

February 2003

Vol. 14 No.2

### Editorial

*As MIPTV fast approaches we are happy to note that the Canadian presence at this important television market is once again strong and vibrant. Sixty-five Canadian companies, from diverse regions, have registered to participate under the Canada Stand, a significant increase over the 52 companies in 2002 and 19 in 2001. With the support and collaboration of various industry associations and provincial organizations, including newcomer Canadian Heritage - Trade Routes, the Canada stand at MIP has become a unique and effective platform to do business with Canada. Telefilm Canada is proud of the pan-Canadian synergy driving this initiative and we are committed to maximizing our relations to better serve the Canadian industry in its export pursuits. In preparation for the market, this edition of ZOOM provides some leads on the state of European drama financing and on French television audience ratings and program genres. At the European office and within Festivals and Markets in Montreal, the fervent activity of the spring includes preparation for the upcoming Cannes Film Festival. We will shortly be unveiling the program of activities at the Canada Pavilion and enticing producers and distributors coming to Cannes to sign up early for our range of initiatives which once again will attract leading foreign decision-makers to the Canadian Pavilion in the International Village. We look forward to sharing our international expertise with Canadian industry representatives attending MIPTV and later at the Cannes Film Festival and invite you to contact us should you require assistance with your international pursuits.*

### **MIPTV REACHES 40!** **March 24-28, 2003**

The Canada stands at MIPTV will be nos. **00-01** (extension 1), **02-07** (ext.2), **02-10** (ext.3) and **04-11** (ext.4). The participating partners can be reached at:

**T: 04 92 99 83 56 / F: 04 92 99 83 57** (Ext.1)  
**T: 04 92 99 83 14 / F: 04 92 99 83 57** (Ext. 2, 3 and 4)

### Increased participation

65 Canadian companies will be working out of the Canada pavilion, which has 390 m<sup>2</sup> of floor space this year. Participant names will be listed in the promotional brochure available on site. Of the companies on board, 20 are from the West, 25 from Ontario, 16 from Quebec and 4 from the Atlantic region.

### Canadian partners

To consolidate the Canadian presence and better serve our industry at MIPTV 2003, Telefilm Canada is joining forces with these partners under the Canada banner:

**Canada West, grouping British Columbia Film, Alberta Film, Saskfilm and Video Development Corporation, and Manitoba Film and Sound; Ontario Media Development Corporation; Canadian Film and Television Producers Association; Department of Foreign Affairs and International Trade; Canadian Heritage Trade Routes Program.**

### MIPTV turns 40

Immediately following **MIPDOC** (March 22-23), **MIPTV** 2003 will be celebrating its 40th anniversary! For the occasion, the International Television Programme Market has produced a film that captures four decades of key TV moments and prepared several special events. For the first time, **Milia**, the interactive content marketplace, is running concurrently (March 26-28) with MIPTV. The conferences will be held at the Noga Hilton, with a mini-market taking place in various suites. For information on these two Cannes events, visit [www.miptv.com](http://www.miptv.com) and [www.milia.com](http://www.milia.com).

**In this issue :**

International box office : Stars and stripes all over.....	2
Zoom in on British film industry.....	3
What makes the UK so attractive for film financing ?.....	4
The Leclerc report : proposals to rebalance French film financing.....	5
France's free-to-air networks : investments in film continue to rise.....	6
Report on distribution in France.....	7
Panorama of French television in 2002.....	10
Drama in Europe.....	11
What's new in Europe... ..	12
... And in the rest of the world.....	18
Festivals and markets / Special events / Awards and nominations.....	19
Toscan du Plantier : tribute to France's « Mr. Cinema ».....	23
At the movies in France.....	24

## INTERNATIONAL BOX OFFICE: STARS AND STRIPES ALL OVER

In 2002, Old Glory enveloped the globe. Despite pockets of resistance – France's love affair with *Astérix* is more than just a matter of entertainment, and the Italians flocking to *The Legend of Ai, John and Jack* know whereof they laugh! – Hollywood chartbusters once again reigned supreme.

The result: much of the world's population is now familiar with Hogwarts wizardry, epic battles involving Hobbits, the cobweb-strung streets of New York and the latest 007 gadgets for saving the planet.

In most all territories, admissions were up. The UK and Ireland combined came in second, ahead of Germany and Japan and not far behind France. In terms of receipts, Japan and UK/Ireland topped the list, reflecting the world's most expensive ticket prices.

Country	Box office in \$US	Admissions (in millions)
<b>Japan</b>	1.7 billion	160.8
<b>UK and Ireland</b>	1.3 billion	176.9
<b>France</b>	1 billion	185.1
<b>Germany</b>	1 billion	163.9
<b>Spain</b>	663 million	134.7
<b>Italy</b>	564.6 million	83.2
<b>South Korea</b>	530 million	107.0
<b>Australia</b>	499.9 million	92.5
<b>Mexico</b>	483 million	154.0
<b>Sweden</b>	128 million	15.6
<b>Hong Kong</b>	111.6 million	---
<b>China</b>	108 million	---
<b>Norway</b>	96 million	12.0
<b>Denmark</b>	85.8 million	12.9

Source: Screen International, February 28, 2003

## ZOOM IN ON BRITISH FILM INDUSTRY

The February 21 issue of *Le Film Français* profiled the business of film in Britain. This is our summary.

### Union Jack overshadowed by Uncle Sam

Admissions have risen over the past five years (+13% in 2002), but the British box office remains largely dominated by Hollywood films, which account for 90% of all tickets sold. The 80 British films released in 2002 captured a mere 8% market share, and 4.8% of this result was achieved by just three titles: *Bend It Like Beckham* by Gurinder Chadha, *Ali G Indahouse* by Mark Mylod and *About a Boy* by the Weitz brothers.

### Production outlook precarious

The loss of Film Four and Granada, two pillars of local film financing, has dealt the production industry a serious blow. Film Four's demise neatly illustrates the difficulties that challenge the survival of small European studios in the international arena. The same can be said of London-based Signpost, the production, sales and distribution house launched by former head of Polygram Stewart Till, which lasted just two years.

Other signs of the uncertainty weighing on British producers include the shelving of major ventures like Neil Jordan's *Borgia* (US\$50M) and Damien O'Donnell's *Edgardo Mortara* (US\$20M).

### Distribution concentration intensifying

On the distribution front, the only independent making headway is Entertainment Film Distributors, which has a deal with U.S.-based New Line Cinema. Bucking the American majors' traditional hegemony, it has captured a 16.8% market share. Other independents have seen their shares shrink, as in the case of Artificial Eye (0.11%), Icon (0.89%) and Momentum (1.85%).

### International sales listless

International sales agents are looking glum, and, as usual, business is brisker at Capitol, Pathé UK and The Works.

### Key Figures for 2002

	Figures	Comments
<b>Admissions</b>	176.9 million	+13%
<b>National releases</b>	350 films	incl. 43 100% British
<b>Total box office</b>	£802M	+10.3%
<b>British film MS</b>	8%	up from 5% in 2001
<b>American film MS</b>	+/- 90%	
<b>Fox, Buena Vista, Warner Bros, UIP and Columbia MS</b>	74%	MS of indie Entertainment: 16.8%

## WHAT MAKES THE UK SO ATTRACTIVE FOR FILM FINANCING?

At a time when international coproductions with the UK are highly in question, Zoom takes a look at what makes the UK so attractive for international partners.

### Attractive tax incentives widely open to foreign partners

By spending a minimum amount of its entire budget in the UK in conformity with international coproduction treaties (20% under the Canada/UK treaty), a film can secure 12.5 to 13% of its budget from a sale and leaseback deal and 30-35% through one of the UK's new tax based funds. Under current UK rules, investors write off their costs against 100% of the budget even if 80% of the budget is spent abroad. The two systems are cumulative and to date not considered as double dipping. They can be accessed under sections 42 and 48 of the 1985 Film Act. But how do these work?

### Sale and leaseback

Sale and leaseback is a low risk option for investors and allows a film producer to secure 12.5 to 13% of its budget.

The system is pretty straightforward: the producer sells a film to a partnership - who acts as middleman between the producer and investors on a commission basis – and leases it back from him over a certain number of years, thereby securing exploitation and ancillary rights. The negative of the film belongs to the partnership until the loan is over. The partnership buys the master negative with money raised from taxpayers (approximately 20%) and banks, which is then set against their income tax. The main advantage of this system is that is tried and tested.

### Production equity option

The production equity option is a tax based production scheme with higher risk for investors who need the films to perform in terms of sales and/or box office. Equity financing is by nature risky and only the best projects are selected. In practice, this means a project must show a potential income of at least 125% of their cash budget before they become financially attractive to investors.

### Who are the hot players on the market?

A selection	Web site / contact details	Comment
Ingenious Media	<a href="http://www.ingeniousmedia.co.uk">www.ingeniousmedia.co.uk</a> + 44 207 024 3600	A combined investment of over £500 million in British film and television programmes. Offers Inside Track package.
Invicta Capital	+ 44 207 661 9376	For 2002/03, IC has commitments from investors for over £100 million
Future Film Groupe	<a href="http://www.futurefilmgroup.com">www.futurefilmgroup.com</a> + 44 207 434 66 00	Has just launched Microfusion (£6-15 million films), Fusion (>£15 million films) and Mezzanine (for AFMA projects).
Grosvenor Park	<a href="http://www.grosvenorpark.com">www.grosvenorpark.com</a> + 44 207 529 2500	Recently launched First Choice a tax write-off scheme offering 30% of budgets

## THE LECLERC REPORT: PROPOSALS TO REBALANCE FRENCH FILM FINANCING

Coming on the heels of the Centre national de la cinématographie (CNC) report issued late last year (see *ZOOM* Nov.-Dec. 2002), the Leclerc report, submitted to Minister of Culture Jean-Jacques Aillagon on February 3, recommends rebalancing the funding mechanisms for French cinema. It proposes some 30 measures designed to generate an additional €50-60M per year, once they are up to speed.

### **Broadcaster participation**

Broadcasters are the main target of the proposed measures, which include:

- The exclusion of general-interest networks, except Arte, from the support fund in order to redirect €10M per year to producers
- The extension of the TSA (special audiovisual tax currently levied on advertising only for channels) to sponsorship revenues
- The introduction of an obligation to invest in a certain number of films

### **Financing sources overhaul**

The report also recommends that financing (especially private sources) be diversified by:

- Revamping the Soficas in order to raise their contribution to 7% of total film financing (investments for 2003 fell to €35.14M, down from €45.1M in 2002)
- Developing sponsorship
- Opening up the tax leasing system to film
- Extending the video tax to consumer purchases in July 2003
- Increasing regional involvement through updated support mechanisms

### **Food for thought**

Jean-Pierre Leclerc also suggests that these issues warrant reflection:

- The effects of the diversity clause (requiring broadcasters to devote 45% of their French cinema investments to low-budget films), which would extend to all investors only if the percentage and budget threshold are changed.
- The rising cost of creative talent
- The consequences of vertical integration among broadcasters
- Giving foreign interests access to the cinema support system

### **Mixed reactions**

Overall, the Leclerc report has provoked a mixed response:

- Broadcasters claim that excluding them from the support fund would backfire by making their investments subject to ratings objectives, which go against production diversity.
- With the exception of BLIC, which has given a generally favourable review, the professional associations (SPI, ARP, UPF) deplore the lack of structural measures regarding the interdependence of industry players.
- The SACD (writers' collective society) denounces the premise according to which creative talent is to blame for inflated production costs.

The report has been sent to the CNC to prompt dialogue between the industry and the public authorities.

## FRANCE'S FREE-TO-AIR NETWORKS: INVESTMENTS IN FILM CONTINUE TO RISE

Total investments in film production rose by a substantial €45M in 2002, but the big backers were the free-to-air network subsidiaries, providing a record €114M (vs. €101M in 2001), an increase of 12.87% (vs. 6% in 2001 and 9% in 2000). It bears recalling that these broadcasters (with the exception of Arte) are subject to a mandatory contribution to film production based on their revenues. Originally pegged at 3%, this contribution was upped to 3.2% in 2002. By regulation, the broadcasters may invest the additional 0.2% in either production or distribution; in 2002, they all opted exclusively for production.

Despite faltering finances, TF1 and France Télévision (France 2, France 3 and France 5) increased their film subsidiary budgets. This allowed TF1 Films Production and France 3 Cinéma to invest an additional €3M each. France 2 Cinéma topped the list with €4M more this year, but M6 Films was not far behind. Arte's contribution was virtually unchanged. The number of films held steady at 106 (104 in 2001) with 113 broadcaster commitments, seven films having more than one licence. The networks thus helped to fund more than half of the 200 French feature films certified by the CNC, similar to the previous year. The per-film average rose from €0.97M to €1.07M, just over 10%.

### Free-to-air Network Investment in French Films in 2002

Network film subsidiary	2002 budget	Number of films	Average per-film contribution
<b>TF1 Films Production</b>	€43.37M (2001: €40.39M)	26 (2001: 18)	€1.66M (2001: €2.24M)
<b>France 2 Cinéma</b>	€28.99M (2001: €25.02M)	32 (2001: 30)	€0.905M (2001: €0.83M)
<b>France 3 Cinéma</b>	€19.8M (2001: €16.93M)	23 (2001: 20)	€0.86M (2001: €0.84M)
<b>M6 Films</b>	€14.78M (2001: €11.01M)	11 (2001: 9)	€1.34M (2001: €1.22)
<b>Arte</b>	€7.4M (2001: €7.75M)	21 (2001: 27)	€0.35M (2001: €0.29M)

### Private networks: desperately seeking blockbusters

All of the networks were involved in more films in 2002, with the exception of Arte, which dropped back to 21 after two years at 27. Although its contribution average rose as a result, Arte still trails the others by a significant margin. Conversely, TF1 Films Production expanded its commitment spread to 26 films, compared to 18 in 2001. This reflects its quest for box-office hits apt to boost viewing audiences. In 2002, the titles coproduced by TF1 Films Production accounted for 45% of all tickets sold for French films, in large part due to *Astérix et Obélix : mission Cléopâtre*. M6 is on the same quest. Another substantial share of French admissions, 30%, can be chalked up to France 2 Cinéma coproductions (including *8 Femmes*, *Le Boulet* and *L'Auberge espagnole*). France 3 Cinéma reports an average of 450,000 admissions for the films it backed. Under pressure from producers faced with increasingly elusive financing, most of the subsidiaries also supported first films (34 commitments).

## REPORT ON DISTRIBUTION IN FRANCE

The following is a recap of the report on French distribution published in the January 24 issue of *Le Film Français*.

### Overview

Despite a booming box office, the French film business showed signs of a slowdown in 2002, with ticket sales off slightly (-1.5%) from the year before. The number of releases rose to 547, including 162 French films (national and coproductions), up from 521 in 2001.

### Distributor concentration

French distribution is notable for high market concentration, with the top 10 companies accounting for 90% of admissions in 2002. Here's how they stand:

Company	Admissions 2002	MS in %	Flagship Title
<b>UFD</b>	25,507,279	13.77	<i>Star Wars II: Attack of the Clones</i>
<b>Warner Bros.</b>	25,161,288	13.59	<i>Harry Potter and the Chamber of Secrets</i>
<b>Pathé Distribution</b>	22,296,319	12.04	<i>Astérix et Obélix : mission Cléopâtre</i>
<b>Columbia Tristar</b>	18,827,952	10.17	<i>Spiderman</i>
<b>GBVI</b>	18,485,392	9.98	<i>Monsters Inc.</i>
<b>Bac Distribution</b>	15,549,693	8.4	<i>Monsieur Batignole</i>
<b>Metropolitan Film Export</b>	15,037,045	8.12	<i>Lord of the Rings: The Two Towers</i>
<b>UIP</b>	10,824,105	5.84	<i>Red Dragon</i>
<b>March Distribution</b>	10,633,603	5.74	<i>8 Femmes, L'Auberge espagnole</i>
<b>SND</b>	2,603,375	1.41	<i>Steal</i>

At 31/12/02

### Drastic increase in the number of prints

The huge increase in the number of prints circulating in France has raised controversy among distributors. Peak weeks such as Christmas or the All Saints' Day holiday see 6,000 to 7,000 prints in circulation, although France has only 5,000 operating theatres.

Important thresholds were exceeded in 2002 as *Astérix et Obélix : mission Cléopâtre* became the first film ever and *Spiderman* the first American film to be released with more than 900 prints in the first week. While it is true that increased circulation facilitates film access for smaller exhibitors, it also produces undesirable effects:

- Films are rotated more and more quickly
- Films play multiple screens in the same theatre
- Films are yanked simply because a bigger moneymaker is available
- Launch budgets rise out of proportion with profit expectations

### Unbalanced release calendar

Another market distortion comes from poorly spaced release dates. Over-concentrated releases resulted in several fiascos in 2002, while the summer kick-offs of Cédric Klapisch's *L'Auberge Espagnole* and Nicole Garcia's *L'Adversaire* proved to be winning moves.

Counter-programming and a calendar that takes better advantage of the summer season appear to be the answer to the current lack of balance. The distributors are convinced, but producer rights holders' reservations remain an important stumbling block.

#### Breakdown by Admissions

Category by number of admissions	Total films	US films	French films*	Canadian films*	Other
> 10 million	1	0	1	0	0
> 5 million	3	3	0	0	0
> 2 million	14	10	3	0	1
> 1 million	23	13	9	0	1
> 500,000	32	18	10	2	2
> 400,000	12	7	5	0	0
> 300,000	20	10	7	0	3
> 200,000	32	14	13	4	1
> 100,000	46	19	17	3	7

\* Canadian coproductions are counted as Canadian films.

### Like Asterix, modern-day Gauls resist!

The stunning success of *Astérix et Obélix : mission Cléopâtre*, which had sold 14,559,509 tickets by year-end, and the fine showing by *8 Femmes* (3,710,104) speak to a strong streak of French resistance to Hollywood hits, which nonetheless ruled the top 20 with *Harry Potter and the Chamber of Secrets* (7.7 million), *Spiderman* (6.4 million), *Star Wars II: Attack of the Clones* (5.7 million) and the like.

Three other French films also scored in the top 20: *Le Boulet* (3.1 million), *L'Auberge Espagnole* (2.95 million tickets) and *Monsieur Batignole* (1.75 million). But only one non-American foreign film made the list: *Habla con Ella (Talk to Her)*, which reported 2.11 million admissions as of December 31, 2002.

#### Top 10

Title	Director	Origin	Admissions
<i>Astérix et Obélix : mission Cléopâtre</i>	Alain Chabat	France	14,559,509
<i>Harry Potter and the Chamber of Secrets</i>	Chris Columbus	USA	7,703,917
<i>Spiderman</i>	Sam Raimi	USA	6,459,120
<i>Star Wars II: Attack of the Clones</i>	George Lucas	USA	5,710,152
<i>Men in Black II</i>	Barry Sonnenfeld	USA	4,694,316
<i>Ocean's Eleven</i>	Steven Soderbergh	USA	4,657,279
<i>Lord of the Rings: The Two Towers</i>	Peter Jackson	USA	4,46,320
<i>8 Femmes</i>	François Ozon	France	3,710,104
<i>Die Another Day</i>	Lee Tamahori	USA	3,705,944
<i>Minority Report</i>	Steven Spielberg	USA	3,645,000

### Canadian productions and coproductions hold their own

Canada was present in French cinemas in 2002 with a total of 17 films, 6 of which topped the 100,000-admission mark. *Bowling for Columbine* and *Steal* both turned in excellent performances, selling more than 700,000 tickets. The results for Quebec films were disappointing, at least in part due to over-concentrated releases in the fall.

<b>Title</b>	<b>Director</b>	<b>Distributor</b>	<b>Admis.</b>
<i><b>Bowling for Columbine</b></i>	Michael Moore	Diaphana Distrib.	765,574
<i><b>Steal</b></i>	G�rard Pir�s	SND	757,027
<i><b>Atanarjuat</b></i>	Zacharias Kunuk	Rezo Films	249,239
<i><b>The 51st State</b></i>	Ronny Yu	Metropolitan	170,935
<i><b>Spider</b></i>	David Cronenberg	Metropolitan	168,073
<i><b>Au plus pr�s du paradis</b></i>	Tonie Marshall	Pyramide	110,910
<i><b>Ararat</b></i>	Atom Egoyan	ARP S�lection	82,904
<i><b>La turbulence des fluids</b></i>	Manon Briand	EuropaCorp. Distrib.	21,375
<i><b>2001: A Space Travesty</b></i>	Allan A. Goldstein	Art�dis	18,612
<i><b>La forteresse suspendue</b></i>	Roger Cantin	Eurozoom	14,619
<i><b>Dark Summer</b></i>	Gergory Marquette	Deal	6,939
<i><b>La moiti� gauche du frigo</b></i>	Philippe Falardeau	Action Gitanes	4,868
<i><b>Ga�tan et Rachel en toute innocence</b></i>	Suzy Cohen	Art�dis	4,802
<i><b>Life Without Death</b></i>	Frank Kole	K Films	2,774
<i><b>Regina</b></i>	Maria Sigurdardottir	Eurozoom	2,034
<i><b>Des chiens dans la neige</b></i>	Michel Welterlin	Cinema Public Films	1,148
<i><b>Yellowknife</b></i>	Rodrigue Jean	K Films	267

## PANORAMA OF FRENCH TELEVISION IN 2002

With MIP-TV just around the corner, *ZOOM* takes a look at the state of television in France based on 2002 figures, by broadcaster and by genre.

### **Broadcaster audience share: a good year for TF1 and France 5**

In 2002, the average daily TV time for French viewers over the age of four increased from 198 to 200 minutes. This partially offset the loss of market share experienced by some channels. France 2, France 3, Canal+ and M6 saw their audience numbers decline, while France 5 and the thematic channels reported growth. TF1 and Arte remained unchanged.

- For **France 5**, this was the best performance yet. With a 5.1% audience share (compared to 4.1% the previous year), it made greater strides than any other broadcaster in 2002. Among viewers aged 4-10 and women, France 5 brought its numbers up by 22.58%. Among housewives under the age of 50, the gain was 42.4%. Headed by Pierre Cottet, the channel devotes 50% of its airtime to documentaries.
- Thanks to a hefty hike in its program budget (+12%), **TF1** continued to dominate the charts, scoring 95 programs in the year's top 100 (92 in 2001). The network maintained its position with children aged 4 and up and improved its results with housewives under the age of 50 (35.7% audience share, +0.2 points over 2001) and the 15-24 age group (32.3%, +1.3 point).
- Despite a budget increase of about 8%, **M6** lost 0.3 point among viewers aged 4 and up, ending the year at 13.2%. The share for housewives under the age of 50 remained unchanged at 19.1%, putting M6 in second place with this target audience, after TF1.
- **France 2 and France 3** also saw their scores decline. At France 2, this is notable among housewives under the age of 50 (-1.1 point) and is likely to affect advertising revenues. Having aired no reality TV, the public broadcaster lost favour with viewers aged 15-24, dropping 2.1 points to a 15.2% audience share. France 3 held steady with the youth audience but lost points with viewers over 50, where it had been strongest.
- **Arte's** scores remained unchanged from 2001, giving it a 3% audience share.
- **Canal+** finished the year with a 3.5% audience share (down 0.2 point), mitigating the catastrophic results of its unscrambled programming.

### **Results by genre: drama and reality TV in the lead**

- **Drama** largely confirmed its appeal, accounting for nearly half of the top audience numbers in 2002. At TF1, 43 of the 95 biggest draws were for TV movies. *Total Kheops*, the first episode of the series "Fabio Montale," starring Alain Delon, placed second with 12.5 million viewers, outdone only by the nightly news. At France 2, the top 30 included 23 drama programs. This is the first time that France 2 has ranked in the overall top 100, coming in 57th with 9 million viewers for the kick-off episode of the mini-series *Napoleon* (France-Germany-Italy-USA-Spain-Canada copro). For historical drama, which rarely makes the charts, this was a good performance. At France 3, drama programs captured a 23+% audience share on several occasions.

- **Reality TV** continued to gain ground, to the detriment of documentaries. In a first, TF1's top five draws included two *Star Academy* shows, with 12 million viewers and a 50% audience share. This cake was frosted by merchandising and telephone voting revenues. TF1 also scored well with reality TV in the summer (+/- 50% audience share for late evening Saturdays). Over at M6, programmers banked on the second seasons of *Loft Story* (France's answer to *Big Brother*) and *Popstars*. While its 2002 numbers showed a slight decline, Nicolas de Tavernost's network reported six episodes of *Loft Story* (up to 8.2 million viewers) and one of *Popstars* (5.65 million viewers) in its top ten.
- **Films** did not make a strong showing in 2002. Ivan Reitman's *Six Days, Seven Nights* on TF1 placed 8th (11 million viewers). In all, only a quarter of the top 100 audiences were for films (22 on TF1, one on France 2). The number of films aired on the networks (424) was the same as the previous year, but audiences declined, placing cinema third after drama and the explosive success of reality TV. TF1 remained the network of choice for movie fans (19 of the year's top 20 audiences for film), while Arte continued to reap the benefits of counter-programming, garnering 9 out of the 10 best film ratings (a film's audience share compared to the average annual audience share of the time slot in which it is aired). Arte made no gains in overall share (3%), but many of the films it aired achieved 5%. Although none hit the 3-million mark set by Tonie Marshall's *Vénus beauté (institut)* in 2001, some drew audiences in excess of 2 million. Arte has cultivated a following for its choices, which include the classic French repertory as well as *films d'auteur* that would never be seen on the major over-the-air channels. As for the public broadcasters and M6, film programming was on the wane.

## DRAMA IN EUROPE

The Institut national de l'audiovisuel (INA) has issued a second *Eurofiction-Économie* report on the economy of television drama in Europe, produced with the support of the CNC, the Observatoire européen de l'audiovisuel and the Direction du développement des médias (DDM). This study estimates the volume of drama production in 2001 for Germany (€1,071.8M), Spain, France (€457.4M), Italy and the UK (€937.9M). In two years, European drama budgets rose by 7.25% to €2.942 billion. International coproductions (estimated at €505.6M, 17.2% of total production) reveal significant national disparities. In France and Germany, where coproductions account for over 30% of the volume, financial partnerships were on the rise. In the UK and Italy, copro investments dropped by half. Spain did not coproduce in 2001. In all of the countries studied, primetime drama investments were up. The most expensive shows were made in the UK, followed by France. Chiefly produced by independents in the Latin countries (89.1% of the market in France), drama was more often handled by integrated producers (networks and subsidiaries) in the UK and Germany (67.7% and 61%, respectively). The predominant genre in all cases is series and serials.

## WHAT'S NEW IN EUROPE

### In France...

**Film-International sales** – Saïd Ben Saïd has been appointed managing director of **UGC International**, replacing Alexandre Drubigny. Late last year, Ben Saïd was made assistant general manager of UGC Images (headed by Brigitte Maccioni), in charge of UGC International and UGC Vidéo. He will continue to produce for UGC.

**Film-International sales** – After ten years in production and distribution, **Rezo Films** (Jean-Michel Rey) has opened an international sales arm, headed by Laurent Danielou.

**Film-Production** – Frédéric Sichler is the new CEO of **StudioCanal**, replacing Richard Lenormand. Sichler ran international operations at Gaumont prior to heading Euripide Productions and Euripide SA, owned by the late Daniel Toscan du Plantier. At StudioCanal, he will be looking for a new international sales manager, since Pierre Weibstein has left to join Germany's Senator. The Canal+ subsidiary has refocused its operations in France, cutting ties with the company's European branches, and Les Films Alain Sarde now handles most in-house production.

**Film-Production/Distribution** – **Pirates Productions** was founded in 2001 by Paolo Branco (Gémini Films), Humbert Balsan (Ognon Pictures) and Gilles Sandoz (Maïa Films) in order to make low-budget films while sidestepping complications like broadcaster financing. Each project is led by one of the companies and supported by the other two. The films will be released through **Pirates Distributions**, a new company created by the trio and designed to handle three or four titles a year. Release costs will be footed by the producers, and revenues will be split according to the production structure: 60% for the producer and 20% for each coproducer. The objective of this new venture is to raise media awareness of so-called artistically risky films and to forge close ties with exhibitors and the art house circuit.

**Film-Distribution** – UGC and Fox have renewed their distribution deals, but Steve Rubin has left their co-owned company **UFD**. Replacing him is José Covo, former head of Polygram and co-founder of Pan European with Philippe Godeau. Most recently, Covo ran Cinévia, the distribution company he opened in 2000 (*Under Suspicion*, *Avalon*, etc.)

**Film-Distribution** – Perrine Tézé, managing director of **TFM Distribution** (Patrick Binet), the TF1-Miramax distribution unit created last May, has resigned for personal reasons but will continue to work in film with TF1 Group. She is replaced by Jean-Paul Rougier. TFM's initial releases may have lacked blockbuster potential, but the company will be on the frontlines in the coming months with surefire hits like Rob Marshall's *Chicago* and Stephen Daldry's *The Hours*.

**TV-Financing** – Antoine Schwartz has been tapped by the Ministry of Culture and Communication to head a **study of television production financing**. The study will cover government-run funding, such as the CNC support fund and mandatory broadcaster production investments, as well as public-private and private sources (Ifcic, Soficas, banks) and international financing. The report is due in late 2003.

**TV-Production** – In 2002, **TV France International** (TVFI) membership remained unchanged at 170. The events organized by this trade association drew 440 participants from 121 companies. TVFI recently led a mission of 23 French companies at the 3rd Seoul Showcase (February 27-28) and the 6th Tokyo Showcase (March 3-5). For further information, visit [www.tvfi.com](http://www.tvfi.com).

**TV-Production – Pathé TV** (Lagardère) is now **Studio International**. With direct ties to Lagardère Active, Studio Int'l is integrated with DEMD (Eddy Cherki) but maintains full editorial control of its production. Helmed by Jérôme Minet, the company intends to produce eight to ten TV movies a year, farming out half of them to outside producers, and to move into feature films. Studio Int'l has a raft of international copro projects (TV movies and mini-series) in the works and will be involved in foreign-initiated ventures. Assisted by Nora Melhli, Minet is setting up a network of European and international partners. Agreements are signed with Spain (Morena Films), Germany (Bavaria and Patrola Films), Italy, Ireland and England.

**TV-Production** – On January 24, the board of **Expand** (Canal+ TV production sub), chaired by Richard Lenormand, appointed Jean-François Meaudre managing director. He replaces Christian Dutoit, who has joined the CSA council. Meaudre has been an administrator with Expand since May 2002. He has also been a consultant to media groups including StudioCanal and Expand.

**TV-Production** – After 11 years at Arte France with Pierre Chevalier (head of drama), Lisa Benchikh-Pellier has joined Nelly Kafsky's team (**Nelka Films** and **Mazel Productions**), with particular responsibility for international coproductions at Nelka Films and film project development at Mazel.

**TV-Broadcasting – TPS** has signed a multiyear pay-TV and PPV deal with **Warner**, securing exclusive rights to new Warner-produced films and rights to Warner-handled films, TV series and animation features for airing on TPS movie channels, including premium TPS Star. The Warner titles will be available in a pay-TV first window in fall 2003. Exclusive rights to Warner films were previously held by Canal+. This will greatly enhance the TPS menu, which was based on exclusive rights to Paramount films, some Disney titles and (at the request of the European Commission) half of the Universal catalogue.

**TV-Broadcasting** – Moves and more moves! Xavier Couture is ousted as head of **Canal+ Group**. Bertrand Méheut replaces him. Guillaume de Vergès (former assistant general manager and program director at TF1) is named assistant general manager in charge of the Group's channels. This prompts Dominique Farrugia, president and CEO of channel operator Canal+ SA, to resign. Méheut replaces him as well. Emmanuelle Guilbart (deputy head of Canal+ International Acquisitions in charge of foreign film and program purchases) becomes the new network director at **CanalSatellite**. And Christine Cauquelin, head of documentary purchases, takes over Anna Glogowski's duties as manager of the documentary department.

**TV-Broadcasting** – With Guillaume de Vergès gone from **TF1**, V-P and network managing director Etienne Mougeotte is shuffling: Jean-François Lancelier is now head of broadcasting and Edouard Boccon-Gibod, secretary general. Mougeotte chairs a new management committee that includes all program unit heads, among them Robert Namias (news), Frédéric Jaillant (sports), Takis Candilis (drama), Dominique Poussier (youth), Frank Firmin-Guion (games and entertainment) and Laurent Storch (head of acquisitions).

**TV-Broadcasting** – Further to the study by Philippe Baudillon commissioned by the Minister of Foreign Affairs, the powers that be at **France Télévisions**, **TV5 Monde** and **Radio France International (RFI)** have announced a joint project for an independent international news channel, in association with Arte, Agence France Presse (AFP) and RFO. This "CNN à la française," which President Jacques Chirac has been pushing for months, should be up and running within two years, broadcasting in several different languages.

**Animation-Financing – Millimages** (Roch Lener) has announced a new Sofica called Millifin. Created with the investment firm of Oddo et Cie, the Sofica has a capital of €5.08M for 2003, 65% of which will be invested in in-house programs and 35% in third-party productions against a share of revenues.

**In the United Kingdom...**

**Film-Institution** - Veteran film producer Sandy Lieberon has been appointed chair of **Film London**, the new body charged with representing and developing the film industry in the UK capital.

**Film-Institution** – The **British Film Institute** has appointed Amanda Nevill as its new director. Nevill, who is currently head of the National Museum of Photography, Film and TV in Bradford, Yorkshire, will take up the post in June.

**Film-International sales** - Angad Paul – who helped finance *Snatch* and *Lock, Stock and Two Smoking Barrels* - has bought sales agent Victor Film Company and re-launched it as **AV Pictures** with former chief executive Vic Bateman. AV Pictures will take over Victor's film library and all current projects.

**Film-International Sales** - Nicole Mackey has been appointed as head of international sales for **Capitol Films**. Mackey was former president of international sales at Signpost Films and president of international sales at Lolafilms UK. She is replacing Josh Kramer who is relocating back to LA.

**Film-Int'l Sales/Distribution** - Nick Hill was appointed as the new CEO of the UK division of **Icon Entertainment**. He will oversee both Icon Film Distribution and sales company Icon Entertainment International.

**Film-Distribution - Feature Film Company**, which operates as the specialized arm of Winchester's UK distribution division, has appointed Laurence Gornall as managing director and struck a first-look deal with production company Stirling Pictures.

**Film-Distribution** - Eve Gabereau and Edward Fletcher launched **Soda Pictures**, a new arthouse distributor. London-based Soda Picture's first release in May will be *Balzac and the Little Chinese Seamstress* (Fr/China) directed by Dai Siji.

**Film-Production - Gold Circle Films** – the Los Angeles-based production/financing outfit run by Paul Brooks, which scored the runaway hit *My Big Fat Greek Wedding* last year – is set to establish a UK presence by hiring an acquisitions executive.

**Film-Production** - The 2003-2004 **Directory of UK Coproducers** is now available on the British Film Commission website ([www.bfc.co.uk](http://www.bfc.co.uk)).

**Film-Exhibition** - Venture capitalist Cinven is said to be preparing to sell **Odeon Cinemas**, the UK's largest cinema chain. WestLB is reported to be in negotiation to buy the chain.

**TV-Broadcasting** – The BBC has launched the free-to-air digital channel **BBC3**, hoping to reach the 20-30 generation that has abandoned the public broadcaster for American series and reality TV on the private networks. BBC3 has a budget of some €150M; 80% of its programming must be expressly commissioned for the channel, and about 90% of program expenditures must go to EU/EAA productions.

**TV-Broadcasting** – Nine months after the demise of ITV Digital, **BSkyB** reports 244,000 new subscribers in second quarter 2002-03, bringing its UK subscriber base to 6.6 million. Revenues for the first half of the year were €2.28 billion, up from €1.99 billion a year earlier.

### In Germany...

**Film-Finance** - Despite the current gloom in the German market, **individual investors** have pooled over 2 billion euros into media funds in 2002. The most successful scheme was Düsseldorf-based Ideenkapital's Mediastream III fund, which raised 292.4 million euros for the production of Fox's *Just Married* and Robert Redford's *The Clearing*.

German private media fund VIP is aiming to raise up to 500 million euros in 2003 to fully finance or coproduce up to 20 features.

**Film-Finance** - German fund **Apollo Media** has unveiled a raft of four titles to go into production in the first half of 2003. The first pictures to roll are Mick Garris' thriller *Riding the Bullet* and *Slipstream*. Both will be coproduced by Apollo with Brad Krevoy's Motion Picture Corporation of Europe. They will be followed by the David Mamet thriller *Spartan*, coproduced with ApolloProMedia and Jan Frantl's Quality International. The last project is *Tristan and Isolde* to be a UK-Germany-Czech Republic coproduction.

**Film-International Sales** - German sales outfit **Bavaria Film International** closed deals for *Good bye Lenin!* with France's Ocean Films and Japan's Gaga Communications. It is in negotiation for the US, the UK, Spain and Italy. Also, Caroline Link's *Nowhere in Africa* was sold to A-Film for the Benelux region. Bavaria also picked up recent Rotterdam CineMart project *A Torn Hug* by Argentinean director Daniel Burman for world sales.

**Film-International Sales** - Michael Moore's *Bowling for Columbine* and Christopher Roth's *Baader* are part of a four title package of first run free TV rights sold by Prokino to public broadcaster **ARD's** central purchasing agency DEGETO.

**Film-International Sales/Video** - Rainer and Michael Koemel have unveiled the planned strategy for **Neue Kinowelt**, which will highly focus on home entertainment. Meanwhile, its German-language sales arm Futura/Filverlag der Autoren has made its first pick-up – Christoph Schaub's melodrama *Secret Love*.

**Film-Production** – Herbert Kloiber's **Tele-Muenchen** will set up its German language feature production as a way of filling the gap left by the bursting of the Neuer Markt. It plans to get involved in three or four coproductions or in house projects a year.

**Film-Production** – Munich-based **Odeon Film** will close its animation division and concentrate on live action films. Odeon's existing rights to animation productions will be exploited using licensing or coproduction deals.

**Film-Distribution** - **Columbia Tristar's** German operation is considering acquiring local films for release in the territory. Currently, the only German films it releases are its own in-house productions by Deutsche Columbia Pictures.

**Film-Distribution** - Frederich-Carl Wachs has resigned from his position as COO at German producer/distributor **Senator Entertainment**.

**Film-Distribution** - Marlies Weber, head of distribution at Berlin-based **Tobis Film**, has been forced to vacate her position, in a move to restructuring the company.

**Film-Exhibition** - Exhibitor Kieft & Kieft and the Rowo group have been chosen to take over the **UFA-Theater** cinemas. UFA-Theatre went bankrupt last fall.

**TV-International sales** - Munich-based children's entertainment group **EM.TV** has now until April to come up with the 25 million euros it owes creditors. This extension means it can finish the sale of its 49,9% stake in the Jim Henson Co., which should be completed by the end of February.

**TV-Acquisitions** - American billionaire media mogul Haim Saban has made a binding offer for **KirchMedia** (TV networks and film catalogues). TF1, which teamed with Saban in an initial bid, is studying the proposal but has not made a decision.

**TV-Broadcasting** - According to the *Financial Times Deutschland*, **RTL Group** reports sales of €4.4 billion in 2002, up 10% over the year before. Regarding the outlook for 2003, the group cites uncertainty in the European advertising market.

**TV-Broadcasting** - Private equity firm Permira (formerly Schroder Ventures Europe) has acquired a majority interest in the **Première** pay-TV service. It holds 65.13%, with the balance divided between creditor banks (23.5%) and Première management (11.37%).

### In Scandinavia...

**Film-production** - Following the successful world premiere of *Fear X* in Sundance, the Danish director-producer duo Nicolas Winding Refn and Henrik Danstrup have announced that they will establish a joint company with Danish major Nordisk Film for their next two films.

**Animation-production** - Danish producer-distributor **Angel Films** has joined with Anders Morgenthaler's TV animation in new production outfit Five for One. They plan to produce five animated children's features for the price of one, using specially designed computer software and Dogme-like production principals.

### In Benelux...

The **Flemish Audiovisual Fund** (VAF) took over the international promotion operations of **Flanders Image** on January 1. As of March 1, Christian de Schutter will replace Annemie Degryse at the VAF. Degryse will continue to work with the Fund as a consultant. For information: [www.vaf.be/english.asp](http://www.vaf.be/english.asp).

### In Italy...

**Film-Production/Finance** - A group of international private investors backed by a private UK bank has created a new financing and production company, named **Company Arts**. The new Rome-based outfit, which will officially launch in May, has already two projects in the pipeline: *Defenceless* and *Nick*.

**Film-Production** - **Buskin Films** announced it will expand its new production activities to include minority co-productions with other European partners. It is currently considering projects in the UK, Germany and Spain with an eye to adding three minority coproductions to their current annual four-film production slate. The company's first two films are now in post-production: Luciano Emmer's *Water and Fire* and Fabio Carpi's *Memory Lane*.

**Film-Distribution** - Andrea Piersanti was appointed as president of Rome-based distributor, producer and exhibitor **Instituto Luce**.

**TV-Broadcasting** – Three of the five members of the **RAI** board resigned in protest in November, and now member Ettore Albertoni and chair Antonio Baldassare have thrown in their cards, citing political differences. The state broadcaster's channels (RAI 1, 2 and 3) face growing criticism of their program quality as they continue to lose audience share and advertising revenues to the three commercial Mediaset networks privately owned by prime minister Silvio Berlusconi. Paolo Mieli, a widely-respected journalist, historian and political commentator, has been appointed new president.

### On the Iberian peninsula...

**Film-Financing** – Faced with slumping admissions and revenues for Spanish films in 2002, Spain's film industry has mobilized. Rallied by the producers' federation FAPAE, directors, producers and distributors have put pressure on the authorities, demanding more support. Public funding in Spain amounts to only €31M, three times less than in Italy and 14 times less than in France. And the success of a handful of homegrown films has not prevented Hollywood from seizing the lion's share at the box-office, where Spanish productions generate just 12.5% of the take.

**Film-Awards** – The 18th **Goyas** (Spain's equivalent of the Oscars) awarded five prizes to Fernando Leon de Aranoa's *Los Lunes al Sol*: best film, best director, best actor (Javier Bardem), best supporting actor (Luis Tosar) and best new actor (José Ángel Egido). Roman Polanski's *Pianist* took the Goya for best foreign film.

**Film-Loss** – Portuguese director **João César Monteiro** (*Recollections of the Yellow House*, *God's Comedy*, *Snow White*) died on February 3 after a long illness. Along with Manoel de Oliveira, he was a major figure of Portuguese cinema.

**TV-Digital** – Sogecable and Telefonica have inked a deal to merge their respective digital channel platforms, **Canal Satellite Digital** and **Via Digital**. However, the two groups are seeking to have some of the conditions imposed by the government cancelled. In addition, Spanish operator Cableuropa has gone to court in an attempt to block the deal. The merger would result in a platform serving more than 2.5 million subscribers and annual sales of €1.3 billion.

### ...And on the European front

**TV: Broadcasting** - David Lowen has been appointed managing director of the pan-European 24-hour news channel **EuroNews**. He takes over from Martyn Wheatley, who joins MBC (Middle East Broadcasting Centre) in Dubai as managing director of news. Lowen has worked with ITV in the UK and as a consultant to many European broadcasters (France Télévisions, RTE, RAI). EuroNews and its Russian shareholder, public television RTR (16%), have announced that its Russian-language broadcasts are now available to 27 million households in Russian via terrestrial distribution and to French viewers via cable and satellite.

## ...AND IN THE REST OF THE WORLD

### In the USA...

**Film-Finance** - Former distribution executive and festival programmer Noah Cowan has formed a new US-based non-profit foundation called The Global Film Initiative to promote cross-cultural understanding through film. The granting programme supports original narrative feature film production in the developing world by providing grants of up to US\$50,000 as completion fund. The acquisitions programme will ensure that as many as ten finished films produced in the developing world are distributed in the US.

### In Latin America...

**Film-Distribution** - A new distributor launched in Columbia that will introduce more independent cinema to the region. **Cinemac** will release three to four features each month. Ivan Dario Macallister, former Vice-President of Cine Columbia, heads the new distributor.

### In Asia...

**Film-Market** - **Admissions to Japanese theatres** fell during 2002, despite an increase in the number of screens. According to figures compiled by the Motion Pictures Producers Association of Japan, admissions fell by 1.5% year on year and revenues by 1.7%.

**Cinema-Exhibition** - Major Japanese distributor and exhibitor **Toho** announced a deal with **Virgin Cinemas Japan** to acquire its chain of multiplex cinemas. The US\$ 83 million deal will take effect by the end of March.

**Cinema-Market** - The three top exhibition circuits in South Korea reported strong growth last year and increased cinema admissions. **CGV, Megabox Cineplex and Lotte Cinema** together reported a 47% increase in total revenue compared with 2001.

### In Oceania...

**Cinema-Market** - **Australian box office revenue** broke another record last year when it rose 4% in 2002 to reach US\$ 495.4 million. However, domestic productions did not perform as well as they only took 4.9% of total box office gross for 2002.

**Cinema-Market** - New Zealand exhibitors had their best ever year at the box office in 2002 with 17.8 million ticket sales generating US\$142.7 million. 2003 has already started well, especially for locally produced *Whale Rider* by Niki Caro.

**Cinema-Production** - Pathe UK has formed a partnership with Australian distributor **Hopscotch** to coproduce films in Australia. According to Troy Lum, Hopscotch co-owner, both parties will jointly develop about 10 projects each year.

### ... And in Africa

**Cinema-Exhibition** - **Ster Century Europe**, the South African owned cinema operator, has announced it is to sell its nine sites in the UK, Ireland, Spain in a move that will leave the company with only one site in Slovakia.

## FESTIVALS AND MARKETS

### **2003 : A GOOD START WITH ROTTERDAM, BERLIN AND AFM!**

The year has barely begun and Rotterdam, Berlin and the AFM are already over! *Zoom* brings you a brief rundown of these events.

#### **At Rotterdam**

In our last issue, we mentioned that the Rotterdam Lab – a Cinemart program dedicated to young producers with an aim to support the development and financing of their projects on the international scene - had been fruitful for Victoria Hirst and Shawn Watson. Here's a bit more about their experience.

#### ***Victoria Hirst – Victorious Films Inc.***

"I wanted to go to Rotterdam because future plans for my company, Victorious Films Inc. include developing International Co-Productions (...) and though I have attended many festivals and the AFM, I felt that I would benefit greatly from a forum that concentrates specifically on Co-Production. (...) The organizers are incredibly hands on.(...) They take pride in teaming people together and they care deeply about the growth and development of projects they select. (...)The sessions themselves were a wealth of ideas and enabled us to meet key players in the industry.

Rotterdam is the best forum for co-production discussions and I know that I will return year after year to continue all that Telefilm helped me to start".

#### ***Shawn Wattson – Buffalo Gal Pictures Inc.***

"The opportunity to participate in the Rotterdam Lab was great. (...) Overall, I was impressed with the level of partners and guest speakers, and I have made strong connections with other participants. The structured meetings were helpful and I extracted a lot of information about European Sales Agents, Distributors, financing. Meeting other Producers through the Lab, networking together, and attending information sessions were very useful for me. (...)This has been an invaluable experience for my professional development as I have added new business contacts, potential projects, and International market experience. I am very excited about next year as I will be well prepared and have the experience to maximize my effectiveness".

***On the festival side:*** The VPRO Tiger Awards went to *Strange* by Santiago Loza, *Jealousy is My Middle Name* by Park Chan-Ok and *With Love, Lilya* by Larisa Sadilova. The event ended on a sad note, with Simon Field announcing the end of his term as Director. Next year's Festival will be his last.

### At Berlin

The 53rd Berlinale was a bumper year for Canadian cinema, boosting promotion of our films and talent all across Europe. Jury chair Atom Egoyan presided the event under this year's Festival motto, Towards Tolerance, outstandingly illustrated by his film *Ararat*, shown in a special screening.

Although ticket sales were down somewhat (370,000 vs. 400,000 in 2002), this edition was notable for the strength of independent filmmaking – Michael Winterbottom's compelling *In this World* took the Golden Bear – and a revitalization of German cinema, seen in Oskar Roehler's *Angst*, Hans Christian Schmid's *Distant Lights* and Wolfgang Becker's *Good Bye Lenin!*

The Festival honoured Canadian production with three prizes: the Silver Bear for Best Film Music for *Madame Brouette* by Moussa Sene Absa, the Guild of German Art House Cinemas Award for *My Life Without Me* by Isabel Coixet and the Siegesaeule Magazine Readers Prize for *The Event* by Thom Fitzgerald.

The **European Film Market**, held alongside the Festival, fared well overall, despite poor Asian and Latin American attendance. Among the Canadian products on offer, Wiebke von Carlosfeld's *Marion Bridge* was picked up for international distribution by F for Film and Isabel Coixet's *My Life Without Me* secured U.S. distribution by Sony Pictures Classic and German release by Tobis.

### At the AFM

The American Film Market was held from February 19 to 26, 2003. For eight days, the AFM became the epicentre of the film industry. With over 300 motion picture companies and 7,000 film executives, the AFM is the largest gathering of the industry's most influential leaders. Acquisition and development execs, producers, distributors, agents, attorneys, buyers and film financiers convene to pursue the business of film.

An unexpected 40 producers signed in at the Canada Office, an alliance of Canadian government departments, agencies such as Telefilm Canada and provincial agencies. Several information sessions were organised by the Canadian Consulate, such as an overview of the American Film Market; How to Find a Sales Agent in the US; How to prepare a publicity package for a sales pitch.

## RECENT

- ***Saint Monica*** by Terrance Odette (Rave Films/Sienna Films) received the Cultural Expressions Narrative Film Award at Florida's **Sarasota Film Festival** (January 24-February 2).
- The 25th **Clermont-Ferrand Short Film Festival** (January 31-February 8) drew 2,700 industry professionals and more than 130,000 filmgoers. In all, 500 shorts were shown, including 65 in the national competition, 81 in the international competition (from 49 countries) and 43 in the digital competition. ***Evelyn: The Cutest Evil Dead Girl*** by Brad Peyton, a Canadian Film Centre production, was one of four Canadian films in the international section, where it won Best Soundtrack. Two Canadian films were competing for the digital awards. The program "**Carte blanche à la cinémathèque québécoise**" featured 12 Canadian shorts. In 2002, France's CNC provided production support in excess of €5M for 177 shorts. These films represent 45% of the 390 shorts certified for theatrical play during the year.
- Charles Aznavour is the honorary president of the 31st **Belgrade International Film Festival** (February 28-March 9). The actor-singer was in the Serbian capital for the opening night screening of Atom Egoyan's ***Ararat***.

## UPCOMING

- The next edition of **Cartoon Movie** is set for March 13-15 in Potsdam (Germany). For information, visit [www.cartoon-media.be](http://www.cartoon-media.be).
- The 21st **Brussels International Festival of Fantasy Film** (March 14-29) is showing several Canadian films: ***Cabin Fever*** by Eli Roth, ***Dracula: Pages from a Virgin's Diary*** by Guy Maddin, ***Le Marais*** by Kim Nguyen (in international competition) and ***Interstate 60*** by Bob Gale (USA-Canada). Canadian director Vincenzo Natali will be on hand with ***Cypher*** (USA), also in the international competition. For information, [www.biff.org](http://www.biff.org).
- A new **Spanish-American market** will debut March 21-25 at the **Guadalajara Film Festival** (Mexico), taking place March 21-27. Organized by Laura Ruiz (Canela Films), the market has already signed up more than 100 buyers and distributors from Latin America, Europe and the U.S.
- The 18th **Festival du film de Paris** will take place March 24-April 1 with Isabelle Adjani as honorary president. The spotlight will be on British cinema. Meanwhile, Paris mayor Bertrand Delanoë has announced that the first **Festival Paris Cinéma** will take place July 2-13, presided by Constantin Costa-Gavras and headed by Marie-Pierre Macia, former delegate general of the Cannes Directors' Fortnight. The municipality withdrew its support from the Festival de Paris last October.

- The Buenos Aires Independent Film Festival, which will be held April 16-26, 2003, has announced the launch of the **Buenos Aires LAB**. An international partner to CineMart, the LAB will offer pitch sessions, meetings and screenings over three days.  
Created in 1999, the Buenos Aires Film Festival focuses on emerging Argentinean talent and is highly committed to young and innovative cinema.
- The Cannes Festival's **Cinéfondation**, designed to assist young filmmakers, has enlisted the efforts of Georges Goldenstern, formerly managing director of Arte France Cinéma. Goldenstern will help Cinéfondation winners put their new film projects together.

## SPECIAL EVENTS

In anticipation of the **Quinzaine du cinéma Québécois**, which will play on French cable and satellite channel CinéCinéma in March, at the initiative of Filmoption (see appendix "Canada on Television in France"), the Rendez-vous du cinéma québécois invited CinéCinéma director Bruno Deloye and press attaché Karine Durance, along with three French journalists (*Le Monde*, *Les Inrockuptibles*, *Télé-câble-Satellite Hebdo*), to get to know Quebec film at the Montreal event, February 20-24.

Twenty-five Israeli documentary projects will be presented at the **Israel Forum for International Documentary Coproduction** in Tel Aviv on April 2-3. The projects will be pitched to an international commission of documentary broadcasters, buyers and distributors from a variety of countries, including Canada's **Rudy Buttignol (TV Ontario)**. The pitch sessions will be moderated by **Pat Ferns**, president and CEO of the Banff Television Foundation. (Information: ornayarm@zahav.net).

## AWARDS AND NOMINATIONS

Michael Moore's documentary ***Bowling for Columbine*** (produced by Salter - Alliance Atlantis) is soaring on the international stage. In addition to nominations for the best documentary **Oscar** and the **Writers Guild of America** best original screenplay award, it has won at **Cannes** and a host of other festivals and recently picked up France's **César** for best foreign film.

## TOSCAN DU PLANTIER: TRIBUTE TO FRANCE'S "MR. CINEMA"

As the film industry and international press pay their last respects to a man whose name is indelibly inscribed in the annals of French film, *ZOOM* looks back at Daniel Toscan du Plantier's eclectic and unusual career and at his mission with Unifrance Film, the association he headed until his sudden death on February 11.

### **From production to promotion: an eclectic route**

A bold, visionary producer, first at Gaumont where he was managing director from 1975 to 1985, then at the helm of Erato Films and Euripide Productions, Daniel Toscan du Plantier was equally at ease with film financing and filmmakers. He attracted great names like Fellini, Bergman, Wajda, Tarkovski, Losey, Truffaut, Pialat and Satyajit Ray. And he was instrumental in developing European and international coproduction, reshaping the face of French cinema. But far from resting on his producing laurels, Toscan (as he was called) went on to serve as vice-chair of the Arte supervisory board, member of the Cannes Festival board and chair of the Académie des Césars, the Cinémathèque de Toulouse and the Festival du Film de Paris. In recent years, at the helm of the French-Germany Film Academy, he ardently championed European film.

### **Unifrance: a fitting vehicle for the ambassador of French cinema**

A strong defender of the "cultural exception," Toscan du Plantier became president of Unifrance Film International in 1988. (This agency was created in 1949 to promote French cinema around the world and operates with an annual budget of about €9M, €7.5M of which is provided directly by the CNC). In this role, the charismatic producer became the uncontested ambassador of French filmmaking, energetically leveraging Unifrance at major international festivals and markets (Cannes, Berlin, Toronto, Montréal, Venice, AFM, MIFED) and creating promotional events ranging from French film festivals in Yokohama and Acapulco to the Rendez-vous du cinéma français de Paris. As a private initiative, he organized Morocco's Marrakech Film Festival. His driving ambition was to ensure the prestige of French cinema and its viability on the global market, both in theatres and on television, in North America, Southeast Asia, India and, of course, Europe.

Beyond his impressive career, Toscan du Plantier, the man, will be remembered. Though mocked on occasion and frequently controversial, he is recalled with nothing but praise today. Suave courter and consummate charmer, he earned esteem and goodwill wherever he went. His death leaves the French industry with a feeling of great loss. In the words of many, this is the end of an era.

*Until a new director is elected, the Unifrance board will manage the organization through its executive committee, composed of filmmakers and producers (Romain Goupil and Jacques Le Glou, vice-presidents, Marie Masmonteil, treasurer, Pierre-Marie Jouany, secretary, Philippe Muyl, Nicolas Brigaud-Robert, Catherine Breillat and Pascal Diot, recording secretaries). The committee is managing the interim in cooperation with delegate general Véronique Bouffard.*

## AT THE MOVIES IN FRANCE

Film	Distributor France	Release France	Weeks in Release	Admissions France
<b>Regina</b> by Maria Sigurdardottir (Iceland-Canada)	Eurozoom	11/12/02 10 prints	6	2 034
<b>Hugo et le dragon</b> by Philippe Baylaucq	Eurozoom	12/02/03	2 <sup>nd</sup>	7 450

### Coming soon:

**Royal Bonbon** by Charles Najman (France-Canada-Haiti) is set for release on March 19. Distribution with 15 prints by Gémini Films.

**Les Fils de Marie** by Carole Laure (Canada-France) will be released on March 26 with 2 to 6 prints handled by Pierre Grise Distribution.

**Crime Spree** by Brad Mirman is set for an April 16 launch by Bac Distribution.

*Erratum:* Manon Briand's **Deux Secondes** was not released on January 15, as announced in our last issue. Epicentre Film has postponed the launch to June 21.

## ZOOM

*Telefilm Canada/Europe*  
Redaction: Sheila de la Varende  
Hélène Fearon-Vayssette  
Claire Laure  
Contributors : Lise Corriveau  
Véronique Le Sayec

# APPENDIX

## CANADA ON TELEVISION IN FRANCE

### Quebec Fortnight on CinéCinéma in March 2003

At the initiative of Filmoption International, cable and satellite channel CinéCinéma is airing a **Fortnight of Quebec Cinema** in March 2003. The project is being launched in cooperation with Carole Laure, who is acting as spokesperson. On the schedule:

#### Feature films

*Le Déclin de l'empire américain* and *Jésus de Montréal* by Denys Arcand,  
*Aurore l'enfant martyre* by Jean Yves Bigras,  
*Entre la mer et l'eau douce* by Michel Brault,  
*La Mort d'un bûcheron*, *La Tête* by Normande St-Onge and  
*La Vie heureuse de Léopold Z.* by Gilles Carles  
*Les Brûlés* by Bernard Devlin  
*Au Clair de la lune* and *L'eau chaude l'eau frette* by André Forcier  
*Le Curé de village* by Paul Gury  
*Kamouraska* and *Mon Oncle Antoine* by Claude Jutra  
*Léolo* and *Un Zoo la nuit* plus one short film by Jean-Claude Lauzon

#### Documentaries

*Claude Jutra, portrait sur film* by Paule Baillargeon  
*Lauzon, Lauzone* by Louis Bélanger

### Recent showings:

**Generation of Hate** (*Génération de la haine*). Canada-France documentary by Shelley Saywell. Arte (Mon. Feb. 3, 3:25 pm)

**Chasing Sleep** (*Insomnies*). Canada-USA-France thriller by Michael Walker. Canal+ and its satellite channels (February: Mon. 3, 2:30 am; Tues. 4, 10:45 am; Thurs. 6, 1:05 am; Sat. 8, midnight; Mon. 10, 9 pm; Tues. 11, 4:40 am; Wed. 19, 3:15 am; Sat. 22, 11:40 pm)

**L'Hypnose, une fenêtre sur l'esprit**. France-Canada documentary by Denis Blaquière. France 3 (Tues. Feb. 4, 11 pm)

**The Donor** (*Séduction fatale*). Thriller by Damian Lee. RTL 9 (Wed. Feb. 5, 10:25 pm)

**Black Robe**. Canada-Australia film by Bruce Beresford. Voyage (Thurs. Feb. 6, 8:35 pm)

**Vercingétorix**. Canada-France film by Jacques Dorfmann. TPS Star (Fri. Feb. 7, 9 pm) and Cinestar (Wed. Feb. 12, 12:25 am; Sat. Feb. 22, 12:35 am)

**Felicia's Journey** (*Le Voyage de Felicia*). Canada-UK film by Atom Egoyan. Ciné Premier (Sat. Feb. 8, 11:20 pm, Wed. Feb. 12, 12:40 am)

**Million Dollar Babies** (*Cinq Bébés à la une*). Two-part TV movie by Christian Duguay. M6 (Sun. Feb. 9, 1:15 pm)

**Asmat**. Documentary by Jean-Michel Corillion. France 5 Arte (Thurs. Feb. 13, 2:40 pm)

**Atom Egoyan**. Documentary in the US-made series *The Directors*. Ciné Auteur (Sat. Feb. 15, 8 pm)

**Babar: The Movie** (*Le Triomphe de Babar*). Canada-France animation feature by Alan Bunce. Disney Channel (Sun. Feb. 23, 9 pm)

**Fred the Caveman** (*Fred des caverns*). Canada-France animation series by Rudi Bloss. Teletoon (Mon.-Fri. 8:35 am and 6:20 pm)

**The Twilight Zone** (*13<sup>e</sup> Dimension*). USA-Canada series. 13<sup>ème</sup> Rue (Wed. 8:45 pm)

**Burglar** (*La Pie voleuse*). Canada-USA comedy by Hugh Wilson. Canal Jimmy (Thurs. Feb. 27, 8:45 pm)

**Ski Bums** (*Les Givrés de la glisse*). Documentary by John Zaritsky. Planète (Mon. Mar. 3, 8:45 pm)

**Forget Me Never** (*Au cœur du labyrinthe*). USA-Canada TV movie by Robert Allan Ackerman. TF1 (Tues. Mar. 4, 2:45 pm)

**Circus**. First 5 episodes of 26-part documentary series by Daniel Zuckerbrot. Planète (Fri. Mar. 7, 8:45 pm)

### **Still running:**

- Canadian series: **Ciel ! mon pinard**, Cuisine TV since October 2001; **Mutant X**, TMC, Tues. and Fri. 10:25 pm; **Da Vinci's Inquest** (*Coroner da Vinci*), TMC, Wed. 10:35 pm; **Andromeda**, Série Club, Fri. 8:50 pm; **Total Recall 2070**, Série Club, Fri. 10:30 pm; **Screaming Room**, Cine Frisson, Sat. 9 pm
- Canada-France series: **Highlander: The Raven** (*L'Immortelle*), M6, Fri. 1:25 am
- Canada-USA series: **The Last Warrior** (*Le Dernier des Templiers*), TF6, Tues. 10:40 pm
- Canada-France animation series: **Kitou the Six-Eyed Monster** (*Kitou Scrogneugneu*), TF1, Wed. 7:30 am; **Franklin**, TF1, Mon.-Fri., 7 am, "TF ! Jeunesse" magazine; **Kaput & Zösky**, France 3, Wed. 10:45 am; **Les nouvelles aventures de Lucky Luke**, France 3, Sun. 8:20 pm, 1:40 am; **City Mouse, Country Mouse** (*Souris des villes, souris des champs*), France 3, Sat. and Sun. 7:15 am
- Canada-China animation series: **Braceface** (*Sourire d'enfer*), France 3, Mon.-Fri. 9 am and Wed. 4:30 pm; **Miss Mallard Mysteries** (*Les Enquêtes de Miss Malard*), Teletoon, Mon.-Fri. 8:50 pm
- Canada-Japan animation series: **Pecola**, TF1, Mon., Tues., Thurs. and Fri. 7 am