

Anna E. Dziedzic

Developed in collaboration with Crew United Poland

Film Co-Production with Germany

FOCUS ON
POLAND



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KRAJOWA IZBA PRODUCENTÓW
AUDIOWIZUALNYCH



Centrum
Rozwoju
Przemysłów
Kreatywnych

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AUDIOVISUAL MARKET IN GERMANY

Germany is home to one of Europe's largest and most vibrant audiovisual markets, both in terms of annual production volume and cinema attendance, as well as the activity of video-on-demand (VOD) platforms. The German Media Association (VAUNET) forecasts that total revenues from audio and audiovisual media will reach €13.5 billion in 2023. A 4.3% growth is anticipated for 2024, driven primarily by subscription and advertising revenues from audio and video streaming¹.

Each year, Germany produces around 250-300 feature films, spanning large-scale cinematic productions and smaller, independent art-house projects. Most of these films are developed by local studios with support from federal and regional film funds. The German film industry is concentrated in four primary hubs: Berlin and Brandenburg, Bavaria (Munich), North Rhine-Westphalia (Cologne), and Hamburg, where major studios and production facilities are located.

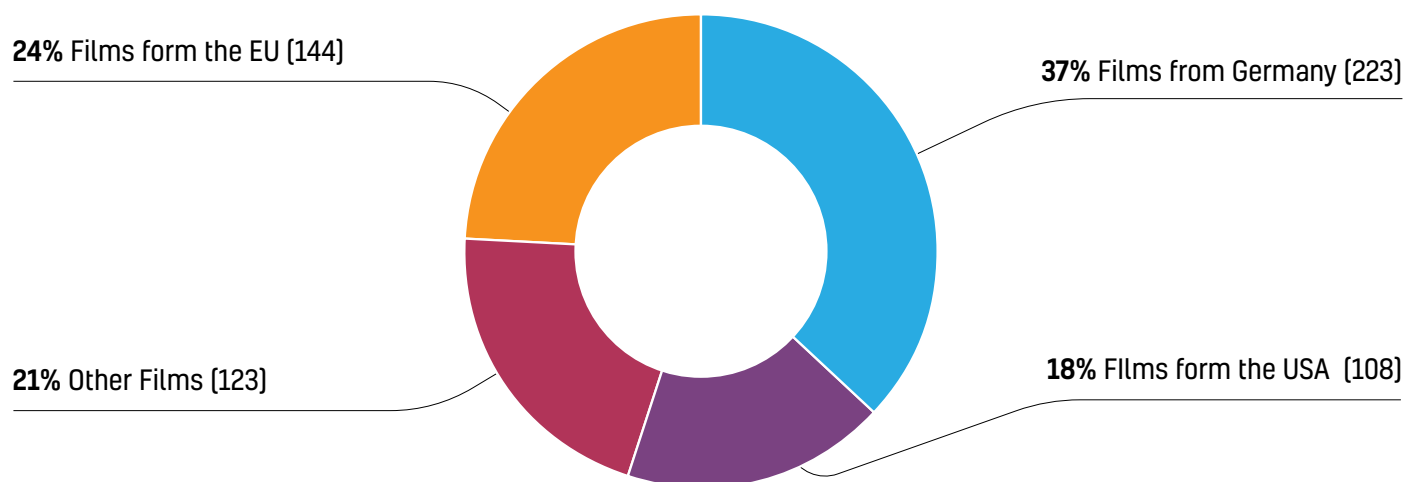
The average budget for a German feature film typically falls between €3 million and €5 million. Larger cinematic productions, particularly international co-productions or films targeting global markets, often reach budgets in the tens of millions of euros. Conversely, low-budget productions and art-house films usually operate within a range of several hundred thousand euros to €2 million.

Germany also stands as one of Europe's largest cinema markets. Between 2010 and 2019, annual cinema attendance ranged from 100 to 120 million viewers, making Germany a leading market in Europe, second only to France. Although cinema attendance dropped significantly during the COVID-19 pandemic, audiences are gradually returning to theatres. German films, especially comedies and thrillers, remain favourites among local viewers.

The country boasts 4,901 cinema screens. In 2023, German cinemas sold 95.7 million tickets—a 22.7% increase compared to 2022—with German films accounting for 22.4 million tickets, representing a 24.3% market share. Total box office revenue for 2023 reached €929.1 million.

- 37% German films (including co-productions)
- 24% EU films (including co-productions)
- 18% US films
- 21% Films from other countries

Films in German Cinemas in 2023 - a total of 598



¹ <https://vau.net/pressemeldungen/vaunet-expects-revenue-from-audio-and-audiovisual-media-to-reach-e16-billion-in-germany-in-2024/>

Funding for Audiovisual Production in Germany: General Overview

Germany offers a well-structured and comprehensive funding system for audiovisual production, supported by both public and private institutions. At its core are federal and regional funds, which provide financial assistance across various stages of production, including script development, production, and post-production. Importantly, funding from these federal and regional sources can often be combined, giving producers greater flexibility in building financing structures.

Television broadcasters, both public (e.g., ARD, ZDF) and private, play a complementary role in the funding ecosystem. These broadcasters co-finance television films and series intended for their channels and contribute a portion of mandatory licensing fees to federal (FFA) and regional film funding programmes. For instance, ARD allocates around €50 million annually to these initiatives². In 2022, ARD invested €893.6 million in film production (€851.2 million in 2021), with three-quarters of this budget directed to independent producers or licensors³. Public broadcasters also support projects through their dedicated production funds and affiliated production subsidiaries.

Germany's growing video-on-demand (VOD) market has become an increasingly significant avenue for both content consumption and production funding. Major platforms like Netflix, Amazon Prime Video, Disney+, Sky, and Apple TV+ are complemented by local services such as Joyn and Magenta TV. These platforms are investing heavily in original German productions designed for both domestic and international audiences.

The rise of VOD has positioned it not only as an alternative to traditional cinema but also as a substantial funding source for high-quality productions. This trend has extended to neighbouring markets, such as Poland, where the 30% cash rebate incentive (introduced in 2019) has attracted major television and streaming projects, including *Barbarians*, *In the German House*, *Die Wespe*, *Der Palast*, *Westwall*, *The White House on the Rhine*, and *Anywhere*.

Germany is a prominent player in international film co-productions, participating in approximately 60-80 projects annually. It is a signatory to the Council of Europe Convention on Cinematographic Co-production, which facilitates multilateral collaborations among member states. However, while Germany signed the updated 2017 version of [the Convention in March 2022](#), it has not yet ratified it, meaning the 1992 Convention remains in effect. Under these terms, a minimum contribution of 20% is required for bilateral co-productions, and 10% for multilateral ones.

Beyond the Council of Europe framework, Germany has [bilateral co-production agreements](#) with many countries, including Argentina, Australia, Austria, Bosnia and Herzegovina, Brazil, Chile, Croatia, France, Hungary, India, Israel, Canada, Italy, Luxembourg, North Macedonia, the Netherlands, New Zealand, Portugal, South Africa, Russia, Switzerland, Sweden and China (in preparation).

Germany's co-production focus is predominantly on its European neighbours, particularly France, Switzerland, Austria, Luxembourg, the Netherlands, and Italy. Outside of Europe, Canada and Israel are significant partners due to bilateral agreements and additional funding opportunities provided by federal and regional funds.

Germany also participates in pan-European funding initiatives such as [Creative Europe](#) and [Eurimages](#), which further expand opportunities for co-productions.

2 <https://www.ard.de/die-ard/aufgaben-der-ard/Kulturfoerderung-100/>

3 <https://www.ard.de/die-ard/aufgaben-der-ard/ARD-Produzentenbericht-100/> ARD-Produzentenbericht 2022

**FUNDING FOR AUDIOVISUAL
PRODUCTION IN GERMANY:
DETAILED OVERVIEW**

FEDERAL FUNDING

The [Federal Government Commissioner for Culture and the Media \(BKM\)](#) is responsible for overseeing Germany's cultural policy at the national level. Its key roles include developing strategies for culture and media, promoting art and cultural initiatives, preserving national heritage, and fostering collaboration with regional and international institutions to encourage cultural exchange. The BKM also safeguards press and media freedom. Within the audiovisual sector, the BKM supports funding programmes for films and audiovisual productions (e.g., [Deutscher Filmförderfonds \(DFFF\)](#) and the [German Motion Picture Fund \(GMPF\)](#)) and provides backing for international co-productions and innovative projects.

FFA Filmförderungsanstalt

[FFA Filmförderungsanstalt](#) is Germany's central institution for film funding and the development of its film industry. Its budget is financed through the *film levy*, a fee collected from cinemas and other audiovisual sector entities. Currently, streaming platforms are not included in this levy, though discussions about their inclusion have intensified in recent years.

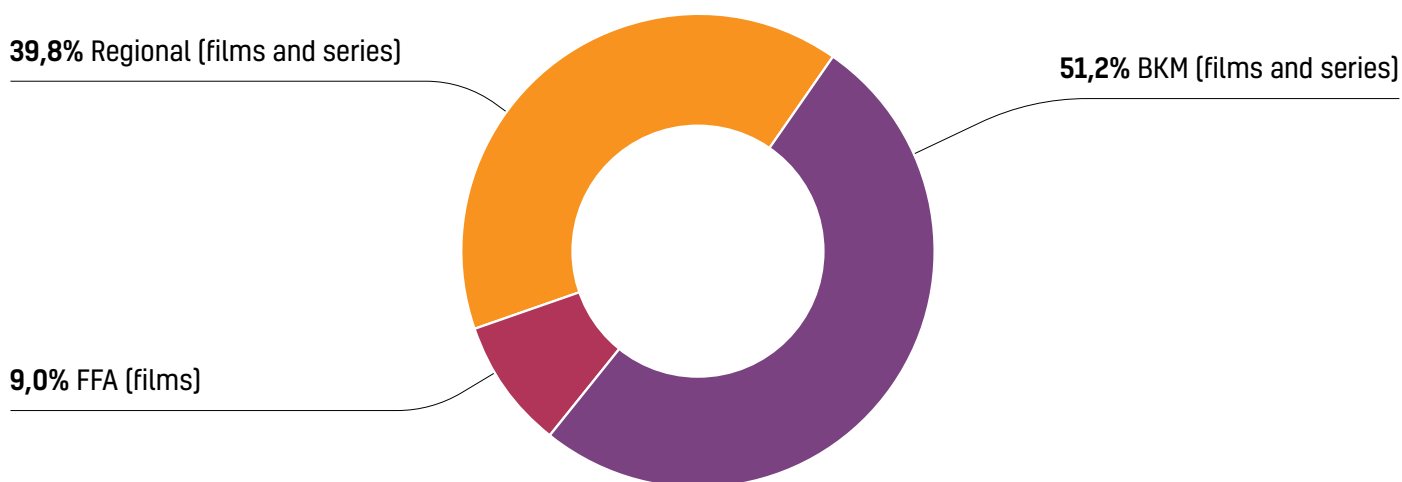
The FFA provides funding for feature films across all stages of production and exploitation, including script development, production, distribution, and marketing. Additional support is available for cinema infrastructure, the preservation of Germany's film heritage, the promotion of German cinema abroad, and film education initiatives. The FFA also compiles, analyses, and publishes critical market data about the German audiovisual industry.

Beyond its own programmes, the FFA administers funding initiatives supported by the BKM, such as the [Deutscher Filmförderfonds \(DFFF\)](#) and the [German Motion Picture Fund \(GMPF\)](#). It collaborates with other European film funding institutions to foster the development of international projects and co-productions. As a member of the [European Film Agency Directors \(EFAD\)](#) network, the FFA participates in a broader community of 35 European countries dedicated to advancing the film industry.

According to the BKM⁴, the 2023 budget for film and television series production was approximately €370 million. Federal funding constituted €221 million of this total, broken down as follows:

- €33 million from the FFA for film funding,
- €188 million allocated by the BKM, including:
 - €166 million for DFFF I, DFFF II, and GMPF programmes,
 - €22 million for other BKM support initiatives.

Financing of Films and Premium Series 2023



FFA – FUNDING FOR GERMAN PROJECTS

Film Production

The FFA provides funding for feature films and documentaries with strong cinematic potential, covering up to 50% of the total production budget. Eligible applicants include German-based producers working on German film projects or international co-productions with a runtime of at least 79 minutes. Key conditions for eligibility are:

- The film must be predominantly shot or dubbed in German.
- German or European studios and post-production companies must be involved.

Applications must be submitted at least four weeks before the start of principal photography. Funding decisions are made approximately six to eight times per year.

Script Development

Support is available for screenwriters developing original feature film scripts, with grants of up to €25,000 (or €35,000 in exceptional cases). To qualify, applicants must have at least two feature films distributed in European cinemas.

Newcomers without such experience may still apply if collaborating with a German producer. Funding decisions are made six to eight times per year.

Short Films

This funding programme targets short films up to 30 minutes and children's films up to 58 minutes. Grants of up to €20,000 per project are available. The programme is specifically designed to support young creators, students, and independent producers. Applications are open to German-based producers, and funds are awarded annually, with grants disbursed by the end of March.

FFA – FUNDING FOR INTERNATIONAL PROJECTS

Minority Co-Production Fund

The FFA allocates €1 million annually to support international co-productions where Germany plays a minority role. Eligible projects include feature films, animated works, and documentaries. These projects must be intended for theatrical release in Germany and the co-producing country. Applications are open to German-based producers, and Germany's financial contribution must constitute at least 10% of the project's total budget.

- **Minimum Budget Requirements:**
 - Feature films: Minimum budget of €2 million, with a minimum German contribution of €350,000.
 - Documentaries: Minimum budget of €700,000, with a minimum German contribution of €150,000.
- **Maximum Funding:** up to €400,000 per project.

At least 50% of the financing in the co-producing country must be secured at the time of application. Principal photography cannot commence before the application is submitted. The selection committee meets twice a year, giving priority to projects with strong potential for festival success or significant commercial appeal in both German and international markets.

Franco-German “Minitraité”

The close partnership between Germany and France in the audiovisual sector is exemplified by the Franco-German “Minitraité”, a dedicated funding programme for co-productions involving the two countries. This fund has an annual budget of €3.2 million, jointly financed by the BKM and FFA on the German side. The selection committee convenes three times a year. Applications must be submitted simultaneously by the German producer to the FFA and by the French producer to the CNC (Centre national du cinéma et de l'image animée). German producers can apply for a loan of up to 20% of their share in the co-production, capped at €300,000. The involvement of third countries is permitted to a limited extent, provided the project meets the same criteria as those applied to other FFA programmes.

Out of the total budget, €200,000 is allocated to the Franco-German Development Fund, which supports early-stage development. Producers from both countries may apply for grants of up to €50,000 to cover development costs. The project should be the first or second film for one or both applicants.

Polish-German Film Fund

The Polish-German Film Fund offers funding for project development and film production to producers from Poland and Germany. Established in 2016, the fund is jointly financed by the FFA, the Polish Film Institute (PISF), Mitteldeutsche Medienförderung (MDM), and Medienboard Berlin-Brandenburg (MBB). It has an annual budget of €500,000, aiming to strengthen Polish-German co-productions, particularly for smaller-budget projects (typically up to €750,000). For larger-budget productions, additional support can be sought from regular funding programmes.

The fund supports feature-length films, including debuts and innovative projects, provided they demonstrate artistic merit and distribution potential in both Germany and Poland. Polish funding is offered in the form of grants covering up to 70% of the project costs, capped at €150,000. To apply, a co-production agreement must be in place between a Polish producer and a German producer based in regions covered by MDM or MBB. Each producer must contribute at least 20% of the total project costs, including funding received. A significant portion

of the funding must be spent in Poland and in the German regional fund's area. Applications are submitted separately: the Polish producer applies to PISF, while the German producer applies to one of the regional funds, with copies sent to the second fund and the FFA. Funding decisions are made jointly by the directors of PISF, FFA, MDM, and MBB at biannual sessions.

Development funding is available for feature-length fiction, animation, and creative documentary films. Polish funding is granted as a subsidy covering up to 70% of the project costs, capped at €70,000. A co-development agreement must be in place between Polish and German producers (from the MDM and MBB regions). As with production funding, each producer must contribute at least 20% of the total costs, including funding received. Regional spending requirements are typically waived for development funding. Applications are submitted independently by each co-producer, with decisions made by the directors of the four participating institutions.

Deutscher Filmförderfonds (DFFF)

The Deutscher Filmförderfonds (DFFF) is an initiative of the Bundesregierung für Kultur und Medien (BKM) aimed at bolstering film production in Germany. Administered by the Filmförderungsanstalt (FFA), the DFFF serves as the primary funding contact for international filmmakers. It offers grants for feature films, documentaries, or animated productions that spend at least 25% of their budget in Germany, covering 20–25% of approved costs, depending on expenditure levels. For projects with budgets exceeding €20 million and German production costs surpassing €8 million, service providers can access grants of up to 25% of approved production costs.

The DFFF operates through three parallel programmes:

- **DFFF I:** Focused on producers, including co-productions.
- **DFFF II:** Targeted at production service providers.
- **GMPF (German Motion Picture Fund):** Supports premium series and films not intended for theatrical release.

Applications for all three programmes can be submitted year-round but no later than six weeks before the start of principal photography. Projects are reviewed on a first-come, first-served basis. Grants are awarded once projects meet eligibility criteria and secure 75% of their financing. Applications must be submitted by a German co-producer based in Germany (for DFFF I and GMPF) or a production service provider (for DFFF II). For DFFF I and GMPF, the German financial contribution must constitute at least 20% of total production costs.

All projects must pass a cultural test. Films and series receiving DFFF I or DFFF II funding must be commercially distributed in Germany. For premium series and films funded through the GMPF, distribution is required via German television and/or VOD platforms accessible in Germany.

The DFFF and GMPF programmes share structural and operational similarities with Poland's incentive system.

DFFF I – Programme Criteria

- Targeted at producers of small and medium-scale productions with total production costs of at least €1 million for feature films, €200,000 for documentaries, and €2 million for animated films.
- At least 25% of the total production costs must be spent in Germany.
- Funding is provided for up to 20% of the approved German production costs, increasing to 25% if these costs exceed €8 million, or even 30% with additional funding from FFA and BKM.
- The maximum funding per film is €4 million.

According to [statistics from the BKM](#), from 2007 to 2023, DFFF I supported 660 co-productions, including 48 in 2023. Leading co-production partners: France (136 projects), followed by Austria (120), Switzerland (92), the UK (50), Italy (45), and the Netherlands (43). There were 21 Polish-German co-productions supported by DFFF I.

DFFF II - Programme Criteria

- Targeted at service providers employed to produce a film or film segment for projects (services) with total production costs of €20 million or more.
- German production costs must be at least €8 million for feature films or €2 million for animated films and those using special effects.
- Funding of up to 25% of the approved German production costs.
- The maximum funding per film is €25 million.

German Motion Picture Fund (GMPF)

The GMPF, administered by the BKM, supports premium series, TV films, and productions intended for streaming platforms. As an automatic programme, grants are provided without a commission decision, provided all requirements are met and funds are available. The grant is non-repayable.

Producers or co-producers based in Germany who have completed at least one film or series in the past five years may apply for funding.

Supported Formats:

- Drama series with a minimum of 240 minutes per season.
- Documentary series with a minimum of 180 minutes per season.
- Feature films with a minimum length of 79 minutes (or 59 minutes for children's films).

Films and series supported by the GMPF must be broadcast on German television or on VOD services available in Germany.

In addition to production duration requirements, there are also minimum production costs:

- For drama series, the minimum budget is €30,000 per minute or €1.2 million per episode and €7.2 million per season.
- For documentary series, the minimum production cost is €9,000 per minute or €360,000 per episode and €1.65 million per season, with a per-minute cost of €7,000.
- For feature films (not intended for cinema distribution), the total production cost must be at least €25 million.

German production costs must account for at least 40% of the total production costs. The amount of the subsidy is based on approved German production costs and is limited to:

- €2.5 million for feature films.
- €10 million for series.

Applications are accepted on a continuous basis, but no later than six weeks before the start of principal photography or animation.

Minimum Spend Requirements:

- Series: Up to 20% or 25% of the approved German production costs, depending on the costs and the outcome of the cultural test.
- Films: Up to 20% of the approved German production costs.

One of the major advantages of the FFA programme is that support is granted automatically and based on transparent criteria. The grant is non-repayable, and the first tranche of funding is disbursed at the start of filming.

GMPF Beneficiaries in 2023⁵

Project	Type	Applicant	Broadcaster	Funding Amount (€)
A Better Place	Drama Series	Komplizen Serien GmbH	WDR	2,371,800.00
Achtsam Morden	Drama Series	Constantin Television GmbH	Netflix	1,746,773.12
Anywhere	Drama Series	Gaumont GmbH	Paramount+	671,369.00
Captive	Drama Series	UFA Fiction GmbH	Apple TV+	5,166,371.00
Cassandra	Drama Series	Rat Pack Filmproduktion GmbH	Netflix	2,390,476.00
Das zweite Attentat	Drama Series	EIKON Media GmbH	WDR	1,315,446.63
Der Informant	Drama Series	Filmpool Fiction GmbH	NDR	1,160,000.00
Der Palast 2	Drama Series	Moovie GmbH	ZDF	1,480,000.00
Die Kaiserin Staffel 2	Drama Series	Sommerhaus Serien GmbH	Netflix	1,762,273.40
Die Spaltung der Welt	Documentary Series	Looks Film & TV Produktionen GmbH	SWR	725,279.00
Die Zweiflers	Drama Series	Turbokultur GmbH	ARD	1,234,979.28
Hameln	Drama Series	Real Film Berlin GmbH	ZDF	1,440,000.00
Haram	Drama Series	W&B Television GmbH	Warner TV	1,367,619.00
JMX	Documentary Series	Gebrüder Beetz Filmproduktion GmbH	Amazon	457,101.39
Kleo Staffel 2	Drama Series	Zeitsprung Pictures GmbH	Netflix	2,380,267.00

KRANK	Drama Series	Violet Pictures UG	ZDF	2,058,880.00
Love Sucks	Drama Series	U5 Filmproduktion GmbH & Co.KG	ZDF	1,200,000.00
Nine Perfect Strangers Staffel 2	Drama Series	9PS GmbH	Amazon	10,000,000.00
Fräulein Smillas Gespür für Schnee	Drama Series	Constantin Television GmbH	Netflix	1,252,580.60
Sommerzeit	Drama Series	The Amazing Film Company GmbH	Paramount+	1,828,571.30
The Next Level	Drama Series	Letterbox Filmproduktion GmbH	ARD	1,600,000.00
Zeit Verbrechen	Drama Series	X Filme Creative Pool GmbH	Paramount+	1,215,142.40
			TOTAL	44,824,929.12

BKM - Federal Government Commissioner for Culture and the Media

In addition to supporting large-scale productions through the DFFF and GMPF programmes, the BKM (Federal Government Commissioner for Culture and the Media) provides funding for smaller film projects. These include feature films, documentaries, short films, and development projects, including content for children.

BKM Funding Categories:

- Feature and Documentary Films: Funding of up to €250,000 for the production of films with significant artistic and cultural value.
- Short Films (up to 30 minutes): Up to €50,000 for independent creators and film school students.
- Project and Script Development: Up to €50,000 for both experienced and first-time creators.
- Children's Films Development: Up to €30,000 for script development and up to €50,000 for project development.
- Applications are open to German film producers, screenwriters, and filmmakers who are either German citizens or permanent residents of Germany. Projects must demonstrate a substantial German contribution, such as employing German cast or crew or using German filming locations.

Applications are accepted year-round, with review committees convening three times a year for production and development funding, and twice a year for children's cinema projects.

Kuratorium junger deutscher Film

The [Kuratorium junger deutscher Film](#) supports emerging filmmakers, funding debut feature films, documentaries, and short films to promote new talent in the German film industry.

Key Features:

- Open to creators working on their first or second film in a specific format (e.g., feature-length, documentary, or short film).
- Eligible applicants include film school students, independent filmmakers, and German film producers.
- Applicants must be German citizens or permanent residents.

Submissions are accepted three times a year. Projects are assessed by a committee based on their artistic and technical quality and potential for festival success.

New Film Financing Legislation in Germany

A **new German film financing law**, slated for implementation in **2025**, will bring significant changes to the country's film funding system. The current schemes, including the **DFFF** and **GMFF**, will be replaced with a new tax incentive system aimed at enhancing Germany's appeal for international productions. In addition, streaming platforms will be required to reinvest a portion of their profits into local productions, fostering growth in Germany's audiovisual sector.

The proposed reforms are undergoing consultations involving experts across production, creator associations, distribution, cinema, television broadcasters, and audiovisual service providers.

For details, refer to:

- [Draft Legislation](#)
- [Consulted Organisations' Positions](#)

REGIONAL FILM FUNDING IN GERMANY

Germany is home to 14 regional film funds, with 9 of the largest operating under the umbrella organisation Focus Germany. This body primarily serves promotional and informational roles, guiding filmmakers on funding opportunities and the audiovisual industry landscape in Germany. The largest include FFF Bayern (Bavaria), MBB (Medienboard Berlin-Brandenburg), and Film- und Medienstiftung NRW (North Rhine-Westphalia), with budgets between €35-41 million annually. Local funds such as Filmbüro Bremen and Sächsische Landesmedienanstalt (SLM) operate with annual budgets of only tens of thousands of euros. Combined, German regional funds allocate approximately €190 million annually to premium film and series productions.

Projects must involve a German co-producer with a registered office or branch in the respective region. A regional spending obligation is mandated, often requiring the production to spend 100-150% of the granted funding within the region (e.g., the “Bavarian effect” in FFF Bayern).

Funding Scope:

Regional funds support nearly all genres and formats at various production stages:

- From mainstream to arthouse cinema, short films to premium series, animation to documentaries, and drama to comedy.
- Including script development, project development, pre-production, production, sales, and distribution.
- Some funds also support post-production, particularly VFX/CGI (e.g., MFG-Baden-Württemberg).

Regional funding operates on **selective schemes**, with decisions made by expert committees. These committees convene several times a year, e.g., five meetings annually in North Rhine-Westphalia, and four in Bavaria.

Forms of Funding include both repayable (interest-free or interest-bearing) loans and non-repayable grants (commonly for low-budget films).

Regional funds often cap their contributions at 50% of a film’s budget and 30% for series. Some funds, like MBB, impose no minimum or maximum funding limits, whereas FFF Bayern caps at €2 million for films and €600,000 for series. Development funding (script and project) is typically capped at €20,000-50,000 for scripts and €100,000-150,000 for project development.

Regional funds also support distribution, including for films that did not receive production funding.

Before submitting an application, a **preliminary consultation** with the fund’s administrative team is often recommended or required.

German Regional Film Funds:

FilmFernsehFonds Bayern (FFF Bayern) - Munich, Bavaria

- Annual Budget: €41 million⁶

Medienboard Berlin-Brandenburg (MBB) - Potsdam Babelsberg, Brandenburg

- Annual Budget: €41 million

Film- und Medienstiftung NRW - Cologne, North Rhine-Westphalia

- Annual Budget: €35 million

Mitteldeutsche Medienförderung (MDM) - Leipzig, Saxony, Saxony-Anhalt, Thuringia

- Annual Budget: €18.3 million

Filmförderung Hamburg-Schleswig-Holstein (MOIN) - Hamburg, Schleswig-Holstein

- Annual Budget: €15 million

MfG-Baden-Württemberg - Stuttgart, Baden-Württemberg

- Annual Budget: €15 million

HessenFilm und Medien - Frankfurt, Hesse

- Annual Budget: €11.5 million

Nordmedia - Hanover, Lower Saxony, and Bremen

- Annual Budget: €11 million

MV Filmförderung GmbH - Schwerin, Mecklenburg-Vorpommern

- Annual Budget: €3.1 million

Saarland Medien - Saarland

- Annual Budget: €80,000

Medienförderung Rheinland-Pfalz GmbH - Rhineland-Palatinate

- Annual Budget: €1 million

Filmbüro Bremen - Bremen

- Small local initiative.

Thüringer Staatskanzlei - Abteilung Medien und Filmförderung - Thuringia

- Small local initiative.

Sächsische Landesmedienanstalt SLM Filmförderung - Saxony

- Small local initiative.

Examples of the use of German regional film funds in European productions⁷:

Ingeborg Bachmann - Journey into the Desert (2023), directed by Margarethe von Trotta

A biographical story about a pair of writers co-produced by Germany, Switzerland, Austria, and Luxembourg, supported in Germany by:

- €600,000 for theatrical production funding from Film- und Medienstiftung NRW
- €400,000 for production funding from DFFF I
- €262,588 for theatrical production funding from FFA
- €80,000 for distribution funding from Film- und Medienstiftung NRW
- €25,000 for world distribution support from FFA
- €16,000 for Video on Demand support from FFA.

The Hunger Games: The Ballad of Songbirds and Snakes (2023), directed by Francis Lawrence

An American-German co-production and the next instalment in the popular series received:

- €19,097,205 for production from DFFF II
- €800,000 for production from Film- und Medienstiftung NRW
- €750,000 for production from Medienboard Berlin-Brandenburg (MBB)
- €120,000 for distribution funding from Medienboard Berlin-Brandenburg.

A E I O U - A Quick Alphabet of Love (2022), directed by Nicolette Krebitz

A German-French co-production about the romance between an unconventional couple, supported by:

- €600,000 for production from BKM
- €500,000 for production from Medienboard Berlin-Brandenburg (MBB)
- €420,000 for production from the Franco-German Fund
- €431,600 for production from DFFF I
- €100,000 for production from Film- und Medienstiftung NRW
- €100,000 for production from Mitteldeutsche Medienförderung (MDM).

Corsage (2022), directed by Marie Kreutzer

A costume drama co-produced by Austria, Germany, Luxembourg, and France, supported in Germany by:

- €61,701 for theatrical production funding from FFF Bayern
- €28,299 in success loans from FFF Bayern
- €40,000 for distribution funding from FFF Bayern
- €80,000 for distribution funding from FFA
- €20,000 for Video on Demand funding from FFA.

Girl You Know It's True [2023], directed by Simon Verhoeven

A German-French co-production about the story of Milli Vanilli, receiving German funding of:

- €3,636,942 for theatrical production funding from DFFF I
- €1,600,000 for production funding from FFF Bayern
- €1,150,000 for theatrical production funding from Medienboard Berlin-Brandenburg [MBB]
- €619,650 for theatrical production funding from FFA
- €250,000 for distribution funding from FFF Bayern
- €150,000 for distribution funding from Medienboard Berlin-Brandenburg [MBB]
- €14,500 for distribution funding from German Films.

Hagen [2024], directed by Cyrill Boss and Philipp Stennert

A fantasy miniseries based on the medieval Nibelungen saga, co-produced by Germany and the Czech Republic, received:

- €1,467,324 for production from GMPF
- €900,000 for production from FFF Bayern
- €500,000 for production from Medienboard Berlin-Brandenburg [MBB].

Triangle of Sadness [2022], directed by Ruben Östlund

The Palme d'Or winner, co-produced by Sweden, Germany, France, and Denmark, received:

- €317,500 in total support from FFA (media services, distribution funding, Video on Demand)
- €300,000 in production funding from Medienboard Berlin-Brandenburg
- €50,000 in distribution funding from MOIN Filmförderung Hamburg-Schleswig-Holstein.

Polish Productions

In recent years, various Polish films have benefited from funding provided by German regional funds. These include both works by renowned filmmakers and productions by emerging talent.

For example, *Never Gonna Snow Again* [*Śniegu już nigdy nie będzie*, 2020], a Polish-German co-production directed by the renowned Małgorzata Szumowska and Michał Englert, received:

- €50,000 from the Franco-German Fund,
- €200,000 from DFFF I, and
- €30,000 in distribution support from Film- und Medienstiftung NRW.

Debut works have also been supported, such as *Essential Things* [*Rzeczy niezbędne*, 2024], directed by Kamila Tarabura, which received €200,000 in production funding from MOIN Filmförderung Hamburg-Schleswig-Holstein.

Documentary films have been eligible for support as well. For instance, *Putin's Playground* [2024], directed by Konrad Szotański, was funded with €23,200 from Nordmedia.

Animated films have similarly received backing, such as *Another Day of Life* (*Jeszcze dzień życia*, 2018), directed by Raúl de la Fuente and Damian Nenow, which was awarded €350,000 for production and €40,000 for distribution from Filmförderung Hamburg-Schleswig-Holstein.

Distribution-only support is also possible for projects that did not previously apply for production funding. For example, the Polish-Italian Oscar-nominated co-production *EO* (*Io*, 2022), directed by Jerzy Skolimowski, received €40,000 from Film- und Medienstiftung NRW for distribution.

INTERNATIONAL PROGRAMMES

World Cinema Fund (WCF)

Founded in 2004 by the [Kulturstiftung des Bundes](#) (German Federal Cultural Foundation) and the [Berlin International Film Festival](#), the WCF supports the production and distribution of films from regions with limited film infrastructure, including Latin America, the Caribbean, the Pacific, Africa, the Middle East, Central and Southeast Asia, the Caucasus, and countries such as Bangladesh, Nepal, Mongolia, and Sri Lanka. [List of eligible countries.](#)

The fund provides support for the production, post-production, and distribution of feature films and documentaries. Its aims are to promote high-quality filmmaking in underrepresented regions, foster cultural diversity in German cinemas, and encourage collaboration between German/European producers and partners from WCF-eligible countries.

German-Turkish Co-Production Development Fund

This programme supports the development of film and transmedia projects for Turkish producers and German producers based in Berlin-Brandenburg or Hamburg-Schleswig-Holstein. Eligible projects include feature-length films and creative documentaries intended for cinema release in both Turkey and Germany. In exceptional cases, transmedia and television projects may also qualify. Funding covers up to 80% of development costs, with producers required to contribute at least 20%. Support is provided in the form of an interest-free, conditionally repayable loan.

Canada-Germany Digital Media Incentive

This programme fosters co-production and collaboration in digital media between Canadian producers and those in Berlin-Brandenburg. Eligible projects include content for digital platforms, such as games, series formats, multi-platform projects, and VR/AR experiences. Applications are evaluated based on innovation, creativity, alignment with target audiences, team expertise, funding usage, and project timelines. The programme has a budget of €375,000, offering support through repayable loans.

PUBLIC BROADCASTERS AND SUBSIDIARIES

ARTE Television

ARTE is a public broadcaster and Franco-German television network jointly funded by France Télévisions and ZDF. The network actively supports film production, especially by financing international co-productions. Funding is allocated to film or television projects that meet specific quality criteria, such as originality of the storyline, audience appeal, and artistic value. Producers seeking funding must submit their proposals to the relevant ARTE coordinators in Germany or France. ARTE shows particular interest in projects with international success potential that adhere to high artistic standards.

ZDF Studios

ZDF Studios, a commercial subsidiary of ZDF—one of Europe's largest public broadcasters—was established in 1993 and is based in Mainz, Germany. It oversees over 30 direct and indirect subsidiaries and affiliates in Germany, the Netherlands, and the UK, focusing on television production, distribution, and services. As a service provider for ZDF, ZDF Studios acquires international co-production partners for innovative, large-scale projects featuring prominent casts. It also evaluates and recommends co-production projects from international markets. A key aim of ZDF Studios is to identify TV projects with global market potential, secure worldwide rights, and find suitable international co-production partners.

ARD Degeto Film GmbH

Based in Frankfurt am Main, ARD Degeto Film GmbH handles film rights trading and production for ARD stations. The company engages in international co-productions, backing high-quality productions such as the series *Oderbruch*. This series is a collaboration between Syrreal Entertainment and CBS Studios, with filming locations that include Poland.

CATALOGUE OF GERMAN PRODUCERS AND SERVICE PROVIDERS

The database of filmmakers and entities operating in the German-speaking audiovisual market (Germany, Austria, Switzerland) – including producers and service providers – can be found on the Crew United portal, a European networking platform for the film industry.

- **Film Production**
- **TV Production**
- **Service Companies**
- **Postproduction**

CASE STUDY: *THE DELEGATION*

CASE STUDY: THE DELEGATION

Director: **Asaf Saban**

Producers: **Koi Studio, In Good Company, Gum Films, 2023**

The Delegation, directed by Asaf Saban, is a Polish-German-Israeli co-production. The concept for the film originated in Israel, inspired by the widely debated school trips to Holocaust memorial sites, primarily in Poland. These trips, often regarded as a rite of passage for Israeli teenagers before their mandatory military service, act as the backdrop for the story. The film delves into the intersection of profound historical events and the personal experiences of young people, exploring how these experiences shape their identities.

In 2017, at Cannes, I met Yoav Roeh, a producer from Gum Films. By that time, several articles had been published on this theme, and Saban's script for *The Delegation* was among them. For Asaf, this project marked his debut as both a feature film writer and director. Gum Films had already secured some development funding from the Israeli Film Fund and was seeking international partners.

From the outset, it was clear that a Polish partner would be essential—not only to act as the executive producer, given the planned filming in Poland, but also to help secure European funding. Despite their pivotal role, the team at Gum Films welcomed collaboration and remained open to the possibility that the European co-producer could eventually become the majority producer. For Koi Studio, which had previously participated only in minority co-productions, this represented an exciting and challenging opportunity.

A third partner was critical to the project's success. Without one, it would have been difficult to finalise the financing, and the project would not qualify as a European co-production—a status we considered essential. As a European film, we could access pan-European funds such as Creative Europe and Eurimages, which would not only support the financing plan but also strengthen our market position.

Germany was the natural choice for a third co-production partner. First, Poland and Germany share a joint film funding programme, and Koi Studio had a history of successful collaborations with the Polish-German Film Fund, culminating in premieres at the Berlin Film Festival. Second, Israeli producer Yoav Roeh had a long-standing professional relationship with Roshi Behesht Nedjad, an Iranian-German producer and owner of In Good Company. Their mutual trust was a key factor. Third, the theme of Holocaust memory made a Polish-German-Israeli collaboration both compelling and meaningful.

The film's initial budget was estimated at approximately 6 million PLN. After consulting with the German co-producer, we applied for development funding from the Polish-German Film Fund. One of our early challenges was justifying the collaboration between Poland and Germany for a Hebrew-language project. Instead of relying on financial or social reasons (such as the producers' connections), we crafted a narrative that highlighted the strategic cooperation between our countries in shaping post-Holocaust discourse. This approach convinced the committee, and we secured an initial grant of €30,000 (approx. 128,463 PLN) from the Polish-German Film Fund. The grant was divided between the co-producers: Koi Studio received 78,153 PLN, and In Good Company received 50,310 PLN.

The next challenge was securing production financing. Meanwhile, the Israeli co-producer obtained 1 million shekels (approximately €256,308) from the Israeli Film Fund, along with €20,000 from the distributor Schemer and €50,000 from the television network YES.

In 2019, the project received 1.3 million PLN in production funding from the Polish Film Institute (PISF) in the minority co-production category, covering 100% of the requested amount. Applying again to the Polish-German Film Fund was a natural next step in the financing process. With additional support from regional film funds, including the Łódź Film Fund and the Kraków Film Fund, the Polish portion of the budget was completed. Additionally, the project secured an international sales agent, New Europe Film Sales, which contributed €20,000 as a minimum guarantee (MG).

The Delegation (WT)

Financing Plan, dated August 2019
Exchange rate: 1 EUR = 4,36PLN

In Good Company GmbH (Niemycy)		"Total amount EUR"		"German share PLN"	30,36%	1 843 822
Application November 19	MBB - Medienboard Berlin-Brandenburg - regional fund Berlin Brandenburg	€ 120 000,00	100%	518 400,00 zł		
application November 2019	MDM - Mitteldeutsche Medienförderung - regional fund of middle Germany	€ 100 000,00	100%	432 000,00 zł		
application July 31, 2019 to be applied	Polish-German Film Fund	€ 31 000,00	100%	130 510,00 zł		
confirmed	Eurimages	€ 150 000,00	100%	648 000,00 zł		
confirmed	MG New Europe Films Sales	€ 6 600,00	33%	28 512,00 zł		
	Company's own investment	€ 20 000,00	100%	86 400,00 zł		
Total Germany		€ 427 600,00		1 843 822,00 zł		

Koi Studio (Poland)		Total amount		Polish share	44,45%	2 699 344
application in September 19	Polish Film Institute	€ 300 925,93	100%	1 300 000,00 zł		
application July 31, 2019	Polish-German Film Fund	€ 69 000,00	100%	290 490,00 zł		
to be applied	Polish Regional Film Fund (Łódź, Kraków)	€ 92 592,59	100%	400 000,00 zł		
to be applied	Eurimages	€ 100 000,00	100%	432 000,00 zł		
confirmed	MG New Europe Films Sales	€ 6 600,00	33%	28 512,00 zł		
confirmed	Company's own investment	€ 57 486,57	100%	248 341,98 zł		
Total Poland		€ 626 605,09		2 699 343,98 zł		

Gumfilm (Israel)		Total amount		Israeli share	25,19%	1 530 018
confirmed	Israel Film Fund	€ 256 309,00	100%	1 107 254,88 zł		
confirmed	Schemer Distribution	€ 20 000,00	100%	86 400,00 zł		
confirmed	Broadcaster / YES TV	€ 51 261,79	100%	221 450,93 zł		
confirmed	MG New Europe Films Sales	€ 6 600,00	33%	28 512,00 zł		
confirmed	Company's own investment	€ 20 000,00	100%	86 400,00 zł		
Total Israel		€ 354 170,79		1 530 017,81 zł		
TOTAL FINANCING in EUR		€ 1 408 375,88		6 073 183,80 zł	100,00%	

2019 Financing Plan at the Stage of Applying to PISF for Minor Co-Production Funding

Strong financial backing from the Polish side was pivotal in securing funding from German partners. During the development phase, we ensured both substantial creative input and financial contributions from German collaborators. For funding bodies like Mitteldeutsche Medienförderung (MDM) and Medienboard Berlin-Brandenburg (MBB), it was essential to convincingly justify regional spending of subsidies (requiring a minimum of 150% local expenditure) and involve local professionals. To meet these criteria, we scheduled seven days of filming in Cologne and enlisted an editor and a sound designer from the MBB region.

In November 2019, we secured €100,000 from the Medienboard Berlin-Brandenburg fund. The next step was to apply for an equivalent amount from the Mitteldeutsche Medienförderung fund. Additionally, we secured extra funding from PISF, MDM, and MBB via a grant from the Polish-German Film Fund, amounting to €50,000 for the Polish side and €43,000 for the German side.

The year 2020, dominated by the COVID-19 pandemic, slowed the project's progress and significantly increased estimated production costs. In April 2020, we applied to Eurimages, projecting the total production cost at 7.8 million PLN. A robust and collaborative Polish-German co-production structure, coupled with recognition of existing co-production agreements between Poland and Israel as well as Germany and Israel, was crucial for securing European funding.

Given that the film was produced in Hebrew with an entirely Israeli cast, incorporating European elements became paramount. Ultimately, the entire crew—apart from the director—consisted of European creators. Despite being a three-party co-production, the Eurimages grant was allocated exclusively to the Polish and German partners, with total support amounting to €290,000.

The Delegation - FINANCIAL PLAN

1 EUR = 4,2821 PLN

In Good Company GmbH (Germany)		"Total amount EUR"	German share PLN	21.13%	1,662,205
confirmed	MBB - Medienboard Berlin-Brandenburg - regional fund Berlin Brandenburg	€ 100,000	428,210.00 zł	5.44%	
applied	MDM - Mitteldeutsche Medienförderung - regional fund of middle Germany	€ 100,000	428,210.00 zł	5.44%	
confirmed	German-Polish development fund	€ 11,749	50,310.99 zł	0.64%	
confirmed	German-Polish coproduction fund	€ 43,200	184,986.72 zł	2.35%	
applied	Eurimages	€ 95,000	406,799.50 zł	5.17%	
confirmed	MG New Europe Films Sales	€ 4,226	18,096.15 zł	0.23%	
confirmed	Producer's fee deferral	€ 10,000	42,821.00 zł	0.54%	
confirmed	Producer's own investment	€ 24,000	102,770.40 zł	1.31%	
Total Germany		€ 388,175.00	1,662,205.00 zł		

Koi Studio (Poland)		Total amount	Polish share	58.59%	4,608,552
confirmed	Polish Film Institute	€ 303,589	1,300,000.00 zł	16.53%	
confirmed	German-Polish development fund	€ 18,251	78,152.01 zł	0.99%	
confirmed	German-Polish coproduction fund	€ 50,000	214,105.00 zł	2.72%	
confirmed	EC1 Łódź - Miasto Kultury (Łódź Film Fund)	€ 81,736	350,000.00 zł	4.45%	
automatic	Cash Rebate Poland	€ 280,236	1,200,000.00 zł	15.26%	
to apply 18.05.2020	Krakowskie Biuro Festiwalowe (Regional Film Fund in Krakow)	€ 46,706	200,000.00 zł	2.54%	
applied	Eurimages	€ 215,000	920,651.50 zł	11.70%	
confirmed	MG New Europe Films Sales	€ 11,718	50,177.65 zł	0.64%	
confirmed	Producer's in-kind	€ 40,977	175,466.16 zł	2.23%	
confirmed	Producer's own investment	€ 28,024	119,999.99 zł	1.53%	
Total Poland		€ 1,076,237.00	4,608,552.00 zł		

Gumfilm (Israel)		Total amount	Israeli share	20.28%	1,594,805
confirmed	Israel Film Fund	€ 244,445	1,046,737.93 zł	13.31%	
confirmed	Shemer Distribution	€ 20,000	85,642.00 zł	1.09%	
confirmed	Broadcaster / YES TV	€ 48,889	209,347.59 zł	2.66%	
confirmed	MG New Europe Films Sales	€ 4,056	17,368.20 zł	0.22%	
confirmed	producer's fee deferral	€ 17,681	75,713.35 zł	0.96%	
confirmed	producer's own investment	€ 37,364	159,996.38 zł	2.03%	
Total Israel		€ 372,435.00	1,594,805.00 zł		
Total financing in EUR		€ 1,836,847	7,865,563 zł	100.00%	

Financing Plan at the Stage of Applying to Eurimages

At the time the contract with Eurimages was signed, the film's budget was set at 9.9 million PLN, nearly 4 million PLN higher than the initial financing plan. This significant budget increase was due to the pandemic and inflation, which had led to higher production costs in Poland. A key condition for receiving grants from German and Israeli sources was that production must commence before the end of 2021.

In October, we began principal photography with a substantial budget shortfall of approximately 1 million PLN. The need to adhere to deadlines for spending funds secured from international public funding sources compelled us to start filming despite the incomplete budget. Gap financing relied heavily on securing support through the Polish incentive system.

From the Polish perspective, it was advantageous to delay production to ensure that as many costs as possible would fall within the 2022 fiscal year, making them eligible for inclusion in the incentive settlement period. However, a dispute with the Polish Film Institute regarding the eligibility of funds originating outside the European Union as public aid—directly impacting the potential level of support available through the incentive system—significantly prolonged the funding approval process. Ultimately, despite a favourable decision granting an incentive of 1.2 million PLN, we had to forgo the agreement due to the inability to generate sufficient eligible costs within the contract period.

In this situation, the Polish financing was finalised through a combination of co-production contributions, the pre-sale of broadcasting rights to Canal+, and in-kind contributions from Polish co-producers. Among these, Haka Films played a particularly critical role. Acting as the executive producer throughout the production period, Haka Films' owner, Tomasz Morawski, also served as the line producer, ensuring the project's seamless execution.

The Delegation

DIR. ASAF SABAN

PROD. YOAV ROEH (GUM FILMS) // ROSHANAK BEHESHT NEDJAD (IGC), AGNIESZKA DZIEDZIC (KOI STUDIO)

1 EUR = 4,2821 PLN

In Good Company GmbH (Germany)		German share EUR	German share PLN	23.81%
confirmed	MBB - Medienboard Berlin-Brandenburg - regional fund Berlin Brandenburg	€ 100,000.00	428,210.00 zł	4.31%
confirmed	MDM - Mitteldeutsche Medienförderung - regional fund of middle Germany	€ 100,000.00	428,210.00 zł	4.31%
confirmed	German-Polish development fund	€ 11,749.14	50,310.99 zł	0.51%
confirmed	German-Polish coproduction fund	€ 43,200.00	184,986.72 zł	1.86%
confirmed	DFFF	€ 119,185.63	510,364.79 zł	5.14%
confirmed	Eurimages	€ 88,870.97	380,554.38 zł	3.83%
confirmed	MG New Europe Films Sales	€ 4,762.00	20,391.36 zł	0.21%
confirmed	Producer's own investment	€ 84,309.00	361,019.57 zł	3.64%
Total Germany		€ 552,076.74	2,364,047.82 zł	

Koi Studio (Poland)		Polish share EUR	Polish share PLN	54.95%
confirmed	Polish Film Institute	€ 373,648.44	1,600,000.00 zł	16.11%
confirmed	German-Polish development fund	€ 18,250.86	78,152.01 zł	0.79%
confirmed	German-Polish coproduction fund	€ 50,000.00	214,105.00 zł	2.16%
confirmed	EC1 Łódź - Miasto Kultury (Łódź Film Fund)	€ 81,735.60	350,000.00 zł	3.52%
confirmed	Krakowskie Biuro Festiwalowe (Regional Film Fund in Krakow)	€ 67,723.78	290,000.00 zł	2.92%
confirmed	Eurimages	€ 201,129.03	861,254.62 zł	8.67%
confirmed	MG New Europe Films Sales	€ 10,990.00	47,060.28 zł	0.47%
confirmed	Canal + - co-production contribution	€ 151,794.68	650,000.00 zł	6.55%
confirmed	Canal + - presale license	€ 58,382.57	250,000.00 zł	2.52%
confirmed	HAKA FILMS - in-kind contribution	€ 70,059.08	300,000.00 zł	3.02%
confirmed	Koi Studio - in-kind contribution	€ 48,479.60	207,594.50 zł	2.09%
confirmed	Koi Studio - own investments	€ 142,310.24	609,386.62 zł	6.14%
Total Poland		€ 1,274,503.88	5,457,553.03 zł	

Gum Films (Israel)		Israeli share EUR	Israeli share PLN	21.24%
confirmed	Israel Film Fund	€ 244,445.00	1,046,737.93 zł	10.54%
confirmed	Broadcaster YES TV	€ 48,889.00	209,347.59 zł	2.11%
confirmed	MG New Europe Films Sales	€ 4,248.00	18,190.36 zł	0.18%
confirmed	Deferral writer's fee	€ 45,000.00	192,694.50 zł	1.94%
confirmed	Producers own investment	€ 150,000.00	642,315.00 zł	6.47%
Total Israel		€ 492,582.00	2,109,285.38 zł	
TOTAL		€ 2,319,162.62	9,930,886.22 zł	100.00%

Final Financing Plan as of 2023

The film premiered in 2023 at the Berlinale. *The Delegation* is one of the rare productions that managed to secure funding from PISF, MDM, MBB, and the Polish-German Film Fund at both the development and production stages. Despite being a Hebrew-language film, it stands as an exemplary model of a natural and organic co-production between Poland and Germany—a collaboration that undoubtedly served as a driving force in securing financing. Though the financing plan faced numerous challenges related to coordinating production across three countries, such as different currencies, working with a director who did not come from the leading producer's country, and navigating the complexities of international funding requirements, the project's collaborative nature was entirely justified. The co-production's rationale was evident and well-supported at every level, not contrived to meet funding regulations but stemming from genuine creative and production needs. This authenticity, I believe, is its greatest strength.

Agnieszka Dziedzic, Producer, Koi Studio

Agnieszka Dziedzic is the founder of Koi Studio and currently serves as a creative producer at Aurum Film. She is a graduate of renowned training programmes such as EAVE, EAVE Puentes, and ACE. Her debut film, *Minor Mishaps*, earned her the award for Best Debut Producer.

In 2023, Agnieszka was honoured with the Best Producer Award at the Krakow Film Festival for the documentary *Radical Move*. She was also nominated for the Female Voice Award, which recognises exceptionally talented women shaping the Polish film industry, presented at the Mastercard OFF Camera festival.

FOCUS ON POLAND

Content Development: Anna E. Dziejcio

Collaboration: Irena Gruca-Rozbicka

Case Study Development: Agnieszka Dziejcio

Publication Coordination: Marzena Cieślik

Project Manager: Marta Krymarys

Translation: Marta Grawon at intuitiveminds.studio

Graphic Design: Dominik Jaksik

Publisher: Polish Producers Alliance

Chelmska Street 21, Building 28c,

00-724 Warsaw

Email: biuro@kipa.pl

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