

C o p r o d u c i n g w i t h G e r m a n y

**how to plan a film project
with German involvement**

by Nick Dorra

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1. The purpose of this ebook

The film financing landscape in Europe is subject to constant change. Recently even producers from large territories have found it difficult to raise enough national funding to produce on a reasonable budget. One solution to this problem is to strike a coproduction deal with a producer from another country.

This ebook focuses on Germany as a potential coproduction partner. It takes a look at what advantages and disadvantages coproducing entails, how to plan a coproduction and where to start looking for partners. Further, it discusses what Germany has to offer your project in terms of financing and knowhow. You will also learn how to prepare for a coproduction with a German partner, as well as find a summary of current trends from the German animation market. There is an appendix with further helpful resources at the end of the ebook.

Although focused on animation projects, most of the information in this ebook is equally applicable to live-action and documentary film projects. The information presented here is drawn from professional experience, interviews, business handbooks, trade papers and original research.

Keywords / tags:

coproduction, germany, film financing, animation, filmmaking, producing

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About me, the author

My name is Nick Dorra, and I'm an animation producer and the only Finnish animation [consultant](#). I have been producing animation, events and interactive drama for fourteen years.

My strengths are in production planning, production management and knowledge of the European animation industry, especially in Germany and Scandinavia. Depending on the project I work in Finnish, English, German or Swedish.

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2. Coproduction as a way of financing animation

Why coproduce?

In Europe, especially in the animation business, coproduction is a necessary evil. As in most cases you simply cannot finance an animated project with money from just one territory, you have to enlist the help of one or more coproducers. Of course there are exceptions, where smaller projects or better funded companies can make do without coproducers, but these are not the norm.

As it is, a producer has to shop around at film markets (for example at the [European Film Market](#) in Berlin, the [Animation Production Day](#) in Stuttgart, Cannes or the [MIFA](#) at Annecy) or financing and pitching events ([BUFF financing forum](#) in Malmö or [Cartoon Movie](#) in Lyon, the premiere financing platform for animated features in Europe), in hopes of finding coproduction partners.

The downside of coproducing

A coproduction is often like the union between hardship and misery. The coproduction partners are all producers and usually do not have much money to invest in the project themselves. However coproducing helps the project by providing access to multiple streams of film support schemes, as each coproduction partner applies for funding at his or her film fund. Some film funds, like the EU's [MEDIA](#) programme or the [Nordic Film and TV Fund](#), can only be accessed if you have multiple countries on board either as coproducers, or at least through sold broadcasting rights.

The European coproduction system for animation has been alive and kicking for a long time, and has been criticized for almost its entire lifespan. Some major downsides for going into coproduction are:

- You need to invest time and money into finding a good partner
- You need to make compromises with the contents of the project
- You need to give away interesting parts of the work-split that you might have wanted to do at your studio
- You need to implement an approval process, and all important decisions have to be made by committee
- It 'costs' about 25—33% of the budget, money that is never seen on the screen

The last figure is only an estimation, but has been repeated by many different professionals in the last few years, so I assume it to be quite representative. This money that is spent 'on coproducing' goes into different kinds of costs, for example:

- Costs for flights and accommodation for various producer and creative meetings
- Communication costs (phone, fax, courier services, etc.)
- Multiple overheads of each participating production company
- Delays from adjusting to each other's workflow (on a feature I worked on we had 4 coproducing studios and 4 different interpretations of the word 'shot')
- Language barriers (most people do not have the same mother tongue, and it can be difficult to communicate complex issues)
- Delays due to the approval process
- Work that has to be redone due to communication errors

Planning a coproduction

A coproduction is a joint venture, built and designed to benefit all parties. You need to establish a win-win scenario for everyone if you want to win over any serious partners. Like a long term relationship, a coproduction will have its ups and downs, and it is very probable that there will be disagreements. Take this into account when you choose your coproduction partner, and look for a shared creative view on the project as well as a good fit of knowhow.

“A good starting point is to seek out a coproduction partner whose strengths complement your weaknesses,” comments Emely Christians, producer of Hamburg-based Ulysses Films, and an experienced coproducer. “Furthermore, to avoid misunderstandings in advance it is essential that the story works in all territories that are part of the coproduction. A coproduction is always an alliance, sometimes for three years or more. It is also important to get to know each other personally and not to view the cooperation as purely a business affair. You have to work very closely together in a coproduction.”

Pure business evaluations also play a part in the choice of partners. Financially stable, experienced and connected producers are valued here. “It would be best if an international producer seeks out a German partner who is experienced in the animation sector and has a good track re-

Producer Gabriele M. Walther's tips for planning a successful coproduction

- Everyone should benefit.
- Everyone should share the creative goal.
- Try to avoid compromises.
- Have a clear work-split.
- Strive for clear communication.
- Don't develop a coproduction, develop a good project!

Especially for TV projects:

- The goals of all your broadcasters have to be in tune.
- Know your target audience!

cord with film funds, distributors and other partners,” recommends Benjamina Mirnik, Head of Acquisitions and coproductions at independent distribution company Universum Film.

Unlike cofinancing, coproducing entails a work-split. This means that each coproducing party will complete parts of the production in proportion to the funds they contribute. Structuring a coproduction work-split has been likened to a buy & sell situation at a bazaar: All producers try to find the parts they’re best at, most interested in, or are able to finance with their film funds, all the while trying to make sure that no part of the production is left on the table.

Alternative: Founding a subsidiary

One way to work around the need of finding a coproducer is to found a subsidiary production company in Germany. This way a company can essentially ‘coproduce with itself’. It benefits from the German film funds, but does not have to share creative or business decision making power. This approach has been used successfully by many companies, for example Magma Films from Ireland and Danish Zentropa. A careful evaluation of the different regions’ film funding schemes, creative and business infrastructure as well as the general business founding incentives is vitally important.

Where can you find German producers?

Your best bet to find German animation producers is at the annual Cartoon Movie and Cartoon Forum events. Another venue is the Stuttgart animation festival with its FMX conference and Animation Production Day. For feature projects the European Film Market at the Berlinale is a good place to start.

3. Why Germany?

So why would you want to find a coproducer in Germany? The large potential audiences (in a combined population of around 100 million in all German speaking territories), appealing funding incentives and international skill level of the producers and animators all make a solid argument for considering a German coproducer for your next project.

It is important to know that only a German producer can submit a project to the various German film funds. Your film will also be easier to sell to the German audience as a 'local' production, and your coproducer can do concrete leg work for the PR and marketing of the finished film. This is rarely the case with local distributors who have to spread their efforts over multiple titles.

The process of seeking out coproduction partners runs in both directions. "The combined markets of Germany, Austria and Switzerland are not large enough by themselves to let animated films recoup their investments," remarks entertainment lawyer Patrick Jacobshagen. This makes German producer's very interested and willing to forge coproduction relationships for their projects.

German financing

The producers' openness is supported by a substantial lineup of funding and film finance opportunities. One of the most powerful European film financing instruments is the German Film Fund (Deutscher Filmförderfonds, or DFFF), which focuses on feature films. The fund has been crucial

in bringing big Hollywood productions to the country, thus building Germany's international reputation as a strong and reliable partner.

“Because of the DFFF's huge attractiveness, the number of international productions in Germany has risen disproportionately,” says Juliane Schulze, senior partner at Peacefulfish, a financing consultancy based in Berlin. “Austria has copied the scheme directly, and France has drawn up its own new incentive to stay competitive.”

“The DFFF is the best possible advertising for getting international producers to come to Germany,” remarks Patrick Jacobshagen. “It is a good funding scheme for German producer's as well, as it makes them interesting coproduction partners even for companies which otherwise would not have considered Germany.”

Besides the DFFF, Germany boasts a wide range of funding institutions on both the national and regional levels. The German Federal Film Board (Filmförderungsanstalt, or FFA) as well as 13 regional funding institutions of the states (the Länder) provide many options. “This is, compared to many other European territories, quite luxurious,” asserts Schulze

Jacobshagen sums up the benefits of the German position: “In central Europe there are large funds at a producer's disposal in Belgium, Hungary and Luxembourg. Nevertheless, Germany with its film funds on three levels (national, regional and for feature film) is not to be beaten as the main standpoint for a film.” The strong distribution partners in TV, DVD and cinema as well as financing from third sources round out the palette.

German knowhow

The work-split is one of the more delicate steps involved when you set up a coproduction. Germany is fortunate to possess high level professionals in all areas of audiovisual production. Its strong knowhow in both animation and film production make it a reliable choice for a partner.

“The German audiovisual sector has greatly benefited from both the continued investment in the DFFF and the efforts of Studio Babelsberg to bring big US productions to Germany,” recounts Patrick Jacobshagen. “These have left their mark on all levels of the industry and made sure that there now is sufficient knowhow to make big productions on an international level of quality. It is a recent development and has not always been like this.”

Germany also boasts a number of high quality film schools that offer degrees in animation. “Because Germany produces a lot of animation, the new graduates can quickly find a way to enter the industry and put their training into practice. Many professionals in the industry spend time working abroad, and bring much experience with them when they return,” notes producer Emely Christians.

4. German financing sources

The various film financing sources available in Germany are similar to those of other EU-countries. They can be broken down into the following categories by supported media:

Financing sources for feature films

- German speaking home entertainment advance (i.e. DVD & Blu-ray)
- German speaking pay TV (usually quite small, especially with kid's programming as the channels run programming by their owners, e.g. Disney, Warner, etc.)
- German speaking cinema distribution advance
- Pre licensing or coproduction with national free TV (public TV has regulations, for example no commercial breaks allowed in kid's programming)
- International coproduction partner
- International pre-sales
- Producer's own investment (at least 5%)
- Minimum guarantee (MG) from a worldwide distributor
- German subsidies
- German funding
- Private equity & crowdfunding

Financing sources for TV series

- Public TV channels (ZDF, ARD stations, KiKa)
- Commercial channels (Super RTL, Nickelodeon / Comedy Central)
- Pay TV (Disney Channel, Disney XD, Playhouse Disney, Junior)
- Pre-licensing / coproduction free TV German speaking territories
- German speaking home entertainment advance
- International coproduction partner
- International pre-sales
- Producer's own investment (at least 5%)
- MG from worldwide distribution
- German funding
- Private equity & crowdfunding

5. German subsidies and funding 101

This chapter outlines the basics about the different film funds and subsidies available to a German (co)producer. If your project conforms to the regulations, is well developed, and you are able to produce a sizable part of it in Germany, you have good chances to secure a hefty percentage of your production budget.

General considerations

The idea behind German film subsidies and film funding is to support production companies based in Germany. Any applications can thereby only be submitted by German producers. There are two funding schemes on the federal level - the FFA and the DFFF, both outlined below - as well as 13 regional funds.

German film funds and subsidies are governed by the Film Fund Law (Filmförderungsgesetz, or FFG). The law specifies for example that a production can only accumulate a combined maximum of 50% of its budget from German film funding sources (federal and regional). The regulations on what costs are considered eligible production costs, as well as the guidelines to the local spend conditions, also originate in this law.

The FFG is quite broad and comprehensive, and you should plan a good amount of time to go through all required regulations and paperwork with your legal advisors. Special attention should be paid to ensure the compatibility of your country's applicable laws with those of Germany. It is also important to note that all contracts made with TV broadcasters, distributors, etc. have to

be in tune with the FFG's regulations. This means you should start to plan and negotiate a coproduction early on in the production process, to make sure that all paperwork is in order on time.

Every film fund expects that your project has a committed broadcaster or distributor on board (for TV projects and feature films respectively). Some - like the DFFF - keep a list of approved distributors: If you want to apply for their funding your German distributor must be on the list, otherwise your application will be disqualified.

The German spend of the production will be a big factor in funding decisions, and should be thoroughly considered. "Many guidelines state that a film fund expects you to spend 100—150% of the granted funds in the region in question," notes financing expert Juliane Schulze. "In reality the figure desired by the film funds is usually 200—300%. Anyone, who can spend more money in the state, use local crew and talent, and spend shooting or producing days there, certainly has better chances to gain access to the available funds."

Gabriele M. Walther, seasoned producer of Munich based Caligari Film, gives the following tip: "Do your work-split early on, so you can be sure that you have a large enough local spend!"

Federal funding – The FFA

The German Federal Film Board (Filmförderungsanstalt, or FFA) was founded in 1968 as a reaction to the crisis of the German film industry. It has an annual budget of around 70 million euro, which it grants to feature film projects only. The funding per film can be up to one million and requires a producer's investment of at least 5%. Like the funding from most of the regional funds, this support is a loan that has to be repaid if the project is profitable.

There is strong competition for the FFA's support. The application process places both the cultural and the economic values of the project under intense scrutiny, and attributes great significance to each in the evaluation. A solid marketing plan that outlines these factors is necessary for a successful application.

Federal subsidies – The DFFF

The German Film Fund (DFFF) replaced the infamous German tax shelters and was established in 2007. It has an annual budget of 60 million euro, which it spends only on feature films. The best thing about it is its simplicity: If your production conforms to all criteria, the support is automatically granted in full. This makes the DFFF very valuable for your film financing strategy: You can plan on it, as there are no decision making committees. The regulations include:

Excerpt of DFFF regulations

- The production budget must be more than two million euros for animated films
- At least 25% of the production costs must be spent in Germany
- The German coproducer has to raise at least 20% of the production costs
- Up to 20% of the approved German production costs can be subsidized
- Subsidy per film can be up to one million euros
- Requires producer's investment of at least 5%
- Requires a distribution agreement with a distributor approved by the DFFF

⇒ If the project fulfills the regulations, the support is automatic

Christine Berg, project director of the DFFF outlines: “In 2009 there were 104 project applications, among them five animated features. In 2008 there were 99 applications and 3 of them were animated films.” Berg hopes that the fund will receive more applications for animated productions in the future.

The DFFF also encourages coproducers to engage in long term relationships, where all partners have a say in creative matters. “Our top wish for the future would be to have increasingly balanced participation between coproducers, evolving into continued cooperation over several years,” states Berg.

Regional funding

Producers compete heavily for their respective regional funds, as can be expected. The financing is usually a loan that has to be repaid out of any producer’s profits. The recoupment position of the fund is stipulated in the application guidelines. Again, the application guidelines require a 150% local spend, but chances for success are greatly enhanced if the production can spend more in the region.

The individual states have different policies on running their Media Boards, Film Funds and Film Bureaus. The ability and willingness to see the advantages of investing in the film business varies, as does therefore the amount of

Selection of regional Funds

(Budgets 2009, in millions)

Filmstiftung NRW	30,7
Medienboard Berlin Brandenburg (MBBB)	24,2
FilmFernsehFonds Bayern (FFF)	20,3
Mitteldeutsche Medienförderung (MDM)	12,5
Nordmedia	11,5
Medien- und Filmgesellschaft	
Baden-Württemberg (MFG)	11,1
Filmförderung Hamburg Schleswig-Holstein (FHSS)	8,3
Hessische Filmförderung (HFF)	2,1

money that is granted and the number of projects it is granted to. Cultural policies are also reviewed every time a new government is elected, so these guidelines are subject to change now and again. For up to date information you should always check the corresponding websites or hire a consultant who knows the film funds.

At some regional funds animation and live-action film are treated differently, and you should be aware of this when planning your film's financing. The MFG and MDM for example emphasize children's films. The FHSS has also been very welcoming for animation projects, but "Of course, as always, the quality of the script is the highest criteria," emphasizes producer Emely Christians from Hamburg.

Currently three states stand out as the most generous in terms of film financing:

1.) North Rhine-Westphalia – Filmstiftung NRW

The Filmstiftung NRW is a much celebrated victory of structural change in postindustrial Germany. From looking at a bleak future with closed down mine shafts and factories being off-shored to Asia, the state reinvented itself as one of the hottest places for media production in Germany. Cologne and other cities in the area are popular with companies and professionals, not least because of the generous public funding incentives.

2.) Berlin-Brandenburg – Medienboard Berlin-Brandenburg (MBBB)

The MBBB has made a concentrated effort to restore Berlin as one of the centers of European filmmaking that it once was. With a successful cultural and funding policy the two states have created a hot spot for film in the centre of Europe. This has resulted in a large pool of creative talent, with no shortage of animation and film professionals.

3.) Bavaria – FilmFernsehFonds Bayern (FFF)

Munich, with its Bavaria Film Studios is one of the oldest film clusters in the republic. The city and surrounding Bavaria are home to the largest film work force in any German state. In 2000 the state founded the Bavarian Bank Fund (Bayerischer BankenFond, or BBF), to provide gap financing to productions that can expect mainstream success at the box office.

Making use of the regional funds – case “Das Sandmännchen”

“Das Sandmännchen - Abenteuer im Traumland” (2010) is an animated feature film by German producer Scopas Medien, coproduced with French Amuse Films. To raise the required financing they had to max out the possibilities of the German film funding environment. This required a thorough application strategy:

- The project was submitted at five regional funds, which yielded 45% of the 8,8 million euro budget.
- The film received the largest sums from the MBBB and HFF.
- Scopas itself is based in three of the five states.
- They asked two subcontractors to apply as coproducers in the remaining two states.
- The production had to be carefully fragmented to achieve the required local spend percentages.
- This raised the project’s overhead as discussed in chapter 2.

6. How to prepare for a coproduction with Germany

A coproducer wants to work on an exciting and (hopefully) profitable project, just like you do. But a film that is a surefire hit with your home audience might not be the best bet for your coproducer candidate. So to save everyone's time and money you have to make sure that your project is suitable for a German coproducer, before you even approach any potential partners.

As Benjamina Mirnik from independent distributor Universum Film sums up: "The most important thing for international producers is to educate themselves about which projects could have potential in Germany and which won't, and to only offer material that is interesting for the German market."

You want to research the core questions: What is the essence of the film you are trying to finance? Does it have an angle that interests a German audience either in the story, the characters, an underlying property or the design? These are the same questions that you have gone through while developing your production for your home market. Now you need to get the answers regarding Germany. You will only find a professional coproducer if your production has the potential to appeal to the German audience.

You should also do your own homework before you start negotiations with a coproducer candidate. "It is important to read through the funding criteria on both the national and regional levels, or to discuss them with your coproduction partner," reminds financing consultant Juliane Schulze. "Sometimes the criteria of two states are not compatible with one another. This should be

cleared well in advance. If you wish to work with the DFFF you have to secure a distributor early on who is qualified by them, who will guarantee you the required number of prints in German theaters.”

And what would a German producer expect from a foreign producer? “My expectations would not be any different whether I had a German or an international partner,” says coproduction veteran Emely Christians. “Certainly the first thing is reliability, because ultimately there is much money at stake and - as already mentioned - a long period during which you have to cooperate daily. You have to share the same creative vision as well. It gets difficult if the differences, whether cultural or personal, are too big. Further I think that a solution-oriented way of working is the key to a good cooperation. It’s not about yourself but about the project - the film you want to see on the silver screen together one day.”

What should an international producer keep in mind when coproducing with the Germans? “There’s not much to be taken into account when you want to coproduce with our animation producers,” claims Patrick Jacobshagen. “They are punctual and keep their end of the bargain. But it is important not to have any illusions about the film financing that the coproducer will be able to secure. Only producer’s who have received subsidies before are granted funds, and the location of the producer in the right state is important, as this determines the size of the available film funding.”

“I think that the typical German virtues of punctuality, reliability, thoroughness and high professional standards are what makes working with German production companies an uncomplicated and pleasant experience,” reflects Juliane Schulze. “Moreover, it might be surprising to some international producers that their German colleagues aren’t just highly professional, but also possess a distinct sense of humor!”

7. Industry state and current trends

The German animation market is currently in a good mood. There are multiple animated feature films in production, most of them in stereoscopic 3D. Films like ‘Animals United’ (‘Konferenz der Tiere’) have been encouraging box office hits, and German coproductions, for example ‘Lilly the Witch: The Dragon and the Magic Book’ or ‘Niko and the Way to the Stars’ have reached audiences of over one million.

“Interest in animated films has risen noticeably in Germany,” concurs DFFF project director Christine Berg, “surely sparked by films like ‘Avatar’, ‘Alice in Wonderland’ or ‘Shrek Forever After’. Also the festivals that are devoted to the genre, like the FMX conference, the Stuttgart Festival for Animated Film or the International Leipzig festival for Documentary and Animated Film all report an increase in attendees.”

The DFFF encourages animated projects to apply, and Berg encourages producers to think big: “It would be desirable that there would be even more and even bolder, more innovative animated films from Germany in the future. By this I mean projects that completely exhaust the available structures here in Germany and appeal to other target audiences besides children.”

Film fund trends

One of the most important developments visible at the film funds and institutes is the growing competition. “Especially in Berlin the number of film production companies is rising, and they are all vying for a piece of the same funding cake, which is not growing. It is very frustrating for

many production companies when their good projects are rejected, because only a limited number can be considered,” recounts Juliane Schulze.

Patrick Jacobshagen also sees the funds concentrating on a smaller number of producers and projects. “The fact that 90% of all films released in Germany have an audience of less than 10.000, the flood of applications that are almost impossible to sift through, as well as the collapse of many production companies due to the financial crisis have only advanced this tendency.”

It is also a continuous development that the funding institutions place increased emphasis on distribution strategies and reliable distribution partners of the applicants. “The focus is more than ever on the commercial exploitation of the funded projects,” emphasizes Schulze. “The interest in cross platform exploitation strategies and integration of social media is growing, which can provide a competitive advantage for an applicant. The funding institutions are less interested in projects that only want to do their post production in Germany. The states want production and shooting days.”

Broadcaster and distributor trends

At present the situation with German broadcasters is difficult, as budget cuts result in decreased licensing and coproduction deals. “We as producers see this very clearly,” says Emely Christians. “You can say that the distributors and TV broadcasters have become reserved, the minimum guarantees are not as high as they were a few years ago.”

Juliane Schulze confirms the shift: “The film industry is suffering greatly from the restraints of the broadcasters, sales agents and distributors. Although deals are made, there is little cash flow if any. Pre-sales and minimum guarantees are hard to obtain at the moment, also in the animation

segment. Because box office sales are declining the DVD sales and VoD offerings are becoming increasingly important. Broadcasters are intensely wooed by sellers at the moment, and are thus able to choose from a rich offering.”

The structure of the funding incentives and the budget cuts of the broadcasters mean that TV animation has taken a backseat in Germany at the moment. “Many broadcasters also produce their animated programming abroad, which is not good for the German producers,” comments Christians. Patrick Jacobshagen adds: “There are only a few programming slots available for locally produced animation, and those aren’t well paid. This means that the German animation industry remains dependent on cinema.”

8. Conclusion

The times of the German tax shelters which Hollywood studios used to finance their films are long gone. Still the EU's largest member state in the centre of the continent has a lot to offer to help you finance your film project. I hope that this ebook has been able to guide you to a good start on your way to your next coproduction.

Start with a **good project** that has **audience appeal in Germany** as well. Plan a **balanced** coproduction with a suitable **professional partner**, and you can expect to effectively tap into the German funding systems and specialist knowhow. Remember to take all **requirements of the laws and fund regulations** into account, and don't forget to **prepare for a long relationship** with your new partner.

I'm thankful for any responses to this ebook. Please send any thanks, criticism or suggestions to nick@nickdorra.com or comment on this [blog post](#).

Thank you for reading, now go and start that coproduction!

Appendix

German animation producers

- [Caligari Film](#)
- [Scopas Medien](#)
- [Ulysses Films](#)

Distributors serving theatrical and home entertainment markets

- [Concorde](#)
- [Constantin Film](#)
- [Kinowelt](#)
- [Universum Film](#)

Distributors serving only the theatrical market

- [Prokino](#)
- [Senator](#)
- [Tobis](#)
- [X-verleih](#)

Distributors serving only the home entertainment market

- [Ascot elite](#)
- [Eurovideo](#)
- [Polyband](#)

Broadcasters

These five channels commission fictional programming in Germany

- [ARD](#) through its regional subsidiaries
- [ZDF](#) and its subsidiaries, e.g. [KiKa](#), [arte](#)
- [RTL](#)
- [Sat1](#)
- [ProSieben](#)

German entertainment lawyer

- [Filmrecht.com](#)

Financing consultancy

- [Peacefulfish](#)

Animation festivals, markets and coproduction events

- [Animation Production Day](#)
- [Cartoon Forum](#)
- [Cartoon Movie](#)
- [European Film Market](#)
- [FMX conference](#)
- [International Leipzig Festival for Documentary and Animated Film](#)
- [Stuttgart Festival of Animated Film](#)

Film finance calculator

You can use this tool to calculate how much financing your project could raise in North Rhine-Westphalia

- [Online film finance calculator](#)

German federal support systems

- [German Federal Film Board](#)
- [German Film Fund](#)

German Regional Film Funds

- [Filmbüro Bremen](#)
- [Filmbüro Mecklenburg-Vorpommern](#)
- [Filmbüro Saarland](#)
- [FilmFernsehFonds Bayern](#)
- [Filmförderung Hamburg Schleswig-Holstein](#)
- [Filmstiftung NRW](#)
- [Hessische Filmförderung](#)
- [Medien- und Filmgesellschaft Baden-Württemberg](#)
- [Medienboard Berlin Brandenburg](#)
- [Mitteldeutsche Medienförderung](#)
- [Nordmedia](#)
- [Stiftung Rheinland-Pfalz](#)