



German Films Abroad 2020

Facts and Figures



GENERAL NOTES:

- **Basis of Data:** This evaluation of the international cinema figures was based on data from the ComScore database. ComScore presents international box office turnovers and audience figures reported by the respective distributors. Films and their respective statistics that are not reported to ComScore cannot be included in the evaluation.
- **Calculation of missing visitor numbers:** Because some countries enter their box office turnovers but not their admission numbers, these have been calculated. The calculation of the admission number is based on the average ticket prices of the respective country published annually by the European Audiovisual Observatory. Data calculated in this way are marked (*).
- **Definition of majority German films:** The definition of majority German films has been brought into line with the FFA definition in 2019. Thus, films are referred to here in which the largest share of financing is German. In the evaluations prior to 2019, films whose financing consisted of at least 50% German shares were referred to as majority German. For this reason, a comparison of box office and attendance figures between the period up to and including 2018 and the period from 2019 onwards can only be made for all films with German participation (majority and minority). As a basis for the assessment, the funding shares were taken from the BAFA notification (if available).

OVERVIEW

- The worldwide Covid 19 pandemic and the associated cinema closures (on this, see page 8) have led to extraordinary declines in box office and visitor numbers across all continents.
- In 2020, 326 German films were evaluated worldwide, of which almost 60% (195) were majority German productions.
- In total, German films (majority and minority) achieved a turnover of almost 32.2 million euros outside Germany in 2020 and reached over 5.1 million visitors. Compared to 2019, this means a decrease of almost 70% in both turnover (2019: 88.6 million euros) and visitors (2019: 15.3 million).
- The worldwide box office takings of major German films in the period from January to December 2020 amounted to over 22.9 million euros. Almost 3.8 million visitors saw major German films outside Germany. This means a share of approx. 70% of all German films abroad.
- By way of comparison: according to the CNC, majority French films reached 9.5 million visitors abroad in 2020, which corresponds to a 70% share of all internationally exploited productions with French participation and a drastic drop of 75% in relation to the previous year's results.
- German films were released in 62 countries worldwide. Majority German films were distributed in 59 countries.
- The genre with the highest turnover for major German films was animated film, with a 51% share of the total box office (€11.8 million). In 45 out of 59 countries, 25 majority German dramas were evaluated. Looking at German films as a whole, including co-productions, 33 animated films accounted for 41% of the total box office (13.2 million euros). The 25 majority German animation productions were also more successful, by comparison, than the 8 minority co-productions (on this, see page 7).
- In 2020, approx. 16% of the majority German titles reported to Comscore (see note on basis of data on p. 1) received distribution support in 25 countries. Most applications came from Taiwan (8), Denmark (7) and Norway (6). Details on the grants and loan amounts awarded under the Distribution Support Programme can be found [here](#).

TOP TITLES

TOP 5 Films 2020 - Countries <i>Majority German films that were released in the most countries (excluding Germany) during the period in review</i>		TOP 5 Films 2020 – Box Office <i>Majority German films achieving the highest box office turnover (outside Germany) during the period</i>		TOP 5 Films 2020 – Admissions <i>Majority German films seeing the highest admissions (outside Germany) during the period</i>		
1.	LASSIE COME HOME	17	LATTE & THE MAGIC WATERSTONE	2,550,403 €	DRAGON RIDER	565,353*
2.	TABALUGA	15	YAKARI, A SPECTACULAR JOURNEY	2,490,618 €	YAKARI, A SPECTACULAR JOURNEY	368,037*
3.	LATTE & THE MAGIC WATERSTONE	14	DRAGON RIDER	1,693,867 €	VIC THE VIKING AND THE MAGIC SWORD	329,438*
4.	BALLON	14	LASSIE COME HOME	1,552,609 €	LATTE & THE MAGIC WATERSTONE	321,419*
5.	THE COLLINI CASE	12	THE ELFINKS – BAKING A DIFFERENCE	1,431,066 €	THE ELFINKS – BAKING A DIFFERENCE	257,967*

* Admissions for some countries were not reported to ComScore. The average ticket price of the country was used to determine admissions.

- The five most successful films worldwide in terms of box office turnover were: LATTE & THE MAGIC WATERSTONE, YAKARI, A SPECTACULAR JOURNEY, DRAGON RIDER, LASSIE COME HOME, THE ELFINKS – BAKING A DIFFERENCE. These films achieved a combined worldwide box office of over 9.7 million euros and over 1.75 million visitors outside Germany (see table for individual results).
- 9 majority German films were released in cinemas in more than ten countries in 2020, of which only 2 films were released in 15 countries or more.

TOP COUNTRIES

TOP 5 Countries 2020 – Box Office						
<i>Countries achieving the highest box office results (€) with majority German films outside Germany in the period</i>						
	Country	Box Office	Admissions	TOP Title	Box Office TOP Title in the Country	Admissions TOP Title in the Country
1.	Austria	5,962,662 €	723,776	NIGHTLIFE	1,044,265 €	113,522
2.	France	4,945,065 €	765,490	YAKARI, A SPECTACULAR JOURNEY	2,159,668 €	334,314
3.	Netherlands	2,271,489 €	195,313	LATTE & THE MAGIC WATERSTONE	1,274,080 €	109,551
4.	Russia	1,958,053 €	815,823*	DRAGON RIDER	1,431,286 €	174,547*
5.	Denmark	676,417 €	63,014	LASSIE COME HOME	254,710 €	22,644

* Some countries' admissions were not reported to ComScore. The average ticket price of the country was used to determine admissions.

- In 2020, the European market (including Scandinavia) represented the biggest share of the international turnover for majority German films with 79.6% (excluding Germany). In 2020, there was significant growth in the Russian market, which was able to achieve a market share of 8.5% of the total turnover, followed by the Asian market with 6.5% and North America with 2.1%. Cinemas in Australia and New Zealand generated 1.6% of the market share for majority German films. Countries from the Middle East, Central and South America and Africa together account for 1.7% of the total turnover of majority German films.
- Within Europe there were massive shifts in the box office results. While the figures for majority German films in France remained stable compared to the previous year at 4.9 million euros, the Benelux countries with the Netherlands (2.2 million euros) and Belgium (645 thousand euros) also became important markets for the distribution of majority German films. Despite cinema closures in Austria, the market remained the most important for German films with a box office of 5.9 million euros. Important markets such as Great Britain (560 thousand euros), Spain (649 thousand euros) and Italy (328 thousand euros) lost massively in comparison with the previous year. The country with the highest turnover in Eastern Europe this year was Ukraine, with an increased box office of 300 thousand euros compared to the previous year. Lithuania, on the other hand, still falls behind the results of Hungary (168 thousand), Romania, Serbia and Latvia and was only able to achieve 16 thousand euros in 2020. In Scandinavia, Denmark had a higher turnover than Sweden for the first time this year. There, 10 majority German films were released, which achieved a turnover of 676 thousand euros. In Southern Europe, Turkey continues to rank fourth after France, Spain and Italy, with a turnover of 322.5 thousand euros.

- The Asian countries with the most German majority sales this year included Taiwan, South Korea and Japan. In Taiwan, 18 majority German titles were exploited in 2020: eleven in South Korea and three in Japan. Majority German dramas and animated films were particularly popular, including VIC THE VIKING AND THE MAGIC SWORD (first place among all German productions in Taiwan, box office: 298 thousand euros), TABALUGA (first place among all German productions in South Korea, box-office: 146 thousand euros) and THE KEEPER (first place among all German productions in Japan, box-office: 149 thousand euros).
- The North American market (USA/Canada + Mexico) slumped from 12.8% (2019) for majority German films to 2.1%. The majority German production with the highest turnover was the documentary CUNNINGHAM (box office: 173 thousand euros). In general, however, it can be said that in the USA/Canada it tended to be older titles such as DR. SEUSS' HOW THE GRINCH STOLE CHRISTMANS or THE NEVERENDING STORY that found their way back onto the big screen.
In Mexico, on the other hand, many current majority German productions were represented, meaning that both family films such as LASSIE COME HOME (box office: 70 thousand euros) and internationally successful titles such as THE COLLINI CASE (box office: 36 thousand euros) could be seen in Mexican cinemas.
- **Globally**, the countries with the highest turnover for majority German films in 2020 were Austria with 5.9 million euros, France with 4.9 million euros, the Netherlands with 2.2 million euros and Russia with almost 2 million euros. European countries such as Denmark (676 thousand euros), Spain (649 thousand euros) and Belgium (645 thousand euros) lay well ahead of large markets such as the USA/Canada (356 thousand euros) and China (82 thousand euros). In 2020, Russia had the most visitors for majority German films (815 thousand). France followed in second place (765 thousand) and Austria in third place (724 thousand). The Netherlands (with 195 thousand visitors) and Spain (with 115 thousand visitors) ranked 4th and 5th.

TOP 5 Countries 2020 – Number of Titles					
<i>which evaluated the largest number of German-majority titles in the period (excluding D.)</i>					
	Country	Number of Titles	Box Office	Admissions	TOP Title
1.	Austria	55	5,962,662 €	723,776	NIGHTLIFE
2.	Spain	49	649,681 €	115,156	DRAGON RIDER
3.	Italy	31	328,060 €	61,633	UNDINE
4.	Taiwan	18	602,651 €	92,360*	VIC THE VIKING AND THE MAGIC SWORD
5.	France	17	4,945,065 €	765,490	YAKARI, A SPECTACULAR JOURNEY

* Some countries' admissions were not reported to ComScore. The average ticket price of the country was used to determine admissions.

- The biggest number of majority German films was handled during this period in Austria (55 titles), followed by Spain (49 titles), Italy (31), Taiwan (18 titles), and France (17 titles).

TOP GENRES

In 2020, majority German animated films in particular succeeded in reaching a large audience. Six of the ten majority German films with the highest turnover were animated films. In total, animated films achieved 51% of the worldwide box office (excluding D.) for majority German films. If we look at the ten most popular majority German films in terms of box office, seven of them are animated films. The three films with the biggest audiences were, alongside DRAGON RIDER with 565 thousand viewers, YAKARI, A SPECTACULAR JOURNEY (368 thousand viewers) and VIC THE VIKING AND THE MAGIC SWORD (329 thousand viewers). But dramas (14% share of the total box office) such as UNDINE (533 thousand euros, 83 thousand visitors) or SYSTEM CRASHER (390 thousand euros, 51.6 thousand visitors) also achieved a strong turnover despite the worldwide restrictions. Comedies (13%) with a star-studded German cast, such as NIGHTLIFE, DIE HOCHZEIT or THE PERFECT SECRET were particularly important in offsetting the drastic losses in box office revenues in Austria, the most important European market: with a total of almost 2 million, the films brought in almost 1/3 of the box office revenue for majority German films there.

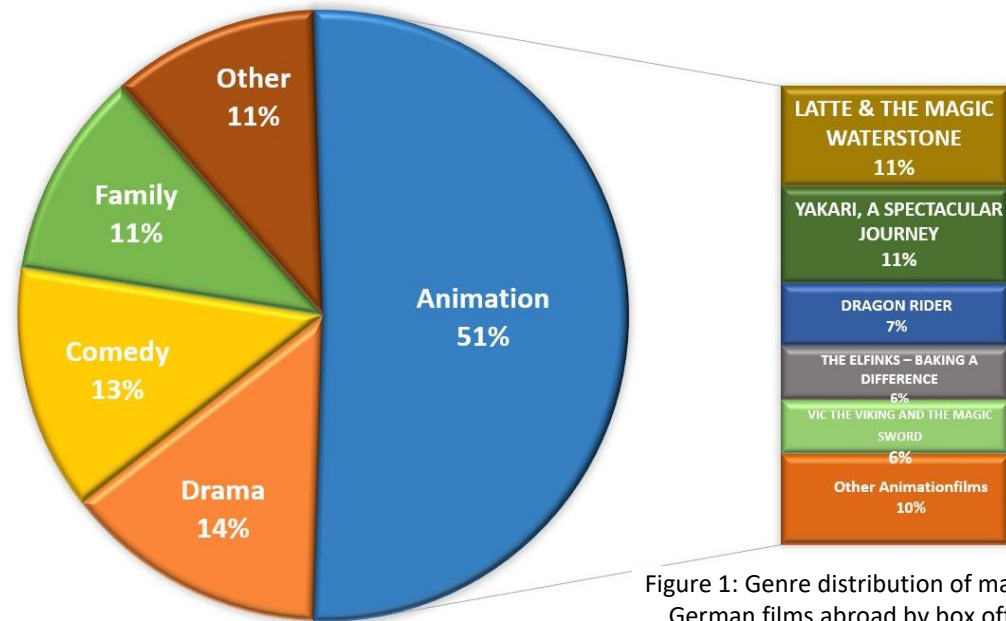


Figure 1: Genre distribution of major German films abroad by box office

Regarding German films overall, including all co-productions, animated films also claimed the largest share of the total box office with 41%. In addition to the titles listed above, many older titles were also screened. The renewed exploitation of older titles probably resulted primarily from the lack of new major Hollywood blockbusters, which the major studios either postponed to later distribution periods or even released exclusively online. Thus, around 25% of all films analyzed were films that had been launched in the respective country before 01.01.2019.

CINEMAS DURING THE PANDEMIC

- Cinema closures during the pandemic led to significantly declining box office figures on all continents.
- In accordance with the legal requirements of the respective countries, extremely different approaches to cinema closures and reopenings were chosen.
- In Europe, the picture was very diverse. In Eastern Europe (EU), cinemas closed almost parallel to the development in Germany, reopening in the summer and then closing again. In Russia and similarly in Ukraine the cinemas were closed for a month; since then they have been open continuously with varying use of capacity. In the UK, as well as in France and Italy, cinema closures corresponded largely to events in Germany. Spain opened its cinemas for a longer period of time despite high incidence rates. In the Scandinavian countries, there was also a diverse picture, ranging from cinemas open all the time to longer periods of closure.
- In North America, all indoor cinemas were closed in March 2020. The drive-in cinemas enjoyed great popularity and were allowed to continue operating in compliance with the legally required guidelines. In the USA, there have been different reopening scenarios (capacity restrictions, spacing and hygiene regulations) for indoor cinema operations since November 2020, depending on the state.
- In South America, cinemas in some countries (e.g. Peru, Argentina) were closed for almost a year, while in Mexico and Brazil, for example, some regions were able to open cinemas. In addition, there was a lively market for outdoor and open-air/drive-in cinemas.
- Australia implemented a hard lockdown and consistently closed all its cinemas.
- In China, all cinemas were closed from January to May. In June, public facilities reopened, as did commercial cinemas, but with strict hygiene measures. They then enjoyed good attendance. In Japan, cinemas reopened in the second half of the year, while South Korea had only a short period of cinema closures, and in Taiwan no closures were necessary.

FESTIVALS DURING THE PANDEMIC

- The Covid 19 pandemic had a significant influence on the festival sphere and thus on the presence of German films at international festivals in 2020. While Sundance, Rotterdam and the Berlinale were still able to present their films physically, different variants of festival presentation (physical, digital, hybrid) followed during the rest of the year, parallel to the course of the pandemic in the respective regions.
- In 2020, a total of 1,328 screenings of German films (majority and minority) were recorded at 110 festivals. 893 of the aforementioned productions were majority German ones. This is a significant decrease compared to the previous year's figures (2,668 productions, 1,829 of which were majority German, at 173 festivals).
- The number of awards fell correspondingly from 284 to 158 in 2020.
- Cannes International Film Festival was cancelled in 2020 due to the COVID 19 pandemic and the accompanying lockdown. Instead of the usual physical edition, the decision was made to implement the Marché du Film Online. The online market was modelled on the physical festival market of Cannes.

German Films presented German films and co-productions in the virtual German Pavilion to increase the visibility of the German film industry in the market. Like the physical German Pavilion, the virtual one also served as an information centre and contact point for Marché participants interested in German films, co-productions with Germany, and shooting in Germany.

Venice International Film Festival was the first of the major festivals to be held in physical form again (with digital components in the industry section) after the outbreak of the COVID 19 pandemic.

German Films participated in two networking events, which served to promote the films THE NEW GOSPEL and AND TOMORROW TH ENTIRE WORLD.

- Due to international travel restrictions, neither the directors of the films nor representatives of German Films were able to present any films in person at **Shanghai International Film Festival**. This year, although the festival took place physically, it was for a largely local audience. The available cinema tickets for the films in Focus Germany were sold out within a very short time. German Films organised video messages from most of the directors of the Focus Germany films and made them available for playback during the festival and on social media and Messenger channels.
- In the autumn of 2020, some A-festivals took place physically again, e.g. San Sebastian, Warsaw and Tallinn. In Tallinn there was a "Focus Germany", with many German films in the line-up. The festival opened, for example, with the film ENFANT TERRIBLE, the only German film that had also been given the official Cannes Label.