

**THE GERMAN FILM SCENE 2017**  
**An Overview**

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## 1. GERMAN FILMS ON THE HOME MARKET

**1.1** German audiences reaffirmed their support for cinema in general and local films in particular in 2017. The number of tickets sold overall was at 122.3 million (according to the German Federal Film Board, FFA). Of those tickets, 28.3 million were bought to see German films (including German-international co-productions), which garnered a 23.9% market share.

**1.2** Humour and a certain degree of familiarity seemed to be what appealed to local audiences, with most of the top 10 German films being comedies and family entertainment.

**1.3** SUCK ME SHAKESPEER 3 was by far the biggest German hit at the box office, followed by Bully Herbig's BULLYPARADE: THE MOVIE and BIBI & TINA – TOHUWABOHU TOTAL the fourth sequel of the 2014 children's book adaptation that appears the 4<sup>th</sup> year in a row under TOP 10 German Films with a constant score of admissions over 1 million.

**TABLE 1: TOP 10 GERMAN FILMS AT THE GERMAN BOX OFFICE, 2017**

|    | TITLE                          | ADMISSIONS |
|----|--------------------------------|------------|
| 1  | SUCK ME SHAKESPEER 3           | 5,948,094  |
| 2  | BULLYPARADE: THE MOVIE         | 1,895,054  |
| 3  | BIBI & TINA – TOHUWABOHU TOTAL | 1,654,385  |
| 4  | WINDSTORM AND THE WILD HORSES  | 896,717    |
| 5  | THE DUMPLING AFFAIR            | 830,925    |
| 6  | MY BLIND DATE WITH LIFE        | 813,176    |
| 7  | WELCOME TO GERMANY             | 735,118    |
| 8  | THIS CRAZY HEART               | 720,672    |
| 9  | FOUR AGAINST THE BANK          | 634,426    |
| 10 | WENDY                          | 613,850    |

Source: FFA

**1.4** Once again after 2015 the topseller at the box office in Germany 2017 was a German film. The third sequel of the culture-clash schoolroom comedy SUCK ME SHAKESPEER 3 scored just under 6 Mio admissions and followed a trend of successful sequels in Germany with seven out of the year's Top 10.

**TABLE 2: TOP 10 FILMS AT THE GERMAN BOX OFFICE, 2017**

|    | TITLE  | ADMISSIONS |
|----|--|------------|
| 1  | SUCK ME SHAKESPEER 3                             | 5,948,094  |
| 2  | DESPICABLE ME 3                                  | 4,640,958  |
| 3  | STAR WARS: EPISODE VIII - THE LAST JEDI          | 4,396,028  |
| 4  | FIFTY SHADES DARKER                              | 3,445,046  |
| 5  | BEAUTY AND THE BEAST                             | 3,424,482  |
| 6  | FAST & FURIOUS 8                                 | 3,240,759  |
| 7  | IT   | 3,168,314  |
| 8  | PIRATES OF THE CARIBBEAN: DEAD MEN TELL NO TALES | 2,693,004  |
| 9  | GUARDIANS OF THE GALAXY VOL. 2                   | 2,514,467  |
| 10 | BAYWATCH   | 1,973,845  |

Source: FFA

## 2. GERMAN FILMS ON THE INTERNATIONAL MARKET

Not counting the US (which dominates virtually all markets), Germany ranks third (behind France and the UK) when it comes to box office figures for European films on the international market over the past five years. The best markets for German films are Spain as well as Italy. Family entertainment (including animation films) are a strong part of the German market share.

**TABLE 3: TOP 10 GERMAN FILMS INTERNATIONALLY, 2017**

|    | TITLE                                       | TERRITORIES | BOX OFFICE  |
|----|---|-------------|-------------|
| 1  | RESIDENT EVIL: THE FINAL CHAPTER**          | 85          | 267,555,822 |
| 2  | HAPPY FAMILY                                | 36          | 14,764,778  |
| 3  | A STORK'S JOURNEY                           | 44          | 10,320,894  |
| 4  | TONI ERDMANN**                              | 33          | 5,608,389   |
| 5  | UNFRIEND**                                  | 4           | 3,308,999   |
| 6  | RABBIT SCHOOL - GUARDIANS OF THE GOLDEN EGG | 11          | 1,475,960   |
| 7  | MARIE CURIE                                 | 11          | 1,363,772   |
| 8  | STEFAN ZWEIG: FAREWELL TO EUROPE **         | 12          | 885,350     |
| 9  | RAMMSTEIN: PARIS                            | 18          | 618,777     |
| 10 | AMOK  | 1           | 601,112     |

Box Office in Euro, excluding Germany/Austria/Switzerland

\*\* Release dates partly 2016

Source: comScore, for internal use only

TONI ERDMANN was nominated for the Academy Awards and proved to be not only a festival but also a box office hit worldwide. It achieved over USD 5.5 million Box Office until today (outside of Germany).

Three of the six German films at the top of the international box office are all family entertainment and/or animation films, which shows that animation from Germany continues to be an international sales hit.

In Spain (43) and Italy (34) the largest number of German majority films were released in 2017. Turkey (17), France (17), Sweden (15), UK (15), Brazil (14) and US (14) following, with nearly all territories increasing the number of releases.

## 3. GERMAN FILMS ON THE (INTERNATIONAL) FESTIVAL CIRCUIT

**3.1** Taken as a whole, there were around 3,000 invitations and 300 awards for German films and co-productions at **major** international festivals: For the second time in a row German filmmakers were featured in the World Dramatic Competition at Sundance where AXOLOTL OVERKILL, the film debut of Helene Hegemann, celebrated its world premiere along with MY HAPPY FAMILY by the Georgian-German directorial duo Nana Ekvimishvili and Simon Gross. BRIGHT NIGHTS by Thomas Arslan,

RETURN TO MONTAUK by Volker Schlöndorff and BEUYS by Andres Veiel were featured in Competition in Berlin.

The TONI ERDMANN success story found its finale when Maren Ade's tragicomedy garnered an Oscar® nomination in the Best Foreign Language Film category. In Cannes Fatih Akin's competition entry IN THE FADE held the audience in its grip, WESTERN by Valeska Grisebach was invited to Cannes, Karlovy Vary, New York, Toronto and London. THREE PEAKS by Jan Zabeil and ICEMAN by Felix Randau could be seen on the Piazza Grande in Locarno. FORGET ABOUT NICK by Margarethe von Trotta screened in competition in Tokyo, Markus Goller's MY BROTHER SIMPLE in Shanghai, or **A THOUGHT OF ECSTASY** by RP Kahl and **DIFFERENT KINDS OF RAIN** by Isa Prahl - which also won the Prize for Best Debut - in Tallinn

**3.2** German documentary films were well represented in 2017. BEUYS was in the competition at the Berlinale. PRE-CRIME by Matthias Heeder and Monika Hielscher and PLAYING GOD by Karin Jurschick started at HotDocs in Toronto and OF FATHERS AND SONS by Talal Derki was featured in the feature film competition at the IDFA in Amsterdam.

**3.3** Short films were successful at many festivals, most prominently known through GALAMSEY by Johannes Preuss and WATU WOTE: ALL OF US by Katja Benrath, which both received a Student Oscar in 2017.

#### 4. GERMAN FILMS BY THE NUMBERS

**4.1** The following tables provide a snapshot of the three key sectors of the German film industry over the past five years: production, exhibition and distribution, with Table 6 including the international context.

**TABLE 4: PRODUCTION\* - GERMAN FILMS IN GERMANY 2013-2017**

|                           | 2013 | 2014 | 2015 | 2016 | 2017 |
|---------------------------|------|------|------|------|------|
| Fiction features          | 150  | 143  | 147  | 161  | 143  |
| Documentary features      | 73   | 86   | 79   | 83   | 90   |
| Total German films        | 223  | 229  | 226  | 244  | 233  |
| - of which co-productions | 88   | 82   | 89   | 97   | 76   |

\*based on number of films released  
Source: FFA

**TABLE 5: EXHIBITION – BASIC GERMAN CINEMA STATISTICS**

|                             | 2013   | 2014  | 2015   | 2016   | 2017   |
|-----------------------------|--------|-------|--------|--------|--------|
| Screens                     | 4610   | 4637  | 4692   | 4739   | 4803   |
| Admissions (million)        | 129.7  | 121.7 | 139.2  | 121.1  | 122.3  |
| Admissions German films     | 33.6   | 32.1  | 37.1   | 27.7   | 28.3   |
| Box office (Euro million)   | 1023.0 | 979.7 | 1167.1 | 1023.0 | 1056.1 |
| Average ticket price (Euro) | 7.89   | 8.05  | 8.39   | 8.45   | 8.63   |
| German films market share*  | 26.2%  | 26.7% | 27.5%  | 22.7   | 23.9   |

\*calculated on the basis of admissions  
Source: FFA

**TABLE 6: DISTRIBUTION – MAJORITY GERMAN FILMS RELEASED IN KEY TERRITORIES 2016-2017**

|               | 2016 | 2017 |
|---------------|------|------|
| Argentina     | 7    | 9    |
| Australia     | 8    | 6    |
| Brazil        | 8    | 14   |
| France        | 13   | 17   |
| Italy         | 34   | 34   |
| Japan         | 3    | 2    |
| Korea (South) | 8    | 11   |
| Mexico        | 9    | 9    |
| Netherlands   | 5    | 4    |
| Poland        | 0    | 6    |
| Spain         | 28   | 43   |
| Sweden        | 16   | 15   |
| Turkey        | 19   | 17   |
| UK            | 14   | 15   |
| US            | 8    | 14   |

Source: ComScore

## 5. THE GERMAN FILM SCENE - PRODUCTION

**5.1** According to figures released by the German Federal Film Board (FFA), which are based on films premiering in one or more German cinemas, Germany produced an average of 231 films a year between 2013 and 2017 (2017: 233).

**5.2** German films vary in budget size from \$100-million-plus titles like the English-language co-production CLOUD ATLAS, whose cast was headed by Tom Hanks and Halle Berry, to micro-budget documentaries made for Euro 100,000 or less. Most, however, have budgets of between Euro 1 and 3 million. And almost all receive some kind of public money.

**5.3** Germany is a very decentralised country – a legacy both of its long-term history and of its more recent divided past – and the film business reflects this. The country is a federal republic made up of 16 Länder – or Regions – most of which offer some kind of filmmaking support.

**5.4** The larger funding bodies are based in Düsseldorf (North Rhine-Westphalia), Munich (Bavaria), Berlin (Berlin-Brandenburg) and Stuttgart (Baden-Württemberg), with three other significant organisations pooling the resources of several regions: Filmförderung Hamburg-Schleswig Holstein, Mitteldeutsche Medienförderung (in Leipzig, bringing together Saxony, Sachsen-Anhalt and Thuringia) and Nordmedia (in Hanover, combining Niedersachsen and Bremen). HessenFilm und Medien in Frankfurt, restructured in 2015, also offers production support with a more limited budget.

**TABLE 7: REGIONAL FILM FUNDS IN 2017 - ANNUAL BUDGET FOR PRODUCTION FUNDING  
(FEATURE LENGTH FILMS)**

| FUND  | EURO MILLION | EFFECT* |
|---|--------------|---------|
| FilmFernsehFonds Bayern (total budget 38.85)                  | 29.35        | 150%    |
| Film- und Medienstiftung NRW (total budget 28.82)             | 24.34        | 150%    |
| Medienboard Berlin-Brandenburg (total budget 31.49)           | 18.81        | 150%    |
| MFG Baden-Württemberg (total budget 14.6)                     | 10.02        | 120%    |
| Filmförderung Hamburg Schleswig-Holstein (total budget 12.69) | 9.83         | 150%    |
| Mitteldeutsche Medienförderung (total budget 15.26)           | 9.64         | 100%    |
| Nordmedia (total budget 11.29)                                | 8.23         | 188%    |
| HessenFilm und Medien (total budget 8.31)                     | 6.55         | 100%    |

\* The percentage of any grant that must be spent in the region  
Source: FFA, Individual Fund websites

**5.5** All of these bodies aim to provide both cultural support and economic stimulus. And all, reflecting developments in the audiovisual industry, have added games and digital media to their remit over the past decade.

**5.6** Films are selected for support by a committee of professionals who decide on both cultural and economic grounds, with the emphasis placed slightly different from one Fund to the next. Most Funds strive for flexibility in their decisions given the ever-changing nature of the movie industry. Co-productions are welcome but the application must be made by a German producer or a company with a branch in Germany.

**5.7** Additionally, there is funding available at federal level from the FFA, with another level of economically-driven funding aid introduced in 2007 in the form of the German Federal Film Fund (DFFF), which is open to anyone shooting in Germany regardless of language or cultural content.

**5.8** The regulations for the regional funds are complex and the application process demanding, but the principle – established over the past two-and-a-half decades – is in each case the same: public money is made available to support film production on the condition that it generates spending in the region in which it is awarded. The level of this spending varies from board to board but is always between 100% and 150% – that is to say, any project given Euro 1 million in funding must (in the latter case) spend Euro 1.5 million on actual production costs within the awarding region. This gearing mechanism is known as the fund’s ‘effect’.

**5.9** Most funds set an upper limit to the proportion of a film’s budget that they are prepared to finance – usually 30% – but it is possible for one film to be backed by several Funds and for the producer to have to raise as little as 10% of the budget independently.

**5.10** Federal funding is available from the FFA, which is responsible for all areas of film art and the industry, including distribution and cinema support. For production support, its criteria are essentially the same as those of the regional Funds: the producer needs to “convince the committee with the script as well as [with] the project’s production and marketing concept”. The budget for feature film funding (documentaries included) was reduced to Euro 31.10 million in 2017. Overall budget of the FFA for 2017 was Euro 76.92 million.

**5.11** Support from the FFA comes in two forms: project funding and 'reference' funding. The former uses the above-mentioned jury system and is selective, while the latter is awarded automatically to a producer on the basis of the performance of his/her previous film. This is measured both via admissions in cinemas, and in recognition of success at film festivals at home and abroad, together with any prizes the film may have won. Reference funding must be used for the producer's next project.

**5.12** The Federal Government Commissioner for Culture and the Media (BKM) had a stable budget of Euro 71.73 million for feature film funding 2017. The overall budget for film at BKM was Euro 90.21 million in 2017.

The German Federal Film Fund (DFFF) was launched in 2007 and is open to international productions via a German partner or subsidiary regardless of content or language. But at least 25% of the budget must be spent in Germany, which effectively means a German location and/or a local studio base. In 2017, the German Federal Film Fund provided a total of Euro 57.3 million for 100 cinema productions. In addition, the new DFFF II funding scheme went into effect in August 2017 for national and international productions to hire German service providers. For 2018 DFFF I+II will support the film scene with Euro 125 million.

Since its creation in 2007, the DFFF generated an estimated Euro 3.8 billion in expenditure – an 'effect' higher than 500%.

**TABLE 8: GERMAN FEDERAL FILM FUND (DFFF) AWARDS 2017 (EURO MILLION)**

|                              | <b>NO. OF FILMS</b> | <b>TOTAL BUDGET</b> | <b>SPENT IN GERMANY</b> | <b>AMOUNT AWARDED</b> |
|------------------------------|---------------------|---------------------|-------------------------|-----------------------|
| Total films                  | 100                 | 411.0               | 320.5                   | 55.7                  |
| of which                     |                     |                     |                         |                       |
| International co-productions | 33                  | 224.0               | 139.5                   | 26.0                  |
| German productions           | 67                  | 187.0               | 181.0                   | 29.7                  |
| Feature films                | 69                  | 336.4               | 277.8                   | 45.7                  |
| Documentaries                | 22                  | 13.1                | 11.0                    | 1.7                   |
| Animations                   | 9                   | 61.4                | 41.9                    | 7.3                   |

Source: DFFF

**5.13** Since December 2015 the Federal Ministry for Economic Affairs and Energy provides €10 million of funding in support of the German film industry each year. The funding programme entitled the "German Motion Picture Fund" (GMPF) has been established for this purpose. The concept is designed to promote Germany as a film-making centre, in particular in comparison with other European countries. The Federal Government uses the GMPF in order to provide funding for innovative serial formats and digital film-making, with a special focus on promoting innovations. From August 2018 BKM will take on responsibility for the GMPF.

**5.14** Other sources of film finance include Germany's public and private broadcasters. In addition, several of the Hollywood majors – most notably Fox, Disney and Warner Bros. – have added a production arm to their distribution activities with the aim of producing local (German) films. These, of course, qualify for funding from the above-mentioned sources.

## 6. THE GERMAN FILM SCENE – EXHIBITION

**6.1** There are currently 4,803 screens and 1,672 cinemas in Germany – much the same number of cinemas as five years ago but with a higher number of screens. The multiplexisation of Germany is, however, more or less complete, with cinemagoers in most towns and cities able to see films in optimum conditions with stadium seating, surround-sound and high-quality digital projection. All screens are now digital, and more than 50% of them are equipped for 3D. The latter is now pretty much standard for major releases and is no longer a marketing factor.

**6.2** With average ticket prices of Euro 8.63 in 2017, the country's 122,305,182 cinemagoers were paying 9.4% more for a movie than they did in 2013. By comparison with other key European territories (and the US), however, Germany (see Table 9) sits above the middle of the range – sixth out of 14 – when it comes to ticket prices and fourth in terms of screens per inhabitant.

**TABLE 9: CINEMA DATA IN GERMANY AND 13 OTHER COUNTRIES IN 2017 - A COMPARISON**

|             | POPULATION<br>(MILLION) | SCREENS | SCREENS<br>PER INHABITANT | TICKET PRICE<br>(EURO) |
|-------------|-------------------------|---------|---------------------------|------------------------|
| Austria     | 8.8                     | 556     | 15,827                    | 9.0*                   |
| Belgium     | 11.4                    | 523     | 21,797                    | 8.2*                   |
| Denmark     | 5.7                     | 444     | 12,838                    | 11.6*                  |
| France      | 67.0                    | 5,913   | 11,331                    | 6.6                    |
| Germany     | 82.7                    | 4,803   | 17,218                    | 8.6                    |
| Italy       | 60.6                    | 5,298   | 11,438                    | 6.2                    |
| Netherlands | 17.1                    | **944   | 18,114                    | 8.4*                   |
| Norway      | 5.3                     | 443     | 11,964                    | 12.5*                  |
| Poland      | 38.0                    | **1,364 | 27,859                    | 4.4*                   |
| Spain       | 46.5                    | 3,625   | 12,828                    | 6.0                    |
| Sweden      | 10.0                    | **808   | 12,376                    | **11.3*                |
| Switzerland | 8.4                     | 581     | 14,458                    | 13.7*                  |
| UK          | 65.8                    | 4,309   | 15,270                    | 8.6*                   |
| US          | 325.4                   | 40,393  | 8,056                     | 7.0*                   |

\* average exchange rate 2017 USD/EURO

\*\* 2016

Source: European Audiovisual Observatory

## 7. THE GERMAN FILM SCENE – DISTRIBUTION

**7.1** Film distribution and marketing support is provided by the FFA in the form of a refundable loan of up to Euro 600,000, with an additional provision for children's films (up to Euro 150,000 on top). As a result, there is a flourishing arthouse sector which ensures that German cinéphiles, at least in the major cities, have access to a good choice of films. In 2017, German distributors opened films from 41 different countries

**7.2** In commercial terms, however, not only do Hollywood releases dominate the German box office: the German branches of Hollywood studios Disney, Fox, Paramount, Sony, Universal and Warner



dominate the German distribution business as well. Of the Top 10 distributors in Germany in 2017 (see Table 10), six are the German film distribution subsidiaries of a Hollywood studio.

**7.3** This is not, however, a total shut-out: Warner and Disney, both of which have German production arms, handled a number of German and other non-English-language titles – as many as 11, 8 of them German in Warner’s case. The Top 10 distributors listed in Table 10 accounted for 88.1% of the total annual box office, leaving the rest to be divided up between the remaining 100 distributors, including quite large companies such as Concorde, DCM and Wild-Bunch.

**TABLE 10: TOP 10 GERMAN FILM DISTRIBUTORS 2017**

| DISTRIBUTOR                          | TITLES RELEASED | EARNINGS<br>(EURO MILLION) |
|--------------------------------------|-----------------|----------------------------|
| The Walt Disney Company (Germany)    | 12              | 205.0                      |
| Universal Pictures Germany           | 23              | 159.0                      |
| Warner Bros. Entertainment (Germany) | 37              | 135.8                      |
| Constantin Film                      | 16              | 91.2                       |
| Fox 20th Century Fox of Germany      | 30              | 89.3                       |
| Sony Pictures Releasing (Germany)    | 23              | 76.8                       |
| Paramount Pictures Germany           | 15              | 52.0                       |
| Studiocanal                          | 39              | 44.7                       |
| Universum Film                       | 25              | 30.8                       |
| Tobis Filmverleih                    | 14              | 22.6                       |

Sources: comScore

**7.4** One characteristic of the German distribution market is the proliferation of boutique companies: of the 110 distributors who released films in Germany in 2017, 21 handled less than five films and 45 – over a third of active distributors – released just one. Some of the latter were production companies self-releasing their own films, but by no means all.

## 8. THE GERMAN FILM SCENE – FOREIGN SALES

**8.1** It is a condition of federal and/or regional production support that a distributor be in place when a funding application is made, so funded German films are guaranteed a theatrical release at home.

**8.2** For foreign distribution to become possible, a film will usually need a sales agent (or sometimes a producer’s representative) whose job is to sell the film to foreign distributors at a number of annual film festivals (such as Berlin, Cannes, Venice and Toronto) and markets like the American Film Market.

**8.3** For foreign films to find a theatrical home in Germany, the same process needs to happen in reverse: a sales agent sells the film to a Germany distributor (or ‘buyer’), who acquires German or, more usually, German-speaking rights (i.e. including Austria and German-speaking Switzerland) to the film. Ancillary rights (Pay-TV, free TV, DVD and VOD) may also be part of the deal.

**8.4** In some cases, a commitment to buy or a ‘pre-sale’ may be made by a sales agent to a distributor in advance of production. This will normally involve an equity participation in the financing of the film based on a commitment to buy for an agreed sum. The latter – a ‘minimum guarantee’ – is the ‘price’ of the film for this or that territory. Once agreed, this can be used in the financing of the film. To

command a minimum guarantee, however, a German film has usually to be by a well-known director and/or have the promotional advantage of being selected for a major film festival.

## 9. THE GERMAN FILM SCENE - USEFUL CONTACTS

### 9.1 FEDERAL ORGANISATIONS

**Filmförderungsanstalt** (German Federal Film Board/FFA)  
[www.ffa.de](http://www.ffa.de)

**German Films Service & Marketing**  
[www.german-films.de](http://www.german-films.de)

### 9.2 INDUSTRY ORGANISATIONS

**AG DOK** (German Documentary Association)  
[www.agdok.de](http://www.agdok.de)

**AG Kurzfilm** (German Short Film Association)  
[www.ag-kurzfilm.de](http://www.ag-kurzfilm.de)

**Allianz Deutscher Produzenten** (German Producers Alliance)  
[www.produzentenallianz.de](http://www.produzentenallianz.de)

**Verband der Filmverleiher** (Film Distributors Association)  
[www.vdfkino.de](http://www.vdfkino.de)

**Verband deutscher Filmexporteure** (Association of German Film Exporters/VDFE)  
[www.vdfe.de](http://www.vdfe.de)

**Verband Deutscher Filmproduzenten** (German Producers Association)  
[www.verbanddeutscherfilmproduzenten.de](http://www.verbanddeutscherfilmproduzenten.de)

### 9.3 REGIONAL FUNDING BODIES

**Medien- und Filmgesellschaft Baden-Württemberg**  
[www.mfg.de](http://www.mfg.de)

**FilmFernsehFonds Bayern**  
[www.fff-bayern.de](http://www.fff-bayern.de)

**Medienboard Berlin-Brandenburg**  
[www.medienboard.de](http://www.medienboard.de)

**Filmförderung Hamburg Schleswig-Holstein**  
[www.ffhsh.de](http://www.ffhsh.de)

**HessenFilm and Medien**  
[www.hessenfilm.de.de](http://www.hessenfilm.de.de)

**Nordmedia**  
[www.nordmedia.de](http://www.nordmedia.de)

**Film- und Medienstiftung Nordrhein-Westfalen**

[www.filmstiftung.de](http://www.filmstiftung.de)

**Mitteldeutsche Medienförderung**

[www.mdm-online.de](http://www.mdm-online.de)

**9.4 GERMAN FILM STUDIOS**

Cologne: **MMC Studios Köln**, Am Coloneum 1, 50829 Cologne

Tel: (49) 221 25 00

[www.mmc.de](http://www.mmc.de)

Hamburg: **Studio Hamburg**, Jenfelder Allee 80, 22045 Hamburg

Tel: (49) 40 66 88 48 02

[www.studio-hamburg.de](http://www.studio-hamburg.de)

Leipzig: **Media City Leipzig**, Altenburgerstr 13, 04275 Leipzig

Tel: (49) 341 35 00 22 00

[www.mca.de](http://www.mca.de)

Munich: **Bavaria Studios**, Bavariafilmplatz 7, 82031 Geiselgasteig

Tel: (49) 89 64 99-0

[www.bavaria-studios.de](http://www.bavaria-studios.de)

Berlin: **Studio Babelsberg**, August-Bebel-Str 26-53, 14482 Potsdam-Babelsberg

Tel: (49) 331 721 00 00

[www.studiobabelsberg.com](http://www.studiobabelsberg.com)

**9.5 GERMAN FILM SALES COMPANIES**

**ARRI Media International**

[www.arriworldsales.de](http://www.arriworldsales.de)

**Beta Cinema**

[www.betacinema.com](http://www.betacinema.com)

**Films Boutique**

[www.filmsboutique.com](http://www.filmsboutique.com)

**Global Screen**

[www.globalscreen.de](http://www.globalscreen.de)

**K5 International**

[www.k5international.com](http://www.k5international.com)

**m-appeal world sales**

[www.m-appeal.com](http://www.m-appeal.com)

**The Match Factory**

[www.the-match-factory.com](http://www.the-match-factory.com)

**Media Luna New Films**

[www.medialuna.biz](http://www.medialuna.biz)

**Picture Tree International**

[www.picturetree-international.com](http://www.picturetree-international.com)

**Sola Media**

[www.sola-media.com](http://www.sola-media.com)