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Public Support for the International Promotion of European Films

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Public Support for the International Promotion of European films

Introduction

This report presents a number of public film promotion schemes which exist in Europe for European films to be distributed internationally. It takes into account public efforts made to promote European films in countries outside the country of origin of a film and it includes information on various agencies and institutions involved in film promotion on both supranational and national levels.

At the supranational level emphasis is placed on policies implemented by the European Union and on European Film Promotion, which is a collaborative European wide network of promotion and export agencies. At the national level emphasis has been placed on the five main European film making countries (France, UK, Germany, Spain, Italy) and three smaller countries (Denmark, the Netherlands and Switzerland). These countries have been selected in order to provide an overview of how film promotion in Europe is organised in both larger and smaller countries. This report is intended to be indicative of the European configuration of film promotion, it is therefore not exhaustive.

A number of questions are systematically posed. How are European films promoted internationally? What institutions are involved? How do they function? What are the activities and aims of these agencies or institutions? How much funding is allocated to film promotion? What are the modalities of the support? The availability of resources and documentation to answer these questions is variable. It is also important to point out that much of the information gathered in this report is derived or copied from the websites of each organisation, in particular with respect to the activities and aims.

In various countries public film promotion is organised through a national agency. For example, in France, Germany, Italy,¹ the Netherlands and Switzerland there is a special agency dedicated specifically to the promotion and export of films. In Spain and Denmark support for promotion and export is mainly carried out through the national film centres, and there is no centralised film promotion agency. This is also the case in the UK, although the situation there is considerably more dispersed, with various institutions and strategy groups working on promoting and exporting film.

Even in countries where there is a centralised film promotion institution, one can also find some specific programmes to encourage film promotion in the national film centres. Sometimes these are run in collaboration with the promotion agency, for example, in France. The programmes of a national film centre usually work through an application process similar to other funding programmes, such as for production or development funding.

¹ Currently undergoing a budgetary and management crisis and therefore not entirely operational. See below, section 2.3.



Schemes undertaken by the promotional agencies are usually organised internally without there being an application procedure, that is, projects are selected and organised by the agency itself. For example, a promotion agency may cover part of the expenses if a film is selected to compete in a particular film festival or the agency may provide the infrastructural support for producers to be present at a film market. In addition, the film promotion agencies may have a particular direct support programme which functions on a selective basis through an application procedure. In this sense, Unifrance has a some direct support programmes, German Films has the Distribution Support programme, and for example on the supranational or European-wide scale, European Film Promotion has the Film Sales Support programme. These direct programmes put in place by film promotion agencies generally seem to be a fairly recent occurrence.

1 Film promotion at the supranational level

1.1 European Union - Media Programme

The MEDIA Programme² (2001 - 2006) is aimed at strengthening the competitiveness of the European audiovisual industry with a number of support measures to train professionals, develop production projects, distribute and promote cinematographic works and audiovisual programmes.

Support for the promotion of European film and audiovisual works is aimed at facilitating European producers and distributors' access and participation to major European and international events. MEDIA has provided financial support since 1993 to European organisations which promote the participation of European films and professionals in major international film festivals organised outside Europe and/or facilitate their local distribution afterwards. MEDIA helps develop the dialogue between European and non-European professionals, it facilitates the access of European films to new markets and on a larger scale it encourages economic partnership and creative exchanges with the audiovisual sector of non EU countries.

MEDIA's promotional support is organised through two main programmes:

- 1) Measures to support promotion and market access - The objectives are to: a) facilitate and encourage the promotion and circulation of European audiovisual and cinematographic works at trade shows, fairs and audiovisual festivals in Europe and around the globe, insofar as such events may play an important role in the promotion of European works and the networking of professionals; b) encourage the networking of European operators, by supporting joint activities on the European and international markets by national public or private promotion bodies.

² http://europa.eu.int/comm/avpolicy/media/index_en.html



In 2005 the call for proposals indicated that a budget of EUR 8.5 million would be allocated to this programme for the period until June 2007.

- 2) Measures to support the participation of European works and professionals in film festivals organised in countries, which are not members of the MEDIA programme - The objectives are to: a) facilitate and encourage the promotion and movement of European audiovisual and cinema works at trade shows, fairs and audiovisual festivals in Europe and around the globe, insofar as such events may play an important role in the promotion of European works and the networking of professionals; b) encourage the networking of European operators, by supporting joint activities on the European and international markets by national public or private promotion bodies; c) foster the wider transnational dissemination of non-domestic European films, on the European and international markets, through initiatives to stimulate their distribution and their screening in cinemas, *inter alia* by encouraging coordinated marketing strategies.

In 2005 the call for proposals indicated that a budget of EUR 1 million would be allocated to this programme for the period of 2006.

MEDIA also provides support for festivals:

- 1) Support for promotion and market access in connection with audiovisual festivals - Since 1992, the European Union has published an annual call for proposals for the support of film festivals and events, organized in partnership within the audiovisual sector, in order to promote European cinematographic works and to encourage their distribution throughout the 15 member states.

In 2005 the call for proposals indicated that a budget of EUR 2.2 million would be allocated to this programme for the period of April 2006 to June 2007.

Among the various projects that MEDIA supports within its programme for the promotion of cinema are: European Film Promotion, the European Coordination of Film Festivals (ECFF), Europa Cinemas, MEDIA Salles. These institutions also receive funding from other sources.

1.1.1 European Film Promotion (EFP)

European Film Promotion³ was established in 1997. It is a network of 26 European national export and promotion organisations, which promotes and markets European cinema and the talent behind it, throughout the world. The mandate of EFP is to:

- increase the visibility of European films at key international film festivals and markets via the presentation of high-profile press, industry and public events
- design initiatives at selected festivals and markets which offer European filmmakers greater access to the international marketplace
- promote and support Europe's up-and-coming filmmaking talent

³ <http://www.efp-online.com>



EFP has sought out partner festivals and markets which are highly regarded - both culturally and commercially - by the international industry. It provides extensive services to European companies through the sharing of resources under the EFP umbrella. EFP partner-festivals and markets include: Berlin International Film Festival, Buenos Aires Festival of Independent Cinema, Cannes International Film Festival, Karlovy Vary International Film Festival, Toronto International Film Festival, Pusan International Film Festival, and American Film Market. EFP has always focused attention on the international appeal and marketability of young European cinema. From “Shooting Stars” at the Berlin International Film Festival to “Producers on the Move” at Cannes, it has drawn the attention of the international press and public to new European films and the talent behind them.

The EFP member organisations are:

- a.i.p. filmitalia
- austrian film commission
- baltic films
- british council
- czech film center
- danish film institute
- film fund luxembourg
- finnish film foundation
- flanders image
- german-films
- greek film centre
- holland film
- icelandic film centre
- instituto de cine / icaa (spain)
- instituto do cinema, audiovisual e multimédia / icam (portugal)
- irish film board
- magyar filmunió (hungary)
- national film center, bulgaria
- norwegian film institute
- polish film institute
- slovak film institute
- slovenian film fund
- swedish film institute
- swiss films
- unifrance
- wallonie bruxelles images

EFP is financially supported by the 27 member countries as well as the MEDIA Programme of the European Union. The office in Hamburg, Germany, receives support from the German *Beauftragte der Bundesregierung für Kultur und Medien* (BKM) and the Cultural Department of the City of Hamburg. In addition the EFP receives financial support from the French *Centre National de la Cinématographie* (CNC) for general promotion and public relations activities.

In 2004 the EFP budget was EUR 1 200 000. The MEDIA programme contributed EUR 600 000 to this sum and the rest came from sponsors and the member organisations. In 2006 MEDIA increased its support and awarded EFP EUR 700 000



for its promotional activities. According to Renate Rose the Managing Director, the EFP has about 50 different sources of financing.⁴

European Film Promotion - Film Sales Support (FSS)⁵ programme

Since 2004, EFP has had a direct support scheme for European sales agents promoting European films at international non-European film festivals. FSS offers grants to European sales agents or producers who actively market their films at selected international film festivals. The scheme feeds into EFP's existing promotional activities, to increase the visibility of European film and talent around the world and to propel cultural diversity. The following festivals are part of 2006 FSS programme: Sundance Film Festival, Festival Internacional de Cine de Mar del Plata, Buenos Aires Festival Internacional de Cine Independiente, Shanghai International Film Festival, Toronto International Film Festival, Rio de Janeiro International Film Festival and the Pusan International Film Festival. The choice reflects the importance for international buyers of two major events in North America as well as the emerging markets of Latin America and East Asia.

Grants cover 50% of the costs incurred by a sales agent or producer for promotional and marketing activities of their participating films. The expenses are destined to contribute to the production of a subtitled or dubbed print, posters, brochures and flyers, to hiring a publicist and other activities, as well as travel and hotel costs for the sales representative and talent. The maximum support per film per festival is EUR 5 000 although applications may be made for more than one film per festival. Beginning in 2006 the EFP has been charging a handling fee of 3% on every disbursed grant. EFP member organisations and appointed national contacts decide on the awards.

The FSS operating costs are backed by the BKM in Germany and by EFP member organisations (the *Instituto de la Cinematografía y de las Artes Audiovisuales* (ICAA), the UK Film Council and the Nordic Film & TV Fund). Contributions from various other partners are also being negotiated.

In 2006 the FSS was awarded EUR 400 000 by MEDIA.

1.1.2 European Coordination of Film Festivals (ECFF)

The European Coordination of Film Festivals (ECFF)⁶ is a network of 250 audiovisual festivals in Europe. Member festivals are committed to promoting the diversity of the European moving image. The ECFF mission is to develop all forms of services and joint projects that strengthen the ability of the members to promote and circulate the diversity of the European moving image. It develops exchanges, cooperation and the transfer of good practices between festivals; encourages transnational partnerships between members; seeks global solutions to common problems; increases the

⁴ "Vielfalt in der Einheit berücksichtigen" *Blickpunkt* : Film May 2004 Special, p. 18.

⁵ <http://www.efp-online.com/cms/fss/index.html>

⁶ <http://www.eurofilmfest.org/>



collective impact of festivals on the promotion and circulation of the European moving image; promotes the cultural dimension and socio-economic roles of festivals; informs European and International institutions about activities and issues concerning festivals. For example, it organises round tables on subjects linked to the diffusion of European cinema, promotes European films in festival selection, circulates a package of 8 European films in the festivals.

In 2005 MEDIA awarded EUR 250 000 to the ECFF for its promotional activities in 2006.

1.1.3 Europa Cinemas

Europa Cinemas⁷ is an initiative in the film exhibition sector, created in 1992 with financing from the MEDIA Programme and the CNC in France. It is the first international film theatre network for the circulation of European films. Europa Cinemas is active in the 25 countries of the Union: Austria, Belgium, Cyprus, Czech Republic, Denmark, Estonia, Finland, France, Germany, Greece, Hungary, Ireland, Italy, Latvia, Lithuania, Luxembourg, Malta, the Netherlands, Poland, Portugal, Slovak Republic, Slovenia, Spain, the United Kingdom, Sweden, Bulgaria, Iceland, Norway, Switzerland and Liechtenstein. Its objective is to increase the programming of films from Europe and partner countries and raise the number of people attending these films by fostering the circulation of national productions outside their frontiers and by developing a network to take common actions at an international scale and in particular to promote initiatives aimed at young audiences. The network provides financial support to cinemas that programme a significant number of non-domestic European films and to the organisation of promotional activities concerning European films for young audiences. The Europa Cinemas/MEDIA network is active in 325 European cities and supports 597 cinemas totalling 1 402 screens. With the support of Eurimages and the French *Ministère des Affaires étrangères*, the activity of Europa Cinemas was extended to eastern European countries and then with the support of the Euromed Audiovisual programme of the European Union, a network was set up in 12 Mediterranean countries, offering support to the promotion, distribution sector as well as to the exhibition of European and Mediterranean films.

In 2004 the MEDIA programme, which is the principal funder, contributed approximately EUR 6 100 000 to Europa Cinemas.

1.1.4 MEDIA Salles

Another initiative to promote the export of European films is the MEDIA Salles⁸ project. The main objective of MEDIA Salles is to foster theatrical distribution of European audiovisual products. This aim is pursued both by high profile campaigns involving Europe's cinema exhibitors and by initiatives to raise the visibility of European productions with industry players and potential audiences, creating specialized information channels on a global scale. The current initiatives by MEDIA

⁷ <http://www.europa-cinemas.org/>

⁸ <http://www.mediasalles.it/about.htm>



Salles have a triple focus of training, promotion and information. The project operates within the framework of the European Union's MEDIA Programme, with the support of the Italian Government.

1.2 Databases and information services

Another form of promoting European cinema is by providing information about the sector. For example, this is being done through the use of databases. Indeed a number of the institutions mentioned above have put in place a database or contact and information lists concerning European sales companies, distributors, films, and so forth. For example, European Film Promotion, Europa Cinemas and MEDIA Salles each have such information available on their website. In addition, Cineuropa has also created a database with similar objectives.

Cineuropa⁹ is a website entirely dedicated to providing news on the European film industry, in four languages, English, French, Italian, and Spanish. It was created in 2002 in order to provide information to all those who wish to know more about European films. It was also specially created so that film and TV professionals could access up-to-date information and other services to be better informed. Cineuropa.org is an initiative of Cinergie and Cinecittà Holding and co-funded by the MEDIA Plus Programme of the European Commission, the *Ministère de la Communauté Française de Belgique*, Cinecittà Holding, the CNC, ICAA, Swiss Films, and the UK Film Council.

⁹ <http://www.cineuropa.org/index.aspx?lang=en>



2 Film promotion at national levels (larger markets)

2.1 France

Unifrance

Unifrance¹⁰ was created in January 1949 and promotes French cinema abroad. It has close to 500 members, including feature film and short film producers, sales agents, directors and actors. Unifrance monitors the industry by processing information and doing market analysis, producing statistics, following and supporting the sale and distribution of films, and sharing its knowledge of companies and directors, etc. and it maintains a database of French films.

The main activities of Unifrance include:

- participating in approximately 30 international festivals annually, organising the presence of French films and activities of French artists. These events include Cannes, Berlin, Toronto, Pusan, Shanghai, Locarno, Moscow, New York, Karlovy-Vary, and Clermont Ferrand for short films
- taking part in film markets where it provides promotional and exhibition space for French industry professionals: Cannes, Berlin, Los Angeles (AFM), Milan (MIFED)
- supporting the commercial distribution of French films in many markets outside France, helping French sales companies and foreign distributors to enhance the visibility of French films
- organizing events situated in countries with strong commercial potential (for example, Yokohama in Japan, Mexico City, Moscow in Russia and Budapest in Hungary, “Rendez-vous with French Cinema Today” in New York etc.) and events such as the “Rendez-vous of French Cinema” in Paris
- providing support and financial backing to foreign distributors in the lead-up to the release of French films (by organizing travel for artistic delegations, facilitating press relations, providing grants for film prints, subtitling and dubbing, assistance to broaden release patterns for films, and so on)

Unifrance policies are decided by internal authorities (such as its Management Committee, Board of Directors and various Committees). It operates under the direct supervision of the French CNC, the state-run body responsible for funding policies for French cinema, which is administered by the Ministry of Culture. The association has an annual budget presented by the Management Committee to the CNC, which provides funding allocated to the management of the association and its industry support programs.

In general Unifrance selects the projects, people or companies that it will support and acts as a mediator for them within the industry. For example, Unifrance regularly meets with film festival directors and can present projects to those directors. It invites those festival directors to Paris to view French films. Once a selection has been

¹⁰ <http://www.unifrance.org/>



made, Unifrance organises the travel for the directors to the festival and assists in other presentations of the film. When a French film is selected for a category A festival, Unifrance contributes to the sub-titling of the film for the competition. Unifrance also gives advice and provides information for those who want to reach external markets.

The 2006 budget of Unifrance is approximately EUR 9.3 million. In the *Project de loi de finances pour 2006* the contribution from the CNC to Unifrance is noted as EUR 7.3 million.¹¹ The CNC contributes 75% of the Unifrance budget.¹² Unifrance also receives a budgetary contribution from the *Ministère des Affaires étrangères*, for joint operations between France and its diplomatic links around the world. It also has revenues generated by the association (such as membership fees and contributions from its partners).

Unifrance - Selective support programmes

Unifrance provides direct support in a number of different ways. In conjunction with the CNC International Department they provide selective support for the foreign distribution of films. The programme was established 5 years ago. Distributors can request support via the exporting company and the commission meets 5 times a year.

The budget allocated for this programme is EUR 800 000 in 2006.

Unifrance also provides direct support by covering up to 70% of the cost of plane tickets for artists who attend their film premiers. In addition, Unifrance provides support for foreign journalists who come to France to cover a French film which is being shown abroad.

Centre National de la Cinématographie (CNC)

As mentioned earlier, some countries may have a film promotion agency and also have additional selective support programmes at the national film centre. This is the case in France. Nonetheless, Unifrance and the CNC¹³ work in close collaboration on promotional funding. The CNC has programmes supporting the promotion and distribution of films abroad. For example, support for promotion and foreign export exists for films and for audiovisual programmes. The support scheme for audiovisual programmes covers various aspects such as dubbing, sub-titling, reformatting, promotional reels, and promotional materials up to 50% of costs. In 2006 the budget for the audiovisual promotion programme is EUR 833 200.

¹¹ Projet de loi de finances pour 2006, p. 36 (DCSFCS1.doc) <http://www.minefi.gouv.fr>

¹² Projet de loi de finances pour 2006, p. 29 (DCSFCS1.doc) <http://www.minefi.gouv.fr>

¹³ http://www.cnc.fr/c_telech/fr_c2.htm



2.2 Germany

German Films + Marketing GmbH

German Films + Marketing GmbH¹⁴ is the national information and advisory centre for the promotion of German films worldwide. It was established in 1954 under the name Export-Union of German Cinema as the umbrella association for the Association of German Feature Film Producers, the Association of New German Feature Film Producers and the Association of German Film Exporters. It operates today in the legal form of a limited company. In 2004, new shareholders came on board the Export-Union, which continued its operations under its new name: German Films Service + Marketing GmbH. Shareholders are the *Bundesverband Deutscher Fernsehproduzenten*, the *Arbeitsgemeinschaft Neuer Deutscher Spielfilmproduzenten*, the *Verband Deutscher Filmexporteure e.V.*, the *Filmförderungsanstalt (FFA)*, the *Bundesverband Deutscher Fernsehproduzenten*, the *Stiftung Deutsche Kinemathek*, the *AG Dokumentarfilm (AG DOK)*, *FilmFernsehFonds Bayern* and *Filmstiftung NRW* representing the seven main regional film funds, and the *AG Kurzfilm*. German Films has an advisory board of six members and twelve permanent staff members. In addition, they have nine foreign representatives in eight countries.

The activities of German Films include:

- cooperating with major international film festivals, including Berlin, Cannes, Venice, Toronto, Locarno, San Sebastian, Montreal, San Francisco, Karlovy Vary, Moscow, Tribeca, AFI, Shanghai, Rotterdam, Sydney, Goteborg, Warsaw, Thessaloniki, and Turin, among others
- organising of umbrella stands for German sales companies and producers at international television and film markets
- staging the Festivals of German Film worldwide (Rome, Madrid, Paris, London, Los Angeles, New York, Sydney, Melbourne, Buenos Aires, Mexico City, Budapest, Cracow, Moscow, Scandinavia, Tokyo)
- providing advice and information for representatives of the international press and buyers from the fields of cinema, video, and television
- providing advice and information for German filmmakers and press on international festivals, conditions of participation, and German films being shown
- organising the annual Next Generation short film program, which presents a selection of shorts by students of German film schools and is premiered every year at Cannes
- publishing information on current German films and the German film industry (*German Film Quarterly* and the *German Films Yearbook*) as well as international market analyses and special festival brochures
- maintaining a website (www.german-films.de) offering information about new German films, a film archive, as well as information and links to German and international film festivals and institutions
- organising the selection procedure of the German entry for the OSCAR for Best Foreign Language Film

¹⁴ <http://www.german-films.de/>



- collaborating with *Deutsche Welle's-TV KINO* programme which features the latest German film releases and international productions in Germany
- organising the "Munich Previews" programme for European art-house distributors and buyers of German films
- selective financial support for the foreign releases of German films
- organising the annual German-French film meeting together with Unifrance, on behalf of the association *Rendez-vous franco-allemands du cinema*
- promoting feature, documentary, television and short films, in association and cooperation with its shareholders

The budget of German Films is currently EUR 5.7 million.¹⁵ This financing comes from film export levies, the office of the BKM and the FFA. The seven main regional film funds (*FilmFernsehFonds Bayern, FilmFörderung Hamburg, Filmstiftung NRW, Medienboard Berlin-Brandenburg, MFG Baden-Württemberg, Mitteldeutsche Medienförderung and Nordmedia*) contribute EUR 300 000 to the budget of German Films.

German Films - Distribution support programme

German Films began a new programme in 2005 for the support of German films abroad. Foreign distributors can apply to German Films for funding for additional promotion measures for the theatrical release of a German feature film or documentary.

The maximum support per film per country is EUR 50 000 and is granted as a conditionally repayable loan with repayment depending on the success of the film in cinema. Funding up to EUR 10 000 may also be granted as a subsidy.

For the pilot phase the programme had a start capital of EUR 400 000. In 2005 the Distribution support programme supported 28 films in 15 different countries. For 2006 the programme budget has been increased to EUR 500 000.

Various funding bodies in Germany also allocate funds through specific programmes for the promotion of film and audiovisual works. For example, the FFA has two such programmes: 1) *Medialeistungen* (marketing support) (2004 budget of approximately EUR 4 million) and 2) *Werbung für den deutschen Film im In- und Ausland* (support for advertising of German film on television) (2004 budget of approximately EUR 10 million). The *Filmstiftung Nordrhein Westfalen* also has a programme with funding to support the presentation of films at festivals. (2003 budget approximately EUR 27 000). The *Kuratorium Junger Deutscher Film* has a programme which allocates funds for sub-titling. This support can reach up to EUR 4 000 for a project. In 2004 only EUR 850 were actually used for such support.

¹⁵ German Films website <http://www.german-films.de/> The 2004 budget was EUR 4 500 000 according to the FIAPF briefing "Profiles of Leading Film Export Agencies in Europe" July 2004. Furthermore, in the early 1960s the German Export Union had a budget of DEM 500 000, while Unifrance had a budget of DEM 2 500 000. Source: "Vom Gehilfen zum Export-Macher" *Blickpunkt : Film* May 2004 Special, p. 5.



2.3 Italy

The situation in Italy has been going through a process of both consolidation and crisis, and still seems to suffer from a somewhat piecemeal approach. AIP Filmitalia is the main film promotion structure in Italy although it is currently in a state of crisis. Adriana Chiesa, the CEO of AIP Filmitalia, has just resigned because the company has been “deprived of the financial resources it needs for its promotional activities.”¹⁶

AIP Filmitalia

AIP Filmitalia¹⁷ was created in December 2003 with the aim of promoting Italian cinema abroad and increasing the distribution of Italian films on the international market. Cinecittà Holding and Fiera Milano are the main share holders of AIP Filmitalia. It is a 50% public – private partnership. Giovanni Galoppi is the President of the company.

AIP Filmitalia activities include:

- maintaining close contact with major international film festivals, including Cannes, Berlin, Venice, Toronto, Shanghai, Locarno and New York on the selection as well as the presence of the Italian artists
- providing promotional and exhibition space for industry professionals at film markets
- supporting commercial distributors to enhance the visibility of Italian audiovisual product
- organising events in countries with strong commercial potential (Italian Screenings in Italy, Italian Film Festival in Japan, Open Roads – New Italian Cinema in NY); facilitating contact among filmmakers, film festivals, buyers and the Italian film industry

AIP Filmitalia also runs a bilingual (Italian/English) database on the organisation’s website, which is updated daily and provides comprehensive information on Italian cinema productions from 2000 to the present.

The strategic and promotional activities of Filmitalia include: developing incentives and promotions, collaborating with Italian and foreign institutions and Film Commissions, implementing various projects to increase the participation of Italian productions in international festivals, promoting initiatives to find funds, studying and analysing promotional models used abroad and the mechanics of foreign festivals and events. It intends to monitor events and search for new foreign opportunities for the Italian industry.

The projected budget of AIP Filmitalia ranges between EUR 5–7 million.¹⁸

¹⁶ “Italian film body Filmitalia loses chief executive” *Screen Daily*, by Melanie Rodier, Rome 6 February 2006.

¹⁷ <http://www.aip-filmitalia.com/>

¹⁸ AIP: La nuova promozione del cinema 26/1/2004 <http://www.cinecitta.com/holding/iniziativa/iniziativa.asp?id=46>



2.4 Spain

Instituto de la Cinematografía y de las Artes Audiovisuales (ICAA)

The *Instituto de la Cinematografía y de las Artes Audiovisuales* (ICAA) is an autonomous body within the Ministry of Culture. It is financed exclusively from government funds and its official tasks are to:

- promote, regulate and give financial backing to cinematographic and audiovisual activities in Spain, with respect to production, distribution and exhibition of films
- promote Spanish cinematographic and audiovisual arts
- aid the recovery, restoration and conservation of cinematographic materials, and film heritage and to encourage research
- cooperate in the training of professionals within the different cinematographic specialities
- encourage relations with foreign and international organisations of a similar nature
- cooperate with the governments of the Autonomous Communities within the Spanish state in the area of cinema

The Department of Promotion and International Relations is responsible for the promotion of Spanish cinema and audiovisual art in Spain and abroad. This consists principally in lending support to national and international film events and festivals held in Spain, in backing the participation of Spanish productions in festivals abroad (Berlin, Cannes, Montreal, Venice, San Sebastian, among many others) and in organising events involving Spanish cinema in other countries. It is also responsible for negotiating international agreements for co-production in cinema, and represents Spanish cinema and audio-visual art in European programmes and organisations (MEDIA, Eurimages, Eureka Audiovisual, etc.) and American associations, as well as CACI and Ibermedia.

ICAA- Support programme for participation in international festivals of Spanish films

The ICAA has a programme “*Ayudas para la participación y la promoción de películas españolas seleccionadas en festivales internacionales*” whose aim is to contribute to the diffusion of cultural and artistic values of the Spanish culture by supporting participation in international festivals and other events of the Spanish films.

Producers registered at the ICAA can apply for support to participate in major festivals (Cannes, Berlin, San Sebastián, Venice, Mar del Plata, Locarno, Karlovy Vary, Moscow, Valladolid, Montreal, Hollywood Oscars). The amount depends on the festival and section. Funding is provided for: printing and subtitling copies in order to participate in each festival/section, publicity, travel costs, cocktails, and so forth. There is maximum limit for the amount allocated depending on various factors. The limits range approximately from EUR 9 000 – 60 500 depending on the type of film (short, long, docu), the festival and section it is programmed in. If there is a co-production it is only the percentage of the Spanish participation.



The budget allocated for this programme in 2006 is EUR 1 022 000, the same amount was given in 2005 and 2004.

Other Spanish initiatives in film promotion exist such as the *Agencia Andaluza de Promoción Exterior* (Extenda) which is a public company of the Junta de Andalucía and is working together with the *Fundación Audiovisual de Andalucía*. Extenda was created with the specific objective of promoting and backing Andalusian companies internationally. Working within the *Dirección General de Comercio*, Extenda intends to become the public channel for all institutional activities for commercial promotion abroad. The *Consortio Audiovisual de Galicia* also has a specific film promotion support programme over the internet for films from that region. The amount allocated cannot surpass 50% of the budget with a maximum of EUR 6 000 per project. The total allocated for this programme in 2004 was EUR 60 000.

2.5 United Kingdom

According to a UK Film Council report of 2004, the UK has a “piecemeal approach to film exports with responsibility for export promotion spread among disparate government departments and bodies including the British Council and Trade Partners UK.”¹⁹ A Film Exports Group (FEG) was set up in 2002 and has been working to develop a coordinated strategy for film export and promotion for British films, British talent, British facilities and services, and British creativity and skills. It is a sub-group of the Creative Export Group set up by the Government to provide advice on content issues relating to the creative industries. The FEG is comprised of the key public sector players, as well as sales agents, filmmakers and distributors: British Council, Visiting Arts, PACT, Trade Partners UK, Film Council, British Film Institute, Invest UK, AFMA Europe, film sales companies and industry experts.²⁰

Trade Partners UK (TPUK)

British Trade International (BTI) actively supports British film exports through a range of schemes. In this respect it brings together the work of the Department of Trade and Industry (DTI) and the Foreign and Commonwealth Office (FCO). BTI has a staff of over 2 500 located globally and it provides services through two operating arms: TPUK and Invest UK. The TPUK Creative and Media Export Unit has a team of 12 full time staff, 2 of which work on the film industry. The Unit works closely with DTI, DCMS, FCO and the British Council to provide co-ordinated and comprehensive service to the film industry. They were one of the original funding partners for the British Film Office in Los Angeles, having contributed £ 80 000 for the period 1998-2000 although that office is now fully funded by the UKFC.

¹⁹ UK Film Council, *Group and Lottery Annual Report and Financial Statements for the year ended 31 March 2004*, p. 19.

²⁰ The United Kingdom Parliament, Select Committee on Culture, Media and Sport Written Evidence, Submission 22, “Memorandum submitted by the Film Export Group” September 2003.



In the financial year 2003-2004 TPUK granted approximately GBP 650 000 to 313 companies attending 10 exhibitions abroad and GBP 50 000 to 90 companies on six outward missions to film events.²¹

The British Council – Department of Film and Literature

The British Council is the UK's public diplomacy and cultural organisation, working in 110 countries, in arts, education, governance, and science. Their purpose is "to build mutually beneficial relationships between people in the UK and other countries and to increase appreciation of the UK's creative ideas and achievements." The Arts Group is made up of 100 staff members in the UK, who seek out the best UK artists to tour overseas, and arts managers in each country, who programme the work that is right for their country. The British Council is not a funding body in the usual sense, and there is no application form, except for the grants to artists scheme. In the majority of cases the British Council approaches the UK artists who they think may be interested in working with them, rather than vice versa. Much of their work is done in collaboration with partners overseas, who provide funding for work British Council selected projects.

The Department of Film and Literature²² of the British Council promotes contemporary and innovative work from the UK to audiences around the world through the British Council's global network. They work in over 70 countries and in 2003 supporting more than 350 projects including showcases, workshops, festivals, conferences, tours, residences and virtual projects. The main purpose of their activities in film is to broaden and build international audiences (particularly amongst young people) for new work from the UK. They have a core team of sector specialists with critical skills, a wide knowledge of contemporary UK cinema and personal relationships with a range of film industry professionals and an international network of British Council offices, film festivals and counterpart organisations. An Advisory committee of nine people meet three to four times a year. The British Council is very attentive to the importance of film festivals as promotional tools and this is at the heart of their work.

The activities of the British Council include:

- obtaining prints, speakers and publicity material for events overseas (festivals, seminars, masterclasses, workshops, UK/European film weeks, multi-arts festivals etc)
- acting as a central clearing house for short films seeking international festival screenings providing a preview service for selectors from major film festivals
- co-ordinating UK stands at key events such as the European Film Market in Berlin and the European Short Film Market in Clermont-Ferrand
- providing support for the training of overseas personnel - eg professional training attachments in the UK for Commonwealth broadcasters; screenwriting and production workshops in South Africa
- providing travel grants when a film is accepted by an overseas festival

²¹ The United Kingdom Parliament, Select Committee on Culture, Media and Sport Written Evidence, Submission 43, "Memorandum submitted by British Trade International" September 2003, p. 2.

²² <http://www.britishcouncil.org/arts-film.htm>



The British Council also operates a portal website www.britfilms.com which provides a range of information on the UK film industry for UK and international enquirers. They have a library of UK feature films (16mm), dating from the 1940s to the present day, available for non-theatrical use by educational institutions outside the UK. The British Council does not invest in the development or production of films, or provide grants to enable filmmakers to attend professional training courses.

The 2006/07 budget for the department is GBP 800 000. The source of this funding is the UK Treasury. For the same period, the British Council's total spend on British film promotion, if one includes the network of BC offices worldwide, around GBP 1.4 million.

UK Film Council International Department

The UK Film Council is the Government-backed strategic agency for film in the UK. Its main aim is to stimulate a competitive, successful and vibrant UK film industry and culture, and to promote the widest possible enjoyment and understanding of cinema throughout the nations and regions of the UK. One of the key roles of the international department is to provide support to the UK industry for the export of UK films, talent, technical skills, facilities and services. The main activities of the International Department²³ include promoting Britain as a filmmaking location and raising the profile of British film abroad. The department works to develop co-production frameworks and to help establish the UK as a European hub. To complement the work of the Film Exports Group, the UK Film Council has also undertaken a number of analytical market studies and initiatives to explore relationship-building with key emerging markets including India, China and South Africa.

The UK Film Council allocated GBP 1 266 000 in awards under the heading of International Marketing in the FY 2003-04.

UKFC International Department - International Festival Sales Support programme

The International Festival Sales Support Scheme (IFSS)²⁴ was launched in September 2004. Its aim is to enhance the promotional opportunities of a selection of UK films at important international festivals. It is intended to: a) support UK film internationally b) support the successful distribution and box office performance of UK films in international and domestic markets c) promote UK talent, services and crews internationally.

All applications that meet the scheme's eligibility criteria are granted a minimum of GBP 1 500 (unless the budget for the scheme has been exhausted). Applicants can apply for more than GBP 1 500. Larger awards are only considered from applicants with high quality promotional campaigns for which additional support will clearly enhance the opportunities to exploit the

²³ <http://www.ukfilmcouncil.org.uk/aboutus/overview/>

²⁴ <http://www.ukfilmcouncil.org.uk/funding/ifss/>



film internationally. An applicant must be a company registered and centrally managed, controlled in the UK or in another state of the European Union/European Economic Area. Applications from individuals are not accepted. Applications are accepted from UK and European sales companies. Producers of eligible films may apply, but if the UK Film Council chooses to support the application the producer is required to attach a sales company to represent the film and any offer of funding will be made to the sales company and not to the producer. Such a sales company has to have been appointed prior to commencement of the relevant festival.

Applications can only be made for a film that: has been selected for screening in one of the sections, at one of the festivals designated by the UKFC; will have its world, European or North American premiere as required by the UKFC; has not received funding from the IFSS before -individual titles can only receive funding once (for one festival); has had its official festival selection confirmed in writing by the festival concerned; has a minimum running time of 70 minutes (unless the film has been made specifically for children in which case it must have a minimum running time of 63 minutes); has a production budget of under GBP 20 000 000; is factual (eg documentaries) or fiction; is intended for theatrical release; has a DCMS British Film Certificate issued under one of the following: Schedule 1 of the Films Act 1985; one of the UK's seven bilateral film co-production agreements; or the European Convention on Cinematographic Co-Production; is certified as a UK majority 35% co-production; in some circumstances, films that can prove they are substantially British (over 35% of the budget and elements) but not in possession of a British Film Certificate, may be considered. The designated festivals are: Cannes International Film Festival, Locarno International Film Festival, Venice International Film Festival, San Sebastian International Film Festival, Toronto International Film Festival, Sundance Film Festival, Rotterdam International Film Festival, Berlin International Film Festival.

Support can be provided by the UKFC for one or more of the following items: production of subtitled prints; travel and accommodation costs for the director and key stars; press campaign (including appointment of an international Public Relations Agency); marketing items (eg advertising and print items).

The budget for the IFSS scheme in 2005/2006 is GBP 90 000.

In addition, there are other initiatives and programmes throughout the UK to promote the export of film. For example, London UK Film Focus (LUFF) is a three day British Film export event which takes place annually in June. It is a unique partnership with the UK film industry and national and local government agencies launched as an initiative for the export and promotion of British films and talent to the international marketplace. The LUFF invites 140 of the top international buyers from around the world to attend and see new British films, meet the UK sales agents and negotiate international distribution deals. The major supporters and partners of the London UK Film Focus include: Film London, UK Film Council, Film Export UK (FEUK), the London Development Agency through Creative London, UK Trade and Investment, the UK Media Desk and the British Film Institute.



3 Film promotion at national levels (smaller markets)

3.1 Denmark

Danish Film Institute (DFI)

The Danish Film Institute (DFI) is an autonomous body under the auspices of the Danish Ministry of Culture, operating under the Film Act of 1997. It is the national agency responsible for supporting and encouraging film and cinema culture and for conserving these in the national interest. The DFI supports the production and distribution of feature films, shorts and documentaries. In addition, the Danish Film Institute offers a number of services to the public, including a Cinematheque, Library, Book Shop, Café and Restaurant, and an interactive film work shop for (Film-X) children and young people.

The main tasks of the DFI are to:

- grant economic support to scriptwriting, production, promotion, distribution and exhibition of Danish films
- promote Danish films abroad, e.g. at international festivals
- support and foster new film talent
- support a network of Art Cinemas in Denmark
- support cinemas in local communities
- support import of high quality foreign films, e.g. art house films, to Denmark
- disseminate information about Danish films internationally
- ensure the conservation of films, of documentation material and literature on film and television, and to ensure that research is carried out, and all collections are made available to the public
- provide varied film activities for the general public
- promote professional experimental film art and the development of talent through the running and maintaining of workshops

DFI - Distribution and Promotion Unit

The Distribution and Marketing department promotes the dissemination of Danish film to the largest possible audience, it promotes Danish cinema culture and Danish films abroad. Within this department there is the Distribution and Promotion Unit. The unit's mission is to further the distribution and promotion of Danish films, domestically and internationally, to as large an audience as possible. This is done through subsidy schemes for promoting and marketing feature films, as well as shorts and documentaries, at home and abroad, for making prints of films, renovating and re-establishing cinemas, and for Danish festivals. Moreover, the department distributes selected Danish films to international festivals and subsidises promotion at significant festivals as well as festival prints and travel. The department sponsors seminars and short and documentary film events, organises courses and other activities for librarians, and oversees the publication of shorts and documentaries in the collection of the Danish Film Institute. Shorts and documentaries are marketed to libraries and schools in cooperation with the Centre for Children and Youth Film. Further subsidies



are granted to film import and art-house cinemas to ensure that foreign films of artistic merit become accessible to Danish audiences.

The DFI allocated approximately EUR 4 860 000 in subsidies for marketing and distribution in 2005. In 2004 approximately EUR 4 243 000 were allocated for similar operations in marketing and distribution.

DISTRIBUTION & MARKETING SUBSIDIES

Selective extract from the DFI budget 2005 Table 1.2 (Source: Facts & Figures 2005 DFI)

Feature film subsidies	EUR
Promotion & Marketing subsidies	1,610,000
Print subsidies	810,000
Festival subsidies, Denmark & abroad	710,000
Import subsidies	390,000
Miscellaneous	90,000
Total feature film, distribution & marketing	3,610,000

Short and Documentary subsidies	EUR
Promotion & Marketing subsidies	200,000
Print subsidies	70,000
Festival subsidies, Denmark & abroad	400,000
Miscellaneous	240,000
Total shorts & documentaries, distribution & marketing	910,000
Other subsidies	340,000
Total	4,860,000

3.2 The Netherlands

Holland Film

Holland Film²⁵ was established in 1990 to market, promote and increase the visibility of Dutch film worldwide. It is affiliated with the Dutch Film Fund and is the official marketing and promotion agency for Dutch film abroad. The organisation is financed by public funds and some private sponsors. It offers a wide variety of services for Dutch filmmakers and producers to enhance the perception of Dutch filmmaking worldwide. It acts as a consultant when Dutch films are presented at international film

²⁵ <http://www.hollandfilm.nl/>



festivals and film markets and it provides the international film circuit with information on current activities within the Dutch film industry.

It strives to strengthen existing and new contacts with international festivals, press, foreign distributors as well as with television. Holland Film takes part in film markets at Berlin, Cannes, Clermont-Ferrand, Annecy, Marseilles and Toronto. It is often present at many international film festivals and offers promotional assistance for films selected for those festivals. Holland Film organises Dutch film weeks in close collaboration with the Ministry of Foreign Affairs, in various locations throughout the world. Holland Film handles the logistics for hundreds of films being screened around the world at festivals and other film events. It acts as the official organisation for the submission of the Academy Awards entry for Best Foreign Language feature from the Netherlands, Best Short Animation Film and best Short Life-action Film to the Academy of Motion Picture Arts and Sciences in Los Angeles.

The annual Holland Film Catalogue provides a survey of current Dutch film making from features, documentaries, shorts and animation to experimental films. The catalogue is widely used by festival programmers, distributors and journalists. The Dutch Shorts is another catalogue that provides a special survey of over 80 short films and short animated films. They also have an e-newsletter to inform readers about the latest developments in the Dutch Film Industry. The Holland Film Industry Guide is published annually by Holland Film and is a concise source of addresses of Dutch producers, distributors, sales agents, film institutes, funding organisations and broadcasters.

The 2005 budget for Holland Film is EUR 687 000.

3.3 Switzerland

SWISS FILMS

SWISS FILMS²⁶ was established in 2004 as a result of the merging of three film organisations – the Swiss Film Centre, Pro Helvetia Film Service and the Swiss Short Film Agency. By combining commercial promotion and cultural exchange, the newly created film promotion organisation bolsters international distribution and recognition of Swiss filmmaking. The aim of SWISS FILMS is to foster the presence of current, independent filmmaking and the Swiss audiovisual tradition at home and abroad. It was originally based on an initiative taken by filmmakers to organise a foundation - the Swiss Film Centre – which was founded in December 1975. Initially, it was a type of self-help organisation within the industry: the primary aim was to establish a basis for the distribution and promotion of their projects in Switzerland and for the documentation of Swiss filmmaking. As commercial distribution structures for SWISS FILMS became better established, promoting the presence of current Swiss films at international film festivals and markets gradually became the main focus of their activities. SWISS FILMS has 15 board members, some of whom are representatives of professional associations, film festivals and cultural institutes. It has an office in Zurich and in Geneva. It employs 15 staff members, 13 of whom are in Zurich and 2 of whom are in Geneva.

²⁶ <http://www.swissfilms.ch/>



The activities of SWISS FILMS include: communication and promotion of Swiss filmmaking abroad; promotion and support of Swiss filmmaking in Switzerland; promotion and distribution of short films; communication; a central database for Swiss films; and a reserve of prints. It is a partner for Swiss producers and filmmakers in the development of promotional strategies for their films, it supports them in that phase and establishes the needed contacts in order to facilitate their distribution and sales efforts. As a centre of information about Swiss films, it also advises international buyers and festival delegates, organises screenings and represents Swiss films internationally at festivals and markets. As well as providing information and documentation for the industry, SWISS FILMS actively lobbies in Switzerland for the political and economic support of the national independent cinema. Combining cultural and distribution-oriented activities it facilitates the concentrated implementation of resources and fosters a stronger presence of Swiss films at home and abroad. It publishes several publications such as the Annual Swiss Films catalogue for Fiction and Documentary, the Annual Newsletter and Swiss Films is also editor of the film industry magazine Cine-Bulletin.

SWISS FILMS activities regarding the communication and promotion of Swiss filmmaking abroad include:

- promoting Swiss participation at festivals by publishing accompanying documentation and promotional material (e.g. trailers, flyers), by establishing appropriate contacts, and encouraging exposure by inviting representatives of other festivals
- organising information stands and Swiss presence at international film festivals
- organising retrospectives and thematic film programming in collaboration with festivals, local cinemas and other event organisers
- providing advice for directors and producers regarding festivals and copyright sales
- a presence at film and television markets
- an international Network of Swiss Filmmaking
- support for the participation of Swiss films in international film festivals
- purchase of prints of Swiss films for sub-titling

Among its other activities, information stands are planned for the following festivals in 2006: Solothurn, Clermont-Ferrand, Berlin, Nyon - Visions du réel, Cannes, Annecy – MIFA, Marseille - Sunny Side of the Doc, Locarno, Montreal* and Toronto.* (* = with European Film Promotion)

The specific support available from SWISS FILMS is complementary with that provided by the Federal Office for Culture and the Department of Foreign Affairs. It is possible to submit requests for:

- support for travel costs of filmmakers invited by important international film festivals and to participate actively in conferences or round tables
- support for Swiss experts invited to discuss Swiss films at various conferences or workshops, etc.
- support for the cost of transport
- support for cultural events which have a main focus on Swiss cinema



- support for workshops and international projects related to events which place an important emphasis on Swiss films

For the purchase of Swiss film prints for sub-titling SWISS FILMS had a budget of EUR 192 000 (CHF 300 000) in 2005. For the support of Swiss films at selected international festivals there was a budget of EUR 64 000 (CHF 100 000) (list I) and of EUR 64 000 (CHF 100 000) (list II) in 2005.

The total budget of SWISS FILMS in 2004 was EUR 1 867 450 (CHF 2 873 000).

Conclusion

As noted in the beginning, this report provides an overview of how film promotion is organised in Europe. It is meant to be indicative and not exhaustive. Each country in Europe has developed its own policies to promote film and we have only covered the main elements of this promotion in the eight countries selected for this study. The activities of film promotion in Europe are quite dispersed and vary among the countries. Even within the larger markets the configuration differs widely. It is most centralised in France, while in Germany and Spain one finds both a centralised structure as well as promotional programmes organised at the level of the Länder and Autonomous Communities. In Italy there has been an attempt at consolidation and in the United Kingdom the situation is also still quite dispersed.

It would be interesting to be able to say that a particular strategy in a specific country is especially successful, however measuring this would be very difficult and would have to go beyond an economic measure of input and output, in itself an arduous task. It is clear that factors such as the visibility of a country's cinematographic heritage, the longevity of an agency, its budgetary capacity, its linguistic characteristics, among other elements, would also need to be taken into account.

European Film Promotion is the official supranational film promotion agency in Europe and while it has successfully managed to bring together 27 countries, one cannot help but notice that its budget is comparatively small. Indeed, throughout Europe policies still function predominantly at the national levels but this is hardly surprising as the objective is to successfully promote individual country's production.



Addresses - Supranational

Media Programme

http://europa.eu.int/comm/avpolicy/media/index_en.html

European Film Promotion

Friedensallee 14-16

22765 Hamburg, Germany

Phone: +49 40 390 62 52

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Email: info@efp-online.com

<http://www.efp-online.com/>

European Coordination of Film Festivals

64 Rue Philippe le Bon

B-1000 Brussels, Belgium

Phone: +32 2 280 13 76

Fax: +32 2 230 91 41

<http://www.eurofilmfest.org/>

Europa Cinemas

54 Rue Beaubourg

75003 Paris

Phone: +33 (0)1 42 71 53 70

Fax: +33 (0)1 42 71 47 55

<http://www.europa-cinemas.org/>

MEDIA Salles

Via Soperga 2

20127 Milano (Italy)

Phone: +39 02 66 98 44 05

Fax: +39 02 66 91 574

<http://www.mediasalles.it/about.htm>



Addresses - National

France

Unifrance
4, villa Bosquet
75007 Paris
Phone: +33 (0)1 47 53 95 80
Fax: +33 (0)1 47 05 96 55

Centre national de la cinématographie
12 Rue de Lübeck
75784 Paris cedex 16
Phone: +33 01 44 34 34 40
<http://www.cnc.fr/index.htm>

Germany

German Films Service + Marketing GmbH
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80331 Munich
Phone: +49 89 59 97 87-0
Fax: +49 89 59 97 87 30
email: info@german-films.de
<http://www.german-films.de/>

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Fax: +39 06 42 00 35 30
info@aip-italia.com
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<http://www.swissfilms.ch/>



The European Audiovisual Observatory

Set up in December 1992, the European Audiovisual Observatory's goal is to gather and diffuse information on the audiovisual industry in Europe. The Observatory is a European public service body comprised of 36 member states and the European Community, represented by the European Commission. It operates as a partial agreement of the Council of Europe and works alongside a number of partner and professional organisations from within the industry, together with a Europe-wide network of correspondents. In addition to contributions to conferences, other major activities are the publication of a Yearbook, a newsletter and reports, the management of the LUMIERE, KORDA and IRIS MERLIN databases, and the provision of information through the Observatory's Internet site: www.obs.coe.int.

OBSERVATOIRE EUROPÉEN DE L'AUDIOVISUEL
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