2009	Anders Sørensen, Jørgen Lerdam	Animation	509 588	76%	9

Source: European Audiovisual Observatory





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## **Appendix 1: Methodological approach**

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To allow the reader to gain a thorough understanding of the nature of the methodology applied and the data population used in the analysis, the major parameters used in designing the study are described in the following paragraphs.

### **What is a ‘children’s’ film’?**

As mentioned in the introduction, there is no universally accepted and consistent definition of a ‘children’s film’ which could be applied across Europe. Hence, the definition of ‘children’s film’ used in the context of this report is that implied by the sample population which aims to cover feature length films made for children up to 12 years. As a general rule, the films included have received an age recommendation no higher than 12 years from the German FSK (Freiwillige Selbstkontrolle der Filmwirtschaft GmbH). However, not all films in the sample have received an FSK rating and some may have received a local rating higher than 12 years in other countries.

### **‘Live action’ vs. animation films?**

Live action films are defined as films featuring live acting by actors. Films including both live action as well as animated characters, such as *Hui Buh* or *Arthur et les Minimoys*, can be considered as one or the other and are therefore being taken into account in both categories provided that the live action component forms a significant part of the whole. Where the animation element prevails, the film has been included in the animation group only.

### **What is the time period covered?**

When analysing the circulation of films it is crucial to capture as much of a film’s theatrical life cycle as possible. In order to do so the study looks primarily at cumulative admissions for the sample films between 2004 and 2013.

### **Who identified the children’s films in the sample?**

The children’s film data sample used in this report has been created by merging the input from four different sources. The basic sample was drawn up using lists supplied by the European Children’s Film Association (ECFA)<sup>6</sup> and supplemented with lists of films presented at relevant festivals by the KIDS Regio<sup>7</sup>. For animation films, existing data in the Observatory’s LUMIERE database was supplemented with the assistance of CARTOON<sup>8</sup>, who provided lists of the completed animation titles presented at CARTOON Movie. Finally, further identification of films was carried out by the Observatory by checking annual film lists for titles pointing towards children’s films.

### **Where does the admissions data come from?**

The sample films were identified within the LUMIERE database, which tracks theatrical admissions to films in Europe since 1996, and tagged with a special ‘children’s film’ marker allowing extraction from the database of an array of admissions data for these films.

Data on film admissions collated in the LUMIERE database comes from a wide variety of sources, including national film agencies and statistics offices, inter-industry bodies, distributors’ and exhibitors’ associations, the trade press and a small number of private tracking bodies. This is supplemented and completed by data from the European Union’s MEDIA Programme, on the basis of dec-

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<sup>6</sup> <http://www.ecfaweb.org/>

<sup>7</sup> <http://www.kids-regio.org>

<sup>8</sup> <http://www.cartoon-media.be/>



larations made by distributors to its Automatic Distribution Support scheme.

Though the LUMIERE database aims to cover all 40 member states of the European Audiovisual Observatory, in practice coverage rates vary across individual territories. The overall coverage of the database for the reference period is estimated at around 86% of the total European market in the sample period.

A point to note concerns the data available in the database for the United Kingdom and the Republic of Ireland. Admissions data for these two countries are available to the Observatory only on a cumulative basis, i.e. the admissions for an individual film cover the tickets sold both in the UK and in Ireland. On the other hand, the database does distinguish between films originating in the United Kingdom and films originating in the Republic of Ireland, even if it is not possible to split admissions results for these titles into UK and Irish admissions respectively. This approach results, for certain calculations, in a minor bias that is without invalidating consequences for the analysis as a whole.

It should also be noted that 2013 data is still provisional for a number of countries as some information, e.g. full results for Spain as well as distributor declarations to the MEDIA programme, is still missing at the time of writing. This means that the coverage for 2013 is slightly less comprehensive than that for earlier years.

#### **What is the definition of Europe?**

Europe – in the context of this analysis – is for pragmatic reasons defined as the 40 Member States of the Observatory. This includes Albania, Armenia, Austria, Bosnia Herzegovina, Belgium, Bulgaria, Croatia, Cyprus, the Czech Republic, Denmark, Estonia, Finland, France, Germany, Greece, Hungary, Iceland, Ireland, Italy, Latvia, Lichtenstein, Lithuania, Luxembourg, the Former Yugoslav Republic of Macedonia, Montenegro, the Netherlands, Norway, Portugal, Romania, Russia, the Slovak Republic, Slovenia, Spain, Switzerland, Sweden, the United Kingdom and Turkey.

#### **How is a film allocated to its 'country of origin'?**

Each film is allocated a unique country of origin within the LUMIERE database. This country of origin corresponds to the country of the producer(s) of the film. In the case of international co-productions (defined below) the film is assigned to the country which provides the majority share of production financing.

#### **How is 'average' defined?**

In the context of this study an average value can be expressed either as the 'mean' or the 'median' value. It will be pointed out at each occurrence in the text to which of the two terms the word 'average' refers. The mean refers to the arithmetical total of all the values in the array divided by the number of values. The median is found by arranging the values in order and selecting the middle value.

#### **How are 'national' and 'non-national' markets defined?**

National admissions are defined as admissions in the country of origin of the film. All other markets – including other co-producing countries – are considered as non-national markets. For example Spain is considered the national market for *Planet 51*, a Spanish – UK co-production. The UK release is counted as a non-national release.

## Appendix 2: Sample children's live action films 2004-2013

#	Film	Country of origin	Prod. Year	Director	Cumulative admissions in Europe	% share non-national adm	No of release markets
1	Mr. Bean's Holiday	GB / FR / DE / US	2007	Steve Bendelack	15 528 019	72%	27
2	Astérix aux jeux olympiques	FR / DE / ES / IT	2008	Frédéric Forestier, Thomas Langmann	14 023 968	51%	29
3	Sieben Zwerge	DE	2004	Sven Unterwaldt Jr.	7 901 072	14%	5
4	Nanny McPhee	GB / US / FR	2005	Kirk Jones	7 499 289	53%	25
5	Le petit Nicolas	FR / BE	2009	Laurent Tirard	7 483 250	24%	21
6	Astérix et Obélix : Au Service de Sa Majesté	FR / ES / IT / LT	2012	Laurent Tirard	7 256 350	48%	25
7	Wickie und die starken Männer	DE	2009	Michael Herbig	6 655 761	26%	7
8	Sur la piste du Marsupilami	FR / BE	2012	Alain Chabat	6 189 462	14%	8
9	Nanny McPhee and the Big Bang	GB / US / FR	2010	Susanna White	5 879 965	52%	23
10	The Three Musketeers	DE / GB / FR	2011	Paul W.S. Anderson	5 413 757	77%	29
11	7 Zwerge - Der Wald ist nicht genug	DE	2006	Sven Unterwaldt Jr.	4 343 542	18%	5
12	Le Renard et l'enfant	FR	2007	Luc Jacquet	3 195 138	42%	26
13	Die Wilden Kerle 4	DE	2007	Joachim Masannek	2 773 197	11%	3
14	Die Wilden Kerle 3	DE	2006	Joachim Masannek	2 400 087	11%	7
15	Hexe Lilli: Der Drache und das magische Buch	DE / AT / ES / IT	2009	Stefan Ruzowitzky	2 316 746	46%	11
16	Wickie auf großer Fahrt	DE	2011	Christian Ditter	2 201 563	19%	6
17	The Nutcracker in 3D	GB / HU	2010	Andrey Konchalovskiy	2 069 443	100%	12
18	Boule & Bill	FR / BE / LU	2013	Franck Magnier, Alexandre Charlot	2 053 382	2%	4
19	Die Wilden Kerle 5	DE	2008	Joachim Masannek	1 952 501	11%	3
20	La nouvelle guerre des boutons	FR	2011	Christophe Barratier	1 705 569	10%	8
21	Die wilden Kerle 2	DE	2005	Joachim Masannek	1 703 563	7%	7
22	L'élève Ducobu	FR	2011	Philippe de Chauveron	1 643 239	10%	4
23	La guerre des boutons	FR / BE	2011	Yann Samuell	1 635 522	10%	6
24	Krabat	DE	2008	Marco Kreuzpaintner	1 594 754	7%	7
25	Bibi Blocksberg und das Geheimnis der blauen Euler	DE	2004	Franziska Buch	1 547 301	15%	5
26	Vorstadt-krokodile 2	DE	2010	Christian Ditter	1 531 428	3%	4
27	Malabar Princess	FR	2004	Gilles Legrand	1 483 750	2%	4
28	Es ist ein Elch entsprungen	DE	2005	Ben Verbong	1 450 002	13%	6
29	Thunderbirds	GB / US / FR	2004	Jonathan Frakes	1 365 148	11%	12
30	Les Enfants de Timpelbach	FR / BE / LU	2008	Nicolas Bary	1 292 754	9%	5
31	Die wilden Hühner	DE	2006	Vivian Naefe	1 288 333	9%	6
32	Fünf Freunde 2	DE	2013	Mike Marzuk	1 275 436	11%	3
33	Sur le chemin de l'école	FR / CN / ZA / BR / Cl	2013	Pascal Plisson	1 264 610	13%	4
34	Fünf Freunde	DE	2012	Mike Marzuk	1 155 605	10%	3
35	Sommer	DE	2008	Mike Marzuk	1 130 532	11%	3
36	Les vacances de Ducobu	FR	2012	Philippe de Chauveron	1 123 743	6%	3
37	Hexe Lilli - Die Reise nach Mandolan	DE / ES / AT	2011	Harald Sicheritz	1 122 016	40%	8
38	Die Wilden Hühner und die Liebe	DE	2007	Vivian Naefe	1 103 083	9%	4
39	Die wilden Hühner und das Leben	DE	2009	Vivian Naefe	1 085 537	8%	4
40	Der Herr der Diebe	DE / LU / GB	2005	Richard Claus	1 062 658	10%	5
41	Die Drei ??? - Das Geheimnis der Geisterinsel	DE	2007	Florian Baxmeyer	1 030 722	9%	3
42	Hanni & Nanni	DE	2010	Christine Hartmann	1 020 867	15%	4
43	Die Vampirschwestern	DE	2012	Wolfgang Groos	1 020 491	11%	5
44	Hanni & Nanni 3	DE	2013	Dagmar Seume	1 014 443	15%	4
45	Michou d'Auber	FR	2007	Thomas Gilou	1 003 822	2%	5
46	Hanni & Nanni 2	DE	2012	Julia von Heinz	1 001 396	15%	5
47	Der Räuber Hotzenplotz	DE	2006	Gernot Roll	979 298	7%	4
48	Ostwind - Zusammen sind wir frei	DE	2013	Katja von Garnier	900 664	6%	3
49	Die Rote Zora	DE / SE	2008	Peter Kahane	888 351	11%	4
50	Son of Rambow: A Home Movie	GB / FR	2007	Garth Jennings	885 363	9%	11
51	Zipi y Zape y el club de la canica	ES	2013	Oskar Santos	844 120	0%	2
52	Five Children and It	GB / FR	2004	John Stephenson	837 326	58%	15
53	Die Höhle des gelben Hundes	DE / MN	2005	Byambasuren Davaa	835 815	100%	10
54	Das kleine Gespenst	DE / CH	2013	Alain Gsponer	818 338	17%	3
55	Hände Weg Von Mississippi	DE	2007	Detlev Buck	816 333	4%	4
56	Belle et Sébastien	FR	2013	Nicolas Vanier	812 040	6%	3
57	Vorstadt-krokodile	DE	2009	Christian Ditter	809 968	4%	5
58	Lassie	IE / GB / FR	2005	Charles Sturridge	788 551	64%	10
59	Yoko	DE / AT / SE	2012	Franziska Buch	714 984	21%	4
60	Du vent dans mes mollets	FR	2012	Carine Tardieu	649 334	3%	4
61	The Secret of Moonacre	GB / HU / FR	2008	Gabor Csupo	641 961	73%	11
62	Teufelskicker	DE	2010	Granz Henman	635 695	9%	3
63	Le Temps des porte-plumes	FR	2005	Daniel Duval	624 554	0%	2
64	3 ??? - Das verfluchte Schloss	DE	2009	Florian Baxmeyer	623 788	6%	2
65	Mees Kees	NL	2012	Barbara Bredero	602 483	0%	1
66	K3 Bengeltjes	BE	2012	Bart van Leemputten	576 244	44%	2
67	Sams im Glück	DE	2012	Peter Gersina	573 515	2%	2
68	Mein Name ist Eugen	CH	2005	Michael Steiner	564 947	4%	6
69	Kruisocht in spijkerbroek	BE / DE / GB / LU / NI	2006	Ben Sombogaart	564 098	86%	4
70	Vitus	CH	2006	Fredi M. Murer	544 922	55%	11
71	Tom Sawyer	DE	2011	Hermine Huntgeburth	543 168	18%	5
72	Demandez la permission aux enfants	FR	2007	Eric Civanan	540 779	5%	3
73	Rubinrot	DE	2012	Felix Fuchssteiner	523 337	7%	3
74	Entre lobos	ES / DE	2010	Gerardo Olivares	508 069	1%	4
75	Pluk van de petteflet	NL	2004	Ben Sombogaart, Pieter van Rijn	490 551	1%	2

#	Film	Country of origin	Prod. Year	Director	Cumulative admissions in Europe	% share non-national adm	No of release markets
76	Het Paard van Sinterklaas	NL / BE	2005	Mischa Kamp	486 755	26%	7
77	Min søsters børn i Ægypten	DK	2004	Kasper Barfoed	466 480	0%	1
78	Millions	GB / US	2004	Danny Boyle	464 276	31%	14
79	Knerten	NO	2009	Åsleik Engmark	447 918	16%	8
80	Min søsters børn vælter Nordjylland	DK	2010	Martin Miehe-Renard	441 209	0%	1
81	Drømmen	DK / GB	2006	Niels Arden Oplev	439 355	7%	8
82	Willi und die Wunder dieser Welt	DE	2009	Arne Sinnwell	434 936	4%	3
83	Knerten 2 - Knerten gifter seg	NO	2010	Martin Lund	431 862	2%	6
84	Tomboy	FR	2011	Céline Sciamma	428 465	34%	15
85	Dik Trom	NL	2010	Arne Toonen	428 089	0%	2
86	Het geheim van Mega Mindy	BE	2009	Matthias Temmermans	425 943	59%	2
87	Far til fire: Til søs	DK	2012	Claus Bjerre	417 402	0%	1
88	Far til fire - på japansk	DK	2010	Claus Bjerre	417 343	0%	1
89	De Schippers van de kameleon 2	NL	2005	Steven de Jong	416 004	0%	2
90	Joulutarina	FI	2007	Juha Wuolijoki	414 934	32%	6
91	Julenatt i Blåfjell	NO	2009	Katarina Launing, Roar Uthaug	414 305	11%	5
92	Hier kommt Lola!	DE	2009	Franziska Buch	408 951	7%	3
93	Olsenbanden jr. på rocker'n	NO	2004	Arne Lindtner Næss	407 182	0%	1
94	TKKG - Das Geheimnis um die rätselhafte Mind-Mac	DE	2006	Tomy Wigand	392 863	4%	5
95	Herr Bello	DE	2006	Ben Verbong	383 032	1%	2
96	Waar is het paard van Sinterklaas?	NL / BE	2007	Mischa Kamp	382 745	7%	5
97	Tooth	GB	2004	Edouard Nammour	374 466	0%	2
98	Äideistä parhain	FI / SE	2005	Klaus Härö	367 526	41%	5
99	Kuky se vraci 2D	CZ	2010	Jan Sverák	364 462	3%	3
100	Tiger Team - Der Berg der 1000 Drachen	DE / CH	2010	Peter Gersina	360 413	15%	3
101	De Brief voor de koning	NL / DE	2008	Pieter Verhoeff	353 110	12%	3
102	Türkler Cildirimis Olmalı	TR	2009	Murat Aslan	345 119	8%	4
103	Lippels Traum	DE	2009	Lars Büchel	339 518	2%	4
104	Als der Weihnachtsmann vom Himmel fiel	DE	2011	Oliver Dieckmann	335 501	14%	8
105	Far til fire - i stor stil	DK	2006	Claus Bjerre	331 616	0%	1
106	Risto Rappääjä ja polkupyörävaras	FI	2009	Mari Rantasila	328 224	0%	1
107	Knerten i knipe	NO	2011	Arild Østing Ommundsen	327 276	2%	4
108	Rennschwein Rudi Rüssel 2	DE	2007	Peter Timm	322 910	26%	6
109	Nejkrásnější hádanka	CZ	2008	Zdenek Troska	318 814	4%	2
110	Mees Kees op kamp	NL	2013	Barbara Bredero	315 555	0%	1
111	Dolfje Weerwolfje	NL	2011	Joram Lürsen	315 272	3%	5
112	To verdener	DK	2008	Niels Arden Oplev	314 171	1%	3
113	Sinterklaas en de verdwenen pakjesboot	NL	2009	Martijn van Nellestijn	313 706	10%	2
114	Zozo	SE / DK / GB	2005	Josef Fares	310 444	9%	7
115	Risto Rappääjä ja viileä Venla	FI	2012	Mari Rantasila	309 953	0%	2
116	Olsenbanden jr Sølvgruven hemmelighet	NO	2007	Arne Lindtner Næss	299 292	0%	2
117	Foeksia de miniheks	NL	2010	Johan Nijenhuis	292 991	5%	2
118	Lilla Jönssonligan på kollo	SE	2004	Christjan Wegner	290 669	1%	2
119	Peklo s princeznou	CZ	2009	Milos Smidmajer	288 759	4%	2
120	Blåfjell 2 - Jakten på det magiske horn (3D)	NO	2011	Arne Lindtner Næss	287 899	1%	2
121	Sinterklaas en het Geheim van het Grote Boek	NL	2008	Martijn van Nellestijn	287 896	0%	1
122	The Gruffalo	GB / DE	2009	Max Lang, Jakob Schuh	285 419	100%	2
123	Achtste Groepers Huilen Niet	NL	2012	Dennis Bots	282 462	0%	1
124	Radeloos	NL	2008	Dave Schram	278 462	0%	2
125	De Fortabte sjæles ø	DK / SE / DE / GB	2007	Nikolaj Arcel	274 070	30%	5
126	Die Perlmutterfarbe	DE	2009	Marcus H. Rosenmüller	270 600	0%	1
127	Oskar og Josefine	DK	2005	Carsten Myllerup	265 702	6%	3
128	Sztuczki	PL	2007	Andrzej Jakimowski	264 234	31%	15
129	Carlitos y el campo de los sueños	ES	2008	Jesús del Cerro	258 704	0%	1
130	Guldhornene	DK	2007	Martin Schmidt	254 707	0%	2
131	Hoe overleef ik...?	NL	2008	Nicole van Kilsdonk	244 134	0%	1
132	Olsenbanden Junior på cirkus	NO	2005	Arne Lindtner Næss	243 309	0%	1
133	Zaina, cavalière de l'Atlas	FR / DE	2005	Bourlem Guerdjou	238 844	45%	9
134	De Groeten van Mike!	NL	2012	Maria Peters	236 212	0%	1
135	Kikkerdril	NL	2009	Simone van Dusseldorp	234 297	22%	4
136	De Griezibus	NL	2005	Pieter Kuijpers	233 675	3%	3
137	lep!	BE / NL	2009	Rita Horst	233 376	92%	4
138	Lepel	NL / DE / GB	2005	Willem van de Sande Bakhuyzen	232 930	10%	5
139	Tempelriddersnes skat	DK	2006	Kasper Barfoed	230 282	6%	5
140	Frode og alle de andre rødder	DK	2008	Bubber	221 892	0%	2
141	Lasse Majas detektivbyrå - Von Broms hemlighet	SE	2013	Pontus Klänge, Walter Söderlund	221 640	1%	2
142	Fakiren fra Bilbao	DK / DE	2004	Peter Flinth	220 390	22%	5
143	Bare Bea	NO / SE	2004	Petter Næss	219 642	15%	4
144	V8 - Du willst der Beste sein	DE	2013	Joachim Masannek	218 668	9%	4
145	Timboektoe	NL	2007	Dave Schram	218 412	1%	2
146	Karsten og Petra blir bestevenner	NO	2012	Arne Lindtner Næss	218 133	0%	1
147	Risto Rappääjä	FI	2008	Mari Rantasila	215 784	0%	1
148	Tempelriddersnes skat III: Mysteriet om slangekrone	DK / MT	2008	Giacomo Campeotto	213 168	1%	4
149	Tempelriddersnes skat II	DK	2007	Giacomo Campeotto	212 961	4%	5
150	De Club van Sinterklaas & De Pietenschool	NL	2013	Melcher Hillmann	210 420	0%	1

#	Film	Country of origin	Prod. Year	Director	Cumulative admissions in Europe	% share non-national adm	No of release markets
151	Pitbullterje	NO	2005	Arild Fröhlich	209 037	0%	1
152	Röllli ja kultainen avain	FI / GB / RU	2013	Taavi Vartia	204 459	0%	1
153	Jørgen + Anne = sant	NO	2010	Anne Sewitsky	203 528	15%	6
154	Anděl Páně	CZ	2005	Jirí Strach	198 307	4%	2
155	In Oranje	NL / GB	2004	Joram Lürsen	197 437	2%	2
156	Vikaren	DK	2007	Ole Bornedal	196 720	10%	8
157	Venner for livet	NO	2005	Arne Lindtner Næss	195 290	0%	1
158	Der ganz große Traum	DE	2011	Sebastian Grobler	194 468	1%	4
159	LasseMajas Detektivbyrå - Kameleontens hämnd	SE	2008	Henrik Georgsson	193 974	1%	2
160	Krummerne - Så er det jul igen	DK	2006	Morten Lorentzen	193 166	0%	1
161	De Scheepsjongens van Bontekoe	NL	2007	Steven de Jong	192 764	1%	2
162	Olsenbanden jr. Mestertyvens skatt	NO	2010	Arne Lindtner Næss	191 332	0%	1
163	Magiczne drzewo	PL	2009	Andrzej Maleszka	190 726	0%	1
164	Bennie Stout	NL	2011	Johan Nijenhuis	190 476	2%	2
165	Olsenbanden jr. og det sorte gullet	NO	2009	Arne Lindtner Næss	189 054	0%	1
166	Mormor og de åtte ungene	NO	2013	Lisa Marie Gamlem	187 970	0%	1
167	Der Var Engang En Dreng - Som Fik En Lillesøster	DK	2006	Michael Wikke, Steen Rasmussen	187 964	0%	1
168	Het geheim	NL	2010	Joram Lürsen	185 387	0%	1
169	L'avion	FR / DE	2005	Cédric Kahn	185 306	20%	6
170	Håkan Bråkan & Josef	SE	2004	Erik Leijonborg	184 908	10%	3
171	Midden in De Winternacht	NL / SE	2013	Lourens Blok	181 170	0%	1
172	Čertova nevěsta 2D	CZ	2011	Zdenek Troska	175 278	4%	2
173	Antboy	DK	2013	Ask Hasselbalch	175 077	0%	1
174	Karla Og Katrine	DK	2009	Charlotte Sachs Bostrup	173 970	1%	2
175	Die Abenteuer des Huck Finn	DE	2012	Hermine Huntgeburth	173 053	4%	3
176	Sinterklaas en het raadsel van 5 december	NL	2011	Martijn van Nellestijn	172 003	18%	2
177	SOS Svartskjær	NO	2008	Arne Lindtner Næss	169 760	6%	4
178	Mega Mindy en het zwarte kristal	BE	2010	Matthias Temmermans	167 007	74%	2
179	Tony 10	NL	2012	Mischa Kamp	166 733	10%	2
180	Dešťová vila 2D	CZ	2009	Milan Cieslar	164 894	4%	2
181	Dear Frankie	GB	2004	Shona Auerbach	163 869	79%	10
182	Tusen gånger starkare	SE	2010	Peter Schildt	163 769	59%	3
183	Les mains en l'air	FR	2010	Romain Goupil	163 068	31%	6
184	Max Pinlig	DK	2008	Lotte Svendsen	162 917	3%	3
185	Das Haus der Krokodile	DE	2012	Cyriil Boss, Philipp Stennert	160 479	7%	2
186	Svein og Rotta	NO	2006	Magnus Martens	158 526	4%	4
187	Brammetje Baas	NL	2012	Anna van der Heide	158 091	15%	5
188	Max Pinlig på Roskilde	DK	2012	Lotte Svendsen	157 267	0%	1
189	Karlas kabale	DK	2007	Charlotte Sachs Bostrup	153 329	4%	4
190	V perfiné 3D	CZ	2011	F.A. Brabec	152 209	8%	2
191	Erik of het klein insectenboek	NL / BE	2004	Gidi van Liempd	151 228	25%	4
192	Briefgeheim	NL	2010	Simone van Dusseldorp	148 367	0%	1
193	Nicostratos le pélican	FR / GR	2011	Olivier Lorlait	143 571	24%	8
194	Sinterklaas en de pepernoten chaos	NL	2013	Martijn van Nellestijn	142 694	0%	1
195	Bobby en de Geestenjagers	NL	2013	Martin Lagestee	142 527	0%	1
196	Trigger	NO	2006	Gunnar Vikene	142 441	24%	9
197	Magic Journey to Africa	ES	2010	Jordi Llompart	141 227	11%	4
198	Svein og Rotta og UFO-mysteriet	NO	2010	Vibeke Ringen	139 974	2%	4
199	Karla og Jonas	DK	2007	Charlotte Sachs Bostrup	134 977	0%	3
200	Mijn Opa de Bankrover	NL	2011	Ineke Houtman	134 417	0%	1
201	Ángeles S.A.	ES	2007	Eduard Bosch	126 541	0%	1
202	Magique!	FR / CA	2008	Philippe Muyl	126 165	100%	2
203	Salvatore - Questa è la vita	IT	2006	Gian Paolo Cugno	125 455	2%	4
204	Yohan - Barnevandrør	NO	2009	Grete Salomonsen	124 277	0%	1
205	Förortungar	SE	2006	Ylva Gustavsson, Catti Edfedt	122 923	16%	4
206	El sueño de Iván	ES / MX	2011	Roberto Santiago	122 742	0%	1
207	Pom, le poulain	BE / FR	2006	Olivier Ringer	121 118	58%	3
208	Mega Mindy en de Snoepbaron	BE	2011	Vincent Rouffaer	119 525	100%	1
209	Maharal - tajemství talismanu	CZ	2007	Pavel Jandourek	118 105	1%	3
210	Un poison violent	FR	2010	Katell Quillévéré	117 065	12%	6
211	Myrsky	FI	2008	Kaisa Rastimo	116 805	4%	3
212	De Club van Sinterklaas & Het Geheim van de Speel	NL	2012	Pieter Walther Boer	115 719	0%	1
213	Pelikaanimes	FI / SE	2004	Lisa Helminen	115 650	10%	5
214	Keeper'n til Liverpool	NO	2010	Arild Andresen	114 994	7%	2
215	Fjorton suger	SE	2004	Martin Jern, Emil Larsson, Henrik Norrth	113 090	27%	3
216	Suden arvoitus	FI / SE / GB	2006	Raimo O. Niemi	112 585	6%	3
217	Gråtass - hemmeligheten på gården	NO	2004	Trond Jacobsen	112 538	0%	1
218	Modrý tygr	CZ	2012	Bohdan Slama, Petr Oukropec	108 729	6%	2
219	Ikke naken	NO / SE	2004	Torun Lian	108 369	21%	5
220	Orps	NO	2009	Atle Knudsen	107 973	0%	1
221	Lapislazuli - Im Auge des Bären	AT / DE / LU	2006	Wolfgang Murnberger	107 449	88%	2
222	Storm	DK	2009	Giacomo Campeotto	106 736	0%	1
223	Der Schatz der weissen Falken	DE	2005	Christian Zübert	105 525	6%	2
224	Mein Bruder ist ein Hund	DE / GB / NL	2004	Peter Timm	105 311	14%	3
225	Max Pinlig 2 - Sidste skrig	DK	2011	Lotte Svendsen	104 952	0%	1

#	Film	Country of origin	Prod. Year	Director	Cumulative admissions in Europe	% share non-national adm	No of release markets
226	MGP Missionen	DK	2013	Martin Miehe-Renard	101 843	0%	1
227	Arkadasim Max	TR	2013	Murat Seker	101 428	0%	1
228	Die Blindgänger	DE	2004	Bernd Sahling	100 731	55%	7
229	Af žiji rytíři!	CZ	2009	Karel Janák	100 390	0%	1
230	Ett Öga rött	SE	2007	Daniel Wallentin	95 549	0%	3
231	Löwenzahn - Das Kinoabenteuer	DE	2011	Peter Timm	95 514	0%	2
232	Snuf de hond in oorlogstijd	NL	2008	Steven de Jong	90 648	0%	1
233	Toni Goldwascher	DE	2007	Norbert Lechner	90 265	0%	1
234	Victoria	NO	2013	Torun Lian	89 865	0%	1
235	Ella ja kaverit	FI	2012	Taneli Mustonen	88 720	0%	1
236	Aurore	FR	2006	Nils Tavernier	87 446	2%	3
237	Bølle Bob - Alle tiders helt	DK	2010	Martin Schmidt	86 615	0%	1
238	Koko i duhovi	HR	2011	Daniel Kusan	85 731	1%	3
239	Gråtass får en ny venn	NO	2011	Trond Jacobsen	85 017	0%	2
240	Buitenspel	BE	2005	Jan Verheyen	84 614	0%	1
241	Mickybo and Me	IE	2005	Terry Loane	82 531	0%	1
242	Bombay Dreams	SE	2004	Lena Koppel	81 111	3%	2
243	Greyfriars Bobby	GB	2005	John Henderson	80 039	0%	1
244	Kdopak by se vika bál?	CZ	2008	Mária Procházková	79 108	15%	5
245	Ce n'est qu'un début	FR	2010	Pierre Barougie, Jean-Pierre Pozzi	78 950	18%	3
246	Die Kinder vom Napf	CH	2011	Alice Schmid	78 255	6%	4
247	Héroès	ES	2010	Pau Freixas	75 902	0%	1
248	Morrison krijgt een zusje	NL	2008	Barbara Bredero	75 272	0%	1
249	Blöde Mütze!	DE	2007	Johannes Schmid	75 257	1%	2
250	Tom und Hacke	DE / AT	2012	Norbert Lechner	75 025	1%	3
251	Monsterjægerne	DK	2009	Martin Schmidt	73 804	0%	1
252	Rosso come il cielo	IT	2006	Cristiano Bortone	73 053	47%	7
253	Knetter!	NL / BE	2005	Martin Koolhoven	72 743	31%	3
254	La Fautè à Fidel	FR / IT	2006	Julie Gavras	72 667	39%	5
255	Af banen	DK	2005	Martin Hagbjer	72 575	0%	1
256	De indiaan	NL	2009	Ineke Houtman	71 569	19%	2
257	Vinnare och förlorare	SE / FI	2005	Kjell Sundvall	71 421	4%	3
258	Sinterklaasjournaal de meezingmoevie	NL	2009	Dennis Bots, Rita Horst	70 882	1%	2
259	Bestevenner	NO	2009	Christian Lo	69 890	13%	4
260	Zagonetni djecak	HR	2013	Drazen Zarkovic	68 969	0%	1
261	Reisen til julestjernen	NO	2012	Nils Gaup	68 854	72%	7
262	De Zusjes Kriegel	BE	2004	Dirk Belien	68 134	0%	1
263	Liscio	IT	2006	Claudio Antonini	67 415	2%	3
264	Cum Mi-Am Pretrecut Sfarsitul Lumii	RO / FR	2006	Catalin Mitulescu	64 741	76%	10
265	The Penguin King 3D	GB	2012	divers	63 974	97%	4
266	Titanics ti liv	NO	2007	Grethe Bøe, Grethe Bøe-Waal	63 661	0%	2
267	Kidnappet	DK	2010	Vibeke Muasya	61 562	15%	3
268	Patatje Oorlog	DE / BE	2011	Nicole van Kilsdonk	60 787	100%	2
269	Asfaltenglene	NO	2010	Lars Berg	60 506	0%	1
270	L'iceberg	BE	2005	Fiona Gordon, Dominique Abel, Bruno F	58 552	97%	2
271	Paulas Geheimnis	DE	2006	Gernot Kräã	57 331	5%	3
272	Sergeant Pepper	DE	2004	Sandra Nettelbeck	56 767	16%	4
273	Un château en Espagne	FR	2007	Isabelle Doval	56 704	1%	2
274	Unna ja Nuuk	FI	2006	Saara Cantel	56 093	0%	1
275	Valo	FI / SE	2005	Kaija Juurikkala	55 752	7%	2
276	Leroy	DE	2007	Armin Völckers	55 607	4%	3
277	De Zeven van Daran, de strijd om Pareo Rots	NL	2008	Lourens Blok	55 166	18%	2
278	Die schwarzen Brüder	DE / CH	2013	Xavier Koller	52 633	100%	1
279	Skazka. Est	RU	2012	Aleksandr Barshak, Yelizaveta Solomina	52 561	0%	1
280	Pa-ra-da	IT / FR / RO	2008	Marco Pontecorvo	50 685	0%	1
281	Ho Ho Ho 2: O loterie de familie	RO	2012	Jesús del Cerro	50 430	0%	1
282	Rosso Malpelo	IT	2007	Pasquale Scimeca	49 946	0%	2
283	De tøffeste gutta	NO	2013	Christian Lo	49 352	0%	1
284	Stella und der Stern des Orients	DE	2008	Erna Schmidt	48 199	6%	3
285	Mijn Vader is een Detective: De Wet van 3	NL	2011	Will Wissink	47 414	0%	1
286	Klara	SE	2010	Alexander Moberg	47 202	11%	2
287	Vølvens forbandelse	DK	2009	Mogens H. Christiansen	46 512	3%	4
288	Villa Henriette	AT / CH	2004	Peter Payer	45 614	54%	5
289	La clé des champs	FR	2011	Claude Nuridsany, Marie Pérennou	45 510	10%	6
290	Herra Heinämäki ja Leijonatuuliviiri	FI	2011	Pekka Karjalainen, Matti Grönberg	45 491	0%	1
291	Aschenbrödel und der gestiefelte Kater	DE	2013	Torsten Künstler	44 800	2%	2
292	Vorstadt-krokodile 3	DE	2011	Wolfgang Groos	44 076	100%	4
293	Radiopiratene	NO	2007	Stig Svendsen	42 888	0%	1
294	Ruudi	EE / DE / FI	2006	Katrin Laur	42 379	0%	1
295	Örnjägarens son	SE / DE / DK	2009	René Bo Hansen	42 236	98%	9
296	Ella ja kaverit 2 - Paterock	FI	2013	Marko Mäkiläsko	42 181	0%	1
297	Zoomerme	DK	2009	Christian E. Christiansen	41 740	0%	2
298	Üdensbumba resnjam runcim	LV / EE	2004	Varis Brasla	41 662	24%	2
299	Mazie Laupitāji	LV / AT	2009	Armands Zvirbulis	41 074	49%	4
300	Koning van Katoren	NL / IT	2012	Ben Sombogaart	40 872	0%	1

#	Film	Country of origin	Prod. Year	Director	Cumulative admissions in Europe	% share non-national adm	No of release markets
301	Kauwboy	NL	2012	Boudewijn Koole	39 835	29%	5
302	Kapitein Rob en het Geheim van Professor Lupardi	NL	2007	Hans Pos	39 303	0%	1
303	Vivir para siempre	ES / GB	2010	Gustavo Ron	37 760	0%	1
304	Superbror	DK	2009	Birger Larsen	37 342	12%	3
305	Flickan	SE	2008	Fredrik Edfeldt	36 764	18%	5
306	Viva Cuba	FR / CU	2005	Juan Carlos Cremata Malberti, Iraida Ma	34 675	31%	4
307	Hoppet	SE / NO / DE	2007	Petter Næss	34 299	73%	7
308	Clara und das Geheimnis der Bären	CH	2012	Tobias Ineichen	32 990	59%	3
309	Röövli rahnu Martin	EE	2005	René Vilbre	29 889	0%	1
310	Wenecja	PL	2010	Jan Jakub Kolski	29 519	0%	1
311	Nono, het Zigzag Kind	NL / BE / GB / ES / FR	2012	Vincent Bal	29 313	15%	4
312	Das Märchen von der Prinzessin, die unbedingt in ei	DE	2013	Steffen Zacke	29 093	19%	2
313	Max Minsky und ich	DE	2007	Anna Justice	28 208	7%	3
314	Mijn vader is een detective	NL	2009	Will Wissink	28 134	0%	1
315	Sputnik	DE / BE / CZ	2013	Markus Dietrich	27 749	0%	1
316	Bekas	SE / FI / IQ	2012	Karzan Kader	27 668	14%	5
317	Je m'appelle Elisabeth	FR	2006	Jean-Pierre Améris	27 605	28%	4
318	Heidi	GB	2005	Paul Marcus	27 085	100%	2
319	George and the Dragon	DE / GB / LU	2004	Tom Reeve	27 043	100%	3
320	The Race	IE / DE / GB	2009	André F. Nebe	27 012	100%	3
321	Chandani: The Daughter of the Elephant Whisperer	DE / LK	2010	Arne Birkenstock	25 913	0%	1
322	Micimutr	CZ	2011	Vít Karas	25 858	0%	1
323	Neukölln Unlimited	DE	2010	Agostino Imondi, Dietmar Ratsch	25 234	1%	2
324	Ping-pongkingen	SE	2008	Jens Jonsson	24 885	6%	3
325	Opal Dream	GB / AU	2005	Peter Cattaneo	24 736	100%	4
326	Isdraken	SE	2012	Martin Högdahl	24 676	31%	5
327	Will	GB	2011	Ellen Perry	23 728	88%	2
328	Csiribiri	HU	2009	Halász Juditról	23 589	0%	1
329	Karo und der Liebe Gott	AT	2006	Danielle Proskar	22 812	0%	1
330	Onni von Sopanen	FI	2006	Johanna Vuoksenmaa	22 560	0%	1
331	L' Estate di mio fratello	IT	2005	Pietro Reggiani	21 486	0%	1
332	25 degrés en hiver	BE / FR / ES	2004	Stéphane Vuillet	21 422	86%	7
333	Mineurs	IT / BE	2007	Fulvio Wetzl	21 381	39%	2
334	Ho Ho Ho	RO	2009	Jesús del Cerro	21 106	0%	1
335	Kniga masterov	RU	2009	Vadim Sokolovsky	20 538	100%	1
336	Joris en Boris en het Geheim van de Tempel	NL	2012	Martijn van Nellestijn, Aram van de Res	20 343	0%	1
337	Yuki et Nina	FR	2009	Hippolyte Girardot, Nobuhiro Suwa	20 330	39%	5
338	Duggholufólkið	IS	2007	Ari Kristinsson	20 214	67%	7
339	Jestem	PL	2005	Dorota Kedzierzawska	19 732	0%	1
340	Mondscheinkinder	DE	2006	Manuela Stäcke	18 823	0%	2
341	Aavan meren täällä puolen	SE / FI	2007	Nanna Huolman	18 532	57%	3
342	A pas de loup	BE / FR	2010	Olivier Ringer	18 283	100%	4
343	Kleine Geheimnisse	LU / AT	2006	Pol Cruchten	18 053	4%	4
344	Tom Turbo	AT	2013	Dirk Regel	18 032	0%	1
345	Il sole dentro	IT	2012	Paolo Bianchini	17 257	0%	1
346	Iris	FI	2011	Ulrika Bengts	16 867	0%	2
347	Bluebird	NL	2004	Mijke de Jong	15 860	83%	3
348	Percy, Buffalo Bill och jag	SE	2005	Anders Gustafsson	14 804	10%	4
349	Eskil & Trinidad	SE	2013	Stephan Apelgren	12 384	0%	1
350	Sunny et l'éléphant	FR	2008	Frédéric Le page	12 018	16%	2
351	Deine Schönheit ist nichts wert	AT / TR	2012	Hüseyin Tabak	11 734	53%	2
352	Pirret (Medium length film)	SE	2007	Kjell-Åke Andersson	11 718	1%	2
353	Tigre og tatoveringer	DK	2010	Karla von Bengtson	11 413	73%	3
354	Das Pferd auf dem Balkon	AT	2012	Hüseyin Tabak	10 849	0%	2
355	Der Dolch des Batu Khan	DE	2005	Günther Meyer	10 797	0%	1
356	Verborgen gebreken	NL / GB	2004	Paula van der Oest	10 786	0%	1
357	Ystäväni Henry	FI / DE	2004	Auli Mantila	10 650	0%	1
358	Unge Andersen	DK / NO / SE	2005	Rumle Hammerich	10 037	0%	1
359	Atrás Das Nuvens	PT	2007	Jorge Queiroga	9 779	0%	1
360	Min bedste fjende	DK	2010	Oliver Ussing	9 335	0%	1
361	The Runway	IE / LU	2010	Ian Power	9 250	0%	1
362	Swchwrn	NL	2012	Froukje Tan	9 109	0%	1
363	Väikelinna detektiivid ja Valge Daami saladus	EE	2013	René Vilbre	8 925	0%	1
364	Mozart in China	AT / DE / CN	2007	Bernd Neuburger, Nadja Seelich	7 832	0%	1
365	Mit dem Bauch durch die Wand	CH	2010	Anka Schmid	7 274	0%	1
366	Duh u mocvari	HR	2006	Branko Istvanic	6 912	0%	1
367	Izka utazása	HU	2007	Csaba Bollók	6 348	0%	1
368	Chronique d'une cour de récré	FR	2012	Brahim Fritah	5 811	0%	1
369	La Banda En La Isla de La Magia	ES	2008	Chalo Crespo	5 583	0%	1
370	Don	NL	2006	Arend Steenbergen	5 546	13%	2
371	Kur Pazudis Elvis?	LV	2008	Una Celma	4 784	0%	1
372	Zigortzailak	ES	2010	Arantza Ibarra, Alfonso Arandia Loroño	4 496	0%	1
373	Male di miele	IT	2010	Marco Pozzi	4 191	0%	1
374	Vespa	HU / RS	2010	Diana Groó	3 768	0%	1
375	Joy	NL	2010	Mijke de Jong	3 314	0%	1

#	Film	Country of origin	Prod. Year	Director	Cumulative admissions in Europe	% share non-national adm	No of release markets
376	Raccontami una storia	IT	2006	Francesca Elia	2 970	0%	1
377	Správce statku	CZ	2004	Martin Duba	2 745	0%	1
378	Sukunsa viimeinen	FI	2010	Markku Lehmuskallio, Anastasia Lapsui	2 559	40%	2
379	Uranya	IT / GR	2006	Costas Kapakas	2 459	96%	3
380	Princat I Prosiakat	BG	2005	Mariana Evstatieva-Biolcheva	2 187	0%	1
381	Seachd: The Inaccessible Pinnacle	GB	2007	Simon Miller	2 049	0%	1
382	Blutsbrüder teilen alles	AT / DE / RO	2012	Wolfram Paulus	1 754	0%	1
383	Bardsongs	NL	2010	Sander Francken	1 707	0%	1
384	The Rising Sun	CH	2010	Fabian Kimoto	1 574	0%	1
385	Il magico Natale di Rupert	IT	2004	Flavio Moretti	1 088	0%	1
386	Falla vackert	SE	2004	Lena Hanno	1 053	0%	1
387	Suske en Wiske: De duistere diamant	BE	2004	Rudi Van Den Bossche	1 005	100%	1
388	Min søsters børn alene hjemme	DK	2012	Martin Miehe-Renard	959	100%	1
389	Skellig	GB	2009	Annabel Jankel	854	100%	1
390	Lennart Hellsings ABC-filmer 2	SE	2008	Lise Jørgensen, Alicja Jaworski, Per Åhli	734	0%	1
391	Pulce non c'è	IT	2012	Giuseppe Bonito	714	0%	1
392	Summer of the Flying Saucer	IE / SE	2008	Martin Duffy	672	7%	2
393	Pommes Essen	DE	2012	Tina von Traben	388	100%	1
394	La última isla	ES	2012	Dácil Pérez de Guzmán	383	0%	1
395	Wintertochter	DE / PL	2010	Johannes Schmid	127	100%	2
396	Blijf!	NL	2011	Lourens Blok	88	100%	1
397	El secret de la lluna	ES	2009	Alicia Garaialde Etxebertz	72	0%	1
398	The Boy Mir - Ten Years in Afghanistan	GB	2010	Phil Grabsky	35	100%	1

## Appendix 3: Sample children's animation films 2004-2013

#	Film	Country of origin	Prod. Year	Director	Cumulative admissions in Europe	% share non-national adm	No of release markets
1	Arthur et les Minimoys	FR	2006	Luc Besson	8 720 716	53%	28
2	Flushed Away	GB INC / US	2006	David Bowers, Sam Fell	8 713 525	78%	26
3	Arthur Christmas	GB INC / US	2011	Sarah Smith, Barry Cook	7 979 360	56%	30
4	Gnomeo and Juliet	GB INC / US	2011	Kelly Asbury	6 838 254	62%	24
5	The Pirates! Band of Misfits	GB INC / US	2012	Jeff Newitt, Peter Lord	6 827 311	62%	27
6	Sammy's avonturen: De geheime doorgang	BE / US	2010	Ben Stassen	5 898 287	96%	29
7	Arthur et la vengeance de Maltazard	FR	2009	Luc Besson	5 660 261	31%	27
8	Planet 51	ES / GB	2009	Javier Abad, Jorge Blanco	5 650 056	67%	24
9	Die Konferenz der Tiere	DE	2010	Reinhard Klooss, Holger Tappe	5 260 697	71%	23
10	Valiant	GB INC / US	2005	Gary Chapman	4 759 037	62%	21
11	Tri bogatyrja na dalnikh beregakh	RU	2012	Konstantin Feoktistov	4 093 411	0%	1
12	Arthur et la guerre des deux mondes	FR	2010	Luc Besson	4 078 443	23%	21
13	Las aventuras de Tadeo Jones	ES	2012	Enrique Gato	3 789 321	28%	15
14	Sammy's avonturen 2	BE / FR / IT	2012	Vincent Kesteloot, Ben Stassen	3 718 393	97%	27
15	Astérix et les Vikings	FR / DK	2006	Stefan Fjeldmark, Jesper Møller	3 649 851	63%	24
16	Lissi und der Wilde Kaiser	DE	2007	Michael Herbig	3 113 236	27%	10
17	Niko - lentäjän poika	FI / DE / DK / IE	2008	Michael Hegner, Kari Juusonen	2 945 896	92%	22
18	Un monstre à Paris	FR	2011	Bibo Bergeron	2 876 651	39%	15
19	The Magic Roundabout	FR / GB	2005	Dave Borthwick, Jean Duval	2 598 667	65%	12
20	Hui Buh	DE	2005	Sebastian Niemann	2 348 574	14%	4
21	Kirikou et les bêtes sauvages	FR	2005	Michel Ocelot, Bénédicte Galup	2 300 131	16%	17
22	Winx club - Il segreto del regno perduto	IT	2007	Iginio Straffi	2 217 527	62%	21
23	Der Kleine Eisbär 2 - Die geheimnisvolle Insel	DE	2005	Piet de Rycker, Thilo Rothkirch	2 080 723	32%	8
24	Niko 2: Lentäjäljekset	FI / DE / DK / IE	2012	Kari Juusonen, Jørgen Lerdam	1 961 594	92%	18
25	Azur et Asmar	FR / BE / ES / IT	2006	Michel Ocelot	1 919 792	18%	13
26	Lauras Stern	DE / BG	2004	Piet de Rycker, Thilo Rothkirch	1 873 826	28%	7
27	Fly Me to the Moon	BE / US	2008	Ben Stassen	1 848 018	94%	23
28	Zarafa	FR / BE	2012	Jean-Christophe Lie, Rémi Bezançon	1 617 537	11%	11
29	Urmel aus dem Eis	DE	2006	Reinhard Klooss, Holger Tappe	1 537 653	56%	11
30	Felix - Ein Hase auf Weltreise	DE / IT	2005	Giuseppe Maurizio Laganà, Giuseppe La	1 525 112	21%	5
31	Winx Club 3D: Magica Avventura	IT	2010	Iginio Straffi	1 506 071	73%	18
32	Happily N'Ever After	DE	2007	Paul Bolger, Yvette Kaplan	1 498 466	97%	17
33	Belka i Strelka. Zvezdnye sobaki	RU	2010	Svyatoslav Ushakov, Inna Evlannikova	1 364 893	18%	10
34	Justin and the Knights of Valour	ES	2013	Manuel Sicilia	1 319 266	71%	13
35	Smeshariki: Nachalo	RU	2011	Denis Chernov	1 317 452	0%	1
36	The Ugly Duckling and Me!	DK / DE / FR / IE	2006	Michael Hegner, Karsten Kiilerich	1 246 693	91%	15
37	Chasseurs de dragons	FR / LU / DE	2008	François Hemmen, Guillaume Ivernel	1 221 796	53%	19
38	Kirikou et les hommes et les femmes	FR	2012	Michel Ocelot	1 132 225	5%	5
39	Prinzessin Lillifee	DE	2009	Ansgar Niebuhr, Alan Simpson	1 102 373	19%	8
40	Urmel voll in Fahrt	DE	2008	Reinhard Klooss, Holger Tappe	1 073 322	61%	9
41	Pettson och Findus 3: Tomtemaskinen	SE / DK / GB / HU	2005	Jørgen Lerdam, Anders Sørensen	1 071 756	78%	9
42	Disco ormene	DK / DE	2008	Thomas Borch Nielsen	995 417	84%	16
43	Floquet de Neu	ES	2011	Andrés G. Schaer	920 042	73%	6
44	Solan og Ludvig - Jul i Flåklipa	NO	2013	Rasmus A. Sivertsen	919 637	7%	2
45	Die Drei Räuber	DE	2007	Hayo Freitag	835 703	79%	12
46	Prinzessin Lillifee und das kleine Einhorn	DE / FR	2011	Ansgar Niebuhr, Hubert Weiland	805 967	23%	6
47	Felix 2 - Der Hase und die verflixte Zeitmaschine	DE	2006	Giuseppe Maurizio Laganà, Giuseppe La	803 235	16%	4
48	Der Mondbär: Das große Kinoabenteuer	DE	2008	Thomas Bodenstein, Mike Maurus	796 453	9%	3
49	La véritable histoire du Chat Botté	FR / BE / CH	2008	Pascal Hérold, Jérôme Deschamps	766 470	59%	11
50	Ritter Rost - Eisenhart und voll verbeult	DE	2012	Thomas Bodenstein, Hubert Weiland, N	702 622	14%	5
51	Mullewapp - Das große Kinoabenteuer der Freunde	DE / IT / FR	2008	Tony Loeser, Jesper Møller	697 991	25%	6
52	Pettson & Findus - Glömligheter	SE	2009	Anders Sørensen, Jørgen Lerdam	674 354	76%	10
53	Der kleine Rabe Socke	DE	2012	Ute von Münchow-Pohl, Sandor Jesse	662 760	28%	5
54	L'apprenti Père Noël	FR / AU	2010	Luc Vinciguerra	659 075	8%	6
55	Mia et le Migou	FR / IT	2008	Jacques-Rémy Girerd	613 618	5%	8
56	Kéridy, la maison des contes	FR	2009	Dominique Monfery	611 537	22%	13
57	Tous à l'Ouest: Une nouvelle aventure de Lucky Luke	FR	2007	Olivier Jean Marie	610 701	33%	12
58	Lauras Stern und der geheimnisvolle Drache Nian	DE	2009	Piet de Rycker, Thilo Rothkirch	605 084	14%	3
59	Kleiner Dodo	DE	2007	Thilo Rothkirch, Ute von Münchow-Pohl	602 488	8%	2
60	Donkey Xote	ES / IT	2007	José Pozo	600 394	62%	8
61	Une vie de chat	FR / NL / CH / BE	2010	Jean-Loup Felicioli, Alain Gagnol	584 293	22%	12
62	L'apprenti Père Noël et le flocon magique	FR	2013	Luc Vinciguerra	581 904	4%	3
63	Les lascars	FR / DE	2009	Emmanuel Klotz, Albert Pereira-Lazaro	568 519	1%	2
64	Le chat du rabbin	FR / AT	2011	Antoine Delesvaux, Joann Sfar	538 811	4%	6
65	Oh, wie schön ist Panama	DE	2006	Martin Otevreil	538 084	27%	4
66	Franklin et le trésor du lac	FR / CA	2006	Dominique Monfery	508 844	65%	8
67	Ernest & Celestine	FR / BE / LU	2012	Stéphane Aubier, Vincent Patar	502 536	36%	14
68	Les contes de la nuit	FR	2011	Michel Ocelot	438 893	6%	6
69	Zurück nach Gaya	DE / GB / ES	2004	Lenard Fritz Krawinkel, Holger Tappe	437 628	64%	12
70	Marco Macaco	DK	2012	Jan Rahbek	412 892	86%	6
71	Le jour des corneilles	FR / LU / CA / BE	2011	Jean Christophe Dessaint	402 911	4%	5
72	El lince perdido	ES	2008	Manuel Sicilia Morales, Raul Garcia	396 146	46%	2
73	Lauras Stern und die Traummonster	DE	2011	Thilo Rothkirch, Ute von Münchow-Pohl	394 985	9%	3
74	Rejsen til Saturn	DK	2008	Thorbjørn Christoffersen, Kresten Vestt	393 567	0%	2
75	Wlacyjny mój: Cmok i, czopki i mondzioły	PL	2009	Bartek Kedzierski	370 710	0%	1



#	Film	Country of origin	Prod. Year	Director	Cumulative admissions in	% share non-national adm	No of release markets
76	L'île de Black Mór	FR	2004	Jean-François Laguionie	356 406	2%	5
77	Olsen Banden - på de bonede gulve	DK	2009	Jørgen Lerdam	349 070	6%	2
78	Hetjur Valhallar - Þór	IS / DE / IE	2011	Óskar Jónasson	343 416	100%	12
79	Brendan and the Secret of Kells	FR / BE / IE	2008	Tomm Moore	338 342	12%	8
80	Das doppelte Lottchen	DE	2007	Toby Genkel	323 585	15%	3
81	Kozi přiběh - Pověsti staré Prahy	CZ	2008	Jan Tománek	322 692	4%	2
82	Mamma Mu & Krákan	SE / DE / HU	2008	Igor Veichtaguin	314 696	46%	6
83	Orla Frøsnapper	DK	2011	Peter Dodd	314 007	46%	11
84	Pinocchio	IT / LU / BE / FR	2012	Enzo D'Alò	300 527	25%	3
85	Snezhnaya koroleva	RU	2012	Maksim Sveshnikov, Vlad Barbe	300 367	73%	7
86	Elias og kongeskippet	NO	2007	Espen Fykse, Lise I. Osvoll	286 643	17%	3
87	Das Sandmännchen - Abenteuer im Traumland	DE / FR	2010	Jesper Møller, Sinem Sakaoglu	283 879	38%	6
88	La Reine soleil	FR / HU / BE	2007	Philippe Leclerc	283 277	19%	5
89	Nocturna	ES / FR	2007	Victor Maldonado, Adria Garcia	280 699	71%	4
90	Ctyrlístek ve sluzbách krále	CZ	2013	Michal Zabka	274 732	2%	2
91	U	FR	2006	Grégoire Solotareff, Serge Elissalde	273 668	5%	6
92	El sueño de una noche de San Juan	ES / PT	2005	Ángel de la Cruz, Manolo Gómez	273 647	35%	6
93	T'Choupi	FR / LU / KR	2004	Jean-Luc François	254 321	5%	3
94	Saxána a Lexikon kouzel 2D	CZ	2010	Václav Vorlíček	247 369	17%	3
95	Cuccioli e il codice di Marco Polo	IT / ES	2010	Sergio Manfio, Francesco Manfio	238 469	48%	2
96	Émilie jolie	FR	2011	Philippe Chatel, Francis Nielsen	235 783	3%	2
97	Ronal Barbaren	DK	2011	Kresten Vestbjerg Andersen, Thorbjørn	222 648	58%	11
98	Max & Co	CH / FR / GB / BE	2007	Frédéric Guillaume, Samuel Guillaume	220 245	86%	5
99	Oggy et les cafards	FR	2013	Oliver Jean-Marie	213 217	31%	5
100	Heidi	DE / GB / CA	2005	Albert Hanan Kaminski, Alan Simpson	208 912	16%	3
101	Peter and the Wolf	GB / PL / CH / NO / N	2006	Suzie Templeton	206 913	100%	2
102	Gummi T	DK	2012	Michael Hegner	206 779	8%	3
103	Moshi Monsters: The Movie	GB	2013	Wip Vernooij, Morgan Francis	206 480	0%	1
104	Olsen Banden på dybt vand	DK	2013	Jørgen Lerdam	202 572	0%	1
105	Macskafogó 2 - A sátán macskája	HU	2007	Béla Ternovszky	201 462	16%	2
106	Hokus pokus Albert Åberg	NO	2013	Torill Kove	200 818	63%	3
107	Lilla spöket Laban - Bullar och Bång	SE / FI	2009	Alicja Jaworski, Karin Nilsson, Per Åhlin	198 996	40%	4
108	Le tableau	FR / BE	2011	Jean-François Laguionie	197 670	11%	6
109	Otto er et næsehorn	DK	2013	Kenneth Kainz	194 661	2%	3
110	Lilla Spöket Laban - Spökdays	SE	2007	Karin Nilsson, Per Åhlin, Alicja Jaworski	194 596	42%	5
111	Suske en Wiske: De Texas ridders	NL / BE	2009	Wim Bien, Mark Mertens	193 618	49%	3
112	Leiutajateküla Lotte	EE / LV	2006	Heiki Ernits, Janno Põldma	192 062	71%	12
113	Free Jimmy	NO / GB	2006	Christopher Nielsen	191 452	3%	4
114	De Geweldigde Beer	DK	2011	Esbene Toft Jacobsen	188 944	76%	7
115	Jungledyret Hugo 3 - Fræk, Flabet Og Fri	DK / DE / NO / LU	2007	Jørgen Lerdam, Flemming Quist Møller	186 933	36%	4
116	Espíritu del bosque	ES	2008	David Rubin	184 304	0%	1
117	Muumi ja vaarallinen juhannus	FI / AT / PL	2008	Maria Lindberg	184 111	89%	7
118	Pelle Politibil går i vannet	NO	2009	Rasmus A. Sivertsen	182 803	26%	5
119	Totally spies! Le film	FR / IT	2009	Pascal Jardin	182 336	20%	5
120	Nijntje de film	NL	2013	Hans Perk	172 978	0%	1
121	Sprookjesboom de Film	NL	2012	Hans Walther	171 230	0%	1
122	Piccolo, Saxo et compagnie	FR / RO	2006	Eric Gutierrez, Andre Clavel	168 695	15%	6
123	Das kleine Arschloch und der alte Sack - Sterben ist	DE	2006	Michael Schaack	165 162	5%	3
124	Le roman de Renart	LU / FR / DE / CA	2005	Thierry Schiel	164 129	100%	5
125	Jasper: Journey to the End of the World	DE / FR / RO	2008	Eckart Fingberg, Kay Delventhal	163 615	54%	6
126	Pelle Politibil på sporet	NO	2013	Rasmus A. Sivertsen	163 591	3%	3
127	Röllin sydän	FI / DE / RU / GB	2007	Pekka Lehtosaari	159 288	6%	3
128	Cendrillon au Far West	FR	2012	Pascal Hérol	159 240	82%	4
129	Cykelmyggen og Dansemyggen	DK	2007	Jannik Hastrup, Flemming Quist Møller	156 610	25%	7
130	Kozi přibeh se syrem	CZ	2012	Jan Tománek	154 790	4%	2
131	Der kleine König Macius	DE / FR / PL	2005	Sandor Jesse, Lutz Stützner	153 163	67%	6
132	Lotte ja kuukivi saladus	EE / LV	2011	Heiki Ernits, Janno Põldma	141 647	55%	10
133	Elias og jakten på havets gull	NO	2010	Lise I. Osvoll	132 170	8%	3
134	El delfin: La historia de un soñador	ES / IT / PA	2009	Eduardo Schuldt	126 789	100%	3
135	Janosch: Komm, wir finden einen Schatz	DE	2012	Irina Probst	126 581	22%	3
136	Lilla spöket Laban	SE	2006	Per Åhlin, Alicja Jaworski, Lasse Persson	124 752	18%	3
137	Little Big Panda	DE	2011	Michael Schoemann, Greg Manwaring	120 967	31%	6
138	Kurt blir grusom	NO / DK	2008	Rasmus A. Sivertsen	116 360	1%	2
139	Gadkiy utyonok	RU	2010	Garri Bardin	112 400	64%	4
140	Lilla spöket Laban - världens snällaste spöke	SE	2008	Lasse Persson, Per Åhlin	110 071	19%	2
141	Panique au village	BE / LU / FR	2009	Stéphane Aubier, Vincent Patar	109 586	100%	21
142	Animal Channel	ES	2008	Maite Ruiz de Austri	104 934	0%	1
143	Ma petite planète chérie	FR	2009	Jacques-Rémy Girerd	104 623	0%	1
144	Desmond & träskpatraskfällan	SE	2006	Magnus Carlsson	98 080	86%	5
145	Na půdě aneb Kdo má dneska narozeniny?	CZ / SK / JP	2009	Jirí Barta	95 685	69%	8
146	Strings	DK / SE / GB / NO	2004	Anders Rønnow Klarlund	92 177	81%	15
147	Muumi ja punainen pyrstötähti	FI	2010	Maria Lindberg	90 969	61%	11
148	Emil & Ida i Lönneberga	SE	2013	Lasse Persson, Alicja Björk, Per Åhlin	84 368	29%	3
149	Loulou, l'incroyable secret	FR / BE / HU	2013	Eric Omond	82 328	2%	2
150	Fimfárum - Do třetice všeho dobrého 3D	SK / US	2011	Vlasta Pospíšilová, Kristina Dufková, Da	80 810	99%	2

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151	Tomtar & troll: Den hemliga kammaren	SE	2008	Robert Rhodin	80 516	94%	2
152	La tropa de trapo en el pais donde siempre brilla el sol	ES	2010	Alex Colls	78 708	47%	3
153	1, 2, 3... Léon ! (compilation)	FR / CA / NL	2008	Catherine Buffat, Christa Moesker, Pien	78 522	7%	2
154	Lilla Anna och Långa farbrorn	SE	2012	Alicja Björk, Alicja Jaworski	74 528	0%	1
155	Ma maman est en Amérique, elle a rencontré Buffal	FR / LU	2012	Thibaut Chatel, Marc Boreal	72 160	0%	1
156	Cirkeline - verdens mindste superhelt	DK	2004	Jannik Hastrup	69 767	17%	5
157	El tesoro del rey midas	ES	2010	Maite Ruiz de Austri	69 514	0%	1
158	The Nutcracker and the Mouseking	DE / RU / US	2004	Tatjana Ilyina, Michael G. Johnson	69 412	36%	4
159	Couleur de peau: Miel	BE / FR / KR / CH	2012	Jung	69 295	89%	3
160	4, 5, 6... Mélie pain d'épice	FR	2009	Gili Dolev, Danny De Vent, Jadwiga Kow	67 260	6%	2
161	Fabuleuses fabulettes	FR / BE / DE / FI	2006	divers	66 892	5%	2
162	Bland tistlar	SE	2005	Lotta Geffenblad, Uzi Geffenblad	64 618	98%	3
163	Las aventuras de don Quijote	ES	2010	Antonio Zurera	64 190	55%	2
164	Chucha 3	RU	2004	Garri Bardin	64 062	100%	1
165	Le tigre et les animaux de la forêt	LT	2010	Janis Cimermanis, Dace Riduze	62 760	100%	2
166	Allez raconte!	FR / BE	2010	Jean-Christophe Roger	62 515	4%	2
167	Mision En Mocland. Una Aventura Superspacial	ES	2008	Juan Manuel Suárez	55 637	0%	1
168	Der Mondmann	FR / DE / IE	2012	Stephan Schesch, Sarah Clara Weber	55 446	100%	6
169	La storia di Ileo	IT	2007	Mario Cambi	54 870	100%	2
170	Kovář z Podlesí	CZ	2013	Pavel Göbl	52 901	4%	2
171	Welcome back Pinocchio	TR	2006	Orlando Corradi	50 067	0%	1
172	El Guerrero sin nombre	ES / AR	2005	David Iglesias	47 823	0%	1
173	Patate	FR / CH	2006	divers	47 608	0%	1
174	The Flying Machine	GB / PL / CN / IN / NI	2011	Martin Clapp, Dorota Kobiela	45 561	100%	1
175	Yonayona penguin	FR	2009	Rintaro	43 875	5%	3
176	Cher Ami... iy yo!	ES	2008	Miquel Pujol	42 882	0%	1
177	Le Mulot menteur	BE / FR / HU / NO	2008	Andrea Kiss	42 700	100%	1
178	L'histoire du petit Paolo	FR / BE	2011	Cecilia Marreiros-Marum, Nicolas Liguon	40 229	0%	1
179	Monstres... pas si monstrueux!	FR / BE	2012	divers	37 856	0%	1
180	Loranga, Masarin & Dartanjang	SE	2005	Igor Veyshtagin	37 000	2%	3
181	Æblet & ormen	DK / SE	2009	Anders Morgenthaler, Mads Juul	36 610	36%	5
182	Thomas & Friends: King Of The Railway	GB	2013	Rob Silvestri	35 841	40%	2
183	Autopohádky 2D	CZ	2011	divers	31 974	1%	2
184	Jensen og jensen	DK	2011	Craig Frank	29 879	0%	1
185	La carta del Rajá	ES	2009	Ángel Blasco	29 575	0%	1
186	Supertramps	ES	2004	Iñigo Berasategui, José María Goenaga	28 274	0%	1
187	Hurvínek na scéně 3D	CZ	2010	Martin Klásek, David Havel	27 928	0%	1
188	The Three Musketeers	DK / LV / GB	2005	Janis Cimermanis	27 449	70%	6
189	El cubo mágico	ES / PL	2006	Ángel Izquierdo	27 357	73%	2
190	Egon & Dönci	HU	2007	Ádám Magyar	27 297	20%	3
191	Olentzero eta subilaren lapurreta	ES	2005	Juan José (Juanjo) Elordi	26 857	0%	1
192	Gisaku	ES	2005	Baltasar Pedrosa	26 666	0%	1
193	Betizu eta xangaduko misterioa	ES	2006	Egoitz Rodríguez	26 257	0%	1
194	Cristobal Molón	ES	2006	Aitor Arregi, Iñigo Berasategui	24 813	0%	1
195	Olentzero Eta Oparien Ordua	ES	2008	Gorka Sesma	24 061	0%	1
196	El Zorro Ladrón	ES	2008	Juan Bautista Berasategi	23 734	0%	1
197	Liten Skär och alla små Brokiga	SE	2012	Stina Wirsén	22 457	0%	1
198	Munduaren bira, doan!	ES	2009	Asisko Urmeneta, Juan José (Juanjo) Elo	22 448	0%	1
199	Vem?	SE	2010	Jessica Laurén	22 296	0%	1
200	Betizu Eta Urrezko Zintzarria	ES	2007	Egoitz Rodríguez	21 974	0%	1
201	Minuscule - La vallée des fourmis perdues	FR / BE	2013	Thomas Szabo, Hélène Giraud	19 207	100%	2
202	Thomas & Friends: Blue Mountain Mystery	GB	2012	Greg Tiernan	17 943	0%	1
203	Thomas & Friends: Day of the Diesels	GB	2011	Greg Tiernan	17 656	0%	1
204	WinneToons - Die Legende vom Schatz im Silbersee	DE / BE / PH	2009	Gert Ludewig	17 522	56%	5
205	Maaginen kristalli	FI / BE	2011	Antti Haikala	16 865	0%	1
206	Eetu ja Konna	FI	2011	Kari Häkkinen	16 327	0%	1
207	Lilla spöket Laban: Vår inte redd för farbrorn	SE	2012	Karin Nilsson, Lasse Persson, Alicja Jaworski	15 981	100%	1
208	Tarzan	DE	2013	Reinhard Klooss	15 249	100%	2
209	Die Kleine Monsterin	DE / CH	2005	Ted Sieger, Alexandra Schatz	15 040	100%	2
210	Ville och Vilda Kanin ... mer vild än tam	SE	2006	Lennart Gustafsson, Ylva-Li Gustafsson	14 926	1%	2
211	Paya S.O.S. Txirri, Mirri eta Txiribiton. Pailasokeriak	ES	2005	Imanol Zinkunegi	14 848	0%	1
212	Nå skal du høre ... (Short film children)	NO	2005	Pjotr Sapegin	14 526	7%	2
213	Die Tigerentenbande - Der Film	DE	2011	Irina Probst	14 292	0%	1
214	Les aventures extraordinaires de Michel Strogoff	FR	2004	Alexandre Huchez, Bruno-René Huchez	13 137	0%	1
215	Keisarín salaisuus	FI	2006	Riina Hyttiä	13 080	0%	1
216	Bob the Builder - Race to the finish	GB	2009	Duncan Cameron	13 034	100%	1
217	Les contes de la ferme	CZ	2009	Hermína Týrlová	12 648	100%	1
218	Prick och Fläck - på fläcken	SE	2013	Lotta Geffenblad, Uzi Geffenblad	11 862	0%	1
219	Thomas & Friends: Hero of the Rails	GB	2009	Greg Tiernan	11 821	0%	1
220	Knoester & Berkellentje	NO	2010	Martin Lund	10 901	100%	1
221	The Wish Fish	ES / IN	2012	Ivan Oneka, Gorka Vázquez	10 280	0%	1
222	De Nieuwe Avonturen Van Het Molletje	CZ	2009	Zdenek Miler	8 426	100%	2
223	Dobrynya Nikitich i Zmey Gorynych	RU	2006	Ilya Maksimov	8 195	100%	3
224	Blackie & Kanuto	ES / FR / IT	2011	Francis Nielsen	7 529	100%	2
225	Molly und das Weihnachtsmonster	DE	2010	Michael Ekbladh	7 427	100%	1

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226	De profundis	ES / PT	2006	Miguelanxo Prado	6 647	5%	2
227	Snuttefilm - film för de små	SE / FI	2007	Anna-Clara Tidholm, Gun Jacobson	6 420	0%	1
228	Esterhazy	DE / PL	2009	Izabela Plucinska	5 340	100%	1
229	The House of Magic	BE	2013	Jeremy Degruson, Ben Stassen	4 785	100%	2
230	Bentornato Pinocchio	IT	2007	Orlando Corradi	4 703	0%	1
231	Zeytinin Hayali Çizgi	TR	2009	Omar Kawan Alani	4 346	0%	1
232	Knøttekino 2	LT / SE	2004	Lennart Gustafsson, Janis Cimermanis, t	3 897	100%	1
233	Rh+	ES	2007	Antonio Zurera	3 818	0%	1
234	Tajemnica kwiatu paproci	PL	2004	Tadeusz Wilkosz	3 213	0%	1
235	Anna and the Moods	IS	2007		3 134	0%	1
236	Jaguaren, Bu och Bä [short film compilation]	SE	2008	Staffan Erlandsson, Anna Erlandsson, M	3 088	0%	1
237	Giftiga grodor och andra djur	SE	2008	Pjotr Sapegin, Göran Olsson, Johan Hage	2 680	0%	1
238	Willie En Het Wilde Konijn	SE	2007	Ylva Gustavsson, Lennart Gustafsson	2 657	100%	2
239	Rovello: Un Nadal Sense Noel	ES	2007	Antoni d'Ocon	2 657	0%	1
240	Aprikoser, Aston & Vinga	SE	2008	Uzi Geffenblad, Gun Jacobson, Lotta Gel	2 381	0%	1
241	Krtek [compilation]	CZ	2009	Zdenek Miler	2 283	100%	1
242	Jack & Pedro på nya äventyr	SE	2007	Anna Hansson, Staffan Erlandsson	2 117	0%	1
243	Frank & Wendy	EE	2005	Ülo Pikkov, Kaspar Jancis	2 096	85%	3
244	Vintersagor [compilation]	SE	2009	divers	1 742	0%	1
245	Bulten och Girafferna	SE	2009	Ylva-Li Gustafsson, Lennart Gustafsson	1 413	0%	1
246	The Gruffalo's Child	GB / DE	2011	Uwe Heidschötter, Johannes Weiland	1 114	100%	1
247	Melvin och Sjöörvar-Choo Choo	SE	2010	Magnus Holmgren, Garri Bardin	842	0%	1
248	Até ao Tecto do Mundo	PT	2008	Vitor Lopes, Carlos Silva	838	0%	1
249	Ledus pavēlnieks	LU	2009	Evald Lacis	832	100%	1
250	The Watercolor	TR	2009	Cihat Hazardagli	554	0%	1
251	Hvor ligger Juleland?	DK / SE	2006	Liller Møller	494	100%	1
252	Der vierte König (Kurzfilm)	DE / SE / CH / GB	2005	Ted Sieger, Michael Ekbladh	300	100%	1
253	O passeio de domingo	PT	2009	José Miguel Ribeiro	286	0%	1
254	O scurta poveste	RO	2007	Radu Vasile Igazsag	164	0%	1
255	Jack et la mécanique du coeur	FR / BE	2013	Stéphane Berla, Mathias Malzieu, Stéph	144	100%	1
256	5 metra korridor	BG / RU	2010	Dimitri Yagodin	36	0%	1
257	Fäst vid dig	SE	2009	Cecilia Actis, Mia Hulterstam, Carin Bräc	32	0%	1
258	Lidingölligan	SE	2009	Maja Lindström	7	0%	1
259	Fjärde dagen över tiden	SE	2008	Linda Västrik	3	0%	1
260	Drömmar från skogen	SE	2009	Johannes Nyholm	1	0%	1

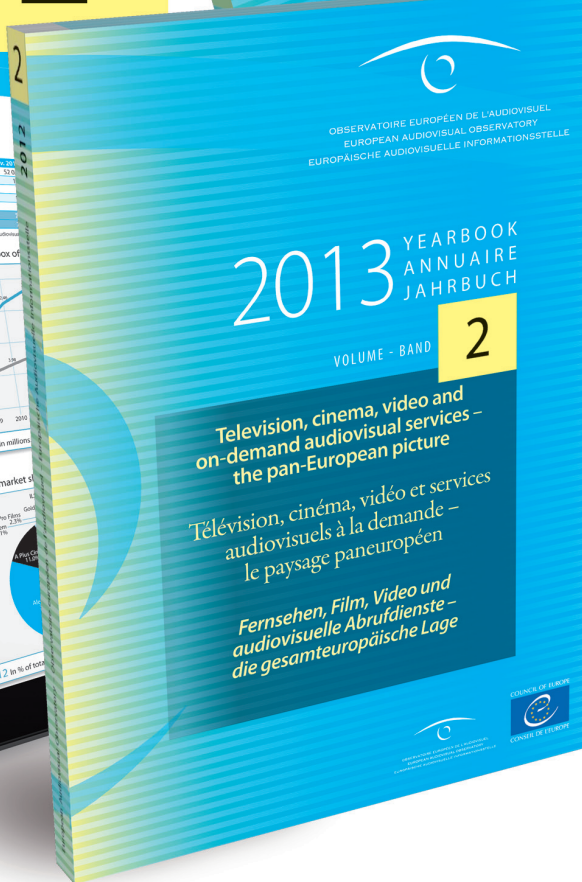
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