



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

# The circulation of European co-productions and entirely national films in Europe

**2001 to 2007**

**Report prepared for the  
Council of Europe Film Policy Forum  
co-organised by the Council of Europe  
and the Polish Film Institute**

**(Kraków, 11-13 September 2008)**



COUNCIL OF EUROPE  
CONSEIL DE L'EUROPE

**Martin Kanzler**  
in collaboration with  
Susan Newman-Baudais and André Lange  
**European Audiovisual Observatory**





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## 1. Synopsis

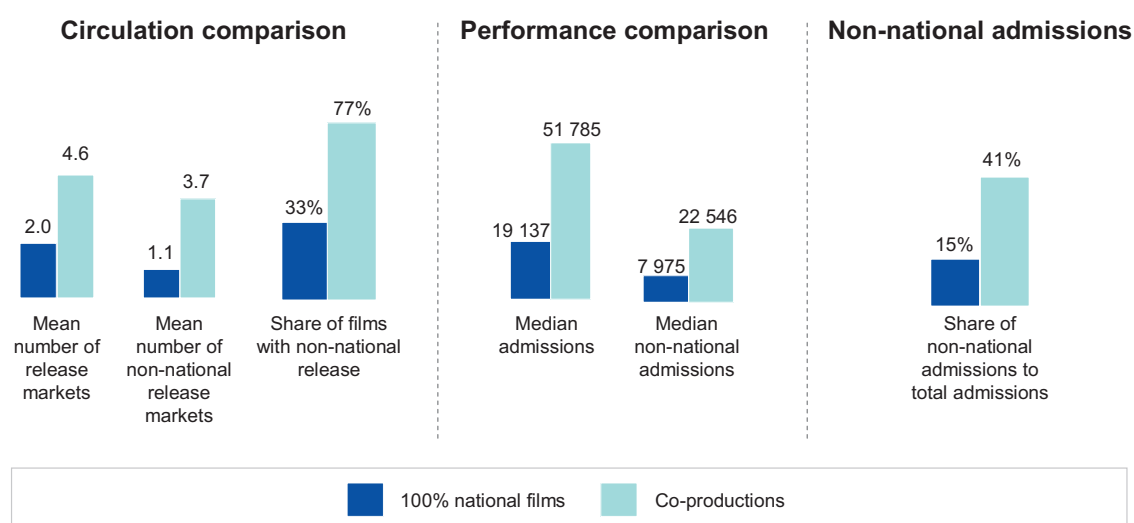
In this study the European Audiovisual Observatory analyses the circulation and performance of European co-productions compared to 100% national European films, both inside and outside their national markets. Circulation is compared in terms of average number of release markets for each of the two types of 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 comparing the respective cumulative average admissions for each type of film, on their national and non-national markets as well as on a total level.

The analysis employs a pragmatic approach by analysing the largest possible data set for which reliable and coherent data are available. The data sample comprises a total of 5 414 films with theatrical release between 2001 and 2007 in 20 selected European markets with comprehensive coverage. The data are drawn from the Observatory's LUMIERE database<sup>1</sup>.

Three key conclusions can be drawn from the data analysed:

1. European co-productions travel better than their 100% national counterparts in the sense that on average (mean) co-productions get released in more than twice as many markets as national films. In addition 77% of all co-productions get released on at least one non-national market, compared to 33% of entirely national films;
2. European co-productions attract on average 2.7 times as many admissions as their national peers with co-productions generating on average 51 785 admissions (median value) compared to 19 137 for 100% national films;
3. Non-national markets are more important for co-productions than for entirely national films in terms of admissions, with non-national admissions accounting for 41% of total admissions to co-productions compared to 15% in the case of entirely national films.

Figure 1: Overview of key results



Source: European Audiovisual Observatory

<sup>1</sup> <http://lumiere.obs.coe.int>

## **2. Preamble and objectives of the analysis**

### **2.1. Preamble**

The European Audiovisual Observatory is a partial agreement of the Council of Europe, established by a decision of the Committee of the Ministers of 15 December 1992.

The mission of the Observatory is *“to improve the transfer of information within the audiovisual industry, to promote a clearer view of the market and a greater transparency. In doing so, the Observatory shall pay particular attention to ensuring reliability, compatibility and comparability of information.”*

*“Specifically, the task of the Observatory shall be to collect and process information and statistics on the audiovisual sector (namely, legal, economic and programme information) - excluding any standard-setting or regulatory activities - and to place these at the disposal of professionals, of the representatives of the members to the Executive Council of the Observatory (...).”*

The European Audiovisual Observatory has, by virtue of its statute, no mandate to contribute to the drafting or evaluation of film policies, either at the national or the European level. Nonetheless to contribute to the improvement of transparency of the audiovisual sector is, *de facto*, to contribute to film policy and its evaluation.

The promotion of co-production is an important element of Council of Europe policy as witnessed by the European Convention on Cinematographic Co-production and the Eurimages fund. During the preparation of the Council of Europe Film Policy Forum and the drafting of the report commissioned for that event it became evident that the status of co-production would be one of the more challenging topics to be debated there. The provision of concrete statistical material analysing the circulation of co-productions was without doubt the most valuable contribution that the Observatory could make to this debate.

The following report draws chiefly on data stored in the European Audiovisual Observatory's LUMIERE database of admissions to films (<http://lumiere.obs.coe.int>). It cannot claim to be a comprehensive report on the importance and effectiveness of co-production, as other factors (legal, financial, professional, aesthetic,...) would need to be taken into account in order to provide an in-depth analysis. As data on most of these aspects are not available on a pan-European level, this analysis chooses to focus on the number of release markets for films and their admissions on national and non-national markets.

In this context, and based on its experience in data collection and analysis, the European Audiovisual Observatory identifies need for greater transparency of information on the costs, financing and revenues related to film production along the entire value chain (theatrical revenues, sales to television, sales to video publishers, international sales, sales to VoD services,...). To date, these data remain largely unavailable on a European level. The Council of Europe, Eurimages and the European Audiovisual Observatory, if specifically mandated, could play a role in the creation of a European “clearing house” for this information crucial to evaluating film policies and increasing transparency.



Finally, various national bodies and professionals have requested an analysis of the impact of the Council of Europe's Convention on Cinematographic Co-production. The European Audiovisual Observatory is ready to participate in such an evaluation, which would certainly enrich significantly the data already collected.

## 2.2. Objectives of the analysis

The objective of this study is to analyse the circulation and performance of European co-productions compared to 100% national European films both, inside and outside their national markets. The analysis focuses on the following three key questions:

1. How do European co-productions travel in comparison with 100% national European films, i.e. on how many markets does each type of film get released on average? What percentage of films get a non-national release?
2. How do European co-productions perform in comparison with 100% national European films, i.e. how many admissions does each type of film generate on average?
3. What role do non-national markets play for co-productions and 100% national films respectively, i.e. what is the share of non-national admissions to total admissions for each type?

In answering these questions this study uses a pragmatic approach, analysing the largest possible data set for which reliable and coherent data are available. A total of 5 414 films with theatrical release between 2001 and 2007 in 20 selected European markets with comprehensive coverage are analysed on the basis of data drawn from the Observatory's LUMIERE database<sup>2</sup>.

In order to draw valid and unbiased conclusions the data sample ensures identity between the (co-) producing countries and the exploitation markets, i.e. it focuses on films produced within the 20 selected European countries and analyses their theatrical exploitation on the same 20 markets. In doing so the data sample permits the calculation of a representative split between national and non-national admissions, and excludes a bias towards national films, which would be caused by including markets where comprehensive data are e.g. only available for national films.

Please refer to the following chapter for a detailed description of the data sample underlying the analysis and the methodological approach applied.

The Observatory would also like to invite professionals and other experts to provide feedback and comments on this study in order to further enhance the quality and pertinence of its analysis.

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<sup>2</sup> <http://lumiere.obs.coe.int>

### **3. Methodology and data sample**

#### **3.1. Methodological approach**

As stated in the introduction the objective of this study is to compare the circulation and performance of European co-productions and 100% national films on their national and non-national markets. In carrying out such a comparison a series of methodological parameters need to be established. 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.

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

In order to avoid double counting of films, each film can only be assigned to one country of origin. The European Audiovisual Observatory allocates a film to the country which provides the majority share of production financing.

#### ***What is a '100% national' film?***

A 100% or entirely national film is a film that is entirely financed within one single country.

#### ***What is a 'co-production'?***

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 an equal co-production, e.g. Germany 40% / France 40% / Spain 20%, the nationality of the director and subsidiarily the cultural content of the film determine to which country the film is allocated on a case-by-case basis.

This definition of a co-production is not identical with the qualification as an 'official co-production' (which is based on satisfying the requirements set out in the relevant co-production treaties, or those of the European Convention on Cinematographic Co-production) but also includes co-productions that are not necessarily registered by the national film agencies. For instance this can be the case where national broadcasters co-produce feature films with foreign partners.

The European Audiovisual Observatory identifies co-productions on the basis of information provided by various sources. In the case of France, Spain and the United Kingdom co-productions can be identified accurately as official co-production structures are communicated by the CNC, the ICAA and the UK Film Council. Another reliable source of information is Eurimages, the Council of Europe's support fund for cinematographic co-production. Further identification is possible on the basis of information made available by national film agencies and online film databases as well as information provided in the trade press.

As a consequence the qualification of a film as a co-production and its allocation to a specific country of origin by the European Audiovisual Observatory may differ from co-production listings published by other sources.

### ***How is 'circulation' measured?***

Circulation in the context of this study is measured on the one hand by the average number of territories a film gets released in and, on the other hand, by its propensity to travel, i.e. the percentage of a certain film type obtaining a release outside of its national market.

### ***How is 'performance' measured?***

The performance of co-productions and national films in the context of this study is measured by their respective 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' of a group of values is their arithmetical average, derived by adding the values up and dividing them by their number. The 'median' is another way of expressing an average value, which is defined as the number separating the upper half of a data sample, with the data being arranged in order, from the lower half, i.e. the middle value. In case of an even number of values in the sample, the median is defined as the mean of the two middle values. This method avoids distortions caused by the extreme sample values present in the data sample of admissions analysed here.

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

National admissions are defined as admissions in the country of origin. All other markets – including other co-producing countries – are considered as non-national markets. For example Germany is considered the national market for *Perfume: The Story of a Murderer*, a German, Spanish and French co-production. The releases in Spain and France are counted as non-national releases.

To gain an insight into a co-production's propensity to travel outside of its co-producing countries, a third category, counting non-national release markets outside of the co-producing countries is introduced when relevant.

### ***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 all films on release between 2001 and 2007.

In designing the data sample it is assumed that the following generalized release pattern applies to a significant number of films: national release in the first year of exploitation, followed by a release in major territories in the second year and in smaller markets in the third and following years. However a number of films in the sample, namely those being exploited at the beginning and the end of the reference time period, display different characteristics. The early part of the period includes an above-average number of films with only a non-national release recorded. These films will have had their national release prior to the time period covered. Similarly, for the later part of the period, the sample

shows an above-average number of films with only a national release, as their non-national exploitation falls after the reference period. The cumulative effect is compensatory, thus the data sample as a whole remains representative.

### ***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:** Belgium, Ireland, Iceland, the Netherlands, Portugal and Switzerland;
- ... **Scandinavia:** Denmark, Finland, Norway and Sweden;
- ... **Central / Eastern Europe (CES):** Czech Republic, Hungary, Poland, Romania and Turkey.

### ***Where do the data come from?***

The analysis in this study is based on a data sample drawn from the Observatory's LUMIERE database. The database includes data on the annual admissions recorded by more than 20 000 films released in 27 European territories since 1996. Due to gaps in data collection in some countries, data quality varies according to the territory in question. The overall rate of coverage for the European Union is estimated at around 86% of the 'real' market.

Data 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.

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 unavoidably dual approach results, for certain calculations, in a minor bias that is without invalidating consequences for the analysis as a whole.

### 3.2. Data sample

The circulation of European co-productions compared to entirely national films is analysed on the basis of a data sample drawn from the Observatory's LUMIERE database including a total of 5 414 films with cumulative admissions of 1.4 billion tickets sold.

The sample includes cumulative data for

- ... all feature films,
- ... produced since 1999 by one of the 20 European countries covered,
- ... with a theatrical release in any of the 20 European markets covered,
- ... in the time period between 2001 and 2007.

#### ***Which films are taken into consideration?***

Drawing valid conclusions about the relative circulation levels and performance of European co-productions and entirely national films inside and outside their national markets requires that particular attention is paid to the design of the sample. In particular, a design bias could be introduced by comparing films with significantly differing degrees of data availability with regard to their exploitation markets.

As mentioned earlier, a coherent and unbiased data sample can only be established by ensuring identity between the (co-) producing countries and the exploitation markets. As a result this study focuses on films produced in the 20 European countries for which comprehensive exploitation data are available and takes into consideration only two types of films:

- ... Type 1: **'100% national'** or **'entirely national'** films **produced in one of the 20 sample countries;**
- ... Type 2: **'Co-productions'** that are **co-produced exclusively among the 20 countries** covered, i.e. no co-productions involving countries other than these 20 will be considered in the data sample. This excludes films with US involvement.

In doing so, the study creates a coherent data sample that covers – as a minimum - all the (co-) producing markets for each film in the sample. This sample also permits the calculation of a representative breakdown between national and non-national admissions as data for a film's national release as well as its non-national release in its other co-producing countries and other major European markets are available. This allows a meaningful comparison of circulation and performance of entirely national and co-produced films by ensuring that there is no bias arising from lack of data on a film's performance on national and co-producing markets for which no data are available.

In order to enable the reader to gain a better understanding of the data set analysed here, the overall top 100 films of both categories as well as top 50 lists per region are provided in the appendix to this report.

**Which 20 markets are covered?**

Though the LUMIERE database attempts to cover all European markets, coverage rates vary across individual territories. To avoid statistical distortion of indicators and to ensure valid conclusions this analysis focuses on the theatrical exploitation of European films in markets with a comprehensive coverage rate for the majority of the reference period. This applies to a total of 20 markets which are listed in Figure 2.

**Figure 2: List of 20 countries covered in the data sample**

#	ISO code	Country	Region	Number of films in sample	Remark
1	BE	Belgium	Western Europe	76	Data include final declarations for an average of 17 distributors.
2	CH	Switzerland	Western Europe	168	
3	CZ	Czech Republic	CES	153	
4	DE	Germany	Big 5	482	Weak coverage of end-of-runs for some films.
5	DK	Denmark	Scandinavia	243	
6	ES	Spain	Big 5	698	
7	FI	Finland	Scandinavia	107	Comprehensive data only from 2004 onwards; 2001 to 2003 includes comprehensive data on top 100 films and data provided by MEDIA on non-national European films.
8	FR	France	Big 5	1 269	
9	GB	United Kingdom	Big 5	338	GB admissions include IE admissions.
10	HU	Hungary	CES	156	Data cover first releases only.
11	IE	Ireland	Western Europe	55	No separate data for Irish admissions are available. They are reported on a cumulative basis with GB figures.
12	IS	Iceland	Western Europe	30	Data cover first releases only.
13	IT	Italy	Big 5	628	For some years data only cover films with more than 1 000 admissions.
14	NL	Netherlands	Western Europe	169	
15	NO	Norway	Scandinavia	127	Comprehensive data only from second semester 2001 onwards. Data cover first releases only.
16	PL	Poland	CES	138	
17	PT	Portugal	Western Europe	88	First releases only. Comprehensive data only from 2004 onwards; 2001 to 2003 includes comprehensive data on national films and data provided by MEDIA on non-national European films.
18	RO	Romania	CES	63	Comprehensive data for 2002 to 2006. Data for 2007 only include top 20 all and top 20 national films.
19	SE	Sweden	Scandinavia	278	Comprehensive data for 2001 to 2006. Data for 2007 only include top 25 all and top 25 national films.
20	TR	Turkey	CES	148	Data cover first releases only.
<b>Total</b>				<b>5 414</b>	

With regard to the coverage rate over the time period in question, it should be noted that data availability has significantly improved for some countries since 2004. In addition, 2007 data are still provisional as some information, e.g. distributor declarations to the MEDIA programme, are still missing at the time of this analysis, which means that the data for this year are a bit less comprehensive compared to preceding years.

### 3.3. Understanding the data population

#### ***The data sample in the context of the total European market***

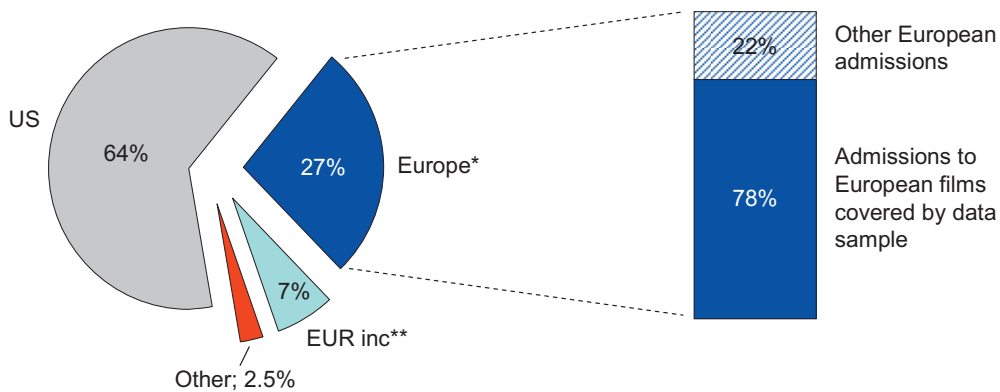
The data sample comprises a total of 5 414 feature films with cumulative admissions of 1.4 billion tickets sold between 2001 and 2007. How are these figures to be put into perspective with the total European market in the time period covered?

Due to incomplete data availability for several territories the data collected in the LUMIERE database do not reflect 100% of the total admissions generated in the 36 member states of the European Audiovisual Observatory. The Observatory estimates that LUMIERE covers about 86% of the total market in the sample period.

The European market is dominated by US productions which account for roughly 64% of total admissions, followed by European films accounting for about 27%. Films produced in Europe with incoming investment from primarily the US accounted for about 7% and films from third countries represented about 2.5% of the total market volume in terms of admissions.

The European Audiovisual Observatory estimates that the data sample used for this analysis represents about 78% of all admissions generated by European films, sufficient to draw representative conclusions.

**Figure 3: The data sample in relation to the total market volume in terms of admissions 2001 - 2007**



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

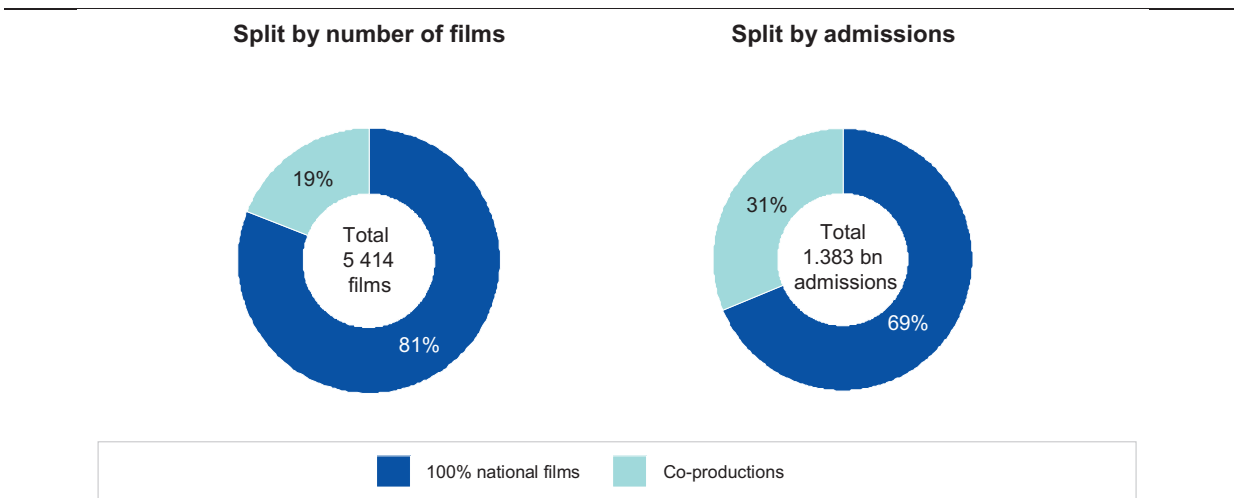
\*\* EUR inc refers to films produced in Europe with incoming investment from the US, e.g. *Harry Potter*.

Source: European Audiovisual Observatory

#### ***Split by type and region of origin***

The 5 414 films in the sample break down into 1 024 co-productions and 4 390 entirely national films, for total admissions of 1.4 billion tickets sold. Though they accounted for only 19% percent of all films on release, co-productions generated 31% of total admissions. 100% national films accounted for 81% of all films on release and 69% of total admissions.

**Figure 4: Number of sample films and admissions by type of film**

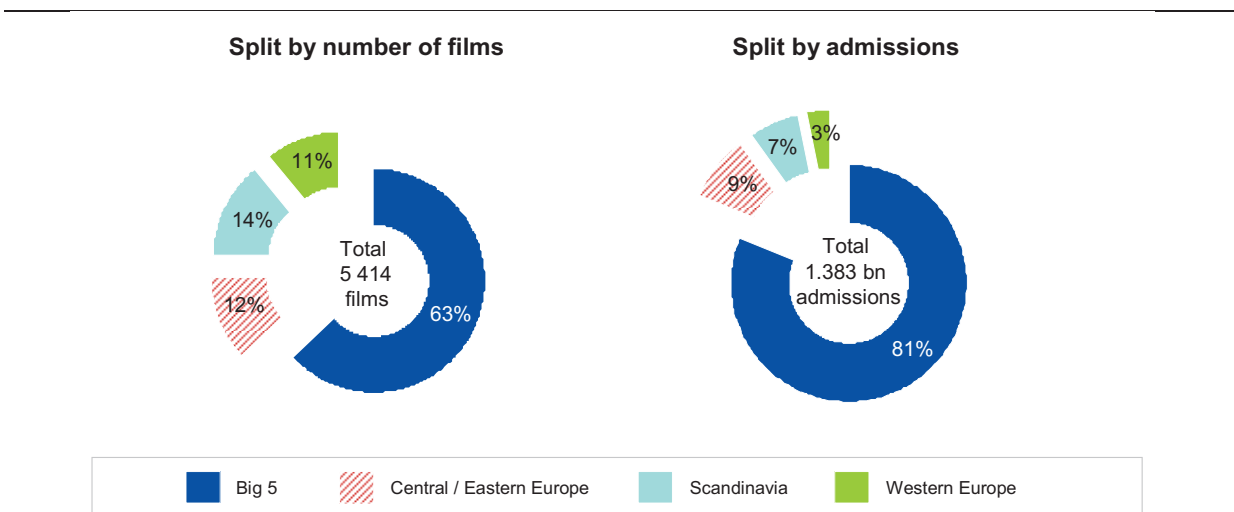


Source: European Audiovisual Observatory

About 63% of all films originated from one of the Big 5 countries, 14% from Scandinavia, 12% from Central / Eastern Europe while 11% of the films were produced in other Western European countries. The dominance of films from the five major countries is even clearer with respect to admissions, where they capture 81% of the total admissions in the sample, followed by Central / Eastern European films (9%), Scandinavian films (7%) and Western European films (3%).

In the Big 5 countries and Scandinavia films split into approximately 80% entirely national films and 20% co-productions. However in the other two regions this proportion differs. Co-productions are more popular in Western Europe accounting for 31% of films produced, and play a less important role in Central / Eastern Europe, accounting for only 8% of all productions.

**Figure 5: Number of sample films and admissions by region**



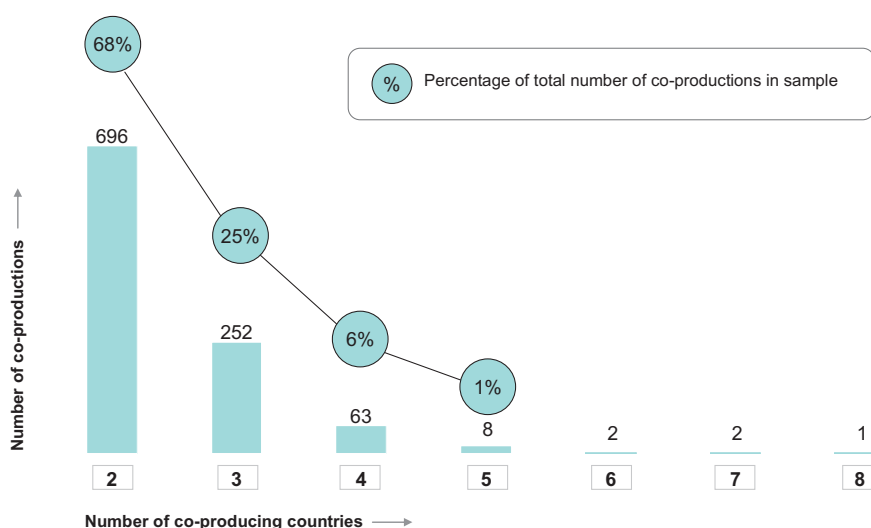
Source: European Audiovisual Observatory



### Number of co-productions by number of co-producing countries

As is shown in Figure 6, the majority, i.e. 68%, of all co-productions in the sample were structured as bilateral co-productions. Another 252 co-productions (25%) involved three European co-producing countries, 63 projects (6%) were realised as co-productions between four countries while only 1% of all co-productions involved five or more countries.

**Figure 6: Number of sample co-productions by number of co-producing countries**



Source: European Audiovisual Observatory

### Split by national vs non-national release

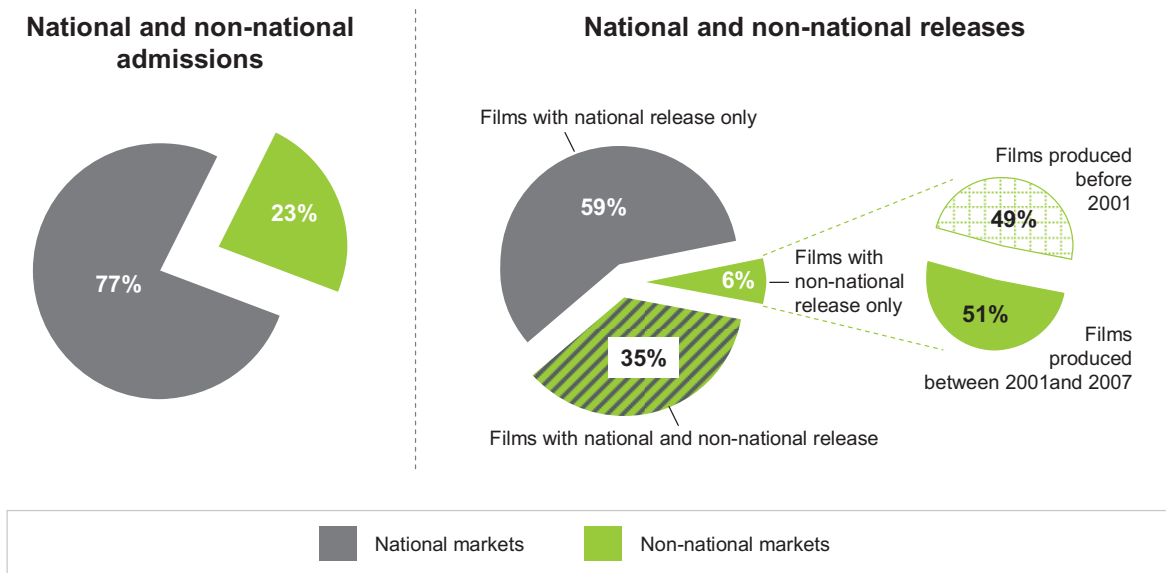
In the data sample 1.1 billion (77%) tickets were sold on films' national markets while 323 million (23%) admissions were generated on non-national markets. Out of the total of 5 414 films, 59% were released on their national markets only, whereas 35% were released nationally as well as on non-national markets.

For 331 films (6%) in the data sample LUMIERE registers non-national admissions only. This does not necessarily mean that these films were not released on their home markets. Half of these films were produced in 1999 or 2000 and would have had their national release in these two years which are not covered by the reference period. The lack of national releases for the remaining 168 films produced within the time period covered (accounting for 3% of the total data sample) can be explained by one of the following suppositions:

- ... The national release was not registered by LUMIERE due to gaps in data coverage in certain countries, e.g. Belgium or Germany (see Methodology and data sample);
- ... Some of these films are actually compilations of films or short films put together for a very limited number of screenings in a certain non-national market but were not released as such in their national markets or were not registered due to very low number of admissions, e.g. *Night of the Shorts - German Short Pieces*;

- ... Some of the films are co-productions which do have a financial majority in a certain country, e.g. Germany, due to the structuring of the financing but do not actually have any content specific to the registered 'country of origin'. They were thus not released in that country, e.g. *True North* (Steve Hudson, 2006);
- ... Some 2007 productions will only be released nationally in 2008 but have already been released on non-national markets in 2007, e.g. *Angel* (François Ozon, 2007);
- ... Some of the films in question were produced to go direct to TV or DVD on the national market but were given a theatrical release in other markets, e.g. *It's a Free World...* (Ken Loach, 2007).

**Figure 7: Releases and admissions split into national and non-national markets**



Source: European Audiovisual Observatory

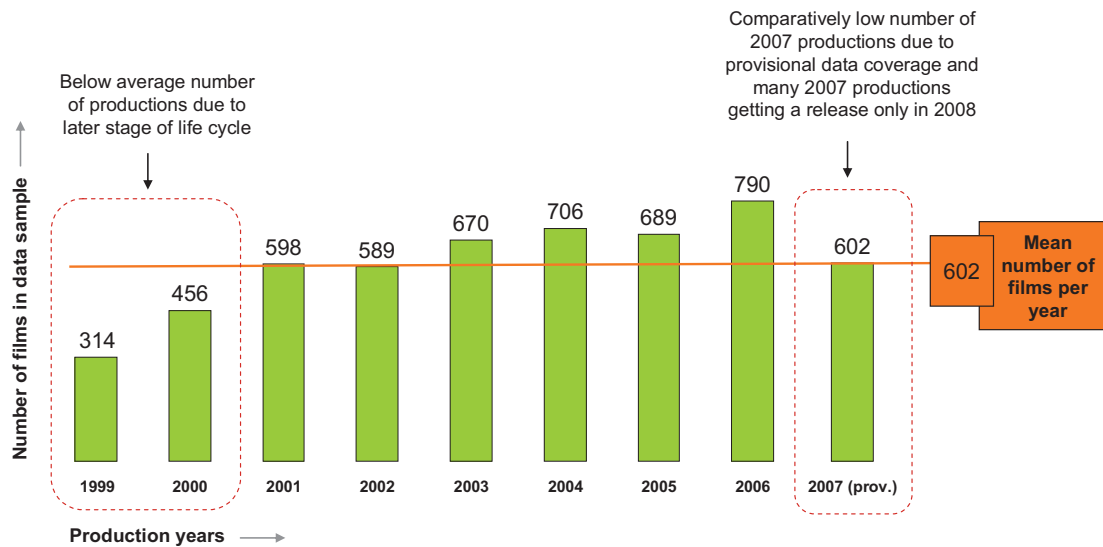
About 75% of the admissions generated uniquely in non-national markets are attributable to films produced in 1999 and 2000. This above average share of non-national admissions partly offsets the above average share of admissions generated on national markets for films produced in 2006 and particularly 2007. The inclusion of films produced up to two years before the sample period, which thus covers only the later stages of the films' theatrical life cycle, compensates the bias towards national admissions introduced by the more recent films which are only at the early stages of their theatrical release cycle.

### **Split by production year**

On average the data sample comprises about 600 productions per year. Figure 8 shows that the number of sample films increases for films produced from 2003 onwards. This reflects the increased coverage of LUMIERE for selected countries since 2003, as mentioned in the previous chapter.

The below average number of productions from 1999 and 2000 is explained by the fact that the data sample only counts films with a theatrical release from 2001 onwards, hence only covering films from these two years which were still shown in cinemas in their second or third year of release. The comparatively low number of 2007 productions in the data sample is due to two facts. On the one hand, the data coverage of LUMIERE for 2007 admissions is not yet as high as in previous years at the time of writing. On the other hand, a certain number of 2007 productions will only be released in 2008.

**Figure 8: Number of sample films by production year**

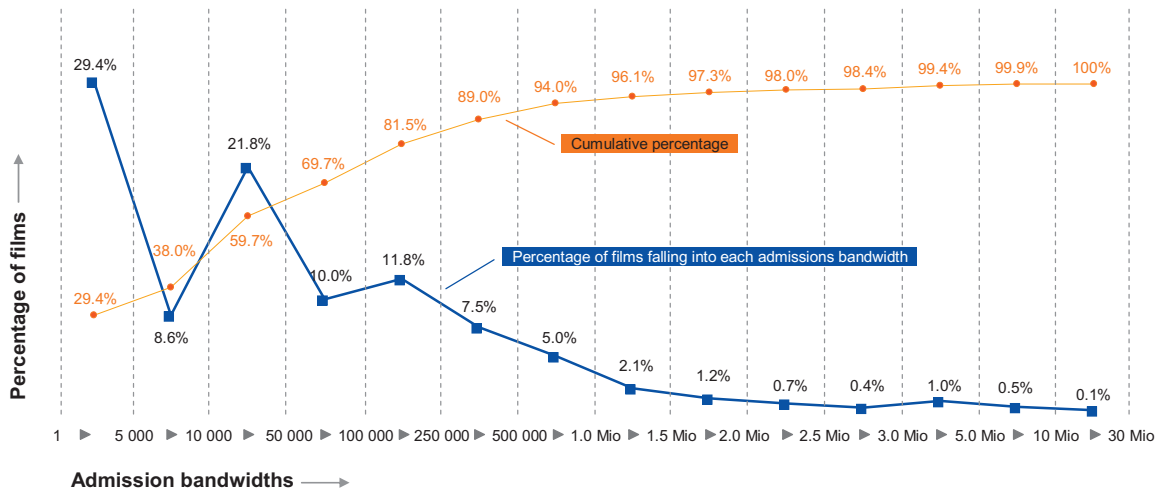


Source: European Audiovisual Observatory

**Distribution pattern**

Figure 9 shows the distribution pattern of films falling into a specific admissions bandwidth. The largest number of films falls into two categories: 29% of all films attracted less than 5 000 admissions in the time period covered, and 22% generated between 10 000 and 50 000 admissions. On a cumulative level, more than half of all films in the data sample, 59%, generated less than 50 000 admissions in the time period covered and the vast majority of 89% did not surpass 500 000 admissions. Only 6% of the films generated over 1 million admissions.

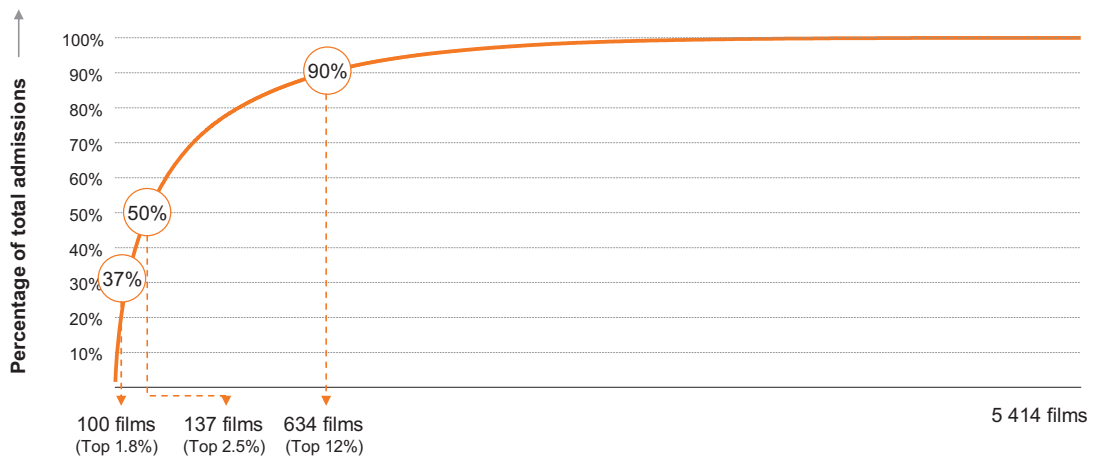
**Figure 9: Percentage of sample films by admission bandwidths**



Source: European Audiovisual Observatory

A very small number of films accounts for the majority of admissions. The top 100 films, i.e. 1.8% of the total number of films, accounted for 37% of total admissions. 50% of all admissions were generated by the top 137 (2.5%) films and the top 634 films (12%) accounted for 90% of total admissions in the data sample.

**Figure 10: Distribution of total admissions in relation to the number of sample films**



Source: European Audiovisual Observatory

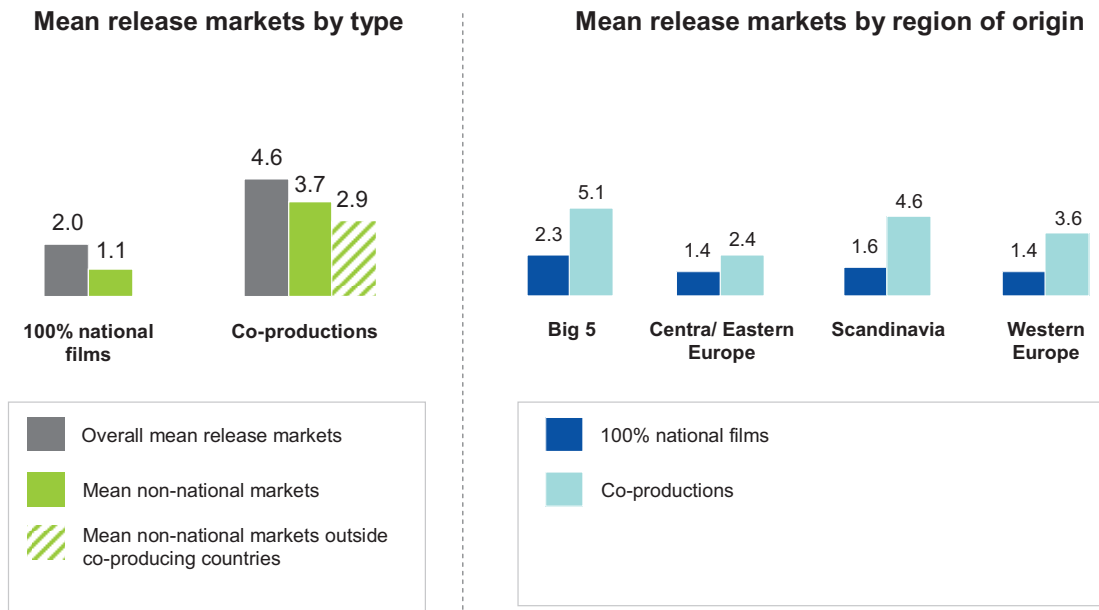
#### 4. Circulation of European co-productions compared to entirely national films

Circulation in the context of this study is measured by two indicators: the average number of release markets (mean) and 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.

Analysis of the data sample clearly suggests that co-productions are released in a larger number of territories than entirely national films. Figure 11 shows that on average European co-productions are released in a total of 4.6 territories while entirely national films are released in 2.0 markets. While an average 100% national film gets released on only one non-national market, an average co-production gets released on 3.7 non-national markets (including other co-production countries).

It could be argued that, for co-productions, a release in a minority co-producing country constitutes a 'quasi national' release and thus is not directly comparable to non-national releases for entirely national films. However, it is not only the non-national releases in other co-producing countries that contribute to the higher average number of non-national releases for co-productions. An average co-production gets released in almost 3 non-national markets outside of the co-producing countries.

**Figure 11: Mean number of release markets by film type and region**

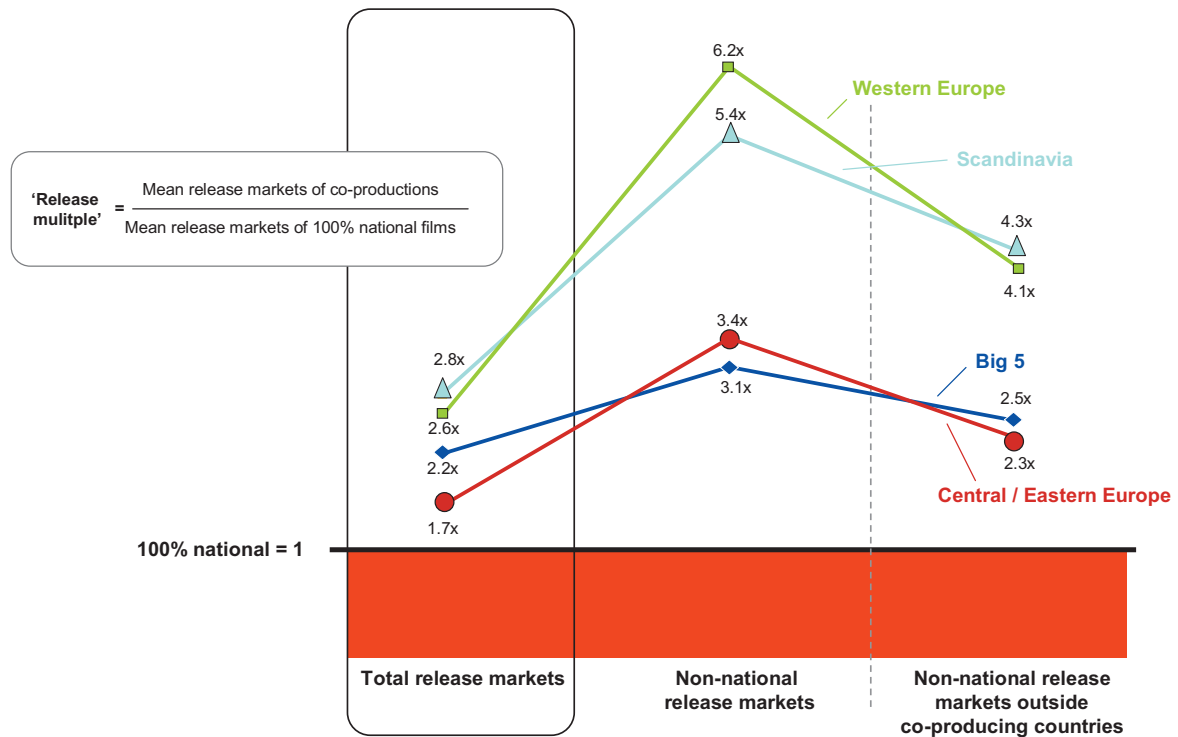


Source: European Audiovisual Observatory

Comparing films from the different regions, the sample data shows that co-productions from all regions get released in more countries than their entirely national counterparts. This is particularly true for co-productions from the Big 5 countries and from Scandinavia which get released on average on 5.1 and 4.6 markets respectively as compared to 2.3 and 1.6 release markets for entirely national films from these regions.

Another way to compare the circulation of co-productions and entirely national films from individual regions is the calculation of a 'release multiple' which is derived by dividing the average number of release markets of a co-production by the average number of release markets of an entirely national film from a specific region. A multiple of 2.8x for Scandinavia indicates for instance that Scandinavian co-productions get released in 2.8x times as many markets as an entirely national Scandinavian film.

**Figure 12: Co-production 'release multiples' by region of origin**

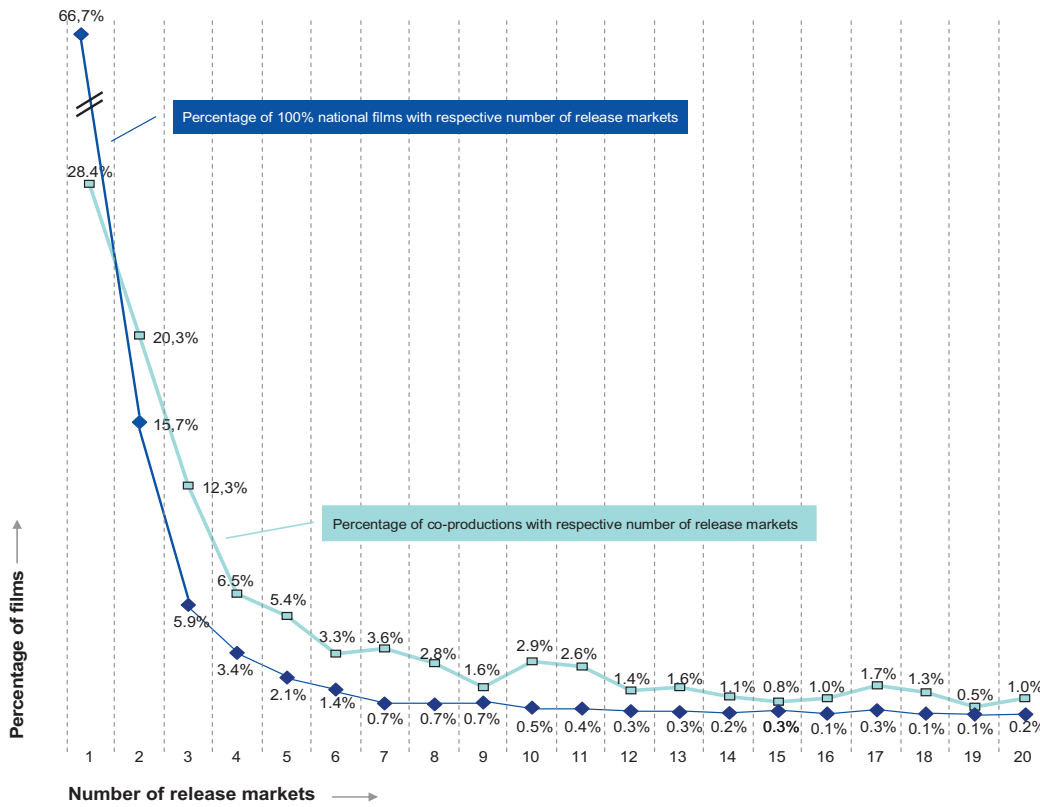


Source: European Audiovisual Observatory

Figure 12 shows that co-productions from all regions get released on average in 2.8x to 1.7x times as many markets as their entirely national counterparts. The increased circulation is especially evident for releases on non-national markets. This is particularly true for Western European and Scandinavian co-productions which get released in respectively 6.2x and 5.4x times as many non-national countries as their entirely national counterparts. The multiples for the Big 5 countries and Central / Eastern Europe are 3.4x and 3.1x. Multiples for releases outside of co-producing markets range from 2.3x (Central / Eastern Europe) to 4.3x (Scandinavia).

These findings are further underlined by comparing the distribution patterns of co-productions and entirely national films across the number of release markets. Figure 13 shows that a significantly larger percentage (67%) of national films were released in only one market, while this is only true for 28% of co-productions. On the other hand the share of co-productions released in two or more markets is clearly higher for each number of release markets than the respective percentage share for entirely national films.

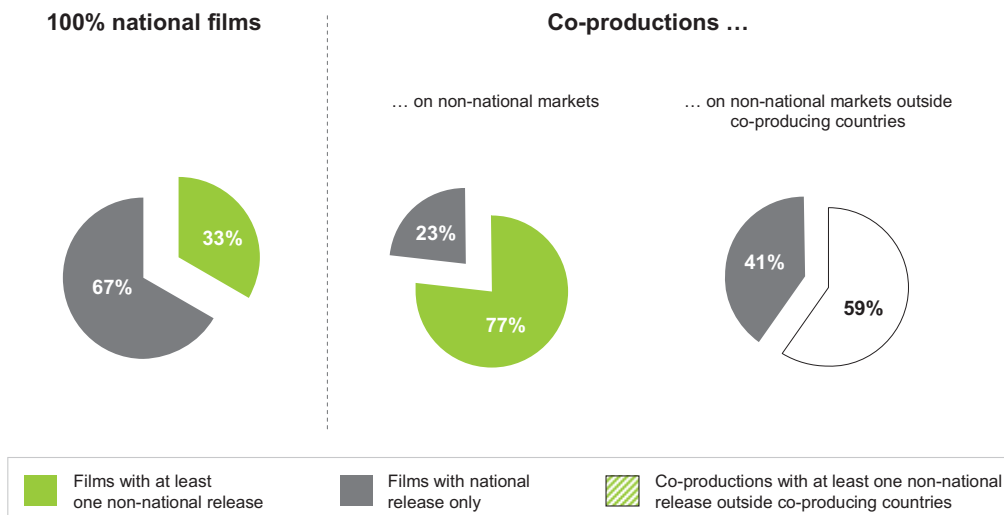
**Figure 13: Percentage of co-productions and 100% national films by number of release markets**



Source: European Audiovisual Observatory

Results for the second indicator, the propensity to obtain a non-national release, also support the finding that co-productions circulate better than 100% national films. As is shown in figure 14, 77% of all co-productions get a non-national release, while only 33% of the entirely national films were released outside of their national market. This is also true for co-productions' propensity to obtain release outside of their co-producing countries, with about 59% of all co-productions being released in at least one market other than a co-producing country.

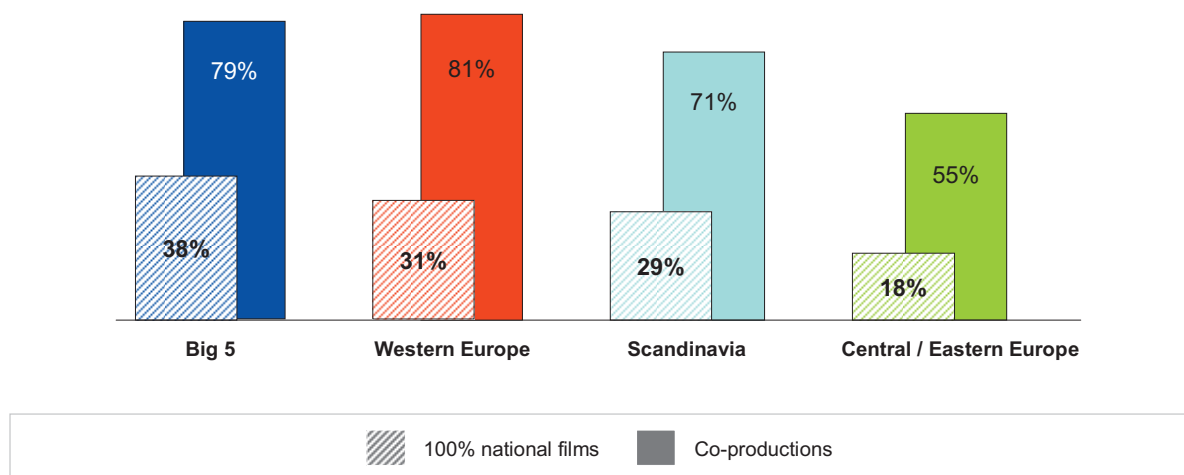
**Figure 14: Share of films with non-national release by type**



Source: European Audiovisual Observatory

Comparing films originating from different regions, Figure 15 indicates that a significantly higher percentage of co-productions from all regions gets released in at least one non-national market compared to entirely national films from these regions.

**Figure 15: Share of films with non-national release by type and region of origin**



Source: European Audiovisual Observatory

For 100% national films, the data shows that entirely national films from the Big 5 region circulate comparatively better than entirely national films from Western Europe, Scandinavia and particularly Central / Eastern Europe. While 38% of entirely national Big 5 films get released internationally, only 18% of their Central / Eastern European counterparts find a non-national release.

In comparison, 79% of all Big 5 co-productions get released on at least one non-national market. This share amounts to 81% for Western European co-productions, 71% for Scandinavian and 55% of Central / Eastern European co-productions.



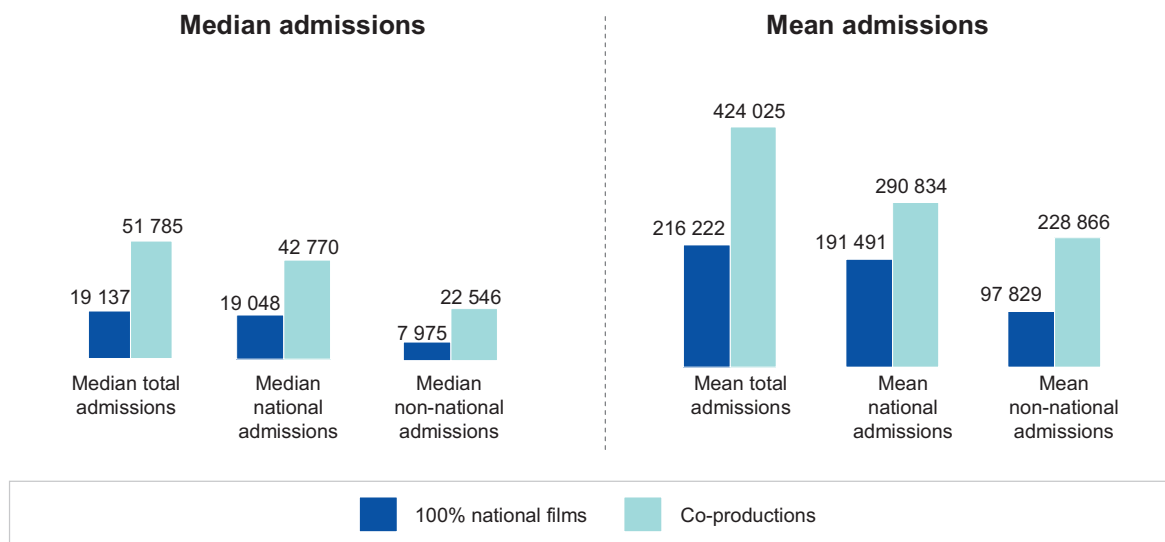
## 5. Performance of European co-productions compared to entirely national films

As outlined earlier, the performance of co-productions and national films is measured, in the context of this study, by their respective average admissions, on their national and non-national markets as well as on a total level.

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. However, both mean and median values are shown in Figure 16 thus allowing for comparison.

Our analysis of the data sample clearly shows that European co-productions on average, i.e. using the median value, generate significantly higher admissions than their entirely national counterparts. On average a European co-production achieved cumulative admissions of 51 785 tickets sold, while entirely national films earned on average 19 137 admissions. On their national markets, co-productions attracted on average 40 770 admissions, 2.2 times as many as 100% national films. The difference is even more striking when looking at admissions achieved on non-national markets. Here co-productions sold on average 22 546 tickets, 2.8 times as many as entirely national films.

**Figure 16: Median and mean admissions by film type**



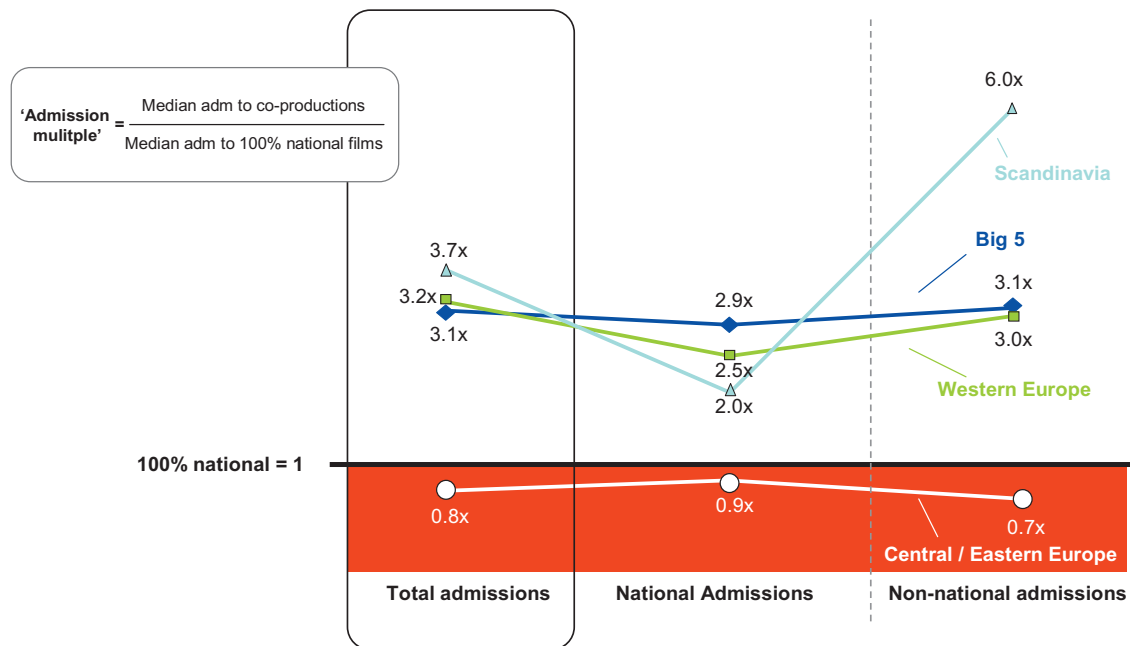
Source: European Audiovisual Observatory

Calculating an ‘admission multiple’ by dividing the median admissions to a co-production by the median admissions to an entirely national film of a specific region provides an interesting way to compare the performance of co-productions and national films from different regions. A multiple of 3.7x for Scandinavia indicates for instance that Scandinavian co-productions generate 3.7x times as many admissions as an entirely national Scandinavian film.

Figure 17 shows that co-productions from Scandinavia, the Big 5 countries and Western Europe achieve on average between 3.7x and 3.1x times as many admissions as their entirely national counterparts. In these three regions, co-productions register higher average admissions than entirely national films both on national as well as non-national markets. However, the attractiveness of co-productions is more pronounced on non-national markets. This is particularly true for Scandinavian co-productions which sell 6.0x times as many tickets on non-national markets as their entirely national productions. The respective multiples for the Big 5 and Western Europe amount to 3.1x and 3.0x. Multiples for co-productions on their national markets range from 2.9x (Big 5) to 2.5x (Western Europe) and 2.0x (Scandinavia).

However films originating from Central / Eastern Europe deviate from this pattern. Co-productions led by a Central / Eastern European country generate fewer admissions than their 100% national counterparts (0.8x times as many).

**Figure 17: Co-production ‘admission multiples’ by region of origin**



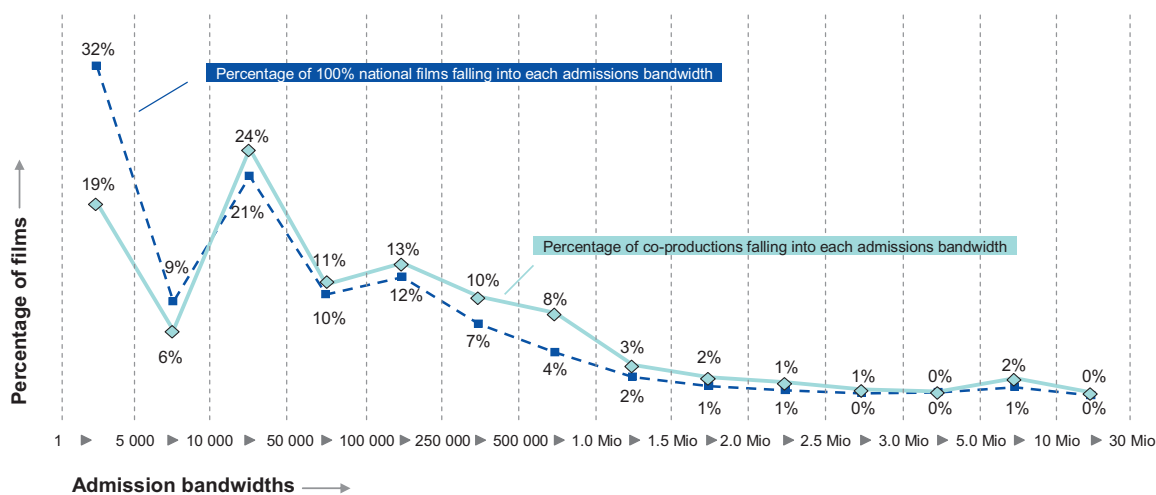
Source: European Audiovisual Observatory

In absolute terms co-productions from the Big 5 and Scandinavia perform particularly well, with median admissions of 74 258 and 74 338 respectively. While Scandinavian co-productions are the strongest films outside of their national markets, attracting on average 30 085 admissions, Big 5 co-productions significantly outperform their national peers on their national markets generating 67 122 admissions on average. This makes them the most successful category of films in terms of median admissions in the data sample.

These findings are underlined by a comparison of the distribution patterns of co-productions and entirely national films along admission bandwidths as shown in Figure 18. A significantly larger percentage (41%) of national films generate less than 10 000 admissions, while this is only true for

25% of the co-productions. 45% of co-productions fall into the bandwidths between 100 000 and 1.5 million admissions, whereas only 34% of entirely national films fall within this bandwidth.

**Figure 18: Percentage of co-productions and 100% national films by admission bandwidths**



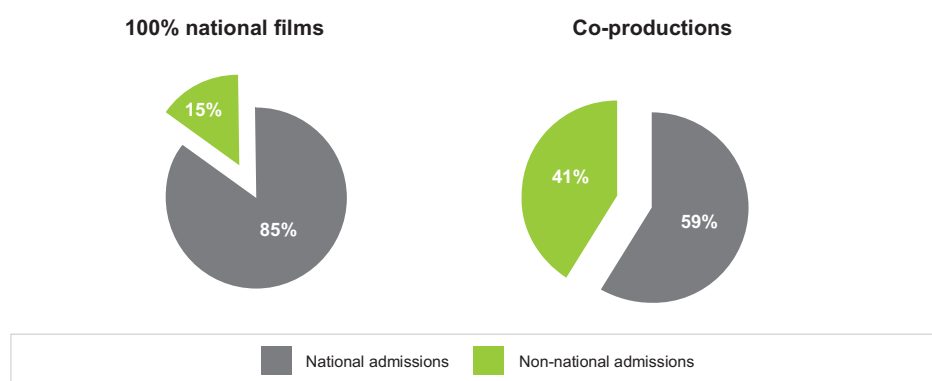
Source: European Audiovisual Observatory

## 6. The role of non-national markets for European films

To what extent do European co-productions and entirely national films depend on a theatrical release outside of their national markets? The percentage share of each type of film getting a non-national release has already been analysed in the chapter comparing the circulation of films. This chapter will therefore focus on the importance of non-national releases with regard to admissions.

The data analysed clearly shows that admissions on non-national markets are more important to co-productions than they are to entirely national films. While non-national admissions only account for 15% of total admissions to entirely national films, 41% of total admissions to co-productions are generated on non-national markets.

**Figure 19: Share of non-national admissions by type**

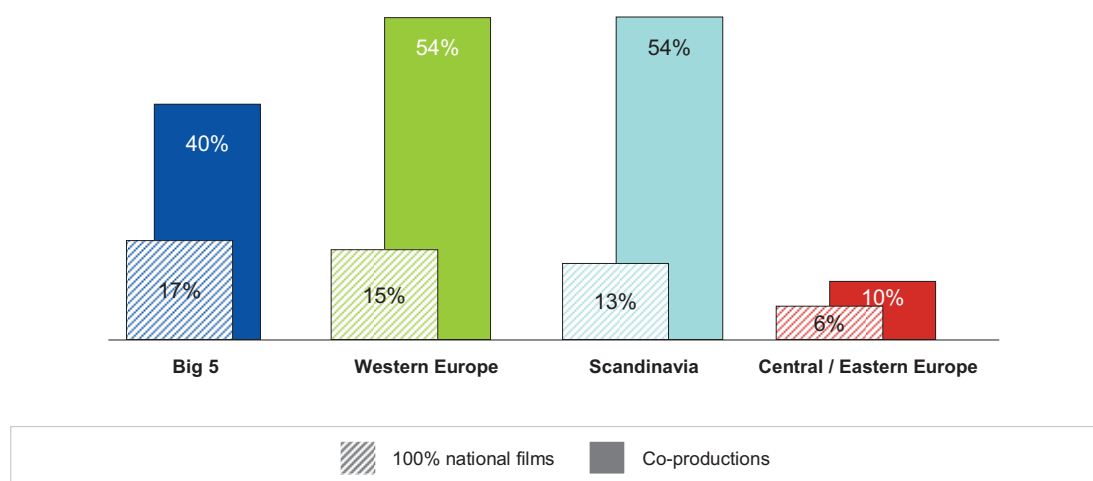


Source: European Audiovisual Observatory

Comparing films from the different regions, it becomes clear that non-national admissions are particularly important to Western European and Scandinavian co-productions, where they contribute 54% of total admissions. While non-national admissions still account for 40% of total admissions to Big 5 co-productions, they contribute significantly less to total admissions to co-productions from Central / Eastern Europe, accounting for only 10% of total admissions.

Entirely national productions depend to a significantly lesser extent on admissions from non-national markets. 100% national films from the Big 5 generate 17% of their total admissions outside their national markets followed by Western European films (15%) and Scandinavian films (13%). Again non-national markets contribute the lowest share to Central / Eastern European productions, accounting for only 6% of total admissions.

**Figure 20: Share of non-national admissions by type and region of origin**



Source: European Audiovisual Observatory

## 7. Conclusions and potential explanations

The study clearly indicates that on average European co-productions get released on more European markets and generate higher admissions than their entirely national counterparts. How are these results to be interpreted and how could they be explained?

Potential explanations for the superior performance of co-productions with respect to circulation and average admissions include the following:

- ... **'Large budget, high production values'**: Co-productions enable producers to raise financing for larger budgets as they can tap into a larger number of financing sources, some of them specifically designed for co-productions, e.g. Eurimages. Generally speaking, a higher budget should result in a higher production values for the film, which in turn should attract a larger number of spectators than a film with a lower production value. Similarly commercially attractive projects will find it easy to attract co-producers and thus may tend to be made as co-productions. Though this might not be the case in each and every specific instance, it may be a general factor contributing to co-productions achieving significantly higher average admissions than entirely national films.
- ... **'Access to international broadcasters and distributors'**: International co-productions will benefit from each co-producers' established relationships not only with national funding bodies but also with local distributors and broadcasters. The involvement of distributors and broadcasters from various countries should significantly improve a film's chances of being released in the respective territories. Involvement may range from distributors and broadcasters simply being aware of the project and having a right of 'first look' to pre-sales or distribution guarantees as part of the financing package. The fact that an official co-production will qualify for 'national' status in most of the co-producing countries can also facilitate access to distribution funding in the various territories.
- ... **'Cross-border appeal'**: Projects that have a cross-border appeal are more likely to be structured as co-productions than content that primarily attracts national audiences in a specific territory. Such projects would naturally tend to find a distributor outside their national markets and generate higher admissions on non-national markets. Cross-border appeal often stems from a common cultural or historical heritage shared among various European countries and may be based on internationally successful literary works (e.g. *Perfume – The Story of a Murder; Pinocchio*), graphic novels (e.g. *Astérix et Obélix*), European history (e.g. *Der Untergang; The Pianist; Elizabeth – the Golden Age*) or European 'celebrities' (e.g. *La Môme; The Queen*).
- ... **'International or multi-local cast'**: The set-up of co-productions provides incentives for a casting which attracts audiences in and outside the film's national markets. This might either be achieved by casting international A-list talent or by mixing 'local stars' from the co-producing countries involved. In both cases, the cast is likely to help the film secure distribution and attract a comparatively large number of spectators in the respective countries, or – in the case of international A-list talent – even beyond.

- ... **'English language'**: Higher budget commercially targeted co-productions will often be shot in English language facilitating access to a high value market traditionally resistant to subtitling, i.e. the United Kingdom. This can also have the effect of lowering subtitling costs which reduces distributors' exposure when releasing the film in other European territories.
- ... **'More release markets, more admissions'**: An obvious and, to a certain degree, mechanical explanation for co-productions to generate higher admissions can be drawn from the fact that co-productions on average do get released on more than twice as many markets as entirely national productions. More release markets tend to result in higher total admissions.

Despite extensive literature on the subject it remains difficult to explain the 'success' or 'failure' of a single film. Most films can be considered as a unique 'product' that needs to establish its own new market. Their success can be influenced by a variety of factors whose true nature and impact might not even be entirely evident to the production or distribution companies themselves, let alone to external observers. Against this background the difficulties and limitations of deducing general explanations for the 'success' of co-productions or entirely national films as such becomes clear.

Nevertheless it is useful to complement the preceding analysis with a brief discussion of the potential explanations for its findings. On the one hand such a discussion contributes to a better understanding of the statistical data as it tries to translate them into the 'real world'. On the other, discussing potential explanations could stimulate discussion with industry professionals who naturally have a better insight into the real benefits and challenges associated with co-productions on the basis of specific practical experiences. The European Audiovisual Observatory would be extremely grateful to receive feedback and comments from professionals on the contents of this study.





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Table 1: Top 100 sample co-productions

Rank	Film	Production Year	Director	Total admissions	Majority co-producing country	Co-prod. country 2	Co-prod. country 3	Co-prod. country 4	Co-prod. country 5	Co-prod. country 6	Co-prod. country 7
1	Astérix & Obélix : Mission Cléopâtre	2002	Alain Chabat	21 573 028	FR	DE					
2	Le fabuleux destin d'Amélie Poulain	2001	Jean-Pierre Jeunet	20 395 173	FR	DE					
3	Les choristes	2004	Christophe Barratier	12 032 541	FR	CH					
4	Perfume: The Story of a Murderer	2006	Tom Tykwer	10 419 024	DE	ES	FR				
5	Der Untergang	2004	Oliver Hirschbiegel	9 475 758	DE	IT					
6	The Pianist	2002	Roman Polanski	8 512 013	FR	GB	DE	PL			
7	La Môme	2007	Olivier Dahan	7 481 115	FR	CZ	GB				
8	Billy Elliot	2000	Stephen Daldry	7 328 612	GB	FR					
9	Pinocchio	2002	Roberto Benigni	6 672 268	IT	FR	DE				
10	Natale sul Nîo	2002	Neri Parenti	5 852 982	IT	ES	GB				
11	Mar adentro	2004	Alejandro Amenábar	5 461 526	ES	FR	IT				
12	Resident Evil	2002	Paul W.S. Anderson	5 214 283	DE	GB	FR				
13	The Queen	2006	Stephen Frears	5 140 207	GB	FR	IT				
14	Two Brothers	2004	Jean-Jacques Annaud	4 981 129	FR	GB					
15	Hot Fuzz	2007	Edgar Wright	4 879 885	GB	FR					
16	Bend It Like Beckham	2002	Gurinder Chadha	4 776 747	GB	DE					
17	L'auberge espagnole	2001	Cédric Klapisch	4 762 026	FR	ES					
18	Le peuple migrateur	2001	Jacques Perrin, Jacques Cluzaud, Michel Debats	4 757 854	FR	DE					
19	Oliver Twist	2005	Roman Polanski	4 644 267	FR	CZ	GB				
20	Tais-toi !	2003	Francis Veber	4 095 698	FR	IT					
21	Les rivières pourpres II - Les anges de l'apocalypse	2004	Olivier Dahan	3 774 391	FR	IT	GB				
22	La Doubleure	2006	Francis Veber	3 694 440	FR	IT	BE				
23	Le boulet	2002	Alain Berberian, Frédéric Forestier	3 482 396	FR	GB					
24	Astérix et les Vikings	2006	Stefan Fjeldmark, Jesper Møller	3 405 741	FR	DK					
25	Les poupées russes	2005	Cédric Klapisch	3 375 778	FR	GB					
26	Så som i himmelen	2004	Kay Pollak	3 268 260	SE	DK					
27	Merry Christmas	2001	Neri Parenti	3 224 232	IT	ES					
28	Elizabeth: The Golden Age	2007	Shekhar Kapur	2 971 840	GB	FR	DE				
29	La finestra di fronte	2003	Ferzan Ozpetek	2 869 719	IT	GB	PT	TR			
30	Joyeux Noël	2005	Christian Carion	2 765 343	FR	DE	GB	BE	RO		
31	La stanza del figlio	2001	Nanni Moretti	2 699 670	IT	FR					
32	The Wind That Shakes the Barley	2006	Ken Loach	2 645 727	IE	GB	DE	ES	IT		
33	The Last King of Scotland	2006	Kevin Macdonald	2 594 873	GB	DE					
34	The Magic Roundabout	2005	Dave Borthwick, Jean Duval	2 563 978	FR	GB					
35	Palais royal!	2005	Valérie Lemercier	2 491 363	FR	GB					
36	28 Weeks Later	2007	Juan Carlos Fresnadillo	2 481 088	GB	ES					
37	The Hole	2001	Nick Hamm	2 468 788	GB	FR					
38	Comme une image	2004	Agnès Jaoui	2 453 205	FR	IT					
39	Los lunes al sol	2001	Fernando León de Aranoa	2 424 106	ES	FR	IT				
40	Danny the Dog	2005	Louis Leterrier	2 279 414	FR	GB					
41	Ricordati di me	2003	Gabriele Muccino	2 252 214	IT	FR	GB				
42	Les Dalton	2004	Philippe Haim	2 169 401	FR	DE	ES				
43	Juana la Loca	2001	Vicente Aranda	2 133 779	ES	IT	PT				
44	Wimbledon	2004	Richard Loncraine	2 130 676	GB	FR					
45	Dogville	2003	Lars von Trier	2 099 398	DK	FR	SE	NL	DE	NO	GB
46	Mies vailla menneisyttä	2002	Aki Kaurismäki	2 090 369	FI	DE	FR				
47	Peterson och Findus - Kattonauten	2000	Albert Hanan Kaminski	2 049 177	SE	DE					
48	Deep Blue	2003	Andy Byatt, Alastair Fothergill	2 044 871	GB	DE					
49	Non ti muovere	2004	Sergio Castellitto	1 988 689	IT	ES	GB				
50	Double zéro	2004	Gérard Pirès	1 934 214	FR	GB					
51	Hjælp, jeg er en fisk	2000	Stefan Fjeldmark, Michael Hegner, Greg Manwaring	1 908 017	DK	DE	IE				
52	Embrassez qui vous voudrez	2002	Michel Blanc	1 878 942	FR	GB	IT				
53	Gegen die Wand	2004	Fatih Akin	1 878 298	DE	TR					
54	Amen	2002	Costa-Gavras	1 874 971	FR	DE	RO				
55	Swimming Pool	2003	François Ozon	1 872 535	FR	GB					
56	Lucia y el sexo	2000	Julio Medem	1 837 318	ES	FR					
57	Azur et Asmar	2006	Michel Ocelot	1 777 590	FR	BE	ES	IT			
58	Earth	2007	Alastair Fothergill, Mark Linfield	1 777 449	GB	DE					
59	Przedwiosnie	2001	Filip Bajon	1 738 259	PL	FR					
60	Le fate ignoranti	2001	Ferzan Ozpetek	1 717 803	IT	FR					
61	The Dreamers	2003	Bernardo Bertolucci	1 689 947	FR	GB	IT				
62	Pane e tulipani	2000	Silvio Soldini	1 680 321	IT	CH					
63	Zwartboek	2006	Paul Verhoeven	1 676 437	NL	DE	GB	BE			
64	Un secret	2007	Claude Miller	1 641 339	FR	DE					
65	L'empire des loups	2005	Chris Nahon	1 639 477	FR	IT					
66	Décalage horaire	2002	Danièle Thompson	1 515 141	FR	GB					
67	Il Caimano	2006	Nanni Moretti	1 500 256	IT	FR					
68	Ae Fond Kiss...	2004	Ken Loach	1 489 414	GB	DE	ES	IT			
69	Mauvais esprit	2003	Patrick Alessandrin	1 476 672	FR	ES					
70	Kopps	2003	Josef Fares	1 435 659	SE	DK					
71	Carmen	2003	Vicente Aranda	1 404 534	ES	GB	IT				
72	Peterson och Findus - katten og gubbens år	1999	Albert Hanan Kaminski	1 392 059	SE	DE					
73	Saturno contro	2007	Ferzan Ozpetek	1 390 360	IT	FR	TR				
74	L'ivresse du pouvoir	2006	Claude Chabrol	1 381 744	FR	DE					
75	Intimacy	2000	Patrice Chéreau	1 374 414	FR	GB	DE	ES			
76	Felix - Ein Hase auf Weltreise	2005	Giuseppe Laganà, Giuseppe Maurizio Laganà	1 361 455	DE	IT					
77	Arsène Lupin	2004	Jean-Paul Salomé	1 356 407	FR	GB	ES	IT			
78	Crimen ferpecto	2004	Alex de la Iglesia	1 307 769	ES	IT					
79	Mio fratello è figlio unico	2007	Daniele Luchetti	1 290 698	IT	FR					
80	Tmaavomodry sv?t	2001	Jan Sverák	1 265 452	CZ	DE					
81	Vratné lahve	2007	Jan Sverák	1 254 282	CZ	GB					
82	Los Borgia	2006	Antonio Hernández	1 247 814	ES	IT					
83	L'adversaire	2002	Nicole Garcia	1 232 673	FR	CH	ES				
84	Long Time Dead	2002	Marcus Adams	1 231 440	GB	FR					
85	Romanzo criminale	2005	Michele Placido	1 222 471	IT	FR	GB				
86	2046	2004	Wong Kar-Wai	1 200 943	FR	IT					
87	La Science des rêves	2006	Michel Gondry	1 196 591	FR	IT					
88	Tillsammans	2000	Lukas Moodysson	1 193 989	SE	DK	IT				
89	Auf der anderen Seite	2007	Fatih Akin	1 180 795	DE	TR					
90	Vipère au poing	2004	Philippe de Broca	1 168 361	FR	GB					
91	Respiro	2002	Emanuele Crialese	1 164 859	IT	FR					
92	Immortel (ad vitam)	2004	Enki Bilal	1 158 116	FR	GB	IT				
93	Ondskan	2003	Mikael Häfström	1 132 405	SE	DK					
94	Melissa P.	2005	Luca Guadagnino	1 090 122	IT	ES					
95	Anplagghed al cinema	2006	Arturo Brachetti, Rinaldo Gaspari	1 072 928	IT	CH					
96	Io non ho paura	2003	Gabriele Salvatores	1 068 188	IT	ES	GB				
97	Grabben i graven bredvid	2002	Kjell Sundvall	1 043 064	SE	NO					
98	Agents secrets	2004	Frédéric Schoendoerffer	1 021 060	FR	ES	IT				
99	2 Days in Paris	2007	Julie Delpy	991 359	FR	DE					
100	Efter brylluppet	2006	Susanne Bier	979 499	DK	GB					

Table 2: Top 100 entirely national sample films

Rank	Film	Production Year	Director	Total admissions	Country of origin
1	Der Schuh des Manitu	2001	Michael Herbig	12 194 255	DE
2	Les Bronzés 3: amis pour la vie	2006	Patrice Leconte	11 060 556	FR
3	Good Bye, Lenin!	2003	Wolfgang Becker	10 505 602	DE
4	(T)Raumschiff Surprise - Periode 1	2004	Michael Herbig	9 559 727	DE
5	Le pacte des loups	2001	Christophe Gans	8 455 709	FR
6	Volver	2006	Pedro Almodóvar	8 247 317	ES
7	Arthur et les Minimoys	2006	Luc Besson	8 003 310	FR
8	La vérité si je mens ! 2	2001	Thomas Gilou	7 634 275	FR
9	Taxi 3	2003	Gérard Krawczyk	7 466 722	FR
10	Sieben Zwerge	2004	Sven Unterwaldt Jr.	7 274 368	DE
11	Le placard	2000	Francis Veber	6 986 892	FR
12	8 Femmes	2002	François Ozon	6 811 958	FR
13	Das Leben der Anderen	2006	Florian Henckel von Donnersmarck	6 807 718	DE
14	Hable con Ella	2002	Pedro Almodóvar	6 721 718	ES
15	Camping	2006	Fabien Onteniente	5 682 380	FR
16	La marche de l'empereur	2004	Luc Jacquet	5 591 499	FR
17	Tanguy	2001	Etienne Chatiliez	5 344 188	FR
18	Taxi 4	2007	Gérard Krawczyk	5 309 264	FR
19	Torrente 2: Misión en Marbella	2001	Santiago Segura	5 300 036	ES
20	La gran aventura de Mortadelo y Filemón	2003	Javier Fesser	5 045 573	ES
21	Il paradiso all'improvviso	2003	Leonardo Pieraccioni	4 828 061	IT
22	Kurtlar vadisi - Irak	2006	Serdar Akar, Sadullah Sentürk	4 708 697	TR
23	Brice de Nice	2005	James Huth	4 639 077	FR
24	La mala educación	2004	Pedro Almodóvar	4 418 734	ES
25	G.O.R.A.	2004	Ömer Faruk Sorak	4 329 131	TR
26	La leggenda di Al, John e Jack	2002	Giacomo, Aldo	4 298 221	IT
27	Ej Orfanato	2007	Juan Antonio Bayona	4 281 724	ES
28	La tigre e la neve	2005	Roberto Benigni	4 116 174	IT
29	28 Days Later	2002	Danny Boyle	4 059 998	GB
30	Deutschland. Ein Sommermärchen	2006	Sönke Wortmann	4 009 078	DE
31	Chouchou	2003	Merzak Allouache	4 000 308	FR
32	Luther	2003	Eric Till	3 880 033	DE
33	Je vous trouve très beau	2005	Isabelle Mergault	3 862 501	FR
34	7 Zwerge - Der Wald Ist nicht genug	2006	Sven Unterwaldt Jr.	3 847 671	DE
35	Natale a New York	2006	Neri Parenti	3 827 960	IT
36	Natale a Miami	2005	Neri Parenti	3 789 116	IT
37	Das Wunder von Bern	2003	Sönke Wortmann	3 758 108	DE
38	Natale in India	2003	Neri Parenti	3 757 057	IT
39	L'ultimo bacio	2001	Gabriele Muccino	3 664 961	IT
40	Prête-moi ta main	2006	Eric Lartigau	3 579 195	FR
41	Torrente 3, El Protector	2005	Santiago Segura	3 573 244	ES
42	Vizontele	2000	Yilmaz Erdogan, Ömer Faruk Sorak	3 556 294	TR
43	Der Kleine Eisbär	2001	Thilo Rothkirch, Piet de Rycker	3 432 822	DE
44	Ensemble, c'est tout	2007	Claude Berri	3 411 518	FR
45	Alli G Indahouse	2002	Mark Mylod	3 404 083	GB
46	Ti amo in tutte le lingue del mondo	2005	Leonardo Pieraccioni	3 395 754	IT
47	Manuale d'amore 2 (Capitoli successivi)	2007	Giovanni Veronesi	3 298 770	IT
48	Alatriste	2006	Agustin Diaz Yanes	3 237 147	ES
49	Transporter 2	2005	Louis Leterrier	3 235 997	FR
50	Christmas in Love	2004	Neri Parenti	3 232 425	IT
51	Vizontele Tuuba	2004	Yilmaz Erdogan	3 228 036	TR
52	Il mio miglior nemico	2006	Carlo Verdone	3 208 476	IT
53	Ne le dis à personne	2006	Guillaume Canet	3 094 673	FR
54	Manuale d'amore	2005	Giovanni Veronesi	3 079 020	IT
55	Natale in crociera	2007	Neri Parenti	3 074 353	IT
56	Belphegor - Le fantôme du Louvre	2000	Jean-Paul Salomé	3 045 487	FR
57	Yamakasi - Les samouraï des temps modernes	2001	Ariel Zeitoun, Julien Serri	3 041 327	FR
58	Les 11 commandements	2004	François Desagnat, Thomas Sorriaux	3 011 980	FR
59	Vidocq	2001	Pitof	2 956 400	FR
60	Kiss of the Dragon	2001	Chris Nahon	2 914 924	FR
61	Etre et avoir	2002	Nicolas Philibert	2 914 621	FR
62	El otro lado de la cama	2001	Emilio Martínez Lázaro	2 908 142	ES
63	Tu la conosci Claudia?	2004	Massimo Venier	2 905 245	IT
64	Hababam sinifi askerde	2005	Ferdi Egilmez	2 896 425	TR
65	L'enquête corse	2004	Alain Berberian	2 761 411	FR
66	Katyn	2007	Andrzej Wajda	2 735 777	PL
67	Die weiße Massai	2005	Hermine Huntgeburth	2 724 439	DE
68	Chiedimi se sono felice	2000	Giacomo, Aldo	2 722 232	IT
69	Italiensk for begyndere	2000	Lone Scherfig	2 702 820	DK
70	Iznogoud	2005	Patrick Braoudé	2 662 509	FR
71	Dias de fútbol	2003	David Serrano	2 541 815	ES
72	Les rois mages	2001	Didier Bourdon, Bernard Campan	2 536 137	FR
73	Notes on a Scandal	2006	Richard Eyre	2 480 803	GB
74	Die Wilden Kerle 4	2007	Joachim Masannek	2 454 325	DE
75	Nirgendwo in Afrika	2001	Caroline Link	2 405 132	DE
76	Mädchen, Mädchen	2001	Dennis Gansel	2 361 608	DE
77	Un crime au paradis	2000	Jean Becker	2 332 447	FR
78	Ho voglia di te	2007	Luis Prieto	2 309 624	IT
79	Hababam sinifi 3,5	2006	Ferdi Egilmez	2 309 292	TR
80	Una Moglie bellissima	2007	Leonardo Pieraccioni	2 306 726	IT
81	Das Experiment	2001	Oliver Hirschbiegel	2 285 004	DE
82	Lissi und der wilde Kaiser	2007	Michael Herbig	2 273 804	DE
83	Die Wilden Kerle 3	2006	Joachim Masannek	2 267 022	DE
84	Bibi Blocksberg	2002	Hermine Huntgeburth	2 245 473	DE
85	Kirikou et les bêtes sauvages	2005	Michel Ocelot, Bénédicte Galup	2 229 063	FR
86	W pustyni i w puszczy	2001	Gavin Hood	2 226 920	PL
87	La tour Montparnasse infernale	2001	Charles Nemes	2 214 442	FR
88	36 Quai des Orfèvres	2004	Olivier Marchal	2 212 771	FR
89	Fauteuils d'orchestre	2006	Danièle Thompson	2 156 299	FR
90	Notte prima degli esami	2006	Fausto Brizzi	2 152 554	IT
91	Notte prima degli esami - Oggi	2007	Fausto Brizzi	2 057 238	IT
92	Hui Buh	2006	Sebastian Niemann	2 048 854	DE
93	Les soeurs fâchées	2004	Alexandra Leclère	2 044 100	FR
94	La Beuze	2003	François Desagnat, Thomas Sorriaux	2 026 204	FR
95	Das fliegende Klassenzimmer	2003	Tomy Wigand	2 019 128	DE
96	RRRrrrrr !!!	2004	Alain Chabat	2 011 811	FR
97	Mariages!	2004	Valérie Guignabodet	2 009 160	FR
98	Olé!	2005	Florence Quentin	2 003 014	FR
99	Beyaz melek	2007	Mahsun Kirmizigül	1 995 040	TR
100	Zemsta	2002	Andrzej Wajda	1 976 675	PL

Table 3: Top 50 co-productions originating from Big 5

Rank	Film	Production Year	Director	Total admissions	Majority co-producing country	Co-prod. country 2	Co-prod. country 3	Co-prod. country 4	Co-prod. country 5	Co-prod. country 6	Co-prod. country 7
1	Astérix & Obélix : Mission Cléopâtre	2002	Alain Chabat	21 573 028	FR	DE					
2	Le fabuleux destin d'Amélie Poulain	2001	Jean-Pierre Jeunet	20 395 173	FR	DE					
3	Les choristes	2004	Christophe Barratier	12 032 541	FR	CH					
4	Perfume: The Story of a Murderer	2006	Tom Tykwer	10 419 024	DE	ES	FR				
5	Der Untergang	2004	Oliver Hirschbiegel	9 475 758	DE	IT					
6	The Pianist	2002	Roman Polanski	8 512 013	FR	GB	DE	PL			
7	La Môme	2007	Olivier Dahan	7 481 115	FR	CZ	GB				
8	Billy Elliot	2000	Stephen Daldry	7 328 612	GB	FR					
9	Pinocchio	2002	Roberto Benigni	6 672 268	IT	FR	DE				
10	Natale sul Nilo	2002	Neri Parenti	5 852 982	IT	ES	GB				
11	Mar adentro	2004	Alejandro Amenábar	5 461 526	ES	FR	IT				
12	Resident Evil	2002	Paul W.S. Anderson	5 214 283	DE	GB	FR				
13	The Queen	2006	Stephen Frears	5 140 207	GB	FR	IT				
14	Two Brothers	2004	Jean-Jacques Annaud	4 981 129	FR	GB					
15	Hot Fuzz	2007	Edgar Wright	4 879 885	GB	FR					
16	Bend It Like Beckham	2002	Gurinder Chadha	4 776 747	GB	DE					
17	L'auberge espagnole	2001	Cédric Klapisch	4 762 026	FR	ES					
18	Le peuple migrateur	2001	Jacques Perrin, Jacques Cluzaud, Michel Debats	4 757 854	FR	DE					
19	Oliver Twist	2005	Roman Polanski	4 644 267	FR	CZ	GB				
20	Tais-toi !	2003	Francis Veber	4 095 698	FR	IT					
21	Les rivières pourpres II - Les anges de l'apocalypse	2004	Olivier Dahan	3 774 391	FR	IT	GB				
22	La Doubleure	2006	Francis Veber	3 694 440	FR	IT	BE				
23	Le boulet	2002	Alain Berberian, Frédéric Forestier	3 482 396	FR	GB					
24	Astérix et les Vikings	2006	Stefan Fjeldmark, Jesper Møller	3 405 741	FR	DK					
25	Les poupées russes	2005	Cédric Klapisch	3 375 778	FR	GB					
26	Merry Christmas	2001	Neri Parenti	3 224 232	IT	ES					
27	Elizabeth: The Golden Age	2007	Shekhar Kapur	2 971 840	GB	FR	DE				
28	La finestra di fronte	2003	Ferzan Ozpetek	2 869 719	IT	GB	PT	TR			
29	Joyeux Noël	2005	Christian Carion	2 765 343	FR	DE	GB	BE		RO	
30	La stanza del figlio	2001	Nanni Moretti	2 699 670	IT	FR					
31	The Last King of Scotland	2006	Kevin Macdonald	2 594 873	GB	DE					
32	The Magic Roundabout	2005	Dave Borthwick, Jean Duval	2 563 978	FR	GB					
33	Palais royal!	2005	Valérie Lemercier	2 491 363	FR	GB					
34	28 Weeks Later	2007	Juan Carlos Fresnadillo	2 481 088	GB	ES					
35	The Hole	2001	Nick Hamm	2 468 788	GB	FR					
36	Comme une image	2004	Agnès Jaoui	2 453 205	FR	IT					
37	Los lunes al sol	2001	Fernando León de Aranoa	2 424 106	ES	FR	IT				
38	Danny the Dog	2005	Louis Leterrier	2 279 414	FR	GB					
39	Ricordati di me	2003	Gabriele Muccino	2 252 214	IT	FR	GB				
40	Les Dalton	2004	Philippe Haim	2 169 401	FR	DE	ES				
41	Juana la Loca	2001	Vicente Aranda	2 133 779	ES	IT	PT				
42	Wimbledon	2004	Richard Loncraine	2 130 676	GB	FR					
43	Deep Blue	2003	Andy Byatt, Alastair Fothergill	2 044 871	GB	DE					
44	Non ti muovere	2004	Sergio Castellitto	1 988 689	IT	ES	GB				
45	Double zéro	2004	Gérard Pirès	1 934 214	FR	GB					
46	Embrassez qui vous voudrez	2002	Michel Blanc	1 878 942	FR	GB	IT				
47	Gegen die Wand	2004	Fatih Akin	1 878 298	DE	TR					
48	Amen	2002	Costa-Gavras	1 874 971	FR	DE		RO			
49	Swimming Pool	2003	François Ozon	1 872 535	FR	GB					
50	Lucía y el sexo	2000	Julio Medem	1 837 318	ES	FR					

Table 4: Top 50 entirely national films originating from Big 5

Rank	Film	Production Year	Director	Total admissions	Country of origin
1	Der Schuh des Manitu	2001	Michael Herbig	12 194 255	DE
2	Les Bronzés 3: amis pour la vie	2006	Patrice Leconte	11 060 556	FR
3	Good Bye, Lenin!	2003	Wolfgang Becker	10 505 602	DE
4	(T)Raumschiff Surprise - Periode 1	2004	Michael Herbig	9 559 727	DE
5	Le pacte des loups	2001	Christophe Gans	8 455 709	FR
6	Volver	2006	Pedro Almodóvar	8 247 317	ES
7	Arthur et les Minimoys	2006	Luc Besson	8 003 310	FR
8	La vérité si je mens ! 2	2001	Thomas Gilou	7 634 275	FR
9	Taxi 3	2003	Gérard Krawczyk	7 466 722	FR
10	Sieben Zwerge	2004	Sven Unterwaldt Jr.	7 274 368	DE
11	La placard	2000	Francis Veber	6 986 892	FR
12	8 Femmes	2002	François Ozon	6 811 958	FR
13	Das Leben der Anderen	2006	Florian Henckel von Donnersmarck	6 807 718	DE
14	Hable con Ella	2002	Pedro Almodóvar	6 721 718	ES
15	Camping	2006	Fabien Onteniente	5 682 380	FR
16	La marche de l'empereur	2004	Luc Jacquet	5 591 499	FR
17	Tanguy	2001	Etienne Chailliez	5 344 188	FR
18	Taxi 4	2007	Gérard Krawczyk	5 309 264	FR
19	Torrente 2: Misión en Marbella	2001	Santiago Segura	5 300 036	ES
20	La gran aventura de Mortadelo y Filemón	2003	Javier Fesser	5 045 573	ES
21	Il paradiso all'improvviso	2003	Leonardo Pieraccioni	4 828 061	IT
22	Brice de Nice	2005	James Huth	4 639 077	FR
23	La mala educación	2004	Pedro Almodóvar	4 418 734	ES
24	La leggenda di Al, John e Jack	2002	Giacomo, Aldo	4 298 221	IT
25	El Orfanato	2007	Juan Antonio Bayona	4 281 724	ES
26	La tigre e la neve	2005	Roberto Benigni	4 116 174	IT
27	28 Days Later	2002	Danny Boyle	4 059 998	GB
28	Deutschland. Ein Sommermärchen	2006	Sönke Wortmann	4 009 078	DE
29	Chouchou	2003	Merzak Allouache	4 000 308	FR
30	Luther	2003	Eric Till	3 880 033	DE
31	Je vous trouve très beau	2005	Isabelle Mergault	3 862 501	FR
32	7 Zwerge - Der Wald Ist nicht genug	2006	Sven Unterwaldt Jr.	3 847 671	DE
33	Natale a New York	2006	Neri Parenti	3 827 960	IT
34	Natale a Miami	2005	Neri Parenti	3 789 116	IT
35	Das Wunder von Bern	2003	Sönke Wortmann	3 758 108	DE
36	Natale in India	2003	Neri Parenti	3 757 057	IT
37	L'ultimo bacio	2001	Gabriele Muccino	3 664 961	IT
38	Prête-moi ta main	2006	Eric Lartigau	3 579 195	FR
39	Torrente 3, El Protector	2005	Santiago Segura	3 573 244	ES
40	Der Kleine Eisbär	2001	Thilo Rothkirch, Piet de Rycker	3 432 822	DE
41	Ensemble, c'est tout	2007	Claude Berri	3 411 518	FR
42	All G Indahouse	2002	Mark Mylod	3 404 083	GB
43	Ti amo in tutte le lingue del mondo	2005	Leonardo Pieraccioni	3 395 754	IT
44	Manuale d'amore 2 (Capitoli successivi)	2007	Giovanni Veronesi	3 298 770	IT
45	Alatriste	2006	Agustín Díaz Yanes	3 237 147	ES
46	Transporter 2	2005	Louis Leterrier	3 235 997	FR
47	Christmas in Love	2004	Neri Parenti	3 232 425	IT
48	Il mio miglior nemico	2006	Carlo Verdone	3 208 476	IT
49	No le dis à personne	2006	Gilles Lellouech	3 094 673	FR
50	Manuale d'amore	2005	Giovanni Veronesi	3 079 020	IT

Table 5: Top 50 co-productions originating from Western Europe

Rank	Film	Production Year	Director	Total admissions	Majority co-producing country	Co-prod. country 2	Co-prod. country 3	Co-prod. country 4	Co-prod. country 5	Co-prod. country 6	Co-prod. country 7
1	The Wind That Shakes the Barley	2006	Ken Loach	2 645 727	IE	GB	DE	ES	IT		
2	Zwartboek	2006	Paul Verhoeven	1 676 437	NL	DE	GB	BE			
3	In America	2002	Jim Sheridan	888 380	IE	GB					
4	L'enfant	2005	Luc Dardenne, Jean-Pierre Dardenne	866 986	BE	FR					
5	Irina Palm	2007	Sam Gabarski	863 858	BE	DE	GB	FR			
6	Pietje Bell	2002	Maria Peters	845 459	NL	DE					
7	Lassie	2005	Charles Sturridge	773 918	IE	GB	FR				
8	De zaak Alzheimer	2003	Erik Van Looy	708 562	BE	NL					
9	Intermission	2003	John Crowley	588 040	IE	GB					
10	Bloody Sunday	2002	Paul Greengrass	515 230	IE	GB					
11	Le fils	2002	Luc Dardenne, Jean-Pierre Dardenne	432 378	BE	FR					
12	Breakfast on Pluto	2005	Neil Jordan	395 323	IE	GB					
13	Je rentre à la maison	2001	Manoel de Oliveira	359 162	PT	FR					
14	Pauline & Paulette	2000	Lieven Debrauwer	350 716	BE	FR					
15	101 Reykjavík	2000	Baltasar Kormákur	350 284	IS	NO	DK	FR			
16	K3 en het magische medaillon	2004	Indra Siera	346 390	BE	NL					
17	Le tango des Rachevski	2003	Sam Garbarski	334 299	BE	FR					
18	Nói albindi	2003	Dagur Kári	330 674	IS	DE	GB	DK			
19	Man About Dog	2004	Paddy Breathnach	322 508	IE	GB					
20	Shrooms	2006	Paddy Breathnach	302 466	IE	GB	DK				
21	The League of Gentlemen's Apocalypse	2005	Steve Bendelack	299 817	IE	GB					
22	Ben X	2007	Nic Balthazar	274 632	BE	NL					
23	Thomas est amoureux	2000	Pierre-Paul Renders	249 100	BE	FR					
24	Windkracht 10: Koksijde Rescue	2006	Hans Herbots	229 095	BE	GB	NL				
25	Lepel	2005	Willem van de Sande Bakhuyzen	223 634	NL	DE	GB				
26	Vet hard	2005	Tim Oliehoek	220 294	NL	GB	BE				
27	Um Filme Falado	2003	Manoel de Oliveira	213 112	PT	FR	IT				
28	When Brendan Met Trudy	2000	Kieron J. Walsh	212 357	IE	GB					
29	In Oranje	2004	Joram Lürsen	197 161	NL	GB					
30	Inside I'm Dancing	2004	Damien O'Donnell	180 023	IE	GB	FR				
31	Oesters van Nam Kee	2002	Pollo de Pimentel	143 407	NL	DE					
32	Tara Road	2005	Gillies MacKinnon	140 097	IE	GB					
33	Éloge de l'amour	2001	Jean-Luc Godard	132 665	CH	FR					
34	Hafð	2002	Baltasar Kormákur	125 641	IS	FR	NO				
35	About Adam	2000	Gerard Stembridge	121 372	IE	GB					
36	Pom, le poulain	2006	Olivier Ringer	117 246	BE	FR					
37	Confituur	2004	Lieven Debrauwer	111 948	BE	CH					
38	HS - Hors service	2001	Jean-Paul Lilienfeld	110 165	BE	FR					
39	Cowboy	2007	Benoît Mariage	108 960	BE	FR					
40	Quale amore	2006	Maurizio Sciarra	108 907	CH	IT					
41	The Actors	2003	Conor McPherson	105 412	IE	GB	DE				
42	Azzurro	2000	Denis Rabaglia	102 693	CH	IT	FR				
43	La balsa de piedra	2002	George Sluizer	100 972	NL	ES	PT				
44	Aaltra	2004	Benoît Delépine, Gustave de Kervern	85 538	BE	FR					
45	A selva	2002	Leonel Vieira	79 004	PT	ES					
46	Iedereen beroemd !	2000	Dominique Deruddere	74 619	BE	NL	FR				
47	O principio da incerteza	2002	Manoel de Oliveira	71 779	PT	FR					
48	Schwarze Schafe	2006	Oliver Rihs	68 252	CH	DE					
49	Belle toujours	2006	Manoel de Oliveira	67 267	PT	FR					
50	Memoria del saqueo	2004	Fernando E. Solanas	64 048	CH	FR					

Table 6: Top 50 entirely national films originating from Western Europe

Rank	Film	Production Year	Director	Total admissions	Country of origin
1	Alles is liefde	2007	Joram Lürsen	1 233 717	NL
2	Minoes	2001	Vincent Bal	1 050 276	NL
3	Die Herbstzeitlosen	2006	Bettina Oberli	816 967	CH
4	Costa!	2001	Johan Nijenhuis	746 384	NL
5	De schippers van de Kameleon	2003	Steven de Jong, Marc Willard	744 641	NL
6	The Discovery of Heaven	2001	Jeroen Krabbé	703 197	NL
7	Achtung, fertig, Charlie!	2003	Mike Eschmann	594 828	CH
8	Mein Name ist Eugen	2005	Michael Steiner	559 811	CH
9	Vitus	2006	Fredi M. Murer	510 831	CH
10	K3 en het ijsprinsesje	2006	Indra Siera	505 298	BE
11	Pluk van de petteflet	2004	Ben Sombogaart	482 954	NL
12	Volle Maan	2002	Johan Nijenhuis	482 035	NL
13	Ja zuster, nee zuster	2002	Pieter Kramer	464 702	NL
14	De Schippers van de kameleon 2	2005	Steven de Jong	416 004	NL
15	Het Schnitzelparadijs	2005	Martin Koolhoven	393 999	NL
16	Zoop in Afrika	2005	Johan Nijenhuis, Dennis Bots	390 851	NL
17	Grounding	2006	Michael Steiner	370 957	CH
18	Waar is het paard van Sinterklaas?	2007	Mischa Kamp	352 258	NL
19	Pietje Bell II: De jacht op de tsarenkroon	2003	Maria Peters	348 371	NL
20	Plop en het vioolavontuur	2005	Matthias Temmermans	340 481	BE
21	Shouf shouf habibi!	2004	Albert Ter Heerdt	339 146	NL
22	Once	2006	John Carney	339 127	IE
23	Afblijven	2006	Maria Peters	331 996	NL
24	O Crime do Padre Amaro	2005	Carlos Coelho da Silva	317 234	PT
25	Ernstfall in Havanna	2002	Sabine Boss	312 815	CH
26	Zoop in India	2006	Johan Nijenhuis	300 603	NL
27	Filme da Treta	2006	José Sacramento	278 851	PT
28	Nynke	2001	Pieter Verhoeff	266 524	NL
29	Zoop in Zuid-Amerika	2007	Johan Nijenhuis	261 041	NL
30	Liever verliefd	2003	Pim van Hoeve	247 145	NL
31	Plop en de pinguïn	2007	Dennis Bots	244 973	BE
32	De Griezelsbus	2005	Pieter Kuijpers	232 321	NL
33	Ernst, Bobbie en de geslepen Onix	2007	Pieter Walther Boer	231 283	NL
34	Corrupção	2007		228 481	PT
35	Timboektoe	2007	Dave Schram	217 898	NL
36	Plop in de stad	2006	Matthias Temmermans	205 195	BE
37	Plop en Kwispel	2004	Matthias Temmermans	198 786	BE
38	Handyman	2006	Jürg Ebe	196 454	CH
39	Ellis in Glamourland	2004	Pieter Kramer	195 366	NL
40	Van God Los	2003	Pieter Kuijpers	191 603	NL
41	Moordwijken	2007	Dick Maas	170 312	NL
42	Piet Piraat en het vliegende schip	2006	Bart van Leemputten	166 968	BE
43	Pipo en de p-p-Parelriddier	2003	Martin Lagestee	157 688	NL
44	Piet Piraat en de betoverde kroon	2005	Bart van Leemputten	156 123	BE
45	Elisabeth Kübler-Ross - Dem Tod ins Gesicht sehen	2003	Stefan Haupt	152 000	CH
46	Floris	2004	Jean van de Velde	146 375	NL
47	Mani Matter - Warum syt dir so truurig?	2002	Friedrich Kappeler	144 796	CH
48	Loenatik - De moeie	2002	Bobby Eerhart	144 758	NL
49	Ik ook van jou	2001	Ruud van Hemert	144 313	NL
50	Beetje verliefd, 'n	2006	Martin Koolhoven	140 649	NL

Table 7: Top 50 co-productions originating from Scandinavia

Rank	Film	Production Year	Director	Total admissions	Majority co-producing country	Co-prod. country 2	Co-prod. country 3	Co-prod. country 4	Co-prod. country 5	Co-prod. country 6	Co-prod. country 7
1	Så som i himmelen	2004	Kay Pollak	3 288 260	SE	DK					
2	Dogville	2003	Lars von Trier	2 099 398	DK	FR	SE	NL	DE	NO	GB
3	Mies vaila menneisyttä	2002	Aki Kaurismäki	2 090 369	FI	DE	FR				
4	Petsson och Findus - Kattonauten	2000	Albert Hanan Kaminski	2 049 177	SE	DE					
5	Hjælp, jeg er en fisk	2000	Stefan Fjeldmark, Michael Hegner, Greg Manwaring	1 908 017	DK	DE	IE				
6	Kopps	2003	Josef Fares	1 435 659	SE	DK					
7	Petsson och Findus - katten och gubbens år	1999	Albert Hanan Kaminski	1 392 059	SE	DE					
8	Tillsammans	2000	Lukas Moodysson	1 193 989	SE	DK	IT				
9	Ondskan	2003	Mikael Häfström	1 132 405	SE	DK					
10	Grabben i graven bredvid	2002	Kjell Sundvall	1 043 064	SE	NO					
11	Efter brylluppet	2006	Susanne Bier	979 499	DK	GB					
12	Masjävar	2004	Maria Blom	955 129	SE	DK					
13	Petsson och Findus 3: Tomtemaskinen	2005	Jorgen Lerdam, Anders Sørensen	917 229	SE	DK	GB	HU			
14	The Ugly Duckling and Me!	2006	Michael Hegner, Karsten Killeich	885 489	DK	DE	FR	IE			
15	Heartbreak Hotel	2006	Colin Nutley	731 731	SE	GB					
16	I am Dina	2002	Ole Bornedal	700 531	NO	DE	FR	DK	SE		
17	Karlsson på taket	2002	Vibeke Idsøe	667 684	SE	NO					
18	Heftig og begejstret	2001	Knut Erik Jensen	656 706	NO	SE					
19	Arven	2003	Per Fly	653 732	DK	GB	NO	SE			
20	Bredre	2004	Susanne Bier	622 979	DK	GB	NO	SE			
21	Populärmusik från Vittula	2004	Reza Bagher	611 402	SE	FI	DK				
22	Lilja 4-Ever	2002	Lukas Moodysson	598 724	SE	DK					
23	Wilbur Wants to Kill Himself	2002	Lone Scherfig	590 811	DK	GB					
24	Kongekabale	2004	Nicolaj Arcel	568 490	DK	SE					
25	Salmer fra kjøkkenet	2003	Bent Hamer	563 409	NO	SE					
26	Drengen der ville gøre det umulige	2002	Jannik Hastrup	557 316	DK	FR					
27	Am - Tempelriddaren	2007	Peter Flinth	525 988	SE	DK	FI	NO	DE	GB	
28	Drabet	2005	Per Fly	434 442	DK	GB	NO	SE			
29	Direktøren for det hele	2006	Lars von Trier	433 013	DK	SE	IS	IT	FR	NO	FI
30	Tsatsiki - Vänner för alltid	2001	Eddie Thomas Petersen	430 623	SE	NO	DK				
31	Klatretøsen	2002	Hans Fabian Wullenweber	423 441	DK	SE	NO				
32	Drømnen	2006	Niels Arden Oplev	421 280	DK	GB					
33	Dancer in the Dark	2000	Lars von Trier	407 014	DK	FR	SE	DE	NO	NL	IS
34	Gamle mænd i nye biler	2002	Lasse Spang Olsen	372 547	DK	SE					
35	Äideistä parhain	2005	Klaus Härö	364 761	FI	SE					
36	Hip Hip Hora!	2004	Teresa Fabik	361 303	SE	DK	FI				
37	Beck - Haevniens pris	2001	Kjell Sundvall	320 429	SE	DK					
38	Små ulykker	2002	Annette K. Olesen	310 061	DK	SE					
39	Rembrandt	2003	Jannik Johansen	309 729	DK	GB					
40	Laitakaupungin valot	2006	Aki Kaurismäki	302 088	FI	DE	FR				
41	Zozo	2005	Josef Fares	301 729	SE	DK	GB				
42	Den tredje vågen	2003	Anders Nilsson	294 068	SE	FI					
43	Oh Happy Day	2004	Hella Joof	293 460	DK	GB					
44	Wallander - Innan frosten	2005	Kjell-Åke Andersson	287 312	SE	DK	NO	DE			
45	Beck - Sista vittnet	2002	Harald Hamrell	258 692	SE	NO	DK	FI			
46	Manderlay	2004	Lars von Trier	249 258	DK	SE	FR	GB	NL	DE	
47	Det største i verden	2001	Thomas Robsahm	230 038	NO	DK					
48	Hawaii, Oslo	2004	Erik Poppe	221 224	NO	DK	SE				
49	Trolösa	2000	Liv Ullmann	217 636	SE	IT	DE	NO			
50	De Fortabte sjæles ø	2007	Nicolaj Arcel	216 254	DK	SE	DE	GB			



Table 8: Top 50 entirely national films originating from Scandinavia

Rank	Film	Production Year	Director	Total admissions	Country of origin
1	Italiensk for begyndere	2000	Lone Scherfig	2 702 820	DK
2	Elling	2001	Petter Næss	1 744 519	NO
3	Jalla! Jalla!	2000	Josef Fares	1 440 800	SE
4	Elsker dig for evigt	2002	Susanne Bier	893 690	DK
5	Göta Kanal 2 - Kanalkampen	2006	Pelle Seth	845 173	SE
6	Adams æbler	2005	Anders Thomas Jensen	719 614	DK
7	Pahat pojat	2003	Aleksi Mäkelä	615 569	FI
8	En kort en lang	2001	Hella Joof	605 118	DK
9	Anja og Viktor	2001	Charlotte Sachs Bostrup	572 052	DK
10	Min søsters børn i sneen	2002	Tomas Villum Jensen	527 119	DK
11	Livvakterna	2001	Anders Nilsson	524 361	SE
12	Far til fire går aldrig op	2005	Claus Bjerre	506 770	DK
13	Miffo	2003	Daniel Lind Lagerlöf	473 753	SE
14	Min søsters børn i Ægypten	2004	Kasper Barfoed	466 468	DK
15	Matti	2006	Aleksi Mäkelä	462 927	FI
16	Mors Elling	2003	Eva Isaksen	458 730	NO
17	Terkel i knibe	2004	Kresten Vestbjerg Andersen, Thorbjørn Christoffersen	450 235	DK
18	Sprængaren	2001	Colin Nutley	446 821	SE
19	Nynne	2005	Jonas Elmer	445 165	DK
20	Klassfesten	2002	Måns Herngren, Hannes Holm	412 840	SE
21	Min søsters børn	2001	Tomas Villum Jensen	411 849	DK
22	Olsenbanden Junior på rocker'n	2004	Arne Lindtner Næss	406 163	NO
23	Eva & Adam - Fyra födelsedagar och ett fiasko	2000	Catti Edfeldt	396 784	SE
24	Olsenbanden Junior går under vann	2003	Arne Lindtner Næss	359 177	NO
25	De grønne slagtere	2003	Anders Thomas Jensen	356 775	DK
26	Rentun ruusu	2001	Timo Koivusalo	350 418	FI
27	Solkongen	2005	Tomas Villum Jensen	348 304	DK
28	Kærlighed ved første hik 3 - Anja efter Viktor	2003	Charlotte Sachs Bostrup	345 563	DK
29	Röllil ja metsänhenki	2001	Olli Saarela	341 777	FI
30	Anja og Viktor - brændende kærlighed	2006	Niels Nørlev Hansen	339 552	DK
31	Buddy	2003	Morten Tyldum	339 495	NO
32	Okay	2002	Jesper W. Nielsen	335 581	DK
33	Far til fire - i stor stil	2006	Claus Bjerre	330 662	DK
34	Alla älskar Alice	2002	Richard Hobert	324 992	SE
35	Heinähattu ja Viittiossu	2002	Kaisa Rastimo	319 796	FI
36	Elsk meg i morgen	2005	Petter Næss	309 733	NO
37	Ledsaget udgang	2007	Erik Clausen	308 894	DK
38	Megunger	2003	Giacomo Campeotto	305 311	DK
39	Olsenbanden Jr. Sølvgruvens hemmelighet	2007	Arne Lindtner Næss	297 934	NO
40	Uno	2004	Aksel Hennie, John Andreas Andersen	294 001	NO
41	Lilla Jönssonligan på kollo	2004	Christian Wegner	290 485	SE
42	Hans och hennes	2001	Daniel Lind Lagerlöf	286 694	SE
43	Beck - Skarpt läge	2006	Harald Hamrell	286 366	SE
44	Hundtricket - the movie	2002	Christian Eklöv, Christopher Panov	283 578	SE
45	Fritt vilt	2006	Roar Uthaug	283 291	NO
46	Se upp för dårarna	2007	Helena Bergström	279 855	SE
47	Pistvakt	2005	Stephan Apelgren	277 510	SE
48	Skenbart - en film om tåg	2003	Peter Dalle	276 634	SE
49	Sibelius	2003	Timo Koivusalo	273 901	FI
50	Underbara älskade	2006	Johan Brisinger	272 680	SE

Table 9: Top 50 co-productions originating from Central / Eastern Europe

Rank	Film	Production Year	Director	Total admissions	Majority co-producing country	Co-prod. country 2	Co-prod. country 3	Co-prod. country 4	Co-prod. country 5	Co-prod. country 6	Co-prod. country 7
1	Przedwiosnie	2001	Filip Bajon	1 738 259	PL	FR					
2	Tmavomodrý sv?t	2001	Jan Sverák	1 265 452	CZ	DE					
3	Vratné lahve	2007	Jan Sverák	1 254 282	CZ	GB					
4	Sorsstalanság	2005	Lajos Koltai	555 476	HU	DE	GB				
5	Gonderilmemis mektuplar	2003	Yusuf Kurçenli	368 663	TR	HU					
6	Eve giden yol	2006	Semir Aslan'yürek	359 688	TR	HU					
7	Takva	2006	Özer Kızıltan	358 535	TR	DE					
8	İ?stli	2005	Bohdan Slama	357 305	CZ	DE					
9	İklimler	2006	Nuri Bilge Ceylan	230 596	TR	FR					
10	Filantropica	2002	Nae Caranfil	122 505	RO	FR					
11	O da beni seviyor	2001	Baris Pirhasan	116 676	TR	HU					
12	Tryumf Pana Kleksa	2001	Krzysztof Gradowski	95 646	PL	SE	IE				
13	Pornografia	2003	Jan Jakub Kolski	70 909	PL	FR					
14	Ninas resa	2005	Lena Einhorn	68 463	PL	SE					
15	Cenneti beklerken	2006	Dervis Zaim	59 263	TR	HU					
16	Opium: Egy elmebeteg nő naplója	2007	János Szász	48 581	HU	DE	GB				
17	Cum mi-am petrecut sfarsitul lumii	2006	Catalin Mitulescu	47 522	RO	FR					
18	Hiçbir yerde	2002	Tayfun Pirselimoglu	44 137	TR	DE					
19	Paralelní svety	2001	Petr Václav	37 544	CZ	FR	NL				
20	Legături bolnavicioase	2006	Tudor Giurgiu	28 880	RO	FR					
21	Szerelem utolsó véréig	2002	György Dobray	26 954	HU	IT					
22	Werckmeister harmóniák	2001	Béla Tarr, Ágnes Hranitzky	26 064	HU	DE	FR				
23	Silný kafe	2004	Börkur Gunnarsson	26 042	CZ	IS					
24	Az Emigráns	2007	István Dárday, Györgyi Szalai	22 618	HU	IT					
25	Pan Tadeusz	1999	Andrzej Wajda	19 694	PL	FR					
26	Day of Wrath	2006	Adrian Rudomin	17 217	HU	GB					
27	Niki et Flo	2003	Lucian Pintilie	15 595	RO	FR					
28	Perlasca	2002	Alberto Negrin	14 849	HU	IT					
29	Ono	2004	Malgorzata Szumowska	14 781	PL	DE					
30	Restart	2005	Julius Jev?ik	14 095	CZ	FI					
31	Az utolsó blues	2002	Péter Gárdos	11 405	HU	PL	IT				
32	A Rózsa énekei	2003	Andor Szilágyi	10 130	HU	IT					
33	Návrat idiota	1999	Sasa Gedeon	9 554	CZ	DE					
34	Toyen	2005	Jan Nemeč	8 403	CZ	FR					
35	L'après-midi d'un tortionnaire	2001	Lucian Pintilie	7 716	RO	FR					
36	?mat Hikayeleri	2003	Reis Çelik	7 439	TR	DE					
37	Mrs. Ratcliffe's Revolution	2007	Bille Eltringham	7 075	HU	GB					
38	Maria	2003	Calin Peter Netzer	7 054	RO	FR	DE				
39	Balalayka	2000	Ali Özgentürk	7 019	TR	CZ	HU				
40	A Szent Lőrinc folyó lazacai	2003	Ferenc András	5 802	HU	IT					
41	Sir Cocuklari	2002	Umit Cin Güven, Aydin Sayman	5 105	TR	HU					
42	Bolondok éneke	2003	Csaba Bereczki	2 626	HU	FR					
43	Hurá na medv?da	2000	Dana Vávrová	2 561	CZ	DE					
44	Güнесе Yolculuk	1999	Yesim Ustaoglu	2 120	TR	DE	NL				
45	Karsilasma	2002	Omer Kavur	1 945	TR	HU					
46	Fény hull az arcodra	2001	Gyula Gulyás	1 886	HU	RO					
47	Iyi Seneler Londra	2007	Berkun Oya	1 751	TR	GB					
48	Simon mágus	1999	Ildikó Enyedi	952	HU	FR	CH				
49	Kisvilma - Az utolsó napló	2000	Márta Mészáros	395	HU	DE	PL				
50	Drum bun - Jó utat!	2004	Robert Ralston	353	HU	DE	CH				

**Table 10: Top 50 entirely national films originating from Central / Eastern Europe**

Rank	Film	Production Year	Director	Total admissions	Country of origin
1	Kurtlar vadisi - Irak	2006	Serdar Akar, Sadullah Sentürk	4 708 697	TR
2	G.O.R.A.	2004	Omer Faruk Sorak	4 329 131	TR
3	Vizontele	2000	Yilmaz Erdogan, Omer Faruk Sorak	3 556 294	TR
4	Vizontele Tuuba	2004	Yilmaz Erdogan	3 228 036	TR
5	Hababam sinifi askerde	2005	Ferdi Egilmez	2 896 425	TR
6	Katyn	2007	Andrzej Wajda	2 735 777	PL
7	Hababam sinifi 3,5	2006	Ferdi Egilmez	2 309 292	TR
8	W pustyni i w puszczy	2001	Gavin Hood	2 226 920	PL
9	Beyaz melek	2007	Mahsun Kirmizigül	1 995 040	TR
10	Zemsta	2002	Andrzej Wajda	1 976 675	PL
11	Asmalı konak: Hayat	2003	Abdullah Oguz	1 974 774	TR
12	Hababam sinifi merhaba	2004	Kartal Tibet	1 878 430	TR
13	Babam ve O?lum	2005	Cagan Irmak	1 843 034	TR
14	Hokkabaz	2006	Ali Taner Baltaci, Cem Yilmaz	1 821 280	TR
15	O Simdi Asker	2003	Mustafa Altıoklar	1 769 773	TR
16	Kabadayi	2007	Omer Vargi	1 672 511	TR
17	Tylko mnie kochaj	2006	Ryszard Zatorski	1 668 224	PL
18	Nigdy W ?yciu	2004	Ryszard Zatorski	1 623 935	PL
19	Komser Sekspir	2000	Sinan Cetin	1 440 885	TR
20	Testosteron	2007	Tomasz Konecki, Andrzej Saramonowicz	1 356 163	PL
21	Maskeli Besler - Irak	2007	Murat Aslan	1 354 662	TR
22	Sinav	2006	Omer Faruk Sorak	1 188 578	TR
23	Ja wam pokaze!	2006	Denis Delic	1 179 378	PL
24	Organize ??ler	2005	Yilmaz Erdogan	1 167 372	TR
25	Dlaczego nie!	2007	Ryszard Zatorski	1 151 998	PL
26	Son osmanli yandim ali	2007	Mustafa Sevki Dogan	1 137 513	TR
27	Neredesin Firuze	2004	Ezel Akay	1 125 999	TR
28	Keloglan kara prens'e karsi	2006	Tayfun Güneyer	1 063 791	TR
29	Gönül yarasi	2005	Yavuz Turgul	1 003 193	TR
30	Pupendo	2003	Jan Hřebejk	988 457	CZ
31	Hirsiz var!	2005	Oguzhan Tercan	985 313	TR
32	Swiadek koronny	2007	Jacek Filipiak, Jaroslaw Sypniewski	959 596	PL
33	Stara Ba???. Kiedy slonce bylo bogiem	2003	Jerzy Hoffman	907 887	PL
34	Delii yürek: Bumerang Cehennemii	2001	Osman Sinav	890 870	TR
35	Maskeli Be?ler ?ntikam Pe?inde	2005	Murat Aslan	878 912	TR
36	Okul	2004	Durul Taylan, Yagmur Taylan	875 280	TR
37	Rys	2007	Stanislaw Tym	808 873	PL
38	Çilgin dersane	2007	Faruk Aksoy	797 824	TR
39	U?astnici zájezdu	2006	Jiri Vejdelek	792 592	CZ
40	Hemso	2000	Omer Uður	790 647	TR
41	Son	2001	Levent Kirca	752 094	TR
42	Raf?áci	2006	Karel Janak	694 595	CZ
43	Gallipoli	2005	Tolga Ornek	678 791	TR
44	Dondurmam gaymak	2006	Yüksel Aksu	678 479	TR
45	Rus gelin	2003	Zeki Alasya	657 546	TR
46	Hacivat Karagöz neden öldürüldü?	2006	Ezel Akay	655 436	TR
47	4 luni, 3 saptamani si 2 zile	2007	Cristian Mungiu	647 942	RO
48	Snowboardáci	2004	Karel Janak	635 085	CZ
49	Wiedzmin	2001	Marek Brodzki	633 110	PL
50	Döngel Karhanesi	2005	Hakan Algül	620 347	TR

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

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.

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