

INTRODUCTORY NOTES

The Reports that follow are free-standing Market Surveys of 30 territories on five continents, examining them statistically and by means of written commentaries both in general and from the point of view of the opportunities they offer and have offered German films over the period 2010 and 2017 inclusive.

They are not - or not primarily - overviews of the performance of all German films internationally over the same period. This can be found in a separate Report, **German Films in the New Millennium** which encompasses fewer territories but over a longer period.

Each of the Market Surveys is broken up into eight sections:

- a statistical overview of the theatrical market in each territory, both as a table and as a comparative graphic;
- two lists of German films released in the territory between 2010 and 2017 - one for 100% German films and majority co-productions, another for minority co-productions - including distributor, release date and results;
- a list of the Top Ten German films in each territory since 2010;
- a numerical chart listing distributors in the territory who have handled German films since 2010;
- two graphs showing releases by genre (see below) and box office by genre between 2010 and 2017;
- a written text analysing the market in the light of the above data;
- a brief survey of German films screened on TV in each territory;
- and a list of sources and acknowledgements.

A separate Appendix examines German films on VOD internationally.

A Note on Data: Depending on the source, admissions are measured in either audience numbers or box office, sometimes in the national currency but more normally in US dollars. The films list (Section 2) uses whichever measurement is recorded by the original source or, where available, by the European Audiovisual Observatory's Lumière website. Where there is no other alternative and a figure in Euros or admissions is required for purposes of comparison, this is calculated by dividing or multiplying the total by the average ticket price. We acknowledge that

this is an approximation since, for example, premium prices are charged for certain films (notably during the brief 3D boom) and reduced prices are available for youngsters being taken to children's films.

A Note on Currency: The default currency of the Report is the Euro. \$US calculations are made at the exchange rate recorded for 31 December 2017 on www.xe.com

A Note on Genre: With the aim of getting a more nuanced idea of what kind of German films work in different territories, we have broken them down into five groups which for want of a better word we have called 'genres'. It should be understood that the genres in this Report differ from the traditional use of the word and that they are broad-stroke categories. The criteria are ours and are the following:

- Arthouse: Films made with an eye to the festival and arthouse circuit likely to have been premiered at a major film festival;
- German stories: Films made primarily for the German domestic market which have proved to have international appeal;
- English-language: Films made in English and which are likely to 'pass for Hollywood' with international audiences;
- Animation and children's films;
- Local interest: German-financed films set in or recounting events that took place in a foreign territory.