

2nd Newsletter Cine-Regio - CANNES FILM FESTIVAL 2004

CINE-REGIO AND THE EUROPEAN AUDIOVISUAL OBSERVATORY WILL WORK TOGETHER

Cine-Regio and the Strasbourg-based European Audiovisual Observatory (EAO) have come to an agreement on the exchange of information about regional public funding in Europe.

"It's a win-win situation," enthuses Cine-Regio founding member Philippe Reynaert. "We need a database for the Coordination, but it is not necessary to have to reinvent the wheel each time. An agreement with the Observatory's KORDA database would be the ideal tool." Another founding member - Italy's

Provincia di Lecce - will serve as the coordinator of Cine-Regio's database activities and liaise with the EAO on the collection and presentation of the data. Cine-Regio plans to develop its own website and an intranet system designed to allow cross-navigation possibilities with KORDA. In the not too distant future, it is envisaged that the respective databases would be interconnected and simultaneously updated.

As EAO executive director Wolfgang Closs points out, his institution's main task is to create transparency and provide information about the audiovisual landscape for the industry and the political decision-makers.

"In this context, public funding plays an important role: our KORDA database has now identified 170 different funding organisations with over 600 funding programmes and a total funding volume of Euro 1.3 billion," Closs explains. "Regional funding represents around 20% of the Euro 1.3 billion, so that the collaboration with the regional funds within the KORDA information network is very important to ensure for constant updating. Consequently, the agreement with the newly created Cine-Regio organisation is an important building block and a guarantee for the quality of the KORDA database. In addition, the Audiovisual Observatory can provide the Cine-Regio organisation with its know-how."

"We have been working with the Coordination's decision-makers for many years and, based on these good experiences, we have been pleased to conclude this agreement," Closs adds. "I think we will be able to create synergy effects of mutual benefit through this collaboration."



The Observatory's Tim Westcott presenting facts and figures on European public regional funds in Mons

SHORT PREMIERES

Five new short films under the umbrella title of "Kort Rotterdams" will be premiered by the Rotterdam Film Fund at this year's Cannes Film Festival.

The annual initiative gives talented young Rotterdam film makers and producers an opportunity to make a short film on a modest budget with a characteristic Rotterdam tint.

The 2003 lineup is Silvain Hooglander's *The First Day*, Jamel Aattache's *Neighbours*, Hester Scheurwater's *Glamour Girls*, Jorrit Stollman's *Cheese*, and Sascha Engel's *Stand 4.18*.

AGENDA

CINE - REGIO is the presenting partner of the Producers Network organized by Cannes Film Festival and the Marché du Film. On Friday 21st, it will host a breakfast with more than 10 regional investment funds' representatives which will meet with more than 50 registered producers.

SUMMARY

Page 2 Provincia di Lecce

Page 3 PACA

Page 4 Screen South; Working Group 2

PROVINCIA DI LECCE



Santa Croce, Lecce



Via Umberto 1 nr. 13
I-73100 LECCE
Tel.: +39 0832 683537
Fax: +39 0832 304435
gdeluca@provincia.le.it
www.provincia.le.it

EURIMAGES - A POSSIBLE POTENTIAL PARTNER

Preliminary talks are underway between Cine-Regio and Strasbourg-based Eurimages on the possibility of the pan-European co-production fund becoming a collaborative partner with the new coordination network of European regional funds.

According to Eurimages' executive secretary Renate Roginas, cooperation between Eurimages and the individual financiers of the producers (national and regional funders, broadcasters, distributors or world sales companies) would seem "constructive and necessary". "Eurimages is like a 'observation tower' for 30 countries and therefore has a good insight into how the financing of European feature film co-productions are put together, especially as far as the other public funds are concerned," she explained.

"And, in principle, we all have the same goal: supporting the producers so that they can make the best possible films which are successful for everyone," Roginas said.

ACTIVE ON MANY FRONTS



Luigi De Luca

The Provincia di Lecce, which will be hosting the next Cine-Regio conference in October, may not yet have its own audiovisual fund, but it has been a supporter of a series of initiatives aimed at promoting feature film production and a new generation of young local authors since the early 1990s.

More recently, in connection with the EU's Media Programme, the Provincia has co-financed internships for young screenwriters coming from Mediterranean countries and founded the Institute of Mediterranean Cultures which is involved in an international co-production of a series of documentaries on the culture of olives and olive oil in the Mediterranean basin.

Joining the ECRIF-AV project has helped Lecce to give a sense of organic unity to its initiatives in the audiovisual field, and an actual fund now looks on the cards after the Regione Puglia recently established a law that envisages the setting up of a Film Commission and Film Fund with the direct involvement of the respective local bodies, municipalities and provinces.

RÉGION PROVENCE-ALPES-CÔTES D'AZUR



On the set of Je suis un assassin by Thomas Vincent



Place Jules Guesde, 27
F-13481 Marseille cedex 20
Tel.: +33 4 91575057
Fax: +33 4 91575151
c.fischer@laregie-paca.com
www.cr-paca.fr

THE LOWDOWN ON... PACA

Volume and origin of the financing for the fund administered by PACA.

€ 2.48m from the Regional Council of Provence-Alpes-Cote d'Azur

Number of funding programmes: 15

(including funding for screenplays, development, research, production)

Type of productions supported: Feature film, TV fiction, documentaries

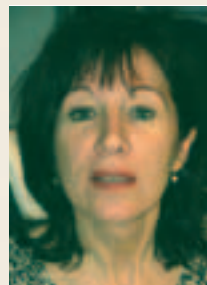
Type of assistance: selective, cultural subsidy, "avances remboursables sur recettes"

Level of Regional Effect : 50% of the filming must be carried out in the region (a minimum of 4 weeks)

Examples of films supported by PACA

- > 2004 Je suis un assassin, dir: Thomas Vincent, with Anne Brochet, Francois Cluzet, Bernard Giraudeau, prod co: Fidélité Productions
- > 2004 Lila dit ça, dir: Ziad Dovieri, prod co: 8 et 1/2 Productions
- > 2004 L'oeil de l'autre, dir: John Lvoff, prod co: Pierre Grise Productions
- > 2004 Le silence, dir: Orso Miret, prod co: Sunday Morning Productions

MAKING THE MOST OF ITS RESOURCES



Chantal Fischer

Cine-Regio congratulates its new member PACA on having one of its funded productions, Thomas Vincent's thriller *Je suis un assassin*, selected to screen in this year's Quinzaine des Réalisateurs sidebar at Cannes. Produced by Fidélité Productions, the film is Vincent's highly anticipated second feature after his 1999 debut *Karnaval* and could draw on the services of the PACA Regional Film Commission during its shoot in the region. Another film's shooting supported by the Film Commission was Claude Dity's *Bienvenue au gite*.

Apart from requiring that 50% of a production's filming be carried out in the region in return for PACA support (up to € 152,000 for feature films, € 77,000 for feature-length documentaries, and € 54,000 for TV movies), the fund also encourages producers to make the best of use of the regional resources, including technicians and actors. "And we ask to be included in the credits as well as the publicity campaign for promoting the movie," says Christian Martin, president of the Cultural Commission for the PACA region. "We also hope that our latest offer of sets in the Marseilles studios will encourage producers to stay on for the post-production phase once they have finished shooting the outdoor scenes."

NATIONAL AND REGIONAL FUNDS

With the increased number of regional funds in Europe, more and more productions are benefiting from both national and regional support schemes. A second workshop asked what the impact was on the financing structure of the supported projects and whether there were barriers to combining both types of public aids.

In some introductory remarks, Gabriele Röthemeyer of MFG Baden-Württemberg described the complex patchwork of the German regional and national funding system, pointing out that producers have always been keen to access support from the central national fund - the German Federal Film Board (FFA) - because it is not tied to any regional effect. "If you haven't had the chance to get national money to complete your budget, you have to look for other sources, she noted, "because as in Nordrhein-Westfalia, for instance, or in Bavaria, you have to show 150% [effect]."

According to Vienna Film Fund's Peter Zawrel, one "should not only look at the funding landscape of the existing European Union, but also at the funding landscape and the regional landscape of the new Member States and the non-Member States."

He explained that the INTERREG programme covered all these countries and there were many examples of co-operation between, for example, Austria and Hungary, the Czech Republic, Slovakia, Romania, Slovenia, and Bosnia.

"And we have very important differences here between the national and the regional points of view. Our interest is to have more and more co-operation and co-productions with these countries who are national states, but have the character of regions."

"These projects are not supported in the same measure by the national fund and my impression is that the national funds are not so interested in this co-operation. If the co-operation works and the film is finished and it comes to distribution, there is the next problem. The Austrian Film Institute says 'No, this is not an Austrian film and we are not interested in this film'. But, for us, it is still an Austrian film and there is real artistic and technical input in these films.

Meanwhile, as one French delegate explained, the differences between national and local funding is not so easily delineated in France since the CNC now puts up as much as third of the regional funds' finances. The issue of coordination and influence would be faced soon, he noted, because "our regional funds will now be authorised to fund only films that would have been recognised by the CNC. The question is: how are we going to fund what we call 'films sauvages' - i.e. films that are very much under-financed?"



2004. The team of Folle Embellie speak about their co-production between regional funds at Mons conference

FOCUS ON... SCREEN SOUTH

Based in Folkestone (Kent), Screen South is the film and media agency for the South of England, covering the counties of Kent, Buckinghamshire, Oxfordshire, Hampshire, Surrey, Berkshire, East and West Sussex, and the Isle of Wight. "Our mission is to promote talent, support the studios and regional facilities and find ways of presenting exciting film to new audiences," says Chief Executive Gina Fegan. "We aim to be a resource that helps people get their activities off the ground, whether they want to make a documentary, write successful scripts, set up a film festival or shoot a major motion picture."

With a budget of € 0.5m, Screen South's portfolio of funding opportunities include the Open Fund (RIFE Lottery) which is for projects that support Screen South's aims and regional priorities, covering a diverse range of activities such as networking of cinemas, workshops with filmmakers, archive gathering, trade missions, and distribution activities. In collaboration with Carlton Television, the fund backs the "First Cut" broadcast production scheme for new filmmakers living in the Carlton region outside of London to make short fact-based films. In addition, Screen South has teamed up with the UK Film Council to launch "Dreamcatcher" which is a new feature length script-writing development scheme for writers in the South East. Screen South offers up to 15 writers the chance to attend a high-level workshop leading to an award for up to five writers of 1,500 Pounds per writer to develop their treatment.

Lead Partner:

Founding members:

General Coordination
and contact

- Wallimage, Fonds Régional Wallon de l'Audiovisuel (Belgium)
- FilmFonds Wien (Austria)
- MFG Filmförderung Baden- Württemberg (Germany)
- Provincia di Lecce (Italy)
- Rotterdams Fonds voor de Film en Audiovisuele media (The Netherlands)
- WALLIMAGE, Fonds Régional Wallon de l'Audiovisuel (Belgium)
- ECRIF-AV Rue des Anges, 27 - 4000 Liège, Belgium
Tel. +32 4 226 00 06 - Fax +32 4 226 00 08 - e-mail: office@cine-regio.org