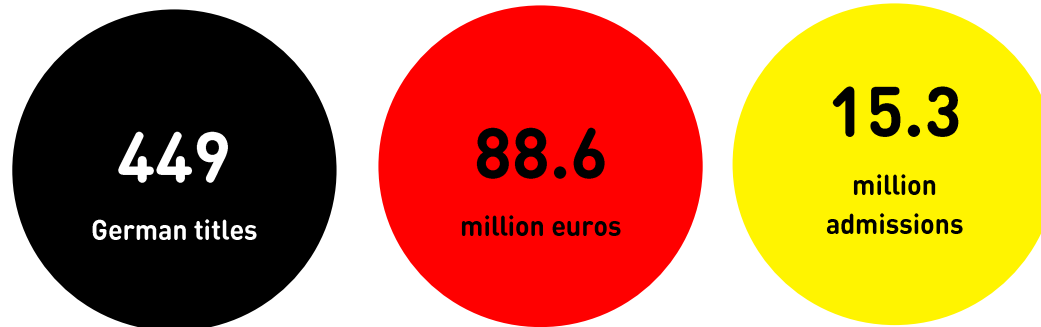




## German Films Abroad 2019

Facts and Figures



## GENERAL NOTES:

- **The masculine form is used throughout this text and represents people of all genders**
- **Definition of majority German films:** The definition of majority German films has been aligned with the FFA definition as of 2019. In this context, the term is used to describe those films for which the largest share in financing was German. In the evaluations of previous years, films whose financing consisted of at least 50% German funds were described as being majority German. This means that a comparison of the box office and attendance figures between 2019 and previous years can only be made in relation to all films with German participation (majority and minority). The financing shares used as a basis for the assessment were taken from BAFA declarations (if available).
- **Calculation of missing admission figures:** The evaluation has been based on ComScore data. Since some countries import their box office takings but not their admission numbers, these have been calculated retrospectively. Calculation of admission numbers was based on the average ticket prices of the respective country published annually by the European Audiovisual Observatory. Data calculated in this way is marked (\*).

## OVERVIEW

- In 2019, 449 German films were evaluated worldwide, of which almost 60% (260) were productions with majority German involvement
- Overall, in 2019 German films (majority and minority involvement) achieved a box office outside Germany of almost 89 million euros and were seen by more than 15 million viewers. By comparison to 2018, this represents a significant reduction in both box office (2018: 154 million euros) and audience numbers (2018: 26.5 million).
- Worldwide box office takings from German majority films totalled over 62 million euros in the period January to December 2019. Almost 11 million viewers saw German majority films outside Germany. This amounts to a share of approx. 70% of all films with German participation.
- By comparison: According to CNC, majority French films in 2019 reached 34 million viewers abroad; this corresponds to a share of 85% of all internationally handled productions with French participation.
- German films were released in 65 countries worldwide. Majority German films were exploited in 64 countries.
- The genre with the highest box office among majority German films was drama, comprising a 33% share of overall box office takings (21 million euros). In 51 of 64 countries, 88 German majority dramas were released. Looking at the entire German film industry, including co-productions, 196 dramas even accounted for 45% of the total box office (40 million euros).

**TOP TITLES**

	<b>TOP 5 Films 2019 - Countries</b> <i>Majority German films that were released in the most countries (excluding Germany) during the period in review</i>		<b>TOP 5 Films 2019 – Box Office</b> <i>Majority German films achieving the highest box office (outside Germany) during the period</i>		<b>TOP 5 Films 2019 - Admissions</b> <i>Majority German films seeing the highest admissions (outside Germany) during the period</i>	
1.	MANOU, DER SEGELFLIEGER	40	NIEMANDSLAND	8,380,588 €	NIEMANDSLAND	1,161,369*
2.	NIEMANDSLAND	29	WERK OHNE AUTOR	4,680,415 €	HEILSTÄTTEN	972,262
3.	DIE SAGENHAFTEN VIER	28	DAS PERFEKTE GEHEIMNIS	4,437,813 €	MANOU, DER SEGELFLIEGER	950,063*
4.	HIGH LIFE	26	MANOU, DER SEGELFLIEGER	3,386,419 €	DIE SAGENHAFTEN VIER	862,168*
5.	THE HOUSE THAT JACK BUILT	25	DIE SAGENHAFTEN VIER	3,227,660 €	HEIDI (2015)	695,522

\* The admissions figures of some countries were not submitted to ComScore. The average ticket prices in these countries were used to calculate admissions totals.

- The five most successful films worldwide in terms of box office takings were: NIEMANDSLAND, WERK OHNE AUTOR, DAS PERFEKTE GEHEIMNIS, MANOU DER SEGELFLIEGER and DIE SAGENHAFTEN VIER. Worldwide, these films achieved total box office takings of over 24 million euros and were seen by more than 4 million viewers outside Germany (see table for individual results). DAS PERFEKTE GEHEIMNIS attained its box office results in Austria alone.
- 14 majority German films were shown in cinemas in more than ten countries in 2019, nine of these films were seen in more than 15 countries.

**TOP COUNTRIES**

<b>TOP 5 Countries 2019 – Box Office</b>						
<i>(excluding Germany) achieving the highest box office takings (€) with majority German films in the period under review</i>						
	<b>Country</b>	<b>Box Office</b>	<b>Admissions</b>	<b>TOP Title</b>	<b>Box Office TOP title in the country</b>	<b>Admissions TOP title in the country</b>
1.	Austria	14,402,803 €	1,648,955	DAS PERFEKTE GEHEIMNIS	4,437,813 €	461,126
2.	China	8,077,001 €	2,107,248	HEIDI	2,784,698 €	695,522
3.	France	7,090,115 €	1,097,541	LATTE IGEL UND DER MAGISCHE WASSERSTEIN	1,455,593 €	225,324
4.	USA/Canada	5,954,260 €	726,129*	NIEMANDSLAND	1,431,286 €	174,547*
5.	Great Britain & Ireland	4,075,977 €	466,893*	NIEMANDSLAND	2,280,975 €	261,280*

\* The admissions figures of some countries were not submitted to ComScore. The average ticket prices in these countries were used to calculate admissions totals.

- In 2019, the European market (excluding Germany) represented the biggest share of overall international box office, at 57.5%, for majority German films. The Asian market contributed 15.7% to the overall box office, followed by the North American market with 12.8%, and Australia and New Zealand with 5.7%. South America contributed 4.1% to the overall box office. Countries in the Middle East, Russia, Central America and Africa combined made up 4.3% of the total box office of majority German films.
- In addition to Austria (14.4 million euros), the European countries with the highest box office included France (7 million euros), Great Britain (4.1 million), Spain (1.9 million euros), and Italy (1.4 million). The countries with the highest box office in Eastern Europe were the Ukraine (277,612 euros) and Lithuania (210,244 euros). In Scandinavia, Sweden continues as the country with the highest box office for majority German films but halved its box office to 539,000 euros (in 2018 it was still over 1 million euros). In Southern Europe, Turkey, also with a slight reduction, continues to occupy fourth place after France, Spain and Italy with a box office of 526,055 euros.
- The Asian countries with the highest box office included China, South Korea and Japan. In 2019, in South Korea 18 majority German films were handled, in China eight and in Japan four. The most popular of majority German films were animation films such as DIE SAGENHAFTEN VIER (3rd placed in China), LUIS & DIE ALIENS (6th placed in China), and MANOU, DER MAUERSEGLER (3rd placed in South

Korea). But dramas such as KIRSCHBLÜTEN UND DÄMONEN (1st place in Japan) and films from the suspense genre like THE SILENCE (1st place in South Korea) also enjoyed good box offices.

- The North American market (USA/Canada and Mexico) recovered from its previous year's results and contributed to the overall outcome with a box office of almost 8 million euros for majority German films, amounting to a market share of 12.8%. In the previous year 2.6 million admissions were counted. The majority German films with the strongest box office were NIEMANDSLAND, the German Oscar candidate WERK OHNE AUTOR, HIGH LIFE and MET OPERA: DIE WALKÜRE with a box office between 1 and 1.4 million euros in the USA/Canada. In Mexico, by contrast, the most popular genres among majority German films were horror and animation, e.g. HEILSTÄTTEN (500,000 admissions), or MANOU, DER MAUERSEGLER (260,000 admissions).
- **Worldwide** in 2019, besides Austria with 14.4 million euros, China, with more than 8 million euros, France, with 7 million euros, the USA/Canada, with almost 6 million euros and Great Britain/Ireland, with more than 4 million euros were among the countries with the highest box office for majority German films. At a total of 3 million euros, Australia was ahead of Mexico (2 million euros), Russia (1.9 million euros), the Netherlands (1.8 million euros), Spain (1.8 million euros) and Italy (1.4 million). China (2.1 million viewers) takes over first place from Austria (1.6 million admissions) with respect to audience numbers. As well as these, the countries with the largest audiences globally included France (1.1 million admissions), Mexico (1 million admissions) and the USA/Canada (726,000 admissions\*).

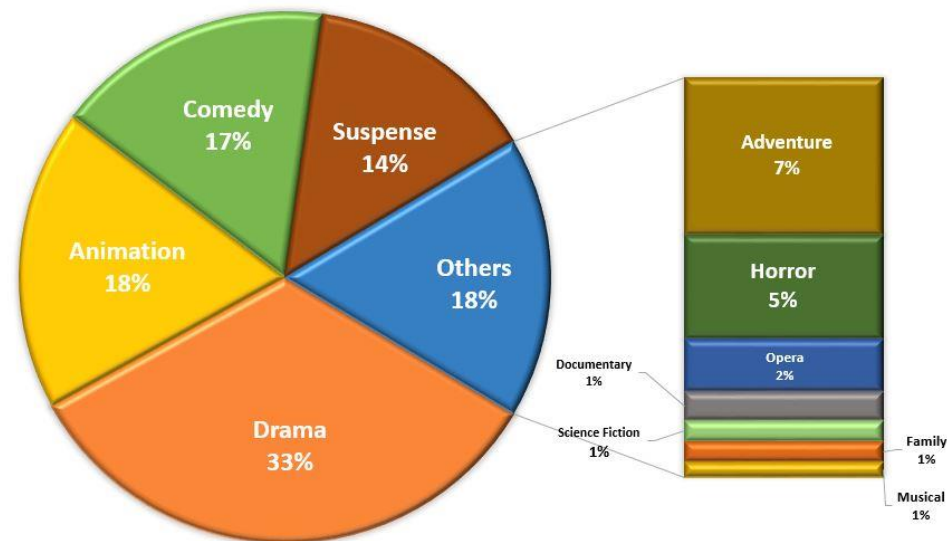
TOP 5 Countries 2019 – Number of Titles					
<i>releasing the largest number of German majority films in the period (excluding Germany)</i>					
	Country	Number of titles	Box Office	Admissions	TOP Titles
1.	Austria	84	14,402,803 €	1,648,955	DAS PERFEKTE GEHEIMNIS
2.	Italy	62	1,411,382 €	254,534	DEM HORIZONT SO NAH
3.	Spain	58	1,858,535 €	303,941	NIEMANDSLAND
4.	Turkey	28	526,055 €	225,920	LUIS & DIE ALIENS
	France	28	7,090,115 €	1,097,541	LATTE IGEL UND DER MAGISCHE WASSERSTEIN
5.	Great Britain & Ireland	23	4,075,977 €	466,893*	NIEMANDSLAND

\* The admissions figures of some countries were not submitted to ComScore. The average ticket prices in these countries were used to calculate total admissions.

- The biggest number of majority German films were released during this period in Austria (84 titles), followed by Italy (62 titles), Spain (58 titles), Turkey and France (each 28 titles), and Great Britain/Ireland (23 titles).

**TOP GENRES**

Majority German films of various genres were popular in 2019. The films making the highest box office belonged to the genre of drama (33% share of overall box office takings) such as NIEMANDSLAND (8.4 million euros, 1.1 million admissions), WERK OHNE AUTOR (4.6 million euros, 580,000 admissions) or TRAUTMANN (1.4 million euros, 161,000 admissions). But good box office takings and high audience numbers were also achieved by animation films (18%), such as MANOU, DER MAUERSEGLER (3.4 million euros, 950,000 admissions), DIE SAGENHAFTEN VIER (3.2 million euros, 862,000 admissions), comedies (17%), like DAS PERFEKTE GEHEIMNIS (4.4 million euros, 461,000 admissions) and films from the genre of suspense (14%) such as BALLON (2.4 million euros, 332,000 admissions), HIGH LIFE (1.9 million euros, 286,000 admissions) and THE SILENCE (1.7 million euros, 417,000 admissions).



Graphic 1: Genre distribution of majority German films abroad in 2019

Regarding the entirety of German film, including all co-productions, dramas succeeded in achieving a 45% share of the total box office. In addition to the titles listed above, the successful drama DER VERRÄTER should also be mentioned: it achieved a box office of over 7.1 million euros and reached 1.1 million viewers worldwide. Animation (14%), comedy (15%), suspense (11.5%), adventure (5%) and horror (3.1%) were the other main genres attracting international audiences to German film overall.