

2017

# Funding

**FFA...**

# FFA Funding 2017

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# of the amende

## The new German Film Law (FFG) in practice

Larger amounts of funding for especially promising projects, the expansion of script funding and a further strengthening of the cinemas are just some of the innovations of the amended German Film Law (FFG) which came into force on 1 January, 2017.

The reduction and streamlining of the funding committees also resulted in an important change: a rotating and gender-inclusive pool of experts from the film industry should increase the professionalism and quality of the funding decisions.

The new FFA committees for script and production funding, distribution, world sales and video funding as well as cinema funding allocated a total of 48.6 million Euros in 2017. The amount available this year for funding measures was lower than that for 2016. The FFA's funding activities during 2017 again saw a wide variety of films ranging from domestic box-office hits, international arthouse through quality documentaries and children's films to promising debuts by young filmmakers.

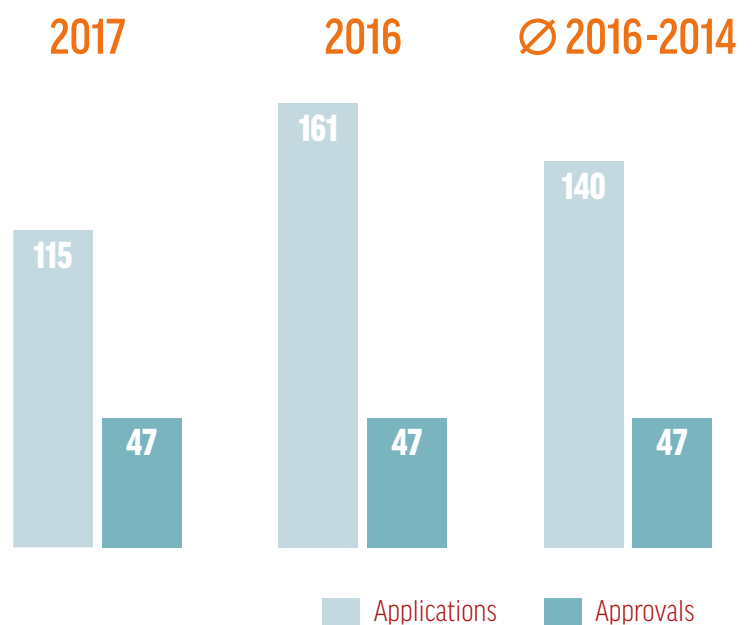
And it was also a year when FFA-backed films were successful on cultural and economic terms – attracting lots of attention at home and abroad and garnering numerous awards.

# Production

In 2017, there were significantly fewer applications (115) submitted for project funding to the Committee than in the previous years. 47 projects – 33 feature films, 6 documentaries and 8 children's films – received positive notifications. This corresponds to a funding quota of 41 per cent.

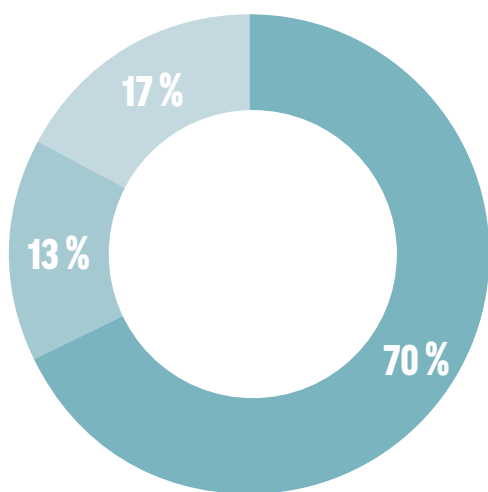
Around a third of the supported projects were debut or second films. The Committee had almost 2 million Euro more at its disposal than in the previous year. Around a total of 18 million Euros were allocated by the Committee as production funding.

## Project film funding



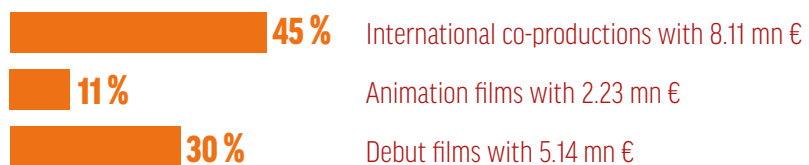
# Significantly few

## Approvals by category



- Feature films with 13.79 mn €
- Documentaries with 0.76 mn €
- Children's films with 3.41 mn €

### of these:

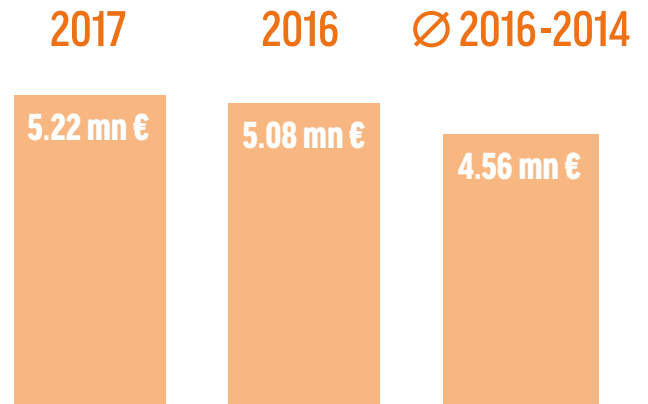


# Production

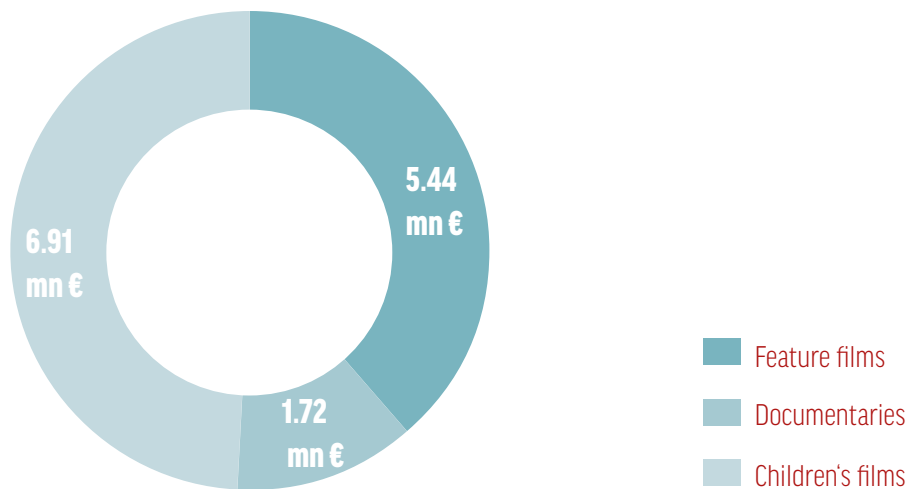
## Average production costs

2017 also saw the production costs of the funded films exceeding the 5 million mark with an average 5.2 million Euros.

A reason for this was the consistently high number of supported bi- or multi-lateral projects with a total of 21 international co-productions.



## Production costs by category

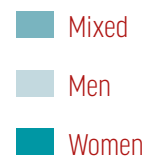


# Women director

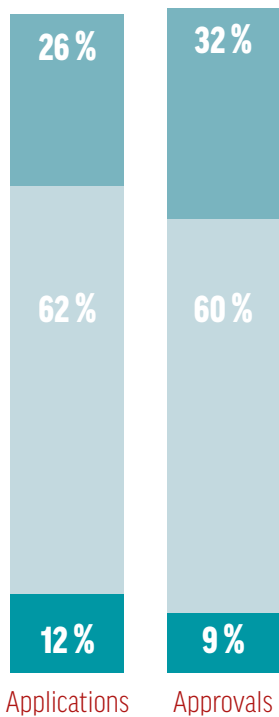
## Gender distribution

The proportion of women involved in the projects submitted during 2017 reached as high as 23 per cent. The proportion of funded projects made exclusively by female authors,

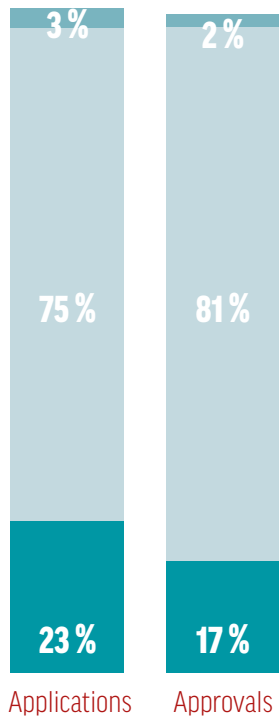
directors or producers declined year-on-year. 15 per cent of the approved film projects were written by female screenwriters and 17 per cent were realised by women directors.



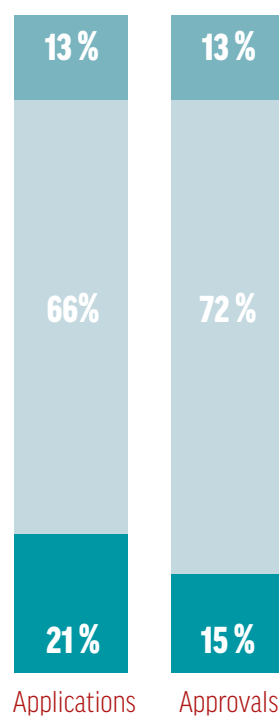
### Production



### Direction



### Screenplay



# TOP TEN admissions in 2017 for films supported with production funding from the FFA

5.9 mn

Title

**1**

**SUCK ME SHAKESPEER 3**

**6**

**THIS CRAZY HEART**

FFA funding

700,000 €

300,000 €

Release date | Distributor

26.10.2017 | Constantin

21.12.2017 | Constantin

Admissions\*

5.9 mn

0.7 mn

1.7 mn

Title

**2**

**BIBI & TINA -  
PERFECT PANDEMONIUM**

**7**

**FOUR AGAINST THE BANK**

FFA funding

450,000 €

600,000 €

Release date | Distributor

23.02.2017 | DCM

25.12.2016 | Warner

Admissions\*

1.7 mn

0.6 mn\*\* | total 1.1 mn

1.1 mn

Title

**3**

**WINDSTORM - AND THE  
WILD HORSES**

**8**

**WENDY - THE MOVIE**

FFA funding

500,000 €

250,000 €

Release date | Distributor

27.07.2017 | Constantin

26.01.2017 | Sony

Admissions\*

1.1 mn

0.6 mn

0.8 mn

Title

**4**

**MY BLIND DATE  
WITH LIFE**

**9**

**HAPPY FAMILY**

FFA funding

494,000 €

697,300 €

Release date | Distributor

26.01.2017 | Studiocanal

24.08.2017 | Warner

Admissions\*

0.8 mn

0.6 mn

0.7 mn

Title

**5**

**WELCOME TO GERMANY**

**10**

**HIGH SOCIETY**

FFA funding

500,000 €

500,000 €

Release date | Distributor

03.11.2016 | Warner

14.09.2017 | Warner

Admissions\*

0.7 mn\*\* | total 3.8 mn

0.6 mn

\* Source: FFA - based on reports from distributors \*\* Only admissions posted in 2017 - status as of 31.12.2017

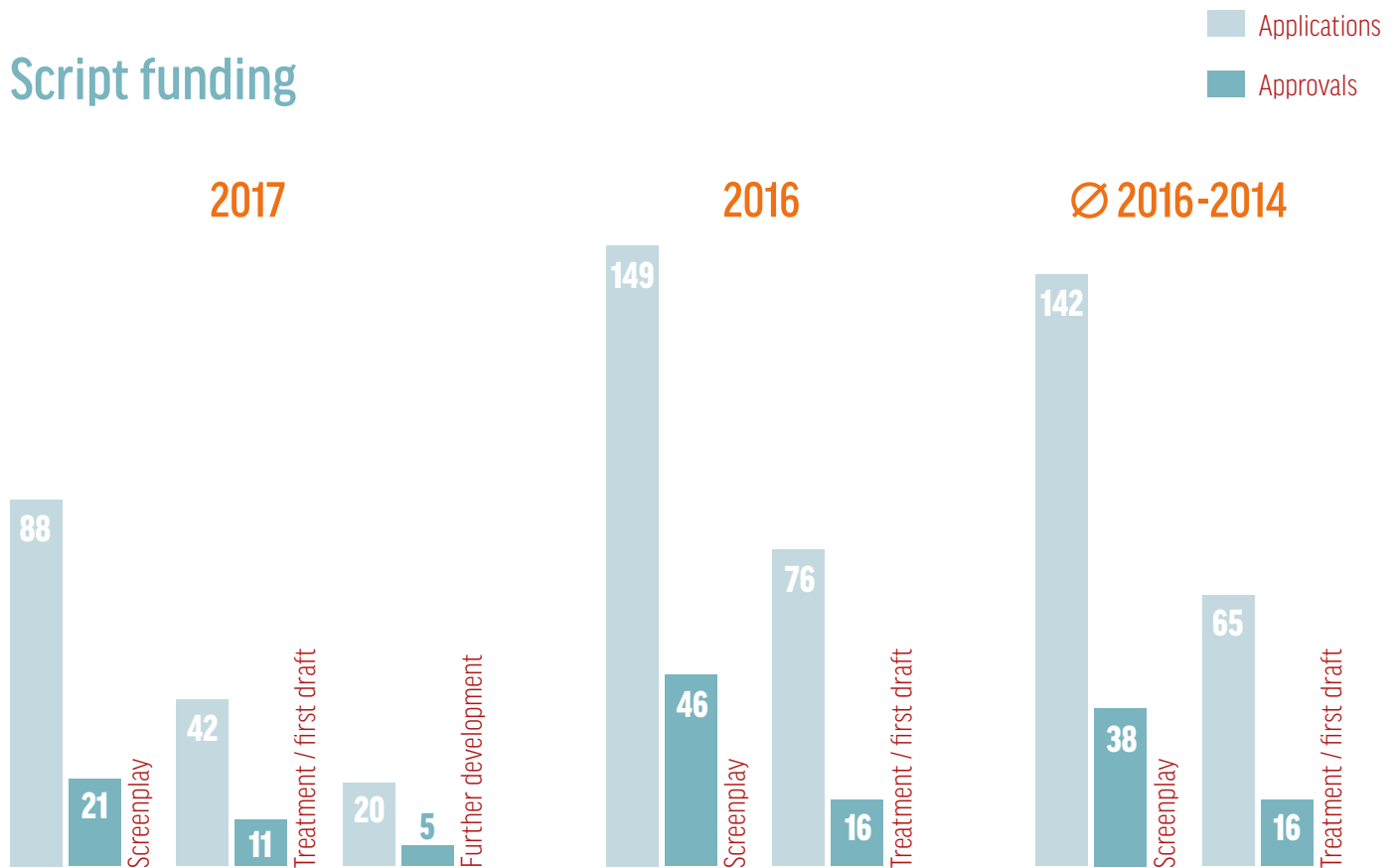


# Script

The Committee supported 21 new screenplay projects – significantly fewer than in the previous year – with a total of 550,000 Euros. With 88 applications this corresponds to a funding quota of 24 per cent. A total of 110,000 Euros were allocated to support 11 screenplays at treatment stage (funding quota: 26 per cent).

5 projects received positive notification to support the further development of screenplays as part of the funding programme that was reintroduced in 2017. This corresponds to a funding quota of 25 per cent. The Committee allocated around a total of 1 million Euros as script funding.

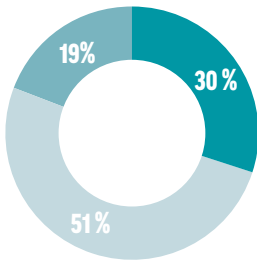
## Script funding



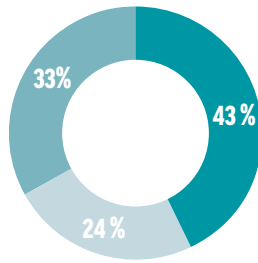
# Script

## Gender distribution

### Screenplay

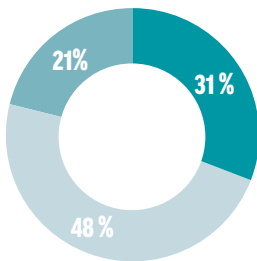


Applications

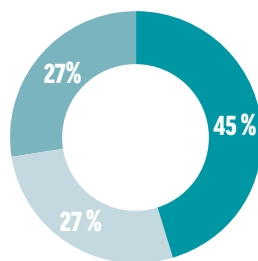


Approvals

### Treatment

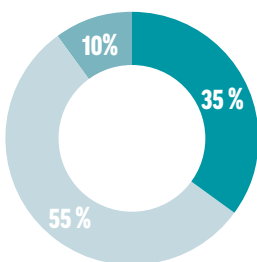


Applications

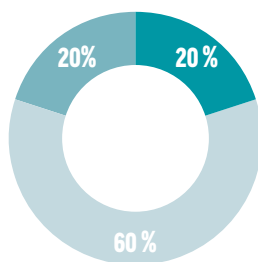


Approvals

### Further development

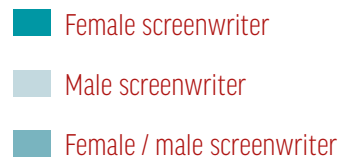


Applications



Approvals

Almost half of the supported screenplays and treatments were written in 2017 by female screenwriters. The proportion of mixed writing teams was also very high in both categories at 33 and 27 per cent, respectively. However, it was the other way round for the projects receiving support for further development of their screenplays. 60 per cent of the ideas here were developed exclusively by men.



## Script-funded projects released theatrically in 2017 (selection)

	Title	Applicant	Cinema Release	Funding
1	THE BLOOM OF YESTERDAY	Chris Kraus	12.01.2017	30,000 €
2	OLD AGENT MEN	Robert Thalheim / Kundschafter Filmproduktion GmbH	26.01.2017	50,000 €
3	THE DREAMED PATH	Angela Schanelec	27.04.2017	30,000 €
4	RICHARD THE STORK	Reza Rameri / Memari und Knudsen / Streuber Medienmanufaktur GmbH	11.05.2017	60,000 €
5	DREAM BOAT	Tristan Ferland Milewski	13.07.2017	20,000 €
6	TIGER MILK	Ute Wieland	17.08.2017	25,000 €
7	HAPPY FAMILY	David Safier und Catharina Junk	24.08.2017	40,000 €
8	MAGICAL MYSTERY	Sven Regener	31.08.2017	20,000 €
9	JUGEND OHNE GOTT	Alex Buresch und Matthias Pacht	31.08.2017	10,000 €
10	WHATEVER HAPPENS	Niels Laupert	30.11.2017	25,000 €

## The „Outstanding Films for Children“ initiative

The funding model, which is based on an initiative by public television, the film industry, funding institutions and political authorities, supported the project BREAK THE BALLET,

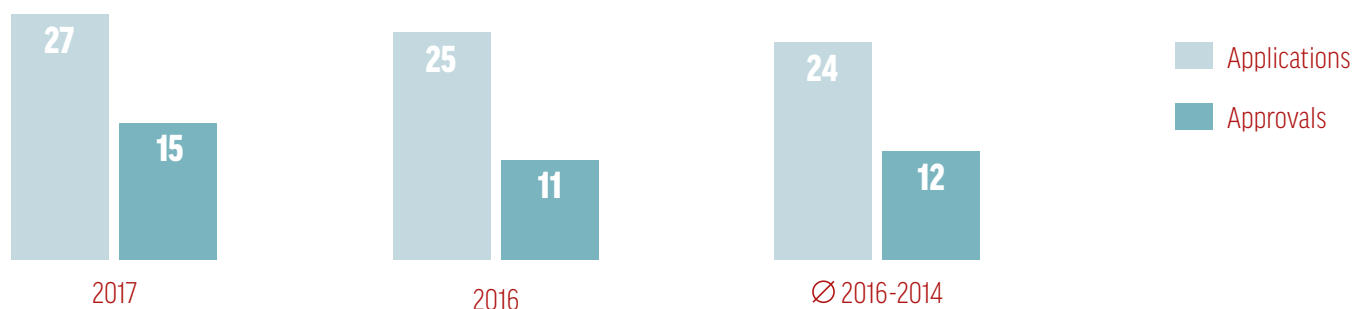
among others, in 2017. Further development of the screenplay for screenwriter Hannah Schweier dance film received backing to the tune of 25,000 Euros from the FFA.

# International Co-Productions

## German-French funding (Minitraité)

The German-French Funding Committee supported 15 out of a total of 27 applications – this corresponds to a funding quota of 56 per cent. 3 projects by up-and-coming producers received 126,000 Euros backing as part of the project development funding

programme. 12 funded productions were theatrically released in Germany during 2017. In total, the Committee allocated 3.1 million Euros, with 1.5 million Euros coming from the FFA and BKM.



## Films with Minitraité funding released in Germany during 2017 (selection)

	Title	Applicant	Cinema release (DE)	Funding (DE)	Admissions*
1	MR. STEIN GOES ONLINE	DETAiLFILM GmbH	22.06.2017	170,000	276,876
2	THE YOUNG KARL MARX	Rohfilm GmbH	02.03.2017	100,000	176,748
3	ELLE	Twenty Twenty Vision Filmproduktion GmbH	16.02.2017	150,000	154,421
4	HAPPY END	X Filme Creative Pool Entertainment GmbH	12.10.2017	100,000	93,329
5	RETURN TO MONTAUK	Ziegler Film GmbH & Co. KG	11.05.2017	155,000	69,121
6	SLACK BAY	Twenty Twenty Vision Filmproduktion GmbH	26.01.2017	100,000	29,042

\* Source: FFA – based on reports from distributors – status as of 31.12.2017

## German-Italian Co-Production Development Fund

The FFA and the Italian Ministry for Culture and Tourism (MiBACT) launched the German-Italian Co-Production Development Fund to encourage cooperation between German and Italian filmmakers.

80,000 Euros were allocated in 2017 from the annual funding budget of 100,000 Euros. The Committee considered 11 applications and issued positive notifications to 5 projects.

## German-Polish Film Fund

As a new partner of the German-Polish Film Fund set up by Mitteldeutsche Medienförderung, Medienboard Berlin-Brandenburg and the Polish Film Institute, the FFA provides up to 100,000 Euros each year to support project development.

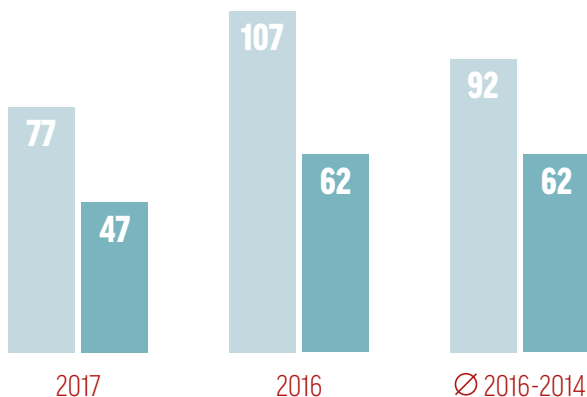
In 2017, the FFA supported 2 projects: THE WAR HAS ENDED by Hagar Ben-Asher and THE MASSEUR by Małgorzata Szumowska with a total of 90,000 Euros.

# Distribution

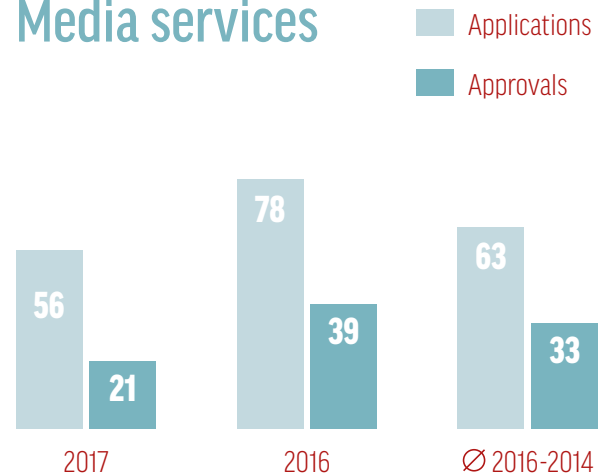
The Committee issued positive notifications to 61 per cent of the applications, with feature films at the fore (64 per cent), followed by children's films (28 per cent) and documentaries (around 9 per cent). The FFA supported the costs that the distributors have to cover for the release of films with a total of 8.3 million Euros – almost 400,000 Euros less than in 2016 when there was a flurry of applications. In total, three quarters of the films supported during 2017 had a distribution budget of more than 300,000 Euros.

The Committee granted world sales funding amounting to 21,000 Euros so that German films have a higher profile abroad. 4.6 million Euros were approved for so-called media services, i.e. advertising slots for theatrical films on television and radio – this corresponds to a funding quota of 38 per cent. The funding allocated is at the same level as during 2015. The Committee awarded a total of 12.9 million Euros as distribution and sales funding.

## Distribution funding\*



## Media services



\* incl. world sales funding

# budget of mo

## Precosts by budget category for the supported films\*

Precosts	2017	% share	2016	% share	Ø 2016-2014	% share
0 € - 100,000 €	2	4 %	1	2 %	3	6 %
100,001 € - 300,000 €	9	20 %	16	16 %	16	30 %
300,001 € - 1 mn €	18	40 %	16	28 %	15	28 %
> 1 mn €	16	36 %	24	42 %	20	37 %

\* Without world sales funding

## TOP FIVE admissions in 2017 for films supported with FFA distribution funding

Title	Applicant	Cinema release	Funding	Admissions*
<b>1</b> BULLYPARADE - DER FILM	Warner Bros. Entertainment GmbH	17.08.2017	400,000	1,895,054
<b>2</b> BIBI & TINA - PERFECT PANDEMONIUM	DCM Film Distribution GmbH	23.02.2017	250,000	1,654,385
<b>3</b> WINDSTORM - AND THE WILD HORSES	Constantin Film Verleih GmbH	27.07.2017	400,000	1,105,253
<b>4</b> TEENOSAURUS REX	Constantin Film Verleih GmbH	06.07.2017	400,000	896,717
<b>5</b> GRIESSNOCKERLAFFÅRE	Constantin Film Verleih GmbH	03.08.2017	150,000	830,925

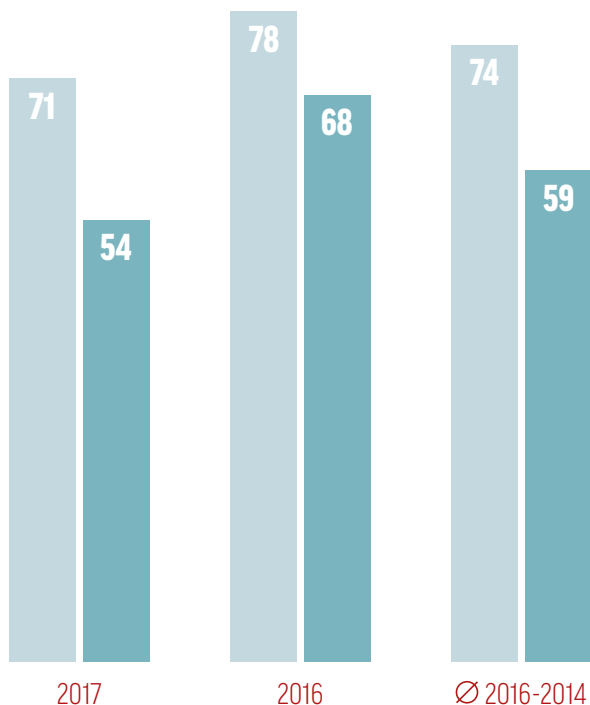
\* Source: FFA - based on reports from distributors - status as of 31.12.2017

# Video

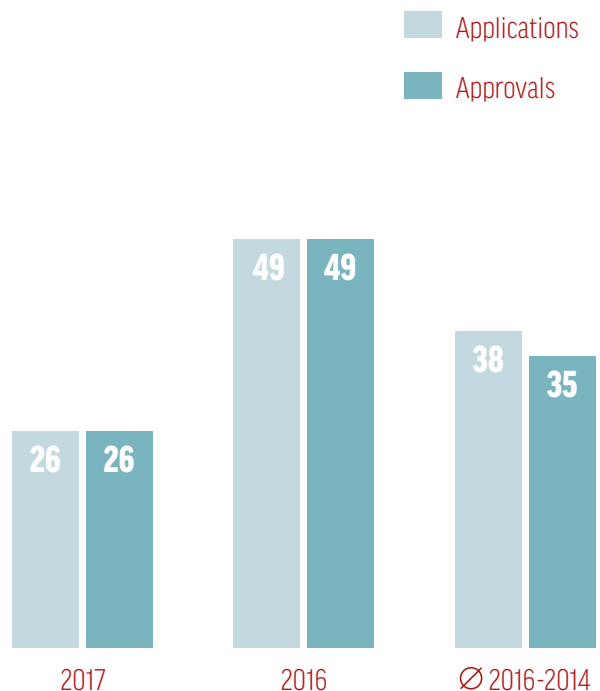
The Committee supported the promotion and marketing of German theatrical films on DVD/Blu-ray with 3.2 million Euros. 76 per cent of the applicants received a positive notification of funding. The funding quota of applications for the release of films via Video-on-Demand again stood at 100 per cent.

Half of the VoD applications were simultaneously submitted with an application for video funding, in accordance with the new FFG. In addition, support was granted to 2 joint promotional campaigns by video stores. The Committee allocated 3.3 million Euros in total.

## Video funding



## Video-on-Demand





# Repayments

In 2017, the repayment of funding loans\* in the areas of project, distribution and video funding was lower year-on-year as a

result of the amended repayment conditions after the new German Film Law (FFG) came into force.

Repayments	2017	2016	Ø 2016-2014
Project film funding	938,068 €	4,071,547 €	2,504,808 €
Distribution funding	1,312,881 €	2,348,259 €	1,830,570 €
Video funding	373,048 €	3,777,810 €	2,075,429 €

\* conditionally repayable loans

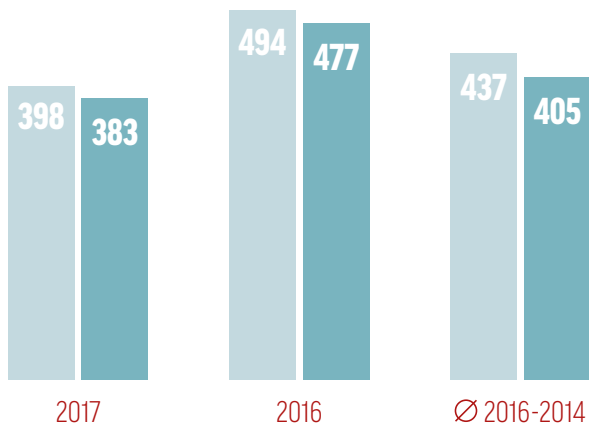
# Exhibition (Cinema)

Cinema-owners submitted 398 applications during 2017 for modernisation, expansion and new construction measures for their screening venues – around 100 applications fewer than in the previous year. 96 per cent of these projects were approved. Creating full accessibility in cinemas also proved to be a relevant and important issue in 2017. Initiatives in this direction as well as the provision of digital equipment for audiodescription and/or subtitles were supported with 236,543 Euros.

The area of short film funding was again given a very positive assessment with a funding quota of 100 per cent and funding of 303,200 Euros. This year also saw the cinema-owners submitting 77 applications for the newly created funding category for short film programmes in addition to the funding for shorts as supporting programmes. The Committee allocated a total of 11.7 million Euros as cinema funding including partial waivers.

## Cinema funding

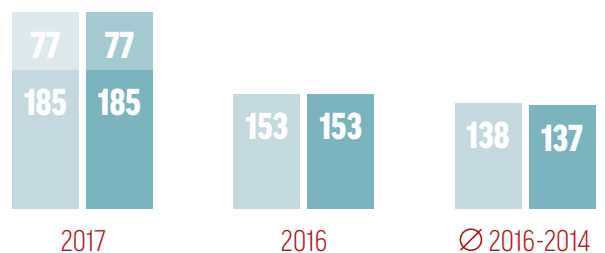
■ Applications / Approvals



## Short film funding

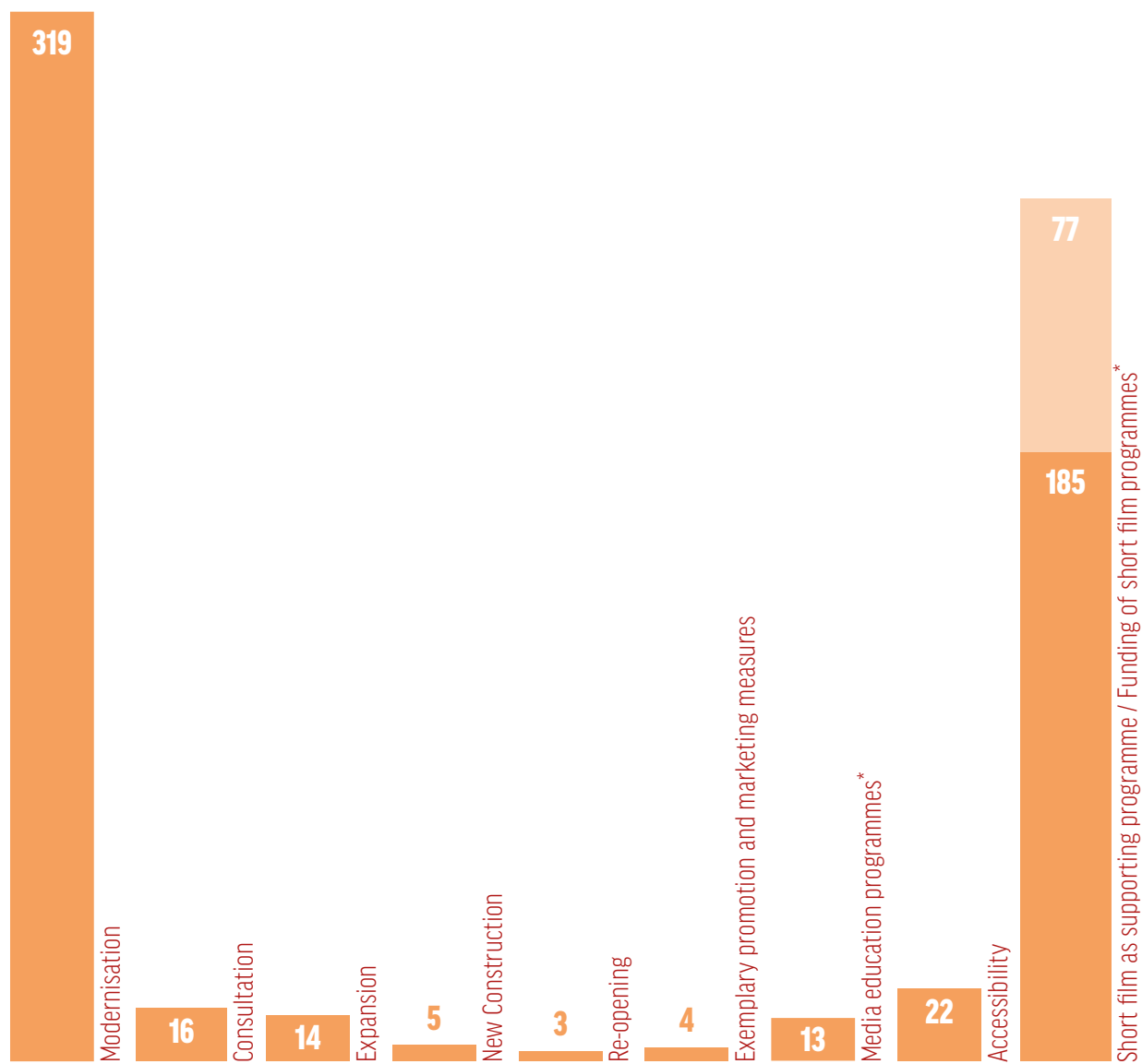
■ Short film programme funding - NEW in 2017  
Applications / Approvals

■ Short films as supporting programmes  
Applications / Approvals



# and funding cate

## Approvals by measures in 2017



\* NEW in 2017

# Festivals, Prizes and Foreign

## Selection

### A FANTASTIC WOMAN

Berlin International Film Festival (Competition, Silver Bear Best Screenplay: Sebastián Lelio and Gonzalo Maza, Teddy Award Best Film, Prize of the Ecumenical Jury); participation incl. Toronto International Film Festival (Special Presentation); Sydney Film Festival; Moscow International Film Festival; Tel-luride Film Festival; San Sebastián International Film Festival; BFI London Film Festival; Haifa International Film Festival; Busan International Film Festival; Tallinn Black Nights Film Festival

### AXOLOTL OVERKILL

Sundance Film Festival (World Cinema Drama Special Jury Award for Cinematography: Manu Dacosse); European Film Festival Palic (Palic Tower for Best Direction); participation incl. Sydney International Film Festival; Karlovy Vary International Film Festival; Copenhagen Film Festival

### BEUYS

Participation incl. Berlin International Film Festival (Competition); Copenhagen International Documentary Film Festival; Istanbul International Film Festival; Hong Kong International Film Festival; Buenos Aires International Film Festival; Ankara International Film Festival; Sydney International Film Festival; Jerusalem Film Festival; Melbourne International Film

Festival; Vancouver International Film Festival; Rio de Janeiro International Film Festival; International Documentary Film Festival Amsterdam; Tallinn Black Nights Film Festival

### BRIGHT NIGHTS

Berlin International Film Festival (Silver Bear Best Actor: Georg Friedrich); participation incl. Hong Kong International Film Festival; Shanghai International Film Festival; Sao Paulo International Film Festival; Vienna International Film Festival

### BYE BYE GERMANY

Participation incl. Berlin International Film Festival (Berlinale Special); Seattle International Film Festival; Shanghai International Film Festival; The Norwegian International Film Festival Haugesund; Busan International Film Festival; Philadelphia Film Festival; Taipei Golden Horse Festival

### HAPPY END

Participation incl. Festival de Cannes (Competition); Toronto International Film Festival (Masters); Sydney International Film Festival; Karlovy Vary International Film Festival; San Sebastián International Film Festival; Zurich Film Festival; BFI London Film Festival; Sao Paulo International Film Festival

### IF I THINK OF GERMANY AT NIGHT

Participation incl. Berlin International Film Festival (Panorama); Copenhagen International Documentary Film Festival;



BEUYS, Piffli Medien



IN THE FADE, Warner Bros. Pictures Germany



THE CAPTAIN,

# Sales in 2017

# Participation and P

Buenos Aires International Film Festival; Sarajevo Film Festival; Vienna International Film Festival; Havana International Festival of New Latin American Cinema

## **IN THE FADE**

Festival de Cannes (Best Actress: Diane Kruger); participation incl. Toronto International Film Festival (Special Screening); Sydney Film Festival; Moscow International Film Festival; Karlovy Vary International Film Festival; Melbourne International Film Festival; Rio de Janeiro International Film Festival; Busan International Film Festival; Thessaloniki International Film Festival; Dubai International Film Festival

## **MADMOISELLE PARADIS**

Participation incl. Toronto International Film Festival (Platform); San Sebastián International Film Festival; Rome Film Fest; Thessaloniki International Film Festival; Tallinn Black Nights Film Festival; Les Arcs European Film Festival

## **RABBIT SCHOOL – GUARDIANS OF THE GOLDEN EGG**

Zurich Film Festival (Audience Award ZFF for Kids); participation incl. Berlin International Film Festival (Generation Kplus); TIFF Kids International Film Festival (Feature Films); Giffoni Film Festival; Zurich Film Festival; Mumbai Film Festival; Gijón International Film Festival

## **RETURN TO MONTAUK**

Participation incl. Berlin International Film Festival (Competition); Istanbul International Film Festival; Ankara International Film Festival; La Rochelle International Film Festival

## **SUBMERGENCE**

Participation Toronto International Film Festival (Special Presentation); San Sebastián International Film Festival; Warsaw Film Festival

## **THE BLOOM OF YESTERDAY**

3rd Jewish Film Festival Moscow (Best Feature Film); participation incl. Berlin International Film Festival (German Cinema); Göteborg Film Festival; Miami International Film Festival; Ankara International Film Festival; Seattle International Film Festival; Transilvania International Film Festival

## **THE CAPTAIN**

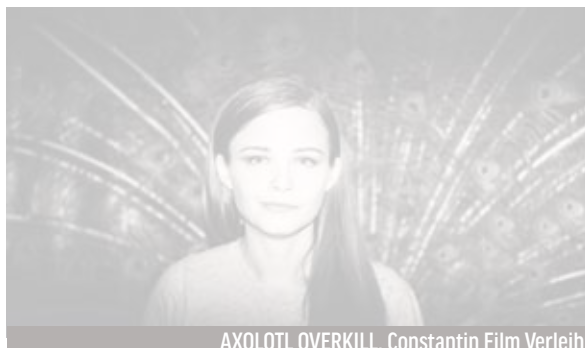
San Sebastián International Film Festival (Jury Prize for Best Cinematography: Florian Ballhaus); participation incl. Toronto International Film Festival (Special Presentation); Les Arcs European Film Festival

## **THE LEGEND OF TIMM THALER OR THE BOY WHO SOLD HIS LAUGHTER**

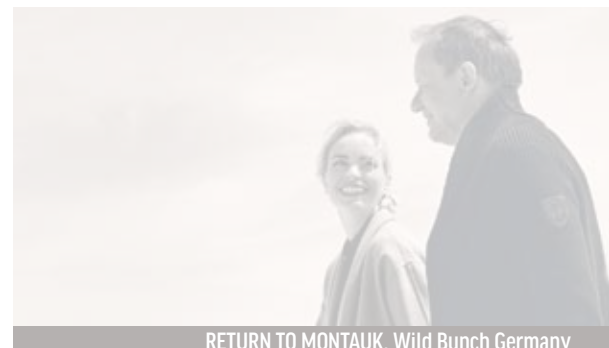
Bucheon International Fantastic Film Festival (BIFAN Children's Jury Award); Chicago International Children's Film Festival (Children's Jury Prize – Live-Action Feature Film: 1st Prize)



Weltkino Filmverleih



AXOLOTL OVERKILL, Constantin Film Verleih



RETURN TO MONTAUK, Wild Bunch Germany

# production fu

## TOP TEN for films with FFA production funding on foreign release in 2017



Title	<b>1</b> HAPPY FAMILY	<b>6</b> FRANTZ
Cinema release Germany	24.08.2017	29.09.2016
Countries	36	24
Global Box Office in 2017 excluding Germany	15.1 mn €	3 mn €



Title	<b>2</b> RICHARD THE STORK	<b>7</b> HAPPY END
Cinema release Germany	11.05.2017	12.10.2017
Countries	44	15
Global Box Office in 2017 excluding Germany	10.5 mn €	1.9 mn €



Title	<b>3</b> SUCK ME SHAKESPEER 3	<b>8</b> RABBIT SCHOOL - GUARDIANS OF THE GOLDEN EGG
Cinema release Germany	26.10.2017	16.03.2017
Countries	2	11
Global Box Office in 2017 excluding Germany	8.2 mn €	1.9 mn €



Title	<b>4</b> TONI ERDMANN	<b>9</b> A FANTASTIC WOMAN
Cinema release Germany	14.07.2016	07.09.2017
Countries	33	14
Global Box Office in 2017 excluding Germany	4.8 mn €	1.6 mn €



Title	<b>5</b> UNFRIEND	<b>10</b> BIBI & TINA - PERFECT PANDEMONIUM
Cinema release Germany	07.01.2016	23.02.2017
Countries	4	2
Global Box Office in 2017 excluding Germany	3.3 mn €	1.5 mn €

Source: German Films / comScore - status as of 31.12.2017

# nding on foreign

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