

EUROPEAN AUDIOVISUAL OBSERVATORY

DISTRIBUTION ON THE EUROPEAN UNION MARKET:

FILMS FROM CENTRAL AND EASTERN EUROPE, THE MEDITERRANEAN BASIN, AFRICA, LATIN AMERICA AND ASIA

Report for the Conference
on the Future of Cinema
and the Audiovisual Sector
Within the Framework
of European Union Enlargement

Thessaloniki, 25 - 27 May 2003



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F O R E W O R D

The European Audiovisual Observatory is pleased to contribute this report to the conference on the future of cinema and the audiovisual sector within the framework of European Union enlargement.

When the Observatory was created, 10 years ago, it would have been difficult, and perhaps even impossible, to obtain detailed information on the distribution of films in the European Union on the scale presented here. The development of the LUMIERE database on admissions to films distributed in Europe, together with the invaluable contribution of our network of correspondents in the 35 Member States of the Observatory, has allowed us, we believe, to make significant progress towards our goal of improving the transparency of information flows in the film and audiovisual sector.

We are honoured to contribute to this debate organised in the context of the Greek Presidency of the European Union and to the important work accomplished by the European Community in the development of the audiovisual sector in Europe.

Wolfgang Closs

Executive Director
European Audiovisual Observatory



1. European cinema – an overview of trends in 2002

Text of a press release published on 5th May 2003 by the European Audiovisual Observatory.

EUROPEAN CINEMA ATTENDANCE STAGNATES AS LOCAL FILMS FAIL TO TRAVEL

- **Growth in cinema attendance in the European Union in 2002 slowed to just 1%, with Great Britain among the most dynamic markets**
- **Overall market share for films produced in Europe reached an estimated 27% in 2002, a drop in relation to 2001 (31%) but still an improvement on the score achieved in 2000 (23%)**
- **The overall volume of feature film production remained stable in 2002, as British, French and German producers turned increasingly to co-production**

Production volume holds stable in 2002...

On the basis of available data, the European Audiovisual Observatory estimates that 625 films were produced in the European Union in 2002, a result very similar to that posted in 2001 (628 films). Countries that showed an increase in production levels were Austria (an estimated 26 films as opposed to 12 in 2001), Spain (80 entirely national films as opposed to 67 in 2001) and Italy (96 national films as opposed to 68 in 2001). Production levels dipped slightly in France (from 172 films of French initiative in 2001 to 163 in 2002), the United Kingdom (64 national or majority co-produced films in 2001, 60 in 2002), whereas the decline was more pronounced in Portugal (14 films in 2001, 6 in 2002). British, French, and German producers showed renewed interest in co-productions, whereas in Italy and Spain the principal increase in volume came from entirely nationally financed films.

British films remain those with the highest budgets, reaching an average of GBP 5.99 million (EUR 9.98 million) in 2002, while French average production costs also rose to reach EUR 4.44 million (an increase of just 1%). The year 2001 had also seen a sharp drop in the number of US productions shooting in Great Britain, with only 3 films shot there in 2001 as opposed to 11 in the preceding year. Figures for 2002 show an improved situation, with 6 Hollywood productions availing of British production facilities.

...while growth in admissions slows

Total admissions in the European Union had grown by an exceptional 10% in 2001. Growth slowed in 2002, with a 0.5% increase bringing total admissions to an estimated 933 million. Results were stable or positive in the majority of countries with Finland showing the strongest growth (18.5%) chiefly due to recovery from the very disappointing result obtained in 2001. It was the United Kingdom market that registered the strongest performance, reaching a total of 176 million tickets sold (a 13% increase on 2001), thus becoming the second largest market in terms of admissions in the European Union after France. The most important declines were registered in Germany (-7.9%) and in Spain (-4%) and estimated figures for Belgium indicate an expected 3% drop.



Table 1: Admissions in the European Union (1997-2002)

In Millions *Figures in italics are estimated or provisional*

	1997	1998	1999	2000	2001	2002	2002/2001
Austria	13,7	15,2	15,0	16,3	18,8	19,3	2,6%
Belgium	22,1	25,4	21,9	23,5	23,5	22,8	-3,0%
Denmark	10,8	11,0	10,9	10,7	11,9	12,9	8,3%
Finland	5,9	6,4	7,0	7,1	6,5	7,7	18,5%
France	148,9	170,1	153,6	165,5	185,8	185,1	-0,4%
Germany	143,1	148,9	149,0	152,5	177,9	163,9	-7,9%
Greece (est.)	11,6	12,4	13,0	13,5	13,5		
Ireland	11,5	12,4	12,4	14,9	15,9	17,3	8,8%
Italy	102,8	118,4	103,5	103,4	110,0	112,0	1,8%
Luxembourg	1,2	1,4	1,3	1,4	1,4	1,4	1,6%
Portugal (est.)	13,5	14,5	15,2	19,00			
Spain	107,1	119,9	131,3	135,4	146,8	140,7	-4,1%
Sweden	15,2	15,8	16,0	17,0	18,1	18,3	1,1%
The Netherlands	18,9	20,1	18,6	21,6	23,9	24,0	0,4%
United Kingdom	139,3	135,4	139,5	142,5	155,9	176,0	12,9%
EUR15 (est.)	766	827	808	844	929	933	0,5%

Source: European Audiovisual Observatory

Among non-European Union countries Estonia, the Russian Federation, Slovenia and Switzerland all registered positive results, with Estonia (19.5%) and Slovenia (12.9%) in particular showing strong growth. Attendances fell back slightly in Hungary (-4.3%), Norway (-3.5%) and in Poland (-1.1%) and more significantly in Romania (-7.2%), Latvia (-7%) and Lithuania (-19%). A sharp drop was also registered in Turkey, where estimations for 2002 indicate a fall of around 16% in cinema admissions, a decline that would appear to be principally due to the lack of strong local films released during the year.

Table 2: Admissions in European countries non-Members of the European Union (1997-2002)

In Millions *Figures in italics are estimated or provisional*

	1997	1998	1999	2000	2001	2002 (prov.)	2002/2001
Bulgaria	2,69	2,33	1,92	2,19	2,01	n.c.	-
Croatia	3,23	2,74	2,30	2,74	2,94	2,77	-5,8%
Cyprus	0,93	1,01	0,84	0,93	0,86	0,91	5,8%
Czech Republic	9,82	9,25	8,37	8,72	10,36	10,70	3,3%
Estonia	0,96	1,06	0,87	1,08	1,30	1,56	19,5%
Hungary	16,57	14,58	13,39	12,41	14,11	13,50	-4,3%
Latvia	1,27	1,42	1,38	1,46	1,15	1,07	-7,0%
Lithuania	0,57	1,59	1,78	2,10	2,37	1,92	-19,0%
Malta	n.c.	n.c.	1,01	0,97	1,04	1,07	2,4%
Norway	10,93	11,53	11,35	11,59	12,48	12,04	-3,5%
Poland	23,70	19,90	26,62	18,70	26,20	25,90	-1,1%
Romania	9,46	6,80	4,19	5,11	5,73	5,32	-7,2%
Russian Federation	36,01	36,22	37,63	42,77	60,00	65,00	8,3%
Slovak Republic	4,04	4,08	3,03	2,64	2,84	2,85	0,3%
Slovenia	2,50	2,56	1,97	2,22	2,46	2,78	12,9%
Switzerland	15,50	15,89	15,43	15,59	17,11	18,8	9,9%
'The Former Yugoslav Republic of Macedonia'	0,46	0,57	0,48	0,63	0,43	n.c.	-
Turkey	17,77	22,64	24,84	25,26	28,16	23,60	-16,2%

Source: European Audiovisual Observatory



European films continue to perform well on their own markets, but results outside national markets are less encouraging

According to provisional estimates from the European Audiovisual Observatory, market share for European films in the European Union reached around 27% in 2002, a decline in relation to the exceptional 2001 figure (31%) but still a significant gain on the figures achieved in 2000 (23%). The market share of national films on their own market remained relatively stable, at 19.5% (a 3% drop in relation to 2001) but the performance of European films outside national markets was less encouraging, falling back by an estimated 27% in relation to last year's excellent results. Consequently American films recovered ground lost in the European Union in 2001, obtaining in 2002 a market share of 71% (65% in 2001).

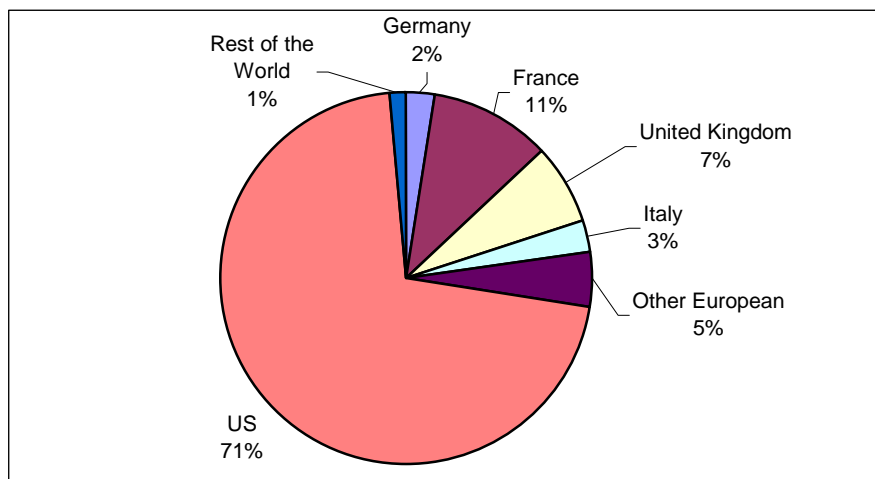
Table 3: Market shares of films distributed in the European Union (1996-2002)

	1996	1997	1998	1999	2000	2001	2002 (prov.)
US Films	71,6%	67,0%	77,5%	69,2%	73,3%	65,4%	71,2%
National films on their own market	17,1%	21,3%	14,4%	17,5%	15,7%	20,1%	19,5%
European films outside their own market	8,8%	10,7%	7,1%	11,3%	7,2%	11,0%	7,9%
Others	2,6%	1,1%	1,1%	2,0%	3,8%	3,5%	1,3%

Source : European Audiovisual Observatory – LUMIERE database (<http://lumiere.obs.coe.int>)

Figure 1: Breakdown of admissions in the European Union according to the origin of films (2002)

In %



Source: European Audiovisual Observatory - LUMIERE database (<http://lumiere.obs.coe.int>)



Table 4: Admissions to films in distribution in the European Union (2002)

Provisional ranking on the basis of available data from 12 European Union countries
(around 79 % of admissions analysed)

Original title	Nationality	Year	Director	Admissions
1 Harry Potter and the Chamber of Secrets	US	2002	Chris Columbus	39 651 450
2 Spider-Man	US	2002	Sam Raimi	29 839 465
3 Lord of the Rings: Fellowship of the Ring ¹	US / NZ	2001	Peter Jackson	28 715 509
4 Star Wars: Episode 2 - Attack of the Clones	US	2002	George Lucas	27 771 038
5 Lord of the Rings: The Two Towers	US / NZ	2002	Peter Jackson	23 727 624
6 Ocean's Eleven ²	US	2001	Steven Soderbergh	22 446 379
7 Monsters, Inc.	US	2001	P. Docter & D. Silverman	22 235 989
8 Men in Black II	US	2002	Barry Sonnenfeld	20 321 708
9 Astérix & Obélix : Mission Cléopâtre	FR / DE	2002	Alain Chabat	19 679 380
10 Die Another Day	GB / US	2002	Lee Tamahori	18 616 042
11 Ice Age	US	2002	C. Wedge & C. Saldanha	18 491 750
12 Minority Report	US	2002	Steven Spielberg	16 282 652
13 Signs	US	2002	M. Night Shyamalan	13 613 469
14 A Beautiful Mind	US	2001	Ron Howard	11 589 454
15 Red Dragon	US / DE / GB	2002	Brett Ratner	9 670 347
16 Scooby-Doo	US / AU	2002	Raja Gosnell	9 567 873
17 XXX	US	2002	Rob Cohen	9 434 712
18 About a Boy	GB / US / FR / DE	2002	Chris & Paul Weitz	8 744 433
19 Blade II	US	2002	Guillermo del Toro	8 179 053
20 Harry Potter and the Sorcerer's Stone ³	US	2001	Chris Columbus	8 074 317

(1) 21 609 078 admissions in the European Union in 2001

(2) 1 201 828 admissions in the European Union in 2001

(3) 43 579 135 admissions in the European Union in 2001

Source: European Audiovisual Observatory - LUMIERE database (<http://lumiere.obs.coe.int>)

Franco-German co-production, *Astérix & Obélix: Mission Cléopâtre* was the European film to obtain most admissions in 2002, and only two other European films (both British – US co-productions) appeared in the overall Top 20 list for the year. *Astérix & Obélix* circulated relatively successfully in Europe in 2002, yet just 26% of the total of 19.7 million admissions to the film were registered outside its home market. Though the final total for the film should be slightly higher, it is interesting to compare this result with the final result for its predecessor, *Astérix & Obélix contre César*. This film, first released in 1999, registered 55% of a total of 19.1 million admissions in markets outside of France. *Bridget Jones' Diary*, the most successful European film of 2001, sold 63% of its total of 26.5 million tickets outside of the British home market.



Table 5: Admissions to European films in distribution in the European Union (2002)

Provisional ranking on the basis of available data from 12 European Union countries
(around 79% of admissions analysed)

	Original title	Nationality	Year	Director	Admissions
1	Astérix & Obélix : Mission Cléopâtre	FR / DE	2002	Alain Chabat	19 679 380
2	Die Another Day	GB / US	2002	Lee Tamahori	18 616 042
3	About a Boy	GB / US / FR / DE	2002	Chris & Paul Weitz	8 744 433
4	8 Femmes	FR	2002	François Ozon	5 792 990
5	Hable con Ella	ES	2002	Pedro Almodóvar	5 368 790
6	Gosford Park	GB / US / DE / IT	2001	Robert Altman	4 938 785
7	Pinocchio	IT / FR / DE	2002	Roberto Benigni	4 545 841
8	Resident Evil	DE / GB / FR	2002	Paul Anderson	3 469 703
9	Le boulet	FR / GB	2002	A. Berberian & F. Forestier	3 372 782
10	L'auberge espagnole	FR / ES	2001	Cédric Klapisch	3 347 579
11	Bend It Like Beckham	GB / DE	2002	Gurinder Chadha	3 333 867
12	La leggenda di Al, John e Jack	IT	2002	Aldo Baglio & Giovanni Storti	3 306 124
13	Ali G In da House	GB	2002	Mark Mylod	3 105 662
14	Natale sul Nilo	IT / ES / GB	2002	Neri Parenti	3 088 387
15	The Pianist	FR / DE / GB / PL	2002	Roman Polanski	2 986 410
16	El otro lado de la cama	ES	2001	Emilio Martínez Lázaro	2 697 314
17	Le fabuleux destin d'Amélie Poulain ¹	FR / DE	2001	Jean-Pierre Jeunet	2 504 636
18	Los otros ²	ES / FR / US	2001	Alejandro Amenábar	2 298 268
19	Le peuple migrateur ³	FR / DE / IT	2001	Jacques Perrin	2 209 503
20	Bibi Blocksberg	DE	2002	Hermine Huntgeburth	2 050 214

(1) 14 094 971 admissions in the European Union in 2001

(2) 11 121 175 admissions in the European Union in 2001

(3) 1 512 175 admissions in the European Union in 2001

Source: European Audiovisual Observatory - LUMIERE database (<http://lumiere.obs.coe.int>)



2. Distribution of films from Central and Eastern Europe on the European Union Market

It is probably one of the saddest paradoxes of recent years: while the return to democracy in the countries of Central and Eastern Europe at the end of the 1980s aroused enormous hopes of an opening up and cultural cooperation, it must be recognised that the market reality has been more than disappointing. Only 49 films produced in Central and Eastern Europe since 1996 have received effective commercial distribution in at least one of the fifteen Member States of the Union during the last seven years. This represents 0.9% of the new films distributed in the European Union during this period.

Table 6. Number and origin of films from Eastern and Central European countries distributed in the European Union (1996-2002)

Films produced between 1996 and 2002

	AT	BE	DE	DK	ES	FI	FR	GB/IE	GR	IT	LU	NL	PT	SE	EUR15
BG - Bulgaria							1		n.c.				n.c.		1
CZ – Czech Republic	1	2	6	1	1	1	4	7	n.c.	3	1	6	n.c.	2	16
EE - Estonia						1	1		n.c.				n.c.		2
HU - Hungary	1		1	1			5	1	n.c.	2		2	n.c.		8
LT – Lithuania							1		n.c.				n.c.		1
LV - Latvia		1					4		n.c.				n.c.	1	4
PL - Poland			1	1	2		4		n.c.	3			n.c.		9
RO - Romania		2			1		4		n.c.	1		1	n.c.		6
SI - Slovenia			1						n.c.				n.c.		1
SK – Slovak Republic							1		n.c.				n.c.		1
Total	2	5	9	3	4	2	25	6	n.c.	9	1	9	n.c.	3	49

Source: European Audiovisual Observatory – LUMIERE database

These 49 films obtained 2.4 million admissions in the Union, or a market share of 0.05%. Moreover, it should be appreciated that almost two thirds of these admissions were achieved by a single film, *Kolya* (CZ/GB/FR) in 1997! Of the twenty films which achieved the largest number of admissions in the European Union, only four of the films were produced in 2001 or 2002, which illustrates disturbingly that even this small trickle is tending to dry up.

Czech films are those which benefit relatively from access to the European Union market, since of the 49 films, 16 originated in the Czech Republic while only 9 Polish films and 8 Hungarian films have been distributed. Four Latvian films and 6 Romanian films have been distributed in at least one country. Czech films obtained 70.6% of the admissions obtained by films from these countries, Hungarian films 10.6%, Polish films 8.4%, Latvian films 6.5% and Romanian films 2.9%.

Thanks to the success of *Kolya*, Germany appears to be the most receptive market for films from the East; 40.6% of the total European Union admissions to films from Central and Eastern Europe were registered in this market. But it is in fact France which offers the greatest opportunities to films from the East, since 25 of the 49 films have been distributed there, against only 9 in Germany, Italy and the Netherlands and 6 in the United Kingdom.



Table 7. Admissions to films from Central and Eastern Europe in the European Union (1996-2002)

Films produced between 1996 and 2002

	AT	BE	DE	DK	ES	FI	FR	GB/IE	GR	IT	LU	NL	PT	SE	EUR15
BG							3 001		n.c.				n.c.		3 001
CZ	4 007	35 968	764 731	37 141	51 993	13 902	170 402	199 842	n.c.	280 969	2 318	55 128	n.c.	48 990	1 665 391
EE						11 328	200		n.c.				n.c.		11 528
HU	12 133		147 190	9 809			34 185	42 875	n.c.	914		2 097	n.c.		249 203
LT							228		n.c.				n.c.		228
LV		458					153 060		n.c.				n.c.	951	154 469
PL			17 787	1 440	49 192		46 793		n.c.	83 936			n.c.		199 148
RO		352			5 703		46 146		n.c.	15 615		605	n.c.		68 421
SI			6 858						n.c.				n.c.		6 858
SK							610		n.c.				n.c.		610
Total	16 140	36 778	936 566	48 390	106 888	25 230	454 625	242 717	0	381 434	2 318	57 830	0	49 941	2 358 857

Source: European Audiovisual Observatory – LUMIERE database

Table 8. 20 films from Central and Eastern Europe with the highest number of admissions in the European Union (1996-2002)

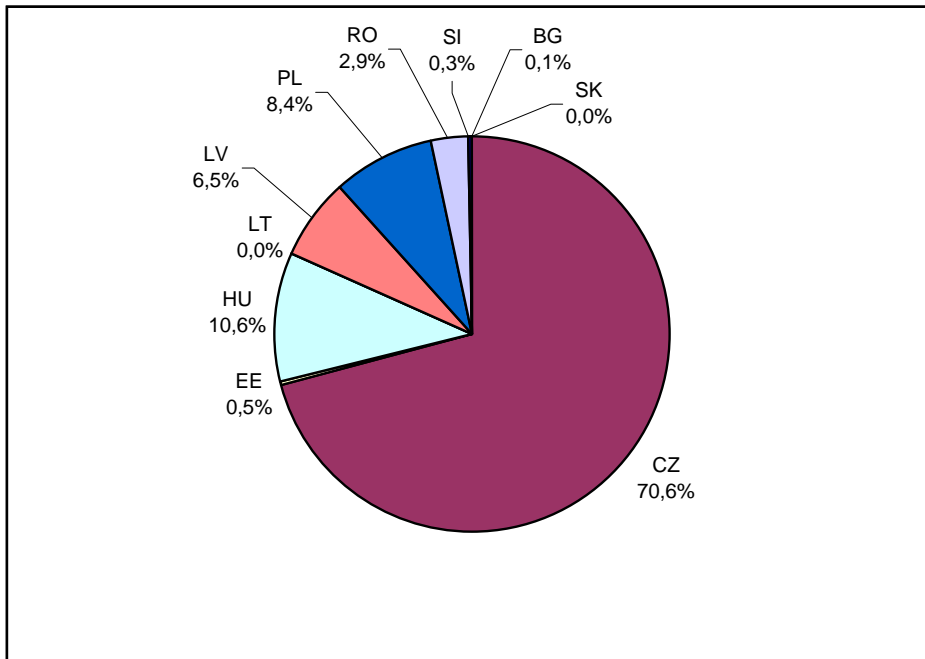
Original Title	Alternative title	Origin	Year	Director	Admissions EUR 15
Kolya	Kolya	CZ / FR / GB	1996	Jan Sverák	1 427 523
A napfény íze	Sunshine	HU / DE / AT / CA	1999	István Szabó	291 670
Hurá na medveda	Bear on the Run	CZ / DE	2000	Dana Vávrová	98 750
Historie Milosne	Love Stories	PL	1997	Jerzy Stuhr	78 555
Munk, Lemmy and Co.		LV	1997	Janis Cimermanis N. Skapan	78 522
Animals	Des animaux fous, fous, fous	LV	2001	Janis Cimermanis N. Skapan	53 859
Pan Tadeusz	Pan Tadeusz - The Last Foray in Lithuania	PL / FR	1999	Andrzej Wajda	49 903
Terminus paradis	Terminus paradis	RO / FR	1998	Lucian Pintilie	35 878
Tmavomodrý svet	Dark Blue World	CZ/DE	2001	Jan Sverák	35 303
Ogniem i mieczem	With Fire and Sword	PL	1999	Jerzy Hoffman	32 542
Musíme si pomáhat	Divided We Fall	CZ	2000	Jan Hřebejk	25 716
Jezerní královna	The Queen of the Lake	CZ / DE	1998	Václav Vorlíček	22 733
-	SOS Brigade de secours ! (compilation de court-métrages)	LV	2002	Janis Cimermanis	21 187
Bandyta	Brute	PL / DE / FR	1997	Maciej Dejczer	18 634
Prea Tarziu	Too Late	RO / FR	1996	Lucian Pintilie	17 622
Ptak ohnivak		CZ / DE	1997	Václav Vorlíček	11 342
Chamanka		PL / FR	1996	Andrzej Zulawski	11 150
Lea		CZ / DE	1996	Ivan Fila	11 070
Filantropica		RO / FR	2002	Nae Caranfil	8 764
Návrat idiota	Return of the Idiot	CZ / DE	1999	Sasa Gedeon	8 824

Source : European Audiovisual Observatory – LUMIERE database



Figure 2. Breakdown of admissions to films from Central and Eastern Europe by origin in the European Union (1996-2002)

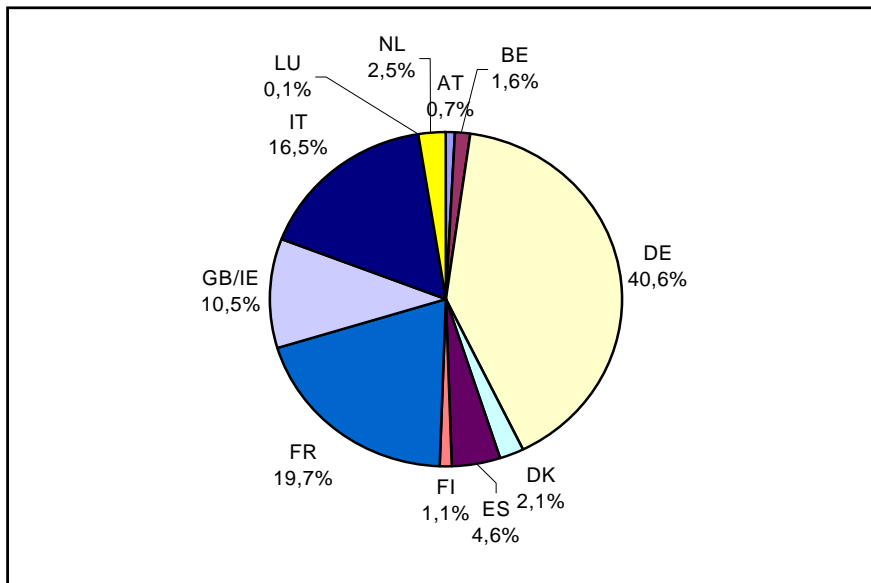
In %



Source : European Audiovisual Observatory – LUMIERE database

Figure 3. Geographical breakdown of the admissions to films from Central and Eastern Europe in the European Union (1996-2002)

In %



Source : European Audiovisual Observatory – LUMIERE database



3. Distribution of films from the Mediterranean basin on the European Union market.

During the period 1996-2002, 57 films from the countries of the Mediterranean basin non-members of the European Union have received commercial distribution in at least one of the Member States of the Union. These 57 films obtained 3.6 million admissions in the Union, or a market share of 0.076%. The four main exporters are Turkey and Israel (10 films), Morocco (9 films) and Egypt (8 films).

Table 9: Number and origin of the films from Mediterranean countries distributed in the European Union (1996-2002)

Films produced between 1996 and 2002

	AT	BE	DE	DK	ES	FI	FR	GB/IE	IT	LU	NL	PT	SE	EUR15
AL - Albania							3	1				n.c.	1	3
DZ - Algeria		2	1				4	1				n.c.		4
EG - Egypt		2			1	1	8	1	2		1	n.c.		8
IL - Israel		3		1	1		8	3	4	1	1	n.c.		10
LB - Lebanon		1			1		4	1	1			n.c.	1	4
MA - Morocco		1	1		2	1	8	1			2	n.c.	1	9
PS – Palestinian Authority		2					2		1				1	2
TN - Tunisia		2		1			4				1	n.c.		4
TR - Turkey		1	6	1			6	2	1		2	n.c.	1	10
YU – Yugoslav Federation					1		2	2	1			n.c.	1	3
Total	0	14	8	3	6	2	49	12	10	1	7	0	6	57

Source: European Audiovisual Observatory – LUMIERE database

The most striking phenomenon about the films from these countries is the position held by France as their potential market: more than two thirds (67%) of the admissions obtained by these films in the European Union market have been in France alone. With only 16% of European Union admissions for these films, Germany comes a distant second, followed by Italy (9%).

Table 10: Number of admissions to films from Mediterranean countries distributed in the European Union (1996-2002)

Films produced between 1996 and 2002

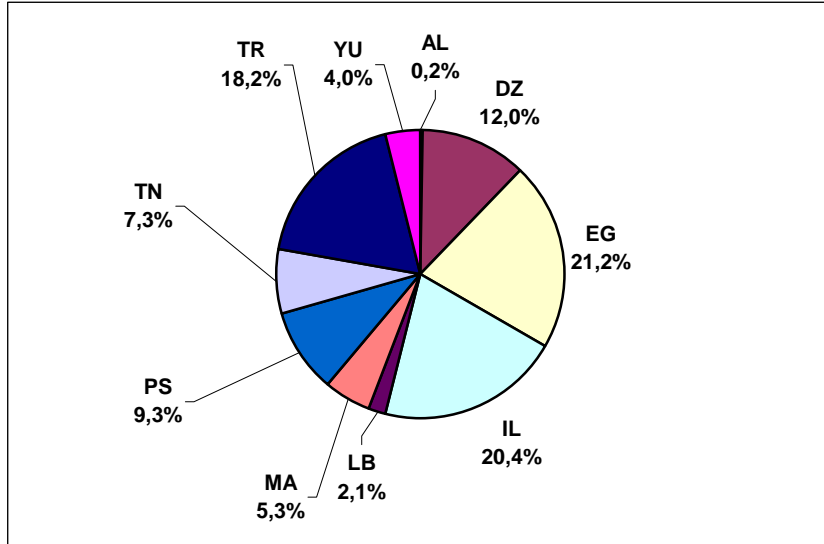
	AT	BE	DE	DK	ES	FI	FR	GB/IE	IT	LU	NL	PT	SE	EUR15
AL							5 390	758				n.c.	655	6 803
DZ		4 129	13 973				409 368	1 513			5 438	n.c.		434 421
EG		25 976			18 016	383	652 747	929	68 780		1 589	n.c.		768 420
IL		30 822		109	49		543 511	24 071	127 546	415	13 596	n.c.		740 119
LB		2 177			13 069		33 208	15 000	11 180			n.c.	1 549	76 183
MA		9 078	803		29 078	1 546	144 903	454			1 651	n.c.	3 322	190 835
PS		22 387					303 683		11 483			n.c.	521	338 074
TN		13 468		654			242 268				7 694	n.c.		264 084
TR		9 411	552 411	2 014			38 807	15 791	16 373		23 139	n.c.	2 103	660 049
YU					11 413		34 146	8 118	89 730			n.c.	1 019	144 426
Total	0	117 448	567 187	2 777	71 625	1 929	2 408 031	66 634	325 092	415	53 107	0	9 169	3 623 414

Source: European Audiovisual Observatory – LUMIERE database



Figure 4: Breakdown by origin of admissions to Mediterranean films distributed in the European Union (1996-2002)

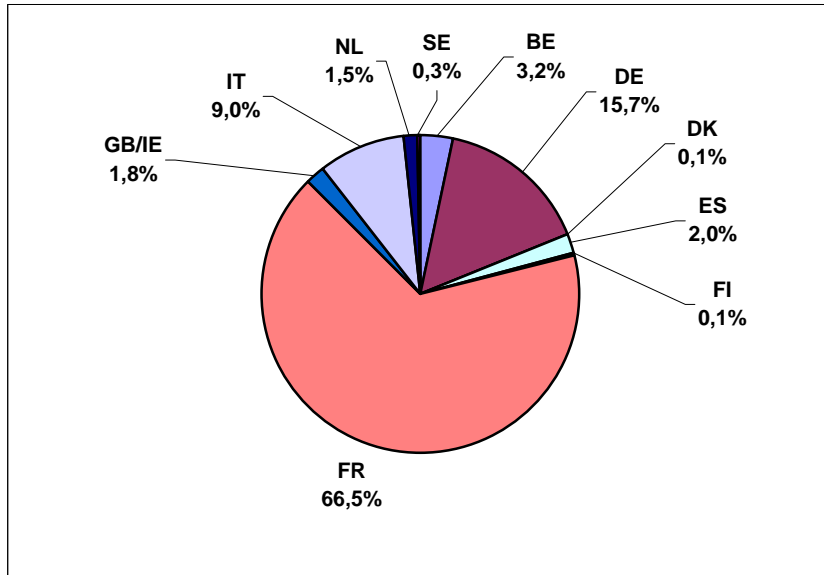
Films produced between 1996 and 2002



Source: European Audiovisual Observatory – LUMIERE database

Figure 5: Geographical breakdown of admissions to Mediterranean films distributed in the European Union (1996-2002)

Films produced between 1996 and 2002



Source: European Audiovisual Observatory – LUMIERE database



4. Distribution of African films on the European Union market¹

Table 11: Number and origin of African films distributed in the European Union (1996-2002)

Films produced between 1996 and 2002

	AT	BE	DE	DK	ES	FI	FR	GB/IE	IT	NL	PT	SE	EUR15
BF Burkina Faso							1	1		1	n.c.		2
BJ Benin							1				n.c.		1
CG Congo							1				n.c.		1
CM Cameroon							3				n.c.		3
GW Guinea-Bissau							1				n.c.		1
ML Mali		1					1				n.c.		2
SN Senegal							2				n.c.		2
ZA South Africa		1					2	3		1	n.c.	1	6
ZW Zimbabwe							1				n.c.		1
Total	0	2	0	0	0	0	13	4	0	2	n.c.	1	19

Source: European Audiovisual Observatory – LUMIERE database

Only 19 African films produced between 1996 and 2002 were distributed in the European Union during the same period. France was the principal zone of distribution with 13 of the titles distributed and Great Britain was a distant second, with just 4 films distributed during the period. Films from South Africa were those most distributed (6 titles).

Table 12: Number of admissions to African films distributed in the European Union (1996-2002)

Films produced between 1996 and 2002

	AT	BE	DE	DK	ES	FI	FR	GB/IE	IT	NL	PT	SE	EUR 15
BF							9 205	631		97	n.c.		9 933
BJ							10 312				n.c.		10 312
CG							1 318				n.c.		1 318
CM							6 583				n.c.		6 583
GW							4 830				n.c.		4 830
ML		1 671					17 925				n.c.		19 596
SN							13 841				n.c.		13 841
ZA		156					39 757	9 428		160	n.c.	518	50 019
ZW							459				n.c.		459
Total	0	1 827	0	0	0	0	104 230	10 059	0	257	0	518	116 891

Source: European Audiovisual Observatory – LUMIERE database

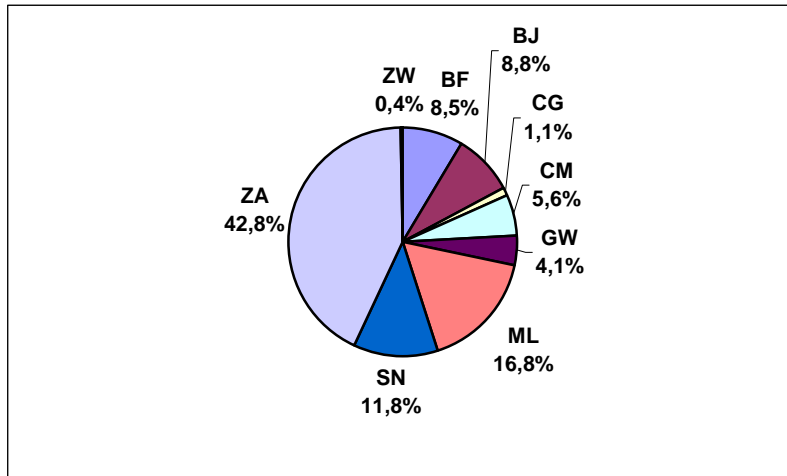
The market share for African films produced between 1996 and 2002 and distributed on the European Union market during that period was a tiny 0.003%. Of these admissions the overwhelming majority (88.5%) were in France, with Great Britain the second most active market at 9.5% of admissions to African films, mostly accounted for by admissions to South African productions.

¹ This analysis excludes those North African countries already reviewed in the section on Mediterranean countries



Figure 6: Breakdown by origin of admissions to African films in the European Union (1996-2001)

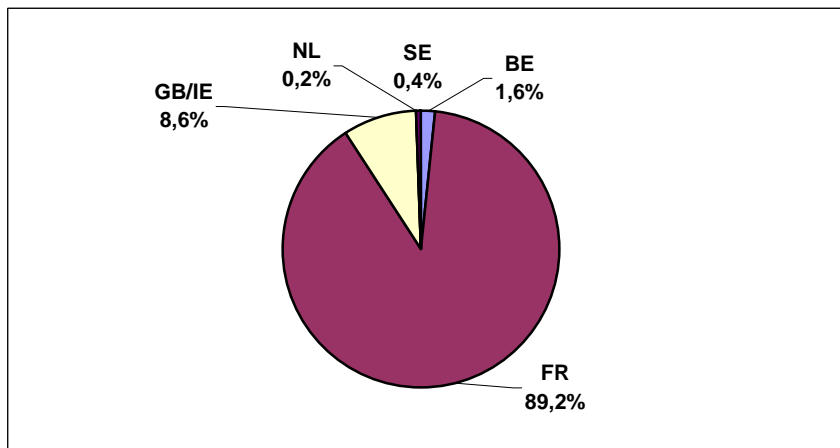
Films produced between 1996 and 2001



Source: European Audiovisual Observatory – LUMIERE database

Figure 7: Geographical breakdown of the admissions to African films in the European Union (1996-2002)

Films produced between 1996 and 2002



Source: European Audiovisual Observatory – LUMIERE database



5. Distribution of Latin-American films on the European Union market.

91 Latin-American films have been distributed in at least one country of the European Union between 1996 and 2002. Three countries are the main exporters: Argentina (33 films), Mexico (19 films) and Brazil (17 films). Films from Latin-American countries obtained almost 9.8 million admissions in the European Union, or a market share of 0.21 %.

Table 13: Number and origin of the Latin-American films distributed in the European Union (1996-2002)

Films produced between 1996 and 2002

	AT	BE	DE	DK	ES	FI	FR	GB/IE	IT	NL	PT	SE	EUR15
AR - Argentina		2			26		12	2	7	6	n.a.		33
BO - Bolivia					1						n.a.		1
BR - Brazil		4	3	3	7	3	9	4	7	6	2	3	17
CL - Chile					2		2		1		n.a.		4
CO - Colombia					3		2		1		n.a.		4
CU - Cuba	2	1	3	1	4		3		2	1	n.a.		6
DO - Dominican Rep.		1			1						n.a.		1
JM - Jamaica								1					1
MX - Mexico		2	1		15		9	2	5	2	n.a.	2	19
PE - Peru					3				1	1	n.a.		4
UY - Uruguay										1	n.a.		1
Total	2	8	7	4	62	3	37	9	24	17	2	5	91

Source: European Audiovisual Observatory - LUMIERE database

Of the three principal exporting countries it is Argentina which has obtained the greatest share of the European Union market: 42.4% thanks chiefly to the success on the Spanish market of *El hijo de la novia*, an Argentinian-Spanish co-production, directed by the Argentinian Juan José Campanello. This film sold 1.6 million tickets in Spain in 2001/2002. Three other Latin-American films had successful European runs in the seven years covered here: the Brazilian film *Central do Brasil* (Walter Salles), the Mexican/US co-production *Y tu mamá también* (Alfonso Cuarón) and *Amores Perros* (Alejandro González Iñárritu), a Mexican film.

Table 14: Number of admissions to Latin-American films distributed in the European Union (1996-2002)

Films produced between 1996 and 2002

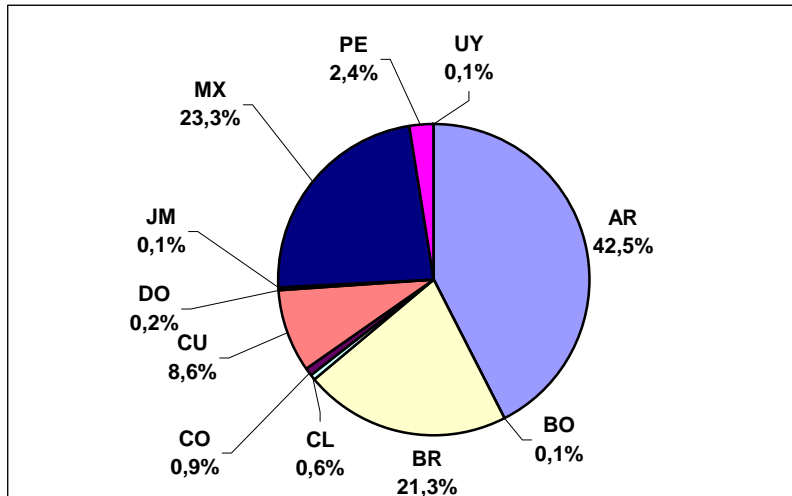
	AT	BE	DE	DK	ES	FI	FR	GB/IE	IT	NL	PT	SE	EUR 15
AR		13 982			3 581 855		335 874	89 484	100 324	30 519	n.c.		4 152 038
BO					13 126						n.c.		13 126
BR		69 612	320 734	24 046	248 955	11 551	740 653	216 184	338 592	72 528	3 295	33 021	2 079 171
CL					44 493		8 367		4 795		n.c.		57 655
CO					78 437		9 940			26	n.c.		88 403
CU	9 507	13 168	160 364	46	471 752		119 759		0	62 831	3 713	n.c.	841 140
DO		4 175			11 717						n.c.		15 892
JM								9 083			n.c.		9 083
MX	0	49 278	8 038	39 910	1 245 290		181 305	476 165	149 973	110 857	n.c.	17 324	2 278 140
PE					222 126				16 949	166	n.c.		239 241
UY										6 004	n.c.		6 004
Tot.	9 507	150 215	489 136	64 002	5 917 751	11 551	1 395 898	790 916	673 490	223 787	3 295	50 345	9 779 893

Source: European Audiovisual Observatory - LUMIERE database



Figure 8: Breakdown by origin of admissions to Latin-American films in the European Union (1996-2002)

Films produced between 1996 and 2002

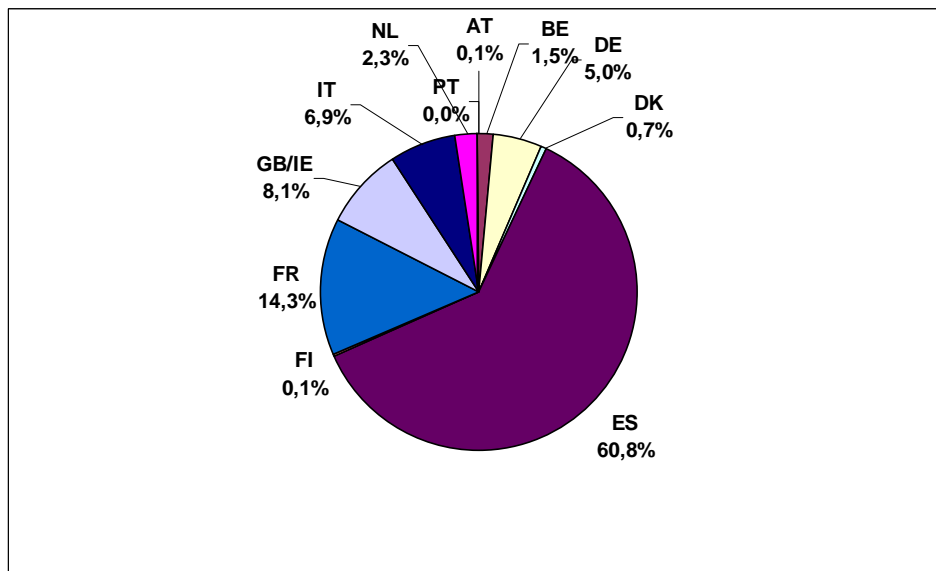


Source: European Audiovisual Observatory – LUMIERE database

The market share of Hispanophone films is divided basically between Argentina (42.5%), Mexico (23.3%) and Cuba (8.6%). Some films from these countries have been distributed in several European markets. Films from Peru, Bolivia, Colombia, Chile and one each from the Republic of San Domingo and Uruguay share the remainder of the market, but in most cases these films have only been distributed in Spain and/or France and/or Italy.

Figure 9: Geographical breakdown of admissions to Latin-American films distributed in the European Union (1996-2002)

Films produced between 1996 and 2002



Source: European Audiovisual Observatory – LUMIERE database

As might be expected, Spain constitutes the most receptive market for Latin-American films, which obtain in that country more than half of their Union admissions (60.8%). The market position of France (14.3% of Union admissions) and that of Italy (6.9%) confirm the importance of the Latin area for the reception of South American films in Europe. However the relatively elevated share of admissions recorded in Great Britain (8.1%) should be noted: this is essentially due to the success of *Central do Brasil* and two recent Mexican films *Y tu mamá también* and *Amores Perros*.



Table 15. 20 films from Latin America with the highest number of admissions in the European Union (1996-2002)

Original Title	Origin	Year	Director	Admissions EUR 15
Central do Brasil	BR / FR	1998	Walter Salles	1 628 726
El hijo de la novia	AR/ES	2001	Juan José Campanella	1 570 850
Y tu mamá también	MX / US	2001	Alfonso Cuarón	787 875
Amores perros	MX	2000	Alejandro González Iñárritu	606 003
Nueve Reinas	AR	2000	Fabian Bielnsky	583 406
Manuelita	AR	1999	Manuel Garcia Ferre	563 913
Lista de espera	CU / ES / FR / US	1999	Juan Carlos Tabío	553 938
Almejas y mejillones	AR / ES	2000	Marcos Carnevale	326 352
El crimen del Padre Amaro	MX / ES	2002	Carlos Carrero	280 661
La vida es silbar	CU / ES	1998	Fernando Pérez	178 914
Profundo carmesí	MX / ES / FR	1996	Arturo Ripstein	160 696
El coronel no tiene quien le escriba	MX / FR	1999	Arturo Ripstein	157 783
Eu, Tu, Eles	BR / US	2000	Andrucha Waddington	144 752
Plata quemada	AR / ES / FR / UY	2000	Marcelo Piñeyro	127 707
El Faro del Sur	AR / ES	1998	Eduardo Mignogna	121 479
Garage Olimpo	AR / IT	1999	Marco Bechis	114 767
Tieta do agreste	BR / GB	1996	Carlos Diegues	111 402
Pantaleón y las visitadoras	PE / ES	2000	Francisco J. Lombardi	108 737
Se quien eres	AR / ES	1999	Patricia Ferreira	105 147
La Ciénaga	AR / ES / FR	2001	Lucrecia Martel	93 264

Source: European Audiovisual Observatory – LUMIERE database



6. Distribution of Asian films on the European Union market

Table 16: Number and origin of Asian films distributed in the European Union (1996-2002)

Films produced between 1996 and 2002

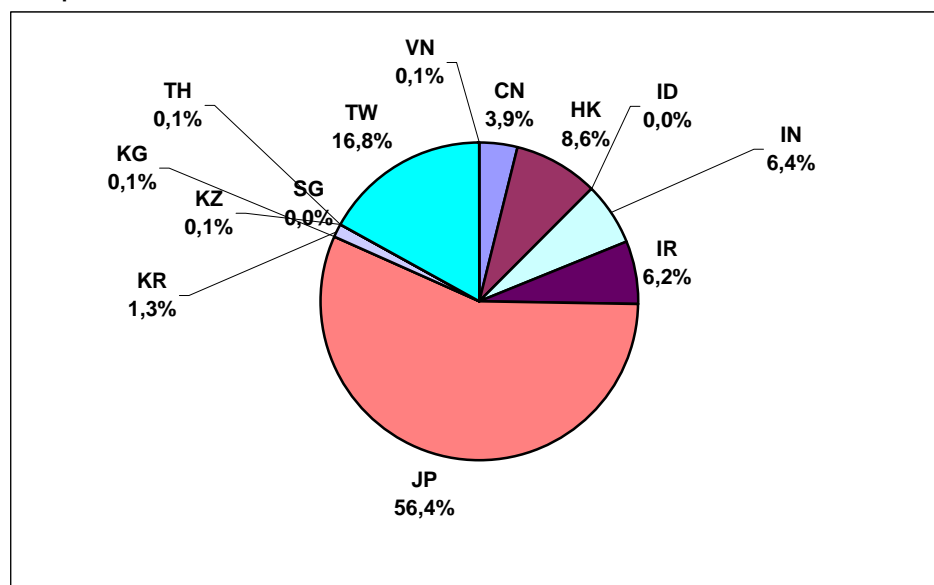
	AT	BE	DE	DK	ES	FI	FR	GB	IT	NL	PT	SE	EUR 15
CN China		7	6	5	10	0	17	9	10	11	n.a.	8	27
HK Hong Kong	3	8	8	2	6	2	14	9	6	8	n.a.	5	26
ID Indonesia		1					1				n.a.		1
IN India		4	3	0	1	1	9	12	3	1	n.a.	2	19
IR Iran	2	14	3	5	11	1	26	11	12	11	n.a.	10	31
JP Japan	7	22	10	13	13	8	46	25	15	20	n.a.	13	61
KG Kyrgyzstan		1					1				n.a.		1
KR Rep. Of Korea		2	2	1	2		12	4	3	1	n.a.		10
KZ Kazakhstan		2					3				n.a.		3
SG Singapore							1				n.a.		1
TH Thailand							3	3	1	2	n.a.	1	5
TW Taiwan	1	4	1	2	2	1	9	3	5	6	n.a.	5	11
VN Vietnam			1				3				n.a.		4
TOTAL	12	65	34	28	45	13	142	76	51	58	0	44	200

Source: European Audiovisual Observatory – LUMIERE database

200 films from Asian countries were distributed in the European Union during the period 1996 to 2002. Unsurprisingly Japan was the most prolific exporter with 61 films, followed by Iran with 31 titles and China (27 films). These films accounted for 54.7 millions admissions in the 15 European Union countries.

Figure 10: Breakdown by origin of admissions to Asian films in the European Union (1996-2002)

Films produced between 1996 and 2001



Source: European Audiovisual Observatory – LUMIERE database

Table 17: Number of admissions to Asian films distributed in the European Union (1996 - 2002)**Films produced between 1996 and 2002**

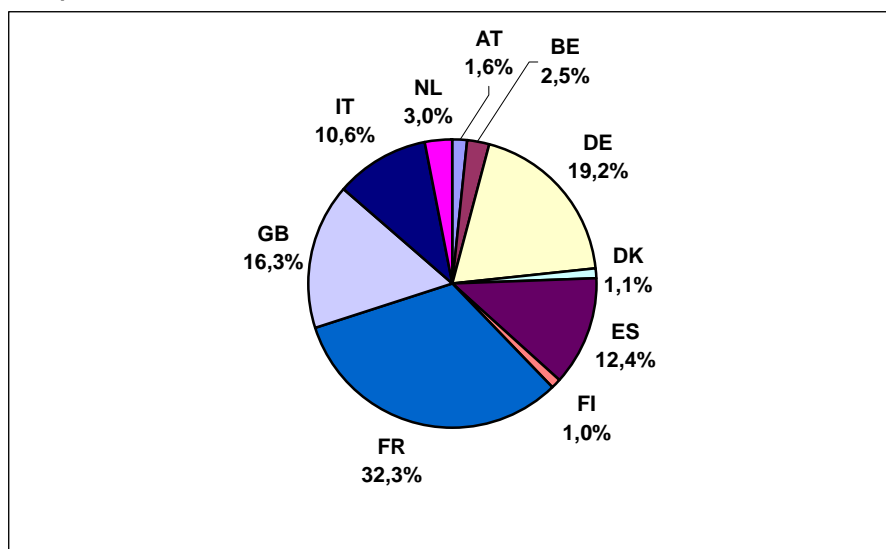
	AT	BE	DE	DK	ES	FI	FR	GB	IT	NL	PT	SE	EUR 15
CN		40 706	60 608	15 625	473 358	0	908 493	89 092	468 469	33 383	n.a.	39 107	2 128 841
HK	53 927	67 828	1 149 849	8 764	412 339	922	2 255 850	274 942	374 332	100 446	n.a.	23 046	4 722 245
ID		1 255					8 000				n.a.		9 255
IN		60 423	419 774		150 713	338	416 058	1 964 717	382 641	4 711	n.a.	111 543	3 510 918
IR	6 433	96 314	70 948	17 742	299 787	3 013	1 346 279	127 953	1 338 030	74 660	n.a.	34 633	3 415 792
JP	698 644	948 458	7 720 428	407 123	3 757 975	350 886	8 945 322	4 117 249	2 200 620	1 190 767	n.a.	521 285	30 858 757
KG		1 606					30 012				n.a.		31 618
KR	0	4 465	6 550	1 388	22 405	0	635 699	10 090	23 157	2 795	n.a.	0	706 549
KZ		779					50 763				n.a.		51 542
SG							9 530				n.a.	1 259	10 789
TH							22 034	38 447	5 877	4 025	n.a.	1 259	71 642
TW	115 506	103 248	864 649	123 820	1 547 592	197 053	2 646 029	2 149 003	902 342	184 160	n.a.	337 702	9 171 104
VN			53				33 626				n.a.		33 679
Total	874 510	1 325 082	10 292 859	574 462	6 664 169	552 212	17 307 695	8 771 493	5 695 468	1 594 947	0	1 069 834	54 722 731

Source: European Audiovisual Observatory – LUMIERE database



Figure 11: Geographical breakdown of admissions to Asian films in the European Union (1996-2002)

Films produced between 1996 and 2002



Source: European Audiovisual Observatory – LUMIERE database

The market share for Asian films produced between 1996 and 2002 and distributed in the European Union market during that period was of 1.16%. Almost a third (32.3%) of admissions to these films were registered in France, followed by Germany with 19.2%, and Great Britain with 16.3%.

61 Japanese films were distributed in the European Union and these films accounted for 56% of the total admissions for Asian films. It should be noted that of the total admissions to Asian films, the three Japanese *Pokémon* titles distributed during the period accounted for more than a third of admissions (34%) and that these titles accounted for 60% of the total admissions for Japanese films.



Table 18. 20 films from Asia with the highest number of admissions in the European Union (1996-2002)

Original Title	Alternative title	Origin	Year	Director	Admissions EUR 15
Pokémon: The First Movie		JP / US	1999	Michael Haigney Kunohiko Yuyama	12 681 719
Wo hu cang long	Crouching Tiger, Hidden Dragon	TW / CN / HK / US	2000	Ang Lee	9 196 494
Pokemon: The Movie 2000		JP / US	2000	Michael Haigney	5 700 437
Fainaru fantaji	Final Fantasy	JP / US	2001	Hironobu Sakaguchi Moto Sakakibara	5 660 781
Pocket Monster: Kesshôtô no teiô	Pokémon 3	JP / US	2001	M. Haigney & K. Yuyama	2 019 982
Huayang Nianhua	In the Mood for Love	HK / FR	2000	Kar-Wai Wong	1 873 963
Sen to Chihiro no kamikakushi	Spirited Away	JP / US	2001	Hayao Miyazaki	1 423 398
Safar e Ghandehar	The Sun Behind the Moon	IR / FR	2001	Mohsen Makhmalbaf	1 328 928
Digimon: The Movie		JP / US	2000	Mamoru & Minoru Hosoda	1 327 471
Monsoon Wedding		IN / IT / FR / US	2001	Mira Nair	1 276 024
Kama Sutra		IN	1997	Mira Nair	1 052 245
Jing cha gu shi iv: jian dan ren wu	First Strike	HK / US	1996	Stanley Tong	994 264
Mononoke Hime	Princess Mononoke	JP	1997	Hayao Miyazaki	779 372
Yatgo ho yan	Mr. Nice Guy	HK	1997	Sammo HungKam-Bo	715 999
Siu lam juk kau	Shaolin Soccer	HK / US	2001	Stephen Chow	623 646
Dayereh	The Circle	IR / IT	2000	Jafar Panahi	555 500
Hana-bi		JP	1997	Takeshi Kitano	508 435
Kikujiro no natsu	L'été de Kikujiro	JP	1999	Takeshi Kitano	483 650
Yi yi	A One and a Two	TW / JP	2000	Edward Yang	436 862
Kuch Kuch Hota Hai		IN	1998	Karan Johar	434 174

Source: European Audiovisual Observatory – LUMIERE database



Appendix 1

CINEMA IN EASTERN AND CENTRAL EUROPEAN COUNTRIES: Statistical Indicators

Contents

1. Basic Data
2. Feature Film Production
3. Cinema Attendance
4. Film Success



1. BASIC DATA

T.1. Eastern and Central Europe – Basic Data

		Population <i>Million</i>	GNP 2001 <i>USD billion</i>	Screens 2001	Admissions 2001 <i>Million</i>	Admissions 2002 <i>Million</i>	Admissions per capita 2001
BG	Bulgaria	8,2	14	202	2,01	n.c.	0,3
CZ	Czech Republic	10,3	57	764	10,36	10,70	1,0
EE	Estonia	1,4	5	81	1,30	1,56	1,0
HR	Croatia	4,4	20	147	2,70	2,77	0,6
HU	Hungary	10,2	52	622	14,11	13,50	1,4
LT	Lithuania	3,5	12	84	2,37	1,92	0,7
LV	Latvia	2,4	8	110	1,15	1,07	0,5
MK	'The Former Yugoslav Republic of Macedonia'	2,0	n.c.	26	0,43	n.c.	0,2
PL	Poland	38,6	176	661	26,20	25,50	0,7
RO	Romania	22,4	40	259	5,73	5,32	0,3
SI	Slovenia	2,0	19	71	2,46	2,78	1,1
SK	Slovak Republic	5,4	20	276	2,84	2,85	0,5
TR	Turkey	68,0	200	881	28,16	23,60	0,4

Source : OBS (data in italics are estimated)



2. FEATURE FILM PRODUCTION

T.2. Number of feature films produced in Eastern and Central Europe between 1992 and 2002

		1992	1993	1994	1995	1996	1997	1998	1999	2000	2001	2002 (prov.)
PL	100% +Maj. Co-prods	20	18	15	18	14	20	11	23	19	28 ¹	27
HU	100% + Co-prods	15	15	7	12	17	16	11	17	21	22	24
CZ	100% +Maj. Co-prods	9	14	19	23	17	16	13	16	13	15	20
TR	Total	11	11	16	10	10	14	10	14	16	19	9
RO	100% +Maj. Co-prods	15	11	13	5	6	3	5	0	0	8	9
SI	Total	3	1	1	2	3	3	4	3	6	6	7
BG	100% +Maj. Co-prods	6	7	5	4	6	2	4	2	3	4	6
SK	Total	4	3	1	3	2	3	1	3	3	4	4
EE	Total	7	2	3	1	0	1	3	4	0	3	3
MK	Total	-	-	1	1	1	2	2	1	1	1	2
HR	100% + Co-prods	-	-	-	3	7	1	3	6	0	1	1
LT	100% +Maj. Co-prods	2	2	2	3	1	3	0	0	1	0	0
LV	100% +Maj. Co-prods	2	4	2	1	1	3	3	1	2	2	0

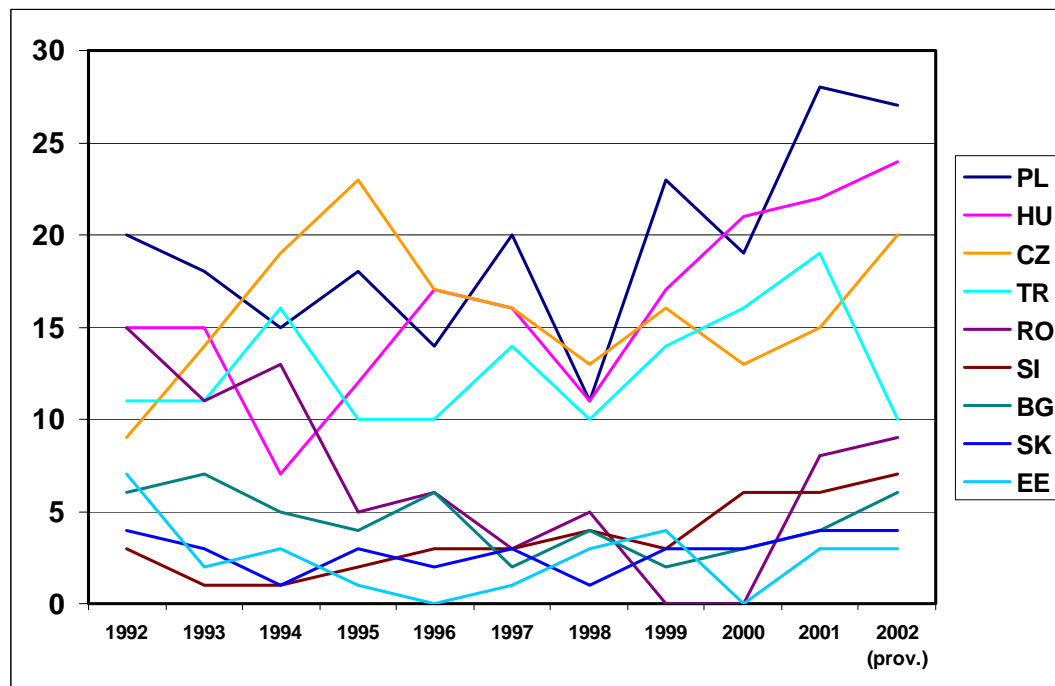
Source : OBS

Note:

100% means entirely national feature films

Maj. Co-prod. means feature films made as international co-productions where the lead co-producer was from the country in question

G.2. Number of feature films produced in Central and Eastern Europe 1992-2002



Source : OBS

¹ Figures for feature film production in Poland in 2001 and 2002 take account for the first time of features made for television but exhibited in cinemas.



3. CINEMA ATTENDANCE

T.3.1 Admissions to cinemas in Central and Eastern Europe (1992-2002)

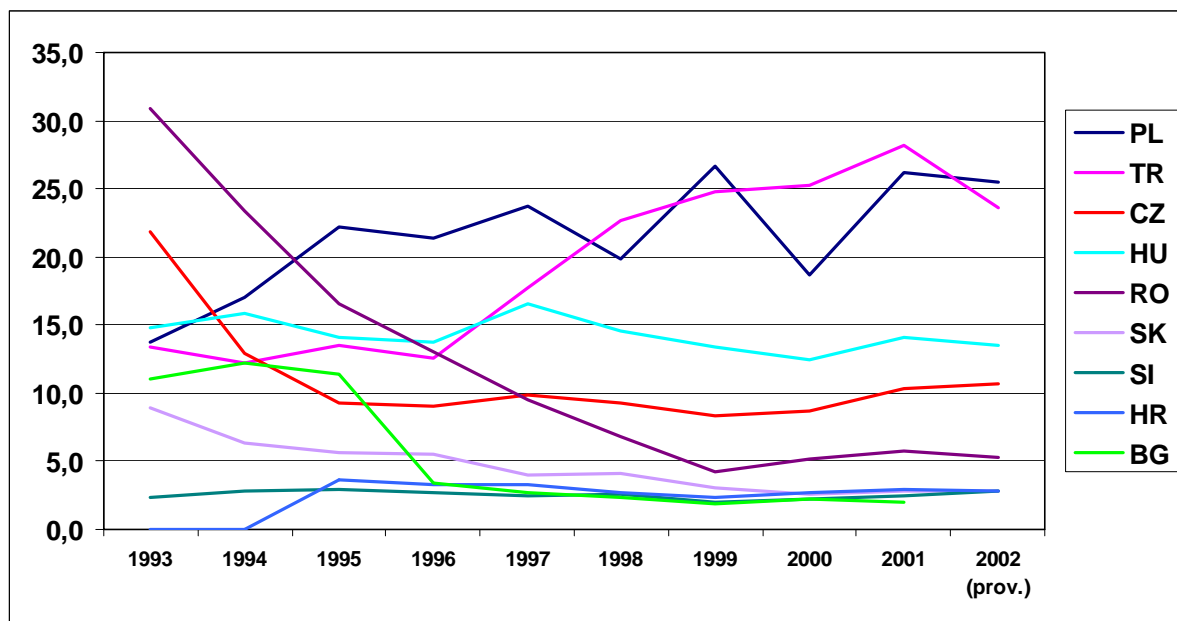
In millions.

	1992	1993	1994	1995	1996	1997	1998	1999	2000	2001	2002 (prov.)
BG	19,50	11,08	12,22	11,40	3,36	2,69	2,33	1,92	2,19	2,01	n.c.
CZ	30,20	21,89	12,87	9,25	9,00	9,82	9,25	8,37	8,72	10,36	10,70
EE	3,40	2,00	1,37	1,01	1,01	0,96	1,06	0,87	1,08	1,30	1,56
HR	-	-	-	3,69	3,26	3,23	2,74	2,30	2,74	2,94	2,77
HU	15,23	14,80	15,91	14,04	13,77	16,57	14,58	13,39	12,41	14,11	13,50
LT	6,57	2,31	1,41	0,68	0,47	0,57	1,59	1,78	2,10	2,37	1,92
LV	5,20	1,80	1,59	1,02	0,96	1,27	1,42	1,38	1,46	1,15	1,07
MK	-	-	-	0,23	0,28	0,46	0,57	0,48	0,63	0,43	n.c.
PL	11,00	13,70	17,00	22,20	21,40	23,70	19,90	26,62	18,70	26,20	25,50
RO	41,02	30,85	23,37	16,58	13,02	9,46	6,80	4,19	5,11	5,73	5,32
SI	1,59	2,34	2,80	2,93	2,71	2,50	2,56	1,97	2,22	2,46	2,78
SK	11,87	8,92	6,36	5,60	5,50	4,04	4,08	3,03	2,64	2,84	2,85
TR	14,40	13,40	12,21	13,48	12,61	17,77	22,64	24,84	25,26	28,16	23,60

Source : OBS

G.3. Admissions to cinemas in Central and Eastern Europe (1993-2002)

In millions



Source : OBS



T.3.2. Market shares according to the origin of films 1996-2002

(As a % of admissions)

	Year	Nat.	DE	FR	GB	IT	Other EUR	Total EUR	US	Others
BG	1996	0,65	0,10	0,78	4,14	0,98	0,32	6,97	91,84	1,19
	1997	0,25	0,05	0,99	3,26	0,75	0,41	5,71	93,69	0,61
	1998	0,33	0,26	4,87	6,03	0,00	0,34	11,83	87,93	0,24
	1999	0,41	0,15	2,60	5,16	1,68	0,46	10,46	88,65	0,90
	2000	0,06	0,41	4,27	6,36	0,83	2,13	14,06	85,39	0,55
	2001	0,31	0,97	2,98	3,76	0,39	0,42	8,83	86,67	6,04
CZ	1996	18,30	0,22	1,03	3,70	0,54	0,79	24,58	72,71	2,71
	1997	22,93	0,00	3,29	9,34	0,05	1,62	37,23	62,25	0,52
	1998	14,60	0,30	1,03	7,25	0,36	0,96	24,50	74,89	0,61
	1999	28,67	0,78	2,19	4,44	1,58	2,12	39,78	59,87	0,35
	2000	22,95	0,64	4,98	4,43	0,2	2,35	35,55	64,26	0,19
	2001	26,75	0,77	3,20	6,49	0,25	1,23	38,69	54,96	6,21
	2002	9,20	3,19	5,17	2,94	0,25	1,40	22,15	77,27	0,58
EE	1996	-	-	-	13,46	-	-	-	75,72	10,82
	1997	-	-	-	28,96	-	-	-	71,04	-
	1998	8,59	0,50	6,23	10,30	-	-	-	74,38	-
	1999	0,79	0,74	0,54	5,88	2,43	3,56	13,94	86,07	-
	2000	-	-	4,07	2,56	-	0,98	7,61	92,24	0,15
	2001	2,39	-	1,41	5,82	0,24	1,18	11,04	86,00	2,96
	2002	6,44	0,43	2,34	3,10	0,00	1,39	13,70	86,30	0,00
HU	1996	5,31	0,96	1,40	1,52	0,49	0,20	9,88	88,71	1,41
	1997	9,20	0,00	3,37	6,16	0,14	0,91	19,78	77,79	2,42
	1998	2,99	0,41	1,49	2,33	0,11	0,39	7,72	91,34	0,94
	1999	5,67	0,51	3,77	6,69	1,18	0,29	18,11	79,99	1,91
	2000	4,52	0,66	2,71	3,26	0,05	1,20	12,40	85,57	2,03
	2001	5,28	2,13	8,21	7,33	0,27	0,57	23,49	74,53	1,98
LV	1996	-	-	-	9,90	-	-	-	76,71	13,39
	1997	9,94	-	-	14,43	-	-	-	75,62	-
	1998	24,40	-	6,28	8,68	-	-	-	60,42	0,21
	1999	0,43	1,02	6,24	9,61	0,80	2,16	-	74,22	5,53
	2000	16,95	-	-	-	-	6,35	-	76,70	-
	2001	0,71	-	1,38	7,72	-	4,34	14,15	82,59	3,17
	2002	-	-	4,70	6,92	-	1,82	-	86,56	-
PL	1996	7,06	0,72	0,97	0,80	0,80	1,34	11,69	86,34	1,98
	1997	19,23	0,00	4,30	7,19	0,00	0,90	31,62	67,49	0,89
	1998	11,23	0,53	0,62	3,60	0,00	0,95	16,93	82,31	0,75
	1999	59,06	0,13	2,83	2,31	1,21	1,35	66,89	31,78	1,34
	2000	13,57	0,58	3,71	4,52	0,07	1,68	24,13	74,55	1,32
	2001	41,60	0,49	3,66	5,93	0,20	1,48	53,36	43,20	3,44



	Year	Nat.	DE	FR	GB	IT	Other EUR	Total EUR	US	Others
RO	1996	3,72	0,00	1,87	3,38	1,86	0,00	10,83	80,98	8,19
	1997	2,61	1,71	0,93	2,11	0,46	1,12	8,94	87,09	3,96
	1998	1,52	0,20	3,05	2,86	0,05	0,06	7,74	88,56	3,70
	1999	4,41	0,23	2,67	5,85	1,10	0,80	15,06	84,55	0,39
	2000	-	4,6	-	4,09	-	-	8,69	91,31	-

SI	1996	2,43	-	1,12	3,17	4,00	0,03	-	77,62	11,63
	1997	13,67	0,02	6,20	27,96	-	0,96	-	50,57	0,62
	1998	2,69	-	0,08	1,96	1,12	0,63	-	93,52	-
	1999	-	-	-	-	-	-	-	-	-
	2000	16,68	-	4,80	8,94	-	6,90	-	62,68	-
	2001	12,66	-	5,86	13,31	1,92	3,55	-	62,70	-
	2002	6,64	-	11,19	9,34	-	-	-	72,83	-

SK	1997	3,73	-	8,01	20,34	-	6,01	38,09	60,81	1,11
	1998	2,7	-	2,06	3,65	-	4,00	12,41	87,26	0,33
	1999	9,2	1,72	9,69	1,6	6,46	9,95	38,62	61,32	0,05
	2000	6,18	-	4,75	-	0,73	6,72	-	81,63	-

Source : OBS / LUMIERE

Methodology: The nationality of a film produced as an international co-production is considered as being that of the country of the lead co-producer and not that accorded under bilateral co-production treaties.



4. FILM SUCCESS²

T.4.1. The 10 Bulgarian films with the most admissions in Europe between 1996 et 2002

	Original title	English title	Producing countries	Year of production	Director	Admissions
1	Ispanska Muha	Spanish Fly	BG	1997	Kiran Kolarov	11 751
2	Priatelite na Emilia	Emilia's Friends	BG / FR	1996	Lyudmil Todorov	9 308
3	Pismo do Amerika	Letter to America	BG / FR	2001	Iglika Trifonova	6 156
4	Dan Kolov		BG	1999	Mihail Getzov	4 370
5	Chernata lyastovitsa	Black Swallow	BG / FR	1997	Georgi Djulgerov	4 191
6	Wagner		BG	1998	Andrey Slabakoff	3 960
7	Zakasnjalo palnolunie	Full Moon Late	BG / HU	1996	Eduard Sachariev	3 133
8	Traka Trak		BG	1996	Bya Kostov & Ilia Kostov	2 000
9	Sled kraja na sveta	After the End of the World	BG / DE / GR	1999	Ivan Nitchev	1 789
10	Sulamith		BG	1997	Hristo Hristov	1 558

T.4.2. The 10 Czech films with the most admissions in Europe between 1996 and 2002

	Original title	English title	Producing countries	Year of production	Director	Admissions
1	Kolya	Kolya	CZ / FR / GB	1996	Jan Sverák	3 063 686
2	Tmavomodrý svet	Dark Blue World	CZ / DE	2001	Jan Sverák	1 164 293
3	Pelísky	Cosy Dens	CZ	1999	Jan Hrebjek	1 114 148
4	Samotáři	Loners	CZ / SI	2000	David Ondricek	497 638
5	Princezna ze mlejna 2	Princess of the Mill 2	CZ	2000	Zdenek Troska	480 719
6	Rebelové		CZ	2001	Filip Renc	399 304
7	Z pekla stestí	Helluva Good Luck	CZ	1999	Zdenek Troska	388 113
8	Z pekla stestí 2	Helluva Good Luck 2	CZ	2001	Zdenek Troska	333 532
9	Báječná léta pod psa	The Wonderful Ears that Sucked	CZ	1997	Petr Nikolaev	328 733
10	Musíme si pomáhat	Divided We Fall	CZ	2000	Jan Hrebjek	286 753

T.4.3. The 10 Hungarian films with the most admissions in Europe between 1996 and 2002

	Original title	English title	Producing countries	Year of production	Director	Admissions
1	Valami Amerika	A Kind of America	HU	2002	Gábor Herendi	526 114
2	Csinibaba	Dollybirds	HU	1997	Péter Tímár	501 519
3	A napfény íze	The Taste of Sunshine	HU/DE/AT/CA	1999	István Szabó	500 444
4	A Miniszter félrelép	Out of Order	HU	1997	Andras Kern Robert Koltai	365 376
5	Zimmer Feri	Feri's Gang	HU	1998	Péter Tímár	356 567
6	A Hídember	Bridgeman	HU	2001	Géza Bereményi	286 836
7	Sacra Corona		HU	2001	Gábor Koltay	254 623
8	A Három Testőr Afrikában	Three Guardsmen in Africa	HU	1996	Istvan Bujtor	207 538
9	Kalózkod	Pirates	HU	1999	Tamás Sas	186 025
10	Ámbár tanár úr	Professor Albeit	HU	1998	Robert Koltai	149 932

² Admissions figures given here include admissions in the producing country and in Central and Eastern Europe generally where these have been recorded in the LUMIERE database.



T.4.4. The 10 Polish films with the most admissions in Europe between 1996 and 2002

	Original title	English title	Producing countries	Year of production	Director	Admissions
1	Ogniem i mieczem	With Fire and Sword	PL	1999	Jerzy Hoffman	7 196 368
2	Pan Tadeusz	Pan Tadeusz: The Last Foray in Lithuania	PL / FR	1999	Andrzej Wajda	5 566 065
3	Quo Vadis		PL	2001	Jerzy Kawalerowicz	4 278 186
4	W pustyni i w puszczy	In Desert & In Wilderness	PL	2001	Gavin Hood	2 221 137
5	Zemsta	Revenge	PL	2002	Andrzej Wajda	1 958 956
6	Przedwiosnie	The Spring to Come	PL /FR	2001	Filip Bajon	1 737 961
7	Kiler		PL	1997	Juliusz Machulski	1 627 524
8	Kilerów 2-óch		PL	1999	Juliusz Machulski	1 189 800
9	Sztos	Making the Sting	PL	1997	Olaf Linde Lubaszenko	881 004
10	Prymas - trzy lata z tysiąca		PL	2000	Teresa Kotlarczyk	736 399

T.4.5 The 10 Romanian films with the most admissions in Europe between 1996 and 2002

	Original title	English title	Producing countries	Year of production	Director	Admissions
1	Punctul Zero	Point Zero	RO	1996	Sergiu Nicolaescu	150 189
2	Asfalt Tango	Asphalt Tango	RO / FR	1996	Nae Caranfil	133 246
3	Prea Tarziu	Too Late	RO / FR	1996	Lucian Pintilie	56 506
4	Terminus paradis		RO / FR	1998	Lucian Pintilie	53 877
5	Omul Zilei		RO	1997	Dan Pita	45 698
6	Triunghiul mortii		RO	1997	Sergiu Nicolaescu	30 655
7	Eu sunt Adam	My name is Adam	RO	1996	Dan Pita	28 372
8	Craii de Curte Verde		RO	1996	Mircea Veroiu	16 254
9	Mihai Viteazul 2000	The Last Crusade 2000 ²	RO	2000 (1970)	Sergiu Nicolaescu	11 497 (18 667)
10	Faimosul paparazzo		RO	1999	Nicolae Margineanu	9 895

T.4.6. The 8 Slovak films with the most admissions in Europe between 1996 and 2002

	Original title	Producing countries	Year of production	Director	Admissions
1	Fontána pre Zuzanu 3	SK	1999	Dusan Rapos	140 633
2	Sokoliar Tomas	SK / FR / PL / HU	2000	Václav Vorlíček	137 996
3	Suzanne	SK	1996	Dusan Rapos	83 213
4	Rivers of Babylon	SK	1998	Vlado Balco	45 339
5	Orbis Pictus	SK	1997	Martin Sulík	31 889
6	Krajinka	SK / CZ	2000	Martin Sulík	29 576
7	Modré z nebe	SK / CZ	1997	Eva Borusovicová	16 057
8	Tábor padlych zien	SK	1997	Laco Halama	7 074

² The first version of the film dates from 1970. A restored version was released in 2000. The figure in brackets is the total admissions to the first version of the film during the period 1996-1997



T.4.7. The 10 Slovenian films with the most admissions in Europe between 1996 and 2002

	Original title	English title	Producing countries	Year of production	Director	Admissions
1	Outsider		SI	1997	Andrej Kosak	181 774
2	Zadnja vecerja		SI	2001	Vojko Anzeljc	63 015
3	Porno Film		SI	2000	Damjan Kozole	53 821
4	Jebiga		SI	2000	Miha Hocevar	48 490
5	Nepopisan list		SI	2000	Jane Kavcic	47 273
6	Kruh in mleko	Bread and Milk	SI	2001	Jan Cvitkovic	39 526
7	Blues za saro		SI	1998	Boris Jurjasevic	25 018
8	Carmen		SI	1996	Unknown	24 070
9	Stereotip		SI	1997	Unknown	22 809
10	Zvenenje v glavi	Headnoise	SI	2002	Andrej Kosak	18 100

Methodology – the LUMIERE database

The LUMIERE database provides a systematic compilation of available data on admissions to films released in European cinemas since 1996. The database is the result of the collaboration between the European Audiovisual Observatory and the various specialised national sources as well as the MEDIA Plus Programme of the European Union. The data provided in this report covers films produced during the period 1996-2002 and distributed during that period in one or more of the 35 Member States of the European Audiovisual Observatory. In the case of co-productions, film nationality is allocated on the basis of the country of the majority co-producing partner.



The EUROPEAN AUDIOVISUAL OBSERVATORY

Set up in December 1992, the European Audiovisual Observatory's goal is to gather and diffuse information on the audiovisual industry in Europe. The Observatory is a European public service body comprised of 35 member states and the European Community, 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, together with a network of correspondents. In addition to contributions to conferences, other major activities are the publication of Yearbooks, newsletters and reports, 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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