

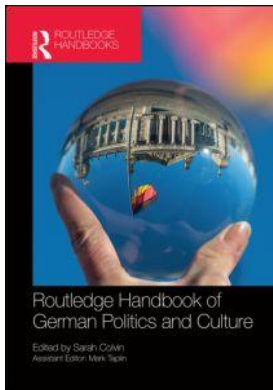
This article was downloaded by: 10.2.97.136

On: 22 Mar 2023

Access details: *subscription number*

Publisher: *Routledge*

Informa Ltd Registered in England and Wales Registered Number: 1072954 Registered office: 5 Howick Place, London SW1P 1WG, UK



The Routledge Handbook of German Politics & Culture

Sarah Colvin, Mark Taplin

The place of Europe in contemporary German film

Publication details

<https://test.routledgehandbooks.com/doi/10.4324/9781315747040.ch19>

Paul Cooke

Published online on: 08 Dec 2014

How to cite :- Paul Cooke. 08 Dec 2014, *The place of Europe in contemporary German film from: The Routledge Handbook of German Politics & Culture* Routledge

Accessed on: 22 Mar 2023

<https://test.routledgehandbooks.com/doi/10.4324/9781315747040.ch19>

PLEASE SCROLL DOWN FOR DOCUMENT

Full terms and conditions of use: <https://test.routledgehandbooks.com/legal-notices/terms>

This Document PDF may be used for research, teaching and private study purposes. Any substantial or systematic reproductions, re-distribution, re-selling, loan or sub-licensing, systematic supply or distribution in any form to anyone is expressly forbidden.

The publisher does not give any warranty express or implied or make any representation that the contents will be complete or accurate or up to date. The publisher shall not be liable for an loss, actions, claims, proceedings, demand or costs or damages whatsoever or howsoever caused arising directly or indirectly in connection with or arising out of the use of this material.

The place of Europe in contemporary German film

Paul Cooke

Film plays an important role in Germany. In recent years the nation's films have enjoyed enormous critical and commercial success both at home and abroad. The first half of 2013 saw a rise in the number of people going to the cinema to almost 63 million, the highest ever recorded in the country, generating profits of almost €500 million (again a national record), with around 27 per cent of ticket sales going to German films, an increase of almost 10 per cent on 2012 (FFA 2013). Internationally, the last two decades have seen German productions become regular guests at all the major film festivals, from Sundance to Tokyo, winning awards across the globe. As reviewers are keen to point out, the industry appears once again to be reaching the aesthetic heights that brought it the praise of critics internationally from the late 1960s to the early 1980s. Cinematic success is helping to cement a wider shift in the international perception of Germany, and is an element in its growing 'soft power'.

Commentators agree that the film and cultural industries frequently play a key role in a country's international standing, and thus the influence it can wield (Nye 2004). Film has helped to communicate to the world how Germany continues to reflect critically upon its troubled history, thereby reinforcing the nation's democratic credentials. Historical dramas have tended to be the most successful internationally: if one looks at the German-language films that have either been nominated for, or have won, the 'Best Foreign Language' Oscar since 2000, from Caroline Link's World War II drama *Nowhere in Africa* (*Nirgendwo in Afrika*, 2001) to Florian Henckel von Donnersmarck's GDR conspiracy thriller *The Lives of Others* (*Das Leben der Anderen*, 2006), they have almost without exception been historical dramas, the majority exploring the legacy of the Holocaust and National Socialism. In the films, that period in German history marks a moment of rupture for the nation, which ultimately informs a foundational myth for the present-day Berlin Republic. Indeed, the Holocaust is often presented as a foundational myth for the entire European Union, as we shall see in this chapter, which explores how the film funding landscape in Germany shapes the types of films the country makes, and particularly how those films reflect the nature of the country's relationship with the rest of Europe. That can be seen in a wide range of films, from the big-budget historical epics, which often rely on European funding and sometimes appear to have little to do with that period in history per se, to smaller-scale productions that explore critically the issues facing contemporary German society as the country continues to negotiate its place in the world.

European history and the ‘europudding’

It is 16th-century France during the Wars of Religion. Medium shot: Henry of Navarre (played by Julien Boisselier) gallops on horseback across our screen against the bucolic background of a hilltop meadow at dusk. He is followed by three of his closest comrades, the whole group bathed in golden light, accompanied by a non-diegetic soundtrack of swelling strings and an off-screen voice quietly reciting a verse on the transcendent wisdom of God’s love. We have just seen Henry escape the violent, claustrophobic, and self-destructive decadence of the French court, where his Huguenot countrymen have been slaughtered for their religious faith during the St Bartholomew’s Day massacre, a bloodbath depicted in all its epic proportions. He has returned to his homeland, declaring his intention to rebuild this corner of France according to the values of religious tolerance, community, and social responsibility, values we will see him use to create a unified French nation.

This scene is the centrepiece of Jo Baier’s historical epic *Henry of Navarre (Henri 4)*, 2010, a film that offers a useful starting point for a discussion of the place of Europe in contemporary German film, in terms both of the cultural role played by concepts of Europe and Europeanness on Germany’s screens and the pragmatics of film production for the domestic industry. *Henri 4* is a €19 million co-production, supported mainly by a range of German funds, but also by Austria, France, Spain, and the MEDIA programme of the EU. It was almost 10 years in the making, and was the idea of Regina Ziegler, one of Germany’s most successful producers, who also invested heavily in the project. Ziegler had long been fascinated by the story of Henry of Navarre, which she discovered as a young woman when she read Heinrich Mann’s fictional biography of the French king (*Die Jugend des Königs Henri Quatre/Young Henry of Navarre*, 1935, and *Die Vollendung des Königs Henri Quatre/Henry, King of France*, 1938), written by Mann while in exile in France from Nazi Germany. She bought the rights in 2001 and commissioned Baier, one of Germany’s best-known directors of historical dramas for television (*Der Laden/The Shop*, 1998; *Stauffenberg*, 2004), to write the screenplay and direct.

This was intended to be a high-prestige project, with a budget far in excess of those for most domestically produced films, which are generally less than €5 million (Castendyk 2008: 114). It was, Ziegler insists, ‘a Babylonian project’, a ‘pan-European film to defy Hollywood’ (‘ein babylonisches Projekt’, ‘[ein] gesamteuropäische[r] Film, der Hollywood Paroli bieten kann’), which would herald the return to the big screen for both the director and the producer after decades working in television (Beier 2010). It involved a number of well-regarded actors, including Hannelore Hoger, Joachim Król, Devid Striesow, and Karl Markovics, as well as a very experienced crew. Ziegler also brought in Gernot Roll, a cinematographer who has worked on several high-profile historical dramas, including Caroline Link’s *Nowhere in Africa*, and Hans Zimmer, one of Germany’s best-known composers, who has worked in Hollywood for years and won awards for his musical scores on films such as *The Lion King* (Roger Allers, Rob Minkoff, 1994), *Gladiator* (Ridley Scott, 2000), and *Inception* (Christopher Nolan, 2010).

But *Henri 4* was a flop, both critically and commercially. It sold a mere 40,000 tickets on its theatrical release in Germany and achieved only a very limited distribution in other parts of the world. It might well have been one of the biggest financial flops in German film history if it had not also been an ‘amphibian film’, produced – and presold – to appear on television in an extended version. Many critics considered the film crassly exploitative of the historical material, more focused on depicting graphic violence and the sexual exploits of the young king than on offering a serious engagement with history: ‘some of this would be better placed in a Bavarian soft-core porn movie from the early 70s than here’ (‘Da hätte manches besser ins bayerische Lederhosenkino der frühen 70er gepasst, als zu diesem Stoff’), complained Rüdiger Suchsland

(2010). Perhaps the harshest criticism of all came from those who called the film a ‘europudding’ (Beier 2010), the pejorative term used to describe a trend in European cultural production, particularly visible in the 1990s, towards films and popular songs that seem to trade national specificity for an insipidly artificial form of ‘Europeanness’.

Taking as my starting point the way *Henri 4* was funded, this chapter examines the place of German film in Europe, and the relationship between European funding and the complex network of German national and regional film funding bodies. It examines the aims and values of a variety of schemes and looks at how they have helped to support the increased international visibility of German film since 2000. This provides the context for a discussion of some of the types of films this network of funding has helped to produce. On the one hand, we find German production companies supporting the rise of big-budget blockbusting movies such as *Henri 4* that seem intent, for better or worse, on the production of a pan-European identity based on a common understanding of European history; films that risk dismissal as europuddings. On the other, we find often smaller-scale films that self-consciously interrogate the very type of European identity the europudding seems to propagate.

What does Europe mean for German film? Is it even possible to talk of ‘German’ film within the transnational context of European film funding? Or does the growing importance of transnational funding streams in fact allow us to explore anew that which is specific to the German film tradition?

Europe and the funding of German film

Germany is very well supported in terms of public funding compared with most other European nations. By the end of the 2000s, German institutions were funding the national film industry to the tune of around €290 million (Castendyk 2008: 66), a level that has only ever been topped by France (Gaitanides 2001; Storm 2000; Rahayel 2006). Indeed, if one looks purely at the funding available to cinema production, this is in fact far in excess of France (Castendyk 2008: 129). How then does the present system work? One of the main differences between the contemporary funding landscape and that of the 1960s–1970s (when German film last made a major impact internationally) is, as Randall Halle has described in detail, the transnational turn in the production and distribution of film globally, evidenced most obviously in the German context when national filmmakers use European subsidy schemes (Halle 2008: 30–59). On the European level there are two main funds available to German production companies, both of which have helped consolidate a culture of transnational co-production across the region: the European Union’s Measures to Encourage the Development of the European Audiovisual Industry (MEDIA) and the Council of Europe’s EURIMAGES.

Henri 4 was supported by the MEDIA scheme. This was set up in 1990 and has gone through various incarnations with slight changes in focus. Its basic remit has remained the same: to ‘strength[en] the competitiveness of the European audiovisual sector’ as a global player in the face of Hollywood domination, supporting the production and distribution of a film beyond its country of origin. Its current incarnation, MEDIA 2007, enshrines a commitment both to film as commerce and to film as culture within its foundational parameters, wishing to ‘contribut[e] to the spread of a business culture for the sector and facilitat[e] private investment’, but also ‘to preserve and enhance European cultural diversity’ (MEDIA 2007). That said, its focus in practice has been on the development of the commercial industry (Miller *et al.* 2005: 187). The main criticism of MEDIA over the years has been the level of funding available; many have suggested that the Commission, for all its warm words, was not really serious about building up a European film industry (Jäckel 2003: 76). In its present incarnation, MEDIA 2007,

which replaced MEDIA PLUS (2001–6), the budget has been increased from €454 million to €755 million. However, this has not only to cover a now greatly expanded EU but, along with the development and distribution work of the previous scheme, to accommodate the MEDIA Training programme, which was previously funded separately.

Of more significance to the aesthetic development of European film (although less significant in purely financial terms) has been the Council of Europe's co-production, distribution, and exhibition fund EURIMAGES (Jäckel 2003: 76), a fund that Germany has made great use of. This scheme was set up in 1989 to support the film industries of those countries that decided to join. These include a number of EU states such as Germany and France (but no longer the UK) as well as many others, including Switzerland, Turkey, and Macedonia. Through EURIMAGES, member states provide an annual budget of €25 million for the production, distribution, exhibition, and digitisation of film. In particular, production companies looking for support are actively encouraged to think transnationally since, to apply for funding, a production must involve at least two participating member states. In 2012 EURIMAGES invested €11 million in 33 productions, of which 11 involved a German production company (EURIMAGES 2013). That said, there is a concern among some of the larger participating countries, including Germany, that the level of return does not warrant their financial investment, projects often receiving very low levels of funding. This is one of the reasons why the UK, for example, decided to leave the scheme (De Vinck 2009: 68).

MEDIA and EURIMAGES have, nonetheless, enjoyed a good deal of international critical success over the years through the projects they have supported, particularly in the 2000s, when the emphasis of the schemes changed from full co-production to the 'lighter touch' co-financing of projects. This, as Belén Vidal notes, has 'opened up new possibilities for collaboration with no cultural strings attached' (Vidal 2012: 64). Instead of large committees needing to be involved in decisions about the artistic direction a film would take in return for a film being financed, individual auteurs were able to put together budgets that would allow them to realise ambitious projects without having to give up artistic autonomy. A good example of this shift can be seen in Michael Haneke's film *The White Ribbon* (*Das weiße Band – Eine deutsche Kindergeschichte*, 2009). This was funded by both MEDIA and EURIMAGES. It won prizes at the European Film Awards, Cannes, and the Golden Globes, and was nominated for the 'Best Foreign Language Film' Oscar. There are numerous other successes that could be mentioned. Lars-Olav Beier points to Lars von Trier's *Antichrist* (2010) – a film that had more than 20 production partners from six European countries – as an example of what can be achieved through transnational European funding schemes. These are the types of films that Germany's former Minister for Culture Christina Weiss calls 'natural co-productions': projects that emerge when a group of funders feels convinced by the strength of the story being told, and simply wishes the filmmaker to be able to realise his or her project (Kirschbaum 2005).

Both Haneke and von Trier are, of course, filmmakers whose work has a clear and successful 'signature' with which funders are unlikely to want to interfere. The schemes have, however, also been criticised for continuing to permit precisely this type of interference. For all MEDIA's stated aim to protect cultural diversity, both schemes (MEDIA and EURIMAGES) continue to be accused of furthering the development of the much-maligned europudding. About a third of the films made by German companies are European co-productions, for which the MEDIA and EURIMAGES schemes have been particularly important, helping to put together budgets that have the best chance of allowing European filmmakers to make the type of large-scale 'spectaculars' that have helped Hollywood dominate international markets for decades. *Henri 4* is a good example of such filmmaking. Although its €19 million budget is still small beer by

Hollywood's standards, it is clearly a film with international aspirations, since these are costs that could never be amortised in any one of the domestic spheres that contributed to its production. *Henri 4* was to show the world the large-scale potential of European film. Although production companies, and funders, are clearly learning from past pan-European productions, in *Henri 4* it is evident that the europudding has not completely disappeared, as we shall see when we look at the film in more detail. The film offers an example of what the German actor Daniel Brühl, who has played roles in films across the continent, defines as 'synthetic' cinema, which tries to create an artificial sense of a joint European project (quoted in Beier 2010). Such films often fail to achieve the transnational distribution that might seem to be built into these projects (as co-productions) almost structurally. Germany was the only country where *Henri 4* got anything like a mainstream release. There are any number of reasons for that, from the film's subject matter to the quality of production, but it is a common failing of European films funded by MEDIA and EURIMAGES and points to a key failure in the schemes, which were set up precisely to facilitate transnational circulation (De Vinck 2009).

However, even if we maintain our focus on its funding, the failure of *Henri 4* cannot be laid solely at the door of MEDIA. The film was supported by a complicated network of national and regional financial sponsors. The German industry actively seeks co-production deals with countries around the world (Jäckel 2003: 64) and currently has over 20 formal international co-production treaties with countries including Australia, Brazil, India, Canada, and New Zealand, as well as with numerous EU member states. The most significant of these is France, from which the *Henri 4* project benefited – although, somewhat surprisingly given the subject matter, not much of it was filmed in France, the production team taking advantage of the cheaper production costs of the Czech Republic. But the majority of the funding was German. On the Federal level, it was supported by the main source of national film support, the *Filmförderungsanstalt* (FFA), set up in the 1960s and paid for by a levy on cinema tickets and, latterly, on the video, DVD and Blu-ray market, along with contributions from the public and private television networks. Another important national source of funding from which *Henri 4* benefited, and which has been instrumental in bringing a number of high-prestige co-productions to Germany, is the *Deutscher Filmförderfonds* (German Federal Film Fund, DFFF). This was set up in January 2007 to replace a tax shelter system that had largely benefited Hollywood productions rather than the domestic industry (Cooke 2012: 45–9); €60 million per year is currently made available to allow the recovery of up to 20 per cent of the costs a production incurs in Germany. After initial fears that this would be just another complicated level of state subsidy, inhibiting rather than mobilising the private capital the government has long claimed it wants to attract into the industry (Fischer 2006; *Vermögen & Steuern* 2006), the DFFF is now overwhelmingly praised. Since 2007 the fund has invested over €200 million in film production and has seen a return on that investment of over €1 billion. The films it has supported include *Valkyrie* (Bryan Singer, 2008), starring Tom Cruise, Stephen Daldry's *The Reader* (2008), Tom Tykwer's *The International* (2009), Quentin Tarantino's *Inglourious Basterds* (2009), and Uli Edel's *The Baader Meinhof Complex* (*Der Baader Meinhof Komplex*, 2008), all of which have helped to make Berlin-Brandenburg's Studio Babelsberg one of the most successful European studios, in both financial and critical terms; in 2008, over 20 of the films made with the support of the studio were shown at that year's Berlin Film Festival. Although most of the films supported are English-language international co-productions, the DFFF has also been instrumental in the financing of big-budget German-language films such as *Henri 4*. Moreover, the fund has helped to raise the profile of German actors abroad. These include David Kross, who plays the young Michael in Stephen Daldry's *The Reader* (an adaptation of Bernhard Schlink's international bestselling novel about

the legacy of the Holocaust, *Der Vorleser*, 1995), and Christoph Waltz, who was unknown internationally until he played the charming yet menacing Nazi in Tarantino's 'spaghetti' war film *Inglourious Basterds*, for which he won the 'Best Supporting Actor' Oscar.

Of particular importance to the German film industry is a range of regional schemes operated by the Federal states (*Länder*), which provide up to 70 per cent of the public funding available. Some *Länder* have become more important European film funders than certain national governments, acting as an impetus for transnational co-operation by attracting major international productions to facilities in their part of Germany. Examples in the 2000s include Gurinder Chadha's *Bend it like Beckham* (2002), which was partially supported by *Filmförderung Hamburg* (hence the inclusion of a German football tour in the script), and James McTeigue's British-German co-production *V for Vendetta* (2005). *Henri 4* was financed by regional funders from Baden-Württemberg, Bavaria, Berlin, and North Rhine-Westphalia. Enabled by a mixture of government, private, and public television money, all the major regional film federations tie their funding to a project's 'regional effect', as they see the development of their local economic and artistic infrastructure as a core aim of their support. This generally means that, for every euro they provide, €1.50 has to be spent in the region. Some regions have been extraordinarily successful of late. In 2008 the Bavarian film fund, for example, saw a 300 per cent 'regional effect' return on its €27 million investment in production (*Blickpunkt: Film* 2009: 42). The DFFF has also helped in this regard. About half of the DFFF money allocated to date has, for example, flowed to Berlin-Brandenburg, with the region estimating a 500 per cent 'regional effect' through the many major international productions it has attracted to Babelsberg (*Blickpunkt: Film* 2009).

Around two thirds of the budgets for German feature films come from public subsidies. When one adds up all these various pots of money, the funding available to German production companies is potentially very generous. However, the diffuse nature of the funding structure is regularly attacked by commentators and members of the industry. A production company will invariably need to seek support from a range of sources. This led, particularly in the early 1990s, to what the German Films Service + Marketing (the Federal organisation tasked with promoting German film abroad) criticised as 'a hotchpotch of compromises, a German road movie in the worst sense of the word, the plot making sudden and unexplained relocations just in order to meet a particular fund's requirements'. In a sense, such films replicated on the national level what the europudding created on the transnational. In the last decade, in a similar fashion to the changes in European film funding, there have been attempts to address the criticisms levied at regional funding schemes. The main regional funders have started to work together to allow the trade of 'local effects' between films (Blaney 2002: 8). Nonetheless, it is difficult to overcome this impulse completely (as *Bend it like Beckham* illustrated). What Matthias Kurp calls 'sponsor tourism' continues as film productions travel the country, increasing a film's expenses due to the need to support a mobile film crew, and doing little to build a sustainable film industry with a life beyond the individual project being funded (Kurp 2004). The complexity of the system can still lead to films being made by committee, based on a project's ability to guarantee funding rather than the prospect of either critical or commercial success (and thereby working against the ostensible overall aims of the funding system).

A final source of film funding that was important to *Henri 4* and has also played a role in the international visibility of German film across Europe is public and private television. Television provides a far more stable form of film financing compared with the precarious world of cinematic funding. Currently it is relatively easy for historical epics, in particular, to find both buyers and backers among television networks across the globe, since such productions are considered to have longer shelf lives than feature films aimed at the cinema and can thus

more readily amortise their initial costs (Meza 2006). Support can take the form of either a pre-sales agreement or a full co-production, in which case the company will often be heavily involved in the development of a project. In the heyday of the New German Cinema in the 1970s, television played a major role as a film funder and, more importantly, as a medium of exhibition for the work produced. Filmmakers, however, were able to maintain a high degree of artistic autonomy. In the last two decades this has begun to change, with private television companies, in particular, being exercised by the commercial viability of a film project and its attractiveness to a mainstream, primetime audience. The increasing influence of television officials in the decision-making process has had a noticeable effect on the type of films that have been made in Germany, much to the chagrin of many filmmakers. Most fiercely disputed is the role of so-called ‘amphibian films’ – such as *Henri 4* – which are designed to be released in both cinematic and extended television versions, but are driven primarily by their ability to be transmitted in primetime television slots. This led to a very public feud between Volker Schlöndorff, who was to direct a film based on Donna Woolfolk Cross’s novel *Pope Joan* (1996), and producer Günter Rohrbach. Schlöndorff argued that it was impossible to make a film that could work in both formats without a far bigger budget than that available to him, since he was, in effect, being asked to make two movies. The need for the film to work on television was undermining any cinematic aspirations he had for a project to which he had committed eight years of his life.

The ‘amphibian film’ has, in fact, enjoyed a good degree of commercial success in recent years. Oliver Hirschbiegel’s international hit *Downfall* (*Der Untergang*, 2004), for example, was an amphibian. Such productions often enjoy widespread screening across the television networks of Europe. The dominant figure in this area is Nico Hofmann, whose *teamWorx* company regularly re-edits its two-part historical docudramas, invariably marketed within Germany as high-end ‘event television’, for theatrical release (Cooke 2008). Baier’s *teamWorx* production *Stauffenberg*, for example, was sold to 82 countries, and *Dresden*, the company’s melodramatic account of the bombing of Dresden (Roland Suso Richter, 2006) to over 100 (Urbe 2006).

The renewed popular success of some television comedy on the big screen has further countered the perception that television has had a wholly negative impact on filmmakers’ cinematic aspirations, at least in commercial terms. Tom Gerhardt’s *7 Zwerge – Männer allein im Wald* (7 Dwarves, Sven Unterwaldt Jr, 2004), for example, sold over 6 million tickets on its theatrical release. More successful still is the work of Michael ‘Bully’ Herbig. Herbig is a television comic well known for his ProSieben show *Bullyparade*, the camp characters from which he has used in two films: *Der Schuh des Manitu* (Manitu’s Shoe, 2001), a spoof western in the style of the 1960s film versions of Karl May’s popular novels, which achieved an audience of 10.5 million, and *(T)Raumschiff Surprise – Periode 1* (Dreamship Surprise – Period 1, 2004), a parody science fiction movie that sold just over 9 million tickets on its theatrical release and references a whole host of US movies and television shows, from *Star Trek* (Gene Roddenberry, 1966–9) and *Star Wars* (George Lucas, 1977) to *Back to the Future* (Robert Zemeckis, 1985) and *Minority Report* (Steven Spielberg, 2002). Highly reminiscent of Jim Abrahams’s American parodies *Airplane* (1980) and *Hot Shots!* (1991), *Der Schuh des Manitu* and *(T)Raumschiff Surprise* are the second and third most popular German films with domestic audiences since the 1950s, beaten only by *Otto – Der Film* (Xaver Schwarzenberger and Otto Waalkes), the monster comedy hit of 1985, with its estimated 14 million spectators (FFA 2010). Although both films have been a huge success at home, Herbig has failed to gain the widespread international release he hoped for, offering evidence perhaps of the non-translatability of German comedy. It also suggests the importance of television to the growth of the domestic market for German popular film, with the three most successful German comedies for decades all coming out of successful television shows.

Paul Cooke

Herbig's success illustrates the shift in the funding ethos away from individual artists towards the popular entertainment and commercial ethos of Hollywood; something which is also reflected in his close working relationship with Bernd Eichinger and Constantin Films. Until his death in 2011, Eichinger was Germany's most important commercial producer, responsible for a large number of the country's international successes, including *Downfall*, *The Baader Meinhof Complex* and Tom Tykwer's *Perfume* (2006). Constantin, the company Eichinger bought in 1978, is the nearest that Germany comes to a major production company in the Hollywood sense, making what in German terms are big-budget, blockbusting 'event movies' for the international market, many of which, like *Perfume* or his adaptation of the Marvel comic strip *Fantastic Four* (Tim Story, 2005) are shot in English and have an international cast.

Constantin is driven by the bottom line, pushing German cinema, for better or worse, towards the international mainstream. Without doubt, this has had knock-on effects for the industry as a whole, helping to increase the visibility of German productions through the commercial success of some of Eichinger's German-language films abroad. This is of potential benefit to all filmmakers, whether they are interested in the production of work with mass appeal or more esoteric fare. Indeed, for all the discussion of a shift away from the art-house sensibility of the New German Cinema since unification, that kind of filmmaking has far from disappeared. On the contrary, in recent years it has been making something of a comeback, albeit often in a far more media-savvy way than the 1970s, with filmmakers and producers attempting to marry the imperatives of the market and the German funding system with their own aesthetic agenda. The most obvious example of this is X-Filme Creative Pool. Although X-Filme clearly has an international outlook, the specifically 'German' nature of its films is also important to its strategy. As Stefan Arndt, one of the company's co-founders, puts it:

We intended to tackle really authentic German stories that are set in Germany and are about Germany, and we also wanted to find the kind of story ideas which would also function outside of Germany.

(Halle 2002: 43)

The impulse to approach 'authentic' German stories that will also work abroad is clear, for example, in Haneke's *The White Ribbon* or Wolfgang Becker's international hit *Good Bye, Lenin!* (2003), both of which were produced by X-Filme. *Good Bye, Lenin!* explores the specifically German theme of unification and the legacy of the GDR in present-day German society, *The White Ribbon* life in the German provinces on the eve of World War I. In interviews both filmmakers echo Arndt's comments, playing on what they see as the translatability of their plots, something hinted at in Becker's production from the outset in his use of English in the film's title. For Becker, the GDR is intended largely to provide a backdrop for a universally applicable story: 'It's not so much a story about unification but rather a family story' ('Es ist weniger eine Geschichte zur Wiedervereinigung als eine Familiengeschichte') (quoted in Funck 2003: 35). The film's success abroad might well be attributable at least in part to its translatability. Nonetheless, it is also clear from foreign reviews that the GDR theme gave this universal story a 'unique selling point' on the international market (Bradshaw 2003: 27).

European identity, European history

Spectacular historical dramas such as *Henri 4* can use a specific moment from history to turn a nation's past into a story relevant to present-day international audiences (Vidal 2012: 52). Although clearly that was not realised in the case of Baier's film, more successful examples of this European

trend that have had a large degree of German participation might be mentioned, from Jean-Jacques Annaud's depiction of the battle for Stalingrad, *Enemy at the Gates* (2001), to Christian Carion's story of the World War I Christmas truce, *Joyeux Noël/Happy Christmas* (2005). Often in such films, however, a nationally specific 'moral-ethical engagement with the material gives way to entertainment' (Halle 2008: 126) and they can lose their national focus, tending instead to construct a common 'European project' based on a common understanding, and ownership, of modern Europe's historical origins.

At the heart of that European project is frequently what has been described as the 'Europeanisation of the Holocaust' (Probst 2006). With regard to European film production specifically, Thomas Elsaesser notes that 'While thirty years ago, Auschwitz and the persecution of Jews was still very much a catastrophe that the Germans had to show themselves repentant and accountable for in the eyes of the world', historical milestones such as the anniversary of *Kristallnacht* or the liberation of Auschwitz 'have since become European days for joint acts of reflection and solemn commemoration, where Europe can affirm its core values of democracy and commitment to human rights, while condemning totalitarianism in all its forms' (Elsaesser 2005: 73). Even *Joyeux Noël*, which on the face of it would seem to have little to do with that period in history, defines its engagement with the European past with reference to the Holocaust: the shot of the soldiers (including a Jewish officer played by Daniel Brühl) being packed onto a train and transported to the East at the end of the narrative evokes well-known images of Jewish victims being taken to their deaths under National Socialism.

Thus national heterogeneity is subsumed under a form of transnational uniformity in which all European identities, including that of post-unification Germany, can find their democratic self-perception reflected and affirmed. This is an impulse common to numerous German historical dramas of the last decade produced for both the big and the small screen, films that have benefited from the funding constellation outlined and that have tended to have the widest international release. Examples include *Aimée & Jaguar* (Max Färberböck, 1999), the story of a lesbian love affair between a Jewish woman and her non-Jewish lover as the couple negotiate life in war-torn Berlin, or *Rosenstraße* (2003), Margarethe von Trotta's portrayal of the non-Jewish women who protested against the internment of their Jewish husbands. These films present what could be termed *Schindler's List* moments – stories that, like Spielberg's 1993 blockbuster, give heroic accounts of non-Jewish solidarity with Jewish victims, thereby suggesting the continuation of a spark of humanity during the period that was not extinguished by the Nazi takeover and has once again taken hold in the present-day German state. One could point to a range of narratives, from Volker Schlöndorff's *Der neunte Tag/The Ninth Day* (2004) to Marc Rothemund's Oscar-nominated *Sophie Scholl – Die letzten Tage/The Final Days* (2005) and Suso Richter's *Dresden*, that present similarly heroic moments but through an overtly Christological prism, offering audiences a narrative of national redemption. While all these stories deal with the German experience of history, it is interesting to note that they all – to a lesser or greater extent – embed their presentation of German history within a wider European context, their stories of noble suffering and sacrifice invariably pointing forward to, and thus providing a moral foundation stone for, a postwar order in which Germany will be central to a future *European* democracy.

Of the films mentioned so far, the construction of the postwar order as an explicitly European project is perhaps at its most explicit in *Dresden*. The film sets the bombing of the city against a somewhat improbable love affair between a German nurse and British airman. The affair itself is doomed to failure – having survived the bombing of the city, the airman dies on a journey back to his lover in the immediate aftermath of the war. However, all is not lost. In the closing moments of the main narrative arc we learn that the nurse is expecting his baby,

a child whose existence suggests a future transnational utopia, in which a unified Europe will prevent any future European civil conflicts. In the destruction of the city we find the beginnings of a new German, and ultimately broader European, order of harmony. In the final sequence of the film this is related back to the visual – or more precisely the cinematic – memory of the Holocaust. We are shown footage from the reconsecration of the Frauenkirche on 30 October 2005. This is immediately followed by shots of an elderly crowd standing outside the church, the majority of whom, the film seems to imply, are themselves the real-life survivors of the bombing. Then, as the credits roll, we hear the words of the Federal President Horst Köhler, who makes clear how we are to understand the Frauenkirche today, namely as a symbol of reconciliation with all of Germany's former enemies and of hope for a Berlin Republic embedded in Europe. His multilingual declaration (noticeably including English and Hebrew) of 'peace be with you, shalom aleichem [. . .] Friede sei mit euch' is followed by a claim that Dresden has today become an international symbol of pacifism. The use of Hebrew begins to forge a link between the experience of those who lived through Dresden and those who experienced the Holocaust, a link that is subsequently reinforced in another echo of *Schindler's List*: when watching the faces of the elderly people in the crowd listening to Köhler's words, it is impossible not to be reminded of the final sequence in Spielberg's film, where we see the real Jewish survivors whom Schindler saved paying tribute to the film's eponymous hero. In *Dresden* we are shown a mirror image of the Jewish survivors in Spielberg, both groups united by age and by their understanding of the horror of war. The Frauenkirche acts as the symbolic heart of a nation that is now a beacon of pacifism, not because Germany has accepted its guilt for unleashing the war and committing the crimes of the Holocaust per se, but because it, along with its Jewish citizens, suffered the consequences, consequences that allow the nation to empathise with its former enemies and victims (for further discussion see Cooke 2008).

Henri 4 seems to be a historical drama far removed from this particular version of a European 'project', further even than *Joyeux Noël*. However, in interviews given in the run-up to the film's release, both the director and the producer continually linked the story they wanted to tell back to precisely this moment in European history, positioning Germany's past as a common foundation stone for modern Europe. Baier insists that *Henri 4* is about tolerance in an intolerant time ('Toleranz in einer intoleranten Zeit'), reminding us that it was a story written by Heinrich Mann in France to show an alternative to Nazi barbarism ('ein Gegenentwurf zur Nazibarbarei'; ddp 2008). And, Ziegler insists, at a time when the world is again in the grips of ideological religious wars, Heinrich Mann's story remains a 'timeless fable' (Ziegler 2010). The film's story of the good king, who rules according to humanist, ecumenical values as opposed to ideological, bigoted principles, is offered as a prototype for the values of contemporary Europe, rooted not in 16th-century France but in the formative European tragedy of National Socialism. The unification of France under the enlightened leadership of Henri ultimately provides a model for a European Union built on similar values.

Problematising the European project

At the heart of these films, and particularly many of those funded by MEDIA and EURIMAGES, is the wish to foster a common (if necessarily very loosely defined) European cultural identity. Yet, while the schemes have funded a number of films that engage with the question of Europe, not all are as celebratory of the European project as those already discussed. Particularly in some of the smaller projects that the funds have helped produce, we find a more critical view of the meaning of Europe. Here we might mention several German-led ensemble films, one of the most innovative being the '99 euro films' project. The second of these, *Europe* (2003), brings

together nine European directors (including Harry Kümel, Richard Stanley, and Benjamin Quabeck) to present a series of shorts (none of which cost more than €99 to make) that together form a morbid vision of the new Europe consumed by the ghosts of its past. Another notable example to have come out of Germany is Stanisław Mucha's meditation on Europe's spiritual, cultural, and geographical centre as the continent expands eastward, *Die Mitte (The Middle)*, 2004), a film that ironises the notion of Europe as the home of civilisation, envisioning the search for the centre of the continent as a comic documentary version of Joseph Conrad's *Heart of Darkness*. Finally, Fatih Akin, one of Germany's best-known directors, who has received funding from both MEDIA and EURIMAGES, has repeatedly explored the concept of Europe and European values in relation to non-European culture (*Gegen die Wand/Head-On*, 2004; *Auf der anderen Seite/The Edge of Heaven*, 2007). Specifically he forces the spectator to reflect upon the status of Turkey as either a European or Asian nation, once again challenging any uncritical understanding of Europe as the home of rationality and reason.

With regard to the Holocaust and its place as a foundation stone for present-day Europe, Robert Thalheim's *Am Ende Kommen Touristen/And Along Come Tourists* (2007) provides a particularly interesting counterview to that found in many spectacular historical dramas. Although produced entirely with German money, this low-budget film benefited from coordinated exhibition through Europa Cinemas, a network of theatres set up by the MEDIA scheme in 1992; this shows how transnational structures can help new filmmakers find an audience, and potentially mitigate the homogenising tendencies identified in larger-budget European fare. Of course, as noted by De Vink, such successful coordination is the exception rather than the rule and, in the case of Thalheim's film, circulation remained small-scale by mainstream industry standards (De Vinck 2009). In response to the 'Europeanisation' of the Holocaust, *And Along Come Tourists* asks the question who owns historical memory within present-day Europe, where Germany ultimately stands in a neo-colonial relationship with, particularly, its eastern European neighbours. Set in the Polish town of Oświęcim, better known in the West by its German name Auschwitz, the film tells the story of 19-year-old Sven (Alexander Fehling) as he embarks on a year's civilian service placement (*Zivildienst*; the alternative to military service for young German men) at the concentration camp memorial. Through Sven's eyes, we are given a view of a town that for its German visitors is synonymous with the crimes of the Holocaust, but for its Polish inhabitants is a place where they simply live and work. The camp itself, more often than not, appears as an absent presence in the film, not least because Thalheim, like many filmmakers before him, including most famously Steven Spielberg, was not given permission to film at the memorial. That constraint becomes an important dynamic within the film, helping Thalheim to challenge the spectator's visual expectations of a narrative set in this particular town. In the opening sequence, for example, we are presented with a shot of Oświęcim's railway station, its tracks in the centre of the frame. This immediately calls to mind the archetypal Holocaust image of the Auschwitz railway tracks that brought millions to their death in the camps; but here the tracks bring a bemused Sven to his placement. Oświęcim is presented as a real place, in which real people live, rather than a symbolically charged image of the past, as one might expect it to be in a historical drama. It is a place where the young form bands, go to discos and have fun, just like anywhere else, but where the overwhelming attitude to the population from the outside world is one of condescension and pity. Thus the film asks the spectator to reflect upon well-worn images of the Holocaust anew, exploring how such images circulate in contemporary culture and how they relate to specific individual experience, rather than to a generalised European project.

And Along Come Tourists ultimately leaves open the key question it asks, namely, where does contemporary German society go today with the process of *Vergangenheitsbewältigung* (dealing

with the past), if the term is going to mean anything beyond a kind of bland collective reflection on history? What are the specific national constraints on the transnational circulation of Holocaust memory, and how do they relate to a European population faced with diverse social and economic challenges? Thalheim's film provides a useful corrective to europudding, a filmmaking trend that, although no longer as prominent as it was in the 1990s, can still emerge from European funding structures. As we have seen, these are not the only types of films produced. European structures can provide the opportunity for the production of films that otherwise could not be made, or might not otherwise be seen, as well as supporting some that perhaps should not be made. That said, it is important to note that, for all the intention in some of these films to create the sense of a common European project, there is often anything but homogeneity in their reception across Europe. Recent German historical films, for example, have had widely varied critical resonance internationally. Invariably, they are related to local debates. One thinks, for example, of how German history films have sparked discussions about Vichy collaboration in France or Franco in Spain (Paoli 2009). Indeed, even in Germany they have been widely debated, generating competing readings. Consequently, it is clear that, for all the apparently homogenising tendencies within their approach to the presentation of history, even europuddings do not taste the same everywhere. They will be read differently according to where, and by whom, they are consumed. Or they will simply be ignored, their *non*-consumption perhaps ultimately providing the best mechanism for protecting the vibrancy, and diversity, of European film production.

Bibliography

- Beier, L.O. (2010) 'Filmgroßprojekt "Henri 4": Riesig, stressing, babylonisch', *Spiegel Online*. Online. Available at www.spiegel.de/kultur/kino/0,1518,681528,00.html (accessed 5 March 2007).
- Blaney, M. (2002) 'Regional Film Funding In Germany – the "Big Six"', *German Film Quarterly*, 1: 8–15.
- Blickpunkt: Film* (2009) 'Filmstandort Nummer eins', 9 February: 38.
- Bradshaw, P. (2003) 'Good Bye, Lenin!', *The Guardian*. Online. Available at www.theguardian.com/culture/2003/jul/25/artsfeatures.dvdreviews (accessed 25 July 2011).
- Brug, M. (2007) 'Wenn geschludert wird; Constantin-Film feuert Volker Schlöndorff als "Päpstin"-Regisseur. Der Grund: Kritik an der Multiverwertung von Filmen', *Die Welt*. Online. Available at www.welt.de/welt_print/article1049548/Wenn-geschludert-wird.html (accessed 24 July 2010).
- Castendyk, O. (2008) *Die deutsche Filmförderung: eine Evaluation*, Potsdam: Eric Pommer Institute.
- Cooke, P. (2008) 'Dresden (2006), TeamWorx and Titanic (1997): German Wartime Suffering as Hollywood Disaster Movie', *German Life and Letters*, 61: 279–94.
- Cooke, P. (2012) *Contemporary German Cinema*, Manchester: Manchester University Press.
- Cross, D. (1996) *Pope Joan*, New York City: Three Rivers Press.
- ddp (2008) 'Es geht um Toleranz in einer intoleranten Zeit', *Basisdienst Nachrichtenfeature*. Online. Available at www.lexisnexis.com/uk/nexis/search/newssubmitForm.do (accessed 3 December 2013).
- De Vinck, S. (2009) 'Europudding or Europaradise? A performance evaluation of the EURIMAGES co-production film fund, twenty years after its inception', *Communications*, 34: 257–85.
- Elsaesser, T. (2005) *European Cinema Face to Face with Hollywood*, Amsterdam: Amsterdam University Press.
- EURIMAGES (2013) 'Co-production funding history'. Online. Available at http://www.coe.int/T/DG4/Eurimages/History/Coproduction/default_en.asp# (accessed 3 December 2013).
- FFA (2010) 'DFFF Figures 2007–2009'. Online. Available at www.ffa.de/downloads/dfff/dfffinzahlen/2010-02-10%20DFF%20Flyer%20Evaluation_engl.pdf (accessed 18 February 2013).
- FFA (2013) 'Kino-Halbjahresergebnis'. Online. Available at www.ffa.de/downloads/publikationen/ffa_intern/FFA_info_2_2013.pdf (accessed 27 August 2013).
- Fischer, L. (2006) 'Geschäft mit Filmfonds völlig zusammengebrochen', *Die Welt*. Online. Available at www.welt.de/print-welt/article235428/Geschaft-voellig-zusammengebrochen.html (accessed 12 August 2011).
- Funck, G. (2003) 'Im Auge des Sturms: Wird ein Autor entdeckt: Bernd Lichtenbergs Good Bye, Lenin!', *Frankfurter Allgemeine Zeitung*. Online. Available at www.seiten.faz-archiv.de/FAZ/20030215/fd1n200302151760923.html (accessed 15 February 2013).

- Gaitanides, M. (2001) *Ökonomie des Spielfilms*, Munich: Reinhard.
- Halle, R. (2002) 'German Film, Aufgehoben: Ensembles of Transnational Cinema', *New German Critique*, 87: 1–48.
- Halle, R. (2008) *German Film After Germany: Towards a Transnational Aesthetic*, Urbana, IL: University of Illinois Press.
- Jäckel, A. (2003) *European Film Industries*, London: BFI.
- Kirschbaum, E. (2005) 'New wave of Euro pix avoids Europudding curse', *Variety*. Online. Available at www.variety.com/article/VR1117931911?refcatid=19 (accessed 30 October 2011).
- Kurp, M. (2004) 'Filmförderung erreicht Rekord-Niveau', *Medienmärkte*. Online. Available at www.medienmaerkte.de/artikel/kino/040502_film_foerderung.html (accessed 2 February 2010).
- Mann, H. (1935) [1991] *Die Jugend des Königs Henri Quatre*, Frankfurt a.m.: Fischer.
- Mann, H. (1938) [1991] *Die Vollendung des Königs Henri Quatre*, Frankfurt a.m.: Fischer.
- MEDIA (2007). Online. Available at http://ec.europa.eu/culture/media/about/index_en.htm (accessed 15 November 2012).
- Meza, E. (2006) 'Mojto's mojo working with an eye towards H'w'd', *Daily Variety*, 16 April, 1.
- Miller, T., Govil, N., McMurria, J., Maxwell, R., and Wang, T. (2005) *Global Hollywood: No. 2*, London: BFI.
- Nye, J. (2004) *Soft Power: The Means to Success in World Politics*, New York: Public Affairs.
- Paoli, P. (2009) 'Une histoire qui ne cesse d'évoluer', *Le Figaro*, 21 November, 4.
- Probst, L. (2006) "'Normalization" Through Europeanization: The Role of the Holocaust', in S. Taberner and P. Cooke (eds) *German Culture, Politics and Literature into the Twenty-First Century: Beyond Normalization*, Rochester, NY: Camden House, 61–74.
- Rahayel, O. (2006) 'Funding Film in Germany', *Goethe Institut*. Online. Available at www.goethe.de/kue/flm/fim/en1394196.htm (accessed 26 August 2013).
- Schlink, B. (1995) *Der Vorleser*, Zürich: Diogenes.
- Storm, S. (2000) *Stukturen der Filmfinanzierung in Deutschland*, Potsdam: Verlag für Berlin-Brandenburg.
- Suchsland, R. (2010) 'Henri 4', *film-dienst*, 5: 35.
- Urbe, W. (2006) 'Dresden und Stauffenberg sind weltweit Bestseller', *Berliner Morgenpost*. Online. Available at www.morgenpost.de/printarchiv/kultur/article253547/Dresden-und-Stauffenberg-sind-weltweit-Bestseller.html (accessed 17 October 2009).
- Vermögen & Steuern* (2006) 'Medienfonds-Resümee: Die erwarteten Traum-renditen hat es für die Anleger nie gegeben', 8: 34–8.
- Vidal, B. (2012) *Heritage Film: Nation, Genre and Representation*, London: Wallflower.
- Ziegler, R. (2010) 'Statement Regina Ziegler', [trailerseite.de](http://trailerseite.de/archiv/trailer-2009/13139-henri-4-film.html). Online. Available at www.trailerseite.de/archiv/trailer-2009/13139-henri-4-film.html (accessed 3 December 2013).

Filmography

- 7 Zwerge – Männer allein im Wald* (2004) [Film] Sven Unterwaldt Jr. Germany: Zipfelmützen GmbH & Co.
- Aimée & Jaguar* (1999) [Film] Max Färberböck. Germany: Zeitgeist Films.
- Airplane* (1980) [Film] Jim Abrahams. USA: Paramount Pictures.
- Am Ende Kommen Touristen* (2007) [Film] Robert Thalheim. Germany: 23/5 Filmproduktion GmbH.
- Antichrist* (2010) [Film] Lars von Trier. Denmark, Germany, France, Sweden, Italy, Poland: Zentropa Entertainments.
- Auf der anderen Seite* (2007) [Film] Fatih Akin. Germany, Turkey, Italy: Anka Film.
- Back to the Future* (1985) [Film] Robert Zemeckis. USA: Universal Pictures.
- Bend it like Beckham* (2002) [Film] Gurinder Chadha. UK, Germany, USA: Kintop Pictures.
- Das Leben der Anderen* (2006) [Film] Florian Henckel von Donnersmarck. Germany: Wiedemann & Berg Filmproduktion.
- Der Baader Meinhof Komplex* (2008) [Film] Uli Edel. Germany, France, Czech Republic: Constantin Film Produktion
- Der Laden* (1998) [Film] Jo Baier. Germany: Arte.
- Der neunte Tag* (2004) [Film] Volker Schlöndorff. Germany, Luxembourg, Czech Republic: Provobis Film.
- Der Schuh des Manitu* (2001) [Film] Michael 'Bully' Herbig. Germany: herbX Medienproduktion GmbH.

- Der Untergang* (2004) [Film] Oliver Hirschbiegel. Germany, Austria, Italy: Constantin Film Produktion.
- Die Mitte* (2004) [Film] Stanislaw Mucha. Germany: Arte.
- Dresden* (2006) [Film] Roland Suso Richter. Germany: teamWorx Produktion für Kino und Fernsehen GmbH.
- Enemy at the Gates* (2001) [Film] Jacques Annaud. USA, Germany, UK, Ireland: Paramount Pictures.
- Europe* (2003) [Film] Tony Baillargeat, Nacho Cerdà, Rolf Peter Kahl, Harry Kümel, Benjamin Quabeck, Richard Stanley, Ellen ten Damme, Stephan Wagner, Xawery Żulawski. Austria, Germany: 99euro-films.
- Fantastic Four* (2005) [Film] Tim Story. USA, Germany: Constantin Film Produktion.
- Gegen die Wand* (2004) [Film] Fatih Akin. Germany, Turkey: Arte.
- Gladiator* (2000) [Film] Ridley Scott. UK, USA: Scott Free Productions.
- Good Bye, Lenin!* (2003) [Film] Wolfgang Becker. Germany: X-Filme Creative Pool.
- Henri 4* (2010) [Film] Jo Baier. Germany, France, Austria, Spain: Ziegler Film & Company.
- Hot Shots!* (1991) [Film] Jim Abrahams. USA: Twentieth Century Fox Film Corporation.
- Inception* (2010) [Film] Christopher Nolan. UK, USA: Warner Bros.
- Inglourious Basterds* (2009) [Film] Quentin Tarantino. USA, Germany: The Weinstein Company.
- Joyeux Noël* (2005) [Film] Christian Carion. France, Germany, UK, Belgium, Romania, Norway: Nord-Ouest Productions.
- Minority Report* (2002) [Film] Steven Spielberg. USA: Twentieth Century Fox Film Corporation.
- Nirgendwo in Afrika* (2001) [Film] Caroline Link. Germany: BKM.
- Otto – Der Film* (1985) [Film] Xaver Schwarzenberger, Otto Waalkes. West Germany: Rialto Film.
- Perfume* (2006) [Film] Tom Tykwer. Germany, France, Spain: Constantin Film Produktion.
- Rosenstraße* (2003) [Film] Margarethe von Trotta. Germany, Netherlands: Studio Hamburg Letterbox Filmproduktion.
- Schindler's List* (1993) [Film] Steven Spielberg. USA: Universal Pictures.
- Sophie Scholl – Die letzten Tage* (2005) [Film] Marc Rothemund. Germany: Broth Film.
- Star Trek* (1966–9) [TV] Gene Roddenberry. USA: Desilu Productions.
- Star Wars* (1977) [Film] George Lucas. USA: Lucasfilm.
- Stauffenberg* (2004) [Film] Jo Baier. Germany: teamWorx Produktion für Kino und Fernsehen GmbH.
- The International* (2009) [Film] Tom Tykwer. USA, Germany, UK: Columbia Pictures.
- The Lion King* (1994) [Film] Roger Allers, Rob Minkoff. USA: Walt Disney Pictures.
- The Reader* (2008) [Film] Stephen Daldry. USA, Germany: The Weinstein Company
- The White Ribbon/Das weisse Band – Eine deutsche Kindergeschichte* (2009) [Film] Michael Haneke. Germany, Austria, France, Italy: X-Filme Creative Pool.
- (T)Raumschiff Surprise – Periode 1* (2004) [Film]. Michael 'Bully' Herbig, Germany: herbX Medienproduktion GmbH.
- V for Vendetta* (2005) [Film] James McTeigue. USA, UK, Germany: Warner Bros.
- Valkyrie* (2008) [Film] Bryan Singer. USA, Germany: MGM.