GENERAL INTRODUCTION

These reports were researched and written between June and August 2016. Their aim is to provide business-relevant information to German and international producers and sales agents. We set out to supply figures, charts and analysis which would help them better understand trends in individual markets and trends in ‘the market’ as a whole, as well as to point out factors which might suggest more efficient strategies and promote better business for German films around the world.

AREAS OF STUDY

The reports have two axes: geographical and chronological. That is to say, we have surveyed and analysed the 28 different markets considered to be the most significant for German films; and, where possible, we have followed the value chain through from theatrical release to home entertainment. The main areas surveyed are Europe (including Israel, Russia and Turkey); North and South America; and Asia and Australia; in Africa, the only market surveyed is South Africa. A full list of territories can be found in Appendix A.

Of these territories, four – China, Israel, India and Taiwan – do not publish or otherwise record regular box-office and industry data in a consistent way (and sometimes not at all). We have flagged this in each of the four instances, indicating that all we can supply here are interim reports.

The period covered by the report as a whole is 1 January 2011 to 31 December 2015.
METHODOLOGY

We have looked at two areas in detail: the theatrical performance of German films in the territories surveyed, together with a ranking of distributors who have handled them; and the home entertainment market, charting the scheduling of German films on TV and the availability of German titles on DVD and Blu-Ray online retail sites and on VOD platforms.

We have used two indices for the theatrical market: admissions and box office. Where one or the other is not available, we have calculated it from the index that is available, using the average ticket price as the converter. This is far from ideal, since ticket prices are higher for ‘prestige’ films, especially those in 3D (although the difference is not as great as it was two years ago, since 3D is now pretty much taken for granted for ‘tentpole’ movies). At the other end of the scale, distortion also arises since ticket prices for children’s films are lower than for regular fare because of children’s or family concessions. This accounts for the occasional discrepancy in the ranking of the Top 10 German films in individual territories, which we have done by admissions; sometimes, ranking them by box office would have given a slightly different order. Since we give both, users can judge.

We have used Euros as the currency of record throughout, applying the exchange rates given on xe.com for December 31st of the year in question. Since the usual currency for film industry statistics is the US dollar, there is considerable fluctuation in some of those figures which have been recorded in a national currency (say the South African Rand), published in US dollars, then converted again into Euros. Within this process there can be a three-dimensional fluctuation between national currency, dollar and Euro, especially given the weakening of the latter during 2014 and 2015. We wanted, however, to use the Euro as the base currency and, at the same time, compare like with like. The latter was the guiding factor. A list of December 31st exchange rates is given in Appendix B.
For the home entertainment market, there is considerably less data available and the approach – which we have used in all previous reports – relies on taking a snapshot of a supplier (TV channel, DVD retailer, VOD platform), either for one or more weeks in the case of TV channels or for relevant sections and sometimes the entire platform for DVD or VOD. On the basis of previous research, we have found that any given week or platform category gives broadly the same results as any other. In the absence of data either for supply (number of films screened, titles carried) or demand (viewing figures, titles streamed or downloaded), an approach which gives a quantifiable idea of the presence of German films in the home entertainment sector of the various countries is the most useful. It can, after all, be argued that, much as a theatrical release suggests, a distributor has decided there is a market for a certain (German) film, so the presence of that same title on one of the home entertainment platforms means there is demand for it in this sector as well.

GENERAL OBSERVATIONS ON THE INTERNATIONAL MARKET

North America is still the biggest single movie market, thanks in part to the fact that the movie-going habit is ingrained in US culture. But improved infrastructure, technological advances and changing release patterns which see major movies opening more or less day-and-date with North America have transformed all of the markets we cover in this survey. As a result, Hollywood is becoming increasingly dependent on international box-office returns to keep the production mill running.

In theory, similar patterns should be found in major movie-producing countries like Australia, Brazil, France, Germany, Italy, Mexico, South Korea, Spain and the UK. But this is not and has hardly ever been the case. Apart from such countries as India and Japan, where historical, industrial and cultural forces have helped local films hold on to their audiences, Hollywood’s share of the theatrical market has varied between 85% (in very small countries such as Iceland) and 40% in countries with a mature film culture and film industry such as France, Germany, Italy and Spain.
This has resulted in the paradoxical situation whereby a film made locally and speaking the local language may, in many markets, be seen as an exotic oddity, while subtitled (or more usually dubbed) American movies are the norm. And, if this has a damaging effect on local films, it has an even more dampening effect on the box-office prospects of a foreign film that is not (or is not perceived to be) American. UK-made films regularly slip under the net; those made in English in France, Germany and Spain also sometimes do so, but not as frequently.

The biggest geographical change in the theatrical market over the past five years has been the emergence of China, which has gone from being an exotic puzzle to the second-largest market in the world. It has a profile quite different from India or Japan in that the appetite for local films and Hollywood blockbusters is split about 50/50. The market available to films in other languages, however, remains negligible. And there are, in mid-2016, signs that the headlong growth of the Chinese theatrical market has slowed, with a dip in admissions and a consequent reduction in seat prices. This may or may not be as a result of the growth of VOD – it is too soon to tell. But VOD in China (see below) is certainly expanding.

Closer to home, the past decade has seen an improvement in the numbers of European ‘arthouse films’ being made available to theatrical audiences around the world, but it still remains very difficult for non-American films to achieve wide circulation, since they lack the brand-recognition (stars, sequels, genres) that 90 years of hegemony has given Hollywood. In North America, meanwhile, they are usually shunted off into the limited-distribution category reserved for films with subtitles. And very few films with subtitles – with exceptions such as CROUCHING TIGER, HIDDEN DRAGON and SLUMDOG MILLIONAIRE – draw large audiences in North America.
THE WORLD MARKET IN 2015

The world market has changed dramatically in certain areas during the period covered by the individual reports. Digital distribution and exhibition are now more or less universal – one of the most significant changes in a generation. 3D, on the other hand, is no longer a major selling-point: with most chains having installed 3D projection equipment, audiences now take it for granted. It is, however, generally restricted to action blockbusters, with very few foreign-language films using the format (a notable exception is Wim Wenders’ PINA, which specifically sets out to explore the aesthetic possibilities).

These changes mean that a large proportion of the world’s screens have recently been upgraded: stadium seating and high-grade digital projection have been installed and, in many cases, the entire building has been renovated as cinema owners respond to audience expectation of a higher level of comfort and generally better facilities. The number of screens continue to increase, as do (with occasional fluctuations) admissions and box office.

In the 28 territories covered by these reports, the number of screens increased between 2011 and 2015 from 106,315 to 128,516 – an increase of just over 20%. As these figures suggest, more new screens were opened than old ones closed down in most territories, although the screen count dropped slightly in Belgium, India and Italy, and quite substantially (according to available figures) in the Czech Republic (by 17%) and Spain (by 11%).

Admissions, meanwhile, increased overall for the same period from 3.835 billion to 4.502 billion – an increase of almost 15%. However they fell slightly in Australia, Belgium, France, Hungary and Spain – changes that can be explained by normal year-on-year fluctuations.
The biggest change in both categories came in China, where the number of screens increased by 165% and admissions by 125%. There are, however, as noted above, signs that this headlong growth may have peaked in 2015.

GERMAN FILMS: THEATRICAL

The number of 100% German films and majority co-productions released in the markets surveyed has remained pretty stable, with fluctuations in individual territories. Overall, German films are the third most circulated European films (after those from France and the UK) in terms of numbers released, but their market share remains very small, averaging out in 2015 at 0.56% in those territories where sufficient information was available to calculate it. Best overall performance was in the Czech Republic, where German films managed a 2.15% market share (calculated on admissions) in 2015, followed by Poland (1.27%) and France (1.2%).

In 2015, 76 different German films were released in the territories surveyed. Of these, 47 (62%) were released in just one country and a further nine were released in not more than two; four in not more than three; and three in not more than four.

Of the remaining 20 German films and majority co-productions released in the territories surveyed in 2015 (some of which, like HECTOR AND THE SEARCH FOR HAPPINESS and LOVE, ROSIE had been released in 2014), the distribution profile was as follows:

- PHOENIX opened in 19 of the territories;
- VICTORIA opened in 16;
- OOOPS! DIE ARCHE IST WEG opened in 15;
- CITIZENFOUR opened in 14;
• CLOUDS OF SILS MARIA and IM LABYRINTH DES SCHWEIGENS opened in 12;
• EVERYTHING WILL BE FINE opened in 11;
• DIE BIENE MAJA - DER KINO FILM opened in 10;
• DER 7BTE ZWERG opened in 8;
• LOVE, ROSIE and DER KLEINE DRACHE KOKOSNUSS opened in 7;
• ELSER - ER HÄTTE DIE WELT VERÄNDERT, KREUZWEG and WHO AM I - KEIN SYSTEM IST SICHER opened in 6; and
• THE CUT, DIE GELIEBTE SCHWESTERN, HECTOR AND THE SEARCH FOR HAPPINESS and MADAME BOVARY opened in 5.

Merely opening in a territory, of course, is not the same as achieving significant admissions or strong box-office returns, but it gives a clear indication of, on the one hand, the thinking of the buyers’ priorities or preferences at the various festivals and markets at which the acquisition of those films was made; and on the other the output deals and other regular agreements which feed the more commercial end of the movie pipeline.

The above list (and to much the same degree the remaining 60 films that make up the below-the-waterline part of 2015’s distribution iceberg) can be broken up into six recurring components:

• animated and other movies made for a family audience which will be shown in dubbed versions;
• commercial movies whose national origin is irrelevant or which can ‘pass for’ American;
• international (mainly US) films made in Germany for fiscal reasons;
• arthouse films premiered at a major film festival and likely to be shown in the original language with subtitles;
• works by established auteurs such as Wim Wenders, Werner Herzog and Margaretha von Trotta;
• and ‘serious’ dramas and documentaries handled by a leading international sales agent.
Not represented in the above list are re-releases of classic German films from the 1920s and 1970s – the expressionist and New German Cinema eras.

Seen from the opposite direction, the appeal of German films in 2015 varied from one territory to another, as indicated in Table 1 below (which applies to 2015 only and may vary considerably from year to year). France opened by far the biggest selection of German titles in 2015 (23), followed by Italy, Poland, Spain (17 each), and the US (12). Outside the bigger markets, German films’ appeal seems to have been stronger in Northern and Central Europe, with the UK quite far down the list (although again this is not the case every year), and Asia lagging a long way behind.
Table 2: Top 10 German films internationally, 2015

<table>
<thead>
<tr>
<th>Title</th>
<th>Territories</th>
<th>Admissions</th>
</tr>
</thead>
<tbody>
<tr>
<td>OOOPS! DIE ARCHE IST WEG</td>
<td>15</td>
<td>2,460,203</td>
</tr>
<tr>
<td>DIE BIENE MAJA - DER KINOFILM</td>
<td>10</td>
<td>1,404,890</td>
</tr>
<tr>
<td>LOVE, ROSIE</td>
<td>7</td>
<td>1,131,748</td>
</tr>
<tr>
<td>PHOENIX</td>
<td>19</td>
<td>826,019</td>
</tr>
<tr>
<td>IM LABYRINTH DES SCHWEIGENS</td>
<td>12</td>
<td>605,026</td>
</tr>
<tr>
<td>DER 7BTE ZWERG</td>
<td>8</td>
<td>540,662</td>
</tr>
<tr>
<td>FACK JU GÖHTE 2</td>
<td>3</td>
<td>315,037</td>
</tr>
<tr>
<td>DER KLEINE DRACHE KOKOSNUSS</td>
<td>7</td>
<td>292,967</td>
</tr>
<tr>
<td>GESPENSTERJÄGER</td>
<td>3</td>
<td>236,520</td>
</tr>
<tr>
<td>CITIZENFOUR</td>
<td>14</td>
<td>208,129</td>
</tr>
</tbody>
</table>

Please note: we have recorded all territories of release in the above chart (even those for which admission figures are not available) in order for it to be compatible with Table 1.

Box-office results for the 76 German films released in the territories surveyed in 2015 to some extent echo the ranking above, but there are considerable variations. The two most widely distributed titles, PHOENIX and VICTORIA, attracted
relatively modest audiences, the latter especially, which indicates that titles acquired in the glare of a film festival may not always appeal to the audience ‘back home’, especially if, like VICTORIA, it has no immediate director or cast recognition. On the other hand, films like FACK JU GÖHTE 2 and GESPENSTERJÄGER can convert hit status in just two or three territories into a Top 10 position (see Table 2). Such surprise successes apart, the Top 10 of German films globally as indicated in Table 2 sends much the same message about which films work internationally. Again, a Wim Wenders film will almost always find buyers at a festival, as did EVERY THING WILL BE FINE at the Berlinale in 2015. But the box-office message will often be quite different.

HOME ENTERTAINMENT

The world home entertainment market has been through its very own Wende over the past two decades. As recently as 20 years ago, high-end movies were mainstays of peak-season broadcast television programming (Christmas, holidays, etc.), with broadcasters paying considerable sums for three screenings over a set period. At the other end of the scale, most broadcasters had a budget for buying art films which would be screened on their ‘second’ channels (BBC2, ZDF, etc.) on a weekly basis. Pay-TV, meanwhile, was in its infancy, with companies like Sky competing with established broadcasters to build up a library.

More to the point, the release windows system was intractable, albeit running at a slightly different pace in different territories. Theatrical came first, followed by video rental, then pay-TV, then video sell-through (purchase) and finally broadcast TV. Video-on-demand did not exist. In 2015, this timetable has all but imploded. Video rental has almost completely melted away; pay-TV is now predominantly a sports programmer; DVD and Blu-Ray sales are dropping; and broadcast TV now shows ‘big’ movies only when there is no point in competing with the opposition (e.g. during the broadcast of World and European Cup football matches); arthouse movies are hardly programmed at all.
VOD, meanwhile, has collapsed all windows, offering day-and-date streaming on most mid-range films at the same time as their theatrical release (which, for many, is a matter of contract rather than demand); is slowly killing DVD and Blu-Ray retail; and is fast encroaching on pay-TV as audiences expect to be able to watch a film when they want, as many times as they want and with as many pauses as they want. What is more, despite the relative simplicity of free illegal downloads, audiences have proved happy to pay to watch, whether with a subscription or on a pay-per-view basis.

This looks like good news for viewers and will eventually become good news for suppliers as well. However, in the short-term there have been at least two consequences which are impacting on producers and distributors of arthouse and ‘foreign-language’ films more than on mainstream movies. Firstly, in a number of larger territories, DVD retailers – especially the online ones – had built up a substantial catalogue of specialist titles, while VOD platforms (with the exception of boutique operations like MUBI and BFI Player) have a selection ranging from zero to very limited. Netflix, the market leader almost everywhere, is one of the worst offenders, with a home page that does its best to steer users towards its own productions like BREAKING BAD and NARCOS. But as VOD replaces DVD, those substantial catalogues built up by DVD retailers will take a long time to arrive on VOD – and, given the limited demand for them, may never do so. However, as the figures below show, the supply of titles on VOD is slowly becoming more diverse, notably in surprising territories like Russia and China.

Secondly, all three home entertainment areas – pay-TV, DVD retail and VOD – have become, in many areas of the world, transnational operations offering the same basic package throughout a more or less extended region. These areas include the Nordic countries; much of Central and Eastern Europe; Africa; Latin America; and East Asia. It is difficult or impossible to get turnover figures for any of these regions, but it does seem as though rights holders have acquiesced – or been left with no alternative but to acquiesce – to a system which by-passes existing copyright frontiers, with viewers in Denmark, Mali and Venezuela being offered the same basic service (albeit with different logos and, where relevant, different subtitles) as those in Norway, Tanzania and Uruguay.
Both these trends are reflected in the detailed figures shown below.

GERMAN FILMS ON TV

Feature films have all but disappeared from mainstream free-to-air television, while pay-TV channels with fixed screening times are almost entirely the domain, either of films that have had successful theatrical careers or of films that can best be described as slot-fillers. Some specialist channels also offer US and international film classics. The 33 German films available on pay-TV in the weeks surveyed in the individual territory reports closely fit this profile, ranging from silent classic DAS CABINET DER DR. CALIGARI in Poland to recent hits DIE BIENE MAJA - DER KINOFILM in the UK, WHO AM I - KEIN SYSTEM IST SICHER in Japan, and IM LABYRINTH DES SCHWEIGENS in Turkey. No title is found in more than one territory and it can be stated with some confidence that the market for German films on TV is negligible.

The 33 titles and the countries in which they were scheduled are:

ABWÄRTS (Italy)
ADIEU PARIS (Turkey)
AS TIME GOES BY IN SHANGHAI (Netherlands)
BAGDAD CAFÉ (France)
BIBI & TINA (Netherlands)
DIE BIENE MAJA - DER KINOFILM (UK)
DAS CABINET DER DR. CALIGARI (Poland)
DR. CRIPPEN LEBT (Italy)
EVERY THING WILL BE FINE (Netherlands)

ACK JU GÖHTE (Australia)
FÜNF FREUNDE 3 (Netherlands)
GELIEBTE CLARA (Czech Republic)
DIE GELIEBTESTEN SCHWESTERN (Belgium)
GOOD BYE, LENIN (Australia)
HOUSTON (Netherlands)
IM LABYRINTH DES SCHWEIGENS (Turkey)
KRABAT (Argentina)
KREUZWEG (Netherlands)
KRIEGERIN (Czech Republic)  
LOVE, ROSIE (Netherlands)  
THE NEVERENDING STORY (UK)  
NOSFERATU EINE SINFONIE DES GRAUENS (Poland)  
OOOPS! DIE ARCHE IST WEG (Netherlands)  
STALINGRAD (Japan)  
STEREO (Australia)  
TARZAN (Scandinavia)  

THIS AIN'T CALIFORNIA (Czech Republic)  
THE THREE MUSKETEERS (South Africa)  
TRUE LOVE WAYS (Poland)  
ÜBER-ICH UND DU (Turkey)  
VICTORIA (Turkey)  
DAS WEISSE BAND (Czech Republic)  
WHO AM I - KEIN SYSTEM IST SICHER (Japan)  

Most German titles (eight) were scheduled in the Netherlands; followed by the Czech Republic and Turkey (four each); Australia and Poland (three); Italy, Japan and the UK (two); and Argentina, Belgium, France, the Nordic countries and South Africa (one each). No German titles at all were scheduled during the “snapshot” dates in Brazil, Colombia, Hungary, Mexico, Spain and the US. No details are available for China, India, Israel, Korea and Taiwan. In Russia, the only channel we were able to survey was one specialising in TV series; three German titles were scheduled: DEUTSCHLAND ’83; MORGEN HÖR ICH AUF; and WEINBERG.

**DVD AND BLU-RAY**

The table below covers 14 territories and three regions, showing the proportion of German titles released in each. No information was available for China and India. By contrast in the UK and the US, Amazon.co.uk and Amazon.com carry so many German titles, either in their own inventory or in their extensive third-party ‘Marketplace’, that they are too numerous to list. This doesn’t, of course, mean that they were bought in significant numbers.
The territories covered here are Australia, Belgium, Brazil, the Czech Republic, Hungary, India, Italy, Japan, the Netherlands, Poland, Russia, South Africa, Spain and Turkey; the regions are East Asia (Korea and Taiwan), Latin America (Argentina, Colombia and Mexico) and the Nordic countries (Denmark, Finland, Norway and Sweden).

Across these territories and regions, our samples identified 269 German films and majority co-productions. The number of titles in each sample is indicated in the individual territory reports and summed up in Table 3. Many titles were carried in just one territory or region. Titles available in more than one territory or region are as follows:

<table>
<thead>
<tr>
<th>Titles available in six territories or regions</th>
<th>A DANGEROUS METHOD</th>
</tr>
</thead>
<tbody>
<tr>
<td>IM LABYRINTH DES SCHWEIGENS</td>
<td>FAUST (2011)</td>
</tr>
<tr>
<td></td>
<td>GOETHE!</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Titles available in five territories or regions</th>
<th>DER JUNGE TÖRLESS</th>
</tr>
</thead>
<tbody>
<tr>
<td>DAS WEISSE BAND</td>
<td>KREUZWEG</td>
</tr>
<tr>
<td></td>
<td>DAS LEBEN DER ANDEREN</td>
</tr>
<tr>
<td></td>
<td>VICTORIA</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Titles available in four territories or regions</th>
<th>Titles available in two territories or regions</th>
</tr>
</thead>
<tbody>
<tr>
<td>GEGEN DIE WAND</td>
<td>3096 TAGE</td>
</tr>
<tr>
<td>DER HIMMEL ÜBER BERLIN</td>
<td>DIE ABHÄNDENE WELT</td>
</tr>
<tr>
<td>SOPHIE SCHOLL - DIE LETZTEN TAGE</td>
<td>AGNES UND SEINE BRÜDER</td>
</tr>
<tr>
<td>DER UNTERGANG</td>
<td>AGUIRRE, DER ZORN GOTTES</td>
</tr>
<tr>
<td>VIER MINUTEN</td>
<td>ANGST ESSEN SEELE AUF</td>
</tr>
<tr>
<td></td>
<td>AUF DER ANDEREN SEITE</td>
</tr>
<tr>
<td></td>
<td>DER BAADER MEINHOF COMPLEX</td>
</tr>
</tbody>
</table>
BARBARA
BERLIN '36
DER BLAUE ENGEL
DAS CABINET DES DR. CALIGARI
CHRISTINE F. - WIR KINDER VOM BAHNHOF ZOO
DON'T COME KNOCKING
DREI
ELEMENTARTEILCHEN
ELSER - ER HÄTTE DIE WELT VERÄNDERT
FAUST (1926)
DER GOLEM - WIE ER IN DIE WELT KAM
HECTOR AND THE SEARCH FOR HAPPINESS
DER HEILIGE BERG
HEUTE BIN ICH BLOND

DER LETZTE MANN
LOLA RENNT
MR. MORGAN'S LAST LOVE
DER NEUNTE TAG
DAS PARFUM - DIE GESCHICHTE EINES MÖRDERNS
PHOENIX
DAS TESTAMENT DES DR. MABUSE
DER TUNNEL
DIE TÜR
VERFÜHRUNG: DIE GRAUSAME FRAU
DIE VERLORENE EHRE DER KATHARINA BLUM
DIE WELLE
DAS ZIMMERMÄDCHEN LYNN
VOD

As noted above, the range of titles available on VOD platforms worldwide is becoming more diverse, with 214 individual German titles available compared to DVD’s 269. It would be wrong to read too much into these totals, since the survey here is far from systematic, let alone scientific: it aims to provide a snapshot of the VOD situation in the various territories. Again, the figures reflect a combination of individual territories and regions – the Nordic countries and East Asia, although not this time Latin America, where the VOD market differs from country to country,
As noted, 214 separate German titles were recorded, of which 163 (76%) were to be found on only one platform. Those titles which appeared in most markets did so by dint of being part of the basic Netflix package. Repeated titles were as follows:

**Titles available in six territories or regions**
- CAPITAL C

**Titles available in five territories or regions**
- ER IS WIEDER DA

**Titles available in three territories or regions**
- DER 7BTE ZWERG
- FACK JU GÖHTE
- IM LABYRINTH DES SCHWEIGENS
- KREUZWEG
- DAS LEBEN DER ANDEREN
- NACKT UNTER WÖLFEN
- NIGHT TRAIN TO LISBON
- DAS PARFUM - DIE GESCHICHTE EINES MÖRDERS
- DER ROTE BARON
- TARZAN
- DAS WEISSE BAND

**Titles available in two territories or regions**
- AGUIRRE, DER ZORN GOTTES
- AUF DER ANDEREN SEITE
- BELTRACCHI - DIE KUNST DER FALSCHUNG
- DIE BIENE MAJA - DER KINOFILM
- DIE BLECHTROMMEL
- CITIZENFOUR
- CLOUD ATLAS
- DREI
- ELSER - ER HÄTTE DIE WELT VERÄNDERT
- FACK JU GÖHTE 2
- FREIER FALL
- GESPENSTERJÄGER
- THE GREEN PRINCE
- GROUPIES BLEIBEN NICHT ZUM FRÜHSTÜCK
- HANNAH ARENDT
- HECTOR AND THE SEARCH FOR HAPPINESS
- HELL
- THE INTERNATIONAL
<table>
<thead>
<tr>
<th>Titles available in two territories or regions</th>
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<tbody>
<tr>
<td>IN THE NAME OF THE KING: TWO WORLDS</td>
</tr>
<tr>
<td>IRON DOORS</td>
</tr>
<tr>
<td>KEINOHRHASEN</td>
</tr>
<tr>
<td>KOKOWÄÄH</td>
</tr>
<tr>
<td>KONFERENZ DER TIERE</td>
</tr>
<tr>
<td>DER MEDICUS</td>
</tr>
<tr>
<td>MR. MORGAN'S LAST LOVE</td>
</tr>
<tr>
<td>NICHT MEIN TAG</td>
</tr>
<tr>
<td>OOOPS! DIE ARCHE IST WEG</td>
</tr>
<tr>
<td>SOMMERSTURM</td>
</tr>
<tr>
<td>SPEED RACER</td>
</tr>
<tr>
<td>STALINGRAD</td>
</tr>
<tr>
<td>STUNG</td>
</tr>
<tr>
<td>DER UNTERGANG</td>
</tr>
<tr>
<td>VORSTADTKROKODILE</td>
</tr>
<tr>
<td>DIE WELLE</td>
</tr>
<tr>
<td>WHO AM I - KEIN SYSTEM IST SICHER</td>
</tr>
<tr>
<td>WICKIE UND DIE STARKEN MÄNNER</td>
</tr>
<tr>
<td>ZWÖLF METER OHNE KOPF</td>
</tr>
</tbody>
</table>
Table 4: German Films VOD Availability Worldwide

<table>
<thead>
<tr>
<th>Country or territory</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>Argentina</td>
<td>10</td>
</tr>
<tr>
<td>Australia</td>
<td>20</td>
</tr>
<tr>
<td>Belgium</td>
<td>35</td>
</tr>
<tr>
<td>Brazil</td>
<td>25</td>
</tr>
<tr>
<td>China &amp; Taiwan</td>
<td>15</td>
</tr>
<tr>
<td>Colombia</td>
<td>30</td>
</tr>
<tr>
<td>Czech Republic</td>
<td>40</td>
</tr>
<tr>
<td>France</td>
<td>45</td>
</tr>
<tr>
<td>India</td>
<td>50</td>
</tr>
<tr>
<td>Italy</td>
<td>40</td>
</tr>
<tr>
<td>Japan</td>
<td>35</td>
</tr>
<tr>
<td>Mexico</td>
<td>30</td>
</tr>
<tr>
<td>Netherlands</td>
<td>25</td>
</tr>
<tr>
<td>Nordic countries</td>
<td>20</td>
</tr>
<tr>
<td>Poland</td>
<td>15</td>
</tr>
<tr>
<td>Russia</td>
<td>10</td>
</tr>
<tr>
<td>Spain</td>
<td>7</td>
</tr>
<tr>
<td>Turkey</td>
<td>5</td>
</tr>
<tr>
<td>UK</td>
<td>0</td>
</tr>
<tr>
<td>US</td>
<td>0</td>
</tr>
</tbody>
</table>
APPENDIX A: TERRITORIES SURVEYED

Argentina  
Australia  
Belgium  
Brazil  
China  
Colombia  
Czech Republic  
Denmark  
Finland  
France  
Hungary  
India  
Israel  
Italy  
Japan  
Korea (South)  
Mexico  
Netherlands  
Norway  
Poland  
Russia  
South Africa  
Spain  
Sweden  
Taiwan  
Turkey  
UK  
US & Canada

APPENDIX B: US$ > EURO EXCHANGE RATES ON 31 DECEMBER ON XE.COM

2011: $1 = 0.772 euros  
2012: $1 = 0.758 euros  
2013: $1 = 0.726 euros  
2014: $1 = 0.826 euros  
2015: $1 = 0.920 euros