

International Report - Appendices

1. INTERVIEW LISTS

Australia

Australian Film Commission (AFC) - Kim Dalton, Chief Executive
Australian Film Commission (AFC) - Sabine Finnem, Manager, Marketing
Dendy Films PTY LTD - Troy Lum
Film Finance Corporation (FFC) - Mary Anne Reid, Policy Manager
Film Finance Corporation (FFC) - Chris Oliver, Investment Manager
Film Finance Corporation (FFC) - Doris Petrevcic, Recoupment Manager
Globe Distribution - Andrew Mackay, Director
New South Wales Film and Television Office - Jane Smith, Chief Executive
Columbia Tristar - Stephen Basil Jones, Managing Director

Canada

Alliance Atlantis (Exhibition) - Leonard Schein
Canadian Association of Film Distributors and Exporters (CAFDE) - Richard Paradis,
Director
Canadian Film Centre - S. Wayne Clarkson, Executive Director
Canadian Motion Picture Distributors Association (CMPDA) - Douglas Frith,
President
CBC - Deborah Bernstein, Executive Director of Arts and Entertainment
Programming
Chum Television - Peter Miller, VP Business and Regulatory Affairs
Department of Canadian Heritage - Marc Seguin, Chief of Film and Video Policy
Independent consultant and former Director of CAFDE - Dan Johnson
Motion Picture Theatre Associations of Canada - Dina Lebo, Director
Odeon Films Inc (Alliance Atlantis) - Bryan Gliserman, President
Seville Pictures - Andrew Austin, Senior President and General Manager
Telefilm Canada - John Fulton, Regional Director of the Feature Film Unit (Toronto)
Toronto Film Circuit - Cam Haynes, Director

Denmark

Hustets Biograf - Børge Nielsen
Danish Film Institute - Mr Jimmy Bredow Pedersen
Danish Producers Association - Henrik Piils
Øst For Paradis - Ole Bjørn Christensen
Posthuset Teatret - Karsten Brandt

France

ACID

Agence Pour Le Développement Régional Du Cinéma - Mr J-M Gevaudant

Association Française Des Cinémas D'art Et D'essais - Mr Vaugeois

Centre National De La Cinématographie - Mme Merlhiot

Centre National De La Cinématographie - Mme Delaunay, Service de l'exploitation

Centre National De La Cinématographie - Mme Dorothee Duval (Films Art et essai)

Confédération International Des Cinémas D'art Et D'essais - Mr Todeschini,

Directeur

Independent Distributor and former Head of Polygram France - José Cove

Noé Production (specialised film producer) - Frederique Dumas

Pathé/EFCA – François Ivernel

SCARE

Chargé de Mission CNC – Rafaèle Garcia

Les Films du Losange – Sophie Bogé

Syndicat des Distributeurs independants – Christian Oddos.

Europe

EUROPA Cinemas - Mme Fatima Djoumer

European Audiovisual Observatory - Mme Lone Le Floch–Andersen

European Commission - Anne Biollot

BAT Media Distribution - John Dick

MEDIA Plus - Anne Boillot, DG, EAC

Italy

FICE - Mario Mazzetti, Secretary General

Spain

Colifilms (Distributor) - Mima Fleurent

ICAA - Jose Maria Otero Timon, General Director

ICAA - Beatriz de Armas

Federación De Entidades De Empresarios De Cine Españoles - Angeled San Gabino

Federació Catalana De Empresaris De Cine De Barcelona

Sogepaq (largest Spanish Distributor) – José Vicunha

Wanda Films - Jose Maria Morales

Filmoteca (Madrid) : Margarita Lobo

Comunidades Autonomas:

Andalucia

Dirección General de Fomeño y Promoción Cultural - Elena Angulo Aramburu

Galicia

Dirección Xeral de Cultura , Centro Gallego de Arte de la Imagen - Jose Luis CABO

Asociación de Productores Independientes (AGAPI)

Generalitat de Catalunya

Servicio de Cinematografía, Catalá Films - Carmen Puig

Servicio de Cinematografía, Catalá Films - Antoni Kirchner, Film Delegate

South Africa

Ballistic Pictures - Kobus Botha

Film Resource Unit, Johannesburg - Mike Dearham

ICE Media - Joel Phiri, CEO

The Imaginarium - Chris Roland, Managing Director

National Film & Video Foundation – Shan Moodley, Chief Executive

Sithengi - Martin Cuff, Operations Manager

South African Film Finance Corp (SAFFCO) - Izidore Codron, CEO

Ster Kinekor Theatres - Diane Bothner

Warner Nu-Metro - Mike Baard, Sales & Marketing Director

Videovision Enterprises - Sanjeev Singh

Sweden

Swedish Cultural Ministry - Anna Boreson

2. BIBLIOGRAPHY

General

- Finney Angus *The State of the European Cinema*, Cassel, 1996
- André Lange “Un univers très fragmenté – Pour une description systématique des entreprises de distribution” in *Cinecitta* n°2 , 2001
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- Europa Cinemas: <http://www.europa-cinema.org>
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France

- CNC, *Results 2000* n° 276 May 2000
- CNC *Results 2001* (on-line: <http://www.cnc.fr>)
- Film Council Jean Marc Quinton, Exhibition and Development Unit , May 2001, “Public Support for Distribution and Exhibition, France, Germany, Denmark, Spain”

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(http://www.cnc.fr/index_dyn.htm?b_actual/r5/ssrub4/p1_rapport.html)
- Rapport Goudineau (<http://www.cnc.fr/goudineau/fsommaire.htm>)
- Catherine Tasca, Intervention au 55 ème Congrès des Exploitants à Poitiers, jeudi 28 septembre 2000
- Centre National de la Cinématographie : <http://www.cnc.fr>
- Association Française du Cinéma Art et Essai : <http://www.art-et-essai.org>
- Syndicat des Cinémas d'Art de Recherche et d'Essai :
<http://perso.wanadoo.fr/scare>
- Groupement des Cinémas de Recherche : <http://www.cinemas-de-recherche.org>
- Periodicals :
<http://www.lefilmfrancais.com>
<http://www.cahiersducinema.com>

Denmark

- The Danish Film Institute (DFI): <http://www.dfi.dk>
- DFI *Facts and Figures 2000*
- Screen Finance, October 27 2 000 “Distribution in Europe, three big players take 70% of Danish Distribution”
- Market Study on Danish Distribution/Exploitation :
<http://www.dfi.dk/sitemod/moduler/index.asp?pid=4990>
- Association of Danish Cinemas: <http://www.danske-biografer.dk>
- Danish Ministry of culture: http://www.kum.dk/uk/con-3_STD_693.htm
- Other relevant data: <http://www.filmhouse.dk>

Legislation

- Vilkaar for det Danske Filminstituts støtte til import og lancering af udenlandske film, Maj 2001
- Vilkaar for det Danske filminstitutes støtte til aktiviteter i danske art cinemas, Februar 1999
- Danish Film ACT, 1997 (available on <http://www.dfi.dk>)

Spain

Ministry of Culture (and access to the new ICAA site) : <http://www.mcu.es/cine>
 Other data on ICAA: <http://www.cinespain.com/ICAA/cifras/share.php3>
 FAPAE (Federacion de Asociaciones de Productores Audiovisuales Espanoles)
Annual Report 2000

Legislation:

Real Decreto 7/1997 del 10 de enero de estructura orgánica y funciones del Instituto de la Cinematografía y de las Artes Audiovisuales.
 Real Decreto 1039/1997 del 27 de Junio por el que se refunde y armonizan la normativa de promoción y estímulos a la cinematografía y se dictan normas para

la aplicación de lo previsto en la disposición adicional segunda de la ley 17/1994 de 8 de junio.

Real Decreto 81/1997 de 24 de enero, por el que se desarrolla parcialmente la ley 17/1994 de 8 de junio de protección y de fomento de la cinematografía y se actualizan y refunden normas relativas a la realización de películas en coproducción, salas de exhibición y calificación de películas cinematográficas.

Real Decreto 196/2000 de 11 de febrero por el que se modifica, los Reales Decretos 81/1997 de 24 de enero y 1039/1997 de 27 de junio para actualizar normas relativas a la producción y difusión cinematográfica y audiovisual.

Resolució de 10 d'abril de 2001 per la qual es convoca concurs public per a la concessio de subvencions per a determinades activitats cinematografiques de caracter professional per a l'any 2001.

3. DEFINITION OF SPECIALISED FILM

FILM COUNCIL SPECIALISED EXHIBITION AND DISTRIBUTION STRATEGY

Specialised Cinema and Specialised Films

A Working Definition

Specialised cinema exists to satisfy the desire of audiences to see a diverse range of films, at a variety of cinemas or other locations. Specialised venues are often driven by a broad educational remit and may offer discrete education activities. Typically they exhibit a majority of specialised films.

Specialised films may be either feature-length or shorts, fact or fiction. They normally fall in to one or more of the following categories:

- Films which engage with current aesthetic, political, social and cultural issues, and seek to encourage their audiences to become similarly engaged.
- English language films that, because of the creative originality of their form or content challenge audience expectations, emotionally, aesthetically or intellectually.
- UK minority indigenous language films particularly those that, because of the creative originality of their form or content, challenge audience expectations, emotionally, aesthetically or intellectually.
- Foreign language films particularly those that, because of the creative originality of their form or content, challenge audience expectations, emotionally, aesthetically or intellectually.
- Films where ethnicity, sexual orientation or disability are important factors for makers and/or audiences.
- Classic films that reappear in cinema repertoires over the years.

- Archive films, because of their place in the history of cinema, or because of their relevance to a particular community of interest or geographical community.
- Films that appeal to children or other underserved audiences, including those that, because of the creative originality of their form or content, challenge expectations, emotionally, aesthetically or intellectually.

4. AUTHORS

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