



German films abroad 2018

Facts and figures



OVERVIEW

- In 2018, 406 German films were handled world-wide, just over half (209) being productions with majority German involvement.
- Overall, in 2018 German films (majority and minority involvement) achieved a turnover outside Germany of **almost** 154 million euros and were seen by more than 26.5 million viewers. By comparison to the previous year, this meant a considerable decline (430 million euros turnover with 81 million viewers). However, the year 2017 was characterized definitively by the massive international success of RESIDENT EVIL: THE FINAL CHAPTER (with 268 million euros turnover and 52 million viewers in 83 countries).
- Box office takings from German majority films world-wide in the period January to December 2018 were just under 53 millionen euros. More than 9.6 million viewers saw German majority films outside Germany.
- By comparison: According to CNC, the entirety of French cinema in 2018 achieved 40 million viewers abroad; here, too, there has been a drastic decline in viewing statistics of 52%.
- German films were handled in 75 countries world-wide. Majority German films were handled in 63 countries.
- The genre with the highest turnover among majority German films was animation, with a share of 41% of overall box office takings (21.97 million euros). In 47 of 63 countries, 21 German majority animation films were handled. Looking at German films overall, including co-productions, 30 animation films even succeeded in achieving a 54% share of the overall box office takings (83.2 million euros).

TOP TITLES

	TOP 5 Films 2018 – Countries <i>(excluding Germany) which were released in the most countries during the period in review</i>		TOP 5 Films 2018 – Box Office <i>which achieved the highest box office (outside of Germany) during the period in review</i>		TOP 5 Films 2018 – Admissions <i>which achieved the highest admissions (outside of Germany) during the period in review</i>	
1.	MAYA THE BEE – THE HONEY GAMES	35	MAYA THE BEE – THE HONEY GAMES	6,621,083 €	MAYA THE BEE – THE HONEY GAMES	1,348,760*
2.	IN THE FADE	34	RICHARD THE STORK	5,010,785 €	THE LITTLE VAMPIRE	1,003,176*
3.	THE LITTLE VAMPIRE	24	IN THE FADE	3,780,310 €	THE SEVENTH DWARF	868,312
4.	SUBMERGENCE	23	THE SEVENTH DWARF	3,391,274 €	RICHARD THE STORK	750,773*
5.	THE LITTLE WITCH	21	THE LITTLE VAMPIRE	2,714,655 €	IN THE FADE	642,495*

*The viewer statistics of some countries were not submitted to ComScore. The country's average ticket price was therefore used to determine viewer numbers.

- The five most successful German films world-wide were: MAYA THE BEE – THE HONEY GAMES, RICHARD THE STORK, IN THE FADE, THE SEVENTH DWARF and THE LITTLE VAMPIRE. These films succeeded in joint world-wide box office takings of more than 21.5 million euros and were seen by more than 4.6 million viewers outside Germany (for individual results, see table). THE SEVENTH DWARF qualified for the TOP 5 due to its release in China, where it achieved box office takings of 3.390 million euros.
- In 2018, twelve majority German films were shown in cinemas in more than ten countries, eight of them in more than 15 countries.

TOP COUNTRIES

TOP 5 Countries 2018 – Box Office						
<i>(excluding Germany) which achieved the highest box office results (€) with majority German films in the period under review</i>						
	Country	Box Office	Admissions	TOP Titles	Box Office TOP Titles in Country	Admissions TOP Titles in Country
1.	Austria	12,764,215 €	1,568,974	SAUERKRAUTKOMA	1,687,694 €	193,183
2.	France	9,783,670 €	1,514,500	RICHARD THE STORK	4,005,297 €	620,015
3.	China	4,000,529 €	1,022,834	THE SEVENTH DWARF	3,390,099 €	867,605
4.	Spain	2,783,869 €	481,874	HAPPY FAMILY	1,033,869 €	179,498
5.	Italy	2,407,208 €	427,815	IN THE FADE	471,587 €	80,061

- In 2018, the **European market** represented the biggest share of overall international turnover, at 73.9% (excluding Germany), for majority German films. The Asian market contributed 11% to the overall turnover, followed by the South American market with 6.3%, the North American market with 4.9%, Australia, New Zealand, countries of the Middle East, Russia, Central America and Africa together made up 4% of the total turnover of majority German films.
- The **European countries with the highest turnover** include Austria (12.7 million euros), France (9.7 million euros), Spain (2.7 million euros), Italy (2.4 million euros), Great Britain (2 million euros) and the Netherlands (1.5 million euros). The countries with the highest turnovers in Eastern Europe are Serbia (222,000 euros) and Slovenia (190,000 euros). In Scandinavia, Sweden, with more than 1 million euros, is the country with the highest turnover for majority German films. In Southern Europe, Turkey lies in fourth place after France, Spain and Italy with a turnover of 771,000 euros.
- The **Asian countries with the highest turnover** include China, South Korea and Japan. In South Korea, 9 majority German titles were handled in 2018, in China 2, and in Taiwan 5., German majority animation films took the lead in Asia, including THE SEVENTH DWARF (2nd place in China), MAYA THE BEE (4th place in China), MAYA THE BEE – THE HONEY GAMES (2nd place in South Korea) and THE LITTLE VAMPIRE (4th place in South Korea). In Japan MY BLIND DATE WITH LIFE (2nd place) and IN THE FADE (4th place) reached similar box office results.

- The leader on the **South American market** is Brazil, with 380,000 viewers and box office takings of almost 1.4 million euros, followed by Peru and Colombia, each with over 220,000 viewers and box office takings of more than 550,000 euros. In all three countries, first place among the majority German films was taken by THE LITTLE VAMPIRE with more than 100,000 viewers in each case. In Brazil and Peru, it even took first place among all German films.
- **World-wide** (besides Austria with 12.7 million euros), France with 9.7 million euros, China with more than 4 million euros, Spain with almost 2.8 million euros, Italy with 2.4 million euros and Great Britain/Ireland with more than 2 million euros are among the countries with the highest turnover for majority German films in 2018. Mexico, with 1.56 million euros, is just ahead of the Netherlands (1.5 million euros), Brazil (1.3 million euros), Sweden (1.1 million euros) and the USA (1 million euros). Globally speaking, Austria (1.56 million viewers), France (1.514 million viewers), China (1 million viewers), Mexico (760 thousand viewers) are among the countries recording the biggest audiences in 2018.

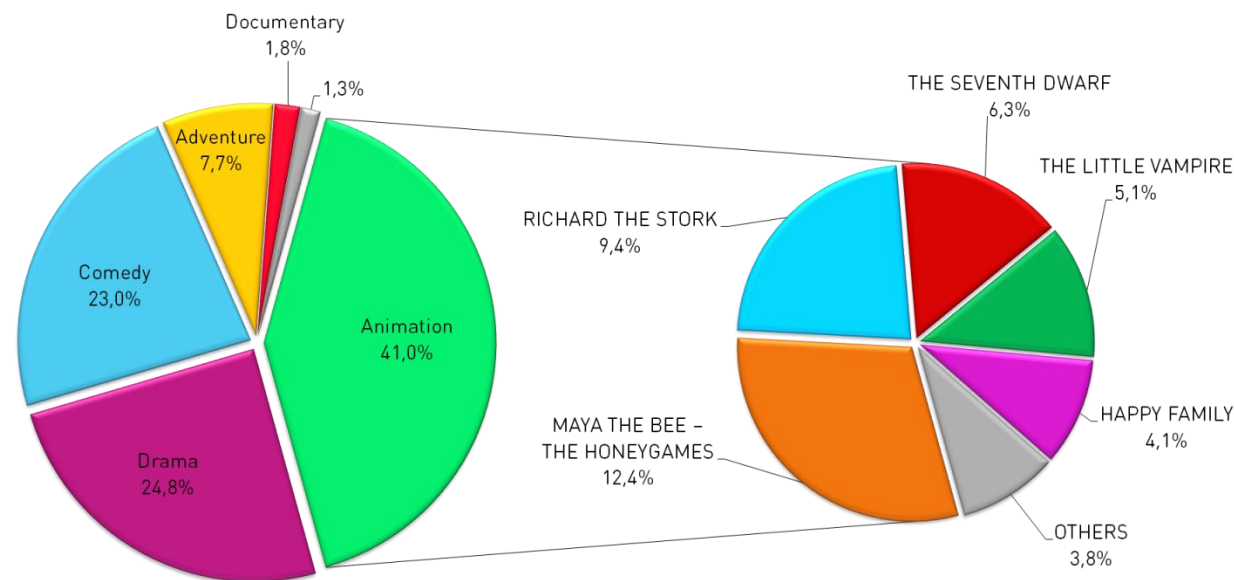
TOP 5 Countries 2018 - Number of Titles					
<i>(excluding Germany) which have released the largest number of German majority titles in the period under review</i>					
	Country	Number of Titles	Box Office	Admissions	TOP Titles
1.	Austria	78	12,764,215 €	1,568,974	SAUERKRAUTKOMA
2.	Italy	53	2,407,208 €	427,815	IN THE FADE
3.	Spain	47	2,783,869 €	481,874	HAPPY FAMILY
4.	Turkey	27	771,185 €	367,125	HAPPY FAMILY
5.	France	20	9,783,670 €	1.514.500	RICHARD THE STORK
	Great Britain	20	2,050,084 €	241,834*	THE HAPPY PRINCE

*The viewer statistics in some countries were not submitted to ComScore. The country's average ticket price was therefore used to determine viewer numbers.

- The highest number of majority German films were released during this period in Austria (78 films), Italy (53 films), followed by Spain (47), Turkey (27 films), as well as France and Great Britain/Ireland (each 20 films).

TOP GENRES

Looking at the five German majority films with the highest audience figures, four of them are animation films, that is, MAYA THE BEE – THE HONEY GAMES, THE LITTLE VAMPIRE, THE SEVENTH DWARF, and RICHARD THE STORK. They achieved box office takings of 17.7 million euros and succeeded in attracting 3.97 million viewers world-wide. Majority German films aside from animation films also made a convincing show (with a 41% share of the overall box office), in the genres Drama (24.8%), Comedy (23.0%), Adventure (7.7%) and Documentary Film (1.8%).



In respect to German films overall, incl. all co-productions, animation films succeeded in achieving a share of total box office takings amounting to 54%. Besides the titles listed above, the internationally successful films to be mentioned are ISLE OF DOGS and LUIS & DIE ALIENS, which succeeded in taking more than 61 million euros at the box offices and reached 10.1 million viewers world-wide. Drama (24.5%), Comedy (11.1%), Documentary Films (3.6%) and Suspense (3.3%) were other leading genres to make a convincing show for German films as a whole internationally.