



OBSERVATOIRE EUROPÉEN DE L'AUDIOVISUEL
EUROPEAN AUDIOVISUAL OBSERVATORY
EUROPÄISCHE AUDIOVISUELLE INFORMATIONSTELLE

The theatrical circulation of European live action children's films in Europe 2000 to 2008

**Report prepared for
The Future of European Children's Film
1st KIDS Regio Forum**

Erfurt, 24 & 25 June 2009



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European Audiovisual Observatory

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June 2009

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1. *Synopsis*

In this study the European Audiovisual Observatory analyses the origin, circulation and performance of a sample of European live action feature length films for children on European theatrical markets. Circulation is measured in terms of the average number of release markets and release years for these films as well as in terms of the percentage of films that get released on at least one non-national market. Performance is measured by studying the cumulative average admissions for the sample films as a whole as well as on national and non-national markets.

The data sample comprises a total of 257 European live action feature films for children produced and released in cinemas in Europe during the period 2000 to 2008. Admissions figures and release patterns for these films are analysed using data drawn from the Observatory's LUMIERE database on admissions to films in Europe¹. The analysis in this study is therefore principally internal to the sample. However, comparative data for European animation films has been drawn upon to provide a first approach to the analysis of the relative results for the two types of films.

The following key observations can be made on the basis of analysis of the sample:

1. The big 5² European and the Scandinavian countries were the largest producers of live action children's films, accounting for about 37% and 34% respectively of the total sample production volume. With 45 films, Germany was the most prolific producer during the reference period, followed by Denmark and the Netherlands.
2. 68% of the sample films were released in two or more European markets and the films were, on average, released in a total of 3.4 territories during the reference period. Films from the big 5 territories obtained release in more countries than films from other regions in Europe.
3. The European live action children's films in the sample were on release for an average of 3.1 years between 2000 and 2008, with Scandinavian films showing above-average longevity.
4. The median number of admissions to a European live action children's film was 129 041 tickets sold. Films originating from the big 5 countries and Scandinavia obtained above average results.
5. On average, 74% of total admissions to European live action children's films were generated on the national market and 26% outside the home territory. Scandinavian and Central and Eastern European children's films were, comparatively, more dependant on success on their national markets than films from Western Europe.
6. The European animation films in the control group were, on average, released in a slightly higher number of markets. Though median admissions for the two types of film were comparable, the animation films in the control group generated a significantly higher proportion of their admissions outside the national market.

¹ <http://lumiere.obs.coe.int>

² France, Germany, Italy, Spain and the United Kingdom

2. Introduction

2.1. Foreword

This report represents the contribution of the European Audiovisual Observatory to the conference 'The Future of Children's Film – 1st KIDS Regio Forum', organised by the German Children's Media Foundation GOLDEN SPARROW, on the initiative of the Thuringian Ministry for Construction, Regional Development and Media and the Central German Film Fund Mitteldeutsche Medienförderung GmbH. KIDS Regio is a working group of Cine Regio, a network representing 31 European regional film funds.

The European Audiovisual Observatory is a European public service body comprised of 36 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 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>).

As there is no universally accepted and consistent definition of a 'children's film' which could be applied across Europe, the European Audiovisual Observatory has not introduced such a marker in its LUMIERE database of theatrical admissions to films released in Europe (<http://lumiere.obs.coe.int>).

As a result the analysis presented in this report draws upon two principal elements. The first is a sample list of 257 live action children's films, i.e. live action feature length films made for children up to 12 years, produced and released in Europe between 2000 and 2008. This sample list is based on a list of films compiled and provided by the European Children's Film Association (ECFA), and the films presented at the Berlinale, BUFF, Cinekid, Schlingel and Golden Sparrow festivals, as well as at the Oulu International Children's Film Festival and the Children's Film Festival Kristiansand. The second element is the data stored in the European Audiovisual Observatory's LUMIERE database.

Given the nature of these two elements, the report cannot claim to be a comprehensive overview of the circulation and performance of children's films; the sample list of films may not be exhaustive nor perfectly representative of national production in each European country, and the theatrical admissions tracked in LUMIERE are not comprehensive for all European countries and illustrate only the first phase of the exploitation of a children's film and just one of the ways in which these films can reach their audiences. Within these limitations, the report aims to provide a factual basis to support and stimulate the discussions taking place during the conference.

2.2. Objectives of the analysis

The objective of this study is to analyse the theatrical circulation and performance of a sample of European live action children's films. Animated films are therefore excluded. Though the sample aims for extensive coverage of live action children's films produced in Europe between 2000 and 2008, the comprehensiveness of the data cannot be guaranteed. Please refer to the following section for a detailed description of the data sample underlying the analysis and the methodological approach applied.

The analysis focuses on the following five key questions:

1. Which regions in Europe are particularly active in producing live action children's films?
2. How do European live action children's films travel, i.e. on how many markets do they get released on average? What percentage of films get a non-national release?
3. How do European live action children's films perform, i.e. how many admissions do they generate on average?
4. What role do non-national markets play for European live action children's films, i.e. what is the share of non-national admissions to total admissions for these films?
5. How do European live action children's films compare with European animation films with regard to circulation and performance?

3. Methodology and data sample

3.1. Methodological approach

As has been stated, the objective of this study is to analyse the origin, theatrical circulation and performance of European live action children's films. This analysis is rendered possible by the establishment of a set of methodological parameters. 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. The full sample list can be consulted in Appendix 1.

'Live action' vs. animation films?

The children's films included in the list are, it should be noted, exclusively live action children's films – animated films are not included in the main sample group. Live action films are defined as films featuring live acting by actors. For the purposes of comparison, Section 10 of this report uses a control group of European-origin animation films. This group has been constituted as being of the genre 'animation' without particular reference to whether the film specifically targets children or not. Films including both live action as well as animated characters, such as *Hui Buh*, 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 at cumulative admissions for the sample films between 2000 and 2008.

Where does the data come from?

The analysis in this study is based on an initial list of 312 children's live action films drawn up by KIDS Regio and based on a list supplied by ECFA and complemented with lists of films presented at relevant festivals. 257 of these films were retained for analysis.³ The sample films were identified within the LUMIERE database, which tracks theatrical admissions to films in Europe since 1996, and tagged with a special temporary '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.

Which markets are covered by the LUMIERE database?

Though the LUMIERE database aims to cover 36 different European markets, in practice coverage rates vary across individual territories. The 32 markets for which at least some data is available as well as their coverage rates for the reference period are listed in Table 1. The overall coverage of the database for the reference period is estimated at around 86% of the total European market in the sample period.

³ Detailed information about the sample list is provided in the following section.

Table 1: List of countries covered in LUMIERE with estimated coverage rates 2000 - 2008

| # | ISO code | Country | 2000 | 2001 | 2002 | 2003 | 2004 | 2005 | 2006 | 2007 | 2008 |
|--------------|----------|--------------------|------------|------------|------------|------------|------------|------------|------------|------------|------------|
| 1 | AT | Austria | 100% | 100% | 53% | 54% | 95% | 100% | 97% | 95% | 68% |
| 2 | BE | Belgium | 100% | 86% | 95% | 87% | 96% | 91% | 93% | 69% | 94% |
| 3 | BG | Bulgaria | 88% | 100% | 100% | 97% | 100% | 100% | 45% | 57% | 43% |
| 4 | CH | Switzerland | 100% | 99% | 99% | 100% | 100% | 89% | 99% | 100% | 49% |
| 5 | CY | Cyprus | 72% | 100% | 100% | 53% | 0% | 2% | 0% | 0% | 0% |
| 6 | CZ | Czech Republic | 88% | 92% | 93% | 100% | 100% | 100% | 99% | 100% | 100% |
| 7 | DE | Germany | 94% | 94% | 96% | 96% | 97% | 98% | 98% | 97% | 97% |
| 8 | DK | Denmark | 99% | 98% | 100% | 100% | 100% | 100% | 100% | 100% | 99% |
| 9 | EE | Estonia | 92% | 90% | 88% | 89% | 95% | 92% | 93% | 93% | 91% |
| 10 | ES | Spain | 100% | 99% | 99% | 100% | 99% | 100% | 100% | 99% | 50% |
| 11 | FI | Finland | 95% | 43% | 76% | 100% | 100% | 100% | 100% | 100% | 100% |
| 12 | FR | France | 98% | 98% | 98% | 98% | 97% | 96% | 98% | 89% | 92% |
| 13 | GB | United Kingdom | 103% | 99% | 97% | 101% | 110% | 110% | 111% | 109% | 115% |
| 14 | GR | Greece | 25% | n.a. | n.a. | n.a. | 4% | 8% | 0% | n.a. | 0% |
| 15 | HR | Croatia | 42% | 0% | 0% | 0% | 0% | 0% | 0% | 16% | 100% |
| 16 | HU | Hungary | 87% | 87% | 86% | 91% | 92% | 91% | 94% | 100% | 91% |
| 17 | IE | Ireland | 1% | 0% | 2% | 1% | 0% | 0% | 0% | 0% | 0% |
| 18 | IS | Island | 99% | 99% | 96% | 99% | 93% | 100% | 99% | 45% | 0% |
| 19 | IT | Italy | 73% | 76% | 85% | 84% | 89% | 89% | 88% | 90% | 89% |
| 20 | LT | Lithuania | 26% | 57% | 55% | 68% | 37% | 37% | 57% | 55% | 24% |
| 21 | LU | Luxembourg | 78% | 72% | 72% | 74% | 38% | 72% | 69% | 0% | 0% |
| 22 | LV | Latvia | 42% | 57% | 58% | 41% | 83% | 88% | 97% | 100% | 42% |
| 23 | NL | Netherlands | 99% | 94% | 97% | 100% | 95% | 100% | 100% | 100% | 100% |
| 24 | NO | Norway | 62% | 78% | 90% | 96% | 89% | 90% | 99% | 100% | 99% |
| 25 | PL | Poland | 91% | 95% | 100% | 100% | 100% | 100% | 100% | 100% | 100% |
| 26 | PT | Portugal | 30% | 4% | 9% | 4% | 99% | 97% | 96% | 100% | 100% |
| 27 | RO | Romania | 55% | 44% | 99% | 100% | 99% | 98% | 98% | 99% | 38% |
| 28 | RU | Russian Federation | 2% | 7% | 0% | 0% | 1% | 0% | 0% | 0% | 0% |
| 29 | SE | Sweden | 92% | 91% | 96% | 100% | 100% | 100% | 99% | 100% | 100% |
| 30 | SI | Slovenia | 43% | 42% | 46% | 37% | 52% | 50% | 100% | 100% | 100% |
| 31 | SK | Slovakia | 39% | 41% | 86% | 90% | 94% | 17% | 99% | 99% | 58% |
| 32 | TR | Turkey | 75% | 92% | 91% | 93% | 97% | 98% | 88% | 100% | 100% |
| Total | | | 87% | 86% | 87% | 85% | 90% | 88% | 87% | 84% | 78% |

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 2008 data is still provisional for a number of countries as some information, e.g. full results for Spain or Austria as well as distributor declarations to the MEDIA programme, is still missing at the time of writing. This means that the coverage for 2008 is slightly less comprehensive than that for earlier years.

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. It should be noted that the following six films included in the sample are not considered as European by the European Audiovisual Observatory. However, for the purposes of this analysis, this report follows the decision of KIDS Regio to consider these as European films and allocates them to the following countries of origin:

| Film | LUMIERE country of origin | Allocated country of origin for this report |
|-----------------------------|----------------------------------|--|
| Peter Pan | US / GB | GB / US |
| Whale Rider | NZ / DE | DE / NZ |
| Die Höhle des gelben Hundes | MN / DE | DE / MN |
| Magique! | CA / FR | FR / CA |
| Buda as sharm foru rikht | IR / FR | FR / IR |
| The Blue Butterfly | CA / GB | GB / CA |

'100% national' films vs. 'co-productions'?

A 100% or entirely national film is a film that is entirely financed within one single European country. A co-production is defined as a film whose production budget is financed by sources stemming from two or more countries. The country providing the majority of the financing, i.e. the majority co-production country, is considered to be the country of origin. In the case of equality of input from two co-producing countries, for example Germany 40% / France 40% / Spain 20%, the nationality of the director and subsidiarily the cultural content of the film is used to determine to which country the film is allocated on a case-by-case basis.

How is 'circulation' measured?

Circulation in the context of this study is measured by the average number of territories a film gets released in and the average number of years that the film was on release. Another indicator for circulation is a film's propensity to travel, i.e. the percentage of films obtaining a release outside of their national markets.

How is 'performance' measured?

The performance of live action children's films in the context of this study is measured by their average admissions, on their national and non-national markets as well as on a total level.

What are 'admissions'?

Admissions are defined as the number of tickets sold.

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 Italy is considered the national market for *Pinocchio*, an Italian, French and German co-production. The releases in France and Germany are counted as non-national releases.

How are the regions defined?

Several indicators are also analysed by regions of origin. In the context of this study the following four regions are defined:

... **Big 5:**

France, Germany, Italy, Spain and the United Kingdom;

... **Western Europe:**

Austria, Belgium, Ireland, Iceland, Ireland, Luxemburg, the Netherlands, Portugal and Switzerland;

... **Scandinavia:**

Denmark, Finland, Norway and Sweden;

... **Central / Eastern Europe (CES):**

Bulgaria, Croatia, Czech Republic, Estonia, Latvia, Hungary, Poland, Romania, the Russian Federation, Serbia and Montenegro, Slovakia, Slovenia, and Turkey.

3.2. Understanding the data sample

As has been outlined, the circulation of European live action children's films is analysed here on the basis of a data sample provided by the organisers of the conference 'The Future of Children's Films - 1st KIDS Regio Forum' and on the corresponding admissions data drawn from the Observatory's LUMIERE database.

Which films are taken into consideration?

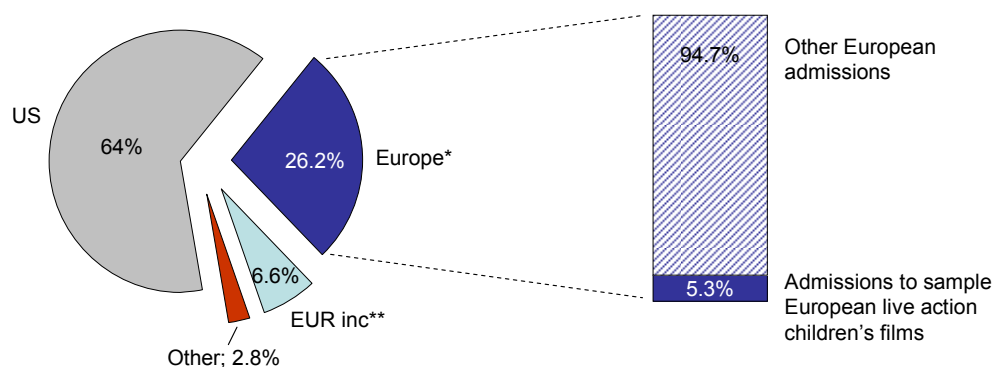
The sample list comprises 257 live action children's films, i.e. live action feature length films made for children up to 12 years, produced and theatrically released in Europe between 2000 and 2008. The sample is based on a list of films collected and provided by ECFA, the European Children's Film Association and supplemented with films presented at the Berlinale, BUFF, Cinekid, Schlingel and Golden Sparrow festivals together with films presented at the Oulu International Children's Film Festival and the Children's Film Festival Kristiansand.

The original data sample provided to the European Audiovisual Observatory included 312 live action children's films, 258 of which were released during the reference period 2000 to 2008. One film was removed from the sample in order to improve its internal consistency; this was *Inkheart*, a film shot in Europe but financed principally by US sources.

The data sample in the context of the total European market

The final data sample therefore comprises a total of 257 European feature live action children's films with cumulative admissions of 116 million tickets sold between 2000 and 2008. How are these figures to be put into perspective with the total European market in the time period covered?

Figure 1: Data sample in relation to the total market volume in terms of admissions 2000 - 2008



* Europe refers to the 36 member states of the European Audiovisual Observatory for which data on film markets are collected.

** EUR inc refers to films produced in Europe with incoming investment from the US, e.g. *Inkheart* or *Harry Potter*.

Source: European Audiovisual Observatory

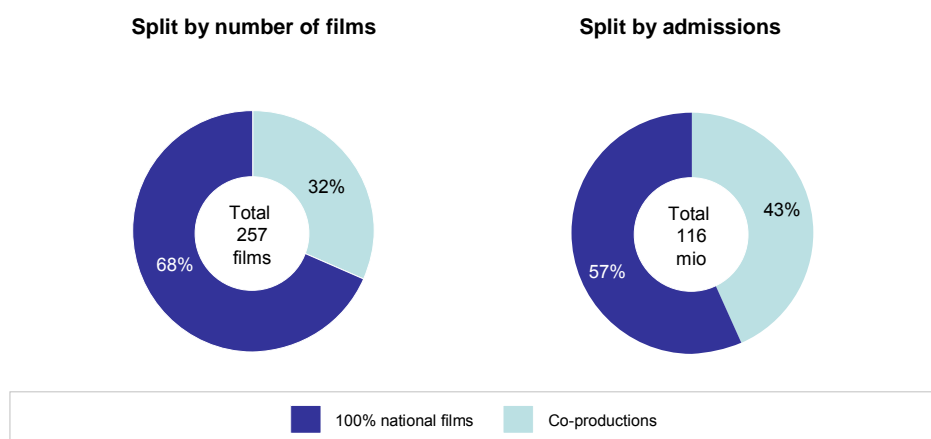
The European market is dominated by US productions which account for roughly 64% of total admissions, followed by European films accounting for about 26% during the period in question. Films produced in Europe with incoming investment, primarily from the US, accounted for about 7% and

films from the Rest-of-the-World represented about 2.8% of the total market volume in terms of admissions. The European Audiovisual Observatory estimates that the data sample used for this analysis represents about 1.4% of films on release and about 5.3% of all admissions generated by European films during the period 2000 to 2008.

European live action children's films split by production type

The 257 films in the sample break down into 82 co-productions and 175 entirely national films. Co-productions accounted for 32% percent of all European live action children's films on release and generated 43% of total admissions. 100% national films accounted for 68% of all the sample films on release and 57% of total admissions for these films.

Figure 2: Number of sample films and admissions by type of film 2000 - 2008

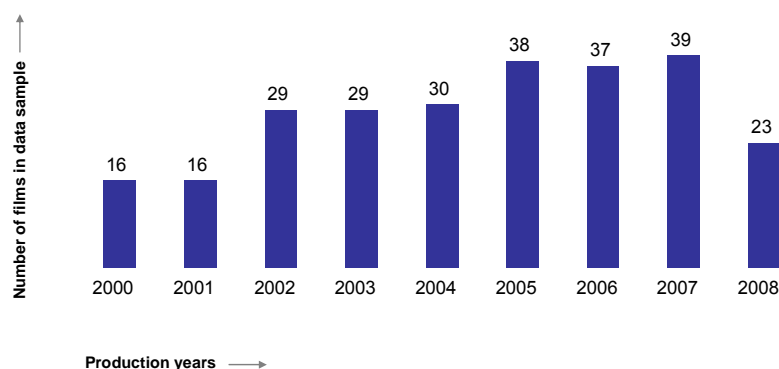


Source: European Audiovisual Observatory

Split by production year

Based on the data sample, an average of 29 live action children's films were produced per year in Europe between 2000 and 2008. Figure 3 shows the distribution of the sample films according to their production years.

Figure 3: Number of sample films by production year



Source: European Audiovisual Observatory

4. European production activity of live action children's films

Within the given sample, Germany, with 45 films, was the most prolific producer of live action children's films in the reference period. Denmark took second place with 35 live action children's films, followed by the Netherlands (29), France (21), Sweden (20) and Norway (17).

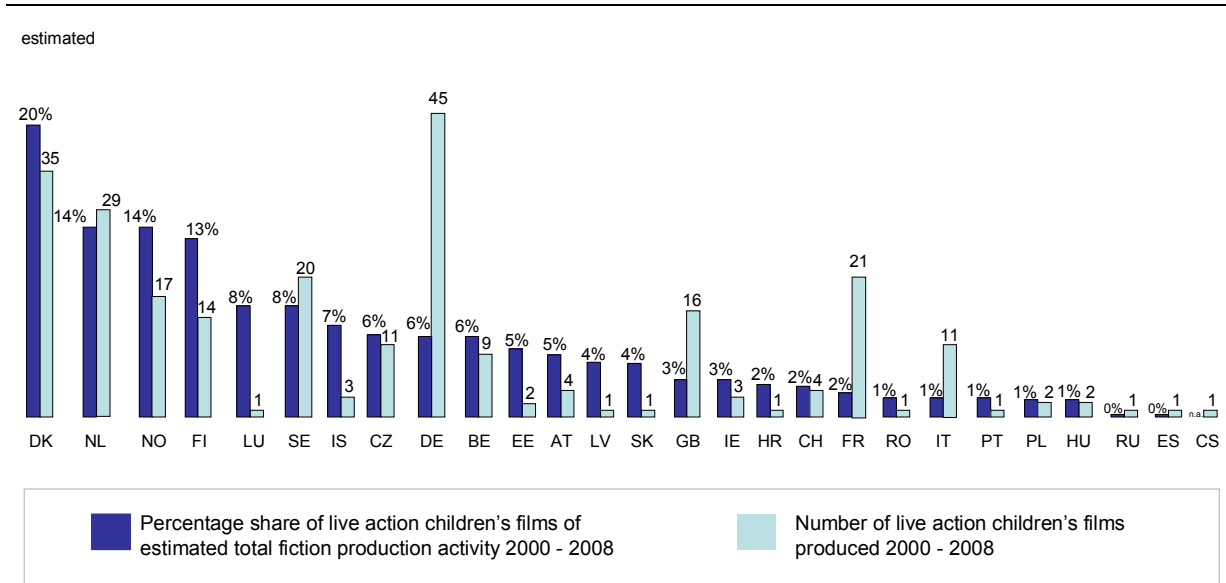
Table 2: Live action children's films by country of origin 2000 - 2008

| # | ISO code | Country of origin | Region | Number of live action children's films produced between 2000 and 2008 |
|--------------|----------|-----------------------|--------------------------|---|
| 1 | DE | Germany | Big 5 | 45 |
| 2 | DK | Denmark | Scandinavia | 35 |
| 3 | NL | Netherlands | Western Europe | 29 |
| 4 | FR | France | Big 5 | 21 |
| 5 | SE | Sweden | Scandinavia | 20 |
| 6 | NO | Norway | Scandinavia | 17 |
| 7 | GB | United Kingdom | Big 5 | 16 |
| 8 | FI | Finland | Scandinavia | 14 |
| 9 | CZ | Czech Republic | Central / Eastern Europe | 11 |
| 10 | IT | Italy | Big 5 | 11 |
| 11 | BE | Belgium | Western Europe | 9 |
| 12 | AT | Austria | Western Europe | 4 |
| 13 | CH | Switzerland | Western Europe | 4 |
| 14 | IE | Ireland | Western Europe | 3 |
| 15 | IS | Iceland | Western Europe | 3 |
| 16 | EE | Estonia | Central / Eastern Europe | 2 |
| 17 | HU | Hungary | Central / Eastern Europe | 2 |
| 18 | PL | Poland | Central / Eastern Europe | 2 |
| 19 | CS | Serbia and Montenegro | Central / Eastern Europe | 1 |
| 20 | ES | Spain | Big 5 | 1 |
| 21 | HR | Croatia | Central / Eastern Europe | 1 |
| 22 | LU | Luxembourg | Western Europe | 1 |
| 23 | LV | Latvia | Central / Eastern Europe | 1 |
| 24 | PT | Portugal | Western Europe | 1 |
| 25 | RO | Romania | Central / Eastern Europe | 1 |
| 26 | RU | Russian Federation | Central / Eastern Europe | 1 |
| 27 | SK | Slovakia | Central / Eastern Europe | 1 |
| TOTAL | | | | 257 |

Source: KIDS REGIO, European Audiovisual Observatory

Another way to analyse the importance of live action children's films in a specific country is to relate the number of live action children's films produced to the estimated total production volume of feature fiction films in the reference period. Measured as a percentage of total fiction film production, the data indicates that Denmark, the Netherlands and Norway dedicate the highest share of total production activity to producing live action children's films, which account for 20% of total production in Denmark and 14% in the Netherlands and in Norway. Live action children's films also account for a significant share (between 13% and 7%) in Finland, Luxemburg, Sweden and Iceland.

Figure 4: Live action children's films' share of estimated total fiction feature production

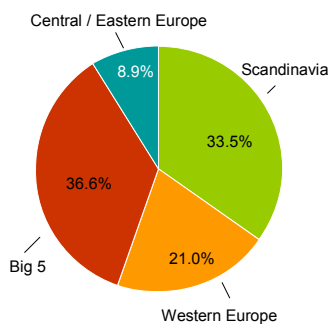


Source: KIDS Regio, European Audiovisual Observatory

Looking at the production activity of live action children's films from a regional perspective, the data suggests that the big 5 countries produce about 37% of all live action children's films and that Scandinavia produces about 34%. Western Europe accounts for about 21% and Central / Eastern Europe for 9%. When taking into consideration the total estimated fiction production activity in these regions, it shows clearly that live action children's films take up a much larger share of total production volume in the Scandinavian regions, accounting for 12.9% of total fiction production.

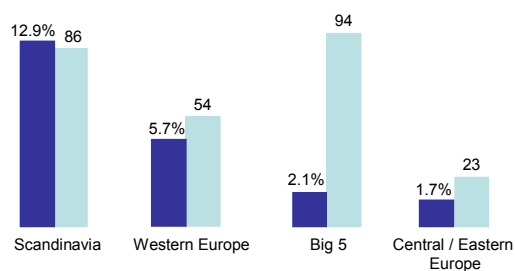
Figure 5: Live action children's film production by region and as % of total fiction production

Split by region of origin



Live action children's films as % of total fiction production

estimated



Legend:
 ■ Percentage share of live action children's films of estimated total fiction production activity 2000 - 2008
 ■ Number of live action children's films produced 2000 - 2008

Source: European Audiovisual Observatory

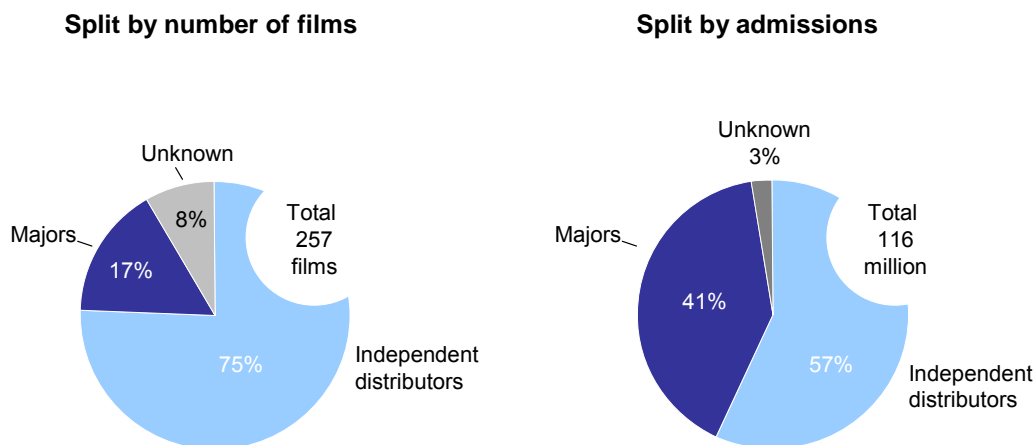
5. *Distribution of European live action children's films*

The LUMIERE database includes information on the distributor and date of first release of films in each European territory. However for reasons of data availability the coverage of distributors of individual films in the database is not entirely comprehensive and differs significantly across markets and years. However the European Audiovisual Observatory considers the current coverage sufficient to permit a calculation of estimated market shares between independent distributors and US majors.

For the purposes of this pan-European analysis, a film which has been distributed by a US major in at least one European territory is allocated to the 'majors' category, even if it has been distributed by independent distributors in one or more other countries.

Based on this working hypothesis, independent distributors distributed 75% of the European live action children's films in the sample, generating more than 57% of the total admissions. 17% of the films were distributed by the majors, accounting for 41% of total admissions. For 8% of the films no data on distributors were available in any of the markets covered by LUMIERE.

Figure 6: Estimated shares of independent and major distributors



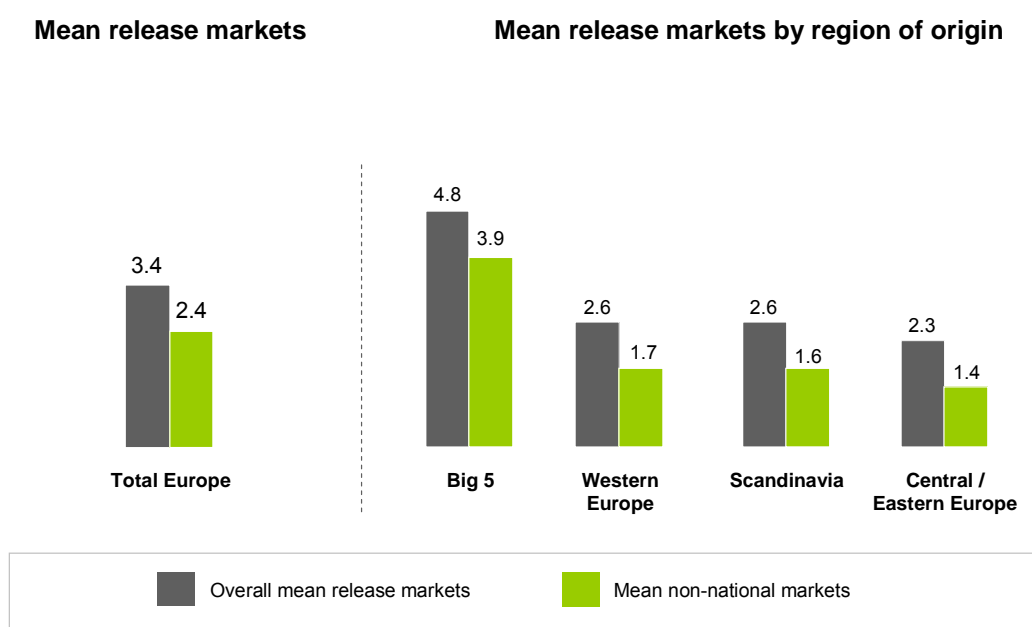
Source: European Audiovisual Observatory

6. Theatrical circulation of European live action children's films

Theatrical circulation in the context of this chapter is measured by two indicators: the average number of release markets (mean) and the average number of release years (mean). The propensity of a film to obtain a non-national release, i.e. the percentage of films in each category that get released in at least one non-national market, will be analysed in the chapter on the role of non-national markets for European live action children's films.

Analysis of the data sample shows that on average European live action children's films are released in a total of 3.4 European territories, i.e. on the national market as well as on average 2.4 non-national markets.

Figure 7: Mean number of release markets by film type and region

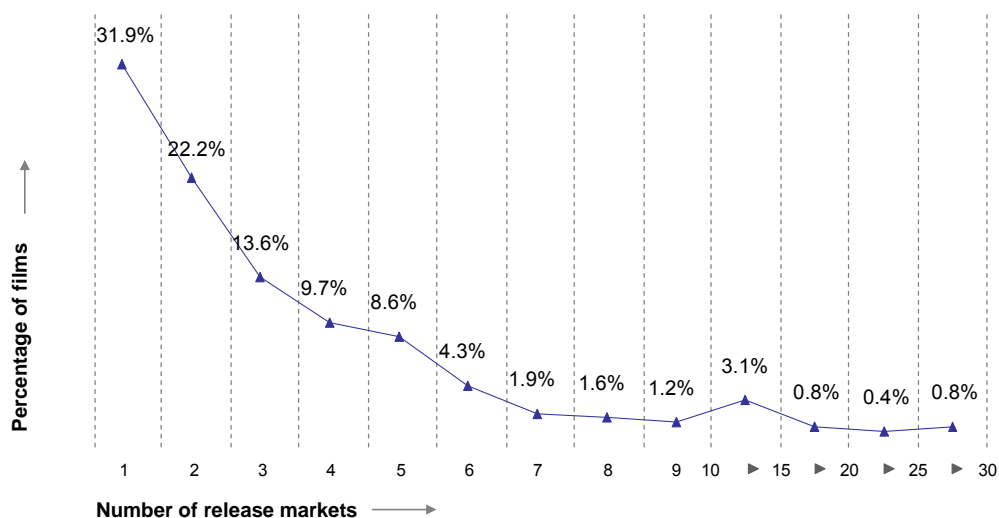


Source: European Audiovisual Observatory

Comparing films from the different regions, the sample data shows that live action children's films originating in one of the big 5 countries get released in more countries than films from other regions in Europe. Live action children's films from the big 5 countries get released on average on 4.8 markets compared to 2.6 release markets for Western European and Scandinavian films and 2.3 for Central / Eastern European live action children's films.

Analysing the distribution pattern reveals that 31.9% of live action children's films in the sample were released on just one market. That means that 68% of all sample films were released on two or more markets. About 22% of the sample films were released on two markets, 13.6% on three and almost 10% on four markets. 7.9% of the sample films were released in 8 or more European territories.

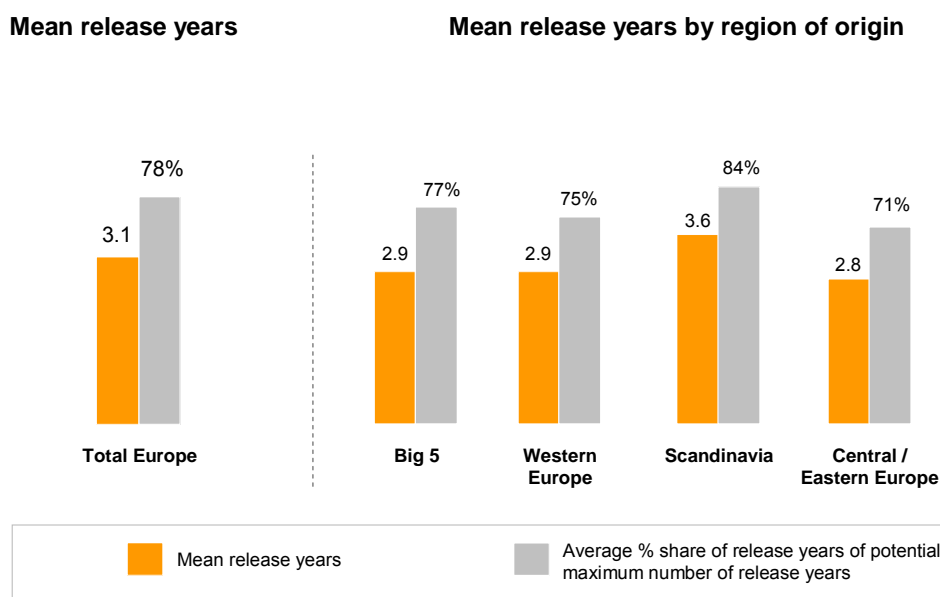
Figure 8: Percentage of European live action children's films by number of release markets



Source: European Audiovisual Observatory

Mean years on release can be used as an indicator to measure the life span in cinemas of the sample films. Taken as a whole, the European live action children's film in the sample were on release for an average of 3.1 years during the period covered. This represents 78% of the total potential maximum number of release years for these films. Release years measured by this indicator are both consecutive years of release and re-releases during the reference period. The mean number of years on release for films from the big 5 countries and from Western Europe was identical at 2.9 years. Films from Scandinavia showed the highest average number of years on release (3.6 years) and were therefore on release for 84% of the potential maximum number of years of release.

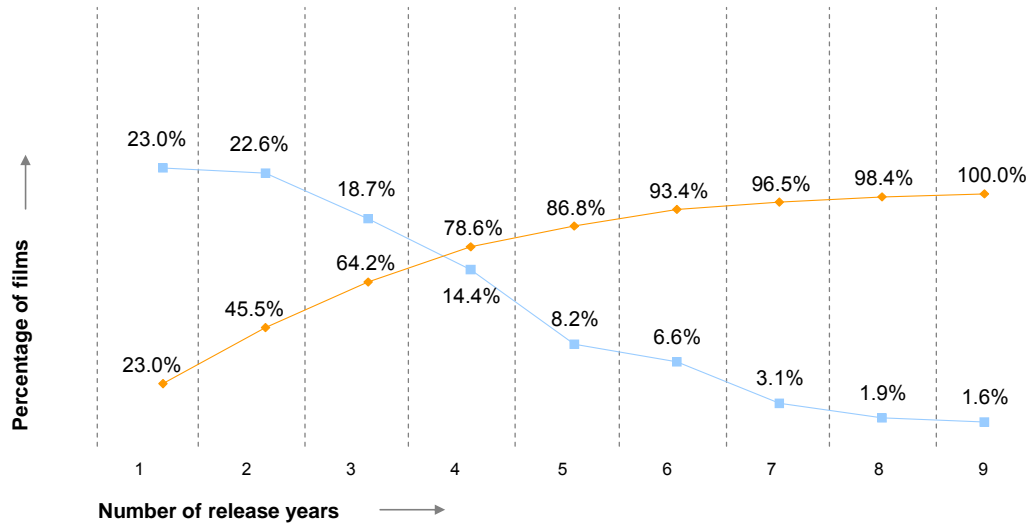
Figure 9: Mean years on release for European live action children's films by region of origin



Source: European Audiovisual Observatory

Figure 10 shows that more than half (54.5%) of films in the sample were on release for 3 or more years during the period and a significant percentage (21.4%) were on release for between 5 and 9 years. Just over 45% of the films were on release for two years or less.

Figure 10: Percentage of European live action children's films by number of release years



Source: European Audiovisual Observatory

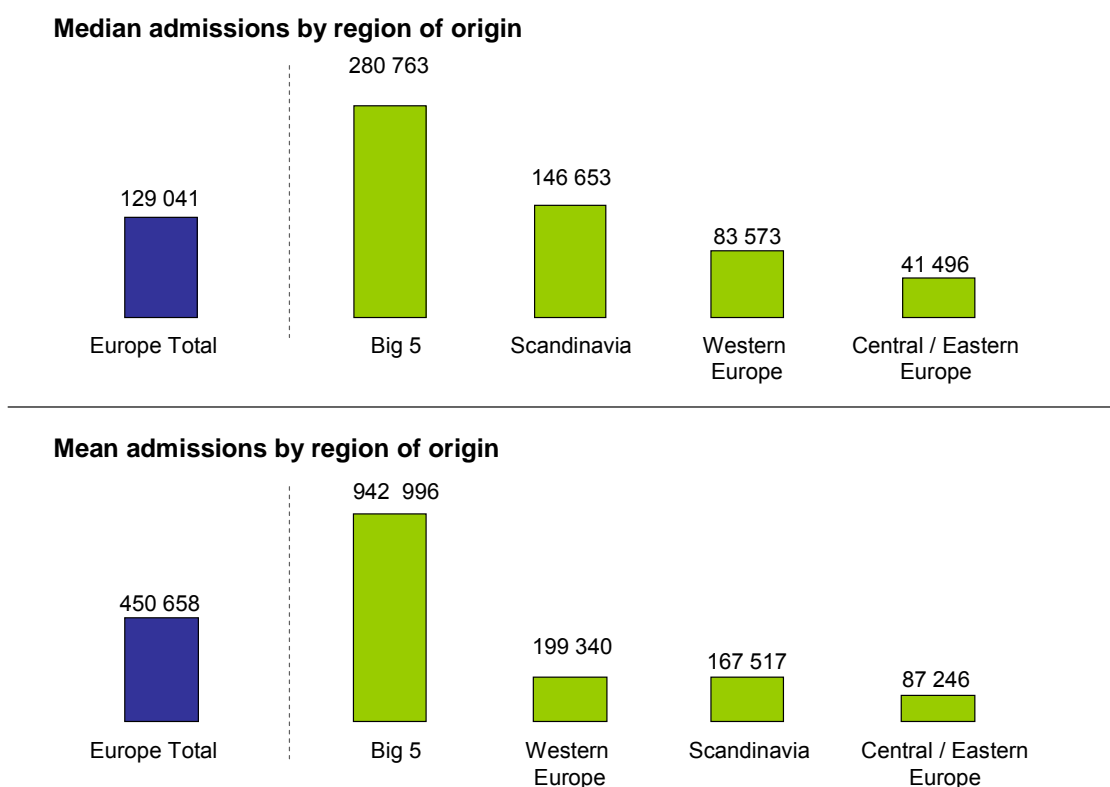
7. Performance of European live action children's film

As outlined earlier, the performance of European live action children's films is measured, in the context of this study, by their respective average admissions. As mean admissions values are significantly influenced by films with extremely high or low admissions, the median value gives a clearer view of the 'average' admissions a European film actually generates. Both median and mean values are shown in Figure 11 thus allowing for comparison.

On average – using the median - a European live action children's film generated cumulative admissions of 129 041 tickets sold. Films originating in the big 5 countries and Scandinavia achieved above-average results, while live action children's films from Western Europe and particularly Central / Eastern Europe could not, on average, demonstrate equivalent audience figures.

In contrast, measured in terms of the mean value, films originating from Western European countries overtake Scandinavian films. This can be explained by a smaller number of Western European films generating a higher share of total admissions, compared to their Scandinavian counterparts. Whereas the top 10 Western European films (18.5% of total Western European films) accounted for 59.9% of the total admissions of live action children's film in their region, the top 10 Scandinavian films (11.6% of number of films) only accounted for 28.4%, indicating a less concentrated market for live action children's films.

Figure 11: Median and mean admissions for European live action children's films

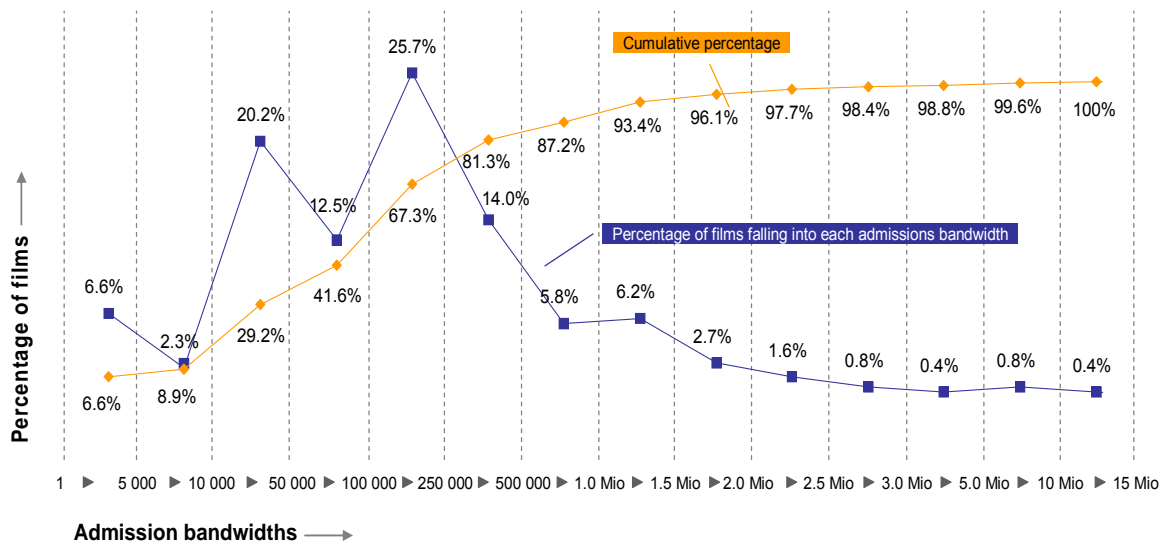


Source: European Audiovisual Observatory

Figure 12 shows the distribution pattern of films falling into a specific admissions bandwidth. The largest number of films falls into two categories: 26% of all films attracted between 100 000 and 250 000 admissions in the time period covered, and 20% generated between 10 000 and 50 000 admissions.

On a cumulative level, just under one third of all films in the data sample, 29%, generated less than 50 000 admissions in the time period covered and the vast majority of 81% did not top 500 000 admissions. However 13% of the films generated over 1 million admissions. In absolute figures, there were 23 films making between 1 and 2 million admissions and 10 films generating more than 2 million with only one film out of the sample of 257 films, *Billy Elliot*, selling more than 10 million tickets across Europe.

Figure 12: Percentage of European live action children's films by admission bandwidths



Source: European Audiovisual Observatory

Measuring the market share of the top films can serve as an indicator for market concentration. The top 20 films, i.e. 8% of the total number of films, accounted for 54% of total admissions and the top 50 films, i.e. 19.5% of the total number of films, accounted for 77% of total admissions. 91% of total admissions were generated by the top 100 films (39% of the total number of films).

The data suggests that market concentration is comparatively low in Scandinavia where the top 10% of films generated 26% of the total admissions in the region, compared to 30% to 49% in the other three regions and 60% on the pan-European level.

8. Top 25 European live action children's film

Billy Elliot and *Pinocchio* were the most successful live action children's films in terms of admissions, selling 12.95 and 6.7 million cinema tickets respectively from release until end 2008 across Europe. Table 3 shows the full top 25 list of European live action children's films ranked by admissions. German films accounted for 17 out of the top 25, but were released in a comparatively lower number of release markets throughout the reference period. On a cumulative basis the top 25 films accounted for 59% of total admissions to the data sample.

Table 3: Top 25 European live action children's films 2000 - 2008

| # | Film | Country of origin | Production year | Director | Cumulative Admissions 2000-2008 | Number of release markets |
|---------------|--|-------------------|-----------------|-----------------------|---------------------------------|---------------------------|
| 1 | Billy Elliot | GB / FR | 2000 | Stephen Daldry | 12 951 910 | 27 |
| 2 | Pinocchio | IT / FR / DE | 2002 | Roberto Benigni | 6 718 970 | 14 |
| 3 | Peter Pan* | US / GB | 2003 | P.J. Hogan | 5 918 061 | 26 |
| 4 | Bend It Like Beckham | GB / DE | 2002 | Gurinder Chadha | 4 855 528 | 24 |
| 5 | Die Wilden Kerle 4 | DE | 2007 | Joachim Masannek | 2 773 197 | 4 |
| 6 | The Little Vampire | DE / NL / US | 2000 | Uli Edel | 2 650 193 | 11 |
| 7 | Bibi Blocksberg | DE | 2002 | Hermine Huntgeburth | 2 402 795 | 4 |
| 8 | Die Wilden Kerle 3 | DE | 2006 | Joachim Masannek | 2 399 983 | 8 |
| 9 | Hui Buh | DE | 2005 | Sebastian Niemann | 2 352 985 | 5 |
| 10 | Das Fliegende Klassenzimmer | DE | 2002 | Tomy Wigand | 2 193 055 | 7 |
| 11 | Das Sams - Der Film | DE | 2001 | Ben Verbong | 1 966 633 | 6 |
| 12 | Emil Und Die Detektive | DE | 2001 | Franziska Buch | 1 963 349 | 7 |
| 13 | Die Wilden Kerle 5 | DE | 2008 | Joachim Masannek | 1 873 205 | 3 |
| 14 | Le Renard et l'enfant | FR | 2007 | Luc Jacquet | 1 866 508 | 18 |
| 15 | Wer früher stirbt, ist länger tot | DE | 2006 | Marcus H. Rosenmüller | 1 822 034 | 5 |
| 16 | Die wilden Kerle 2 | DE | 2005 | Joachim Masannek | 1 703 563 | 8 |
| 17 | Bibi Blocksberg und das Geheimnis der blauen Eulen | DE | 2004 | Franziska Buch | 1 547 301 | 6 |
| 18 | Malabar Princess | FR | 2004 | Gilles Legrand | 1 483 502 | 5 |
| 19 | Es ist ein Elch entsprungen | DE | 2005 | Ben Verbong | 1 449 672 | 7 |
| 20 | Le papillon | FR | 2002 | Philippe Muyl | 1 367 089 | 11 |
| 21 | Krabat | DE | 2008 | Marco Kreuzpaintner | 1 365 796 | 2 |
| 22 | Le petit poucet | FR | 2001 | Olivier Dahan | 1 307 567 | 10 |
| 23 | Whale Rider** | NZ / DE | 2002 | Niki Caro | 1 290 227 | 18 |
| 24 | Die wilden Hühner | DE | 2006 | Vivian Naefe | 1 284 921 | 6 |
| 25 | Das Sams in Gefahr | DE | 2003 | Ben Verbong | 1 249 744 | 5 |
| Top 25 | | | | | 68 757 788 | |

* Counted as GB / US for the purposes of this analysis. **Counted as DE / NZ for the purposes of this analysis.

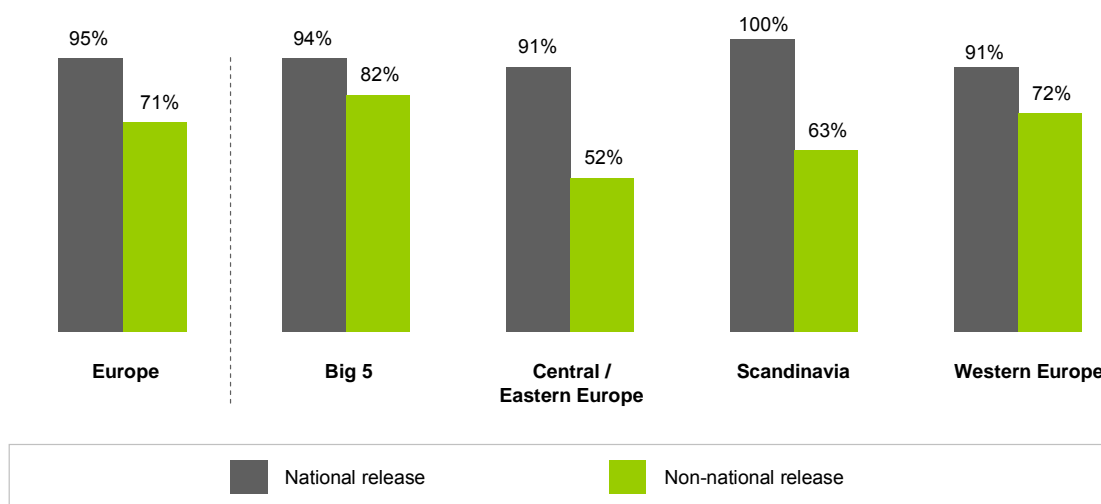
Source: European Audiovisual Observatory

9. The role of non-national markets for the performance of European live action children's films

To what extent do European live action children's films depend on a theatrical release outside of their national markets?

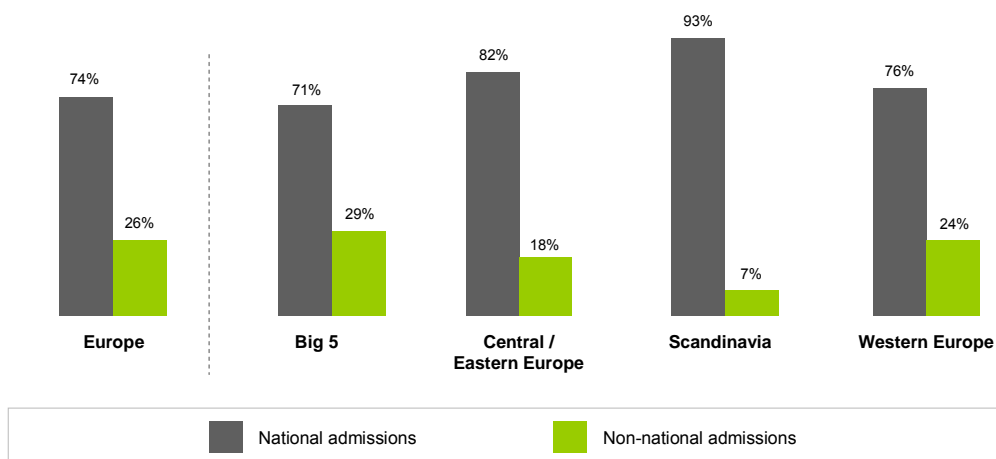
An estimated 71% of European live action children's films were released in at least one non-national market, as shown in figure 13. Films from the big 5 countries demonstrated the highest regional propensity to non-national release (82%). Taken as a whole, 95% of all live action children's films in the sample were released on their national markets, with this share amounting to the full 100% in the case of Scandinavia. The fact that no national release is registered for a small number of films can for one of two reasons: the film was indeed not released on its national market, or, no data for the relevant national market was available. The latter would be the case, for example, for films from Ireland, the Russian Federation, Serbia or Montenegro.

Figure 13: Percentage of films with national and non-national release by region of origin



Source: European Audiovisual Observatory

With regard to admissions, European live action children's films generated on average 74% of their total admissions on their national market. 26% of total admissions were generated outside their home territory. Comparing films from the different regions, it becomes clear that non-national admissions were more important to live action children's films produced in the big 5 and Western European countries where non-national admissions account for 29% and 24% respectively. Live action children's films from Central / Eastern Europe and Scandinavia depend more heavily on success in their home market with non-national admissions only accounting for 18% and 7% respectively.

Figure 14: Share of national vs. non-national admissions by region of origin

Source: European Audiovisual Observatory

Which films were particularly successful outside of their national markets? Table 4 shows the 15 films which generated the highest number of non-national admissions in the reference period.

Table 4: European live action children's films with highest non-national admissions 2000 - 2008

| # | Film | Country of origin | Production year | Director | Cumulative non-national admissions 2000-2008 | % share non-national admissions |
|----|--|------------------------|-----------------|-------------------|--|---------------------------------|
| 1 | Billy Elliot | GB / FR | 2000 | Stephen Daddy | 9 058 503 | 70% |
| 2 | Peter Pan* | US / GB | 2003 | P.J. Hogan | 4 250 551 | 72% |
| 3 | Bend It Like Beckham | GB / DE | 2002 | Grinder Chatham | 2 414 454 | 50% |
| 4 | The Little Vampire | DE / NL / US | 2000 | Eli Eel | 1 805 964 | 68% |
| 5 | Le Reynard et L'Enfant | FR | 2007 | Luc Jacque | 956 891 | 51% |
| 6 | Whale Rider* | NZ / DE | 2002 | Niki Caro | 779 689 | 60% |
| 7 | Pinocchio | IT / FR / DE | 2002 | Roberto Benigni | 673 386 | 10% |
| 8 | Die Höhle des gelben Hundes* | MN / DE | 2005 | Byambasuren Davaa | 576 628 | 69% |
| 9 | Balzac et la petite tailleuse chinoise | FR / CN | 2002 | Dai Sijie | 497 497 | 66% |
| 10 | Kruisocht in spijkerbroek | BE / DE / GB / LU / NL | 2006 | Ben Sombogaart | 483 495 | 86% |
| 11 | Hui Buh | DE | 2005 | Sebastian Niemann | 326 611 | 14% |
| 12 | Die Wilden Kerle 4 | DE | 2007 | Joachim Masannek | 316 098 | 11% |
| 13 | Vitus | CH | 2006 | Fredi M. Murer | 298 139 | 55% |
| 14 | Die Wilden Kerle 3 | DE | 2006 | Joachim Masannek | 273 350 | 11% |
| 15 | Das Fliegende Klassenzimmer | DE | 2002 | Tomy Wigand | 264 962 | 12% |

Source: European Audiovisual Observatory

* Counted as European for the purposes of this analysis.

Note: *Lassie*, an Irish majority co-production with 779 891 admissions was excluded from this list as it was not possible to analyse its non-national admissions (see remark concerning admissions results for the UK and the Ireland in Chapter 3 'Methodology and Data Sample').

10. Comparing the circulation and performance of European live action children's films with animation films

As has been mentioned, this report analyses the circulation and performance of a sample of European live action children's films and therefore does not take into consideration animation films for children.

In order to put the results for live action children's films into perspective, this chapter will compare the sample results with the results of European animation films produced in the same period of time, i.e. between 2000 and 2008. The animation sample includes a total of 143 films with cumulative admissions of 66 million admissions in the reference period. The sample is drawn from the Observatory's LUMIERE database which contains a special tag for animation films. However, LUMIERE does not claim to be comprehensive in its recognition of animation films. In addition it should be noted that the animation sample contains primarily, but not exclusively, children's films.

These differences in the sample make-up need to be kept in mind when comparing the results for the two samples and in interpreting their results.

Comparing the national origins of European live action children's films with those of animation films, the data suggest that there is a higher regional concentration of the production of animation films. For animation films the top 5 producing countries account for 71% of the total production volume compared to 58% in the case of live action children's films. Also, 27 different European countries were involved in the production of the 257 live action children's films, compared to 21 countries producing the 143 European animation films registered in LUMIERE. The data also shows that there are clear distinctions between countries with regard to the preference for live action children's films versus animation films. Countries like France and Spain are shown to have a strong tradition in producing animation films, while for instance there would appear to be hardly any theatrical live action children's films produced in Spain. Other countries, like the Netherlands and Norway tend to focus on the production of live action children's films with relatively few animation works originating in these countries. However Germany, Denmark and Sweden are among the leading producers of both live action children's and animation films.

Table 5: Comparison of Top 5 European production countries

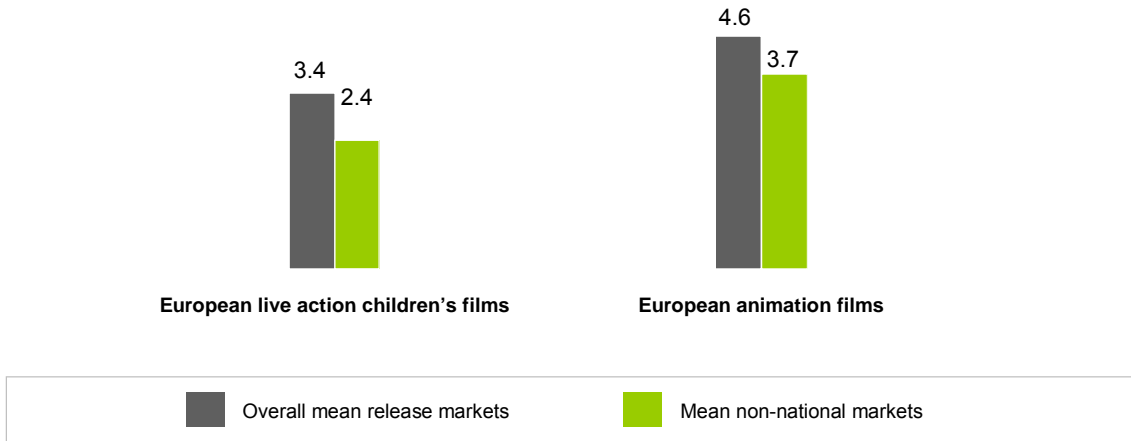
| # | ISO code | Country of origin | Number of live action children's films produced between 2000 and 2008 | Cumulative percentage share of total live action children's film production |
|---|----------|-------------------|---|---|
| 1 | DE | Germany | 45 | 18% |
| 2 | DK | Denmark | 35 | 31% |
| 3 | NL | Netherlands | 29 | 42% |
| 4 | FR | France | 21 | 51% |
| 5 | SE | Sweden | 20 | 58% |

| # | ISO code | Country of origin | Number of animation films produced between 2000 and 2008 | Cumulative percentage share of total animation film production |
|---|----------|-------------------|--|--|
| 1 | FR | France | 30 | 21% |
| 2 | ES | Spain | 24 | 38% |
| 3 | DE | Germany | 22 | 53% |
| 4 | DK | Denmark | 13 | 62% |
| 5 | SE | Sweden | 13 | 71% |

Source: European Audiovisual Observatory

The analysis of the two samples also suggests that animation films travel slightly better than live action children's films. On average a European animation film gets released in 4.6 markets, one additional release market compared to live action children's films. Animation films demonstrate a 70% rate of getting at least one non-national release, almost identical as the 71% for live action children's films.

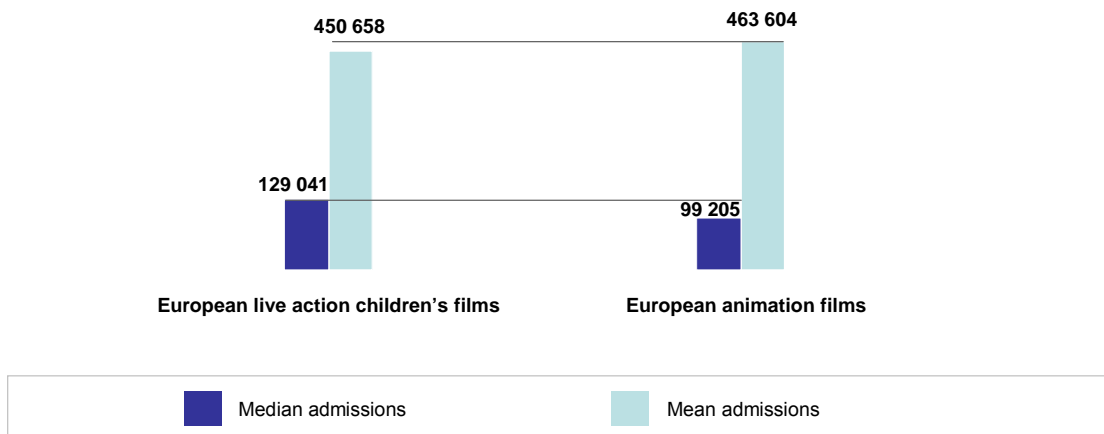
Figure 15: Comparison of mean number of release markets



Source: European Audiovisual Observatory

In terms of average admissions, the two types of films attract comparable audience figures. Live action children's films generated higher median admissions of 129 041 compared to 99 205 admissions for animation films. On the other hand animation films attracted mean admissions of 463 604, slightly above the 450 658 for live action children's films. This suggests that the concentration in terms of market share is slightly higher for animation films than it is for live action children's films.

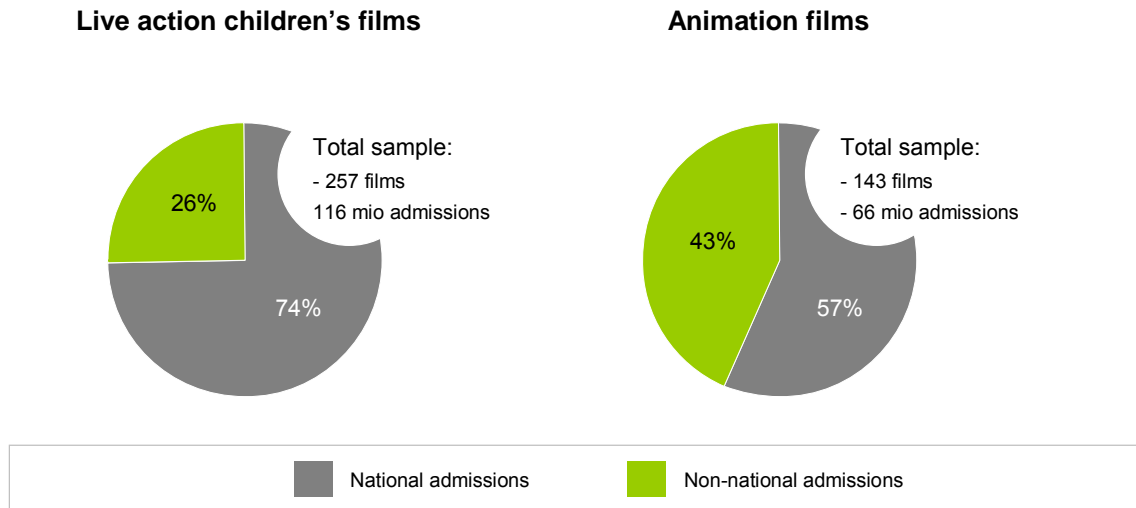
Figure 16: Comparison of average admissions



Source: European Audiovisual Observatory

Against the background of a higher number of average release markets it is not surprising to see that animation films generate a higher percentage of their total admissions outside their national markets. While European live action children's films on average register 26% of their total admissions outside their home territory, this share amounts to 43% in the case of animation films. Looking at it from another perspective, one could conclude that success on their national markets is more important for live action children's films than it is for animation films.

Figure 17: Comparison of national vs. non-national admissions



Source: European Audiovisual Observatory

Given the different and not necessarily comprehensive design of the two data samples, these comparisons are meant to provide first indicative data on the respective circulation patterns of European live action children's and animation films and are to be interpreted with due prudence.

11. Appendices

The appendices include the following tables:

| | |
|---|----|
| Appendix 1: European live action children's film 2000 - 2008..... | 26 |
| Appendix 2: European animation films 2000 - 2008 | 29 |

Appendix 1: European live action children's film 2000 - 2008

| Rank | Film | Production Year | Country of origin | Director | Cumulative Admissions 2000-2008 | Number of release markets |
|------|--|-----------------|-------------------|---------------------------------|---------------------------------|---------------------------|
| 1 | Billy Elliot | 2000 | GB / FR | Stephen Daldry | 12 951 910 | 27 |
| 2 | Pinocchio | 2002 | IT / FR / DE | Roberto Benigni | 6 718 970 | 14 |
| 3 | Peter Pan | 2003 | US / GB | P.J. Hogan | 5 918 061 | 26 |
| 4 | Bend It Like Beckham | 2002 | GB / DE | Gurinder Chadha | 4 855 528 | 24 |
| 5 | Die Wilden Kerle 4 | 2007 | DE | Joachim Masannek | 2 773 197 | 4 |
| 6 | The Little Vampire | 2000 | DE / NL / US | Uli Edel | 2 650 193 | 11 |
| 7 | Bibi Blocksberg | 2002 | DE | Hermine Huntgeburth | 2 402 795 | 4 |
| 8 | Die Wilden Kerle 3 | 2006 | DE | Joachim Masannek | 2 399 983 | 8 |
| 9 | Hui Buh | 2005 | DE | Sebastian Niemann | 2 352 985 | 5 |
| 10 | Das Fliegende Klassenzimmer | 2002 | DE | Tomy Wigand | 2 193 055 | 7 |
| 11 | Das Sams - Der Film | 2001 | DE | Ben Verbong | 1 966 633 | 6 |
| 12 | Emil Und Die Detektive | 2001 | DE | Franziska Buch | 1 963 349 | 7 |
| 13 | Die Wilden Kerle 5 | 2008 | DE | Joachim Masannek | 1 873 205 | 3 |
| 14 | Le Renard et l'enfant | 2007 | FR | Luc Jacquet | 1 866 508 | 18 |
| 15 | Wer früher stirbt, ist länger tot | 2006 | DE | Marcus H. Rosenmüller | 1 822 034 | 5 |
| 16 | Die wilden Kerle 2 | 2005 | DE | Joachim Masannek | 1 703 563 | 8 |
| 17 | Bibi Blocksberg und das Geheimnis der blauen Eulen | 2004 | DE | Franziska Buch | 1 547 301 | 6 |
| 18 | Malabar Princess | 2004 | FR | Gilles Legrand | 1 483 502 | 5 |
| 19 | Es ist ein Elch entsprungen | 2005 | DE | Ben Verbong | 1 449 672 | 7 |
| 20 | Le papillon | 2002 | FR | Philippe Muyl | 1 367 089 | 11 |
| 21 | Krabat | 2008 | DE | Marco Kreuzpaintner | 1 365 796 | 2 |
| 22 | Le petit poucet | 2001 | FR | Olivier Dahan | 1 307 567 | 10 |
| 23 | Whale Rider | 2002 | NZ / DE | Niki Caro | 1 290 227 | 18 |
| 24 | Die wilden Hühner | 2006 | DE | Vivian Naefe | 1 284 921 | 6 |
| 25 | Das Sams in Gefahr | 2003 | DE | Ben Verbong | 1 249 744 | 5 |
| 26 | Planta 4a | 2002 | ES | Antonio Mercero | 1 174 139 | 7 |
| 27 | Die Wilden Hühner und die Liebe | 2007 | DE | Vivian Naefe | 1 097 403 | 4 |
| 28 | Moi César, 10 ans 1/2, 1m39 | 2003 | FR | Richard Berry | 1 082 991 | 5 |
| 29 | Minoes | 2001 | NL | Vincent Bal | 1 052 158 | 7 |
| 30 | Der Herr der Diebe | 2005 | DE / LU / GB | Richard Claus | 1 038 286 | 6 |
| 31 | Die Drei ??? - Das Geheimnis der Geisterinsel | 2007 | DE | Florian Baxmeyer | 1 026 227 | 4 |
| 32 | Sommer | 2008 | DE | Mike Marzuk | 1 009 894 | 2 |
| 33 | Michou d'Auber | 2007 | FR | Thomas Gilou | 1 000 513 | 6 |
| 34 | Die wilden Kerle | 2003 | DE | Joachim Masannek | 978 571 | 6 |
| 35 | Der Räuber Hotzenplotz | 2006 | DE | Gernot Roll | 945 104 | 5 |
| 36 | Son of Rambow: A Home Movie | 2007 | GB / FR | Garth Jennings | 853 234 | 9 |
| 37 | Pietje Bell | 2002 | NL / DE | Maria Peters | 845 459 | 3 |
| 38 | Die Höhle des gelben Hundes | 2005 | MN / DE | Byambasuren Davaa | 834 300 | 11 |
| 39 | Hände Weg Von Mississippi | 2007 | DE | Detlev Buck | 807 825 | 4 |
| 40 | Die Rote Zora | 2008 | DE / SE | Peter Kahane | 790 406 | 3 |
| 41 | Lassie | 2005 | IE / GB / FR | Charles Sturridge | 779 891 | 11 |
| 42 | Balzac et la petite tailleuse chinoise | 2002 | FR / CN | Dai Sijie | 748 717 | 14 |
| 43 | De schippers van de Kameleon | 2003 | NL | Steven de Jong, Marc Willard | 744 641 | 3 |
| 44 | Le Temps des porte-plumes | 2005 | FR | Daniel Duval | 624 554 | 3 |
| 45 | Mein Name ist Eugen | 2005 | CH | Michael Steiner | 561 864 | 7 |
| 46 | Kruisocht in spijkerbroek | 2006 | BE / DE / GB / LU | Ben Sombogaart | 560 937 | 5 |
| 47 | Vitus | 2006 | CH | Fredi M. Murer | 539 741 | 10 |
| 48 | Min søsters børn i sneen | 2002 | DK | Tomas Villum Jensen | 527 119 | 3 |
| 49 | Pluk van de petteflet | 2004 | NL | Ben Sombogaart, Pieter van Rijn | 483 297 | 2 |
| 50 | Les Enfants de Timpelbach | 2008 | FR / BE / LU | Nicolas Bary | 480 289 | 3 |
| 51 | Het Paard van Sinterklaas | 2005 | NL / BE | Mischa Kamp | 467 250 | 8 |
| 52 | Min søsters børn i Ægypten | 2004 | DK | Kasper Barfoed | 466 468 | 2 |
| 53 | Millions | 2004 | GB / US | Danny Boyle | 464 093 | 15 |
| 54 | Thunderpants | 2002 | GB / US / FR / IT | Peter Hewitt | 447 470 | 5 |
| 55 | Klatretøsen | 2002 | DK / SE / NO | Hans Fabian Wullenweber | 435 965 | 9 |
| 56 | Tsatsiki - Vänner för alltid | 2001 | SE / NO / DK | Eddie Thomas Petersen | 430 623 | 6 |
| 57 | Drømmen | 2006 | DK / GB | Niels Arden Oplev | 424 466 | 6 |
| 58 | De Schippers van de kameleon 2 | 2005 | NL | Steven de Jong | 416 004 | 3 |
| 59 | Min søsters børn | 2001 | DK | Tomas Villum Jensen | 412 017 | 4 |
| 60 | Olsenbanden jr. på rocker'n | 2004 | NO | Arne Lindtner Næss | 407 182 | 2 |
| 61 | Anita and Me | 2002 | GB | Metin Hüseyin | 404 766 | 3 |
| 62 | TKKG - Das Geheimnis um die rätselhafte Mind-Machine | 2006 | DE | Tomy Wigand | 392 831 | 6 |
| 63 | Herr Bello | 2006 | DE | Ben Verbong | 382 080 | 3 |
| 64 | Waar is het paard van Sinterklaas? | 2007 | NL / BE | Mischa Kamp | 371 727 | 5 |
| 65 | Pietje Bell II: De jacht op de tsarenkroon | 2003 | NL | Maria Peters | 348 371 | 4 |
| 66 | De Brief voor de koning | 2008 | NL / DE | Pieter Verhoeff | 346 714 | 4 |
| 67 | Röllli ja metsänhenki | 2001 | FI | Olli Saarela | 341 941 | 2 |
| 68 | Far til fire - i stor stil | 2006 | DK | Claus Bjerre | 331 616 | 2 |
| 69 | Heinähattu ja Vilttitossu | 2002 | FI | Kaisa Rastimo | 320 186 | 2 |
| 70 | Møgunger | 2003 | DK | Giacomo Campeotto | 305 311 | 2 |
| 71 | Zozo | 2005 | SE / DK / GB | Josef Fares | 305 129 | 8 |
| 72 | Mach, lebestová a kouzelné sluchátko | 2001 | CZ / CN | Václav Vorlíček | 300 647 | 3 |
| 73 | Nejkrasnejsi hadanka | 2008 | CZ | Zdenek Troska | 300 478 | 2 |
| 74 | Joulutarina | 2007 | FI | Juha Wuolijoki | 298 811 | 5 |
| 75 | Olsenbanden jr Sølvgruvens hemmelighet | 2007 | NO | Arne Lindtner Næss | 298 331 | 2 |
| 76 | Pelle Svanslös och den stora skattjakten | 2000 | SE | Mikael Ekman | 297 744 | 2 |
| 77 | Čert ví proč | 2003 | CZ / SK | Roman Vávra | 292 617 | 3 |
| 78 | Lilla Jönssonligan på kollo | 2004 | SE | Christjan Wegner | 290 485 | 3 |
| 79 | 4 Freunde und 4 Pfoten | 2003 | DE | Gabriele Heberling | 286 390 | 3 |
| 80 | Radeloos | 2008 | NL | Dave Schram | 278 029 | 3 |
| 81 | Rennschwein Rudi Rüssel 2 | 2007 | DE | Peter Timm | 275 136 | 5 |
| 82 | Ulvesommer | 2003 | NO | Peder Norlund | 267 285 | 2 |
| 83 | Oskar og Josefine | 2005 | DK | Carsten Myllerup | 265 506 | 4 |
| 84 | Guldhornene | 2007 | DK | Martin Schmidt | 254 265 | 3 |
| 85 | Hoe overleef ik...? | 2008 | NL | Nicole van Kilsdonk | 243 925 | 2 |
| 86 | Olsenbanden Junior på cirkus | 2005 | NO | Arne Lindtner Næss | 243 225 | 2 |
| 87 | Zaina, cavalière de l'Atlas | 2005 | FR / DE | Bourlem Guerdjou | 235 314 | 9 |
| 88 | De Griezibus | 2005 | NL | Pieter Kuijpers | 232 698 | 4 |
| 89 | Lepel | 2005 | NL / DE / GB | Willem van de Sande Bakhuyzen | 229 988 | 4 |
| 90 | Tempelriiddernes skat | 2006 | DK | Kasper Barfoed | 229 573 | 6 |
| 91 | De Fortabte sjæles ø | 2007 | DK / SE / DE / GE | Nikolaj Arcel | 228 092 | 5 |
| 92 | Frode og alle de andre rødder | 2008 | DK | Bubber | 221 141 | 3 |
| 93 | Fakiren fra Bilbao | 2004 | DK / DE | Peter Flinth | 220 283 | 5 |
| 94 | Olsen Banden Junior | 2001 | DK | Peter Flinth | 218 509 | 4 |
| 95 | Timboektoe | 2007 | NL | Dave Schram | 218 412 | 3 |
| 96 | Tempelriiddernes skat II | 2007 | DK | Giacomo Campeotto | 213 264 | 6 |
| 97 | Risto Rappääjä | 2008 | FI | Mari Rantasila | 213 027 | 2 |
| 98 | Sztuczki | 2007 | PL | Andrzej Jakimowski | 212 152 | 7 |
| 99 | Tempelriiddernes skat III: Mysteriet om slangekronen | 2008 | DK / MT | Giacomo Campeotto | 209 762 | 3 |
| 100 | Pitbullterje | 2005 | NO | Arild Frøhlich | 208 416 | 2 |

| Rank | Film | Production Year | Country of origin | Director | Cumulative Admissions of release 2000-2008 | Number of release markets |
|------|--|-----------------|-------------------|--------------------------------------|--|---------------------------|
| 101 | En häxa i familjen | 2000 | SE / NO | Harald Hamrell | 201 462 | 9 |
| 102 | In Oranje | 2004 | NL / GB | Joram Lürsen | 197 161 | 3 |
| 103 | And? Pán? | 2005 | CZ | Jiri Strach | 197 140 | 3 |
| 104 | Elina - Som om jag inte fanns | 2002 | FI / SE | Klaus Härö | 195 090 | 6 |
| 105 | Venner for livet | 2005 | NO | Arne Lindtner Næss | 194 539 | 2 |
| 106 | Krummerne - Så er det jul igen | 2006 | DK | Morten Lorentzen | 193 166 | 2 |
| 107 | De Scheepsjongens van Bontekoe | 2007 | NL | Steven de Jong | 192 439 | 3 |
| 108 | There's Only One Jimmy Grimble | 2000 | GB | John Hay | 190 546 | 8 |
| 109 | Vikaren | 2007 | DK | Ole Bornedal | 188 635 | 5 |
| 110 | Der Var Engang En Dreng - Som Fik En Lillesøster | 2006 | DK | Steen Rasmussen, Michael Wikke | 187 557 | 2 |
| 111 | Håkan Bråkan & Josef | 2004 | SE | Erik Leijonborg | 184 836 | 4 |
| 112 | Bertram & Co | 2002 | DK | Hans Kristensen | 179 543 | 2 |
| 113 | L'avion | 2005 | FR / DE | Cédric Kahn | 176 091 | 6 |
| 114 | En som Hodder | 2003 | DK | Henrik Ruben Genz | 166 992 | 7 |
| 115 | Dear Frankie | 2004 | GB | Shona Auerbach | 163 779 | 11 |
| 116 | SOS Svartskjær | 2008 | NO | Arne Lindtner Næss | 157 743 | 3 |
| 117 | Pipo en de p-p-Parelriddar | 2003 | NL | Martin Lagestee | 157 688 | 3 |
| 118 | La vache et le président | 2000 | FR | Philippe Muyl | 156 984 | 2 |
| 119 | Mirakel | 2000 | DK | Natasha Arthy | 155 898 | 6 |
| 120 | Svein og Rotta | 2006 | NO | Magnus Martens | 155 853 | 5 |
| 121 | Ulvepiggen Tinke | 2002 | DK / SE | Morten Kølert | 154 731 | 3 |
| 122 | Erik of het klein insectenboek | 2004 | NL / BE | Gidi van Liempd | 151 208 | 5 |
| 123 | Karlas kabale | 2007 | DK | Charlotte Sachs Bostrup | 147 064 | 3 |
| 124 | Pelle Politibil | 2002 | NO | Thomas Kaiser | 146 241 | 2 |
| 125 | Sokoliar Tomá | 2000 | SK / FR / PL / HU | Václav Vorlíček | 140 951 | 6 |
| 126 | Da jeg traff Jesus...med sprettert | 2000 | NO | Stein Leikanger | 138 635 | 2 |
| 127 | Svein og Rotta og UFO-mysteriet | 2007 | NO | Vibeke Ringen | 137 621 | 4 |
| 128 | Tur & retur | 2003 | SE / NO | Ella Lemhagen | 133 576 | 4 |
| 129 | Hurá na medv?da | 2000 | CZ / DE | Dana Vávrová | 129 041 | 4 |
| 130 | Bäst i Sverige! | 2002 | SE | Ulf Malmros | 125 423 | 4 |
| 131 | Salvatore - Questa è la vita | 2006 | IT | Gian Paolo Cugno | 124 519 | 5 |
| 132 | Trigger | 2006 | NO | Gunnar Vikene | 124 518 | 7 |
| 133 | Magique! | 2008 | CA / FR | Philippe Muyl | 122 861 | 2 |
| 134 | Pom, le poulain | 2006 | BE / FR | Olivier Ringer | 120 913 | 4 |
| 135 | Pyrus på pletten | 2000 | DK | Martin Miehe-Renard | 120 748 | 2 |
| 136 | Maharal - tajemství talismanu | 2007 | CZ | Pavel Jandourek | 117 589 | 4 |
| 137 | Buda as sharm foru rikht | 2007 | IR/FR | Hana Makhmalbaf | 117 562 | 6 |
| 138 | Pelikaanimies | 2004 | FI / SE | Liisa Helminen | 113 369 | 6 |
| 139 | Förortsungar | 2006 | SE | Catti Edfeldt, Ylva Gustavsson | 113 216 | 5 |
| 140 | Send mere slik | 2001 | DK | Cæcilia Holbek Trier | 112 619 | 4 |
| 141 | Gråtass - hemmeligheten på gården | 2004 | NO | Trond Jacobsen | 111 521 | 2 |
| 142 | Lapislazuli - Im Auge des Bären | 2006 | AT / DE / LU | Wolfgang Murnberger | 107 449 | 3 |
| 143 | Ikke naken | 2004 | NO / SE | Torun Lian | 107 077 | 6 |
| 144 | Myrsky | 2008 | FI | Kaisa Rastimo | 106 330 | 2 |
| 145 | Polleke | 2003 | NL | Ineke Houtman | 106 320 | 4 |
| 146 | Der Schatz der weissen Falken | 2005 | DE | Christian Zübert | 105 525 | 3 |
| 147 | Suden arvoitus | 2006 | FI / SE / GB | Raimo O. Niemi | 105 463 | 3 |
| 148 | Mein Bruder ist ein Hund | 2004 | DE / GB / NL | Peter Timm | 105 303 | 4 |
| 149 | Jolly Roger | 2001 | DK | Lasse Spang Olsen | 101 637 | 3 |
| 150 | Die Blindgänger | 2004 | DE | Bernd Sahling | 100 648 | 7 |
| 151 | Ett Öga rött | 2007 | SE | Daniel Wallentin | 95 546 | 3 |
| 152 | Snuf de hond in oorlogstijd | 2008 | NL | Steven de Jong | 90 187 | 2 |
| 153 | Aurore | 2006 | FR | Nils Tavernier | 87 410 | 4 |
| 154 | To ryk of en aflevering | 2003 | DK | Aage Rais | 86 432 | 5 |
| 155 | Toni Goldwascher | 2007 | DE | Norbert Lechner | 85 764 | 2 |
| 156 | Hilfe, ich bin ein Junge! | 2002 | DE | Oliver Dommengot | 85 047 | 4 |
| 157 | Buitenspel | 2005 | BE | Jan Verheyen | 84 614 | 2 |
| 158 | Mickybo and Me | 2005 | IE | Terry Loane | 82 531 | 2 |
| 159 | Max Pinlig | 2008 | DK | Lotte Svendsen | 82 241 | 2 |
| 160 | Bombay Dreams | 2004 | SE | Lena Koppel | 81 111 | 3 |
| 161 | Lejontämjaren | 2003 | SE | Manne Lindwall | 80 420 | 4 |
| 162 | Greyfriars Bobby | 2005 | GB | John Henderson | 80 039 | 2 |
| 163 | Zafir | 2003 | DK | Malene Vilstrup | 75 695 | 4 |
| 164 | Morrison krijgt een zusje | 2008 | NL | Barbara Bredero | 75 091 | 2 |
| 165 | Af banen | 2005 | DK | Martin Hagbjer | 72 575 | 2 |
| 166 | La Faute à Fidel | 2006 | FR / IT | Julie Gavras | 72 377 | 6 |
| 167 | Knetter! | 2005 | NL / BE | Martin Koolhoven | 69 931 | 3 |
| 168 | Dykkerne | 2000 | DK / NO / SE | Åke Sandgren | 69 706 | 2 |
| 169 | De Zusjes Kriegel | 2004 | BE | Dirk Belien | 68 134 | 2 |
| 170 | Liscio | 2006 | IT | Claudio Antonini | 67 415 | 4 |
| 171 | Kald mig bare Aksel | 2002 | DK | Pia Bovin | 62 235 | 4 |
| 172 | Titanics til liv | 2007 | NO | Grethe Bøe, Grethe Bøe-Waal | 62 016 | 3 |
| 173 | Cum mi-am petrecut sfarsitul lumii | 2006 | RO / FR | Catalin Mitulescu | 58 744 | 10 |
| 174 | Heidi | 2001 | CH / DE / FR | Markus Imboden | 58 281 | 3 |
| 175 | Un château en Espagne | 2007 | FR | Isabelle Doval | 56 704 | 3 |
| 176 | Lillebror på tjuvjakt | 2003 | SE | Clas Lindberg | 56 622 | 4 |
| 177 | L'iceberg | 2005 | BE | Bruno Romy, Dominique Abel, Fiona | 56 077 | 3 |
| 178 | Unna ja Nuuk | 2006 | FI | Saara Cantel | 55 606 | 2 |
| 179 | Sergeant Pepper | 2004 | DE | Sandra Nettelbeck | 55 308 | 5 |
| 180 | Valo | 2005 | FI / SE | Kajja Juurikkala | 54 891 | 3 |
| 181 | Paulas Geheimnis | 2006 | DE | Gernot Krää | 54 665 | 3 |
| 182 | Wondrous Oblivion | 2003 | GB / DE | Paul Morrison | 52 305 | 3 |
| 183 | Rosso Malpelo | 2007 | IT | Pasquale Scimeca | 49 363 | 3 |
| 184 | Blöde Mützel | 2007 | DE | Johannes Schmid | 49 126 | 2 |
| 185 | Na végre, itt a nyár! | 2002 | HU | Gergely Fonyó | 46 599 | 3 |
| 186 | De Zeven van Daran, de strijd om Pareo Rots | 2008 | NL | Lourens Blok | 45 077 | 2 |
| 187 | Villa Henriette | 2004 | AT / CH | Peter Payer | 44 912 | 6 |
| 188 | Kees de jongen | 2003 | NL / GB | André van Duren | 43 762 | 2 |
| 189 | Misa mi | 2003 | SE | Linus Torell | 43 330 | 4 |
| 190 | Glasskår | 2002 | NO / SE | Lars Berg | 43 029 | 3 |
| 191 | Radiopiratene | 2007 | NO | Stig Svendsen | 42 425 | 2 |
| 192 | Ikingut | 2000 | IS / NO / DK | Gisli Snær Erlingsson | 42 380 | 7 |
| 193 | Ruudi | 2006 | EE / DE / FI | Katrin Laur | 42 379 | 2 |
| 194 | Üdensbumba resnajam runcim | 2004 | LV / EE | Varis Brasla | 41 496 | 3 |
| 195 | Kapitein Rob en het Geheim van Professor Lupardi | 2007 | NL | Hans Pos | 39 291 | 2 |
| 196 | Rosso come il cielo | 2006 | IT | Cristiano Bortone | 37 130 | 3 |
| 197 | Hop | 2002 | BE / FR | Dominique Standaert | 35 847 | 6 |
| 198 | Emma och Daniel - Mötet | 2003 | SE / FI | Ingela Magner | 34 882 | 3 |
| 199 | Viva Cuba | 2005 | FR / CU | Juan Carlos Cremata Malberti, Iraide | 34 675 | 5 |
| 200 | Italianetz | 2005 | RU | Andrei Kravchuk | 31 611 | 6 |

| Rank | Film | Production Year | Country of origin | Director | Cumulative Admissions 2000-2008 | Number of release markets |
|------|-------------------------------------|-----------------|-------------------|-----------------------------|---------------------------------|---------------------------|
| 201 | Röövlirahnu Martin | 2005 | EE | René Vilbre | 29 863 | 2 |
| 202 | Je m'appelle Elisabeth | 2006 | FR | Jean-Pierre Améris | 27 605 | 5 |
| 203 | Max Minsky und ich | 2007 | DE | Anna Justice | 27 582 | 4 |
| 204 | Heidi | 2005 | GB | Paul Marcus | 27 085 | 3 |
| 205 | George and the Dragon | 2004 | DE / GB / LU | Tom Reeve | 27 043 | 4 |
| 206 | Regina! | 2002 | IS / CA | Maria Solrun Sigurdardottir | 26 655 | 3 |
| 207 | Opal Dream | 2005 | GB / AU | Peter Cattaneo | 24 238 | 5 |
| 208 | Sommer mit den Burggespenstern | 2003 | AT / CA | Bernd Neuberger | 23 895 | 2 |
| 209 | Tæl til 100 | 2004 | DK | Linda Krogsøe Holmberg | 23 176 | 2 |
| 210 | Ping-pongkingen | 2008 | SE | Jens Jonsson | 23 004 | 2 |
| 211 | Karo und der Liebe Gott | 2006 | AT | Danielle Proskar | 22 812 | 2 |
| 212 | L' Estate di mio fratello | 2005 | IT | Pietro Reggiani | 21 395 | 2 |
| 213 | Mariken | 2000 | BE / NL | André van Duren | 21 012 | 3 |
| 214 | Onni von Sopanen | 2006 | FI | Johanna Vuoksenmaa | 20 782 | 2 |
| 215 | Der zehnte Sommer | 2003 | DE | Jörg Grünler | 19 096 | 2 |
| 216 | Mondscheinkinder | 2006 | DE | Manuela Stacke | 18 800 | 2 |
| 217 | Jestem | 2005 | PL | Dorota Kedzierzawska | 18 264 | 2 |
| 218 | Aavan meren täällä puolen | 2007 | SE / FI | Nanna Huolman | 17 726 | 4 |
| 219 | Perl oder Pica | 2006 | LU / AT | Pol Cruchten | 17 300 | 2 |
| 220 | Únos dom? | 2002 | CZ | Ivan Pokorný | 16 407 | 2 |
| 221 | Hoppet | 2007 | SE / NO / DE | Petter Næss | 14 650 | 5 |
| 222 | Kahlekuningas | 2002 | FI / SE | Arto Koskinen | 14 512 | 3 |
| 223 | Percy, Buffalo Bill och jag | 2005 | SE | Anders Gustafsson | 14 495 | 5 |
| 224 | Bluebird | 2004 | NL | Mijke de Jong | 13 402 | 3 |
| 225 | Mineurs | 2007 | IT / BE | Fulvio Wetzl | 11 653 | 2 |
| 226 | Pinky und der Millionemops | 2001 | DE | Stefan Lukschy | 11 405 | 2 |
| 227 | The Wooden Camera | 2003 | FR / GB / ZA | Ntshaveni Wa Luruli | 11 256 | 4 |
| 228 | Kdopak by se vika bál | 2008 | CZ | Mária Procházková | 11 224 | 2 |
| 229 | Der Dolch des Batu Khan | 2005 | DE | Günther Meyer | 10 797 | 2 |
| 230 | Verborgen gebreken | 2004 | NL / GB | Paula van der Oest | 10 786 | 2 |
| 231 | Pirret (Medium length film) | 2007 | SE | Kjell-Åke Andersson | 10 675 | 3 |
| 232 | Ystäväni Henry | 2004 | FI / DE | Auli Mantila | 10 528 | 2 |
| 233 | Sunny et l'éléphant | 2008 | FR | Frédéric Lepage | 10 154 | 2 |
| 234 | Unge Andersen | 2005 | DK / NO / SE | Rumle Hammerich | 10 037 | 2 |
| 235 | Szalmabábuk lázadása | 2001 | HU | György Palásthy | 9 699 | 2 |
| 236 | Little Girl Blue | 2003 | CH | Anna Luif | 9 530 | 3 |
| 237 | Atrás das Nuvens | 2007 | PT | Jorge Queiroga | 9 529 | 2 |
| 238 | Verder dan de maan | 2003 | NL / BE / DE / DK | Stijn Coninx | 8 474 | 4 |
| 239 | Duh u mocvari | 2006 | HR | Branko Istvancic | 6 787 | 2 |
| 240 | An Angel for May | 2002 | GB | Harley Cokeliss | 6 295 | 2 |
| 241 | A.A.A. Achille | 2003 | IT | Giovanni Albanese | 4 528 | 2 |
| 242 | Blinker en het Bagbag-juweel | 2000 | BE | Filip van Neyghem | 4 166 | 2 |
| 243 | Iris | 2000 | IT | Aurelio Grimaldi | 4 074 | 3 |
| 244 | Don | 2006 | NL | Arend Steenbergen | 3 956 | 3 |
| 245 | The Blue Butterfly | 2004 | CA / GB | Léa Pool | 3 328 | 2 |
| 246 | Raccontami una storia | 2006 | IT | Francesca Elia | 2 970 | 2 |
| 247 | Správce statku | 2004 | CZ | Martin Duba | 2 685 | 2 |
| 248 | Seachd: The Inaccessible Pinnacle | 2007 | GB | Simon Miller | 2 049 | 2 |
| 249 | Kyytiä Moosekselle | 2001 | FI | Kajja Juurikkala | 1 264 | 2 |
| 250 | Suske en Wiske: De duistere diamant | 2004 | BE | Rudi Van Den Bossche | 950 | 2 |
| 251 | Duggholufólkíó | 2007 | IS | Ari Kristinsson | 861 | 3 |
| 252 | Die grüne Wolke | 2001 | DE | Claus Strigel | 699 | 2 |
| 253 | Summer of the Flying Saucer | 2008 | IE / SE | Martin Duffy | 626 | 2 |
| 254 | Malvína | 2003 | CZ | Miroslav Balajka | 160 | 2 |
| 255 | Uranya | 2006 | IT / GR | Costas Kapakas | 97 | 3 |
| 256 | Princ od papira | 2007 | CS | Marko Kostic | 93 | 2 |
| 257 | Vetrelci v Coloradu | 2002 | CZ | Karel Janak | 31 | 2 |

Appendix 2: European animation films 2000 - 2008

| Rank | Film | Production Year | Country of origin | Director | Cumulative Admissions 2000-2008 | Number of release markets |
|------|---|-----------------|-------------------|--|---------------------------------|---------------------------|
| 1 | Arthur et les Minimoys | 2006 | FR | Luc Besson | 8 703 786 | 28 |
| 2 | Der Kleine Eisbär | 2001 | DE | Thilo Rothkirch, Piet de Rycker | 3 634 785 | 6 |
| 3 | Astérix et les Vikings | 2006 | FR / DK | Stefan Fjeldmark, Jesper Møller | 3 627 762 | 24 |
| 4 | Lissi und der Wilde Kaiser | 2007 | DE | Michael Herbig | 2 843 521 | 7 |
| 5 | The Magic Roundabout | 2005 | FR / GB | Dave Borthwick, Jean Duval | 2 594 509 | 12 |
| 6 | Hjælpe, jeg er en fisk | 2000 | DK / DE / IE | Stefan Fjeldmark, Michael Hegner, Greg Manwaring | 2 483 685 | 20 |
| 7 | Hui Buh | 2005 | DE | Sebastian Niemann | 2 352 985 | 4 |
| 8 | Kirikou et les bêtes sauvages | 2005 | FR | Michel Ocelot, Bénédicte Galup | 2 295 738 | 17 |
| 9 | Pettson & Findus - Kattonauten | 2000 | SE / DE | Albert Hanan Kaminski | 2 199 956 | 11 |
| 10 | Persepolis | 2007 | FR | Vincent Paronnaud, Marjane Satrapi | 2 171 444 | 21 |
| 11 | Der Kleine Eisbär 2 - Die geheimnisvolle Insel | 2005 | DE | Thilo Rothkirch, Piet de Rycker | 2 073 344 | 8 |
| 12 | Azur et Asmar | 2006 | FR / BE / ES / IT | Michel Ocelot | 1 882 408 | 10 |
| 13 | Lauras Stern | 2004 | DE / BG | Thilo Rothkirch, Piet de Rycker | 1 873 776 | 7 |
| 14 | Felix - Ein Hase auf Weltreise | 2005 | DE / IT | Giuseppe Laganà, Giuseppe Maurizio Laganà | 1 525 073 | 5 |
| 15 | Les triplettes de Belleville | 2002 | FR / BE / CA / GB | Sylvain Chomet | 1 467 905 | 25 |
| 16 | La prophétie des grenouilles | 2003 | FR | Jacques-Rémy Girerd | 1 281 622 | 13 |
| 17 | Fly Me to the Moon | 2008 | BE / US | Ben Stassen | 1 274 035 | 10 |
| 18 | The Ugly Duckling and Me! | 2006 | DK / DE / FR / IE | Michael Hegner, Karsten Killeerich | 1 092 392 | 13 |
| 19 | Pettson och Findus 3: Tomtemaskinen | 2005 | SE / DK / GB / HU | Jorgen Lerdam, Anders Sørensen | 1 025 197 | 9 |
| 20 | El bosque animado: Sentirás su magia | 2001 | ES | Ángel de la Cruz, Manolo Gómez | 966 304 | 10 |
| 21 | Igor | 2008 | FR | Anthony Leondis | 883 439 | 2 |
| 22 | Till Eulenspiegel | 2003 | DE / BE / GB | Eberhard Junkersdorf | 872 487 | 7 |
| 23 | Niko - lentäjän poika | 2008 | FI / DE / DK / IE | Michael Hegner, Kari Juusonen | 845 271 | 9 |
| 24 | Los reyes magos | 2003 | ES / FR | Antonio Navarro | 805 608 | 4 |
| 25 | Felix 2 - Der Hase und die verflixte Zeitmaschine | 2006 | DE | Giuseppe Laganà, Giuseppe Maurizio Laganà | 803 235 | 4 |
| 26 | El Cid: La leyenda | 2003 | ES | José Pozo | 659 298 | 9 |
| 27 | Drengen der ville gøre det umulige | 2002 | DK / FR | Jannik Hastrup | 575 315 | 9 |
| 28 | Donkey Xote | 2007 | ES / IT | José Pozo | 526 482 | 5 |
| 29 | Oh, wie schön ist Panama | 2006 | DE | Martin Otevreil | 513 128 | 4 |
| 30 | Terkel i knibe | 2004 | DK | Kresten Vestbjerg Andersen, Thorbjørn Christoffersen | 453 968 | 11 |
| 31 | Zurück nach Gaya | 2004 | DE / GB / ES | Lenard Fritz Krawinkel, Holger Tappe | 435 770 | 12 |
| 32 | Tous à l'Ouest: Une nouvelle aventure de Lucky Luke | 2007 | FR | Olivier Jean Marie | 430 668 | 6 |
| 33 | Franklin et le trésor du lac | 2006 | FR / CA | Dominique Monfery | 411 255 | 7 |
| 34 | Christmas Carol: The Movie | 2001 | GB / DE | Jimmy T. Murakami | 397 695 | 5 |
| 35 | Die Drei Räuber | 2007 | DE | Hayo Freitag | 368 845 | 9 |
| 36 | L'île de Black Mör | 2004 | FR | Jean-François Laguionie | 355 844 | 4 |
| 37 | Mia et le Migou | 2008 | FR / IT | Jacques-Rémy Girerd | 340 609 | 1 |
| 38 | Béatrice - Le trésor viking | 2001 | FR | Philippe Vidal | 335 969 | 4 |
| 39 | The Miracle Maker | 2000 | GB / RU | Derek W. Hayes, Stanislav Sokolov | 328 390 | 7 |
| 40 | Corto Maltese: La cour secrète des Arcanes | 2002 | FR | Pascal Morelli | 324 108 | 5 |
| 41 | Das Doppelte Lötchen | 2007 | DE | Toby Genkel | 323 245 | 3 |
| 42 | Loulou et autres loups | 2003 | FR | Serge Elissalde | 306 642 | 2 |
| 43 | Renaissance | 2006 | FR / GB / LU | Christian Volckman | 301 527 | 12 |
| 44 | Pumuckl und sein Zirkusabenteuer | 2003 | DE | Peter Weissflog | 276 861 | 3 |
| 45 | El sueño de una noche de San Juan | 2005 | ES / PT | Ángel de la Cruz, Manolo Gómez | 273 063 | 6 |
| 46 | U | 2006 | FR | Serge Elissalde, Grégoire Solotareff | 270 331 | 6 |
| 47 | Die Abrafaxe - Unter schwarzer Flagge | 2001 | DE | Gerhard Hahn, Tony Power | 263 733 | 4 |
| 48 | T'Choupi | 2004 | FR / LU / KR | Jean-Luc François | 254 321 | 3 |
| 49 | Kaptein Sabeltann | 2003 | NO | Stig Bergqvist | 253 158 | 4 |
| 50 | "Mamma Mu & Krakan" | 2009 | SE / DE / HU | Igor Veichtaguin | 214 765 | 4 |
| 51 | Le chien, le général et les oiseaux | 2003 | FR / IT | Francis Nielsen | 212 299 | 5 |
| 52 | Kretk [compilation] | 2002 | CZ | Zdenek Miller | 210 736 | 6 |
| 53 | Heidi | 2005 | DE / GB / CA | Albert Hanan Kaminski, Alan Simpson | 208 377 | 2 |
| 54 | Max & Co | 2007 | CH / FR / GB / BE | Frédéric Guillaume, Samuel Guillaume | 206 868 | 4 |
| 55 | Karlik nos | 2003 | RU | Ilya Maksimov | 191 549 | 2 |
| 56 | Free Jimmy | 2006 | NO / GB | Christopher Nielsen | 191 439 | 4 |
| 57 | Propp og Berta | 2000 | DK | Per Fly | 188 389 | 8 |
| 58 | Jungledyret Hugo 3 - Fræk, Flabet Og Fri | 2007 | DK / DE / NO / LU | Flemming Quist Møller, Jorgen Lerdam | 187 940 | 4 |
| 59 | Leiutajatekula Lotte | 2006 | EE / LV | Janno Põldma, Heiki Ernits | 184 163 | 10 |
| 60 | Lilla Spöket Laban - Spökdays | 2007 | SE | Per Ahlin, Alicja Jaworski, Karin Nilsson, Lasse Persson | 177 310 | 4 |
| 61 | Das kleine Arschloch und der alte Sack - Sterben ist Scheisse | 2006 | DE | Michael Schaack | 165 162 | 3 |
| 62 | Le roman de Renart | 2005 | LU / FR / DE / CA | Thierry Schiel | 164 097 | 5 |
| 63 | Piccolo Saxo et compagnie | 2006 | FR / RO | Eric Gutierrez, Andre Clavel | 163 772 | 6 |
| 64 | Röllin sydän | 2007 | FI / DE / RU / GB | Pekka Lehtosaari | 149 294 | 1 |
| 65 | Tristan et Iseut | 2001 | LU / FR | Thierry Schiel | 146 046 | 6 |
| 66 | Der kleine König Macius | 2005 | DE / FR / PL | Sandor Jesse, Lutz Stützner | 131 601 | 3 |
| 67 | Cyklemyggen og Dansemyggen | 2007 | DK | Jannik Hastrup, Flemming Quist Møller | 124 656 | 3 |
| 68 | Aida degli alben | 2001 | IT / GB | Guido Manuli | 121 238 | 1 |
| 69 | Kaena: La prophétie | 2003 | FR / CA / DE / BE | Chris Delaporte, Pascal Pinon | 112 073 | 2 |
| 70 | Totò Sapore e la magica storia della pizza | 2003 | IT | Maurizio Forestieri | 110 991 | 1 |
| 71 | Lilla spöket Laban | 2006 | SE | Per Ahlin, Alicja Jaworski, Lasse Persson | 101 760 | 2 |
| 72 | Derrick - Die Pflicht ruft | 2004 | DE | Michael Schaack | 96 649 | 2 |
| 73 | Trymf Pana Kleksa | 2001 | PL / SE / IE | Krzysztof Gradowski | 95 646 | 1 |
| 74 | Strings | 2004 | DK / SE / GB / NO | Anders Rønnow Klarlund | 92 085 | 14 |
| 75 | Cirkeline 2: Ost og kærlighed | 2000 | DK | Jannik Hastrup | 83 686 | 4 |
| 76 | Puerta del tiempo | 2002 | ES | Gregorio Muro, Pedro Eugenio Delgado | 74 246 | 1 |
| 77 | 1, 2, 3... Léon ! (compilation) | 2008 | FR / CA / NL | Catherine Buffat, Jean-Luc Greco, Pierre-Luc Granjon, Pasca | 72 910 | 1 |
| 78 | Le bal des lucioles et autres courts | 2008 | LT | Dace Riduze, Maris Brinkmanis, Evald Lacis | 70 596 | 1 |
| 79 | The Nutcracker and the Mouseking | 2004 | DE / RU / US | Tatjana Ilyina, Michael G. Johnson | 69 288 | 3 |
| 80 | Cirkeline - verdens mindste superhelt | 2004 | DK | Jannik Hastrup | 68 962 | 5 |
| 81 | Fabuleuses fabulettes | 2006 | FR / BE / DE / FI | Variou | 66 892 | 2 |
| 82 | Bland tistlar | 2005 | SE | Lotta Geffenblad, Uzi Geffenblad | 64 195 | 3 |
| 83 | Chucha 3 | 2004 | RU | Garry Bardin | 64 062 | 1 |
| 84 | Opopomoz | 2003 | IT / ES | Enzo D'Alò | 63 600 | 4 |
| 85 | Nyöcker | 2004 | HU | Áron Gauder | 61 753 | 5 |
| 86 | La leyenda del unicornio | 2001 | ES | Matte Ruiz de Austri | 60 106 | 1 |
| 87 | Chucha 2 | 2001 | RU / FR | Garry Bardin | 58 223 | 1 |
| 88 | El rey de la granja | 2002 | ES | Carlos Zabala, Gregorio Muro | 58 828 | 1 |
| 89 | Lilla spöket Laban - världens snällaste spöke | 2008 | SE | Per Ahlin, Lasse Persson | 56 383 | 1 |
| 90 | La storia di Iéo | 2007 | IT | Mario Cambi | 50 916 | 2 |
| 91 | Welcome back Pinocchio | 2006 | TR | Orlando Corradi | 50 067 | 1 |
| 92 | El Guerrero sin nombre | 2005 | ES / AR | David Iglesias | 47 823 | 1 |
| 93 | Patate | 2006 | FR / CH | Variou | 47 608 | 1 |
| 94 | Peur(s) du noir | 2007 | FR / BE | Charles Burns, Marie Caillou, Pierre Di Sciullo, Lorenzo Matto | 44 807 | 6 |
| 95 | Glöbi und der Schattenräuber | 2003 | DE / CH / LU | Robi Engler | 40 389 | 2 |
| 96 | La légende de Parva | 2003 | FR / IT | Jean Cubaud | 31 687 | 3 |
| 97 | Unibetsoliariak munduaren ertzaren bila | 2003 | ES | Juan José (Juanjo) Elordi | 31 599 | 1 |
| 98 | El embrujo del sur | 2003 | ES | Juan Bautista Berasategi | 28 714 | 1 |
| 99 | Supertramps | 2004 | ES | Iñigo Berasategi, José María Goenaga | 28 215 | 1 |
| 100 | Blanche-Neige, la suite | 2006 | BE / FR / GB / PL | Jean-Paul Picha | 27 173 | 2 |

European Audiovisual Observatory - The theatrical circulation of European live action children's films 2000 to 2008

| Rank | Film | Production Year | Country of origin | Director | Cumulative Admissions 2000-2008 | Number of release markets |
|------|---|-----------------|-------------------|---|---------------------------------|---------------------------|
| 101 | El cubo mágico | 2006 | ES / PL | Ángel Izquierdo | 27 108 | 2 |
| 102 | Olentzero eta subilaren lapurreta | 2005 | ES | Juan José (Juanjo) Elordi | 26 834 | 1 |
| 103 | Gişaku | 2005 | ES | Baltasar Pedrosa | 26 666 | 1 |
| 104 | Betizu eta xangaduko misterioa | 2006 | ES | Egoitz Rodríguez | 26 257 | 1 |
| 105 | Cristobal Molón | 2006 | ES | Aitor Arregi, Iñigo Berasategui | 24 756 | 1 |
| 106 | Marco Antonio, rescate en Hong Kong | 2000 | ES | Carlos Varela, Manuel J. García | 23 675 | 1 |
| 107 | La isla del cangrejo | 2000 | ES | Txabi Basterretxea, José Ángel Muñoz | 23 059 | 1 |
| 108 | The Three Musketeers | 2005 | DK / LV / GB | Janis Cimermanis | 18 041 | 6 |
| 109 | Turilas & Jäära | 2001 | FI | Mariko Härkönen, Ismo Virtanen | 17 013 | 4 |
| 110 | Pic-Pic, André et leurs amis | 2001 | BE | Stéphane Aubier, Vincent Patar | 14 947 | 1 |
| 111 | Princess | 2006 | DK / DE | Anders Morgenthaler | 14 801 | 8 |
| 112 | Paya S.O.S. Txirri, Mirri eta Txiribiton. Pailasokeriak | 2005 | ES | Imanol Zinkunegi | 14 671 | 1 |
| 113 | Les aventures extraordinaires de Michel Strogoff | 2004 | FR | Alexandre Huchez, Bruno-René Huchez | 13 137 | 1 |
| 114 | Keisarinn salaisuus | 2006 | FI | Riina Hyytiä | 13 080 | 1 |
| 115 | Jedné noci v jednom meste | 2007 | CZ | Jan Balej | 8 828 | 2 |
| 116 | Dobrynya Nikitich i Zmey Gorynych | 2006 | RU | Ilya Maksimov | 8 195 | 3 |
| 117 | Az élet vendége: Csoma-legendárium | 2006 | HU | Tibor Szemző | 7 895 | 1 |
| 118 | Intolerance | 2000 | GB | Phil Mulloy | 7 335 | 1 |
| 119 | Ville och Vilda Kanin | 2006 | SE | Lennart Gustafsson, Ylva-Li Gustafsson | 6 703 | 2 |
| 120 | De profundis | 2006 | ES / PT | Miguelanxo Prado | 6 194 | 1 |
| 121 | Bentomato Pinocchio | 2007 | IT | Orlando Corradi | 4 703 | 1 |
| 122 | Eden | 2002 | PL | Andrzej Czeczot | 3 458 | 2 |
| 123 | Snuttefilm - film för de små | 2007 | SE / FI | Gun Jacobson, Anna-Clara Tidholm | 3 260 | 1 |
| 124 | Tajemnica kwiatu paproci | 2004 | PL | Tadeusz Wilkosz | 3 213 | 1 |
| 125 | Un perro llamado dolor | 2001 | ES | Luis Eduardo Aute | 2 606 | 1 |
| 126 | Knøttekino 2 | 2004 | LT / SE | Janis Cimermanis, Lennart Gustafsson, Ylva-Li Gustafsson, E | 2 330 | 1 |
| 127 | Frank & Wendy | 2005 | EE | Kaspar Jancis, Ülo Pikkov | 2 075 | 3 |
| 128 | Betizu Eta Urrezko Zintzarria | 2007 | ES | Egoitz Rodríguez | 2 060 | 1 |
| 129 | Willie En Het Wilde Konijn | 2007 | SE | Lennart Gustafsson, Ylva Gustafsson | 2 002 | 2 |
| 130 | Die Kleine Monsterin | 2005 | DE / CH | Ted Sieger, Alexandra Schatz | 1 936 | 1 |
| 131 | En mai, fais ce qu'il te plaît | 2002 | FR | Jérôme Boubès, Anne-Laure Daffis | 1 888 | 1 |
| 132 | Aprikoser, Aston & Vinga | 2008 | SE | Lotta Geffenblad, Uzi Geffenblad, Gun Jacobson | 1 654 | 1 |
| 133 | Jack & Pedro på nya äventyr | 2007 | SE | Staffan Eriandsson, Anna Hansson | 1 496 | 1 |
| 134 | Rovello: Un Nadal Sense Noel | 2007 | ES | Antoni d'Ocon | 1 420 | 1 |
| 135 | Petit à petit (courts métrages) | 2006 | FR / SE | Various | 1 188 | 1 |
| 136 | Happy end | 2006 | RO | Radu Potcoava | 906 | 1 |
| 137 | Báječná show | 2002 | CZ | Various | 651 | 1 |
| 138 | Giftiga grodor och andra djur | 2008 | SE | Johan Hagelback, Pjotr Sapegin, Lasse Persson, Göran Olsson | 650 | 1 |
| 139 | The Rise and Fall of the Legendary Anglobilly Feverson | 2002 | NL | Rosto | 600 | 1 |
| 140 | Hvor ligger Juleland? | 2006 | DK / SE | Various | 518 | 1 |
| 141 | Der vierte König (Kurzfilm) | 2005 | DE / SE / CH / GB | Michael Ekbladh, Ted Sieger | 234 | 1 |
| 142 | O scurta poveste | 2007 | RO | Radu Vasile Igazsag | 164 | 1 |
| 143 | Alli Babà e i Pirati | 2007 | IT | Z. Potanokova | 106 | 1 |

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OBSERVATOIRE EUROPÉEN DE L'AUDIOVISUEL
EUROPEAN AUDIOVISUAL OBSERVATORY
EUROPÄISCHE AUDIOVISUELLE INFORMATIONSTELLE

Established in December 1992, the European Audiovisual Observatory is a European public service organisation whose mission is to foster transparency in the European audiovisual sector and provide information services to policy makers and audiovisual professionals.

Its membership consists at present of 36 European states as well as the European Community represented by the European Commission. The Observatory functions within the legal framework of the Council of Europe and operates in collaboration with its information network: partners, correspondents and professional organisations.

The Observatory's principal areas of activity are: film, television, video/DVD, new audiovisual media services and public policy on film and television. It provides information on markets, financing and legal aspects of the audiovisual sector.

Information is made available through print publications, online services, databases and within the framework of conferences and workshops.

Créé en décembre 1992, l'Observatoire européen de l'audiovisuel est un organisme européen de service public dont la mission est d'assurer une plus grande transparence dans le secteur audiovisuel en Europe et de répondre aux besoins en informations des organes gouvernementaux ainsi que des professionnels de l'audiovisuel.

Il regroupe actuellement 36 Etats membres ainsi que la Communauté européenne représentée par la Commission européenne. L'Observatoire s'inscrit dans le cadre juridique du Conseil de l'Europe et travaille en collaboration avec des organismes partenaires, un réseau de correspondants et des organisations professionnelles du secteur.

Ses principaux champs d'activité concernent le cinéma, la télévision, la vidéo/DVD, les services audiovisuels des nouveaux médias et les politiques publiques relatives au cinéma et à la télévision. L'Observatoire fournit des services d'informations sur les marchés, les financements et le cadre juridique du secteur audiovisuel.

Les informations sont disponibles sous forme de publications, de services en ligne, de bases de données ou dans le cadre de conférences ou d'ateliers.

Die im Dezember 1992 gegründete Europäische Audiovisuelle Informationsstelle ist eine europäische Einrichtung des öffentlichen Rechts. Ihr Auftrag besteht in der Schaffung von Transparenz im europäischen audiovisuellen Sektor durch die Bereitstellung von Informationsdienstleistungen für die audiovisuelle Fachwelt.

36 europäische Staaten sowie die Europäische Gemeinschaft vertreten durch die Europäische Kommission sind zur Zeit Mitglieder der Informationsstelle. Die Informationsstelle erfüllt ihre Aufgabe im rechtlichen Rahmen des Europarates und arbeitet in engem Verbund mit Partnerorganisationen, Korrespondenten und Berufsfachverbänden.

Die Informationsstelle hat die Kernarbeitsfelder: Film, Fernsehen, Video/DVD, neue audiovisuelle Mediendienste und staatliche Maßnahmen für Film und Fernsehen. Sie stellt Informationen über Märkte sowie Finanzierung und juristische Aspekte des audiovisuellen Sektors bereit.

Die Arbeitsergebnisse stehen in Form von Printpublikationen, Online-Diensten und Datenbanken zur Verfügung und werden im Rahmen von Konferenzen und Workshops vorgestellt.

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