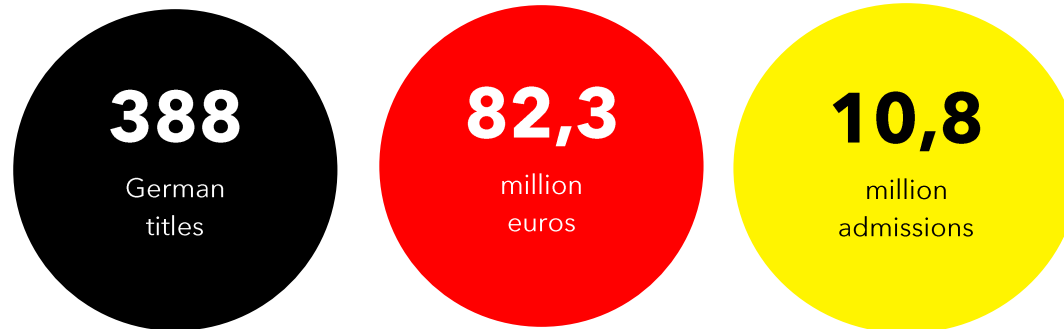




## German Films Abroad First Half 2025



## GENERAL INFORMATION:

- **Basis of data:** This evaluation of international cinema figures was based on data from the ComScore database. ComScore presents international box office turnovers and audience numbers as reported by the respective distributors. Films and their respective statistics that are not reported to ComScore cannot be included in the evaluation. The data are based on those submitted to ComScore for the evaluation period 01.01.2025 to 30.06.2025.
- **Calculation of missing audience numbers:** As some countries enter their box office turnovers but not their audience numbers, the latter have been calculated. The calculation of the number of admissions is based on the average ticket prices of the respective country published annually by the European Audiovisual Observatory. Data Calculated in this way are marked (\*).
- **Definition of majority German films:** The definition of majority German films was brought into line with the FFA definition in 2019. Thus, films are referred to here in which the largest share of financing is German. In the evaluations prior to 2019, films whose financing consisted of at least 50% German shares were referred to as majority German. For this reason, a comparison of box office and audience figures between the period up to and including 2018 and the period from 2019 onwards can only be made for all films with German participation (majority and minority). As a basis for the assessment, the funding shares were taken from the BAFA notification (if available).

### OVERVIEW

- **German films experienced renewed momentum in the first semester of 2025, reversing the slight downturn of 2024 and reaching over 70% of the previous year's total box office, the strong performance in the first half of the year suggests that 2025 may surpass the overall results of 2024.**
- In 2025, so far 388 German (majority and minority) titles have been evaluated in countries worldwide, of which almost 48% were majority German titles (185).
- In total, German films (majority and minority) achieved a turnover of 82,3 million euros outside Germany in the first half of 2025 and reached audiences of more than 10,8 million - marking an increase of over 45% for the first half of 2024 (First Half 2024: 56.4 million euros) as well as a 39% increase in audience numbers (First Half 2024: 7.7 million).
- Among the most successful majority German productions in the first half of 2025 were MARIA, SEPTEMBER 5, and IN THE LOST LANDS. Together, these three titles alone accounted more than €29 million outside Germany and over 4 million viewers.
- Of the overall result, 185 majority German productions were responsible for approximately 39 million euros in box office revenue and over 5.4 million admissions, accounting for nearly half of both the total earnings and viewership of German films abroad in the first half of the year.

## TOP TITLES (majority German)

	<b>TOP 5 Films First Half 2025 - Countries</b> <i>Films that were released in the most countries (excluding Germany) during the period in review</i>		<b>TOP 5 Films First Half 2025 - Box Office</b> <i>Films achieving the highest box office turnover (outside Germany) during the period</i>		<b>TOP 5 Films First Half 2025 - Admissions</b> <i>German films seeing the highest admissions (outside Germany) during the period</i>	
1.	MARIA	60	MARIA	16,556,625€	MARIA	*2,234,853
2.	SEPTEMBER 5	52	SEPTEMBER 5	7,594,742€	SEPTEMBER 5	*943,181
3.	IN THE LOST LANDS	47	IN THE LOST LANDS	4,959,351€	IN THE LOST LANDS	*833,168
4.	NIKO'S ARCTIC ADVENTURE	22	DIE HEINZELS - NEUE MÜTZEN, NEUE MISSION	1,080,684€	DIE HEINZELS - NEUE MÜTZEN, NEUE MISSION	*208,830
5.	DIE HEINZELS - NEUE MÜTZEN, NEUE MISSION	14	WOW! NACHRICHT AUS DEM ALL	856,568€	WOODWALKERS	124,100

\* Audience figures for some countries were not reported to ComScore. The average ticket price of the country was used to determine audience numbers.

- The top five performing majority German films in box-offices worldwide in the first half of the year were: MARIA, SEPTEMBER 5, IN THE LOST LANDS, DIE HEINZELS - NEUE MÜTZEN, NEUE MISSION and WOW! NACHRICHT AUS DEM ALL. The films collected a combined box office of over 31 million euros worldwide in the first half of the year and attracted over 4,2 million admissions outside Germany (WOW! NACHRICHT AUS DEM ALL reached over 78 thousand admissions – see table for more individual results), representing over 79% of the total performance of all majority German films.
- “Drama” was the dominant genre among the top-performing majority German films, with four out of the 10 falling into this category.
- So far 7 films were released in more than 10 countries, including 4 films that were released in more than 20 countries.
- Majority German titles achieved a total box office of 39 million euros in the first half of 2025 and reached more than 5.4 million viewers outside Germany. This corresponds over 47% of the total box office generated by German films abroad in this first half of the year.

## TOP COUNTRIES (majority German)

<b>TOP 5 Countries First Half 2025 - Box Office</b> <i>which achieved the highest box office takings (€) with majority German films outside Germany in the period</i>						
	Country	Box Office	Audience Numbers	TOP Titles	Box Office TOP Titles in Country	Audience Numbers TOP Titles in Country
1.	France	5,065,951€	699,717	MARIA	2,368,139€	327,091
2.	UK & Ireland	4,510,938€	*495,707	MARIA	2,157,846€	*237,125
3.	USA	4,454,084€	*428,277	SEPTEMBER 5	2,173,867€	*209,025
4.	Austria	3,937,695€	415,096	WOW! NACHRICHT AUS DEM ALL	831,225€	75,480
5.	Italy	3,590,921€	540,765	MARIA	2,871,479€	422,904

\* Audience figures for some countries were not reported to ComScore. The average ticket price of the country was used to determine audience numbers.

- In the first half of 2025, a total of 55% of the box office revenue for majority German films was generated in just five countries, underlining the continued concentration of key international markets. As in previous years, the European market, including the UK, played a central role, accounting for 70% of the total revenue from majority German productions abroad.
- When it comes to the number of titles released, Italy and Spain once again stood out as key territories for majority German productions, with 64 and 48 titles respectively. These were followed by Australia (37 titles), Austria (29) and Sweden (22). This broad presence reinforces the strong international distribution network for German productions, particularly within Europe.