THE GERMAN FILM SCENE

Production - Subsidies - Contacts

A COMPREHENSIVE OVERVIEW
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Productions - Subsidies - Contacts

1. GERMAN FILM


In 2013 seven German films registered audiences of a million at least on the home market, representing three successful genres: the culture-clash and generation-conflict comedy FACK JU GÖHTE (audiences of circa 5.6 million: pole position of the year 2013 and most successful German film since KEINOHRHASSEN), the family film KOKOWÄÄH 2 (ca. 2.75 million) and the comedy SCHLUSSMACHER (ca. 2.57 million).

The market share of German Films of 26.2 percent was - just like the absolute number of visitors of 33.6 million - the third-best figure since the beginning of the FFA records.

The 3D movie reached with the note of 31.3 million visitors in 2013 a market share of 24.4%. Altogether forty-eight 3D movies ran in the last year - eight more than in 2012.

With a total of 3.6 million visitors THE HOBBIT: THE DESOLATION OF SMAUG was the most successful 3D movie of the year 2013. The animation film FROZEN (2.3 million) and DESPICABLE ME 2 (2.1 million) followed on position two and three.

The two topsellers at the box office in Germany 2013 though were: THE HOBBIT: THE DESOLATION OF SMAUG achieved 4.6 million admissions in total, DJ ANGO UNCHAINED achieved 4.5 million admissions.

And the Oscar® goes to... Germany!: German Films Abroad

At the very latest since Caroline Link’s Oscar® triumph with her exile drama NOWHERE IN AFRICA in 2003, German films have regained their excellent reputation abroad. Before this, Tom Tykwer’s RUN LOLA RUN (1998) was exemplary of innovative cinema from Germany, and in the same year Caroline Link won her first Oscar® nomination for BEYOND SILENCE. A second German triumphed at the Academy Awards® in 2007: Florian Henckel von Donnersmarck with THE LIVES OF OTHERS.

2012 Wim Wenders’ 3D documentary PINA was nominated for Best Documentary, RAJ U by Max Zähle was nominated for Best Short Feature.

Several Oscar-nominated productions have also been successful at the international cinema box-offices, including Wolfgang Becker’s comedy GOOD BYE, LENIN! (2003) and Oliver Hirschbiegel’s epic DOWNFALL (2004), also nominated for an Oscar®. Together with THE LIVES OF OTHERS, they turned over almost a quarter of a million dollars at box-offices world-wide - more than ten times their production costs. Further films nominated for an Oscar were SOPHIE SCHOLL – THE LAST DAYS by Marc Rothemund (2005) and “THE BAADER MEINHOF KOMPplex by Uli Edel (2008).
Further titles with German participation which were involved in the Oscar® lately are THE COUNTERFEITERS by Stefan Ruzowitzky (AT/DE, Studio Babelsberg) which was awarded the Oscar® for Best Foreign Film for Austria in 2007. For her part in THE READER by Stephen Daldry (US/DE, Studio Babelsberg) Kate Winslet was awarded as BEST ACTRESS IN A LEADING ROLE in 2008, Christoph Walz was named BEST ACTOR IN A SUPPORTING ROLE for INGLOURIOUS BASTERDS (US/DE, Studio Babelsberg) in 2009. Also in 2009 WALTZ WITH BASHIR by Ari Folman (IL/DE/FR, Razor Film Berlin) was nominated for Best Foreign. 2012 the co-production IN DARKNESS by Agnieszka Holland (DE/PL/CA) was nominated for Poland.

2. THE GERMAN FILM INDUSTRY

Survey: Film production in Germany (2006-2013)

563 films (documentary and fiction) premiered in the German theatres between Jan. 2013 and Dec. 2013, including 135 that had been financed 100 per cent by Germany and 88 co-productions. Out of the 135 German films there were 71 documentary films which premiered during this period.

In terms of production costs, the most frequent in Germany are medium-budget productions costing between 500,000 and 5 million euros.

<table>
<thead>
<tr>
<th>German films released in the German theatres</th>
<th>2006</th>
<th>2007</th>
<th>2008</th>
<th>2009</th>
<th>2010</th>
<th>2011</th>
<th>2012</th>
<th>2013</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fiction films (German &amp; co-prod)</td>
<td>122</td>
<td>122</td>
<td>125</td>
<td>144</td>
<td>119</td>
<td>132</td>
<td>149</td>
<td>150</td>
</tr>
<tr>
<td>Co-productions (fiction &amp; doc)</td>
<td>44</td>
<td>45</td>
<td>57</td>
<td>77</td>
<td>72</td>
<td>80</td>
<td>82</td>
<td>88</td>
</tr>
<tr>
<td>Documentaries (German &amp; co-prod)</td>
<td>52</td>
<td>50</td>
<td>60</td>
<td>72</td>
<td>70</td>
<td>80</td>
<td>71</td>
<td>73</td>
</tr>
<tr>
<td>Total (Fiction, Documentaries, 100% German and co-prod)</td>
<td>174</td>
<td>172</td>
<td>185</td>
<td>220</td>
<td>193</td>
<td>212</td>
<td>220</td>
<td>223</td>
</tr>
</tbody>
</table>
### General Cinema Statistics in Germany

<table>
<thead>
<tr>
<th></th>
<th>2009</th>
<th>2010</th>
<th>2011</th>
<th>2012</th>
<th>2013</th>
</tr>
</thead>
<tbody>
<tr>
<td>Admissions</td>
<td>146.3 million</td>
<td>126.6 million</td>
<td>129.6 million</td>
<td>135.1 million</td>
<td>129.7 million</td>
</tr>
<tr>
<td>Box Office in euros</td>
<td>976.1 million</td>
<td>920.4 million</td>
<td>958.1 million</td>
<td>1.033 billion</td>
<td>1.023 billion</td>
</tr>
<tr>
<td>Admission/inhabitant</td>
<td>1.79</td>
<td>1.559</td>
<td>1.58</td>
<td>1.65</td>
<td>1.61</td>
</tr>
<tr>
<td>Ticket price in euros</td>
<td>6.67</td>
<td>7.27</td>
<td>7.39</td>
<td>7.65</td>
<td>7.89</td>
</tr>
<tr>
<td>German market share</td>
<td>27.4%</td>
<td>16.8%</td>
<td>21.8%</td>
<td>18.1%</td>
<td>26.2%</td>
</tr>
<tr>
<td>Admissions: German films</td>
<td>39.9 million</td>
<td>20.9 million</td>
<td>27.9 million</td>
<td>24.0 million</td>
<td>33.6 million</td>
</tr>
</tbody>
</table>

Source: FFA

### Top 10 German Films in 2013

<table>
<thead>
<tr>
<th>Position</th>
<th>Title</th>
<th>Admission</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>FACK J U GÖHTE</td>
<td>5.622.273</td>
</tr>
<tr>
<td>2</td>
<td>KOKOWÄÄH 2</td>
<td>2.749.139</td>
</tr>
<tr>
<td>3</td>
<td>SCHLUSSMACHER</td>
<td>2.569.847</td>
</tr>
<tr>
<td>4</td>
<td>HÄNSEL UND GRETEL: HEXENJÄGER</td>
<td>1.345.264</td>
</tr>
<tr>
<td>5</td>
<td>FRAU ELLA</td>
<td>1.198.411</td>
</tr>
<tr>
<td>6</td>
<td>FÜNF FREUNDE 2</td>
<td>1.131.838</td>
</tr>
<tr>
<td>7</td>
<td>DER MEDICUS</td>
<td>1.019.881</td>
</tr>
<tr>
<td>8</td>
<td>FEUCHTGEBIETE</td>
<td>945.128</td>
</tr>
<tr>
<td>9</td>
<td>HANNI &amp; NANNI 3</td>
<td>865.216</td>
</tr>
<tr>
<td>10</td>
<td>OSTWIND - ZUSAMMEN SIND WIR FREI</td>
<td>844.581</td>
</tr>
</tbody>
</table>

Source: FFA
Film Financing in Germany

In Germany film projects are supported predominantly by either federal or state subsidies. Additional film subsidies are also available from the EU to support the European audiovisual industry and from private investors. In 2013, the total expenditure in subsidies by national bodies and the federal states amounted to 350.33 million euros. The majority of this was used for production support.

Besides state and regional film support, funding by television channels is another important source of film financing. Indeed, support is often dependent on the participation of a TV broadcaster, as filmmakers are able to set off the advance sale of TV utilization rights against their own share of financing when submitting an application for film support.

Other possible sources of funds are prizes and awards. In Germany (and world-wide) there are a large number of festivals and awards. Several film awards are connected with a financial support. Among others, the Federal Government Commissioner for Culture & the Media (BKM) presents the German Film Award, the prize with the highest endowment for German films. A further option is reference funding: Films which have been invited into competition of selected festivals (a.o. Berlin, Cannes, Venice) receive reference points, which are turned into cash for the next film project. Other financing possibilities are available through co-productions, distributors and banks. The latest variation on film financing is crowd-funding, which has already become established in the USA and which is on its way in Europe as well.

1.) Film Support Act (FFG)

The German Film Support Act (FFG) provides the legal basis for the structure and running of the German Federal Film Board (FFA). Among other things, it lays down the tasks and the institutional structure of the FFA, contains regulations about preconditions to and procedures concerning the award of subsidies, and forms the legal basis for the levying of film tax.

2.) Film Support on the Federal Level

FFA

As the national institution supporting film production and distribution, the German Federal Film Board (FFA) upholds the structure of the German film industry and the artistic quality of German film on the basis of the FFG. Among other things, its task is to benefit the economic state of the film industry in Germany as well as improving the marketability of its products abroad. Besides this, it deals with the coordination of film support from the Federation and the federal states.

In 2013 the budget of the FFA amounted up to 89.2 million, 31.1 million euros were allotted to production. In addition, the FFA was responsible for distributing 110.37 million from BKM funds including BKM film support, Eurimages, and the German Federal Film Fund (DFFF).

www.ffa.de
Federal Government Commission for Culture & the Media (BKM)

The government of the Federal Republic of Germany supports German film and the German film industry. Each year, more than 30 million euros flow into subsidy programs and awards. By this means, the federal government not only supports the quality and diversity of German film, but also the tight-knit cinema landscape in Germany. It provides a further 62.4 million euros each year for the German Federal Film Fund (DFFF) – a successful model with positive effects on the film industry.

In 2013 the budget available to the BKM was 110.37 million euros (including 62.4 million euros for the DFFF).

www.filmfoerderung-bkm.de

German Federal Film Fund (DFFF)

The FFA administers the German Federal Film Fund (DFFF), which is currently in effect until the end of 2015. It was put into force as film support by the BKM on 1 January 2007. An annual total of over 60 million euros is made available within this framework for the production of cinema films in Germany. On application, every producer in Germany who makes a film for the cinema is refunded between 16% and 20% of his or her production costs spent in Germany. The applicant’s place of residence or business must be in Germany.

A total of 115 acceptances were granted in 2013, 74 of which were German productions and 41 international co-productions. The films included 84 features, 26 documentary films and five animation films, and the sum of support amounted to around 62.4 million euros.

www.dfff-ffa.de

3.) Film Support on the Federal State Level / Film Commissions

The film support institutions of the German federal states, which help fund both cinema and television productions, are assigned the task of improving the structural, economic and cultural conditions of the relevant film and media location. To this end, those who receive support are obliged to spend a specific share of their production costs in the relevant federal state – the so-called “regional effect”.

The spectrum of support measures provided by the federal state institutions extends from support for screenplay writing, project development, production and the young generation to funds for distribution, cinemas and festivals. However, the ever-present emphasis is on the support of productions, which regularly constitutes ca. 50 % of the total subsidies. Here, support measures are generally linked to regional effects of 150 % or more, which means that at least 1.5 times the sum of support must be spent again in the relevant support region, thus benefiting the local film industry.

All producers with their place of residence or business in Germany are entitled to submit applications. In the case of international co-productions, at least one of the producers involved must comply with this condition.

The Film Commissions are the regional contact partners for production companies of all kinds involved in the making of films, television or video projects, which require information, services or contacts. The commissions offer advice and information services, e.g. they help search for shooting locations or provide information about the possibilities of financial support. In addition to this, they publish location and production guides and organize networking events.

4.) Financing via Broadcasting Involvement

Originally and up until the 80s, radio and television in Germany was organized on a purely public legal foundation. Private broadcasting stations have only existed since the middle of the eighties.

Public television consists of two main entities, ARD and ZDF (and the two of them are involved in the public chain ARTE). In addition, various private broadcasters exist, a.o. RTL, RTL2, SAT1, Pro7.

When it comes to the financing of feature films, the public broadcasting associations are far more influential than the channels RTL, PRO 7 and SAT.1 and other private broadcasting stations, whereby the ARD channels support a visibly larger number of film productions than ZDF. The channels ARTE and, to a limited extent 3sat also play a part in the utilization of such rights. Foreign broadcasters such as ORF (Austrian national broadcaster) are also involved in individual productions. All together, the contributions of broadcasters towards the financing of features have steadily dropped during the past years, so-called arthouse films are usually not broadcast on primetime slots.

A broadcaster may become indirectly involved in a film by means of advance acquisition. In this case it has no creative influence on the production but is granted the broadcasting rights. In the case of a classical co-production, the broadcaster is involved in the development of the production. This type of co-production means that all parties have a share in the profits, determined according to a staggered system dependent on the individual contract.

5.) Financing via Distributors

Film distributors play a major part on the film financing market. Film distributors acquire the film rights from producers, market the film to the public, and distribute it to cinema operators in exchange for a share in turnover.

The distributor may commission a producer to make a film. In this case, the commercially relevant utilization rights are transferred to the commissioning client from the outset. Another option is the so-called distribution guarantee. The contract guarantees the producer a specific profit on the distributor’s turnover, while the latter is granted the license to utilize the film for a specified period. In exchange, the film distributor is obliged to provide a guaranteed advance. This type of financing is also referred to as “presale” and enables the producer to act more independently. The distribution guarantee gives a film considerable security in the run-up to its
release, as a taker has already been guaranteed for a certain territory. Film support schemes prefer when a film is able to show that it has already found a distributor.

6.) Bank Financing

A problem for producers is interim financing to cover the time from the promise of subsidies or TV funding to their actual payment. A recent model that should provide relief in this situation is an offer of interim funding for film productions made by the InvestitionsBank des Landes Brandenburg (ILB) and the Investitionsbank Berlin (IBB).

The Bayerischer Bankenfonds (BBF) and the Commerzbank have also developed financing models for (international) film productions. Other banks, including the NRW Bank, fund film productions, to a certain degree, the Deutsche Bank, the DZ Bank, the HypoVereinsbank and various Sparkassen.

Since 2004, the German Federal Film Board (FFA) has been able to act as a bank guarantor for producers, enabling them to secure funds from other public subsidy institutions and participating broadcasters. The aim of this offer is also to simplify the producers’ interim financing.

7.) Film Support on the EU Level

MEDIA

MEDIA is a program run by the European Union to promote the European film industry. The focus is on project development as well as the sales and distribution of European films outside their countries of origin. The MEDIA program operates in all EU member states, and some non-EU members like Switzerland are also admitted.

The program’s aim is the long-term development of European cooperation and networks. For example, there is support for film distributors who distribute European films outside their country of production, for organizations and initiatives that consolidate the program’s aims, or for film festivals with a program emphasis on Europe.

The MEDIA program is defined in advance for periods of five to seven years. There have already been the following programs: MEDIA I (1991–1995), MEDIA II (1996–2000) and MEDIA Plus (2001–2007). Initiated in 2007, since 2014 MEDIA is part of the CREATIVE EUROPE program.

www.ec.europa.eu/media

EURIMAGES

As a support institution run by the European Council, Eurimages is responsible for the co-production and distribution of European film works. Founded in 1988, it currently comprises 35 member states. Its main task is to support European co-productions.

www.coe.int/eurimages
CINEMA AND DISTRIBUTION STRUCTURES IN GERMANY

Since the number of cinemas in Germany is slightly decreasing, 2013 there were 4,610 playable screens (7 less than 2012). Cinema attendance is subject to annual fluctuations that are quite usual in the field: in 2010, for example, German film theaters registered 126.6 million visitors, whereas the figure in 2011 was 129.6 million. Turnovers varied correspondingly during this time period, ranging from 920.4 million (2010) to 958.1 million (2011) euros. For the second time in a row 2013 the box office reached the 1 billion mark again, the box office was 1.023 billion euros and 129.7 million admissions. The average price of a cinema ticket increased from 5.96 euros (2006) to 7.27 euros (2010) and 7.89 euros in 2013 which is also due to the fact, 3D screenings are more expensive than regular screenings.

FURTHER INFORMATION & LINKS TO THE GERMAN FILM INDUSTRY

NATIONAL FUNDING

German Federal Film Board (FFA)
Peter Dinges (Executive Managing Director)
Große Präsidienstr. 9, 10178 Berlin
www.ffa.de

German Federal Film Fund (DFFF)
Cornelia Hammelmann (Project Director)
c/o FFA
www.dfff-ffa.de

Federal Government Commissioner for Culture & the Media (BKM)
Ulrike Schauz (Head of Division)
Köthener Str. 2, 10963 Berlin
www.kulturstaatsminister.de

REGIONAL STATE FUNDING INSTITUTIONS & FILM COMMISSIONS

Total budget of the 7 big regional funds in 2013: 151.48 million euros
**Filmstiftung NRW**  (Funding volume 2013: 36.78 million euros)
Petra Müller (Managing Director)
Christina Bentlage (Head of Funding)
Lena Schütz-Kraan (Film Commission)
Kaistr. 14, 40221 Düsseldorf
www.filmstiftung.de

**FilmFernsehFonds Bayern**  (Funding volume 2013: 29.59 million euros)
Prof. Dr. Klaus Schaefer (Managing Director)
Gabriele Pfennigsdorf (Funding Executive)
Nikolaus Prediger (Head of Theatrical Film Funding)
Anja Metzger (Film Commission)
Sonnenstr. 21, 80331 Munich
www.fff-bayern.de

**Filmförderung Hamburg Schleswig Holstein**  (Funding volume 2013: 13.47 million euros)
Eva Hubert (Managing Director)
Christiane Scholz/Antje Reimer (Film Commission)
Friedensallee 14-16, 22765 Hamburg
www.ffhsh.de

**MDM Mitteldeutsche Medienförderung**  (Funding volume 2013: 16.08 million euros)
Manfred Schmidt (Geschäftsführer)
Dr. Markus Görsch (Leiter Förderung), Bea Wöfling (Film Commission)
Hainstr. 17-19, 04109 Leipzig
www.mdm-online.de
Medienboard Berlin-Brandenburg (Funding volume 2013: 29.33 million euros)
Kirsten Niehuus (Managing Director)
Christian Berg (Funding Coordination)
Christiane Raab (Film Commission)
August-Bebel-Str. 26-53, 14482 Potsdam-Babelsberg
www.medienboard.de

MFG Medien- und Filmgesellschaft Baden-Württemberg
(Funding volume 2013: 15.23 million euros)
Prof. Carl Bergengruen (Managing Director)
Oliver Zeller (Head of Production Funding)
Breitscheidstr. 4, 70174 Stuttgart
www.mfg.de/film/

nordmedia - Film- und Mediengesellschaft Niedersachsen/Bremen mbH
(Funding volume 2013: 11 million euros)
Thomas Schäffer (Managing Director)
Jochen Coldewey (Head of Funding)
Susanne Lange (Film Commission)
 Expo Plaza 1, 30539 Hannover
www.nordmedia.de

FURTHER REGIONAL FUNDS

Hessische Filmförderung (Budget: 2.1 million euros)
Maria Wismeth (Managing Director)
Am Steinernen Stock 1, 60320 Frankfurt
www.hessische-filmfoerderung.de
DISTRIBUTORS

The most significant 37 German film distributors are organized in the Association of German Film Distributors (VdF). Their contact information is available at www.vdfkino.de.

WORLD SALES AGENTS

ARRI Worldsales www.arriworldsales.de
Atlas International www.atlasfilm.com
Beta Cinema www.betacinema.com
Cine Aktuell www.cine-aktuell.de
German United Distributors www.germanunited.com
Global Screen www.globalscreen.de
Studio Canal www.studiocanal.de
Media Luna New Films www.medialuna.biz
Progress Film Verleih www.progress-film.de
Sola Media www.sola-media.net
The Match Factory www.the-match-factory.com
Transit Film www.transitfilm.de