

## European Film Markets



### AUSTRIA

#### General data for 2008 (\* 2007)

Inhabitants	8,353,243
GDP	€282 bn

#### Cinema-going

Total admissions	15.6 m
Average admission per inhabitant	1.87
Number of screens/cinemas	577/164
Number of multiplexes (6+)	33
Average ticket price	€12.92

#### Production (info for feature films only)

Films produced* (including co-productions)	32
Co-productions*	13
Average production budget	€3.75 m
Film funding from main national film institution	€12,176,000

#### Distribution

Total films released	341
Local films released (only first run)	32
Local films market share	6%
US films market share	78%
European films market share	9%
Most successful local film	"Echte Wiener - Die Sackbauer Saga"

#### Most successful international film

"Madagascar 2"

#### Directory

The Austrian Film Institute ([www.filminstitut.at](http://www.filminstitut.at))  
 Film Fund Vienna ([www.filmfonds-wien.at](http://www.filmfonds-wien.at))  
 Federal Chancellery - State Secretary for the Arts and Media  
 Austrian Television Fund (<http://www.rtr.at/de/ffat/Fernsehfonds>)

Source: Cineuropa.org

## Positive 2008 results

With an Oscar for "The Counterfeiters", around 40 (co-)productions (including 22 avant-premieres) presented at major international festivals, as many international awards and increased interest from local audiences, Austrian film enjoyed a successful 2008, according to the AFC (Austrian Film Commission).

The quality of Austrian films is often showcased at festivals, but last year was a particularly good one, starting with Berlin, where Luigi Falorni's "Heart of Fire" screened in competition. Meanwhile, Stefan Arsenijevic's co-production "Love and Other Crimes" won acclaim in the Panorama section and Gotz Spielmann's "Revanche" – Austrian hopeful for the 2009 Best Foreign Language Film Oscar nomination – received three prizes after its screening in the Panorama Special section.

At the Locarno Film Festival, the Leopard for Best Debut Film went to Handl Klaus' "March", while Philipp Stolzl's "North Face" and Andreas Prochaska's "Dead in 3 Days 2" were presented on the Piazza Grande.

On the other side of the Atlantic, the Montreal, Telluride and Toronto festivals put the spotlight on Austrian film. The Amsterdam Film Festival hosted the avant-premiere of politically-engaged documentary filmmaker Erwin Wagenhofer's "Let's Make Money" and a retrospective dedicated to Nikolaus Geyrhalter.

A total of 39 Austrian films received 292 invitations to screen at international festivals and 14 of them scooped 39 awards, as well as the Best Foreign Language Film Oscar.

The Oscar for Stefan Ruzowitzky's "The Counterfeiters" also fuelled a more exceptional phenomenon: a renewed

interest from Austrian audiences in local film. Thanks to the domestic box office results for Ruzowitzky's Oscar-winning film (176,800 admissions), Thomas Roth's "Falco: Damn It, We're Still Alive!" (153,622) in February and recent hits "Let's Make Money" (125,114) and "North Face" (80,181), the market share for Austrian film has tripled compared to 2007.

The most highly anticipated titles of 2009 are Michael Haneke's "The White Ribbon", Jessica Hausner's "Lourdes", Wolfgang Murnberger's "The Bone Man", Benjamin Heisenberg's "The Robber", Ulrich Seidl's "Im Keller", "La Pivellina" by Tizza Covi and Rainer Frimmel, Michael Glawogger's "Contact High" and "Kill Daddy Good Night", and Jasmila Zbanic's "Memory Full".

Benedicte Prot, Cineuropa.org

## Admissions to local films rose threefold in 2008

Austria has discovered its local films. In 2008, three times as many Austrians went to see a domestic film than the year before. The market share of local films rose from 1.9% to over 6%. In comparison with other European countries, admissions to domestic films are traditionally low in Austria.

One box office hit is the still running "Echte Wiener – Die Sackbauer Saga", a film constructed around a Viennese archetype and inspired by a former television series. Also successful were the Oscar-winning "The Counterfeiters"; "Falco", about the charismatic pop star who died young; mountain drama "North Face"; and even the documentary "Let's Make Money".

While total admissions plateauing at approximately 15.7 million and audiences' interest in international productions diminishing, Austrian films are successful as never before. For the Austrian Film Institute (AFI), this achievement is due to the diversity and authenticity of the stories and their ability to move viewers.

However, better funding is necessary to maintain this success. As in neighbouring Germany, broadcasters' contribution to film funding is being criticized. The AFI stresses that the current situation is strengthening Austrian identity and is therefore demanding an expansion of the treaty that regulates film funding by state television. The AFI considers an increase from €5.9m to €10m annually from television as "overdue".

In times of crisis, investment in growing markets like film is necessary, according to the AFI. Film is a cultural product with an enormous return on investment and Austrian cinemagoers are longing for something that strengthens their identity.

Aurore Engelen, Cineuropa.org



### BELGIUM

#### General data for 2008 (\*2007)

Inhabitants*	10,666,866
GDP*	\$376bn

#### Cinema-going

Total admissions	21,200,000
Average admission per inhabitant	1.99
Number of screens/cinemas	513/103
Number of multiplexes (6+)	26
Average ticket price	€5.93

#### Production (info for feature films only)

Films produced (including co-productions)	37
Co-productions	19
Film funding from main national film institution	€25.185m
TV investments in film financing	€10,589,298 (French Community of Belgium)

#### Distribution

Total films released	431
Local films released (only first run)	43 (21 coproductions)
Local films market share	10%
US films market share	56.79% (Brussels only)
European films market share	28.68% (Brussels only)
Most successful local film	"Loft" (912,000 admissions)
Most successful international film	"Bienvenue chez les Ch'tis" (940,000 admissions)

#### Directory

Vlaams Audiovisueel Fonds - VAF ([www.vaf.be](http://www.vaf.be))  
 Le Centre du Cinema et de l'Audiovisuel ([www.cfwb.be/av](http://www.cfwb.be/av))  
 Flanders Image ([www.flanders-image.com](http://www.flanders-image.com))  
 Wallonie Bruxelles Images - WBI ([www.cfwb.be](http://www.cfwb.be))  
 Wallimage ([www.wallimage.be](http://www.wallimage.be))

Source: Cineuropa.org



Loft (Woestijnvis)

## Wallonia embraces new image technology

The year 2009 is set to mark a new stage in the development of digital industries in Wallonia. In April 2007, there was excitement in Belgium at the news that Google was to set up in Mons. One year later, computer giant Microsoft announced its arrival in the area. This is not, of course, a coincidence: the two companies are part of the dynamic at work in what is known as "Digital Innovation Valley".

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At the heart of this hotbed of research and training is the company Virtualis, which was created in 2008 and groups together 11 firms specialised in virtual images, and in particular the real-time treatment of digital images. Virtualis announced a few days ago the creation of the first 3D real-time full IP studio scheduled for the first half of 2009.

Among the companies represented by Virtualis are I-Movix (international leader in extreme slow motion), Victor 3D (post-production and special effects) and Dame Blanche (post-production sound). Mons thus intends to emerge from the era of heavy industry and embrace that of new technology.

Situated some 120km from Mons, the Liege region is also planning its transition to digital. While Mons focuses on virtual real time, Liege is capitalising on its artistic heritage and concentrating on the new film industries.

The Liege Image Pole – whose brand new premises are set to open in 2009 – groups together 12 companies within its “image factory”. These cover a broad range of new film professions, including the digitalisation of theatres (XDC), digital standardisation (Hoverlord) and 2D and 3D animation (Digital Graphics and CoToon).

The Pole is part of the vast Mediacite project, which will also see the arrival in autumn 2009 of RTBF's Liege production centre, as well as a new film complex.

This proliferation of companies is in part supported by the business arm of Wallimage, and also adds to the expenditure possibilities of the Tax Shelter, whether for Belgian or foreign producers. A large number of these companies also belong to the Walloon Image, Sound and Text Technologies network, the TWIST Cluster.

*Aurore Engelen, Cineuropa.org*

### 2008 sees box office split

Erik Van Looy's “Loft” has exceeded the 1m admissions mark, a major achievement in Belgium.

The last Belgian title to surpass 1m admissions was “Koko Flanel” in 1990, a bygone era when the serious competition from DVDs and legal and illegal downloads was still just a bad dream. It is now probable that “Loft” will outstrip the 1,082,000 viewers attracted by its predecessor, especially as the film still ranked third at the Flemish box office at the beginning of January.

However, Belgian exhibitors are doing quite badly. The 2008 figures are far from encouraging. With 21.2m admissions garnered in 2008, the score is 3.7% lower than in 2007, i.e. the worst score since 2002, according to the Belgian Cinema Federation.

The results are dominated by two films which alone account for almost 10% of admissions: “Loft”, and European hit of the year, “Welcome to the Sticks”, which drew around 940,000 viewers in French-speaking Belgium. Two European films thus claim the top two places in the 2008 Belgian box office rankings. They are followed by “Indiana Jones and the Kingdom of the Crystal Skull”, “Madagascar: Escape 2 Africa” and “Kung Fu Panda”, which trail far behind.

Moreover, whereas on the Dutch-speaking side Flemish films enjoyed historic success, on the French-speaking side, it was a disappointing year. Despite the pleasing performance of “Lorna's Silence” and “Eldorado”, the total number of admissions for majority and minority Belgian francophone productions won't go down in history.

The year 2008 will therefore be remembered for the Cannes triumph of Belgian francophone film, as we await the major releases of 2009, which promise more encouraging box office results. Forthcoming titles include Jaco Van Dormael's “Mr Nobody, A Town Called Panic” by Patar and Aubier, Stijn Coninx's “Soeur Sourire” (Sister Smile), and minority co-production “Le Petit Nicolas” (Little Nicolas).

*Aurore Engelen, Cineuropa.org*

## BULGARIA

### General data for 2008

Inhabitants	7,600,000
GDP	17560 leva - €8980
Exchange rate	2 leva - €1

### Cinema-going

Total admissions	2,800,000
Average admission per inhabitant	0.37
Number of screens/cinemas	120
Number of multiplexes (6+)	17
Average ticket price	5 leva - €2,5

### Production (info for feature films only)

Films produced (including co-productions)	10
Co-productions	6
Average production budget	€920,300
Film funding from main national film institution	€6,000,000
TV investments in film financing	€2,300,000

### Distribution

Total films released	180
Local films released (only first run)	10
Local films market share	5.6%
US films market share	71%
European films market share	20%
Most successful local film	“Dzift”
Most successful international film	“Quantum of Solace”

### Directory

EA National Film Center ([www.nfc.bg](http://www.nfc.bg))  
 Bulgarian National Film Archive (<http://bnf.bg/>)  
 Union of Bulgarian Filmmakers ([www.filmakersbg.org](http://www.filmakersbg.org))  
 Ministry of Culture ([www.culture.government.bg](http://www.culture.government.bg))  
 Media Desk Bulgaria ([www.mediadesk.bg](http://www.mediadesk.bg))  
 Bulgarian Parliament, Culture Committee  
 Euro-Bulgarian cultural centre ([www.eubcc.bg](http://www.eubcc.bg))

Source: Cineuropa.org



Quantum of Solace (Columbia Pictures, MGM)

### Bulgaria's Cinematic revival

2008 continues Bulgaria's cinematic revival. A visible increase in local films, with strong artistic merit to match, was partly down to the help of €6 million in funding, distributed by the National Film Centre and Bulgarian National Television. Thanks to this financing, young filmmakers became more visible on the country's film scene.

Bulgaria was also a minority partner on five international co-productions, most notably the Serbian “Gucha! Distan Trumpet” (Guca!) directed by Dusan Milic, and the Macedonian “Shadows” (Senki), by Milcho Manchevski.

The biggest sensation this year was theatre director Javor Gardev's provocative neo-noir debut, “Dzift”, based on Vladislav Todorov's novel and set over one wild night in Sofia, during the 1960s. The film won the Best Director prize at the Moscow Film Festival, with critics praising the radical mix of Soviet pseudo-socialist art and ironic neo-noir symbolism. Following its screening at the Toronto Film Festival, an American remake has been mooted. It also won the national Golden Rose award at the Varna National Film Festival and became the first Bulgarian film to top the local box office.

The most ambitious co-production of the year was Stefan Komandarev's €2 million-budget “The World is Big and Salvation Lurks Around the Corner” (Svetat e golyam i spasenie debne otvsyakade). German-based, Bulgarian writer Ilija Troijanov's autobiographical tales narrates the journey of one family to the West during the Communist era. The Bulgaria/German/Hungarian/Slovenian co-production showed a strong ability to play to international audiences.

Boris Despodov's “Corridor #8” (Korridor No. 8) was the major Bulgarian documentary success. It focused on a decade-old EU project, which proposed a transportation link between Bulgaria, Macedonia and Albania, but as yet remains only an idea. Wittily naming his film a ‘non-road movie’, Despodov captures funny and revealing moments of everyday life in the Balkans.

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Expectation for 2009 are high. Responding to a proposal by the National Film Council, the Ministry of Culture agreed to increase public subsidy to more than €8 million and to help stimulate the younger generation with easier ways of financing their film projects.

Four feature debuts will receive state support of up to €300,000 and ten shorts by first-time directors will be given a total amount of €100,000. Twelve projects will receive development support of €12,500 each.

*Pavlina Jeleva, International Film Guide*



### CROATIA

#### General data for 2008 (\* 2007)

Inhabitants	4.48m
GDP *	€9,900
Exchange rate	€1=HRK7.47

#### Cinema-going

Total admissions	2,255,769
Average admission per inhabitant	0.51
Number of screens/cinemas	88/129
Number of multiplexes (6+)	3
Average ticket price	€3.14

#### Production (info for feature films only)

Films produced (including co-productions)	9
co-productions	2
average production budget	€1.3m
Film funding from main national film institution	€3,728,246

#### Distribution

Total films released	177
Local films released (only first run)	8
Local films market share	1.57%
US films market share	80%
European films market share	16.5%
Most successful local film	"Kino Lika" (17,536 admissions)
Most successful international film	"Sex and the City" (143,478 admissions)

#### Directory

Croatia Film Directors Guild ([www.dhfr.hr](http://www.dhfr.hr))  
Croatian Film Club's Association (<http://hfs.hr>)

Source: Cineuropa.org

## 2008 results return to normal after 2006 peak

The first non-EU member country of MEDIA Programme, Croatia follows the box office pattern of most Eastern European countries: US films account for 80% of the market and European films 16.5%.

Croatian films have a tough time as most cinemagoers generally dislike local fare. However, 2006 was an exception with Hrvoje Hribar's "What Is a Man Without a Moustache?", which sold 157,000 admissions to become the highest local grosser of all time; Rajko Grlic's "Border Post" (approximately 60,000 admissions); and Branko Istvanic's children hit "Ghost in the Swamp" (35,000).

The highest grosser of 2008 was "Sex and the City" (143,478 admissions - €527,948 grossed). Out of eight local films on release, Dalibor Matanic's "Kino Lika" did best, with €55,553 and 17,536 admissions. The best-placed European film was "Asterix at the Olympic Games" with 44,949 admissions sold to garner €151,628.

Distribution is dominated by two major players – Blitz (who release Warner Bros and UIP) and Continental Film (Sony, Buena Vista International, 20th Century Fox) – that account for 44.85% and 33.43% of the market respectively. There are three multiplexes in the territory and a total of 129 screens.

Production in 2008 was more or less the same as in the previous five years, with nine films made, two of which were co-productions. Festivals are thriving in Croatia, with about 50 international events. Festivals were also the first to benefit from the MEDIA Programme: the Motovun Film Festival will be co-financed with €35,000 annually in the next four years, while Zagreb's animated film festival Animateka received €27,921 for this year's edition in June.

*Vladan Petkovic, Cineuropa.org*



Kino Lika (Kinorama, Hrvatska radiotelevizija, Porta Produkcija / BA)



### CZECH REPUBLIC

#### General data for 2008

Inhabitants	10.4m
GDP	€12,699 per capita
Exchange rate	€1 = CZK 26.930

#### Cinema-going

Total admissions	11.5 m
Average admission per inhabitant	1.1 per year
Number of screens/cinemas	788/586
Number of multiplexes (6+)	24
Average ticket price	CZK 98.1 (€3.56)

#### Production (info for feature films only)

Films produced (including co-productions)	29
Co-productions	9
Average production budget	CZK 175.2m
TV investments in film financing	Ceska Televize: CZK 123.2m (€4.6m)

#### Distribution

Total films released	198
Local films released (only first run)	34
Local films market share	40.6%
Most successful local film	"Bathory" (911,855 admissions)
Most successful international film	"Mamma Mia!" (715,163 admissions)

Source: Cineuropa.org

## State fund desperately seeking council members

The lower house of the Czech Parliament has chosen three new members to sit on the council that administrates the state fund which provides essential financing for Czech film. But deputies had to fill at least four more seats on the council by the end of March in order to keep the funds flowing.

According to Czech law, the council should have 13 members. For the last year and a half, however, it has made do with only seven. As council members mandates have expired, Parliament has failed to fill the empty seats. The mandates of the seven existing members run out March 31.

Without new members, the council would not be able to make funding decisions. "Czech film would find itself in a stalemate, paradoxically, just when the fund has more money than ever," council president Miroslav Zelinsky told journalists. "There would be no support to festivals or for the digitalization of cinemas, which this year we want to supply with CZK 40m (€1.4m) in software and hardware," he said.

The state fund distributed CZK 306.5m (€10.6m) in subsidies in 2008 and will likely give out a similar amount this year. The fund is fed by proceeds from the sale of classic Czech films and a tax on cinema admission and recently has reached record levels. The Czech government has contributed an additional CZK 200m (€6.9m) direct from the state budget. The fund is also receiving proceeds from the sale of advertising on public broadcaster Ceska Televize.

In three years the council has decided on 600 projects — half of those in just the last year. In addition to supporting production, promotion and distribution, the fund helps finance script development and technical improvements in cinemas.

*Theodore Schwinke, Cineuropa.org*

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### DENMARK

#### General data for 2008

Inhabitants	5,511,451
GDP	DKK 1,739,716M = € 233,519 M
Exchange rate	€ 1=DKK7.4

#### Cinema-going

Total admissions	13.1 m
Average admission per inhabitant	2.4
Number of screens/cinemas	397/164
Number of multiplexes (6+)	75
Average ticket price	DKK 69/ € 9.2

#### Production (info for feature films only)

Films produced (including co-productions)	28
Co-productions	6
Average production budget	€ 2.5m
Film funding from main national film institution (to feature films)	€ 17.1m

#### Distribution

Total films released	213
Local films released (only first run)	35
Local films market share	33%
US films market share	52%
European films market share	14%
Most successful local film	"Flame & Citron" (673,312 admissions)
Most successful international film	"Indiana Jones & The Kingdom of the Crystal Skull" (528,715 admissions)

#### Directory

Danish Film Institute ([www.dfi.dk](http://www.dfi.dk))  
Danish Film Distributors' Association - FAFID ([www.fafid.dk](http://www.fafid.dk))  
Danish Producers' Association ([www.pro-f.dk](http://www.pro-f.dk))

Source: Cineuropa.org

### 33% market share for local films in 2008

Thanks to the phenomenal success of the WWII resistance film "Flame & Citron", seen by one in seven Danes over the age of 15, the local market share for Danish films reached 33% in 2008, up 7% from 2007.

Admissions for Danish films passed the 4.3 million mark, a level not seen since 1976 according to the Danish Film Institute (DFI). With 667,601 admissions, "Flame & Citron", produced by Nimbus Film in co-production with Germany's Wuste Film, was the biggest hit of the year.

Another four Danish films were in the Top Ten: the comedy "Take the Trash" (448,855 admissions), the sci-fi animation film "Journey to Saturn" (400,501), the franchise family film "Father of Four: Back Home" (388,990) and Denmark's entry for an Oscar nomination, "Worlds Apart" (314,545).

"This year, Danish filmmakers have given us a varied repertoire, from films that have attracted a large, young audience, to entertaining and thought provoking stories for the mature cinema-goer," said DFI CEO Henrik Bo Nielsen. "Another important aspect of the success is that the mixture of films has been available throughout the year, thus whetting the audience's appetite."

Just as in 2007, Danish films pushed up general admissions, by as much as 10% from 2007 to 13.2m in 2008. "Indiana Jones and the Kingdom of the Crystal Skull" and "Mamma Mia!" were second and third at the Top Ten, selling over 500,000 tickets each.

In 2009, 29 new Danish titles will be released domestically. Although released at the end of December, the coming-of-age film "Max Embarrassing", selected in the Berlinale 2009 Generation KPlus, was doing very well at the box office (over 146,000 admissions at the end of January),

while Katrine Windfeld's political thriller "The Escape" sold over 50,000 tickets in January.

Other major Danish films set to open include the Swedish/Danish mainstream movie "The Girl with the Dragon Tattoo" and Ole Bornedal's thriller "Deliver us from Evil".

Annika Pham, Cineuropa.org



### ESTONIA

#### General data for 2008 (\* 2007)

Inhabitants	1,340,935
GDP*	€ 15,279,339,882
Exchange rate	1 euro=15.6EEK

#### Cinema-going

Total admissions	1,630,962
Average admission per inhabitant	1.22
Number of screens/cinemas	67/49
Number of multiplexes (6+)	3
Average ticket price	€ 4.5

#### Production (info for feature films only)

Films produced (including co-productions)	5
Co-productions	2
Average production budget	€ 1 m
Annual state support to film	€ 6,590,465

#### Distribution

Total films released	165
Local films released (only first run)	16
Local films market share	7.33%
US films market share	67.7%
European films market share	12%
Most successful local film	"December Heat" (50,369 admissions)
Most successful international film	"Horton Hears a Who" (61,185 admissions)

#### Directory

Estonian Film Foundation ([www.efsa.ee](http://www.efsa.ee))  
Estonian Culturam Endowment

Source: Cineuropa.org



Flame & Citron (Nimbus Film, Wuste Filmproduktion)



Horton Hears a Who (20th Century Fox)

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## Product News

# Angels & Monsters

**Micheline Azoury**  
International Sales  
Manager  
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Italy



### What are your sales strategies in 2009?

We are looking to invest more in great new potential brands and properties, with a merchandising back up, the same we are currently doing in our new production we launched last MIPTV 09, "Angel's Friends", to be aired as a 1st time this September 2009 on Mediaset Italy. The second strategy is reinforcing our international sales department where sales executives are being selected on location, almost in each territory, where needed. As an example, in Australia and New Zealand, we are working through our agent JUICY Media, managed by Mrs. Janine Rogers, and we are evaluating a sales manager also for Indian and Scandinavian territories as well. We are happy reinforcing our sales on Asian market, Middle East and African markets. Mr. Justin Kim, our new sales manager for Korean and Japan territories, is preparing

for the Korean TV Market, to be held in the middle of May 2009. We are planning to attend many local public television festivals in Middle East and shake our hands to Arab TV Channels.

### What countries are most important for your sales?

The main countries to be approached for our sales would be obviously the European countries, i.e. France, Germany, England, Spain, Scandinavian and Benelux, Russia and CIS, maybe due to our presence in Europe. Though now, big Kids channels in the Arab world are listed among our priority channels to be advised about our latest properties. Having now a MONDO TV presence in Korea, Australia and the Pacific, we feel closer really, as we act directly and our moves are not anymore from a continent to another.

### Can you name your titles that performed well on international TV channels in 2008?

I should name many new properties: "Marc Logan", "Letters From Felix", "Jurassic Cubs", "Magic Sport", "Kim", and "Monsters & Pirates". Classics that is always requested and well placed in children's slots: "The Jungle Book", "Black Corsair", "Christopher Columbus", and "Robin Hood".

### What titles will you offer to buyers on Cannes Market?

"Monsters & Pirates", an enchanting adventure in the seas of the fantasy, searching of the legendary

treasure of Captain Barracuda, in which friendship and courage triumph. "Sandokan, The Two Tigers", an enormous ruby mounted in a mosaic representation of a tiger is stolen by some thieves unaware that the heist of this precious gem would reawaken the forces of the wicked priest of the goddess Kali... "Angel's Friends - The Secret World Around You", our five young Angels — Gabi, Urie, Raf, Dolce and Ang-Li - live in the crowded Metropolis of Angels, called Angie Town, where they attend the special class at the school, to become 100% Angels. "KIM", the extraordinary Indian adventures of Kim in search of his own origin, through a fascinating portrait of a country rich of contrasts, religions and costumes.



# Fact, Not Fiction

Award winning Fact Not Fiction Films, established in late 2006, is a growing independent UK production company. Based in Horsham, West Sussex, England, company Founder and Director Tristan Loraine set out to accomplish what most new companies only dream of doing in their first few years. Grounded determination along with skilled expertise gave Tristan the edge needed to get ahead in this industry. Already the winner of "Best New Business" for 2007, Fact Not Fiction Films has now been nominated for "Best Small Business" in 2008, proving once again how far it has come in such a short time.

Making quality feature films and thought-provoking documentaries is what Fact Not Fiction Films is all about. Their first feature film currently entitled "Too Close to the Truth" ("31 North 62 East") completed in February of 2009, will screen twice at Cannes Marche in May and is represented by Moving Pictures Film and TV, who can be found at the Cannes stand, Riviera D4. The film, set to have its theatrical debut in early September '09, is a psychological thriller, a British Prime Minister (John Rhys-Davies) who gives up the position of a SAS unit in Afghanistan to ensure a UK £80 billion arms deal goes through – thus assuring his re-election. All soldiers in the SAS unit are thought to have died, until 2 months later, a female Captain, (Heather Peace) is found by Italian Special Forces and covertly returns to the UK to investigate matters. The talented cast also stars Marina Sirtis (Star Trek), Craig Fairbrass (The Bank Job) and Mimi Ferrer (De Co-Assistent). The visually stunning film boasts scenery from both the UK and Jordan and was shot by the UK's leading female Director of Photography, Sue Gibson, who is also President of the British Society of Cinematographers.

While Fact Not Fiction Films is advancing rapidly in the film industry, they have not lost focus on what they initially set out to do – making an impact on lives through filmmaking. Sharing their love for a good story and exploring all types of human behaviour is

what drew them into the business and what keeps them going strong. Looking at their finished products, it's clear that their perseverance has paid off – Welcome Aboard Toxic Airlines, Flying Sheilas and Too Close to the Truth. Producing high quality, visually spectacular and interesting films, have given this company its credibility and a well deserved place in this trade. Fact Not Fiction Films is also very excited to be working with Moving Pictures Film and TV, who will be representing both their films 'Too Close to the Truth' and the sequel 'P415'. Moving Pictures Film and TV is managed by Maitland Primrose Group and is a multi-faceted media corporation, whose mission is

to provide audiences thought-provoking and entertaining media products. Maitland Primrose Group also manages: Moving Pictures Magazine, a quarterly publication that reports on the social, artistic and political elements that shape the world of movies; MovingPicturesMagazine.com, the online destination that provides connectivity to the important film festivals around the world, the magazine, Moving Pictures Short Film Contests and filmed interviews; Moving Pictures Film and TV is the U.S. theatrical and video distribution label and international sales arm. The company is headquartered in Phoenix, Arizona, with additional offices in Santa Monica, CA. Moving Pictures' assets are owned by ICAP, the world's leading interdealer broker.



31 North 62 East



## FINLAND

## General data for 2008

Inhabitants	5,325,600
GDP	186.2

## Cinema-going

Total admissions	6,863,290
Average admission per inhabitant	1.3
Number of screens/cinemas	324/191
Number of multiplexes (6+)	5
Average ticket price	€ 7.9

## Production (info for feature films only)

Films produced (including co-productions)	19
Co-productions	8
Average production budget	€ 1.4 m
Film funding from main national film institution	€ 13,733,321

## Distribution

Total films released	169
Local films released (only first run)	19
Local films market share	23.23%
US films market share	57.86%
European films market share	17.68%
Most successful local film	"Ricky Rapper" (213,027 admissions)
Most successful international film	"Quantum of Solace" (434,446 admissions)

## Directory

Finnish Film Foundation ([www.ses.fi](http://www.ses.fi))

Source: Cineuropa.org

## Local market share up 3%

With 1.5 million admissions, 2008 was a good year for Finnish films, which upped their local market by 3% to 23%, almost returning to the 2006 level of 24%.

As in 2007, three Finnish films made it to local Top Ten, all distributed by Nordisk Film: children's film "Ricky Rapper" (209,506 admissions); animated family film "Niko and the Way to the Stars" (199,189), which took many European screens by storm last Christmas; and the comedy "The Subtenant" (179,460).

General admissions were up by 7% from 2007, to seven million, a level not seen since 2003. The biggest box office hit of the year was "Quantum of Solace" (428,281 admissions), followed by "Mamma Mia!" and "Sex and the City".

"We've obviously had good local product and a number of international hits. However, as always, while the Helsinki area is quite equipped to handle cinema demand, that's not the case with smaller cinemas in rural areas," said Tero Koistinen, executive director of Filmikamari, the Finnish Cinema Exhibition association that is still negotiating with the government on a financial package to support cinema-going across the country.

This year has gotten off to a great start for Finnish films, with the January 9 release of Helsinki by box office champion Aleksis Makela ("Bad Boys: A True Story"). The film produced by Solar Films posted over 47,000 admissions in its first weekend, the fourth best opening ever for a local film on domestic ground. Helsinki has now passed the 146,000 admissions mark for Nordisk Film and was still number one in the local Top Ten last weekend.

Other local titles screened during January and February include Jukka-Pekka Valkaepaa's "The Visitor", which premiered in Venice Days 2008, and the thriller "Forbidden Fruit" by Dome Karukoski.

Annika Pham, Cineuropa.org



## FRANCE

## General data for 2008

Inhabitants	64,303,000
GDP	€ 1943 bn

## Cinema-going

Total admissions	188.8 m
Average admission per inhabitant	2.92
Number of screens/cinemas	5398 screens/2122 theatres (rate of 2.54 screens per theatre)

Number of multiplexes (6+)	153
Average ticket price	€ 5.95

## Production (info for feature films only)

Films produced (including co-productions)	240
co-productions	95
Average production budget	€ 6.42 M
Film funding from main national film institution	€ 95.1 M (CNC)
TV investments in film financing	€ 348.95 M

## Distribution

Total films released	562
Local films released (only first run)	185
Local films market share	45.7%
US films market share	44.5%
Most successful local film	"Bienvenue chez les Ch'tis"
Most successful international film	"Madagascar"

## Directory

Centre National de la Cinematographie - CNC

Unifrance ([www.unifrance.org](http://www.unifrance.org))Fonds de soutien de la Region Ile-de-France ([www.iledefrance.fr](http://www.iledefrance.fr))Rhone-Alpes Cinema ([www.rhone-alpes-cinema.fr](http://www.rhone-alpes-cinema.fr))Fonds de la region Region PACA ([www.regionpaca.fr](http://www.regionpaca.fr))Fonds de la Region Nord Pas-de-Calais CRRV ([www.crrav.com](http://www.crrav.com))Fonds de la Region Centre Centre images ([www.centreimages.fr](http://www.centreimages.fr))Fonds de la Region Poitou-Charentes ([www.crcp.asso.fr](http://www.crcp.asso.fr))Fonds de la Region Aquitaine ([www.aquitaine-image-cinema.fr](http://www.aquitaine-image-cinema.fr))Fonds de la Region Limousin ([www.cr-limousin.fr](http://www.cr-limousin.fr))Fonds de la Region Midi-Pyrenees ([www.midipyrenees.fr](http://www.midipyrenees.fr))Fonds de la Region Bretagne ([www.region-bretagne.fr](http://www.region-bretagne.fr))Fonds regional de La Reunion ([www.region-reunion.com](http://www.region-reunion.com))Fonds de la Region Franche-Comte ([www.cr-franche-comte.fr](http://www.cr-franche-comte.fr))Fonds de la Region Pays-de-la-Loire ([www.paysdelaloire.fr](http://www.paysdelaloire.fr))Fonds de la Region Haute-Normandie ([www.poleimagehn.com](http://www.poleimagehn.com))Fonds de la Region Alsace ([www.culture-alsace.org](http://www.culture-alsace.org))Fonds de la Region Lorraine ([www.cr-lorraine.fr](http://www.cr-lorraine.fr))Fonds de la Region Picardie ([www.cr-picardie.fr](http://www.cr-picardie.fr))Fonds de la Region Basse-Normandie ([www.cr-basse-normandie.fr](http://www.cr-basse-normandie.fr))Fonds de la Region Auvergne ([www.cr-auvergne.fr](http://www.cr-auvergne.fr))Fonds de la Region Champagne-Ardenne ([www.cr-champagne-ardenne.fr](http://www.cr-champagne-ardenne.fr))

Source: Cineuropa.org

## 2008 results: An unusual record year

With 240 features accredited in 2008 – including 196 French initiative films (FIF) – French film production has matched its 2005 record, according to the results presented to journalists yesterday by Veronique Cayla.

The Director General of the National Film Centre (CNC) nonetheless stressed that caution was the order of the day for 2009, due to the current decline in TV advertising revenue and the impact of the financial crisis on global film markets.

Boosted by record investment (€ 1.49bn), the excellent 2008 results mark an unusual year for three big-budget films distort the figures: "Arthur and the Two Worlds War" (€68.83m), "Arthur and the Revenge of Maltazard" (€63.24m) and Oceans (€49.62m). The average estimated cost for a French initiative film (FIF) has thus risen to €6.42m (€5.58m without the three aforementioned titles).

The trend for bipolarisation of production continues with an increasing number of films made for over €20m (13 in 2008) and under €1m (44). There have been significant changes over the past ten years: films with a budget of over €7m – which represented 14.9% of French initiative productions in 1999 – today account for 30.6% (60 FIFs) and claim 74.5% of investments. And even though they haven't decreased in number, medium-budget features (€4-7m) are attracting less funding.

Last year was also a record one for TV investments (27.8% of FIF financing) from Canal + (€173.9m), TPS Cinema (€22.2m), Cine Cinema (€16.8m) and newcomer Orange (€31m). The terrestrial networks were not outdone, thanks to TF1 (€52.9m), France 2 (€39.3m), France 3 (€26.6m), M6 (€21.1m) and Arte (€4.2m).

Moreover, there was a major increase in contributions from international sales (12.8% of financing, i.e. almost double) and theatrical distribution (12.1%, up by 60%).

Finally, the CNC granted €69.88m in automatic support and €18.45m in advances on receipts. Meanwhile, 124 FIFs received tax credit and 97 FIFs benefited from the €38.34m invested by Sofica.

Fabien Lemerrier, Cineuropa.org



Bienvenue chez les Ch'tis (Pathe Renn Productions, Hirsch, TF1 Films Production)

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Miracle Screenings. Cannes Market Issue. May 2009. №27

## European Film Markets

### 2008 results: Co-productions stay the course

With 95 French international co-productions in 2008 – the same number as in 2007 – French cinema maintains a high level of production with the rest of the world. Twenty-eight countries were involved in the making and financing of these films, which represent 39.6% of the total number of features accredited in 2008. This is what emerges from the data published yesterday by the National Film Centre (CNC).

The total is broken down into 51 majority French features (compared to 52 in 2007) and 44 minority productions (compared to 43 the previous year). The films received €550.44m in investment, including €283.7m from France (+13.2%) and €266.6m from foreign sources (+7%).

With 22 features (compared to 18 in 2007), Belgium is the leading partner for majority French co-productions, followed by Italy (13, or four more than the previous year), Germany (eight), Luxembourg and Switzerland (which have both seen a rise from three to seven films). No co-productions with the UK were accredited in 2008.

The French share of investment in minority co-productions amounts to 21.5%, while the contribution of foreign partners to majority French co-production budgets stands at 26.7%.

Twelve co-productions were made as part of bilateral funding agreements (without artistic or technical contribution from the minority country), including ten with Italy and two with Spain.

Finally, the number of co-productions initiated as part of the European Convention (involving a minimum of three countries) rose to 32 features (including 14 French initiative films) in 2008. Among them, six films were produced by four European countries and one by five countries.

Fabien Lemerrier, Cineuropa.org

### 188.8m admissions and 45.7% market share for French film

According to estimations published by the National Film Centre (CNC), 2008 was an excellent year for audience figures in France, with a total of 188.82m admissions, representing an increase of 6.2% compared to 2007.

This score is the second highest in the past 24 years, behind the 2004 record of 195.53m viewers. In 2008, French theatres amassed an estimated €1.12bn in takings (for an average admission price of €5.95 according to the FNCF).

Moreover, as in 2006 and for the second time since 1986, the market share for French films (45.7% in 2008 compared to 36.5% in 2007) exceeded that of US features, which dropped from 49% to 44.5%. This high-powered duel eclipsed other world cinemas, whose market share fell from 14.4% in 2007 to 9.9% in 2008.

This outstanding year for French film owes a lot to the 20.4m admissions garnered by "Welcome to the Sticks" and the 6.8m viewers of "Asterix at the Olympic

Games". Three other films surpassed the 2m admissions mark: "Disco" (2.4m), "Public Enemy Number One" (Part 1) (2.2m) and "A Widow at Last" (2.2m).

Eleven other domestic features attracted between 1-2m viewers: "Paris", "The Class", "Public Enemy Number One" (Part 2), "Largo Winch", "Paris 36", "The First Day of the Rest of Your Life", "Le crime est notre affaire" ("Crime is Our Business"), "Agathe Clery", "Ca\$h", "Love Me No More" and "Let It Rain".

The 2008 season ended on a positive note with December seeing a slight upturn of 1.6% compared to the same period in 2007. Indeed, the last four months of the year saw increases with respect to 2007, after four consecutive months of decline (from May-August).

Fabien Lemerrier, Cineuropa.org

### GERMANY

#### Positive 2008 results show rise in admissions

On the eve of the Berlin International Film Festival, the FFA (regulatory body for German film) unveiled positive results for 2008. There was an increase in admissions, thanks in particular to the success of local productions.

The total number of viewers for 2008 stands at 129.4m, representing an increase of 4m (+3.2%), compared to the disappointing 2007 results. Box office takings amounted to €794.7m – €36.8m more than in 2007 (+4.9%).

FFA director Peter Dinges said that the best news was the 26.6% market share achieved by German titles, a level that hadn't been reached since 1991. Domestic films attracted a total of 33.9m viewers and 11 productions surpassed the 1m admissions mark, a record since reunification.

The biggest hit was released at the start of the year: Til Schweiger's "Rabbit Without Ears" (4.9m admissions). The film outperformed "Madagascar: Escape 2 Africa" (4.8m) and "Quantum of Solace" (4.7m).

For the first time, a documentary – German/UK co-production "Earth" – appears in the Top 10, with 3.8m admissions. Dinges also drew attention to the international popularity enjoyed by German film in recent years, notably at the Oscars.

In German theatres in 2008, there were 13 fewer releases than in 2007. A total of 471 films were launched, including 185 German (co-)productions, 154 US productions, 93 European films and 39 titles from other countries.

#### General data for 2008

Inhabitants	82,126,628
GDP	€2489.4 bn

#### Cinema-going

Total admissions	129.4 m
Average admission per inhabitant	€9.68
Number of screens/cinemas	4810/1224
Number of multiplexes (6+)	144
Average ticket price	€6.14

#### Production (info for feature films only)

Films produced (including co-productions)	128
Co-productions	57
Average production budget	€4 m
Film funding from main national film institution	€170,95 m

#### Distribution

Total films released	471
Local films released (only first run)	185
Local films market share	26.6%
US films market share	62.1%
European films market share	130%
Most successful local film	"Keinohrhasen"
Most successful international film	"Madagascar 2"

#### Directory

Filmförderunganstalt – FFA  
(annual budget of around €76m) - [www.ffa.de](http://www.ffa.de)  
Deutscher Filmförderfonds (BKM) – DFFF (annual budget of €60m)  
Kuratorium junger deutscher Film ([www.kuratorium-junger-film.de](http://www.kuratorium-junger-film.de))  
Medienboard Berlin-Brandenburg ([www.medienboard.de](http://www.medienboard.de))  
FilmFernsehFonds Bayern ([www.fff-bayern.de](http://www.fff-bayern.de))  
North-Rhine Westphalia Filmstiftung ([www.hessische-filmfoerderung.de](http://www.hessische-filmfoerderung.de))  
Hessische Filmförderung ([www.hessische-filmfoerderung.de](http://www.hessische-filmfoerderung.de))  
FilmFörderung Hamburg GmbH (<http://ffhh.lbhh.de>)  
MFG Medien- und Filmgesellschaft Baden-Württemberg mbH  
Mitteldeutsche Medienförderung ([www.mdm-online.de](http://www.mdm-online.de))  
NordMedia GmbH ([www.nordmedia.de](http://www.nordmedia.de))  
Deutsches Filminstitut - DIF ([www.deutsches-filminstitut.de](http://www.deutsches-filminstitut.de))  
World Cinema Fund

Source: Cineuropa.org

Overall, the mood is thus optimistic for both German film and exhibitors. In 2008, 95 theatres opened or re-opened and 117 closed down, generally for economic reasons. However, in 2007 there were 134 closures (136 in 2006), so the trend points to a decrease in the number of cinemas closing down.

Benedicte Prot, Cineuropa.org



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## European funding system for German film

After examining its compatibility with the cultural and sector-based dispensations from the EC treaty clauses relative to state subsidies, the European Commission has authorised the setting up of a €212m fund for the German film industry.

This funding system – which will stay in effect until December 31, 2013 – is intended to support screenwriting, production, distribution and exhibition. In terms of film creation, the aim is to promote the quality and diversity of German film.

As regards funding for movie theatres with economic and social foundations, priority will be given to small cinemas that would otherwise be threatened with closure.

Film production grants will be allocated – in accordance with the Commission's communication on film – to cultural products. There is an upper limit of 50%, but "difficult", small-budget films are entitled to up to 80% funding.

It should be pointed out that there is no obligation to spend the funding in Germany.

The German authorities have pledged to introduce all the changes necessary to remain in conformity with the clauses relative to state funding in the Commission's communication on film.

*Cineuropa.org*

## Franco-German co-development fund

At the 6th Franco-German Film Meetings – organised in Hamburg by Unifrance and German Films (November 2008) and attended by 300 film producers, distributors and financiers from the two countries – the setting up of a co-development fund was announced.

This fund – created as part of the bilateral co-production mini-treaty signed in May 2001 by the National Film Centre and its German counterpart, the FFA – will operate as of next year on a budget of €300,000. Up to €50,000 will be granted to producers for their debut or second feature.

According to Christine Berg of the DFFF (German Federal Film Fund), "the aim is to exploit the economic and cultural potential of film for German and French markets".

Olivier Wotling, of the CNC, emphasised the importance for new producers of forming a network. He said: "From an early stage, producers must get used to the idea of collaborating with others".

The collaboration between France and Germany has yielded positive results. In 2007, Germany became the second-preferred co-producer in the French film industry (after Belgium), having invested in 10 majority French co-productions (in 2006 Germany was in third place after Belgium and Italy with six majority French co-productions).

This year, a third of the 30 international co-productions backed by the DFFF are French/German and the money invested in them has increased to €126m (compared to €80m last year).

Since its ratification, the mini-treaty has led to the backing of 50 co-productions, including Tom Tykwer's "Perfume: The Story of a Murderer" and recent titles "35 Shots of Rum" by Claire Denis and "The Countess" by Julie Delpy.

*Benedicte Prot, Cineuropa.org*



## GREECE

### General data for 2008 (\* 2007)

Inhabitants	10,964,020
GDP	242,946

### Cinema-going

Total admissions	9.7m
Average admission per inhabitant	0.88
Number of screens/cinemas	384
Number of multiplexes (6+)	16 (154 screens)
Average ticket price	€7.5

### Production (info for feature films only)

Films produced (including co-productions)	23
co-productions	2
Average production budget*	0.5m
Film funding from main national film institution	€73,500 per film (average)

### Distribution

Total films released	342
Local films released (only first run)	19
Local films market share	19.6%
US films market share	70%
European films market share	10%
Most successful local film	"Molis Horisa / Just Broke Up"
Most successful international film	"Mamma Mia!"

### Directory

Greek Film Center ([www.gfc.gr](http://www.gfc.gr))  
ERT (Greek National Television)

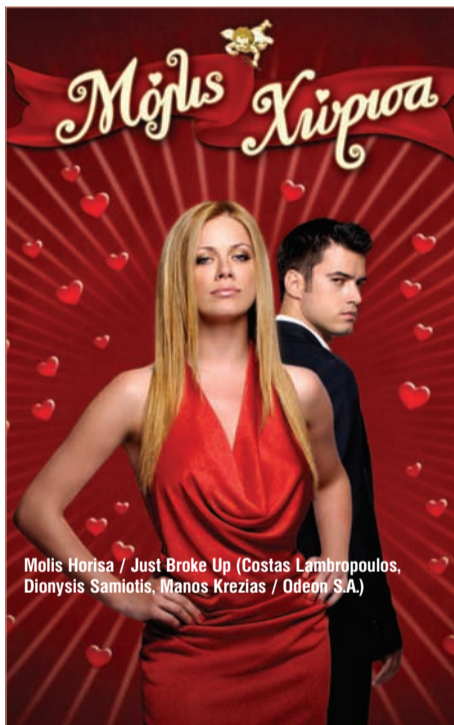
Source: Cineuropa.org

## Arthouse stir in local cinema

What has been dubbed the springtime of Greek cinema has strengthened private funding of local films and encouraged Greek distributors to take risks on local product that would have otherwise relied heavily on state distribution so as to avoid dying an unscreened, straight-to-DVD death, at best.

Costas Zapas and his new film "Minor Freedoms", a Zentropa Entertainments presentation of a Minus Pictures production, seem to have been favored the most this year. With his third film, the director has secured his first local distribution deal and with one of the majors, no less – Odeon S.A.

The company ended 2008 with two of its Greek films bringing in almost half its yearly box office receipts, moreover placing second and third in the year's overall top 10, and is regarded as probably the top distributor of commercial Greek movies. This is partly why they chose the new film by a director so far considered the maker of strictly festival fare.



Molis Horisa / Just Broke Up (Costas Lambropoulos, Dionysis Samiotis, Manos Krezias / Odeon S.A.)

Having scored so high with commercial titles, "we might as well go for the other extreme," said Yiorgos Tziotzios, head of Odeon's specialty division Word of Mouth.

Meanwhile, Yiannis Economidis announced the start of production on his new film, "Machairovgaltis". The award-winning and consecutively commercially unsuccessful director is known for his use of foul language as an aesthetic tool to express the ugliness of his anti-heroes' surroundings – both physical and psychological.

He is directing for Argonauts Productions, the local production powerhouse that has been delivering hit films for the past three years and saw their film "Wedding Party" reach third place in the 2008 Greek box office, after making it to second place with "A Bee" in August in 2007.

*Joseph Proimakis, Cineuropa.org*



## HUNGARY

### General data for 2008

Inhabitants	10,310,000 (estimation)
GDP	€98 bn

### Cinema-going

Total admissions	10,352,494
Average admission per inhabitant	1
Number of screens/cinemas	416/183 (rate of 2.7 screen per theatre)
Number of inhabitants per screen	24,783
Number of multiplexes (6+)	21
Average ticket price	€3.7

### Production (info for feature films only)

Films produced (including co-productions)	24
Co-productions	5
Average production budget	€1,090,514
Film funding from main national film institution	€7,15M (Motion Picture Public Foundation of Hungary)
TV investments in film financing	€1.9 M (estimation)

### Distribution

Total films released	201
Local films released (only first run)	25
Local films market share	9.3%
US films market share	74.4%
Most successful local film	"9 and € Dates" (201,420 admissions)
Most successful international film	"Mamma Mia!" (767,550 admissions)

### Directory

Motion Picture Public Foundation of Hungary ([www.mmka.hu](http://www.mmka.hu))  
Ministry of Cultural Heritage ([www.kultura.hu](http://www.kultura.hu))  
National Cultural Fund ([www.nka.hu](http://www.nka.hu))  
Media Desk Hungary ([www.mediadesk.hu](http://www.mediadesk.hu))  
Foundation of the Hungarian Historical Motion Picture ([www.mfha.hu](http://www.mfha.hu))  
Hungarian Film Commission ([www.hungarianfilm.com](http://www.hungarianfilm.com))  
Association of Hungarian Producers ([www.mpsz.org.hu](http://www.mpsz.org.hu))  
Hungarian Independent Producers Associations  
National Film Office ([www.nationalfilmoffice.hu](http://www.nationalfilmoffice.hu))  
Association of Hungarian Documentary Directors  
Hungarian National Film Archive ([www.filmintezet.hu](http://www.filmintezet.hu))  
Hungarian Society of Cinematographers ([www.hscmot.hu](http://www.hscmot.hu))  
Association of Hungarian Distributors  
Association of Young Filmmakers ([www.fifilm.uw.hu](http://www.fifilm.uw.hu))  
Hungarian Society of Directors ([www.hsd.ini.hu](http://www.hsd.ini.hu))  
Magyar Filmunio  
Association of Hungarian Filmmakers  
Foundation for Animation Art ([www.kecskemetfilm.hu](http://www.kecskemetfilm.hu))  
National Radio and Television Commission  
Hungarian Cable Communications Association ([www.kabellszov.hu](http://www.kabellszov.hu))  
Hungarian Cable Television and Telecommunication Association ([www.ktv.hu](http://www.ktv.hu))

Source: Cineuropa.org

## European Film Markets

### HUNGARY

#### MMK between 2008 and 2009

The Hungarian Motion Picture Public Foundation (MMK) celebrated its tenth anniversary in 2008 and is hoping 2009 will be at least as successful as the year before it despite the global economic downturn.

The MMK is a unique body in Europe that reunites film funding, promotion, training and facilities for the film industry. It is supported by the Hungarian state as well as various organisations that regroup film professionals.

At a press conference held during the 40th Hungarian Film Week, 27 January - 3 February 2009, General Secretary Erzsebet Toth quickly ran through the numbers for 2008, in which 1560 applications were received for a total of HUF 12b (€40m). 870 applications for aid were granted.

New applications and the budget for 2009 both had a cutoff date at the end February, and Toth expressed hope that funding for 2009 would at least be on par with that of 2008.

A 2-year agreement for co-production opportunities for Hungarian TV channels will also be launched this spring and is worth HUF 250m (€840,000). Hungarian Eurimages representative Zsolt Kezdi-Kovacs also present at the conference, underlined the importance of Eurimages for the Hungarian film industry, which last year received six times as much as it invested through Eurimages.

"The ties between European producers created through Eurimages need to be reinforced," he added, also noting that new co-production agreements with Ireland and Germany are in the pipeline. "It is not necessarily only about money," said Kezdi-Kovacs, "but also about the creation and transmission of knowledge and know-how."

*Boyd van Hoeij, Cineuropa.org*

#### A Kind of America 2 and 9 and a Half Dates are biggest domestic hits of 2008

Dominated by Phyllida Lloyd's US/UK/German co-production "Mamma Mia!", the 2008 Hungarian box-office rankings place two other European features in the top 10 largely monopolised by US productions such as "Madagascar 2" and "Indiana Jones 4".

Marc Forster's UK co-production, "Quantum of Solace", claims eighth position for the year, closely followed by Gabor Herendi's Hungarian feature "A Kind of America 2". The latter continues to perform well in 2009, as it had garnered 138,503 admissions by Sunday evening (€590,000 in takings).

Among the non-domestic European films, French feature "Asterix at the Olympic Games" by Frederic Forestier and Thomas Langmann stands in 14th place.

There is a second Hungarian production in the top 20: Tamas Sas' "9 and a Half Dates" in 15th position.

In the annual ranking of distributors, the top five includes the same companies as 2007, but UIP seizes first position with 30.25% of the market share (22.41% last year), displacing Intercom which slips to second place with 29.88%.

The list also includes Forum (12.98%), followed by Budapest Film (9.47%) and SPI (4.62%). Clocking in at sixth place is newcomer I.T. Cinema City (4.20%), which outstrips Best Hollywood (3.63%), Hungaricom (1.39%) and Hungarotop (0.73%).

*Fabien Lemerrier, Cineuropa.org*

### ITALY

#### General data for 2008

Inhabitants	59,900,000
GDP	€1.503,02 bn

#### Cinema-going

Total admissions	99,303,276
Number of screens	3,141
Number of multiplexes (6+)	193
Average ticket price	€5.93

#### Production (info for feature films only)

Films produced (including co-productions)	123
co-productions	31
average production budget	€2,059,793
Film funding from main national film institution	€49,277,021

#### Distribution

Total films released	845
Local films released (only first run)	130
Local films market share	29,0%
US films market share	60,2%
European films market share	9,8%
Most successful local film	"Natale a Rio"
Most successful international film	"Madagascar 2"

#### Directory

Ministero per i Beni e le Attivita Culturali - Direzione Generale per il Cinema ([www.cinema.beniculturali.it](http://www.cinema.beniculturali.it))  
 Audiovisual Industry Promotion-Filmitalia ([www.aip-filmitalia.com](http://www.aip-filmitalia.com))  
 Cineteca Nazionale ([www.snc.it](http://www.snc.it))

Source: Cineuropa.org

#### Positive 2008 results could worsen in 2009

The Italian market is holding strong according to ANICA's annual report. In 2008, the number of Italian productions increased and overall box office revenue declined only slightly from 2007, but many worry over the fate of public funding.

Says Riccardo Tozzi, president of ANICA producers: "There was a huge rise in films produced - an overall 154, 30 more than in 2007 - due above all to the growth of low budget films - 29, compared to five two years ago. However, box office returns from co-productions were insufficient, while state funding for co-productions has increased in the last two years".

The imminent introduction of a tax credit will increasingly favour the contribution of private capital, with increments estimated at 10-15%, yet there remains the problem of cuts to the Entertainment Industry Fund, which no longer guarantees to cinema 25% of public financing. Ironically, "without this funding...cinema will be financing the state and not vice versa", adds Tozzi, who says the situation must be remedied as soon as possible, "otherwise we will need to mobilise all branches within the industry".

The overall box office in 2008 was €593.7m, from 99.3 million admissions, a slight drop from 2007 (respectively, -3.8% at the box office and -4.1% in admissions). The market share of Italian films is nevertheless also holding, at 29%, thus continuing the positive trend of recent years.

Universal leads the list of top 10 distribution companies of 2008, with 49 films and €117m at the box office, for approximately 20% of the market share. They are followed by Medusa Film (17%), 01 Distribution (11%), Warner Bros (10%) and FilmAuro (8%).

Twenty-eight Italian films grossed over €1m in 2008, almost reaching the 2007 record of 29. Comedies, as usual, scored highest with audiences, yet the list includes a variety of genres and arthouse titles that were also very successful.

Lastly, the problematic relationship continues with broadcasters, "who buy films without airing them, or who air them at unreasonable hours," accuses Tozzi.

*Camillo de Marco, Cineuropa.org*

#### Market share rose in 2008

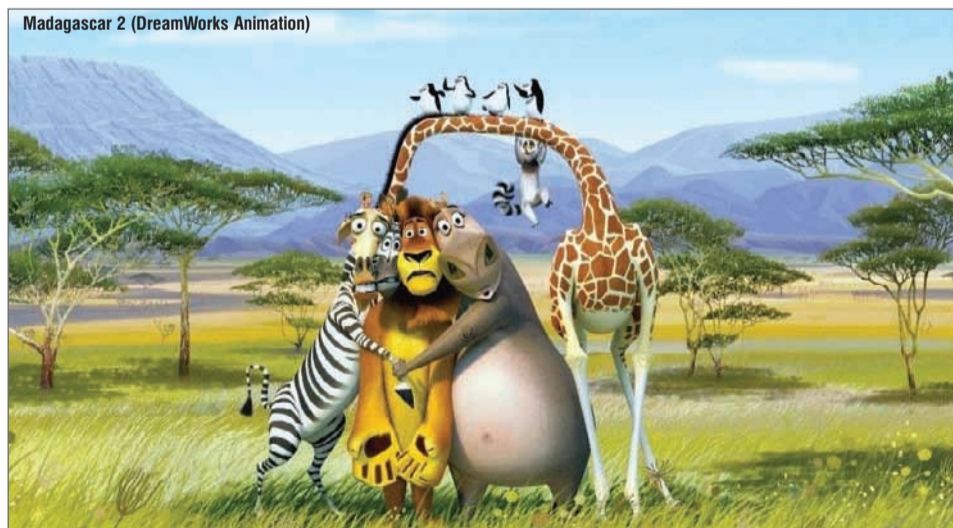
Paolo Protti, president of ANEC, anticipated the definitive 2008 ANICA data during the festival "Per il Cinema Italiano", held in Bari from January 12-17.

The market share of Italian cinema rose from 27% in 2007 to 28% in 2008 (and was 20% in 2006), without taking into consideration co-productions. This positive trend is not reflected, however, in audience figures: admissions dropped from 104 million (2007) to 100 million in 2008 (92 million in 2006).

An Italian film ("Natale a Rio") was the top slot of the of box office charts - a domestic title was number two at the end of 2007 - while 16 domestic films appear among the top 50 films of the 2008 box office (compared to 15 in 2007 and only 11 in 2006).

"We're hoping for a 2009 with even stronger Italian product," said Protti. "We must increase the share of national films. Not just commercial films but also arthouse films, such as 2008's "Gomorra", "Il Divo", "Quiet Chaos" and "Tutta la vita davanti".

*Camillo De Marco, Cineuropa.org*



## LATVIA

General data for 2008 (*2007 if unavailable)	
Inhabitants	2,270,894
GDP*	€ 19,859,718,269
Exchange rate	€ 1 = 0,7028 LVL
Cinema-going	
Total admissions	2,299,003
Average admission per inhabitant	1.03
Number of screens/cinemas	50/28
Number of multiplexes (6+)	2
Average ticket price	€ 4.69
Production	
Feature films produced	7 (3 features, 1 feature animation, 3 feature documentaries)
Film funding from main national film institution € 1.85 m	
Distribution	
Total films released	152
Local films released (only first run)	4
Local films market share	5%
US films market share	66.8%
European films market share	19.1%
Most successful local film	"Defenders of Riga"
Most successful international film	"Journey To The Centre of Earth"
Directory	
National Film Centre of Latvia (www.nfc.lv)	
Source: Cineuropa.org	

## Public monies cut 33% in 2009

Latvian cinema is a direct victim of the current economic crisis. Following state budget cuts, funds for cinema administered by the National Film Centre of Latvia (NFCL) have decreased 33%, from € 4.6m in 2008 to € 3.1m in 2009.

This is a severe blow for the local film industry, which over the last four years had enjoyed a steady growth in state support, from around € 2m for 2006 and 2007 to a record € 4.6m last year. Further film funding comes from the Culture Capital Foundation, which provided an extra € 1.5m for 2007 and 2008.

"Five films currently in production will receive financing for continuing their work, but we won't be able to support new features and animated films," said Zanda Dudina of the NFCL. "This is terrible."

Latvia produces around four to six films annually. The most successful domestic title last year was the period drama "Defenders of Riga", which came in third in the local top ten with almost 70,000 admissions, ahead of "Mamma Mia!" and "Quantum of Solace". It was also Latvia's entry from an Oscar nomination.

The Latvian film industry and its 35 active production companies are now even more dependent on foreign partners for financing. Thus, local studios are hoping to attract foreign productions with Riga's good locations, varied infrastructure and strong transport network linking foreign destinations, professionalism and very high work ethics, according to the NFCL.

Upcoming features include "Death to You" by Juris Poskus ("Monotony"), currently in post-production; and Andis Miziss' directorial debut "The Hunt", produced by Ego Media, to be released domestically in the summer.

Anniko Pham, Cineuropa.org

[www.miraclescreenings.com](http://www.miraclescreenings.com)

## LITHUANIA

General data for 2008 (*2007)	
Inhabitants*	3,350,100
GDP	€ 32,946,014,828
Exchange rate	€ 1 = 3,4528 LTL
Cinema-going	
Total admissions	3,270,984
Average admission per inhabitant	0.98
Number of screens/cinemas	81/46
Number of multiplexes (6+)	7
Average ticket price	€ 3.53
Production (info for feature films only)	
Films produced (including co-productions)	6
Average production budget	€ 800,000
Film funding from main national film institution	€ 2,856,522
Distribution	
Total films released	163
Local films released (only first run)	9
Local films market share	5.52%
US films market share	71.8%
European films market share	16.7%
Most successful local film	"Loss" (50,071 admissions)
Most successful international film	"Madagascar 2" (135,550 admissions)
Directory	
Lithuanian Film Center (www.lfc.lt)	
Ministry of Culture (www.lrkmlt)	
Media Desk Lithuania (www.mediadesk.lt)	
Lithuanian Association of Cinematographers (www.lac.lt)	
Lithuanian Filmmakers Union (www.kinosajunga.lt)	
Lithuanian Archives Department (www.archyvai.lt)	
Source: Cineuropa.org	



Loss (ART & A, Good Dog Films Limited, Lithuanian Film Studio / Forumcinemas)

## LUXEMBOURG

### International Coproductions

Luxembourg is one of the few countries where International co-productions are the lifeblood of the film industry and local films are very rare. The subsidized film sector attracts international talent to its sound stages and magnificent outdoor locations. Most of the films in which Luxembourg is the primary producing nation are documentaries or shorts, with fiction features amounting to no more than one or two a year.

But things are slowly changing. Films produced in Luxembourg are now more often European co-productions rather than US/Luxembourg productions.

The revamped financing law of 2007 should keep Luxembourg competitive, as it has abolished the rule that part of the film has to be shot on Luxembourg soil in order to qualify for rebates (it now only needs to have Luxembourg residents on the payroll). This helps

General data for 2008 (* 2007)	
Inhabitants	490,000
GDP*	US\$ 50.16bn
Cinema-going	
Total admissions	1,134,705
Average admission per inhabitant	2.32
Number of screens/cinemas	27/14
Number of multiplexes (6+)	1
Average ticket price	€ 6.90
Production (info for feature films only)	
Films produced (including co-productions)*	15
co-productions *	13
Film funding from main national film institution* € 3.7m (2007) + tax rebate certificates (€ 7.47m in 2006)	
Distribution	
Total films released	389
Local films released (only first run)	6
Local films market share	1.06%
US films market share	69.42%
European films market share	29.35%
Most successful local film	"Charlotte: A Royal at War"
Most successful international film	"Madagascar 2"
Directory	
Luxembourg Film Fund (www.filmfund.lu)	
Source: Cineuropa.org	

to keep talent closer to home, as countries such as Belgium, France, the Netherlands and Switzerland are now the main co-production partners of foreign films. International titles such as "Bride Flight", "JCVD", "Diamant 13", "Ne Te Retourne Pas", "Humains", "Vampire Party", "Robber Girls", "Dragon Hunters" and "The Children of Timpelbach" were recently co-produced by Luxembourg.

It is telling of the size of Luxembourg that even local features often have a foreign component. The most successful Luxembourg film of the year was "Charlotte: A Royal at War" (Leif Letzeburger), a documentary about the period the Luxembourg Grand-Duchess Charlotte spent in exile during the Second World War. It follows in the tradition of another box office success from 2004, "Heim ins reich - L'echec d'une annexion", which looked at Nazi Germany's annexation of the country. Co-produced with the UK and directed by Roy Tostevin, "Charlotte: A Royal at War" alternates between talking heads and polished reenactments of historical events, presenting a good introduction to the subject, albeit superficial.

More challenging dramatically is the fiction feature "Arabian Nights" ("Nuits d'Arabie") from director Paul Kieffer. As it follows a train conductor from his staid life at home to a voyage into the North African desert in search of a girl, the narrative swerves from realism to the fantastic. The film's second half, shot on location in Algeria, is more successful than its first, which lacks credibility. The film is noteworthy because it is one of the very few features to feature Luxembourgish, one of the official languages of the country, besides German and French.

On the documentary front, Genevieve Mersch's "Plein d'Essence" looked at one of the biggest petrol stations in the country, while Christophe Wagner's "Luxemburg, USA" looks up descendants of Luxembourg immigrants in the U.S. both were produced with aid from the 2007 European Capital of Culture initiative, but are strictly local fare. Shot on video, these films have little value, despite being shown in cinemas. Both directors have new fiction projects in development.

The pool of local talent has been steadily growing in the last couple of years. Beryl Koltz, who made the 2005 short "Starfly", is in pre-production on her feature debut "Hot Hot Hot", and Max Jacoby, who directed the 2005 short "Butterflies", started shooting his first feature "Dust". Several other talented youngsters are waiting in the wings, including Jeff Desom, Fred Neuen and Adolf El-Assal.

Also noteworthy are two shorts with a gay theme: Laura Schroeder's "Senteurs" and Jaques Molitor's

## European Film Markets

"En Compagnie de la Poussiere". Schroeder's film focuses on a housewife who embarks on a passionate affair with a woman (which echoes some of the same

escapist themes – and problems – as "Arabian Nights"), while Molitor's explores the feelings of two male friends. It was selected for the Locarno Film Festival and

shows a fine grasp of visual language and non-conformist narration that makes him a name to watch.

Boyd Van Hoeij, *International Film Guide*

NETHERLANDS	
<b>General data for 2008 (* 2007)</b>	
Inhabitants	16,400,000
GDP*	€ 534.5bn
<b>Cinema-going</b>	
Total admissions	23.5m
Average admission per inhabitant	1.4
Number of screens/cinemas	649/161
Number of multiplexes (6+) *	16
Average ticket price	€ 7.00
<b>Production (info for feature films only)</b>	
Films produced (including co-productions) *	30
co-productions	4
average production budget	€ 1.9m
Film funding from main national film institution	€ 31.5m
TV investments in film financing	* € 6.9m
<b>Distribution</b>	
Total films released	296
Local films released (only first run)	30
Local films market share	17.87%
US films market share	* 76.5%
Most successful local film	"Anubis en het pad der zeven zonden" (554,600 admissions)
Most successful international film	"Mamma Mia!" (985,000 admissions)
<b>Directory</b>	
Nederlands Film Fonds ( <a href="http://www.filmfund.nl">www.filmfund.nl</a> )	
CoBo fund ( <a href="http://www.cobofund.com">www.cobofund.com</a> )	
Dutch Cultural Broadcasting Fund ( <a href="http://www.stimuleringsfonds.nl">www.stimuleringsfonds.nl</a> )	
Rotterdam Film Fund ( <a href="http://www.rff.rotterdam.nl">www.rff.rotterdam.nl</a> )	
Nederlands Cinematographic Federation (NFC)	
Nederlands Instituut voor Beeld en Geluid ( <a href="http://www.naa.nl">www.naa.nl</a> )	
Netherlands Institute for Animation Film	
Source: Cineuropa.org	

### Nine projects cross first hurdle

The Dutch Film Fund, local broadcaster VPRO and the Mediafonds have selected nine new projects for "treatment development" in the context of the "De Oversteek III" ("The Crossing III") series of films.

De Oversteek is a joint initiative of VPRO and the film fund, currently in its fifth edition. The Mediafonds has been part of the initiative since last year. Each of the selected projects will receive € 8,000 in the first round to develop their initial treatments, and a further six projects will receive a grant for screenplay development in a few months time.

Of these projects, three will be awarded support for production in December, and the selected films will be shot and finished in 2010 and debut in theatres in 2011. VPRO will broadcast the films after their theatrical premieres.

This year's projects include two screenplays by Rogier de Blok (one to be directed by Ivan Lopez Nunez, the other by Margien Rogaar), as well as new work by writer-directors Froukje Tan ("Links"), Jan Willem den Bok, Joost van Ginkel and Marco Knijnenburg.

Pascale Simons should direct a new screenplay by Philip Delmaar; Sacha Polak is attached to a future script from Helena van der Meulen and Jorien van Nes will direct a screenplay by Lotje Ijzermans.

De Oversteek has been one of the biggest success stories in local filmmaking and -funding, with directors such as Martin Koolhoven (local blockbuster "Winter in Wartime"), Paula van der Oest (Oscar-nominated "Hotel Paraiso"), Nanouk Leopold (Cannes title Guernsey [trailer]; Berlin's Wolfbergen) and Karim Traida (IFFR Tiger Award and Golden Calf for "The Polish Bride") making their debut features with De Oversteek projects.

Boyd van Hoeij

POLAND	
<b>General data for 2007</b>	
Inhabitants	38,126,000
GDP per capita	\$15,894
Exchange rate	€ 1 = 4.02 PLN
<b>Cinema-going</b>	
Total admissions	33.7m
Average admission per inhabitant	0.89
Number of screens	587
Number of multiplexes	68
Average ticket price	€ 3.76
<b>Production (feature films only)</b>	
Films produced (including co-productions)	41
Co-productions	12
Average production budget	€ 1.2m
Film funding from main national film institutions (PISF)	€ 25.5m
TVP investments in film financing (2007)	€ 4.25m
TVP investments in film financing (projected for 2009)	€ 6.5m
<b>Distribution</b>	
Total films released	280
Local films released (only first run)	36
Local films market share	12.85%
US films market share	41.78%
European films market share	33.92%
Most successful local film	"Lejdis"
Most successful international film	"Kung Fu Panda"
<b>Directory</b>	
Polish Film Institute ( <a href="http://www.pisf.pl">www.pisf.pl</a> )	
The Polish - German co-development fund ( <a href="http://www.pisf.pl">www.pisf.pl</a> )	
Wytwarznia Filmow Dokumentalnych i Fabularnych ( <a href="http://www.wfdif.com.pl">www.wfdif.com.pl</a> )	
Ministry of Culture ( <a href="http://www.mkidn.gov.pl">www.mkidn.gov.pl</a> )	
Studio Filmowe OKO ( <a href="http://www.sfoko.com.pl">www.sfoko.com.pl</a> )	
Studio Filmowe TOR ( <a href="http://www.tor.com.pl">www.tor.com.pl</a> )	
Debiut Foundation for Young Cinema ( <a href="http://www.wajdaschool.pl">www.wajdaschool.pl</a> )	
Association of Polish Filmmakers ( <a href="http://www.sfp.org.pl">www.sfp.org.pl</a> )	
Audiovisual Producers Association ( <a href="http://www.kipa.pl">www.kipa.pl</a> )	
National Chamber of Audiovisual Producers ( <a href="http://www.kipa.pl">www.kipa.pl</a> )	
Polish Audiovisual Publishers ( <a href="http://www.pwa.gov.pl">www.pwa.gov.pl</a> )	
Association of Authors and Composers ( <a href="http://www.zaiks.org.pl">www.zaiks.org.pl</a> )	
Polish Society of Cinematographers ( <a href="http://www.psc.art.pl">www.psc.art.pl</a> )	
National Film Archives ( <a href="http://www.fn.org.pl">www.fn.org.pl</a> )	
Source: Cineuropa.org	

### 2008: Record year at the Polish box office

The 2008 season saw the highest audience figures in Poland for the past 20 years with 34.1m admissions. Moreover, Polish productions are the source of these excellent results, as in 2007.

In 2004, there was an increase from 23.8 million to 33.4 million admissions, which encouraged an industry boosted by the multiplex boom. Despite the rapid development of several movie theatre networks, the results for 2005 were the lowest of the previous five years (23.6m admissions). The 2006 and 2007 seasons were not marked by significant growth.

Popular Polish films were the biggest hits of 2008. Among the 12 best starts of the year were six domestic features. In first position is Tomasz Konecki's "Ladies" (160 screens - 302,000 viewers), followed by Piotr Weresniak's "Don't Lie, Honey" (156 screens - 280,000 admissions).

Next in line are Juliusz Machulski's "How Much Does the Trojan Horse Weigh?" (117 screens - 155,000 viewers), Pawel Pitera's "Testimony" (180 screens - 151,000 admissions), Slawomir Krynski's "It's Not What You Think, Darling" (137 screens - 146,000 viewers) and Mariusz Malec's "Once Again" (118 screens - 142,000 admissions).



Lejdis (VAN WORDEN / ITI Cinema)

The rest of the list is made up of US productions, including UK co-productions "Quantum of Solace" and "Mamma Mia!"

It's an encouraging sign that this positive trend in audience figures has continued into 2009, which opened with the second best start in the past 20 years. This was achieved by US animated blockbuster "Madagascar: Escape 2 Africa" (566,532 admissions – the record is still held by "Shrek the Third" with 793,753 viewers).

Moreover, 850,000 admissions were garnered at the Polish box office in the first weekend of 2009. This is the second best result of the past ten years.

The 2008 season was marked not only by excellent audience figures, but also by a dynamic domestic production. With almost 60 features films, 2008 seems very far from the low periods of 2004 and 2005 (19 and 20 domestic productions respectively) and represents a significant increase over 2007 (39).

This upturn owes much to Poland's new film law and the creation of the Polish Film Institute. Added to this is the new funding system aimed at Polish productions and co-productions. Moreover, the impact of the decentralisation trend in production and the creation of several regional funds is starting to be felt.

The 100th anniversary of Polish film, 2008 brought major success for domestic productions. Suzie Templeton's "Peter and the Wolf" (90% of which was produced by Lodz studio SE-MA-FOR) won the Oscar for Best Animated Short and Andrzej Wajda's "Katyn" was nominated for the Best Foreign Language Film Oscar.

Around 40 awards were also scooped by 27 titles by Polish directors, including 15 narrative features. Among the prize-winners were Andrzej Jakimowski's "Tricks", Dorota Kedzierszawska's "Time to Die", Malgorzata Szumowska's "33 Scenes from Life" and Michal Rosa's "Scratch".

Moreover, Jerzy Skolimowski's "Four Nights With Anna" was well received at the latest Cannes Directors' Fortnight.

Dorota Hartwich, *Cineuropa.org*

PORTUGAL	
<b>General data for 2008 (* 2007)</b>	
Inhabitants	10,617,575
GDP*	-
<b>Cinema-going</b>	
Total admissions	15,979,240
Number of screens	572
Average ticket price	€4.37
<b>Production (info for feature films only)</b>	
Total feature films produced	14
Co-productions	8
Film funding from main national film institution	€9,328,841
TV investment in film financing	€710,556
<b>Distribution</b>	
Total films releases	234
Local films released (only first run)	15
Local films market share	2.8%
European films market share	8.2%
US films market share	52.4%
Most successful local film	"Amalia" (136,798 admissions)
Most successful international film	"Mamma Mia!" (851,181 admissions)
<b>Directory</b>	
Instituto do Cinema e do Audiovisual - ICA ( <a href="http://www.ica-ip.pt">www.ica-ip.pt</a> )	
FICA (Fundo de Investimento para o Cinema e Audiovisual)	
Source: Cineuropa.org	

## Portuguese cinema and the country's dark side

A land of sunshine, warm friendly people, charming natural and cultural heritage, imbued with a spirit of discovery and standing at the cutting edge of new technology. This is the image Portugal projects via lavish international marketing campaigns. Portuguese cinema, by contrast, which is heavily dependent on state funding, projects a very different image of the country.

Corruption, blackmail, prostitution, bribery, murder, adultery, meddling politicians, incompetent policemen, jealousy, bickering, drug addiction, domestic violence, shadowy interiors and despair are the main themes emanating from recent Portuguese films, whether 'auteur' or 'commercial' fare.

Portuguese cinema's 'downbeat' outlook on life is undoubtedly rooted in the country's genuine problems and also linked to the nation's strong tradition, which views sex as sinful, power as corrupting and life as a vale of tears. Portugal's two biggest hits in 2008 – Joao Bolteho's "Corruption" (Corrupcao) with over 230,000 admissions and Antonio-Pedro Vasconcelo's "Call Girl" with 232,000 – both revolve around the worlds of politics, prostitution and corruption.

"Corruption" was produced by Portugal's new kid on the block, Alexandre Valente, who cut his teeth in advertising and TV movies. In 2004, he launched Utopia Filmes. The following year it opened with Portugal's biggest domestic hit, "The Crime of FartherAmaro" (380,000 admissions), starring veteran actor Nicolau Breyner and hot starlet, Soraia Chaves.

Valente's production approach differs from the majority of his colleagues. Whereas most Portuguese film producers wait for a non-reimbursable grant from the national institute, ICA, Valente has made most of his film without subsidies. This market-oriented approach garnered him €5 million in seed funding from the recently launched public/private venture-capital fund, FICA.

Key ingredients of Valente's productions are slick photography, hip soundtracks and a strong dose of eroticism. He also insists on final cut. In the case of "Corruption", the original director – renowned auteur joao Bolteho – was dismissed during postproduction and Valente re-edited the film with a new soundtrack. Once again starring Nicolau Breyner, it performed well at the box office but is confused and lacks soul. Valente is now preparing an erotic thriller, "Second Life", to be co-directed by Breyner and Miguel Gaudencio.

Joao Bolteho's latest feature is the sprawling family drama, "The Northern Land", produced by veteran producer Antonio Bessa Luis and starring Ana Moreira, the film premiered at the New York Film Festival. "Call Girl" directed by Antonio Pedro Vasconcelos and produced by Tino Navarro shares certain surface similarities with Alexandre Valente's productions – including stars Nicolau Breyner and Soraia Chaves. But there the similarities end. "Call Girl" is an accomplished film noir, featuring a mesmerizing central performance by Chaves.

At the other end of the spectrum, Europe's oldest working director, Manoel de Oliveira, celebrated his hundredth birthday with a series of exhibitions and retrospectives. In early 2009, Oliveira began shooting his next feature "The Peculiarity of a Young Blonde Girl", about a young man who falls in love with a mysterious blonde, based on a short story by Eca de Queiroz and produced by Filmes do Tejo.

Luis Filipe Rocha's "The Other Side" (A Outra Margem) recounts the emotional rebirth of a transvestite who rediscovers the joy of life spending time in the company of an adolescent with Down's Syndrome. Lead actors Filipe Duarte and Tomas Almeida won Best Actor ex aequo at the Montreal World Film Festival. Jose Nascimento's "Wolves" (Lobos) portrays the flight from justice of Joaquim (Nuno Melo) through the remote mountains of northern Portugal, accompanied by his niece (Catarina Wallenstein), with whom he develops a moving relationship.

Talented young directing Tiago Guedes and Frederico Serra followed their previous horror film, "Wicked Thing" with the black-and-white "Noise" (Entre Os Dedos), a bleak portrayal of a man trying to make sense of his life after losing his job. The pair are now working on the biopic "D. Joao II – The Perfect Prince". Paulo Branco's long-time collaborator, Joao Canijo, produced an equally glum view of Portugal in "Misbegotten", about a widow who attempts to avenge her husband's murder. It was inspired by the Greek myth of Electra.

Upcoming production outfit, O Som e a Furia, released the second feature by Miguel Gomes, "Our Beloved Month of August", which screened as part of the "Directors' Fortnight" at Cannes. It has since clocked up over 17,000 admissions in Portugal and has been chosen as the country's candidate for Best Foreign Language Film Academy Award. The film follows a musical band during popular summertime festivities. O Som e a Furia also produced Sandro Aguilar's powerful debut feature, "Uprise" (A Zona), which premiered at the London Film Festival. An atmospheric search for identity, set in a hospital, it features masterful visual and sound design.

At a institutional level, the main change this year was the launch of the long-awaited film fund, FICA, which has secured €83 million in financing for the next five years.

FICA's board members include the State and main national broadcasters. The fund is shared equally between film and audiovisual production, investing in individual projects and in companies. The fund's principal initial investments include €2.5 million in a 26-part TV series, "Ecuador", €5 million in Utopia Filmes and €4 million in Valentim de Carvalho Filmes. The latter is a vertically integrated operation, topped by former SIC programming director, Manuel Fonseca. Its first two feature productions are biopics of seminal figures from recent Portuguese history: Jorge Queiroga's "Private Life of Salazar" and Carlos Coelho da Silva's "Amalia".

Martin Dale, *International Film Guide*

## ROMANIA

### Romanian Cinema

For Romanian cinema, 2008 was not a year of the big surprises it has grown accustomed to. Let's consider it simply as a brief hiatus from the highs of Cristian Mungiu's Palme d'Or win for "4 Months, 3 Weeks & 2 Days". On the other hand, we should bear in mind what the Romanian Culture Minister said in a press conference: that the Romanian film industry is significantly healthier, with 13 – 15 new features produced every year. The biannual contest the Cinematography National Centre organizes each spring and autumn is the main source of financing for this industry and the loans it offers make it possible for all types of film (long and short feature films, long and short documentaries, animated features) to reach the production stage. Consequently, at the 2008 spring session there were 72 winning projects, which were awarded a total of €7,895,000.

The best feature of 2008 was an independent production. "Elevator", directed by George Dorobantu, an ex-Navy officer, is the tragic story of two teenagers – a girl who wishes to lose her virginity and a boy who is no expert on sex – caught in the elevator of an old, deserted factory and whose desperate cries for help remain unheard. The drama of their situation, the tenderness of their feelings and Dorobantu's confident handling of the narrative all make for an outstanding debut film.

The other two debuts build on long-established careers. Horatiu Malaele is a well-known theatre and film actor who ventured into directing with "Silent Wedding" ("Nunta muta"). In March 1953, the death of Stalin forced Romania to go into mourning. In a village



Mamma Mia! (Universal Pictures)

## European Film Markets



### ROMANIA

#### General data for 2008

Inhabitants	21,500,000
GDP	18600 lei = €4428
Exchange rate	4,2 lei = €1

#### Cinema-going

Total admissions	3,120,106
Average admission per inhabitant	0.15
Number of screens/cinemas	85
Number of multiplexes (6+)	21
Average ticket price	15 lei= €4

#### Production (info for feature films only)

Films produced (including co-productions)	18
co-productions	7
average production budget	€820,000

#### Film funding from main national film

institution	€15,000,000
TV investments in film financing	€4,605,000

#### Distribution

Total films released	168
Local films released (only first run)	11
Local films market share	3%
US films market share	78%
European films market share	18%
Most successful local film	"Supravietuitorul"
Most successful international film	"Quantum of Solace"

#### Directory

Romanian National Centre of Cinema ([www.cncinema.ro](http://www.cncinema.ro))  
 National Audiovisual Council ([www.cna.ro](http://www.cna.ro))  
 Administration of the National Cultural Fund ([www.afcn.ro](http://www.afcn.ro))  
 Ministry of Culture and Religious Affairs ([www.cultura.ro](http://www.cultura.ro))  
 Romanian Film Promotion ([www.romfilmpromotion.ro](http://www.romfilmpromotion.ro))  
 Media Desk Romania ([www.media-desk.ro](http://www.media-desk.ro))  
 Romanian Filmmakers Union ([www.ucin.ro](http://www.ucin.ro))  
 Romanian Office for Authors' Rights ([www.orda.ro](http://www.orda.ro))

Source: Cineuropa.org

where a wedding is about to take place, the guests decide that everything must go ahead as planned, but without the utterance of a single word or vow. Even though Malaele has some interesting solutions for the enactment of the ceremony, the film is too theatrical and suffers from the appearance of too many stars from Romanian theatre (many of them used merely as extras). Anca Damian, a director of photography and, more recently, a documentary filmmaker, directed "Crossing Dates" ("Intalniri incrucisate"), featuring three separate narratives told in succession. It is a solidly directed but little more than average film.

The return of Nae Caranfil was highly anticipated. However, "The Rest is Silence" ("Restul e tacere") was not a success. In his familiar, highly ironic style, the writer/director turns the making of the first Romanian feature film, "Romania's Independence" (1912), into some kind of Grand Guignol event, rather than present an account of a long-gone era. The outcome was a tedious epic.

The busiest member of the new wave, Radu Muntean, directed his third film, "Boogie", which plays out like "I Vitelloni", Romania style. Three former high school friends meet by chance and wish, if only for one night, they could re-live their youth. Drinking, womanizing, and bad jokes – nothing is as good as it used to be.

The most important award won by a Romanian film this year was the Palme d'Or won by Marian Crisan at Cannes for her short film, "Megatron". The award for best Romanian film at the Transylvania International Film Festival was given to Thomas Ciulei for "The Flower Bridge" ("Podul de flori"). A beautiful feature documentary, it focuses on a father who cares for his children in a small village in the Republic of Moldova.

*Cristina Corciovescu, International Film Guide*



### SLOVAKIA

#### General data for 2008

Inhabitants	5.4m
GDP	€ 16,245 per capita

#### Cinema-going

Total admissions	3.4m
Average admission per inhabitant	0.6
Number of screens/cinemas	253/199
Number of multiplexes (6+)	4
Average ticket price	€3.64

#### Production (info for feature films only)

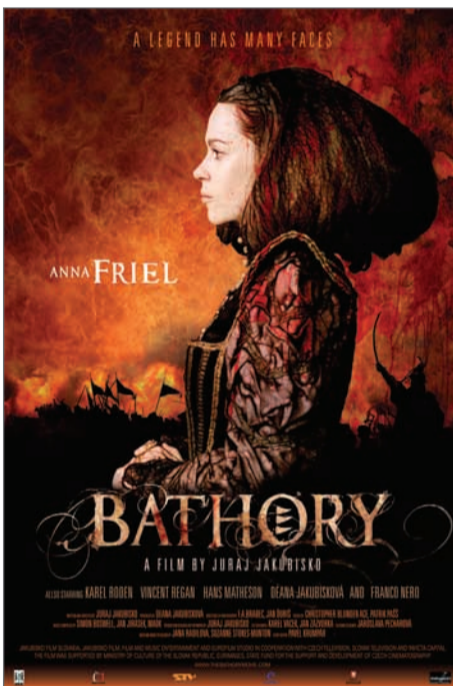
Films produced (including co-productions)	7
Co-productions	3
Film funding from main national film institution	SKK 47.3m - €1.6m

#### Distribution

Total films released	178
Local films released (only first run)	10
Local films market share	16.26%
Most successful local film	"Bathory" (426,901 admissions)
Most successful international film	"Madagascar 2" (196,560 admissions)

#### Directory

Ministry of Culture of the Slovak Republic ([www.culture.gov.sk](http://www.culture.gov.sk))  
 Source: Cineuropa.org



**Bathory** (Jakubisko Film Slovakia s.r.o., Jakubisko Film s.r.o., Lunar Films Ltd., Film and Music Entertainment Ltd. (GB), Eurofilm (HU))

## New audiovisual fund and projects announced

In a panel held during the 10th Bratislava International Film Festival (December 2008), the Slovak Film Institute's Audiovisual Information Centre (AIC) announced a new Audiovisual Fund and presented the domestic co-productions scheduled for a 2009 or 2010 release.

Established in January 2009, the new Fund, expected to exceed €8m, comes from diverse sources: the Ministry of Culture and special taxes imposed on audiovisual material and its promotion (a percentage of income from television advertising, etc.).

The fund will also grant European co-production status. First call for projects will be announced in autumn 2009. Support from current grant mechanisms ended with a last call in November 2008.

The presentation of films included 28 fiction, six animated and 14 non-fiction films in various stages of production: development, production and post-production. Over half of the projects are co-

productions, mostly with the Visegrad area (Czech Republic, Poland and Hungary), with only a few are being made with the rest of Europe (Germany, Ireland, Italy) or beyond (US).

Early 2009 saw the local releases of two Slovak features: Miloslav Luther's "Mosquito's Tango" (Luther & Partner) and Vladimir Balko's "Soul at Peace" (FORZA Production House).

Another 15 fiction films are planned for this year and 10 more should follow in 2010.

The presented slate indicated that local filmmakers are starting to discover genres not common to Slovak cinema, such as B horror ("Death Factory", Furca Film), comedy ("The Corpse Must Die", Trigon Production), Hitchcockian thrillers ("Eye: Face in the Wall", co-produced by ALEF Film & Media Group), psychological thrillers ("Former People", D.N.A. Production) and animated musicals ("Stones" by Katarina Kerekesova).

*Cineuropa.org*



### SLOVENIA

#### General data for 2008

Inhabitants	2,039,399
GDP	€18.196

#### Cinema-going

Total admissions	2,177,318
Average admission per inhabitant	1.067
Number of screens/cinemas	110 screens
Number of multiplexes (6+)	6
Average ticket price	€3.97

#### Production (info for feature films only)

Films produced (including co-productions)	12 (9 fiction, 3 documentary)
co-productions	3 (all minority coproductions)
average production budget	€1,000,000
Film funding from main national film institution	€4,000,000
TV investments in film financing	0

#### Distribution

Total films released	349
Local films released (only first run)	5
Local films market share	3.97%
US films market share	84.48%
European films market share	8.16%
Most successful local film	"Estrellita" (12,220 admissions)
Most successful international film	"Mamma Mia!" (147,721 admissions)

#### Directory

Slovenian Film Fund ([www.film-sklad.si](http://www.film-sklad.si))  
 Ministry of Culture ([www.mk.gov.si](http://www.mk.gov.si))  
 Media Desk Slovenia ([www.mediadesk.si](http://www.mediadesk.si))  
 Slovenian Cinematheque ([www.kinoteka.si](http://www.kinoteka.si))  
 Association of Slovenian Filmmakers ([www.drustvo-dsfu.si](http://www.drustvo-dsfu.si))  
 Slovenian Film Archive ([www.arhiv.gov.si](http://www.arhiv.gov.si))

Source: Cineuropa.org

## Admissions and production up, box office decreases

Slovenia's box office in 2008 saw a slight rise in admissions, but also a slight decline in revenues compared to 2007. The main reason for this is 2007's highest grosser: local director Marko Nabersnik's "Rooster's Breakfast", which sold 122,431 tickets at a lower average admission price, making €478,509.

Last year's box office champion is "Mamma Mia!" with 147,721 admissions and €585,348. "Rooster's Breakfast" is the highest-grossing Slovenian film of 2008 as well, with 60,622 admissions and €237,194, while the best placed new release was Metod Pevec's "Estrellita", selling 12,220 tickets to gross €44,739.

On the other hand, the winner of the Best Slovenian Film award at the national festival in Portoroz, "Landscape No. 2" by Vinko Moderndorfer, sold only 6,331 admissions and grossed €4,208.

The market share of US films rose from 81.64% to 84.48%, while that of European films decreased, from 12.94% to 8.16%.



## SLOVENIA

Production rose significantly over the previous year, mostly due to political turbulence in 2007 that shook Slovenian production companies and festivals. After only five films two years ago, and changes at Slovenia's Ministry of Culture after last year's elections, in 2008 12 majority feature films were made (of which three were documentaries) and three minority co-productions.

Two new multiplexes and several theaters opened, nearly doubling the number of screens from 2007's 60 to 110. As for festivals, it is expected that Izola Cinema Island Film Festival, one of the most important for non-US films in the region, will resume in September 2009, after pausing last year's break caused by the problematic situation in Slovenia's audiovisual sector.

Vladan Petkovic, Cineuropa.org



Estrellita (E-motion film/ Vértigo, RTV Slovenija, Mediopolis GmbH, TV Sarajevo, F.I.S.T. produkcija, Sarajevo (BA), Sisters and brother Mitevski production (MK))



## SPAIN

## General data for 2008

Inhabitants	46,157m
GDP	€273,048 m

## Cinema-going

Total admissions	107,8m
Average admission per inhabitant	2.335
Number of screens/cinemas	4,140/868
Number of multiplexes (6+)	223

## Production (info for feature films only)

Films produced (including co-productions)	173
co-productions	49
Average production budget	€2.619 M
Film funding from main national film institution	€67,794,378

## Distribution

Total films released	518
Local films released (only first run)	139
Local films market share	13.32%
US films market share	71.51%
European films market share	12.95%
Most successful local film	"The Oxford Murders" (1,421,063 admissions)
Most successful international film	"Indiana Jones and the Kingdom of the Crystal Skull" (3,555,840 admissions)

## Directory

ICAA ([www.mcu.es](http://www.mcu.es))  
 Institut Catala de les Indústries Culturals (<http://cultura.gencat.net/ctic/>)  
 Federacion de Distribuidores Cinematograficos - FEDICINE ([www.fedicine.com/](http://www.fedicine.com/))  
 Federacion de Asociaciones de Productores Audiovisuales España (www.fapae.es)  
 Instituto Valenciano de Cinematografía Ricardo Muñoz Suay ([www.ivac-lafilmoteca.es](http://www.ivac-lafilmoteca.es))  
 Filmoteca Española ([www.mcu.es](http://www.mcu.es))  
 Filmoteca Vasca ([www.filmotecavasca.com/](http://www.filmotecavasca.com/))  
 Source: Cineuropa.org

## ICAA gets 2009 off to good start

The ICAA (Film and Audiovisual Arts Institute) – which is dependent on the Spanish Culture Ministry – began the new year by opening the 2009 funding competition for the amortisation of features, the production of debut, experimental and cultural films and the development of screenplays. Moreover, the organisation published a list of the beneficiaries of the 2008 extraordinary funding competition for the amortisation of works.

The first type of subsidy, for the amortisation of features, is usually by far the largest (in 2008 it represented 78.85% of the total). In 2009, €55m will be allocated for this area, which is considerably less than last year's €56m.

Production companies whose films were released in 2007 are eligible to receive these subsidies, for an amount equivalent to 15% of overall takings and up to 33% of the producer's investment. The maximum sum per film is €1m.



As for the other two forms of funding, the ICAA earmarked €10m for the production of films by new directors, as well as experimental, cultural and artistic works, documentaries and pilot animated series. In addition, €600,000 were set aside for the development of feature film screenplays. In both cases, the amount of funding is the same as for 2008.

Finally, before the close of 2008, the ICAA announced the beneficiaries of the €4.6m in exceptional amortisation funding, which was granted to 11 films. These include "Pan's Labyrinth" (€1m), "Go Away from Me" (€745,331), "The Distance" (€742,220) and "The Maiden's Conspiracy" (€653,486).

Sergio RTos Perez, Cineuropa.org

## Domestic film admissions down 1.4m in 2008

In March the Film and Audiovisual Arts Institute (ICAA) published the official 2008 Spanish box office results. No miracle has taken place since last December and the final figures are even lower than expected, with a slight drop in the market share (13.3% in 2008 compared to 13.5% in 2007) and a rather more significant decline in the number of admissions (down from 15.7m to 14.3m). This is accompanied by an 8.44% decrease in overall cinema attendance.

Alex de la Iglesia's "The Oxford Murders" emerges as the biggest Spanish hit of the year, having attracted 1.42m viewers. However, the film lags behind the top positions in the rankings, claiming only fifteenth place. In 2008, an increasingly alarming trend was confirmed:

the continuing domination of US productions at the Spanish box office. They represent 71.51% of the market share and 18 of the 25 best-performing films (including the top six).

Spanish audiences are therefore not very receptive to non-domestic European films, which account for 12.83% of the market share (compared to 16.79% in 2007). This result is largely thanks to UK productions such as "The Dark Knight", "The Boy in the Striped Pyjamas" and "Quantum of Solace", which represent a total of 8.1%.

According to ICAA director Fernando Lara, piracy and the lack of a major local hit are the main reasons for this poor performance by Spanish film. However, he agrees with Pedro Perez – president of the Federation of Audiovisual Producers Associations (FAPAE) – who says the situation will pick up in 2009, thanks to the launch of new titles by Pedro Almodovar, Alejandro Amenabar, Fernando Trueba, Daniel Sanchez Arevalo ("DarkBlueAlmostBlack") and Isabel Coixet.

Sergio RTos Perez, Cineuropa.org



## SWEDEN

## 20% market share for local films

General admissions in Sweden increased by 1.5% in 2008, to 15.1 million, pushed upwards by studio tent poles such as "Mamma Mia!", seen by a record 1.8m viewers. Swedish films, however, saw a 1.5% drop, to end the year with 3 million admissions and 20% of the market, against 21.6% in 2007.

According to preliminary figures just released by the Swedish Film Institute, only two Swedish mainstream movies managed to compete with US blockbusters in the Top Ten: the epic film "Arn: The Knight Templar" and its sequel, "Arn: The Kingdom at Road's End", produced by SF, which garnered over 500,000 admissions each.

Other Swedish films among the Top 10 best local films included Ella Lemhagen's "Patrik Åge 1.5" (325,538 admissions); animated film "Mamma Moo & Crow", selected for the Berlinale's 2009 Generation KPlus section (147,708); and Tomas Alfredson's critically acclaimed "Let the Right One In" (129,6653).

After US and Swedish films, British films were the most popular with Swedish audiences (6.4% of the market), followed by French films (1.3%) and Spanish films (1.1%).

This year should be a better year for Swedish films, starting with Lukas Moodysson's first English-language film "Mammoth", which opened strong in January with 31,000 admissions from 56 screens for SF. Other potentially big local films set to open include the adaptation from Stieg Larsson's first Millennium novel "The Girl with the Dragon Tattoo" (released in February by Nordisk Film) and the fourth instalment of the "Pettersson & Findu's children's film.

Annika Pham, Cineuropa.org

## European Film Markets



### SWEDEN

#### General data for 2008

Inhabitants	9.3 m
GDP	€ 342,619 m
Exchange rate	€ 1 = 10.7SEK

#### Cinema-going

Total admissions	15,248,082
Average admission per inhabitant	1.65
Number of screens/cinemas	848/514
Number of multiplexes (6+)	94
Average ticket price	82,45 SEK

#### Production (info for feature films only)

Films produced (including co-productions)	21
Co-productions	13
Average production budget	SEK 25m/€ 2.2m
Film funding from main national film institution	SEK112m/€ 10.2m

#### Distribution

Total films released	250
Local films released (only first run)	36
Local films market share	20.2%
US films market share	68.3%
European films market share	10%
Most successful local film	"Arn the Knight Templar" (552,969 admissions)
Most successful international film	"Mamma Mia!" (1,890,330 admissions)

#### Directory

Swedish Film Institute ([www.sfi.se](http://www.sfi.se))  
 Swedish Film Producers Association ([www.swedishfilmproducers.com](http://www.swedishfilmproducers.com))  
 Cinematek ([www.sfi.se/](http://www.sfi.se/))  
 Swedish Film Distributors Association  
 Source: Cineuropa.org



### SWITZERLAND

#### General data for 2008

Inhabitants	7,459m
GDP	36,200 USD
Exchange rate	1CHF = € 0.65

#### Cinema-going

Total admissions	14,721,041
Average admission per inhabitant	2
Number of screens/cinemas	568/311
Number of multiplexes (6+)	19
Average ticket price	14.59CHF

#### Production

Films produced (including co-productions)	40
Co-productions	7
Average production budget	€ 1.3 m
Film funding from main national film institution	€ 15.1 m
TV investments in film financing	€ 17.3 m

#### Distribution

Total films released	503
Local films released (only first run)	76
Local films market share	4.02%
US films market share	62.92%
European films market share	30.76%
Most successful local film	"Bergauf, Bergab"
Most successful international film	"Quantum of Solace"

#### Directory

Bundesamt für Kultur ([www.nb.admin.ch/slb/](http://www.nb.admin.ch/slb/))  
 SRG SSR idee suisse ([www.srg-ssr.ch](http://www.srg-ssr.ch))  
 Swiss Films (distribution of Swiss films abroad) ([www.swissfilms.ch](http://www.swissfilms.ch))  
 Teleproduktions Fonds ([www.tpf-fpt.ch](http://www.tpf-fpt.ch))  
 Kulturfonds Suissimage ([www.suissimage.ch](http://www.suissimage.ch))  
 Zürcher Filmstiftung ([www.filmstiftung.ch](http://www.filmstiftung.ch))  
 Fonds Regio Films ([www.regiofilms.ch](http://www.regiofilms.ch))  
 Source: Cineuropa.org

## A century of Swiss film in the spotlight

As the first research of its kind in the history of Swiss film, the study carried out by the Federal Statistics Office (OFS) in collaboration with the Swiss Cinematheque – "Swiss film production from 1913-2007" – paints a revealing portrait of a film industry shaped by its lack of funding.

The data collected by the OFS testify to the glory days of Swiss film: the famous golden age of patriotic films by Praesens Film – which corresponds to a peak in production between 1939 and 1942 (14 features per year) – as well as the birth of New Swiss Cinema 30 years later.

The study above all demonstrates the continuous developments in domestic production, which for a long time amounted to less than ten films per year before reaching an average of 70 features of all genres at the dawn of the new millennium. The report identifies the determining factors of such an increase.

The OFS also looks at films according to their genre. The dominance of documentaries – the pride of the Swiss film industry – comes as no surprise (51% of features), but the historical perspective nonetheless enables us to examine the background to this situation. Indeed, there is a fine documentary tradition, but narrative films often took precedence before they were overtaken by documentaries in the late 1970s.

Documentaries – funded by the Swiss Confederation since 1962 (i.e. eight years before narrative works) – were able to take advantage of digital technology, which is lighter and less expensive than film stock. Moreover, the Swiss refusal to join the European Monetary Union in 1992 undoubtedly benefited the genre, which is easier to finance with domestic funds.

Mathieu Loewer, Cineuropa.org

## Swiss films claim 4% market share in 2008

Before the announcement of the 2008 Swiss box office results, the Federal Office for Culture released its estimates for Swiss film.

In comparison with the record figures of 2006 (market share of over 9%), last year's 4% almost pales into insignificance. Yet it nevertheless amounts to a respectable average given the absence of major hits.

On the other hand, audiences' interest in Swiss films has been confirmed, with 14 titles attracting over 10,000 viewers each. For the whole of Switzerland, audience figures for domestic films are estimated at 400,000.

The most surprising results come from French-speaking Switzerland, where audience figures have risen sharply. At 140,000 admissions, we're approaching the scores achieved in the 1990s by Alain Tanner's and Claude Goretta's films of the New Swiss Cinema movement.

Ursula Meier's "Home" (41,000 viewers so far in French-speaking Switzerland alone) and Micha Lewinsky's "The Friend" (30,000 admissions) stand out among the narrative features, while Hans Haldimann's bucolic "Bergauf, Begerauf" (45,000 viewers) shines in the documentary genre.

While audience figures in Switzerland remain generally stable (15-16m viewers since 1995), the continual increase in new productions (from 351 in 2000 to over 500 in 2008) on Swiss screens and the growing number of theatres (from 500 in 2000 to 570 in 2008) lead to greater competition between films.

Francoise Deriaz, Cineuropa.org



### UNITED KINGDOM

## British cinemas explore digital future

The Cinema Exhibitors' Association (CEA) has launched an initiative to find out whether UK cinema operators are interested in grouping together in order to collectively negotiate funding the move to digital cinema, as current costs of purchase and installation of equipment are high.

CEA Chief Executive Phil Clapp said, "Once we have a clearer idea of those with an in-principle interest in taking part, we will be better placed to decide on next steps. It might be that the CEA leads on this going forward, or it might be for example that some other exhibitor or grouping of exhibitors takes the lead. The important thing is that we begin a structured dialogue on how we might find a sustainable and market-driven solution which allows as many as possible of those who wish to, to convert."

The CEA, along with the UK Film Council (UKFC), have also announced a UK-wide programme of digital roadshows (April 27- June 8) to raise awareness amongst exhibitors about digital cinema.

UKFC Head of Distribution and Exhibition Pete Buckingham said, "The transition to digital cinema technology will impact at some point on everyone who currently exhibits films or wishes to do so in the future. Everyone shares the same issue here, no matter what type of venue or type of programme. Namely, how is the switch from 35mm to digital going to benefit their operations, and crucially how will it be funded. It is therefore vital that as many as possible working in this part of the sector fully understand the financial and operational implications."

Naman Ramachandran, Cineuropa.org

## £614 m bonanza possible for UK economy

A report quantifying the benefits of anti-piracy legislation has concluded that a few simple steps could lead to UK economic output increasing by £614m, protect thousands of film industry jobs and create a further 7,900 jobs in the wider economy.

Great Expectations: A report on the economic opportunities for the UK film sector, published by Oxford Economics and commissioned by Respect for Film, says that new laws could bring additional gross revenues of £268m to the audio-visual industry, generation of £310m in Gross Domestic Product (GDP), and a further £155m in added revenue to the Exchequer.

This is welcome news to a sector reeling from a direct £513 million annual loss to piracy, which equates to a total loss to the economy of £1.2 billion.

The report suggests that making camcording illegal in cinemas could result in a benefit of £26.1 million; regulating car boot sales and other markets £6.3 million; tackling illegal file sharing £141.7 million; and reduction in secondary piracy £94 million.

Lavinia Carey, Chair of Respect for Film, said, "Given the current state of the economy, these recommendations are a quick win for the Government given the positive impact they would have on the economy."

David Lammy, Minister for Intellectual Property, said, "Technological advances in the digital age have seen copyright move from its historic legal and technical backwater into the wider political spotlight. This reflects a similar move in the public psyche - the zeitgeist is about access to information and entertainment. Copyright enforcement is one of the most challenging areas that we have to tackle as part of that."

Naman Ramachandran, Cineuropa.org


**UNITED KINGDOM**

General data for 2008	
Inhabitants	61,113,205
GDP	£1.9 trillion
Exchange rate	£1 = €1.11
Cinema-going	
Total admissions	164.2 million
Average admission per inhabitant	2.68
Number of screens/cinemas	3610/726
Number of multiplexes (6+)	275
Average ticket price	£5.18
Production (info for feature films only)	
Films produced (including co-productions)	99
co-productions	20
average production budget	£8 million
Film funding from main national film institution (UKFC)	£8.4 million
TV investments in film financing	£22 million (BBC Films and Film Four production financing. Others NA)
Distribution	
Total films released	527
Local films released (only first run)	105
Local films market share	30.7% (includes UK/USA films)
Exclusively US films market share	65.2%
European films market share	2.3% (4.3% including UK/Europe co-productions and USA/Europe co-productions)
Most successful local film	"Mamma Mia!" (USA/UK co-production)
Most successful exclusively international film	"Indiana Jones and the Kingdom of the Crystal Skull"
Directory	
UK Film Council ( <a href="http://www.ukfilmcouncil.org.uk">www.ukfilmcouncil.org.uk</a> )	
UK Film Council International ( <a href="http://www.ukfilmcouncil.org.uk">www.ukfilmcouncil.org.uk</a> )	
Scottish Screen ( <a href="http://www.scottishscreen.com">www.scottishscreen.com</a> )	
Isle of Man Film Commission ( <a href="http://www.gov.im/dti/iomfilm">www.gov.im/dti/iomfilm</a> )	
Northern Island Film & TV Commission ( <a href="http://www.niftc.co.uk">www.niftc.co.uk</a> )	
British Film Institute ( <a href="http://www.bfi.org.uk">www.bfi.org.uk</a> )	
Source: Cineuropa.org	

## 2008: Production slowdown mars buoyant box office

Box office collections in the UK and Ireland rose to £949.5m in 2008, up 5% from 2007 according to latest UK Film Council (UKFC) statistics. However, this good news was tempered by the fact that production spend totalled just over £578m – down 23% from 2007's £753m.

The number of feature films made were down to 111 from 2007's 126. Nonetheless, spend on indigenous British films rose by 21.5% compared to 2007. Sixty-six UK indigenous feature films were produced in 2008 (68 in 2007) with the total UK spend reaching £192m, 21% higher than 2007's £158m.

But, inward investment films decreased by 35% compared to 2007's £523m with 25 films (30 in 2007). Co-productions were down to 20, from 28 in 2007. The UK spend of £48m on these marked a 34% decrease from 2007's £72m.

UKFC CEO John Woodward said, "It has undoubtedly been a tougher year for inward investment because of the exchange rate, the effects of the US writers' strike and actors' dispute plus increased fiscal incentives now offered in more than 30 US states. While these effects were felt the world over, the UK tax credit has remained absolutely vital in keeping us competitive and helping to bring more than £330m in foreign investment into our economy."

"We will also begin to see the full effects of the economic situation take their toll on independent British movies. It's going to be even harder for these types of films to raise credit especially through bank loans. Therefore, the Lottery funding that the UK Film Council provides will become even more important as will the tax credit and support from broadcasters such as Channel 4 and the BBC," he added.

*Naman Ramachandran, Cineuropa.org*



Indiana Jones and the Kingdom of the Crystal Skull (Paramount Pictures, Lucasfilm Limited)


**NORWAY**

General data for 2008	
Inhabitants	4,737,171
GDP	NOK 2538
Exchange rate	1 € = NOK 8.8
Cinema-going	
Total admissions	11,840,195
Average admission per inhabitant	2.5
Number of screens/cinemas	428/218
Number of multiplexes (6+)	15
Average ticket price	NOK 77.3
Production (info for feature films only)	
Films produced (including co-productions)	27
Co-productions	4
Average production budget	NOK 22 million (€2.4m)
Film funding from main national film institution (feature films only)	NOK 9.1 million (€1,029,631)
Distribution	
Total films released	221
Local films released (only first run)	24
Local films market share	22.5%
US films market share	63.9%
European films market share	13%
Most successful local film	"Max Manus" (403,159 admissions)
Most successful international film	"Mamma Mia!" (1,109,791 admissions)
Directory	
Norwegian Film Fund	
Norwegian Film Institute	
Nordisk Film & TV Fund	
Norwegian Film Development	
Norwegian Film and TV Producers Association	
Norwegian Media Authority	
Source: Cineuropa.org	

## Record 22.5% local market share in 2008

Last year was the best since 2003 for Norwegian films, which upped their total admissions by almost 50% from 2007 to almost 2.7 million in 2008, according to preliminary figures published by Norwegian cinema association Film & Kino.

The WWII drama "Max Manus", released in December, immediately took fourth place in the Norwegian top 20 of 2008, alongside three other local films: Nils Gaup's historic epic "The Kautokeino Rebellion" (343,615 admissions), the comedy "Long Flat Balls II" (293,057 admissions) and the horror film "Cold Prey 2" (267,826 admissions).

"Obviously, we are absolutely thrilled by the success Norwegian film has had on the home market in 2008," said Nina Refseth, head of the Norwegian Film Institute. "But there is also reason to stress that a total of ten Norwegian films had over 100,000 admissions in 2008 and number 11 (animated film "Kurt Turns Evil") had 99,543 admissions. This means that a broad range of the films is reaching an increasing audience.

"The market share is an all-time high since the ratings started, and with the good records for 2008 we expect audiences to be even more responsive in the years to come. As is well known, nothing succeeds like success."

General admissions were up significantly as well (10%), to 11.8 million, thanks to Norwegian films during the first part of the year, then to US blockbusters such as "Mamma Mia!" and "The Dark Knight", which drove cinema-going to a record high during the summer period.

Ten or 11 Norwegian films will open in Norway during the first quarter of the year. Those include the road movie "Nord" by first-timer Rune D. Langlo, selected in the Berlinale 2009 Panorama Special; the European co-production "The Orange Girl" by Eva Dahr ("Mars &

Venus"), based on Jostein Gaarder's novel of the same name; and Katja Eyde Jacobsen's youth film "Yatzy", written by Harald Rosenlow Eeg ("Hawaii, Oslo").

*Annika Pham, Cineuropa.org*


**ICELAND**

General data for 2008 (* 2007)	
Inhabitants	319,368
GDP*	ISK 1,465,965 m
Exchange rate	1 € = ISK 166
Cinema-going	
Total admissions	1,578,005
Average admission per inhabitant	5
Number of screens/cinemas	33/10
Number of multiplexes (6+)	10
Average ticket price	1000 ISK (€5.9)
Production (info for feature films only)	
Films produced (including co-productions)	5
Co-productions	3
Average production budget	183,000,000 ISK (€1m)
Film funding from main national film institution	266,000,000 (€1.5m)
Distribution	
Total films released	63
Local films released (only first run)	4
Local films market share	10.8%
Most successful local film	"White Night Wedding" (55,300)
Most successful international film	"Mamma Mia!" (118,981)
Directory	
Icelandic Film Centre	
Association of Icelandic Film Directors	
Association of Icelandic Film Distributors	
Association of Icelandic Film Producers	
Icelandic Film Makers Association	
National Film Archive	
Source: Cineuropa.org	