

**Appendix 1**  
**KEY INDICATORS 1996 to 2002**

**FEATURE FILM PRODUCTION (1996 – 2002)**

1996	1997	1998	1999	2000	2001	2002
28	40	40	31	39	47	62

**ORIGIN OF FEATURE FILMS ON FIRST RELEASE (1996 – 2002)**

Countries	1996	1997	1998	1999	2000	2001	2002
<i>Austria</i>	0	0	0 (+1)	0 (+1)	0 (+1)	0 (+2)	1
<i>Azerbaijan</i>	0	0	0 (+1)	0	0 (+1)	0	0
<i>Belgium</i>	0 (+1)	0 (+1)	0	0	1(+1)	0 (+2)	2 (+1)
<i>Bulgaria</i>	0	0 (+2)	0	0 (+1)	0	0	0
<i>Byelorussia</i>	1 (+2)	0 (+1)	0 (+2)	0 (+1)	0 (+1)	0	0
<i>Canada</i>	2	0	4 (+2)	0 (+1)	1	1 (+6)	5 (+4)
<i>Czech Rep</i>	1	2 (+2)	2	0	0	2	0
<i>China</i>	0	0 (+1)	1	0	1	1 (+1)	1
<i>Denmark</i>	0	0	1	2 (+1)	1 (+1)	1 (+2)	1
<i>Estonia</i>	0	0 (+1)	0	0	0	0	0
<i>Finland</i>	0	0 (+1)	0	0	0	1	1
<i>France</i>	5 (+3)	7 (+11)	14 (+6)	9 (+5)	18 (+8)	20 (+19)	29 (+18)
<i>Georgia</i>	0 (+2)	0 (+1)	0	0 (+1)	0	0	1
<i>Germany</i>	0 (+4)	1 (+6)	1 (+1)	2	4 (+1)	4 (+11)	5 (+3)
<i>Hungary</i>	0	0 (+1)	1 (+1)	0	0	0 (+1)	0
<i>Italy</i>	4 (+1)	4 (+2)	0 (+2)	0	2 (+4)	7 (+5)	1 (+3)
<i>Moldova</i>	0	2 (+1)	0	0 (+1)	0	0	0
<i>Netherlands</i>	0	0	1	1 (+1)	1	0	0
<i>Norway</i>	0	1	1	0	0	0	0
<i>Poland</i>	2 (+3)	0 (+1)	3	0	0	0	0
<i>Portugal</i>	0	0	0 (+1)	0	0	0	0
<i>Romania</i>	0	0	0 (+1)	0	0	0	0
<i>Russia</i>	26 (+5)	42 (+4)	39 (+1)	34 (+1)	47 (+2)	47	62
<i>Spain</i>	1	0 (+1)	1 (+1)	0 (+1)	0 (+1)	2 (+3)	6 (+2)
<i>Sweden</i>	0	0	0 (+1)	1	1 (+2)	1 (+1)	1
<i>Swiss</i>	0 (+1)	0	0 (+1)	0 (+1)	0	0	0
<i>UK</i>	3 (+1)	1 (+3)	7 (+2)	6 (+2)	4 (+4)	3 (+13)	10 (+8)
<i>Ukraine</i>	1 (+1)	3 (+6)	0	0	0	0	0
<i>USA</i>	86 (+3)	80 (+3)	95 (+3)	54 (+2)	80 (+4)	113 (+19)	135 (+15)
<i>Others</i>	7 (+3)	0 (+1)	1	2 (+2)	3 (+4)	21 (+9)	11 (+7)
<i>Coprods.</i>	9	10	8	6	15	38	48
<i>Total</i>	n.c.	n.c.	n.c.	n.c.	n.c.	215	258

*Note.* A figure in brackets with + shows the number of co-productions screened in a particular year in which producers from the country in question were involved. Russian participation is mentioned for 1996 to 2000 only for films on which another country was chief producer.

## Appendix 1 (cont.)

### CHANGE IN TOTAL ADMISSIONS AND BOX-OFFICE (1996-2002)

	1996	1997	1998	1999	2000	2001 est	2002 est
<b>Admissions (thousands)</b>	47 666	36 013	36 221	37 633	42 768	60 000	65 000

	1996	1997	1998	1999	2000	2001 est	2002 est
<b>Box-office (thous.rbls)</b>	71 359	67 332	148 469	365 979	700 995	n.c.	n.c.
<b>Box-office (thous.USD)</b>	13 527	11 641	14 006	14 834	24 920	65 000	111 700

### AVERAGE TICKET PRICE (1996 – 2002)

	1996	1997	1998	1999	2000	2001 est	2002 est
<b>Roubles</b>	0,15	0.19	3,39	9,72	16,39	n.c.	n.c.
<b>US Dollars</b>	0,03	0,03	0,32	0,39	0,58	1,08	1,72

### ORIGIN AND NUMBER OF FEATURE FILMS BROADCAST ON PRINCIPLE TV CHANNELS (1996-2002)

Years	Russia	USSR	Europe	USA	Others	Total
<b>1996</b>	277	1786	643	725	81	3 512
<b>1997</b>	589	2011	1660	3228	320	7 808
<b>1998</b>	537	4359	1746	3806	505	10 953
<b>1999</b>	633	4076	1626	3062	476	9 873
<b>2000</b>	891	4265	1829	3556	445	10 986
<b>2001</b>	1 369		583	1 197	69	3 218
<b>2002</b>	1 438		579	976	55	3 045

*Note: 2001 and 2002 figures for the USA include films from Canada.*

## **The EUROPEAN AUDIOVISUAL OBSERVATORY**

Set up in December 1992, the European Audiovisual Observatory's goal is to gather and diffuse information on the audiovisual industry in Europe. The Observatory is a European public service body comprised of 35 member states and the European Community, represented by the European Commission. It operates within the legal framework of the Council of Europe and works alongside a number of partner and professional organisations from within the industry, together with a network of correspondents. In addition to contributions to conferences, other major activities are the publication of Yearbooks, newsletters and reports, compilation and management of databases, and the provision of information through the Observatory's Internet site (<http://www.obs.coe.int/>).

## **DOUBLE-D Limited**

A independent Moscow-based consultancy specialising in research and information on the film and audiovisual sector in the Russian Federation. Double-D is presided by Daniil Dondurei and this report was co-authored by Natalie Venger, the consultancy's principle expert on film.

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