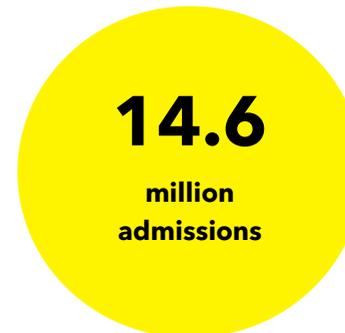
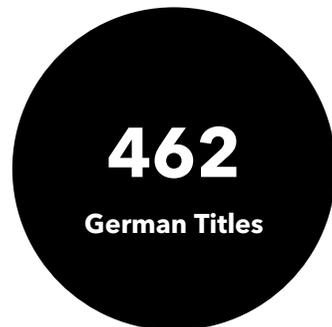




# German Films Abroad 2022

Facts and Figures



## GENERAL NOTES

- **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.
- **Calculation of missing admissions figures:** 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 whereby the largest share of financing is German. In the evaluations prior to 2019, films for which 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 are taken from the BAFA notification (if available).

## OVERVIEW

- **After a surprisingly strong 2021, German films abroad suffered slight declines in 2022 compared to 2021, but results are still in the 2019 range.**
- In 2022, 462 German films (majority and minority) were evaluated in 77 countries, of which 53% (247) were majority German productions. In 2021, 385 German (majority and minority) titles were evaluated in 70 countries, of which over 55% were majority German titles (214).
- In total, German films (majority and minority) achieved a turnover of 107 million euros outside Germany in 2022 and reached audiences of over 14.6 million. Compared to 2021, this means a slight decrease in both box office turnover (2021: 115.9 million euros) and in admissions (2021: 18.46 million\*).
- By comparison: Majority and minority French films, according to CNC, achieved a box office turnover abroad of 167 million euros with audiences totalling 27 million (as of January 2023).
- In addition to SPENCER with Kirsten Stewart, the most successful majority titles included the animated films MOONBOUND, RABBIT ACADEMY: MISSION EGGPOSSIBLE and MIA AND ME: THE HERO OF CENTOPIA, as well as another part of the Eberhofer series entitled GUGELHUPFGESCHWADER (together they achieved a box office turnover of 22.2 million euros with 3.4 million admissions). The most successful minority German productions were TRIANGLE OF SADNESS with a turnover of 19.9 million euros, as well as the documentary MOONAGE DAYDREAM, which was sold in 41 countries with a total box office of 11.7 million euros, and the majority Norwegian title WAR SAILOR (5.1 million euros with 395 thousand viewers).
- 247 majority German films achieved a box office turnover of € 43.7 million in total, and were seen by almost 6.6 million viewers outside Germany. This amounts to over 40% of the box office revenue generated by all German films abroad.
- The most successful markets for majority German films in 2022 were the European market with almost 34.4 million euros in turnover (almost 78.7% of total turnover). The Asian market followed with almost 2.5 million euros (5.7% of total turnover) with the highest sales turnover in Japan (1.07 million euros), followed by Australia and New Zealand with over 1.9 million euros (4.4% of total sales).

**TOP TITLES (majority German)**

TOP 5 films 2022 - Countries		TOP 5 films 2022 - Box Office		TOP 5 films 2022 - Admissions	
<i>Films that were released in the most countries (excluding Germany) during the period in review</i>		<i>Films reaching the highest box office turnover (outside Germany) during the period in review</i>		<i>German films achieving the highest admissions (outside Germany) during the period in review</i>	
1.	SPENCER	47	SPENCER	€ 7,097,824	SPENCER 1,126,391 *
2.	MOONBOUND	18	MOONBOUND	€ 6,505,953	MOONBOUND 1,103,602 *
3.	TIDES	18	RABBIT ACADEMY: MISSION EGGPOSSIBLE	€ 3,559,135	RABBIT ACADEMY: MISSION EGGPOSSIBLE 532,161 *
4.	I'M YOUR MAN	18	GUGLHUPFGESCHWADER	€ 2,936,947	MIA AND ME: THE HERO OF CENTOPIA 373,085 *
5.	OOOPS! THE ADVENTURE CONTINUES	16	MIA AND ME: THE HERO OF CENTOPIA	€ 2,104,078	GUGLHUPFGESCHWADER 301,741

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

- The new titles RABBIT ACADEMY: MISSION EGGPOSSIBLE, GUGELHUPFGESCHWADER and MIA AND ME: THE HERO OF CENTOPIA had to take a place behind the top titles SPENCER and MOONBOUND, which had already been released the previous year. The films earned a combined worldwide box office of over 22.2 million euros and reached over 3.4 million visitors outside Germany (see table for individual results).
- Among the 10 most successful majority German productions there were again 6 animated films.

- 14 majority German films were screened at cinemas in more than ten countries in 2022, one of them in more than 20 countries.
- 247 major German titles achieved a box office of over 43.7 million euros in 2022 and reached more than 6.6 million visitors outside Germany. This corresponds to more than 40% of the box office achieved for all German films abroad. In 2021, the figure was just under 66 million euros with 10.4 visitors worldwide (57% of the box office at the time).

## TOP COUNTRIES (majority German)

TOP 5 Countries 2022 - Box Office						
<i>which achieved the highest box office takings (€) with majority German films outside Germany during the period in review</i>						
	Country	Box Office	Admissions	TOP Title	Box Office TOP title in country	Admissions TOP title in country
1.	Austria	€ 14,865,577	1,682,265	GUGLHUPFGESCHWADER	€ 2,936,947	301,741
2.	France	€ 7,749,231	1,098,350	MOONBOUND	€ 3,895,657	549,458
3.	Australia	€ 1,608,489	165,045*	SPENCER	€ 907,301	93,097*
4.	Italy	€ 1,430,055	238,875	SPENCER	€ 864,228	139,057
5.	Mexico	€ 1,397,446	403,223	SPENCER	€ 946,754	248,525
5.	GB & Ireland	€ 4,210,337	550,371 *	SPENCER	€ 3,302,641	431,718 *

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

- The results of the second half of the year follow on from those of the first. The results in Austria and France increased significantly in the second half of the year compared to the first half, with the release of GUGELHUPFGESCHWADER in Austria and MOONBOUND in France, whereas they increased only minimally by comparison to the first half in Australia, Italy and Mexico.

- Sales of majority German films in Russia made 9<sup>th</sup> place with just under 1.1 million euros, ahead of those in Japan (11<sup>th</sup> place with 1.07 million euros), China (17<sup>th</sup> place with just under 469 thousand euros) and the USA (39<sup>th</sup> place with 92 thousand euros). Mainly classics and animated films were shown in Russia, sales being made before the war against Ukraine began.
- Like in 2021, 62% of the 2022 box office turnover was generated in a total of five countries. In contrast to the previous year, however, the European market played a more important role, generating 34.4 million euros in revenue, or almost 78.7% of the total revenue for majority German films. Out of 6.6 million admissions overall, 4.67 million admissions (over 70.9%) were to majority German films in European cinemas.

In 2022, in addition to Austria (75 titles with 14.865 million euros and 1.68 million admissions) and France (22 titles with 7.7 million euros and almost 1.1 million admissions), Italy (48 titles with 1.43 million euros and 238 thousand admissions), Great Britain (25 titles with 1.36 million euros and 159 thousand admissions) and the Netherlands (12 titles with 1.35 million euros and 134 thousand admissions) were also among the most important buyers of German films abroad, ahead of Spain (71 titles with 1.18 million euros and 203 thousand admissions).