



OBSERVATOIRE EUROPÉEN DE L'AUDIOVISUEL
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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



COUNCIL
OF EUROPE CONSEIL
DE L'EUROPE

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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?

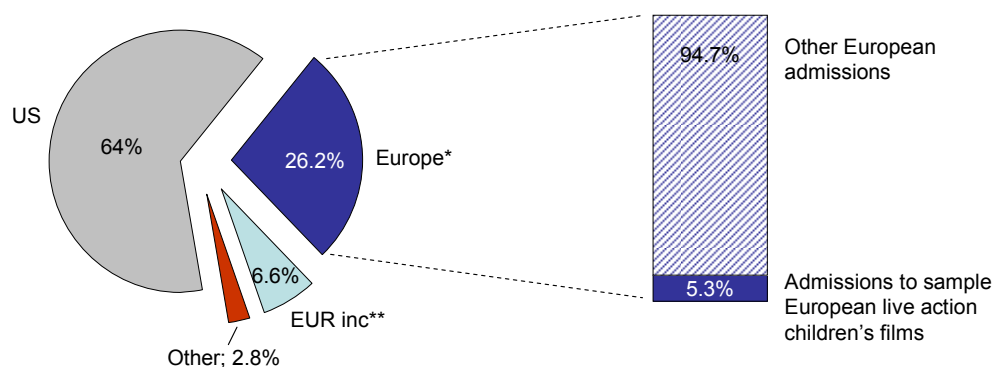
The sample list comprises 257 live action children's films, i.e. live action feature length films made for children up to 12 years, produced and theatrically released in Europe between 2000 and 2008. The sample is based on a list of films collected and provided by ECFA, the European Children's Film Association 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

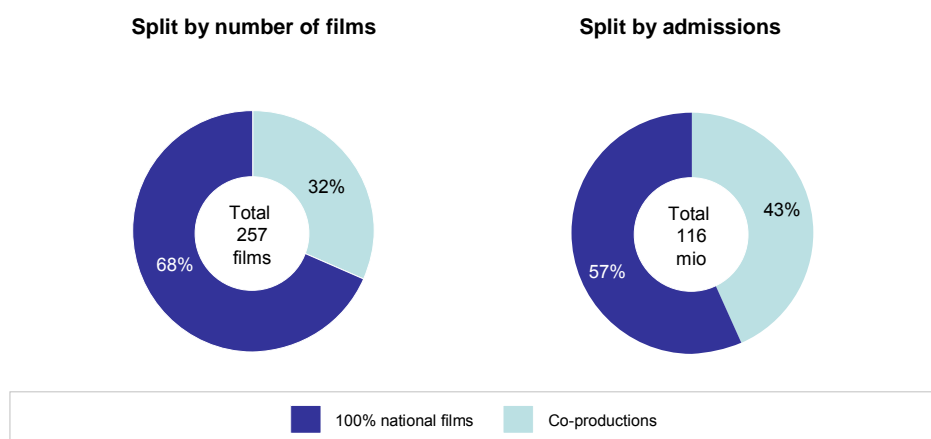
The European market is dominated by US productions which account for roughly 64% of total admissions, followed by European films accounting for about 26% during the period in question. Films produced in Europe with incoming investment, primarily from the US, accounted for about 7% and

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

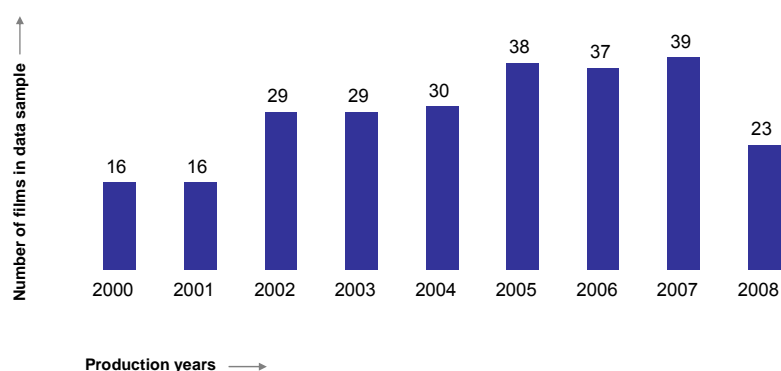


Source: European Audiovisual Observatory

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).

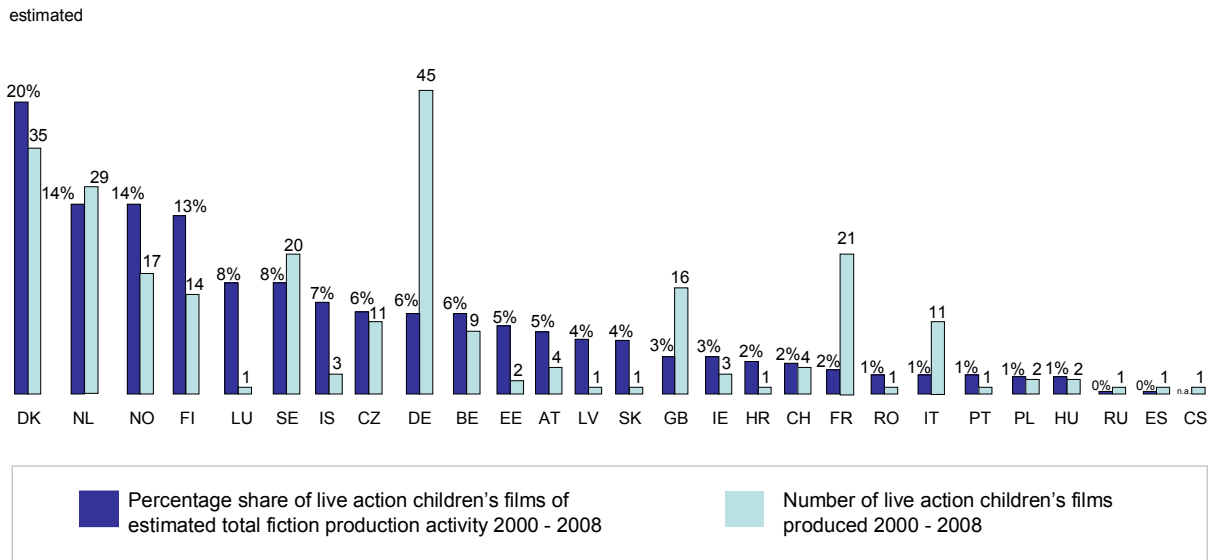
Table 2: Live action children's films by country of origin 2000 - 2008

#	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

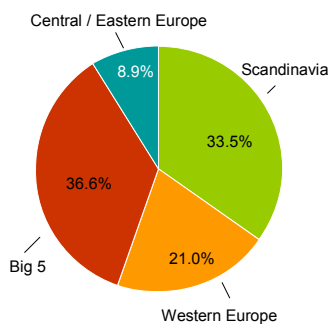


Source: KIDS Regio, European Audiovisual Observatory

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.

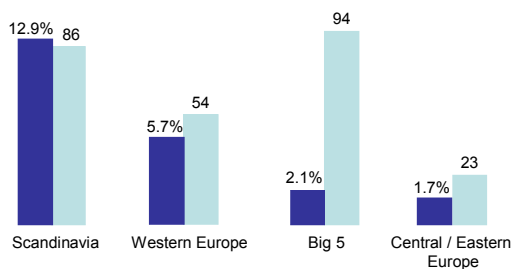
Figure 5: Live action children's film production by region and as % of total fiction production

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

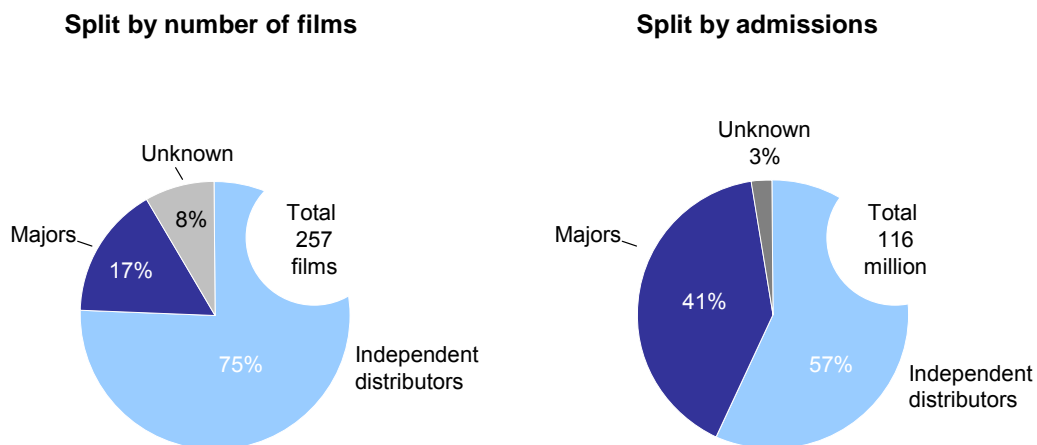
5. Distribution of European live action children's films

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



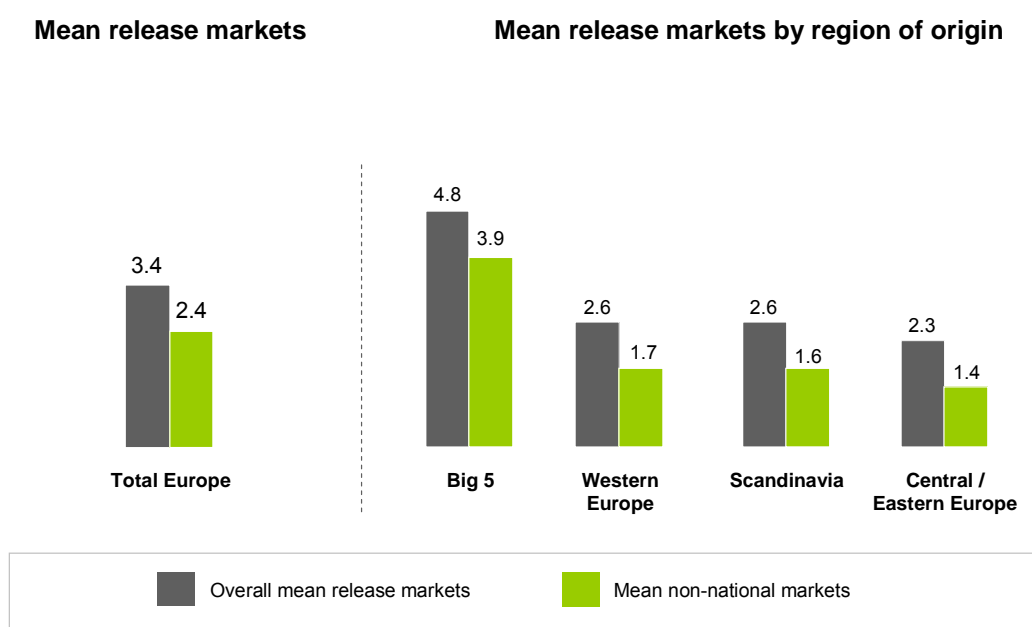
Source: European Audiovisual Observatory

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

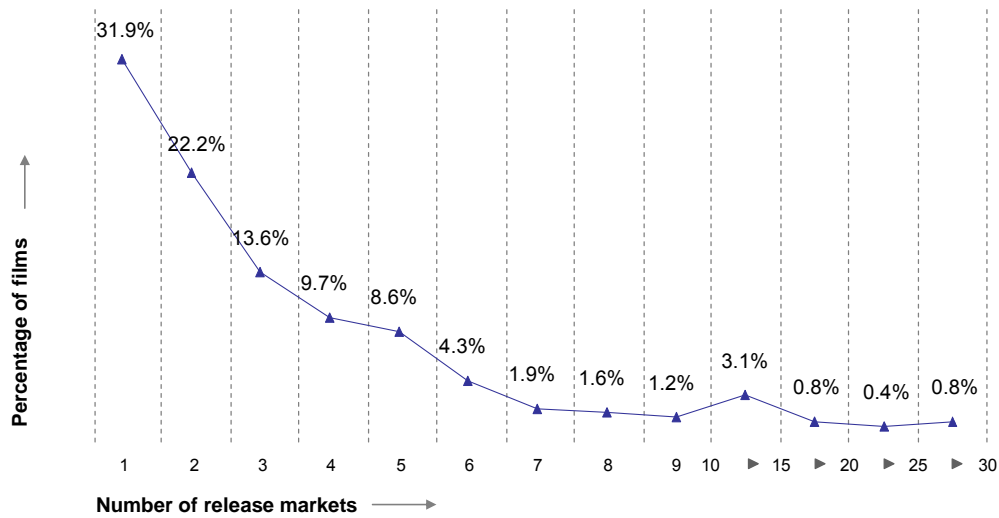


Source: European Audiovisual Observatory

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.

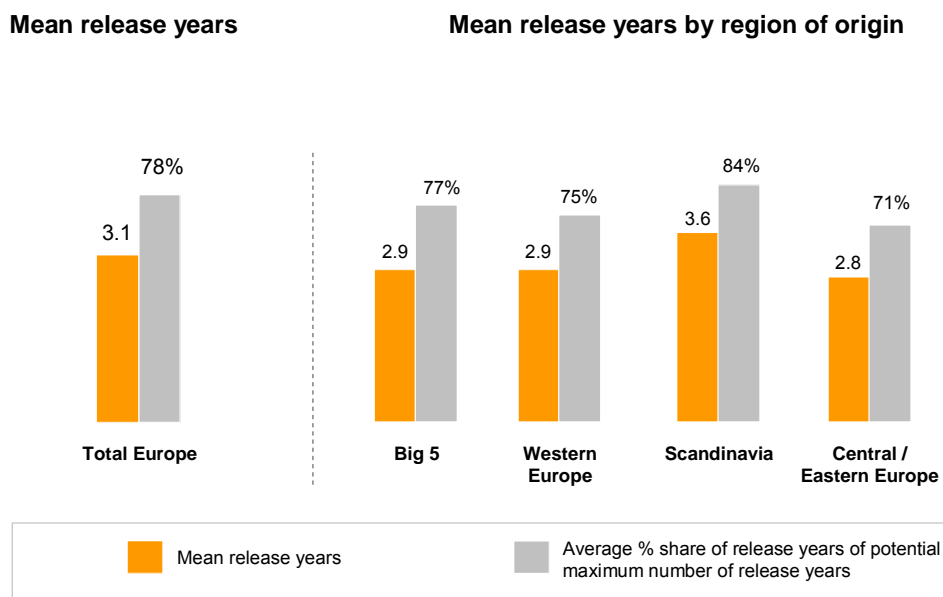
Figure 8: Percentage of European live action children's films by number of release markets



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.

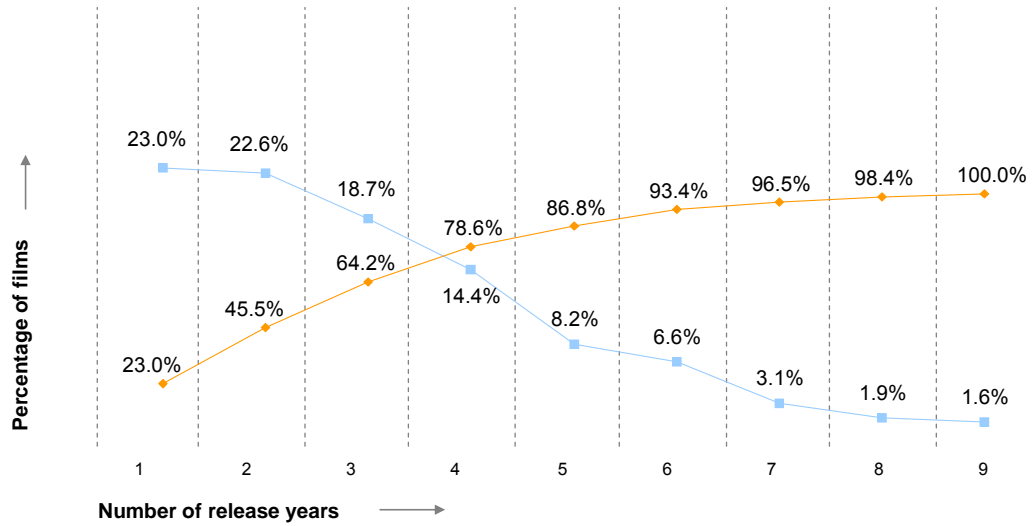
Figure 9: Mean years on release for European live action children's films by region of origin



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

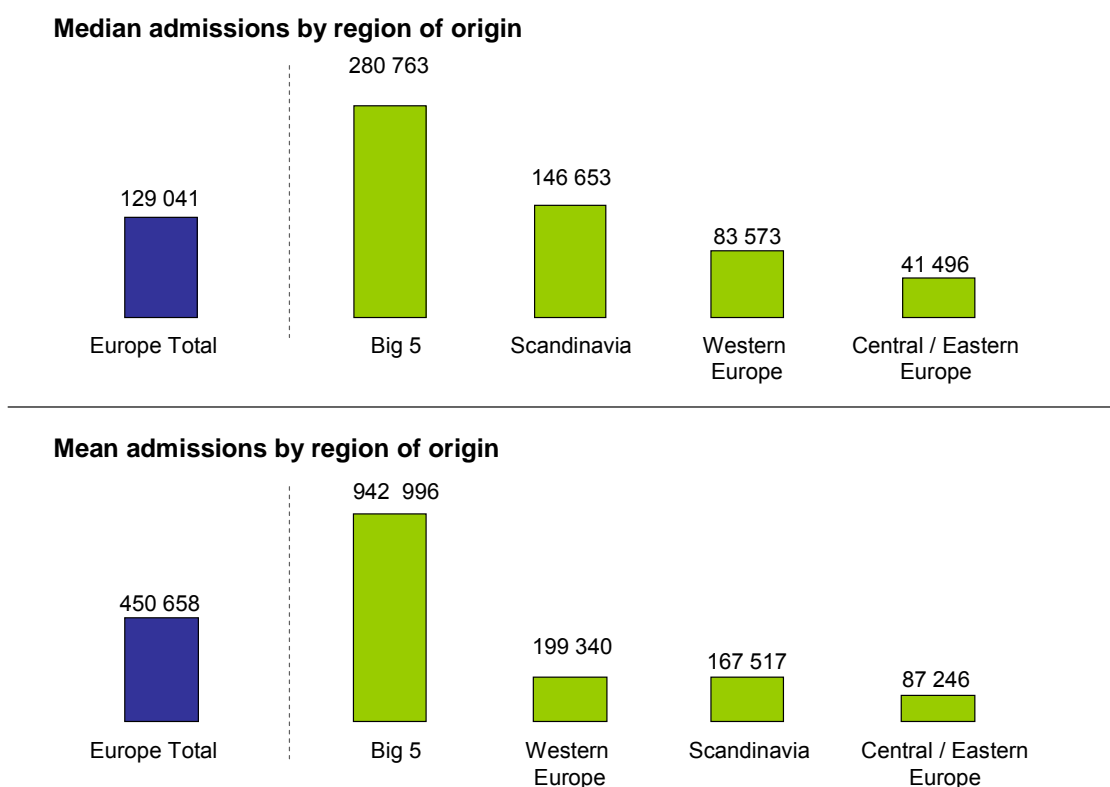
7. Performance of European live action children's film

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

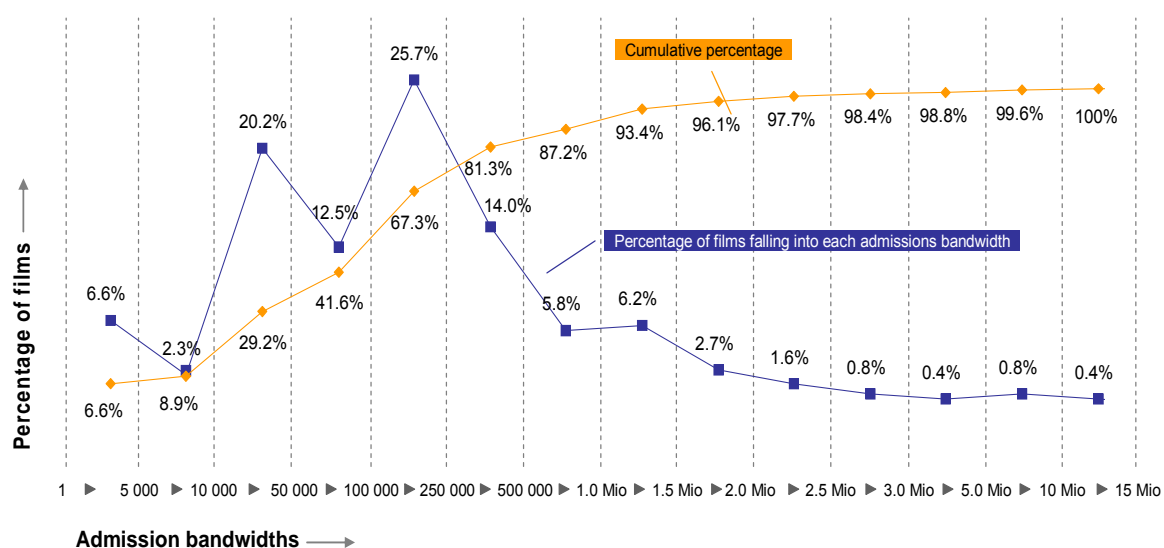


Source: European Audiovisual Observatory

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.

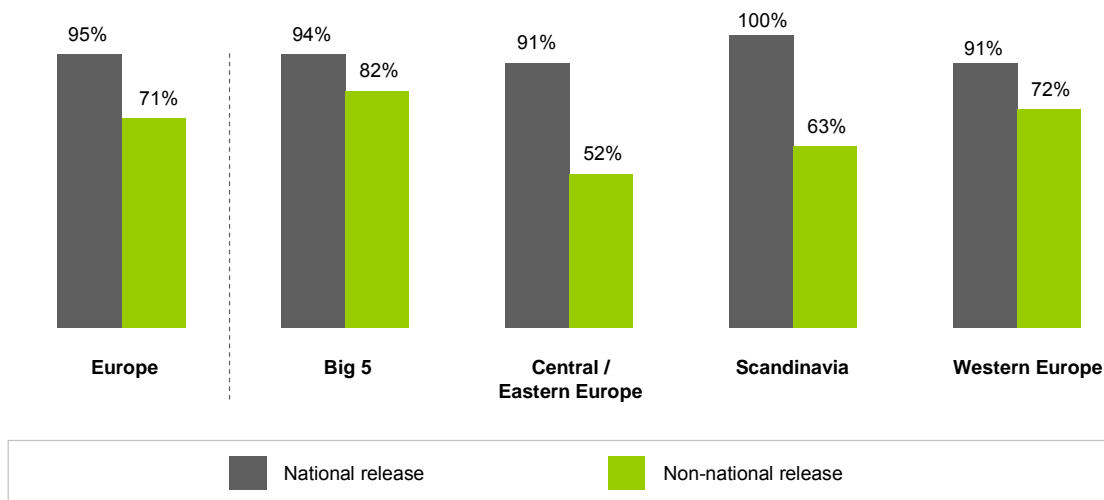
Source: European Audiovisual Observatory

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?

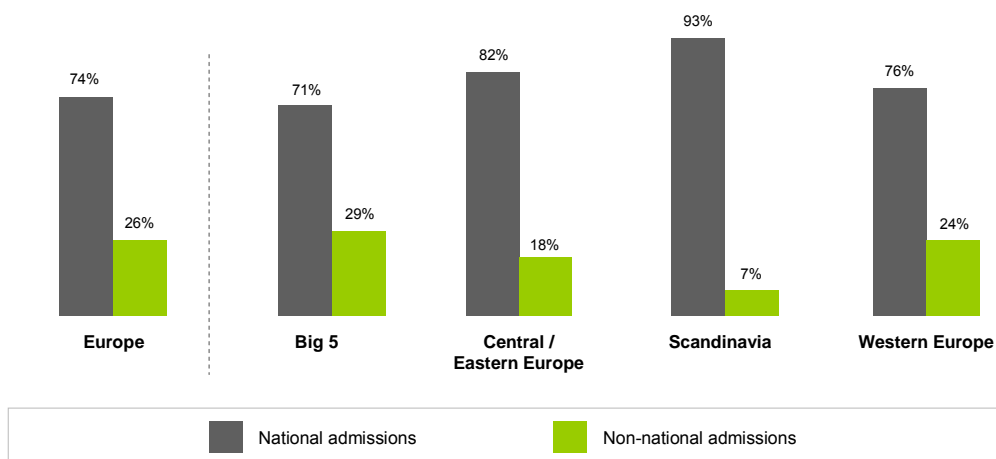
An estimated 71% of European live action children's films were released in at least one non-national market, as shown in figure 13. Films from the big 5 countries demonstrated the highest regional propensity to non-national release (82%). Taken as a whole, 95% of all live action children's films in the 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

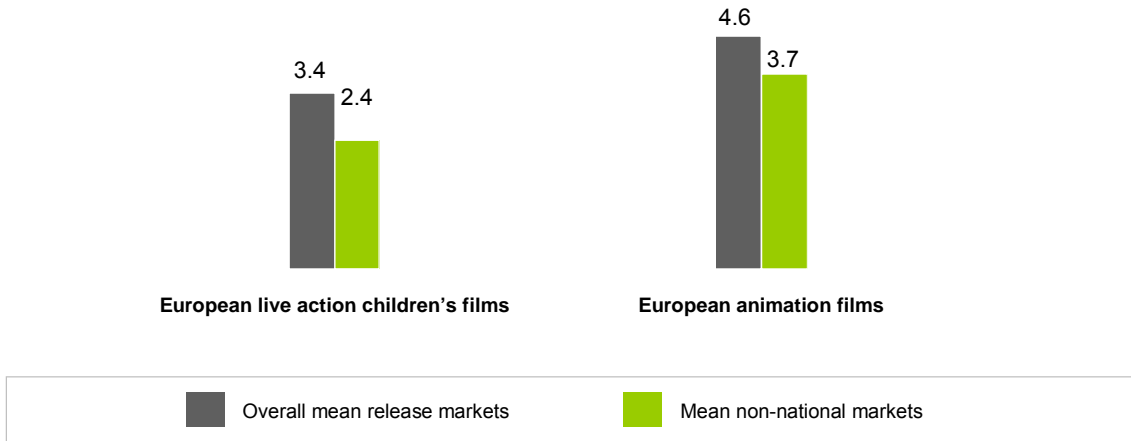
#	ISO code	Country of origin	Number of live action children's films produced between 2000 and 2008	Cumulative percentage share of total live action children's film production
1	DE	Germany	45	18%
2	DK	Denmark	35	31%
3	NL	Netherlands	29	42%
4	FR	France	21	51%
5	SE	Sweden	20	58%

#	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.

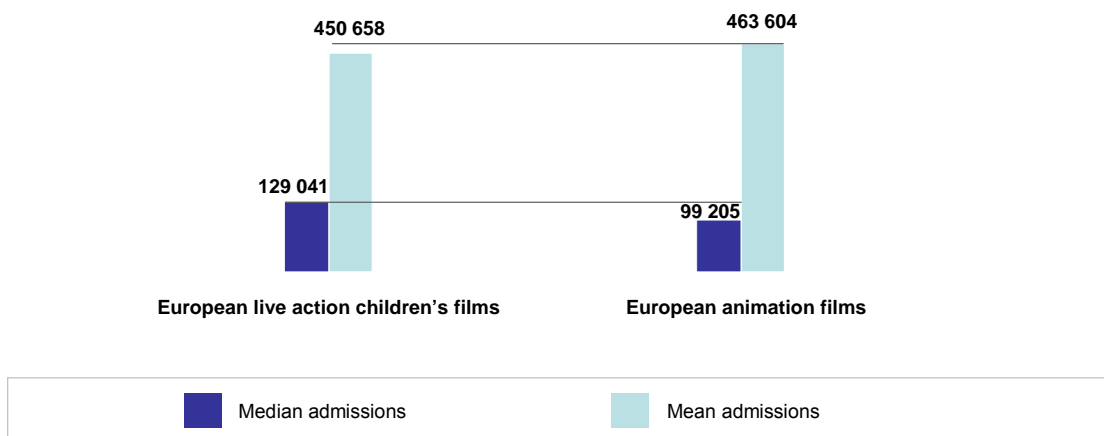
Figure 15: Comparison of mean number of release markets



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.

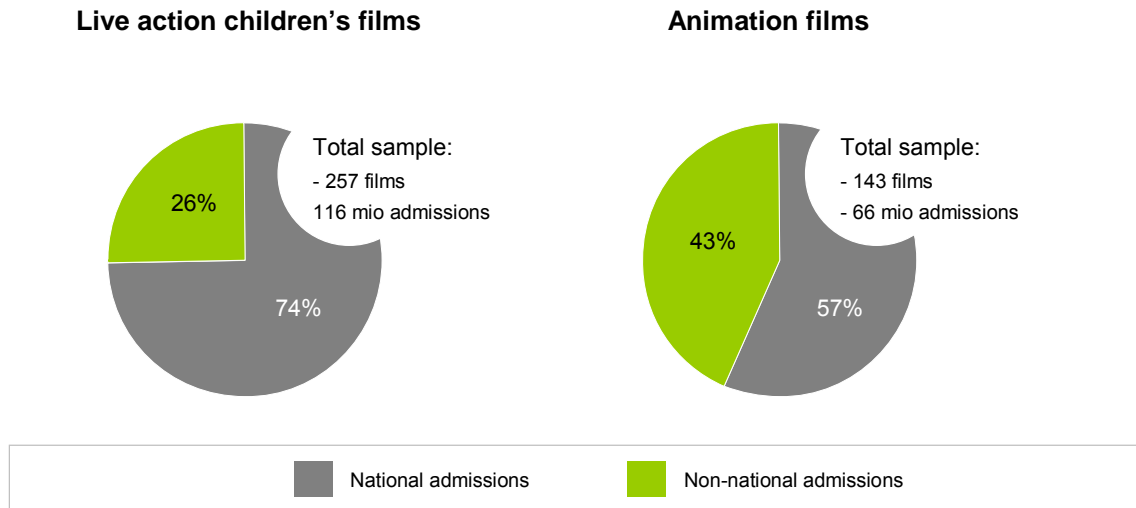
Figure 16: Comparison of average admissions



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	Rölli 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	Ulvsummer	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	Marin Otevre	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	Hajo 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	Béassine - 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	Leitajateküla 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	Cykelmyggen og Dansemøggen	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	Tryumf 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 superheld	2004	DK	Jannik Hastrup	68 962	5
81	Fabuleuses fabulettes	2006	FR / BE / DE / FI	Varios	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	56 828	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	Varios	47 608	1
94	Peur(s) du noir	2007	FR / BE	Charles Burns, Marie Caillou, Pierre Di Sciullo, Lorenzo Matto	44 807	6
95	Globi 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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