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FRANCE: THE COPRODUCTION GUIDE

2009

The French Movie Production Support System

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Introduction

You are currently working on an exciting project and there is something French in the script: a key location, a city, a region, a character (fictional or real). Perhaps you know that your director or one of your stars has a large following in France and you wish to benefit from this notoriety. In any case, you are thinking of setting up a coproduction with a French partner in order to finance the film. That makes sense: in 2007 and 2008 more than 40 foreign movies were coproduced by French companies, which means French money was used to help cover their costs. No other film community in the world can claim to be involved in so many foreign movies. So there may also be possibilities for your project.

The purpose of this guide is to let you know whether your project will qualify as a French production in case it is coproduced by a French producer. If it does qualify, your project will benefit from the grants or incentives available, soficas investments, regional support, etc.

We will explain the State support system and what type of financing may be gathered in France for your project. We will try to help you understand the point of view of your prospective French coproducers who will be, in the end, the best people to judge your case.

However, some projects, because of their financial and artistic content, may not fit the coproduction requirements, even though they need to be shot in France. That's not to say that you'll be left with no solution. Since 2009, France has a Tax Rebate for International Productions (T.R.I.P.) that reimburses 20 % of eligible costs of foreign movies and TV productions shot in France, providing they comply to a set of requirements. This is not only a new law, it is also a brand new chapter (4) of this guide, page 37!

In this guide, you will also find all the titles of the foreign movies coproduced by Gallic companies and approved by the French National Center for Cinema (in French: CNC), and thus eligible to receive support from several of the mechanisms created to help the French movie industry. For each of these titles, you will find the name of the production company, as well as the different types of financing they received in France.



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Chapter 1

QUALIFYING TO THE FRENCH SYSTEM

Qualifying to the French system

1 - Why France supports movie production: the spirit of the system

Under French law, a film is not a product, but an **artistic work**. And the French movie industry enjoys strong support of the State because of the cultural interest for the country of having a dynamic film industry. An artistic work doesn't directly possess any other nationality than its creator(s) nationality. How French law and regulations conclude that a movie deserves to be supported by the State is principally linked to the **citizenships of its creators**. Are they French? and - as France is part of the European Union -, are they European?, will be the two key questions whose answers will determine if a movie can qualify to obtain this support.

The movie must also be produced or coproduced by a **French movie company** incorporated in France. This company cannot be owned or controlled by non-European stockholders.

The **language** spoken in the movie, or more precisely, the language in which it is has been shot will be one factor among others fixing the level of State support it will enjoy, but it will not be a compulsory condition enabling the film to be eligible for this support.

2 - Coproduction treaties and coproductions

Of course, the principle of supporting film production for cultural reasons doesn't aim at restraining Foreign and French talents to work together. On the contrary, there is a long tradition in France of artistic co-operation with Foreign countries. France has signed bilateral coproduction agreements, aiming to give each other's movies access to their support systems, with more than 40 countries, which have also created State support systems for their own film industry.

These texts define what mandatory conditions a movie coproduced by a French producer and a producer from one given country has to meet in

order to be considered as national in both countries, therefore enjoying double-citizenship: they generally require a minimum investment (20 % or 30 %), and artistic and/or technical elements, from each side, as well as a balance between the investment and spending from each side. This balance is frequently the most tricky coproduction-related issue producers have to deal with. Each bilateral agreement is different. For instance, some agreements restrain French and foreign producers partnering on a movie to have common stockholders, some don't.

France reached **bilateral coproduction agreement** with:

Germany, Argentina, Austria, Australia, Belgium, Brazil, Bulgaria, Burkina Faso, Cameroon, Canada, Chile, Colombia, Ivory Coast, Denmark, Egypt, Spain, Finland, Georgia, Great Britain, Greece, Guinea, Hungary, India, Israel, India, Italy, Iceland, Lebanon, Morocco, Mexico, New Zealand, Netherlands, Poland, Portugal, Czech Republic, Rumania, Senegal, South Korea, Sweden, Switzerland, Tunisia, Turkey, Venezuela, Yugoslavia. It does not include USA, Japan. The texts are available through Film France, or, in French language, on the CNC's website.

The key issue at that point is to understand how coproductions deal with the French qualification process: when a movie is produced within the framework of an international coproduction and able to benefit from an intergovernmental coproduction agreement, the citizens (and technical facilities) of this foreign country will be counted as European for one of the two "cultural tests" of the French qualification process, explained in the next chapter.

3 -The French Qualification process

The qualification of a film, be it a project about to be shot or a completed one, is ruled by the CNC, the national center for cinema overseeing all movie affairs and policies on behalf of the Minister of Culture, after a first decision taken by a committee of representatives of each part of the movie industry, meeting every two weeks. In order to know if a movie can qualify, **the CNC¹** uses **two scale points systems (cultural tests)** which basically rule if the movie is European-enough, and French enough, the two conditions the film has to meet.

¹ See chapter 8.

a –The European scale

According to French law, to be eligible to the State support system **a movie has first to score 14 points out of 18 points** (documentary: 9 points out of 14 points ; animation: 14 points out of 21 points) on a scale that is fairly easy to understand but that requires a few comments.

In order to get the points, the authors, actors and crew members must either be of French nationality, or come from a European Union state, or -as seen in previous chapter- from a country France has a coproduction treaty with in the case of movies produced according the rules of the treaty. Foreigners qualifying as resident in France are treated as French citizens.

The last point in the actors group will be awarded if European actors get more than 50 % of all the working days (the two leading roles being excluded).

Technical facilities must be established in France or on the territory of a European state.

Movies: European Scale 18 points (required: 14)	
6 points	Authors and director(s)
3 points	Direction
2 points	Script- and screenwriters
1 point	Other authors (music...)
6 points	Actors
3 points	1st role
2 points	2nd role
1 point	50% of other fees
4 points	Creative collaboration
1 point	Photography
1 point	Sound
1 point	Editing
1 point	Set design
2 points	Technical Industries

Documentary: European Scales 14 points (required: 9)	
3 points	Authors and director(s)
2 points	Direction
1 point	Script and screenwriters
7 points	Creative collaborations
1 point	Photography
1 point	Sound
1 point	Editing
4 points	50% of others salary
4 points	Technical Industries: 50% of shooting and post production technical costs

2D and 3D Animation: European Scale 21 points (required: 14)	
6 points	Authors and director(s)
1 point	Conception or author(s)
2 points	Script
2 points	Director(s)
1 point	Music
7 points	Pre-production
2 points	Drawing of the characters
2 points	Storyboard
1 point	Art director
2 points	Animation Positionning
6 points	Production of the animation
1 point	Caption stand
1 point	Scene painting
2 points	50% of labour costs of animator
2 points	50% of labour cost of tracers colorists
2 points	Post production

Of course, coproductions now stand as a very popular sport in Europe; there are more and more films gathering producers from more than two countries. This is why the members of the European Council ² as well as a few European countries agreed on a general framework – the **European Convention for Coproductions**- for coproductions between producers of 3 or more signatory countries, as well as for coproductions between producers of 3 or more signatory countries AND a non-signatory country (the part of this last coproducer being no more than 30 % of the budget). Coproductions

² A transnational organisation distinct from the European Union.

set up using the Convention must also follow some rules and a minimum level of European talents and elements, with another scale. A movie will be considered as European if it scores **15 points out of 19**.

The European Convention on Cinematographic Coproduction countries are: Germany, Armenia, Azerbaijan, Belgium, Bulgaria, Cyprus, Croatia, Denmark, Spain, Estonia, Finland, France, Georgia, Greece, Hungary, Ireland, Iceland, Italy, Latvia, The Former Republic of Macedonia, Lithuania, Luxembourg, Malta, Netherlands, Poland, Portugal, Czech Republic, Romania, United Kingdom, Russia, Serbia and Montenegro, Slovakia, Slovenia, Sweden, Switzerland, Turkey.

European Convention for coproduction Scale 19 points (required: 15)	
7 points	Authors and director(s)
3 points	Direction
3 points	Script- and screenwriters
1 point	Other authors (music...)
6 points	Actors
3 points	1st role
2 points	2nd role
1 point	3rd role
6 points	Creative collaboration, technical industries, shooting
1 point	Photography
1 point	Sound
1 point	Editing
1 point	Set design
1 point	Studio and locations
1 point	Post-production

Please note that what defines the first, second and third character in this scale is their number of working days, not their billing, screen-time or salary!

b) The French scale

Because of the reasons mentioned above, French law requires a minimum part of French elements and talents in the artistic and technical mix of a movie before qualifying it, declaring it eligible to obtain the support of the State. There is a second scale, on which, in order to be qualified, a **movie** has to score at least **25 points out of 100 points**. As their process involve different craftsmanship, documentaries and animated movies use different scales, but the movie has still to score 25 points out of 100 points.

In order to get the points, leading and secondary actors as well as crew members must be of French nationality, or come from a European Union state or a Conseil de l'Europe signatory state. Foreigners qualifying as resident in France are treated as French citizens

Leading actors are those featured in the frame in more than 50 % of the screen-time, secondary actors those with more than 4 working days. For everyone, points are gained if working contracts or author contracts stipulate the French law as being applicable.

Once the movie passes this level, its number of points will fix its BSF (Bareme du Soutien Financier/Financial Support Scale), which can be seen as a kind a "Frenchness factor" of the movie. This ratio has a long-term effect on the automatic grants his French coproducer and distributor will get at each stage of the movie's lifespan. That also means **the higher this number, the bigger will be the automatic grants given to the movie, and the higher the worth of the French rights of the movie**, therefore its French coproducer will be willing to invest time and money into the venture!

Movies: Financial Support Scale 100 points (required: 25)	
10 points	Production Company
20 points	Shooting Language
10 points	Authors
5 points	Director(s)
4 points	Script and screenwriters, dialogues
1 point	Composer
20 points	Actors
10 points	Leading roles
10 points	Secondary roles
14 points	Technicians and creative collaboration
2 points	Direction other than the director(s)
2 points	Administration and production departments
3 points	Photography
2 points	Set design
2 points	Sound
2 points	Editing
1 point	Make-up
6 points	Workers
4 points	Film Crew
2 points	Construction Team
20 points	Shooting and post-production
5 points	Localization of shooting places:
3 points	Locations
2 points	Laboratory
5 points	Shooting equipment:
2 points	Camera equipment
2 points	Lighting equipment
1 point	Machinery
5 points	Sound post-production
5 points	Image post-production

Documentary: Financial Support Scale 100 points (required: 25)	
10 points	Production Company
20 points	Shooting Language
25 points	Authors
15 points	Director(s)
5 points	Script and screenwriters, dialogues
5 points	Composer
5 points	Narrator
20 points	Technicians and creative collaboration
1 point	First assistant director
2 points	Administration and production departments
6 points	Photography
5 points	Sound
6 points	Editing
20 points	Shooting and post-production
4 points	Shooting equipment:
2 points	Camera equipment
2 points	Lighting equipment
8 points	Sound post-production
8 points	Image post-production

2D Animation: Financial Support Scale 100 points (required: 25)

10 points	Production Company
26 points	Authors
8 points	Director(s)
8 points	Script, screenplay, dialogues
6 points	Graphic Artist
4 points	Composer
5 points	Technicians and creative collaboration
3 points	First assistant director
2 points	Production manager
19 points	Pre-production
6 points	Storyboard
6 points	Drawing of the main characters
6 points	Set design
1 points	Animation positioning
30 points	Production of the animation
2 points	Setting up of set design
3 points	Setting up of animation
10 points	Animation
4 point	Set painting/drawing
4 points	Tracing, painting in gouache or colorization
7 points	Digital assembly, special effects
10 points	Post-production
5 points	Sound post-production
5 points	Image port-production

3D Animation: Financial Support Scale 100 points (required: 25)

10 points	Production Company
26 points	Authors
8 points	Director(s)
8 points	Script, screenplay, dialogues
6 points	Graphic Artist
4 points	Composer
5 points	Technicians and creative collaboration
3 points	First assistant director
2 points	Production manager
22 points	Pre-production
6 points	Storyboard
8 points	Modeling of the main characters
8 points	Modeling of sets
27 points	Production of the animation
3 points	Setting up of 3D scenes
12 points	Animation
7 points	Rendering, lighting
5 points	Digital assembly, visual effects
10 points	Post-production
2 points	Editing
3 points	Laboratory
2 points	Voices recording
1 points	Sound creation
2 points	Mixing



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Chapter 2

FUNDING AVAILABLE FOR FRENCH-QUALIFIED COPRODUCTIONS

Funding available for qualified coproductions

1. General overview

There are several financial sources tapped into by French producers to produce their movies. Some of them are not specifically French ones, such as MG from distributors (theatre, DVD, international sales), or broadcasting rights sales. And with nearly 200 million tickets sold every year, including more than 70 million for French-qualified films, it is obviously one of the world's most rewarding markets, both for foreign movies and domestic movies. Therefore, **there is money to be found for good projects, in France as everywhere.**

There are also some funding sources that exist simply because of French laws and regulations. These are described in this chapter, with explanations about their degree of for foreign productions.

Here is a general overview of the weight of the different kind of financing in the global amount of money gathered for 196 majority French productions in 2008:

TV (Pay and free-to-air) investments (equity and prebuys)	27,8%
Selective subsidies (CNC and the regional governments)	3,9%
Automatic subsidies (CNC)	5,5%
Distributors MG (Th., Vid., Internat.Sales)	26,6%
Investments of French producers	26,7%
Investments of foreign producers	6,8%
Soficas	2,8%

Out of the 240 movies qualified by the CNC in 2008, 44 were Foreign productions with a minority French coproducer.

	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008
Fully or mostly French movies	148	150	145	172	163	183	167	187	164	185	196
<i>Including coproductions</i>	46	35	34	46	57	78	37	61	37	52	51
Majority Foreign movies	32	31	26	32	37	29	36	53	39	43	44
All Qualified-French movie	180	181	171	204	200	212	203	240	203	228	240

2. The weight of TV money

As it appears, **a huge proportion of the money invested in movie production in France comes from TV channels**, thanks to several regulations.

a) The terrestrial networks

First, the **4 terrestrial (free-to-air) networks** have to invest 3,2 % of their turn-over in pre-buys and coproductions of French-qualified movies, with at least 2,5 % of the turn-over (75 % of the available money) devoted to French-speaking ones. The fifth terrestrial network, Franco-German channel Arte, does not have to obey by the same rules, but it nevertheless devotes more or less the same percentage of its turn-over to movies (Technically, TV investment is divided between **pre-buys** and **coproductions**, in proportions reflecting the balance of power between the French producer and the channel). The law states that the networks have to choose the movies they will invest in before first day of principal photography.

In 2008, the French pay-tv, Canal+, TPS, CinéCinéma pre-bought only 32 runs of (French-qualified) foreign movies coproduced by (minority) French producers for a total of 9,54 m€.

b) The Pay Tvs

French law also fixes investment obligations for the pay-TV movie channels. They have to invest 9 % of their turn-over in pre-buys of French-speaking movies and 12% in European movies. TPS Star and Orange Cinéma Series have to invest 26% of their total yearly resources in European film productions of which no less than 22% have to go to French-speaking movies. For Ciné Cinéma, these percentages are respectively 27 and 25%.

In 2008, the French pay-tv, Canal+, TPS and CinéCinéma pre-bought only 32 runs of (French-qualified) foreign movies coproduced by (minority) French producers for a total of 9,54€.

c) What they look for

Although they have to spend a lot of money, the channels are all free to choose which films they will buy. In consequence, domestic commercial French-spoken projects intended to draw good ratings in prime-time slots are very sought-after

as early as the script stage, with prices going over 1 M€ per run on terrestrial networks, and over 4 M€ on the biggest pay-tv.

Both Free-to-air networks and pay-tv movie channels are also investing on a few French-qualified foreign-speaking movies, generally by top European filmmakers. Their interest there is to obtain with the money devoted to French productions either Hollywood-flavored movies able to be shown at prime-time after wide releases (for example Pierre Morel's *Taken* (with Liam Neeson), Oliver Stone's *Alexander*, Stephen Frears' *Chéri*, Tom Tykwer's *The Perfume, The Transporter 2*, or Christopher Gans's *Silent Hill*). Or to get high-level "auteur" films able to get the support of the press and the festivals, as new works from Paolo Sorrentino, Marc Recha, Ken Loach, Michael Haneke, Stephen Frears or Danis Tanovic.

The average budget of the French-qualified minority French-coproductions in which French pay or free-to-air televisions invested in 2005 was 6.25 M€, which is higher than the average budget of majority French productions.

3. The Automatic subsidies: how it works

The automatic subsidies, referred to the French as "**Le Compte de Soutien**" or "Le Soutien Automatique" is **a key component** of the French producing landscape:

Every French-qualified movie producer and distributor gets automatic subsidies in proportion to its success in theatres in France, but also in video-stores (a percentage of VHS and DVD sales turn-over) and in TV sales (a percentage of broadcasting rights sales).

The amount awarded for each ticket sold, or each Euro of DVD sales, varies according to its BSF figure, the "Frenchness factor" of the movie, exposed in the previous chapter. Which means the more French elements it has, the higher will be its BSF figure, and the higher will be the automatic support given to its French coproducer.

At the same time, the theatrical distributor of a French-qualified movie will also get an automatic support, again in proportion to the number of tickets sold. The money goes directly into the CNC account of the French producer (as well as the distributor), and they have to reinvest it on (French-qualified) movies; therefore, this money will be available for the producer's next (French-qualified) movie.

So the value of the French rights of any Foreign movie increases dramatically if it can be qualified French, because each step of its exploitation will generate automatic support, available for the next films.

Therefore, **the question: "How can a movie project be more attractive for a French coproducer?" has its answer: "Obtain as many French elements as you can to get the film French-qualified"**, then to increase the automatic subsidies it will generate for its coproducer and distributor in France: talents, crew members, locations, post facilities, VFX houses, ...

How to find them? Ask for the help of Film France and its network of 40 local film commissions all over France!

→ Case study

A Foreign-speaking French-qualified movie released in France sells 100,000 tickets, so its box-office is around €570,000. As the theaters usually keep 50 % of the receipts in France, the distributor gross will be €285,000. The movie sells 10,000 DVD, at €15 each. Then the movie is sold to a movie channel for €100,000. It is a minority-French coproduction, shot in a foreign language, its support rate (BSF, see chapter 1) is 50.

Because of theater admissions, dvd sales and the sale of tv rights, the automatic support will put around €40,000¹ on the producer's account at the CNC. The admissions will also generate €95,000 on the distributor's account. So the global amount of automatic support is around €135,000: this represents about half of the distributor's box-office share!

As the distributor has to recoup its P& A before being able to give some money to the rights owner, in some cases, producers don't get any money back from the release, and the automatic support will stay as the only or the biggest return they get. Therefore, the automatic support has a huge impact in the risk assessing equation of the producer.

Because of this mechanism, any foreign movie, as soon as it can be qualified French, becomes much more interesting for French producers and distributors. Therefore many French distributors act as coproducers of foreign movies they are releasing the French-qualified.

4. National and local selective subsidies

a. National subsidy: advance upon receipts

The most important French grant, widely known as the "Avance sur Recettes", is a refundable grant awarded to around 55 projects every year chosen at the script stage for their cultural values by a committee of members of the creative community (producers, directors, distributors, writers, publishers, critics). But **only French-speaking** (or France regional languages) projects are eligible, which narrows the field, outside France, to **French speaking territories, such as Belgium, Switzerland, Québec...**

¹ The amount, totally linked to receipts, is computed with percentages defined by the CNC. It varies according to the admissions level in France.

A global amount of 21 M€ was given away last year, through this selective mechanism. In 2008, only 3 out of them were minority French coproductions to benefit from an advance.

b. Special support for coproductions with Germany and Canada

1) Germany's State Movie & TV agency Filmförderungsanstalt (FFA) and its French counterpart CNC have created a selective fund, that gives refundable grants to coproductions between producers of the two countries every year. Each country contributes to the fund (1,27 m€ from France in 2008). Selected projects are given grants from both sides, in proportion to each country's input. 7 projects were chosen in 2008.

2) Canada's State Movie & TV agency Téléfilm Canada and its French counterpart CNC created in 1983 a selective fund, that gives refundable grants to 4-5 coproductions between producers of the two countries every year. Each country contributes to the fund (370 K€ from France in 2008 for 7 projects). Selected project are given grants from both sides, in proportion of each country's input.

c. The local subsidies

Besides the State's Minister of Culture, some **local governments** ("Regions", "Departements" and Cities: see contacts pages 28-32) have created funds to support movie production. So far, 22 Regions (please refer to the map), 6 Departments and one City (Strasbourg) **have set up a movie fund, each one defining its own support policy**. But cultural value of the project is generally the biggest concern of the funds. Some of them develop **partnerships with the bordering regions of nearby countries**. Example: Alsace and Rhone-Alpes with Bade-Wurtemberg, Nord Pas de Calais with Wallonie, Aquitaine and Midi-Pyrénées with Spanish Basque country, Catalognia, Aragon....

The bulk of their investments is going to French-spoken movies.

For more information, please refer to the guide published by Centre Images (with the support of Film France) available on the website:

www.centreimages.fr/production_guide.php (in French only).

Examples of French qualified foreign movies that benefited from the support by the local governments, in the last years:

Cheri (2008) / Stephen Frears/ Pathé Production (FRA) – Cheri Productions (GBR)
Supported by Ile de France

La Chanteuse de Tango (2008) / Diervo Martnez Vignatti / Mobilis Productions (FRA) – Tarantula (BEL) / **Supported by CRRAV Nord-Pas de Calais**

Disengagement (2007) / Amos Gitai / Agat Films (FRA) – Agave / Hafakat (ISR) / **Supported by Provence-Alpes-Côte d'Azur**

California wash (2007) / ANNERS Bouli / Lazennec & Associés (FRA) – Versus Production (BEL) / **Supported by CRRAV Nord-Pas de Calais**

Yuki et Nina (2007) / Nobuhiro Suwa et Hippolyte Girardot - Comme des Cinémas (FRA)
Supported by Ile de France

Rumba (2007) / Dominique ABEL / MK2 (FRA) – Courage Mon Amour (BEL)
Supported by Pôle Image Haute-Normandie

A B' A MEY (2007) / Sarah Bouyain / Athénaïse (FRA) / **Supported by Ile de France**

Phantasmagoria, The Visions of Lewis Carroll (2007) / Marilyn Manson / L Films (FRA)
Supported by Ile de France

Alexander Ivul (2007) / Andrew Kotting / Sciapode (FRA) / **Supported by Midi-Pyrénées and Aquitaine**

Lourdes (2007) / Jessica Hausner / Parisienne de Productions (FRA) / **Supported by Midi-Pyrénées**

9MM (2007) / Taylan Barman / Dolce Vita (FRA) - Saga Films (BEL) / **Supported by CRRAV Nord-Pas de Calais**

Cages (2006) / Olivier Masset-Depasse / Les Films Pelleas (FRA) - Scope Invest, Versus Production (BEL) / **Supported by CRRAV Nord-Pas de Calais**

En la ciudad de Sylvia (2006) / José Luis Guérin / Château Rouge Production (FRA) - Eddie Saeta (ESP) / **Supported by Alsace - Strasbourg**

Le Voleurs de chevaux (2006) / Micha Wald / Rézo Productions (FRA) - Versus Production (BEL) / **Supported by Centre / Centre Images**

Lo que se de Lola (2006) / Javier Rebollo / Lazennec et Associés (FRA) - Lolita Producciones (ESP) / **Supported by Ile de France**

La Terre Abandonnée (2005) / Vimukthi Jayasundra / Unlimited (FRA)
Supported by Alsace and Strasbourg

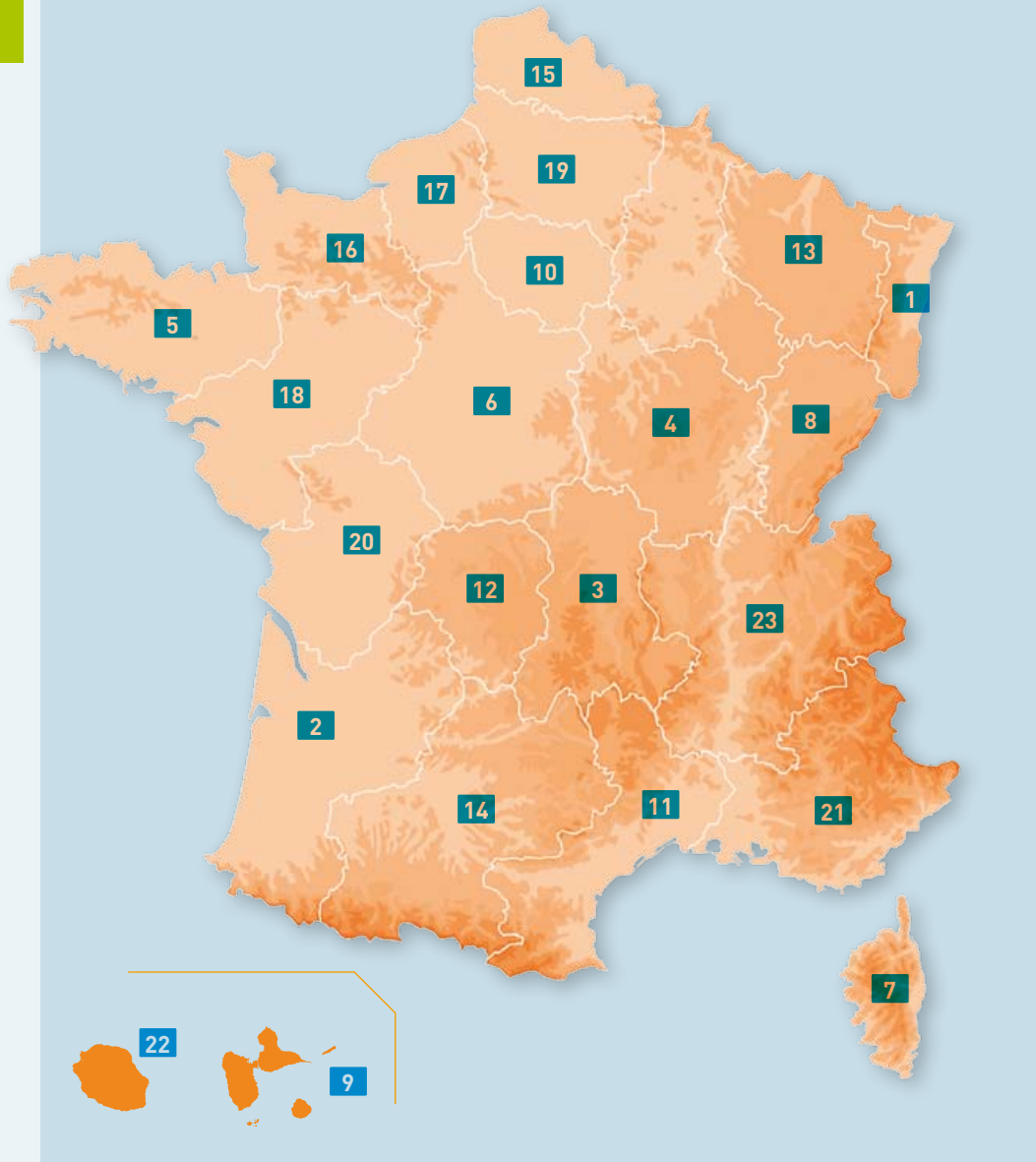
Brudermord (2005) / Yilmaz Arslan / Tarantula (FRA) - Yilmaz Arslan FilmProduktion (DEU)
Supported by Rhône-Alpes Cinema

5. The Soficas

The Soficas are **equity funds financed with tax-related money**. They are allowed to invest in both movie and tv productions, on a project by project basis, but most of them only devote themselves to feature films. Their money come, through banks, from private investors wanting to pay less income taxes, with sometimes a guarantor (often media companies) who will repay the investors if needed. The soficas want their money back. So they tend **to do mostly gap funding, providing producers with the last (and most expensive) money**. Soficas generally stand behind the distributor(s) in the recoupment order. Only a part of the Soficas money is invested in independent productions. **Each sofica can invest 20 % of its money in Foreign-speaking (qualified) coproductions, as long as the film's language matches the foreign coproducer's country language.**

In 2008, the soficas invested 38,34 m€ in 97 movies (in 2007, 40,59 m€ in 88 movies). 11 of them were majority foreign coproductions (as opposed to 6 in 2007), mostly from English or Belgium producers.

French Local & Regional Supports for movie production



- 1.....ALSACE - Conseil Regional
STRASBOURG - Communauté Urbaine
- 2.....AQUITAINE - Region
DORDOGNE - Département
- 3.....AUVERGNE - Region
- 4.....BURGUNDY - Region
- 5.....BRITTANY - Region
FINISTERE - Département
- 6.....CENTRE / LOIRE VALLEY - Centre Images
- 7.....CORSICA - Collectivité Territoriale
- 8.....FRANCHE-COMTE - Region
- 9.....GUADELOUPE - Region
- 10.....ILE DE FRANCE - Region
- 11.....LANGUEDOC-ROUSSILLON - Region
- 12.....LIMOUSIN - Region
- 13.....LORRAINE - Region
- 14.....MIDI-PYRENNEES - Region
- 15.....NORD-PAS DE CALAIS - CRRAV
- 16.....LOWER NORMANDY - Maison de l'Image
- 17.....UPPER NORMANDY - Pôle Image Haute-Normandie
- 18.....PAYS DE LA LOIRE - Conseil Regional
- 19.....PICARDIE - Conseil Regional
- 20.....POITOU-CHARENTES - Region
CHARENTE - Charente Développement
CHARENTE-MARITIME - Conseil Général
DEUX SEVRES - Conseil Général
- 21.....PROVENCE ALPES COTE D'AZUR - Region
ALPES-MARITIMES - Département
- 22.....REUNION - Region
- 23.....RHONE-ALPES - Rhône-Alpes Cinéma

Contacts

French Local & Regional Supports

→ 1¹ ALSACE

Conseil Régional
Pôle de développement culturel et audiovisuel
Anne Hahn
Tel + 33 3 88 15 69 47
anne.hahn@region-alsace.eu
www.region-alsace.eu

STRASBOURG

Communauté Urbaine
Département Audiovisuel et Cinéma
Olivier Trusson
Tel +33 3 88 60 92 97
olivier.trusson@cus-strasbourg.net
www.strasbourg-film.com

1) In this territory, both the Region Alsace and the City of Strasbourg support film production.

→ 2² AQUITAINE

Conseil Régional
Direction de la Culture
Vincent Merlin
Tel + 33 5 57 57 86 90
vincent.merlin@aquitaine.fr
www.aquitaine.fr

2) In this territory, both the Region Aquitaine and the Dordogne Département support film production.

DORDOGNE

Conseil Général
Direction de la Communication
Nicolas Platon
Tel +33 5 53 02 21 02 / 20 27
n.platon@dordogne.fr
www.cg24.fr

→ 3 AUVERGNE

Conseil Régional
Service Culture
Ginette Chaucheprat
Tel + 33 4 73 31 85 05
g.chaucheprat@cr-auvergne.fr
www.auvergne.org

→ 4 BURGUNDY

Conseil Régional
Direction de la Culture
Solenn Guégueniat
Tel + 33 3 80 44 37 09
sguegueniat@cr-bourgogne.fr
www.cr-bourgogne.fr

→ 5³ BRITTANY

Conseil Régional
Direction de la Culture
Mission Cinéma et Audiovisuel
Guillaume Esterlingot
Tel + 33 2 99 27 11 69
g.esterlingot@region-bretagne.fr
www.region-bretagne.fr

FINISTERE

Conseil Général
Direction de la Culture
Rodolphe Rohart
Tel + 33 2 98 76 23 91
rodolphe.rohart@cg29.fr
www.cg29.fr

3) In this territory, the Finistère Département (county) may add to the subsidy granted by the Brittany Region.

→ 6 CENTRE / LOIRE VALLEY

Centre Images
Colette Quesson
Tel + 33 2 47 56 08 08 / 01
colette.quesson@centreimages.fr
www.centreimages.fr

→ 7 CORSICA

Collectivité Territoriale
Service Culture
Jean-François Vincenti
Tel + 33 4 95 51 64 94 / +33 4 95 10 98 65
jean-francois.vincenti@ct-corse.fr
www.outil-culturel.corse.fr

→ 8 FRANCHE-COMTE

Conseil Régional
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www.cr-franche-comte.fr

→ 9 GUADELOUPE

Conseil Régional
Service Arts Plastiques,
Cinéma, Audiovisuel et Édition
Nora Dumont
Tel + 33 5 90 80 40 72
nora.dumont@cr-guadeloupe.fr
cine.audio@cr-guadeloupe.fr

→ 10 ILE DE FRANCE⁴

Conseil Régional
Service Cinéma et Audiovisuel
Sophie Haguët
Tel + 33 1 53 85 72 78 / 20
sophie.haguët@iledefrance.fr
www.iledefrance.fr/cinema

VAL DE MARNE

Conseil Général
Service Culture
Marie Aubayle
Tel + 33 1 49 56 27 04
marie.aubayle@cg94.fr
www.cg94.fr

4) In this territory, both the Ile de France Region and the Val de Marne Département (county) support film production.

→ 11 LANGUEDOC-ROUSSILLON

Conseil Régional
Service cinéma, audiovisuel et multimédia
Emmanuel Feulié
Tel +33 4 67 22 80 74
cinema@cr-languedocroussillon.fr
www.cr-languedocroussillon.fr

→ 12 LIMOUSIN

Conseil Régional
Pôle Cinéma
Catherine Rolland
Tel + 33 5 55 45 18 55 / +33 5 87 21 20 80
c-rolland@cr-limousin.fr
www.region-limousin.fr

→ 13 LORRAINE

Conseil Régional
Direction des Affaires Culturelles
Florence Gautier
Tel +33 3 87 33 62 20
florence.gautier@cr-lorraine.fr
www.cr-lorraine.fr

→ 14 MIDI-PYRENEES

Conseil Régional
DCAV - Cinéma et Audiovisuel
Benoît Caron
Tel +33 5 61 39 62 19 / 18
benoit.caron@cr-mip.fr
www.midipyrenees.fr

→ 15 NORD - PAS DE CALAIS

CRRAV
Vincent Leclercq • Emmanuelle Demolder
Tel + 33 3 20 28 26 40 / 52
edemolder@crrav.com
www.crrav.com

→ 16 LOWER NORMANDY

Maison de l'Image
Guillaume Deslandes
Tel +33 2 31 06 23 23
www.maisondelimage-bn.fr



2

→ **17 UPPER NORMANDY**

Pôle Image Haute-Normandie
Nuria Rodriguez
Tel +33 2 35 70 70 41
cine.av@poleimagehn.com
www.poleimagehn.com

→ **18 PAYS DE LA LOIRE / WESTERN LOIRE**

Conseil Régional
Service cinéma et audiovisuel
Guylaine Hass
Tel +33 2 28 20 51 30
guylaine.hass@paysdelaloire.fr
www.paysdelaloire.fr

→ **19 PICARDIE**

Conseil Régional
Service Culture
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→ **20 POITOU-CHARENTES⁵**

Conseil Régional Poitou-Charentes Cinéma
Pascal Pérénès
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www.cinema.poitou-charentes.fr

CHARENTE

Charente Développement
Frédéric Cros
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www.charente-developpement.com

CHARENTE-MARITIME

Conseil Général
Direction du Développement
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Corinne Nuyauet
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corinne.nuyauet@cg17.fr
www.charente-maritime.org

DEUX SEVRES

Conseil Général
Service du Développement Culturel
Dominique Brouard
Tel +33 5 49 06 77 42
dominique.brouard@cg79.fr

5) In this territory, the Charentes, the Charentes-Maritime and the Deux-Sèvres Départements (counties) may add to the subsidy granted by the Region Poitou-Charentes

→ **21⁶ PROVENCE-ALPES-COTE D'AZUR**

Conseil Régional
Service Culture
Chantal Fischer
Tel +33 4 91 57 50 57, direct 6130
cfischer@regionpaca.fr
www.regionpaca.fr

ALPES-MARTIMES

Conseil Général
Sous-direction de la Culture
Mission Cinéma
Pascal Gaymard
Tel +33 4 97 18 65 90
pgaymard@cg06.fr
www.cg06.fr

6) In this territory, both the PACA Region and the Alpes-Maritimes Département support film production.

→ **22 REUNION**

Conseil Régional
Direction des Technologies
et de l'Information
Tel +33 2 62 92 29 29
http://tic.regionreunion.com

→ **23⁷ RHONE-ALPES**

Rhône-Alpes Cinéma
Grégory Faes
Tel + 33 4 72 98 08 98
contact.rac@rhone-alpes-cinema.fr
www.rhone-alpes-cinema.fr

7) In this territory, Rhone-Alpes Cinema only supports feature film production, the Region Rhone-Alpes supports all the other formats (shorts, doc), for contacts, please contact Film France.

Chapter 3

SELECTIVE SUPPORTS FOR FOREIGN CINEMA

Selective supports For foreign cinema

1. The CNC and the films from the South

The schemes for Southern films set up by the CNC are the tangible expression of a policy that **makes promoting cultural diversity a priority**. As a result, the French aid system, available to works from all over the world, has created specific schemes to support both the production of Southern films and their circulation in France and their own countries.

Some of these schemes are managed jointly with the Ministry of Foreign Affairs, which also considers this area a priority. Others are entirely managed by the CNC.

It is vital that these films, with their different visions of the world and varied ways of filming, should have the means to be produced and exhibited to the widest possible audience. Above and beyond the promotion of French films, aid to Southern distributors thus encourages the development of local distribution structures, essential for improving the circulation of Southern films in their own territories.

Supporting the production of films from the South / South Cinema Fund

This **selective** scheme for production and postproduction is intended for film-makers in Africa, Latin America, the Maghreb, the Middle East, Asia (apart from Korea, Japan, Singapore and Taiwan), the Caribbean Islands, Albania, the countries of former Yugoslavia and the new republics of Central Asia.

Its aim is to develop partnerships with film-makers from Southern countries and foster the production of films with a strong cultural identity. The aid is allocated to a French production company, in the form of a grant of up to €152,000 maximum, for the production of a fiction, animation or creative documentary project intended for exhibition in foreign cinemas and in France.

The *Fonds Sud*, created in 1984, is an interdepartmental scheme **co-financed and co-managed by the Ministry of Culture and Communication, the CNC and the Ministry of Foreign Affairs**.

To date (since 1984), more than 350 films have received this support; most of them have been presented and awarded prizes at international film festivals.

Several of their directors have gained an international stature (Walter Salles, Youssef Chahine, Rithy Panh...).

The **average aid** granted to a movie is **110,000 euros**, and cannot exceed **152,000 euros**.

The subsidies are awarded after due consultation with a commission made up of various professionals¹.

CONTACT

CNC - Centre National de la Cinématographie
Department of European and International Affairs
Production and cooperation
Jacqueline Ada
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Fax + 33 1 44 34 36 59
jacqueline.ada@cnc.fr
www.cnc.fr

2. Support for Foreign Language Films

L'Aide aux films de langue étrangère is intended **to support films presenting indisputably artistic qualities but which, for linguistic reasons, are not eligible to the French advance on receipts**².

In order to be eligible, the director must have directed at least 2 movies released in France.

The beneficiary must be a French production company.

Subsidies, before or after completion of the film, are awarded on the decision of the head of the CNC³ after due consultation with a commission made up of various professionals meeting twice yearly.

¹ The President of the commission (2008-2009) is the director Mahamat Haroun Saleh

² See chapter 2_national selective subsidy

³ See chapter 8

Examples of coproduced films benefiting from a subsidy for foreign language productions, in the last years:

Il divo, by Paolo Sorrentino (shooting language: Italian)

The White Ribbon, by Michaël Haneke (shooting language: German)

The Countess, by Julie Delpy (shooting language: English)

Pandora's Bow, by Yesim Ustaoglu (shooting language: Turkish)

2046, by Wong Kar-Wai (shooting language: Chinese)

Free Zone, by Amos Gitai (shooting language: Hebrew, English, Spanish, Arab)

The Golden Door, by Emanuele Crialese (shooting language: Italian, English)

America, by Jerzy Skolimowski (shooting language: Polish and English)

The Fifth woman, by Peter Kassovitz (shooting language: Hungarian)

Off Ground He, by Andrew Köttling (shooting language: English)

Post-mortem, by Andrzej Wajda (shooting language: Polish)

Little divers, by Joël Farges (shooting language: Tagalog)

Le Chaos, by Youssef Chahine (shooting language: Egyptian)

The Mourning Forest, by Naomi Kawase (shooting language: Japanese)

Tehilim, by Raphaël Nadjari (shooting language: Hebrew)

Alexandra, by Alexandre Sokourov (shooting language: Russian)

Les Climats, by Nuri Bilge Ceylan (shooting language: Turkish)

Lemon Tree, by Eran Riklis (shooting language: Hebrew, Arab)

CONTACT

CNC - Centre National de la Cinématographie

Direction du Cinéma

Service des Aides Sélectives à la production

Fax + 33 1 44 34 38 40

www.cnc.fr

Chapter 4

THE TAX REBATE FOR INTERNATIONAL PRODUCTION (THE T.R.I.P.)

How does the incentive work? A quick overview

1. What is it?

In December 2008, the French Parliament enacted a law creating a **new credit for foreign productions shot in France**.

The law is designed to promote actual film production as well as post-production services of movies whose “*dramatic content*” has links with the “*culture, heritage or territory of France*”, to quote the text of the law.

The rebate, worth 20% of all eligible costs, is capped at Euros 4 million (USD 5,3 million¹). Eligible costs include authors’ rights (through French contracts), crewmembers’ salaries, actors’ salaries (up to the minimum rate of the collective bargaining agreement), technical costs (rentals and purchases), locations fees, transportation, food, and all fringes.

In 2009 only, films that have started shooting before the procedure is official, and that happen to be eligible afterwards, will be able to get the rebate for all expenses made since January 1st 2009.

2. What are eligible movies?

In order to get a rebate on expenditures, theatrical movies, TV movies, and series will have to pass a **test**. The draft test is currently being reviewed by the European Commission for validation before its implementation in France. Therefore, all the details are not yet final. It would assess the content, the creative contributors, and the technical infrastructure of the movie. A special test has been designed for animated features so as to take into account the specificities of such films.

Other main conditions set out by the law to get the rebate are **to shoot at least five days in France** (except of course for animation works) **AND to spend at least 1 million Euros in France on eligible costs**.

3. How will it work?

Once the foreign producer has signed a deal with his French line producer, the latter will be able to submit an application with the needed documents to the

¹ Rate : €1 = USD1.32838 (04/09/09)

CNC². He will get a return receipt. No expenditures before the reception date of the application form will be eligible (except for films shot in 2009, see above).

Any company incorporated in France can be the line producing company applying for the rebate. It can be a subsidiary of the foreign producing company itself, even specially created for this purpose. However, given the existing French tax and corporate law, this option might not be the most convenient one.

Then, a committee of the CNC, with the assistance of Film France, will determine the eligibility of the proposed foreign production. If approved, the CNC will issue an official letter of agreement. This agreement will be delivered on a provisional basis and will have to be confirmed after the completion of works. The CNC Committee will gather on a regular basis. If accepted, the French line producer will receive an official letter of agreement.

The French line producer will then be awarded the rebate by the French Tax administration, as a credit against its corporate tax, at the end of the fiscal year(s) of the shoot. If its corporate tax is less than the amount of the rebate, the French line producer’s company will get a cash refund from the tax office. Since the law aims at attracting foreign productions to France, the contract between the French line producing company and the foreign producer’s company is to be a part of the application when filing with the CNC.

4. What to do now?

Film France is closely involved into the promotion of the new scheme and will be a part of the decision process. Feel very free to inform Film France about your film or TV project so as to get information.

NOTE: While we are publishing this document (30th of April 09), some details about the new scheme still have to be confirmed by the French government. The procedure was expected to be ready before the end of quarter 2 of 2009. In the meantime, there is no official application process.

CONTACT

Film France, the French Film Commission

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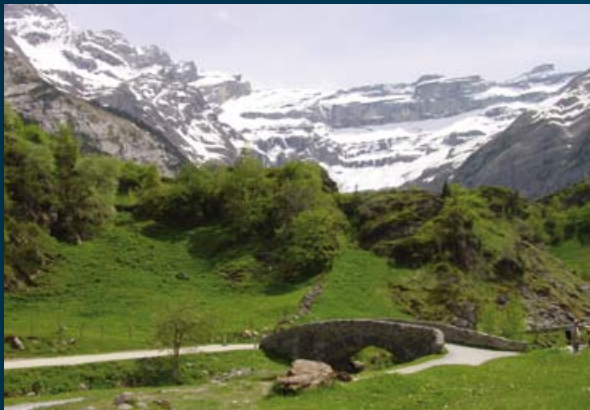
² The Centre national de la cinématographie (CNC) is a public administrative organization, set up as a separate and financially independent entity. The centre comes under the authority of the Ministry of Culture and Communication.



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© Dominique Laffitte/Accueil de Tournages Midi-Pyrénées Sud

Chapter 5

HOW TO MEET FRENCH COPRODUCERS

How to meet French coproducers

Behind its ambitious title, the purpose of this chapter is simply to present you with a selection of networking events and coproduction meetings blending French and foreign producers. The five events (or string of events) presented below organise 15 different gatherings along the year, always in connection with film festivals. No surprise, the Cannes festival offers the biggest number of meeting opportunities.

Obviously one needs to prepare such events. A lot of the French producers interested in discovering exciting foreign projects will speak English or another foreign language. However being able to hand out some of your documents in French, such as a synopsis or a director's statement, may give you an extra chance: when swamped by projects to go through, any producer may be tempted to choose the easy out and pick the one written in his language in the stockpile! (Film France can provide you with translators' contacts).

We strongly advise you to check out the websites of all these coproduction events before planning your trip as some tend to disclose their dates quite late and cannot be included in our yearly edition.

1 - Cannes Producers Network

In brief: the networking platform of the world's biggest film festival and market.

Description: Launched in 2004, Cannes Market's Producers Network was an overnight success. For seven days, during Cannes, 500 producers meet two hours for breakfast in the prestigious Salon des Ambassadeurs of the Festival Palace. They gather on about 16 tables, at which also sits a guest-moderator, who is always an influential player in the film industry: producers, financiers, experts, key executives. A very valuable 200-page-book presents all companies participating in the Producers Network.

Selection criteria: limited to producers whose main activity is production and who have already made at least one feature film theatrically released within the last 3 years. Participants must show a credit as producer, coproducer or executive producer. Line producer's or associate producer's credit are not accepted.



Cannes Producers Network

Andie MacDowell
and Cannes market boss
Jérôme Paillard

What else: speed dating

In 2009, four sessions of speed dating between producers will be organised to help you meet early on in the festival. Each participant will be seated at a table with producers from different countries, according to a pre-determined schedule:

- Speed dating - Worldwide: this session will welcome producers registered at the Producers Network -, on Thursday, May 15th 2009.
- Speed dating - Francophonie: this session will welcome Francophone or "Francophile" producers registered with the Producers Network or the Marché du Film. It is organised in association with Sodec (Société de Développement des Entreprises Culturelles du Québec) and its partners, on Friday, May 16th 2009.
- Speed dating - Latin World: this session will welcome producers registered at the Producers Network or the Marché du Film interested in meeting producers coming from Latin America, on Saturday, May 17th 2009.
- Speed dating - New Talents: this session will welcome producers registered with the Producers Network interested in meeting new talents (producers and directors) participating at the Short Film Corner, on Wednesday, May 20th 2009.

And Happy Hours every night from 5 to 7 pm to continue the discussion over drinks!

Costs and benefits:

The Producers Network fee includes:

- Access to screenings at both the Market and the Festival
- The Marché du Film information package: pocket guide, festival official catalogue, the producers guide & the daily screening programme
- A copy of this year's Market Guide
- Listing in this year's edition of the Market Guide (if registered before April 11th 2008)
- Free access to the cinando.com database for a year
- The 2009 Focus study

For Cannes 2009: euros 348 per person VAT included (deadline: April 11th 2009 or once maximum capacity has been reached, whichever comes first)

Information & Registration

Marché du Film

Julie Bergeron - jbergeron@festival-cannes.fr

Tel +33 1 43 58 29 55 / Fax +33 1 43 58 29 77

www.marchedufilm.com

Film France's comment: plenty of meetings, with very different people.

2 - Paris Project

When: July 6th – 9th 2009, during the International Film Festival Paris Cinéma (July 3rd – 14th).

In brief: brings together key French players around a few international film projects.

Description: Paris Project invites a few selected foreign filmmakers with the producers of the selected projects in development to spend 4 days in Paris for personalised appointments. Meetings are organised every day with French and European professionals (producers, distributors, sales agents, buyers,...) likely to be interested in those selected projects and bring them financial support through coproduction or presales.

The meetings take place in a very informal and chilled-out atmosphere on the upper floor of the Bibliothèque Nationale de France, an impressive cinema in itself.

Paris Project also holds seminars and workshops on coproduction in Europe and other specific geographic areas with experts, producers, sales agents, official representatives, etc. In 2009, a special focus will be put on coproducing with South Korea, Catalonia and Turkey.

In 2008, more than **220 professionals** attended Paris Project and **347 meetings** were scheduled with the directors and producers of the selected projects.

Selection criteria: movie projects have to be submitted by a production company and should not yet have French partners attached.

What else: Paris Project Screenings

For the third time in 2009, Paris Project will organise screenings of films in postproduction seeking partners, such as sales agents and/or distributors to achieve completion.

**Costs and benefits:**

Free application. For the 12 to 15 selected filmmakers, accommodation and travel expenses will be taken care of!

Deadline for application:

2009: April 30th for projects in developments

2009: May 22nd for films in post-production

Information & Registration

Paris Cinéma / Paris Project

Head of Paris Project: Lucas Rosant

Tel +33 1 55 25 55 25 / Fax +33 1 43 67 09 50

parisproject@pariscinema.org

www.pariscinema.org

Film France's comment: Paris Project is to coproduction platforms what haute-couture is to the clothe industry!

3 - European Producers Club Coproduction forums

In brief: for 30 selected projects from established producers.

Description: The European Producers Club selects 30 projects every six months that will be presented by their producers at its coproduction forums held at 4 different festivals / events throughout the year.

Meetings are prepared in advance so that a truly relevant group of potential coproducers, sales agents, distributors and/or financiers is present, aware and already interested in the project. The EPC team follows up each event with an appraisal of results and keeps up to date on the project's progress so as to provide continuous support. The Club sets up generally a series of six to ten one-to-one meetings per participant and will accompany the project all year long, providing advice, seeking partners and researching creative funding solutions across Europe.



European Producers Club
Coproduction forums

— Cannes EPC event
on Film France terrace
along the sea

In Cannes, the forum takes the form of an open-air lunch usually on the Film France terrace facing the sea, followed by one-to-one meetings in the afternoon.

Selection criteria: producers should already have coproduced at least two feature films. Participants must have a project suitable for coproduction. Applications for the Cannes Forum 2009 closed on March 27th. However, in August/September 2009, there will be another selection of 30 projects. The EPC tries to present a diverse slate, with multiple origins and genres, and selective projects that the forums can really help.

Check the EPC's website for deadlines for the second edition.

What else: The European Producers Club organises since 2005 cooperation forums that aim at presenting high potential film markets such as China or India to a delegation of European producers in order to explore coproduction possibilities with those territories. Another one of their activities is to organise conferences all over the world aimed at producers. More info on their website.

When: during Berlin, Cannes, Roma or London in October (to be confirmed) and Essen in 2009 in connection with European Film Awards.

Costs and benefits: Prior to each forum, participants receive a project book listing the details of all participating projects. A 200 euros participation fee per event is required when project is selected.

Information & Registration

European Producers Club
Julien Maréchal-Naomie Denamur
julien@europeanproducersclub.org
naomi@europeanproducersclub.org
Tel +33 1 44 90 06 13 / Fax +33 1 44 90 07 11
www.europeanproducersclub.org

Film France's comment: a unique long-term and selective approach. Strong results.

4 - ACE events

In brief: the strength and dynamism of a European network which reunites more than 140 producers in 23 European countries.

Description: Non-profit Paris-based organisation ACE (Ateliers du Cinéma Européen) organises the ACE Breakfasts during Cannes (5 days) and Rotterdam (3 days): these informal networking events bring together 30 to 50 producers per day with the ACE team around to do the relevant connections. The Breakfasts are open to ACE members (140 European producers, including 20 % of French producers), but also to non-members, on a selective basis. Contact ACE at info@ace-producers.com at least a couple of weeks in advance. In Cannes, the Breakfasts take place on the Kodak terrace on the beach, a very nice setting.

Selection criteria: Independent producers must have already produced at least one feature film as the main producer, have an internationally-targeted feature film project in development and be available for the interviews (end of Sept), the workshops (Nov and Dec) and the ACE Producers' Annual Reunion (March). In 2009, ACE also opens its door to non-EU producers.

What else: Founded in 1993 as a selective training programme and development centre for independent European producers, ACE has, over the years, become not only an advice centre, but also a close network of European producers. Every year, 16 new members attend the ACE Workshops, a special training and networking session with top level guests. The programme consists in four-day Pre-Workshop, focused on project development, a six-day Residential Workshop, focused on international financing, and a one-day Post-Workshop during the ACE Producers' Annual Reunion, which takes place in a different country every year, and during which the new members meet the ACE producers from the previous sessions. Furthermore, ACE organises forums and seminars on specific topics – also open to non-member professionals.



ACE events

— ACE 2008 week-end
in Marrakech

When: Networking breakfasts during Cannes and Rotterdam, and seminars throughout the year. Check the ACE website for more information!

Costs: access to ACE breakfasts is free. ACE membership costs 700 Euros per year but 5 500 Euros the first year due to the first year training session

Information and registration

Ateliers du Cinema Européens

8 rue Meyran - 75009

Tel +33 1 53 25 00 01 / Fax +33 1 53 32 76 94

info@ace-producers.com / www.ace-producers.com

Film France's comment: networking is good but learning is another valuable key

5 - CRC Coproduction meetings

In brief: open events for producers of key European regions

Description: the Capital Regions for Cinema (CRC) coproduction events bring together a large contingent of movie producers for several hours, including a meal or two, for informal meetings. All participants get the list of producers and projects one week before each event, so that they can join the ones they are interested in. The co-organising teams (see list in contacts) help with connections by shepherding producers from their areas.

Selection criteria: Applicants are movie producers (and some distributors) with or without a project. No need to have produced a film. However the participating companies must be based in one of the four regions members of Capital Region for Cinema: the Lazio in Italy, Berlin-Brandenburg in Germany, the Madrid region in Spain or the Ile-de-France in France.

Cost and benefits: no application or participation fee required.

What else: The CRC network was established in 2005, resulting from partnership agreements signed by the Ile-de-France Film Commission with three European regional counter parts (Roma-Lazio, Madrid and Berlin-Brandenburg), with the goal of bringing together the enormous creative potential of these European film capitals in developing coproductions. The CRC is a platform to expand cooperation among partners. Its aim, alongside with enabling coproductions, is the exchange of services and support of all levels and to further the distribution and circulation of projects.



CRC Coproduction meetings

CRC meetings at Cannes

When: Each year, CRC coproduction meetings take place during the main film festivals and markets: Cannes (May 2009), Donostia San Sebastian International Film Festival (Sep. 2009), Roma Film Festival (Oct. 2009), Berlinale (Feb. 2010).

Information & Registration

•Ile de France Film Commission:

Cécile Petit + 33 1 56 88 12 84 – cecile.petit@idf-film.com

•Madrid Film Commission:

Samuel Castro + 34 91 518 65 22 – samuel.castro@madridfilmcommission.com

•Medienboard Berlin-Brandenburg:

Teresa Hoefert de Turegano +49331 743 87 25
t.hoefert-de-turegano@medienboard.de

•Roma-Lazio Film Commission:

Tina Bianchi +39 06 6841 1712 – bianchi@romalaziofilmcommission.it

Film France's comment: a very open platform run by regional public bodies.

6 - Film France coproduction services

In brief: case by case advices

Description: Film France doesn't organise coproduction events but can help foreign producers looking for French partners, as long as some part of the project is to be shot (or posted) in France. This is absolutely mandatory.

• At developpement stage: Film France can provide producers developing projects with explanations on what to hope from the French market. Also through the Film France network of 38 local film commissions all over France, we can help with background intel about the area in which the story is supposed to happen and coordinate scouting trips.

- When projects have at least three of four key elements (the four elements being: a completed screenplay, a director, two leading actors and domestic financing (from the origin country of the project)): Film France can provide information about French national and regional financings, coproduction structures, cultural differences between French filmmakers and other countries and regulations, the TRIP (see chapter 4). Film France can also draw tailor-made lists of French producers whose background and profile indicate they could be game to sit down a moment to discover this project.

For a (very) few projects with a special appeal to the French market, Film France may organise one-to-one meetings between foreign producers and potential French producers.

What else: Film France head managers regularly give lectures during markets and festivals about France's film production landscape and coproduction processes. The live version of the guide you are currently holding!

When: all year round in Film France offices in Paris, on our booth in Cannes during the festival, at Santa Monica during the Locations Trade Show and at various other events throughout the year.

Information

Film France

Franck Priot - Mélanie Chebance

Tel: +33 1 53 83 98 93 / Fax: +33 1 53 83 98 99

film@filmfrance.net / www.filmfrance.net



Film France coproduction consultancy service

Franck Priot explains the French movie support system at the Berlin Coproduction Market

Chapter 6

MINORITY FRENCH COPRODUCTIONS

Five years of minority French coproductions: More than 150 foreign movies

This long chapter takes advantage of one of the less-known aspects of the French support system: most of the production contracts are public record, registered at the CNC. Therefore there is a lot of information available about movies produced, and we have gathered many useful data about more than 150 Minority French coproductions qualified in the last five years.

For each of them, you will find the name of the French and the leading Foreign coproducers, the budget, as well as all the French grants and financings used for the production: investments from free-to-air and pay TV channels (with their name), selective grants, soficas....

The goal of this section of our Coproduction guide is to let foreign producers know about the roads that have been tried and tested, and to spot the French companies who have a special track-record of working with one country or another.

Tables' summary:

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- Russia and former USSR Countries pages 58-59
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National Grants and Financings

AR: Advance Upon Receipts (national selective support). See chapter 2-4

Support for Foreign Language Films: National selective support. See chapter 3-2

South Cinema Fund: National selective support, production assistance for the developing countries. See chapter 3-1

C+: Canal Plus, Pay TV. See chapter 2-2

TPS: Pay TV. See chapter 2-2

CineCinema: Pay TV. See chapter 2-2

France 2 Cinema: Free TV. See chapter 2-4

France 3 Cinema: Free TV. See chapter 2-2

Arte France Cinema: Free TV. See chapter 2-2

Sofica: Equity Funds. See chapter 2-5

Transnational Mechanisms

Eurimages

France is one of the 32 members of Eurimages, the Council of Europe fund for the coproduction, distribution and exhibition of European cinematographic works. See www.coe.int/Eurimages

Franco-German Mini-Treaty

Fund of selective supports allocated equally between France and Germany. See chapter 2-4.

Franco-Canadian Mini-Treaty

Fund of repayable grants for coproduced films presenting a theme of common interest to both countries. See chapter 2-4.

Country Codes

Country Code	Country's name	Country Code	Country's name
DZA	ALGERIA	POL	POLAND
ARG	ARGENTINA	PRT	PORTUGAL
ARM	ARMENIA	ROM	ROMANIA
AUS	AUSTRALIA	RUS	RUSSIAN FEDERATION
AUT	AUSTRIA	RSD	SERBIA
BEL	BELGIUM	SEN	SENEGAL
BIH	BOSNIA AND HERZEGOWINA	SVK	SLOVAKIA (Slovak Republic)
BRA	BRAZIL	SVN	SLOVENIA
BGR	BULGARIA	KAF	SOUTH AFRICA
BFA	BURKINA FASO	ESP	SPAIN
CMR	CAMEROON	SWE	SWEDEN
CAN	CANADA	CHE	SWITZERLAND
COL	COLOMBIA	TUN	TUNISIA
HRV	CROATIA (local name: Hrvatska)	TUR	TURKEY
CUB	CUBA	GBR	UNITED KINGDOM
CZE	CZECH REPUBLIC	YUG	YUGOSLAVIA (Serbia and Montenegro)
DNK	DENMARK	ZAF	SOUTH AFRICA
EGY	EGYPT		
FIN	FINLAND		
FRA	FRANCE		
GEO	GEORGIA		
DEU	GERMANY		
GRC	GREECE		
HUN	HUNGARY		
ISL	ICELAND		
ISR	ISRAEL		
ITA	ITALY		
KAZ	KAZAKHSTAN		
KEN	KENYA		
KGZ	KYRGYZSTAN		
LSO	LESOTHO		
LUX	LUXEMBOURG		
MKD	MACEDONIA		
MEX	MEXICO		
MSR	MONTSERRAT		
MAR	MOROCCO		
NLD	NETHERLANDS		

Canada

Year	Title	Director	Shooting Language	Budget (M€)	Coproducers Country	Country	Name of the production company	French coproducer	National Grants and Financings	Transnational Financings
2004	C'est pas moi, c'est l'autre	ZALOUM Alain	French	332,800,00	CAN 60% GBR 20% FRA 20%	CANADA	SCREEN PEOPLE INC	ISTAR		
2004	Les États-Unis d'Albert	FORCIER Marc André	French	290,375,00	CAN 75% FRA 15% CHE 10%	CANADA	PRODUCTIONS THALIE INC.	LINK'S PRODUCTIONS	France 2	Franco-Canadian Mini-Treaty
2005	Congorama	FALARDEAU Philippe	French	3,24	CAN 69% BEL 21% FRA 10%	CANADA	MICROSCOPE	TARANTULA	AR	
2005	Silent Hill	GANS Christopher	English	30,27	CAN 80% FRA 20%	CANADA	DON CORMODY PRODUCTIONS	DAVIS FILMS		
2006	L'Age des Ténèbres	ARCAND Denys	French	6,42	CAN 86,13% FRA 13,87%	CANADA	TÉNÈBRES PRODUCTIONS	MON VOISIN PRODUCTIONS CINÉ @	C+	Franco-Canadian Mini-Treaty
2006	La Capture	LAURE Carole	French	2,21	CAN 73,4% FRA 26,6%	CANADA	LES PRODUCTIONS EQUINOX	FLACH FILM	C+	Franco-Canadian Mini-Treaty
2007	Walled In	PAQUET-BRENNER Gilles	English	4,89	CAN 74% FRA 26%	CANADA	Walled In Inc	EXPÉRIENCE FILMS / FORECAST PICTURES	C+	
2007	Splice	NATALI Vincenzo	English	18,96	CAN 67,12% FRA 32,88%	CANADA	Copperheart	GAUMONT	C+	
2008	Le Bonheur de Pierre	MENARD Robert	French	5,17	CAN 90% FRA 10%	CANADA	LE BONHEUR DE PIERRE Inc.	CHABRAQUE PRODUCTIONS	Sofica, TPS	Franco-Canadian Mini-Treaty
2008	Magique	MUYL Philippe	French	6,85	CAN 60% FRA 40%	CANADA	RP PRODUCTIONS	PAN EUROPEENNE	TPS, C+	Franco-Canadian Mini-Treaty

Russia & former USSR Countries

RUSSIA & FORMER USSR COUNTRIES

Year	Title	Director	Shooting Language	Budget (M€)	Coproducers Country	Country	Name of the Production Company	French coproducer	National Grants and Financings	Transnational Financings
2005	Le Coffre des ancêtres	EGEN Nurdek	French	0,72	RUS 20% KGZ 40% DEU 20% FRA 20%	KYRGYZSTAN				
2001	Lunnye polyany	MINAIEV Igor	Russian	0,91	RUS 52% FRA 48%	RUSSIAN FEDERATION	NTV SERIES	ARTCAM INTERNATIONAL		
2001	Tycoon	LOUNGUINE Pavel	Russian	5,42	RUS 51% FRA 49%	RUSSIAN FEDERATION	CTB FILM COMPANY	CDP	C+, Arte, France 2	
2005	Shizo	OMAROVA Guka	Russian	0,65	RUS 42% FRA 30% DEU 13% KAZ 15%	RUSSIAN FEDERATION	CTB FILM COMPANY	LES PETITES LUMIERES	South Cinema Fund	
2007	Papier Glacé	KONCHALOVSKY Andreï	Russian	3,9	RUS 70% FRA 20% BEL 10%	RUSSIAN FEDERATION	CENTRE DE PRODUCTION	CADRAN PRODUCTIONS		

Europe

GERMANY, AUSTRIA

2004	Falling into Paradise	RADOVIC Milos	Serb English	2,4	DEU 42% - FRA 38% NLD 12% - YUG 8%	GERMANY	NEUE IMPULS FILMPRODUKTIONSGESELLSCHAFT MBH	MACT PRODUCTIONS	C+	Eurimages, South Cinema Fund
2004	Fratricide	ARSLAN Yilmaz	Kurdish Turkish German	1,29	DEU 55% - LUX 29% FRA 16%	GERMANY	YILMAZ ARSLAN FILMPRODUKTION GMBH	TARANTULA FRANCE	Rhône-Alpes Cinema	
2004	The Piano Tuner of Earthquakes	QUAY Stephen et Timothy	English	3,03	DEU 53% - GBR 27% FRA 20%	GERMANY	MEDIOPOLIS BERLIN	LUMEN FILMS	Arte	
2004	Valley of Flowers	NALIN Pan	Hindi Japanese	4,39	DEU 70% - FRA 30%	GERMANY	PANDORA FILM	ELZEVIR FILMS	TPS, France 2, Support for Foreign Language	Eurimages, Franco-German Mini-Treaty
2004	Vingt nuits et un jour de pluie	LÂM LE	French	2,06	DEU 60% - FRA 40%	GERMANY	INTEGRAFILM	L'AUTRE RIVAGE	Sofica, TPS	
2005	Klimt	RUIZ Raoul	English	6,64	AUT 39% - DEU 27% GBR 22% - FRA 11%	AUSTRIA	EPO FILM PRODUKTIONS	GEMINI FILMS		Eurimages
2005	Echange	DITTER Christian	German	1,87	DEU 79% - FRA 21%	GERMANY	NEOS FILM	HECTOR FILM		Eurimages
2005	Gorgomeesh	HOPPE Nora	German	2,05	DEU 70% - FRA 20% ITA 10%	GERMANY	FLYING MOON FILMPRODUKTION	UNLIMITED		Eurimages, Franco-German Mini-Treaty
2005	Offset	DANQUART Didi	German	2,15	DEU 69% - FRA 21% CHE 10%	GERMANY	NOIR FILM	UNLIMITED	Arte	Franco-German Mini-Treaty
2005	The Perfume	TYKWER Tom	German	49,52	DEU 60% - ESP 20% FRA 20%	GERMANY	CONSTANTIN FILM PRODUKTION	NOUVELLES EDITIONS DE FILM		Eurimages

2006	Goodby Bafana	AUGUST Billie	English	9,75	DEU 25%- FRA 20% ZAF 20%- ITA 15% BEL 10%- GBR 10%		GERMANY	X-FILME CREATIVE POO	ARSAM INTERNATIONAL		
2007	Fur Einen Augenblick, Freiheit	TAJMIR-RIABI Arash	German	3,95	AUT 80%-FRA 20%		AUSTRIA	WEGA FILMPRODUKTIONSGESELLSCHAFT MBH	LES FILMS DU LOSANGE	C+, Arte	Eurimages
2007	Der Kleine König Macius	SANDOR Jesse	(anim)	2,95	DEU 56,89% FRA 29,05% - POL 14,06%		GERMANY	SAXONIA MEDIA FILMPRODUKTION GMBH	HOME MADE MOVIES		
2007	Summer 1953	NESHAT Shirin	German	3,43	DEU 60,96% AUT 26,75% - FRA 12,29%		GERMANY	ESSENTIAL FILMPRODUKTION GMBH	SOCIÉTÉ PARISIENNE DE PRODUCTION		Eurimages
2007	Das vaterspiel	GLAWOGGER Michael	German	5,51	DEU 63,55% - AUT 25,25% - FRA 11,20%		GERMANY	TATFILM - PRODUKTIONSGESELLSCHAFT MBH	POLARIS FILM PRODUCTION	Arte	Eurimages
2007	Clara	SANDERS-BRAHMS Helma	French	4,69	DEU 70% - FRA 20% - HUN 10%		GERMANY	INTEGRAL FILM GMBH	MACT PRODUCTIONS		Eurimages, Franco-German Mini-Treaty
2007	Venkovsky Ucitel	SLAMA Bohdan		2,27	DEU 46,6% - CZE 43,11% - FRA10,3%		GERMANY	PALLAS FILM GMBH	WHY NOT PRODUCTIONS		
2007	The Anarchist's Wife	SEHR Marie Noëlle & Peter	French	5,02	DEU 53% - ESP27% FRA 20%		GERMANY	P'ARTISAN FILM PRODUKTION GMBH	CINÉ BOISSIÈRE		Franco-German Mini-Treaty
2007	A Case For Friends	LOESER Tony & MOLLER Jespers	(anim)	7,3	DEU 64% - ITA 22% FRA 14%		GERMANY	MOTIONWORKS GMBH	2D/3D ANIMATIONS	TPS, Sofica	Eurimages, Franco-German Mini-Treaty
2007	Afterwards	BOURDOS Gilles	English	10,52%	DEU 34% - FRA 33% CAN 33%		GERMANY	AKKORD FILM PRODUKTION GMBH	FIDÉLITÉ FILMS	C+, M6	
2008	Lourdes	HAUSNER Jessica	French German	3,3	AUT 62%-DEU 21% FRA 17%		AUSTRIA	COOP99 FILMPRODUKTION GmbH	SOCIETE PARISIENNE DE PRODUCTION	Arte, TPS, Midi-Pyrénées	Eurimages
2008	Vents de sable, femmes de roc	BORGERS Nathalie	Toubou French	1,27	AUT 49,30%-BEL 38,20%-FRA 12,50%		AUSTRIA	LOTUS FILMS	LIAISON CINEMATOGRAPHIQUE		Eurimages
2008	The Countess	DELPY Julie	English	5,36	DEU 77%-FRA 23%		GERMANY	X FILME INTERNATIONAL GmbH	CELLULOID DREAMS PRODUCTIONS	Support for Foreign Language	Franco-German Mini-Treaty
2008	Dau	KHRZHANOVSKY Ilya	Russian	5,9	DEU 47% - RUS 21% FRA 17%- SWE 15%		GERMANY	ESSENTIAL FILMPRODUKTION GMBH	SOCIETE PARISIENNE DE PRODUCTION	Arte	Eurimages
2008	Desert Flower	HORMANN Sherry	English	11,64	DEU 70%-AUT 20% FRA 10%		GERMANY	DESERT FLOWER FILMPRODUCTION	BAC FILMS		Eurimages
2008	Jasper: Journey To The End Of The World	FINGBERG Eckart	Anim	8,09	DEU 55%-FRA 25% ROM 20%		GERMANY	TOONS'N'TALES FILMPRODUKTION	AMUSE FILMS	Sofica	Franco-German Mini-Treaty
2008	John rabe	GALLENBERGER Florian	English German	15,1	DEU 80%-FRA 20%		GERMANY	HOFMANN & VOGES ENTERTAINMENT	PAMPA PRODUCTION	France 2, C+	Franco-German Mini-Treaty
2008	Unter Bauern	BOEKEN Ludi	German	4,18	DEU 79,81%-FRA 20,29%		GERMANY	FILMFORMKOLN GmbH	ACAJOU FILMS	C+, Arte	Franco-German Mini-Treaty, Eurimages, Media I2I
2008	The White Ribbon	HANEKE Michael	German	12,97	DEU 45%-FRA 22,5% AUT 22,5%-ITA 10%		GERMANY	X FILME CREATIVE POOL	LES FILMS DU LOSANGE	Support for Foreign Language, C+, TPS, France 3	Franco-German Mini-Treaty, Eurimages
ITALY											
2004	Te lo leggo negli occhi	SANTELLA Valia	Italian	2,55	ITA 80% FRA 20%		ITALY	SACHER FILM SRL	EXCEPTION WILD BUNCH		

2004	Lavorare con lentezza	CHIESA Guido	Italian	3,49	ITA 80% FRA 20%		ITALY	FANDANGO	LES FILMS DES TOURNELLES		Eurimages
2004	The Smell of Blood	MARTONE Mario	Italian	3,02	ITA 85% FRA 15%		ITALY	MIKADO FILM BIANCA FILM	ARCAPIX		
2004	Romanzo criminale	PLACIDO Michele	Italian	8,53	ITA 52% GBR 28% FRA 20%		ITALY	CATTLEYA S.P.A	BABE FILMS		
2004	The Shadow Dancer	MIRMAN Brad	English	8,56	ITA 50% GBR 30% FRA 20%		ITALY	MOVIEWEB SPA	CLOSEUP FILMS		
2005	The friend of the family	SORRENTINO Paolo	Italian	3,40	ITA 80% FRA 20%		ITALY	FANDANGO	BABE FILMS		
2005	Don't tell	COMENCINI Christina	Italian	7,00	ITA 53% GBR 27% ESP 10% FRA 10%		ITALY	CATTLEYA S.P.A	BABE FILMS		
2005	The Caiman	MORETTI Nanni	Italian	7,67	ITA 70% FRA 30%		ITALY	SACHER FILMS	BAC FILMS	C+, CineCinema, France 3, Sofica	
2005	The missing star	AMELIO Gianni	Italian	8,01	ITA 70% FRA 20% CHE 10%		ITALY	CATTLEYA S.P.A	BABE FILMS	C+, France 2	Eurimages
2005	Cosa Nostra	TURCO Mario	Italian	3,38	ITA 80% FRA 20%		ITALY	DOC LAB	ARTLINE FILMS	France 2	
2005	The dark sea	TORRE Roberta	Italian	2,43	ITA 80% FRA 20%		ITALY	CATTLEYA S.P.A	BABE FILMS		
2005	Il regista di matrimoni	BELLOCHIO Marco	Italian	5,04	ITA 85% FRA 15%		ITALY	FILMALBATROS	FILMTEL		Eurimages
2005	N-Napoléon	VIRZI Paolo	Italian	7,60	ITA 70% FRA 20% ESP 10%		ITALY	CATTLEYA S.P.A	BABE FILMS		
2005	The golden door	CRIALESE Emanuele	Italian	11,70	ITA 50% FRA 50%		ITALY	FANDANGO	MEMENTO FILMS	C+, TPS, Arte, Sofica support for foreign language	Eurimages
2005	Once you're born	TULLIO GIORDANO Marco	Italian	7,61	ITA 51% GBR 29% FRA 20%		ITALY	CATTLEYA S.P.A	BABE FILMS	C+	
2005	An italian romance	MAZZACURATI Carlo	Italian	5,20	ITA 85% FRA 15%		ITALY	BIANCA FILMS	PYRAMIDE	C+	
2006	The Lark Farm	TAVIANI Paolo & Vittoria	Italian	9,67	ITA 50%- ESP 20% FRA 20%- BEL 10%		ITALY	AGER TRE	FLACH FILM	France 2, C+	Eurimages
2006	Riparo	PUCCION Marco Simon	Italian	1,39	ITA 80% FRA 20%		ITALY	INTEL FILM	ADESIF PRODUCTIONS		Eurimages
2007	Piano solo	MILANI Ricardo	Italian	4,17	ITA 95% FRA 5%		ITALY	PALOMAR S.P.A	HUGO FILMS		
2007	Fine pena mai	BARLETTI Davide & CONTE Lorenzo	Italian	2,15	ITA 80% FRA 20%		ITALY	CLASSIC SRL	PARADIS FILMS		Eurimages
2007	La Sconosciuta	TORNATORE Giuseppe	Italian	7,67	ITA 90 FRA 10%		ITALY	MEDUSA FILM S.P.A	MANIGOLDA FILM		
2007	Ora di punta (L')	MARRA Vincenzo	Italian	2,85	ITA 90% FRA 10%		ITALY	R&C PRODUZIONI SRL	THE FRENCH CONNECTION	Sofica	
2007	Sangue pazzo	TULLIO GIORDANA Marco	Italian	10	ITA 80% FRA 20%		ITALY	BIBI FILM TV SRL	PARADIS FILMS	C+	Eurimages

2007	Clown	PONTERCORVO Marco	Italian	2,39	ITA 70%-FRA 20% ROM 10%		ITALY	PANORAMA FILMS SRL	YALLA FILMS		
2008	Ex	BRIZZI Fausto	Italian	8,75	ITA 90% FRA 10%		ITALY	ITALIAN INTERNATIONAL FILM	PARADIS FILMS		
2008	Il Divo	SORRENTINO Paolo	Italian	4,49	ITA 80% FRA 20%		ITALY	STUDIOCANAL	BABE FILMS	Support for Foreign Language, C+, Arte	Eurimages
2008	Black See	BONDI Federico	Italian Romanian	0,85	ITA 70%-ROM 20% FRA 10%		ITALY	FILM KAIROS S.R.L	MANIGOLDA FILM		
2008	The Sicilian Girl	AMENTA Marco	Italian	2,74	ITA 70,22% FRA 29,78%		ITALY	EUROFILM S.R.L.	ROISSY FILMS	C+	
2008	Vincere	BELLOCCHIO Marco	Italian	8,25	ITA 90% FRA 10%		ITALY	OFFSIDE FILMS	CELLULOID DREAMS PRODUCTIONS	Sofica	Eurimages

ICELAND, SWEDEN, DENMARK, NETHERLANDS

2004	Dear Wendy	VINTERBERG Thomas	English	6,86	DNK 46% - FRA 20% DEU 20% - GBR 14%		DENMARK	LUCKY PUNCH I/S	SLOT MACHINE/ LIBERATOR2	C+, Arte	Eurimages
2004	Manderlay	VON TRIER Lars	English	11,67	DNK 37% - SWE 16% FRA 15% - GBR 12% DEU 10% - NLD 12%		DENMARK	ZENTROPA ENTERTAINMENTS 13	OGNON PICTURES	C+, Arte	Eurimages
2004	Paradise now	ABU-ASSAD Hany	Arab	2	NLD 35% - FRA 30% DEU 28% - ISR 7%		NETHERLANDS	AUGUSTUS FILMS	LUMEN FILMS	Arte	Eurimages
2005	The ugly duckling and me	HEGNER Michael / KILLERICH Karsten	ANIM	5,95	DNK 46% - DEU 20% FRA 20% - IRL 13%		DENMARK	A FILM A/S	FUTURIKON	TPS, M6	Eurimages
2005	Du levande	ANDERSSON Roy	Swedish	4,81	SWE 68%, DEU 11% FRA 10% DNK 10%		SWEDEN	ROY ANDERSSON FILMPRODUKTION	SOCIETE PARISIENNE DE PRODUCTION	Arte	Eurimages
2007	Back soon	ANSPACH Solveig	Icelandic	1,5	ISL 75%-FRA 25%		ICELAND	ZIK ZAK EIGNARHALDSFELAG EHF	EX NIHILO	Arte	Eurimages
2008	The Good Heart	KARI Dagur	English	2,88	ISL 57%-DNK 28,9% FRA 10%		ICELAND	ZIK ZAK KVIKMYNDIR EHF	EX NIHILO	C+, Arte	Eurimages

UK, IRELAND

2004	Five children and It	STEVENSON John	English	16,41	GBR 80% FRA 20%		UNITED KINGDOM	SANDBFAIRY PRODUCTIONS LTD	DAVIS FILMS	C+	
2004	Colour me Kubrick	COOK Brian	English	8,2	GBR 70% FRA 30%		UNITED KINGDOM	COLOUR ME K PRODUCTIONS LTD	EUROPA CORP	C+, TPS	
2004	The Bridge of San Luis Rey	McGUCKIAN Mary	English	21,66	GBR 46% ESP 44% FRA 10%		UNITED KINGDOM	PENBRIDGE PICTURES	DAVIS FILM	C+	
2004	Modigliani	DAVIS Mick	English	13,49	GBR48% ROM 16% DEU 6% FRA 10% ITA 10%		UNITED KINGDOM	LUCKY UFKS 5 LIMITED	ALICELEO	France 3	
2005	Lassie	STURRIDGE Charles	English	10,14	IRL 50% GBR 40% FRA 10%		IRELAND	ELEMENT FILMS	DAVIS FILM		
2005	Decameron: angels and virgins	LELAND David	English	28,21	GBR 35% ITA 30% FRA 25% LUX 10%		UNITED KINGDOM	BOCCACCIO PRODUCTION	CARTHAGO FILMS		

2005	Wake of Death	MARTINEZ Philippe	English	18,48	GBR 50% DEU 20% FRA 17% ZAF 13%		UNITED KINGDOM	LUCKY 7 (WAKE OF DEATH) LIMITED	LMCP FILMS		
2005	House of Nine	MONROE Steven	English	7,44	GBR 54% ROU 20% DEU 13% FRA 13%		UNITED KINGDOM	DEFENDER NINE LIMITED	LMCP FILMS		
2005	Love and other disasters	KESHISHIAN Alek	English	10,57	GBR 65% FRA 35%		UNITED KINGDOM	RUBY FILMS	EUROPA CORP	C+	
2005	Revolver	RITCHIE Guy	English	18,66	GBR 67% FRA 33%		UNITED KINGDOM	REVOLVER PICTURES LTD	EUROPA CORP	C+	
2005	The Queen	FREARS Stephen	English	11,6	GBR 70% FRA 20% ITA 10%		UNITED KINGDOM	GRANADA SCREEN	PATHE	C+, France 3	
2005	Wah Wah	GRANT Richard	English	6,04	GBR 65% FRA 35%		UNITED KINGDOM	SCION FILMS	LOMA NASHA PRODUCTIONS		
2006	Angel	OZON François	English	14,91	GBR 42%-FRA 39%- BEL 19%		UNITED KINGDOM	HEADFORCE 2	FIDELITE	France 2, C+, Sofica	
2006	Broken	ELLIS SEAN	English	5,34	GBR 80% FRA 20%		UNITED KINGDOM	THRILLER	GAUMONT		
2006	Last region	LEFLER Doug	English	46,38	GBR 35% ITA 20% SVK 17% FRA 15% TUN 13%		UNITED KINGDOM	LAST LEGION PRODUCTIONS	CARTHAGO FILMS	C+	
2006	Son of Ranbow	JENNINGS Garth	English	6,55	GBR 70% FRA 30%		UNITED KINGDOM	SON OF RAMBOW Ltd	CELLULOID DREAMS PRODUCTIONS	Sofica, Arte	
2006	Young Hannibal	WEBER Peter	English	57,17	GBR 36% - CZE 34% FRA 20% - ITA 10%		UNITED KINGDOM	YOUNG HANNIBAL Ltd	CARTHAGO FILMS	C+, TF1, CineCinema	
2007	The Illusionist	CHOMET Sylvain	Anim	1,3	GBR 80%-FRA 20%		UNITED KINGDOM	DJANGO FILMS ILLUSIONIST Ltd	CINE B	C+, France 3	
2007	Vinyan	DU WELZ Fabrice	English	4,09	GBR 33,55% FRA 33,29% BEL 33,16%		UNITED KINGDOM	PILCHARD PRODUCTIONS	THE FILM	C+, CineCinema, Sofica	
2007	Moon princess	CSUP Gabor	English	17,45	GBR 43%-HUN 42% FRA 15%		UNITED KINGDOM	LWH FILMS LTD	DAVIS FILMS PRODUCTIONS		
2007	Far north	KAPADIA Asif	English	6,62	GBR 78,13% FRA 21,83%		UNITED KINGDOM	FREEZE FRAME FILMS LTD	LE BUREAU FILMS	Sofica	
2008	Triage	TANOVIC Danic	English	9	IRL 59,16% FRA 24,72% ESP 16,12%		IRELAND	STRADBROOK PRODUCTIONS LIMITED	ASAP FILMS	Sofica, C+	Eurimages
2008	Cheri	FREARS Stephen	English	23,79	GBR 43%-FRA 32% DEU 25%		UNITED KINGDOM	CHERI PRODUCTIONS	PATHE PRODUCTION	France 3, C+, CineCinema, Sofica, Ile de France	
2008	Looking For Eric	LOACH Ken	English	6,26	GBR 40% FRA 25%-BEL 10% ITA 10%-ESP 10%		UNITED KINGDOM	SIXTEEN NORTH LIMITED	WHY NOT PRODUCTIONS	France 2, C+, CineCinema	

2008	Solomon Kane	BASSETT Michael J	English	27,19	GBR 50%-CZE 30% FRA 10%		UNITED KINGDOM	EPIC TALES Ltd	DAVIS FILMS PRODUCTIONS		
2008	The Duchess	DIBB Saul	English	20,98	GBR 17%-FRA 20% ITA 10%		UNITED KINGDOM	THE DUCHESS MOVIE Ltd	PATHE PRODUCTION	Sofica	
SPAIN											
2004	Ibéria	SAURA Carlos	Spanish	2,32	ESP 80% FRA 20%		SPAIN	MORENA FILMS	EXCEPTION WILD BUNCH		
2004	Nord-Este	SOLANAS Juan	French	2,32	ESP 66% - BEL 20% FRA 14%		SPAIN	MONTFORT PRODUCCIONES	ONYX FILMS	France 2, Sofica	
2005	20 centímetros	SALAZAR Ramon	Spanish	3,50	ESP 90% FRA 10%		SPAIN	JET FILMS	DIVINE PRODUCTIONS		
2005	Angosto	SANCHEZ CABEZUDO Joge	Spanish	2,39	ESP 65% - POR 19% FRA 15%		SPAIN	ALTA PRODUCCION	THE FILM	Arte	
2005	Backwoods	SERRA Koldo	Spanish	5,51	ESP 71% - GBR 19% FRA 10%		SPAIN	MONTFORT PRODUCCIONES	DIVINE PRODUCTIONS		
2006	Lo que se de Lola	REBOLLO Javier	French Spanish	2,74	ESP 60% FRA 40%		SPAIN	LOLITA PRODUCCIONES/ MALVAROSSA MEDIA	LAZENNEC ET ASSOCIES	AR, SOFICA, Ile de France	
2006	En la ciudad de Sylvia	GUERIN José Luis	French	1,36	ESP 75% FRA 25%		SPAIN	EDDIE SAETA	CHÂTEAU-ROUGE PRODUCTION	Alsace, Strasbourg	
2006	Le Gusta el chile?	PAYAS Dolorès	Spanish	3,28	ESP 50% - ITA 20% MEX 10% - FRA 10%		SPAIN	ZAHORI MEDIA	JACQUE LE GLOU AUDIOVISUEL		Eurimages
2006	Nocturna	MALDONADO Victor & GARCIA Adrian	anim	7,95	ESP 75,28% FRA 24,72%		SPAIN	FILMAX ANIMATION/ BREN ENTERTAINMENT/ CASTELAO PRODUCTIONS	ANIMAKIDS PRODUCTIONS	C+, CineCinema	Eurimages
2007	Hoy no se fia, mañana si	AVIZANDA Francisco	Spanish	1,29	ESP 80% FRA 20%		SPAIN	MUXIKA SL	FAIR FILMS		
2007	The oxford murders	DE LA IGLESIA Alex	English	8	ESP 60% GBR 30%- FRA 10%		SPAIN		LA FABRIQUE DE FILMS		Eurimages
2008	C'est Ici Que Je Vis	RECHA Marc	Catalan	1,97	ESP 67% FRA 33%		SPAIN	MARC RECHA P.C	NOODLES PRODUCTION	AR, C+, CineCinema, Arte	
2008	La Casa De Mi Padre	MERCHAN MORENO Gorka	Spanish	2,41	ESP 90% FRA 10%		SPAIN	MONFORT PRODUCCIONES	MOSCA FILMS	C+	
PORTUGAL, GREECE											
2004	The Fifth Empire	OLIVEIRA Manoel (de)	Portuguese	2,40	PRT 70% FRA 30%		PORTUGAL	MADRAGOA FILMES	GEMINI FILMS	Support for Foreign Language	
2004	The Hero	GAMBOA Zézé	Portuguese	1,20	POR 80% FRA 20%		PORTUGAL	DAVID & GOLIAS	LES FILMS DE L'APRES-MIDI	South Cinema Fund	Media
2005	The miracle according to Salomé	BARROSO Mario	Portuguese	1,66	POR 80% FRA 20%		PORTUGAL	MADRAGOA FILMES	GEMINI FILMS	CineCinema	
2005	Transe	VILLAVERDE Teresa	Portuguese	2,96	POR 55% FRA 35% ITA 10%		PORTUGAL	MANDRAGOA FILMES	GEMINI FILMS	TPS	Eurimages
2005	The Ikaro's Dream	NATSIS Kosta	Greek	0,83	GRC 80% FRA 20%		GREECE	CINEGRAM SA	LOVE STREAMS		

2006	Belle Toujours	OLIVEIRA Manoel (de)	French	1,91	POR 56% FRA 44%		PORTUGAL	FILBOX PRODUCOES AUDIOVISUAIS LDA	LES FILMS D'ICI	AR, C+, TPS	
2007	Christophe Colomb, l'énigme	OLIVEIRA Manoel (de)	French	1,51	POR 70%-FRA 30%		PORTUGAL	FILMES DO TEJO II - MULTIMEDIA, LDA.	LES FILMS DE L'APRÈS-MIDI		

EASTERN EUROPE: POLAND, ROUMANIA, BULGARY, HUNGARY, BOSNIA AND HERZEGOWINA, MACÉDOINE

2004	Corps bien tempérés (Les)	FILIPOVIC Benjamin	Bosnian	1,51	SVN 70%-FRA 15% ITA 15%		SLOVENIA	STUDIO MAJ	A.S.A.P. FILMS	South Cinema Fund	Eurimages
2004	How I Killed a Saint	MITEVSKA Teona Strugar	Macedonian	0,49	MKD 63%-FRA 20% SVN 17%		MACEDONIA	SISTERS & BROTHER MITEVSKI	SILKROAD PRODUCTION		
2005	Taxidermia	PALFI Gyorgy	Hungarian	1,93	HUN 53%-AUT 25% FRA 23%		HUNGARY	EUROFILM STUDIO	MEMENTO FILMS	Arte	Eurimages
2005	The way I spent the end of the world	MITULESCU Catalin	Romanian	1,6	ROU 67%- FRA 33%		ROMANIA	STRADA FILMS	LES FILMS PELLEAS	C+, Sofica	Eurimages
2006	I am from Titov Veles	MITEVSKA Teona Strugar	Macedonian	1,32	MKD 46,73% FRA19,88% BEL 17,44%- SVN 15,95		MACEDONIA	SISTERS & BROTHER MITEVSKI	SILKROAD PRODUCTION	South Cinema Fund	Eurimages
2006	Promise me this	KUSTIRICA Emir	Serbian	8,11	RSD 60%- FRA 40%		SERBIA	RASTA INTERNATIONAL	FIDELITE FILMS	France 2	
2007	Youth without youth	COPPOLA Francis Ford	English	3,73	ROM 70%-FRA 20%- ITA 10%		ROMANIA	SRG ATELIER	PRICEL		
2007	Europolis	GHEORGHITA Corneliu	Romanian	1,05	ROM 70%-FRA 30%		ROMANIA	SC GHEORGHITA SRL	FRESHLINE PRODUCTION	Poitou Charentes	Eurimages
2007	Les Climats	BILGE CEYLAN Nuri	Turkish	1,84	TUR 80%-FRA 20%		TURKEY	C.O.P. FILMCILIK LTD	ORSANS PRODUCTIONS	Support for Foreign Language	Eurimages
2007	Qui n'aime pas Ayse ?	ULUC Elfe	Turkish	0,2	TUR 80%-FRA 20%		TURKEY	KARE FILM	ACIS PRODUCTIONS		Eurimages
2007	Daydreams	BILGE CEYLAN Nuri	Turkish	1,7	TUR 65%-FRA 25% ITA 10%		TURKEY	YUZLER SESLER ORGANIZASYON OYUNCULUK VE TIC LTD	ORSANS PRODUCTIONS	Support for Foreign Language	Eurimages
2008	Snow	BEGIC Aida	Bosnian English	1,1	BIE 47%-DEU 34%- FRA 19%		BOSNIA AND HERZEGOWINA	MAMAFILM	LES FILMS DE L'APRÈS-MIDI	South Cinema Fund	Eurimages
2008	Silent Wedding	MALAELE Horatiu	Romanian	0,88	ROM 70%-FRA 20%- LUX 10%		ROMANIA	CASTEL FILM	AGAT FILMS & CIE		
2008	Besa	KARANOVIC Srdjan	Serbian	1,35	RSD 41,65% SVN 30% HUN 14,70% FRA 12,83%		SERBIA	BAS CELIK	ASAP FILMS	South Cinema Fund	Eurimages
2008	Pandora's Box	USTAAGLU Yesim	Turkish	1,06	TUR 42,36% FRA 30,46% BEL 15,41% DEU 11,77%		TURKEY	USTAAGLU FILM REKLAMCILIK	SILKROAD PRODUCTION	Support for Foreign Language, Arte	Eurimages

FRENCH SPEAKING EUROPE: BELGIUM, LUXEMBURG, SWITZERLAND

2004	Aaltra	DELEPINE Benoît, KERVERN Gustave	French	75 406,00	BEL 69%-FRA 31%		BELGIUM	LA PARTI PRODUCTIONS SPRL	OF2B PRODUCTIONS	AR, C+	
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2004	Belhorizon	RABADAN Inès	French	224 599,00	BEL 72%-FRA 28%		BELGIUM	NEED PRODUCTIONS	OF2B PRODUCTIONS	AR, C+	
2004	The Ordeal	DU WELZ Fabrice	French	170 765,00	BEL 67%-FRA 33%		BELGIUM	LA PARTI PRODUCTION	THE FILM	CineCinema	
2004	The Child	DARDENNE Jean-Pierre et Luc	French	360 359,00	BEL 64%-FRA 36%		BELGIUM	LES FILMS DU FLEUVE	ARCHIPEL 35	AR, C+	Eurimages
2004	Vendredi et Robinson	LE MOINE Yvan	French	304 219,00	BEL 79%-FRA 21%		BELGIUM	AA LES FILMS BELGES	ARTISAN FILMS		Eurimages
2004	Zoning Lonesome Cowboys	LANNERS Bouli	French	230 410,00	BEL 65%-FRA 35%		BELGIUM	VERSUS PRODUCTION	QUO VADIS CINEMA	AR	
2004	Miss Montigny	VAN HOOGENBEMT Miel	French	251 013,00	LUX 32%-BEL 30%- FRA 23%-GBR 15%		LUXEMBURG	SAMSA FILM	KALEO FILMS	AR	
2004	Au large	MARZAL François-Christophe	French	1,44	CHE 80%-FRA 20%		SWITZERLAND	LIGHT NIGHT PRODUCTION	GEMINI FILMS		
2005	Broadway in the mind	BERLINER Alain	French	5,33	BEL 44%-LUX 20%- FRA 20%-GBR 16%		BELGIUM	ARTEMIS PRODUCTION	LIAISON CINEMATOGRAPHIQUE	TPS	Eurimages
2005	Mr Average	RENDERS Pierre-Paul	French	4,92	BEL 44%-LUX 20% FRA 12%-CAN 12% DEU 10%		BELGIUM	ENTRE CHIEN ET LOUP	LES PRODUCTIONS LAZENNEC	C+, Sofica	Eurimages
2005	Congo River	MICHEL Thierry	French	1,61	BEL 54%-FRA 46%		BELGIUM	LES FILMS DE LA PASSERELLE	LES FILMS D'ICI	C+	Eurimages
2005	Cowboy	MARIAGE Benoît	French	7,81	BEL 61%- FRA 39%		BELGIUM	K-STAR	K-STAR	C+, Sofica	
2005	King Kong Paradise	LIBERSKI Stefan	French	2,11	BEL 79%- FRA 30%		BELGIUM	ARTEMIS PRODUCTION	LIAISON CINEMATOGRAPHIQUE	TPS, Sofica	
2005	Komma	DOYEN Martine	French	1,35	BEL 79%- FRA 30%		BELGIUM	LE PARTI PRODUCTION	OF2B PRODUCTIONS		
2005	Le poulain	RINGER Olivier	French	3,31	BEL 55%- FRA 45%		BELGIUM	RING PRODUCTIONS	LA CHAUVÉ SOURIS	TPS, France 2, Sofica	
2005	Minotaur	ENGLISH Jonathan	English	5,08	LUX 26%- GBR 23% DEU 10% ESP 10%- ITA 10% FRA 10%- USA 10%		LUXEMBURG	THE CAROUSEL PICTURES COMPANY	TELEMA		
2005	My brother's wedding	BRON Stéphane	French	2,49	CHE 69%- FRA 31%		SWITZERLAND	BOX PRODUCTIONS	LES FILMS PELLEAS	AR, C+, TPS, Sofica	
2005	Le Théâtre des opérations	ROSSEL Benoît	French	0,52	CHE 50%- FRA 50%		SWITZERLAND	PCT	EVERY BODY ON DECK	AR, Arte	
2006	Cages	MASSET-PASSET Olivier	French	1,99	BEL 70%-FRA 30%		BELGIUM	VERSUS PRODUCTION	LES FILMS PELLEAS	Sofica, CRRAV Nord Pas de Calais	Eurimages
2006	Chamelle	HÄNSEL Marion	French	3,67	BEL 77,86%-FRA 22,14%		BELGIUM	MAN'S FILMS PRODUCTIONS	ASAP FILMS	AR	Eurimages
2006	Irina P	GABARSKI Sam	English	4,02	BEL 30,82% / DEU 26,30% LUX 16,29% GBR 16,14% FRA 10,45%		BELGIUM	ENTRE CHIEN ET LOUP	LIAISON CINEMATOGRAPHIQUE	C+	Eurimages
2006	Nue Propriété	LAFOSSE Jochim	French	2,35	BEL 60% - FRAN 30%- LUX 10%		BELGIUM	TARANTULA	MACT PRODUCTIONS	C+, CineCinema	

2006	Le Voleur de Chevaux	WALD Micha	French	2,96	BEL 56%- FRA 34%- CAN 10%		BELGIUM	VERSUS PRODUCTION	REZO PRODUCTIONS	AR, C+, Sofica, Centre Images	Eurimages, Media
2006	Max and Co	GUILLAUME Samuel & Frédéric	anim	13,98	CHE 42,50%- GBR 25% - BEL 16,50% - FRA 16%		SWITZERLAND	MAX-LeFilm	CINE MANUFACTURE	C+, AR	
2006	Une journée	BERGER Jacob	French	3,05	CHE 77%- FRA 33%		SWITZERLAND	VEGA FILMS	AVVENTURA FILMS	AR, C+	
2007	Où est la main de l'homme sans tête	MALANDRIN Guillaume	French	2	BEL 68,2%- FRA 17,8%-NLD 14%		BELGIUM	LA PARTI PRODUCTION	LIAISON CINEMATOGRAPHIQUE	Sofica, TPS	
2007	Les Fourmis rouges	CARPIAUX Stéphane	French	1,31	LUX 63,61%-FRA 10,69% - BEL 25,70%		LUXEMBURG	HEMISPHERES FILMS S.A.	LIBRISFILMS	CineCinema	
2007	Les Tremblements lointains	POUTTE Manuel	French	1,25	BEL 88,6%-FRA 11,4%		BELGIUM	ENTRE CHIEN ET LOUP SCRL	FORMOSA PRODUCTIONS		
2007	California wash	LANNERS Bouli	French	2,28	BEL 60%-FRA 40%		BELGIUM	VERSUS PRODUCTIONS	LAZENNEC & ASSOCIES	AR, CineCinema, TPS, CRRAV Nord Pas de Calais	Eurimages
2007	Silence de Lorna (Le)	DARDENNE Jean-Pierre et Luc	French	3,99	BEL 51%-FRA 39%- ITA 10%		BELGIUM	LES FILMS DU FLEUVE SPRL	ARCHIPEL 35	AR, C+, Arte, Sofica	Eurimages
2007	Rumba	ABEL Dominique		2,1	BEL 50%-FRA 50%		BELGIUM	COURAGE MON AMOUR FILMS SPRL	MK2	Arte, C+, Haute- Normandie	
2007	Panique au village	PATAR Vincent & Stéphane AUBIER	anim	3,49	BEL 55,1%-FRA 30,2%-LUX 14,7%		BELGIUM	LA PARTI PRODUCTION	MADE IN PRODUCTIONS	C+	
2008	9mm	BARMAN Taylan	French	1,81	BEL 70%-FRA 30%		BELGIUM	SAGA FILM	DOLCE VITA FILMS	AR, CineCinema, Nord Pas de Calais	
2008	Amer	CATTET Hélène & FORZAN Bruno I	French	0,88	BEL 60%-FRA 40%		BELGIUM	TOBINA FILM	ANONYMES FILMS	C+, pACA	
2008	Les Barons	BEN YADIR Nabil	French	1,98	BEL 69,84%-FRA 30,16%		BELGIUM	ENTRE CHIEN ET LOUP	LIAISON CINEMATOGRAPHIQUE	Sofica	
2008	La Chanteuse De Tango	VIGNATTI Diego Martinez	French Spanish	2,64	BEL 66,01-ARG 13,77%- NLD 10,21% FRA10,01%		BELGIUM	TARANTULA	MOBILIS PRODUCTIONS	Nord Pas de Calais	Eurimages
2008	La Domination Masculine	JEAN Patric	French	0,9	BEL 50%-FRA 50%		BELGIUM	BLACK MOON	ELZÉVIR FILMS	Sofica, C+, AR	Eurimages
2008	Free Student	LAFOSSE Joachim	French	2,1	BEL 70%-FRA 30%		BELGIUM	VERSUS PRODUCTION	MACT PRODUCTIONS	Sofica, C+,CineCinema	Eurimages
2008	Rondo	VAN MALDERGHEM Olivier	French	2,33	BEL 70%-FRA 30%		BELGIUM	SAGA FILM	POLARIS FILM PRODUCTION & FINANCE	TPS	
2008	Simon Konianski	WALD Micha	French Yddish	3,09	BEL 65,5%-FRA 20% CAN 14,5%		BELGIUM	VERSUS PRODUCTION	HAUT ET COURT	Sofica, TPS, CineCinema	Eurimages
2008	Vapeur	HANCHAR Yves	French	2,51	BEL 62,61%-FRA 37,39%		BELGIUM	TO DO TODAY PRODUCTIONS	MACT PRODUCTIONS	C+, CineCinema	
2008	The Boat Race	BELLEFROID Bernard	French	2,4	LUX 45% - BEL 40% FRA 15%		LUXEMBURG	SAMSA FILM	LIAISON CINÉMATOGRAPHIQUE	Sofica, TPS, CineCinema	Eurimages
2008	L'Infiltré	OTHENIN-GIRARD Dominique	French	2,28	CHE 61,46%-CAN 28,46% FRA 10,08%		SWITZERLAND	BOHEMIAN FILMS	LUXOR FILMS		

Middle-East

ISRAEL

Year	Title	Director	Shooting Language	Budget (M€)	Coproducers Country	Country	Name of the production company	French coproducer	National Grants and Financings	Transnational Financings
2004	My treasure	YEDAYA Keren	Hebrew	0,63	ISR 70% FRA 30%	ISRAEL	TRANSFAX	BIZIBI PRODUCTIONS	C+	
2004	To Take a Wife	ELKABETZ Ronit et Shlomi	Hebrew	0,66	ISR 70% FRA 30%	ISRAEL	TRANSFAX	ZANAGAR FILMS		
2005	Côte à côte	BOUZAGLO Haïm	Hebrew	1,68	ISR 70% FRA 30%	ISRAEL	TRANSFAX	MAZEL PRODUCTIONS		
2005	Janem Janem	BOUZAGLO Haïm	Hebrew	1,66	ISR 70% FRA 30%	ISRAEL	HB PRODUCTIONS	MAZEL PRODUCTIONS		
2006	Three Towers	KERET Etgar & Shira GEFFEN Shira	Hebrew Arab English	1,13	ISR 55% FRA 45%	ISRAEL	MEDUZOT LIMITED PARTNERSHIP	LES FILMS DU POISSON	Arte	
2006	Vérités	NESHER Avi	French Hebrew	2,18	ISR 79,4% FRA 29,6%	ISRAEL	AHAVAT EMET LIMITED PARTNERSHIP	TU VAS VOIR	C+, TPS	
2007	Zion and his brother	MERAV Eran	Hebrew	0,8		ISRAEL	NORMA PRODUCTIONS	MK2		
2007	Lemon tree	RIKLIS Eran	Hebrew Arab	2	ISR 69,55% FRA30,45%	ISRAEL	ERAN RIKLIS PRODUCTIONS	MACT PRODUCTIONS	Arte, Support for Foreign Language	
2008	7 Minutes In Heaven	GIVON Omri	Hebrew	0,49	ISR 79%-FRA 21%	ISRAEL	TRANSFAX PRODUCTIONS	EZ FILMS		
2008	Bena	KLAINER Niv	Hebrew English	0,47	ISR 82%-FRA 18%	ISRAEL	TRANSFAX PRODUCTIONS	EZ FILMS		
2008	Kirot	LERNER Danny	Hebrew English Russian	1,54	ISR 75%-FRA 25%	ISRAEL	KIROT THE FILM LIMITED PARTNERSHIP	DPI		
2008	Seven Days	ELKABETZ Ronit & Schlomi	Hebrew Arab French	1	ISR 70%-FRA 30%	ISRAEL	JULY AUGUST PRODUCTIONS Ltd	THALEIA PRODUCTIONS	C+	

Africa

Year	Title	Director	Shooting Language	Budget (M€)	Coproducers Country	Country	Name of the production company	French coproducer	National Supports and Framed Financings	Transnational Financings
2004	La Fripe	KAMOUN Moez	Arab	1,43	TUN 80% FRA 20%	TUNISIA	TOUZA FILMS	TOUZA PRODUCTIONS		
2005	Moolaadé	OUSMANE Sembene	Bambara	1,18	SEN 70% FRA 30%	SENEGAL	FILMI DOOMIREEW	CINE SUD PROMOTION	South Cinema Fund	
2006	Chaos	CHAHINE Youssef	Egyptian	1,46	EGY 50% FRA 50%	EGYPT	MISR INTERNATIONAL FILMS	3B	Support for Foreign Language France 2, C+, Sofica	
2007	Teranga Blues	SENE ABSA Moussa	French Wolof	1,3	SEN 52% FRA 48%	SENEGAL	MSA PRODUCTIONS	LES PRODUCTIONS DE LA LANTERNE	AR	

South America

Year	Title	Director	Shooting Language	Budget (M€)	Coproducers Country	Country	Name of the production company	French coproducer	National Grants and Financings	Transnational Financings
2006	Silent Light	REYGADAS Carlos	Plautdietsch	1	MEX 70% FRA 30%	MEXICO	MANTARRAYA PRODUCCIONES	BAC FILMS	Arte	
2007	Wicked childhood	BARRETO Bruno	Portuguese	3,9	BRA 88,6% FRA 11,4%	BRAZIL	ZAZEN PRODUCCOES AUDIOVISUAIS	MACT PRODUCTIONS	C+	
2008	La Camara Oscura	MENIS Maria Victoria	Spanish	1,04	ARG 69%-FRA 31%	ARGENTINA	TODO CINE	SOPHIE DULAC PRODUCTIONS		

Australia

Year	Title	Director	Shooting Language	Budget (M€)	Coproducers Country	Country	Name of the production company	French coproducer	National Grants and Financings	Transnational Financings
2005	Elephant Tales	ANDREACCHIO Mario	English	4,39	AUS 70% FRA 30%	AUSTRALIA	AMPC	BREAKOUT FILMS	C+	



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Chapter 7

FILM FRANCE, THE FRENCH FILM COMMISSION

Film France services

1. Who we are

The National Film Commission France is a state-funded agency in charge of promoting France as a shooting location. We coordinate a network of 40 local film commissions throughout the country that offer free information and assistance to facilitate your shoot.

a. Film France, the French Film Commission

Film France is **the first stop** for foreign production companies and individuals preparing to film in France.

Film France provides **free assistance** with contacting appropriate agencies regarding immigration/work permits and filming permits, as well as information regarding labour rates, studio facilities, post-production facilities and suppliers. Film France can also provide information about coproductions opportunities in France and assists foreign producers who wants to apply to the TRIP (Tax Rebate For International Production).

Nowhere else in Europe will you find such **a large diversity of locations combined with a highly skilled workforce**. France is home to one of the strongest film community, proud of its free-spirit. Crews jump from short films to large scale productions and are recognized for their versatility and adaptability.

The Film France board is made up of key film and television producers, prominent people in technical services industries and representatives of the CNC and local governments. Film France is a member of the AFCI (the Association of Film Commissioners International - www.afci.org), and of the EuFCN (the European Film Commission Network - www.eufcn.org).



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Calvin Walker - **Information Systems**

Françoise Galard - **Coordination**

b. The network of film commissions in France

The local film commissions **promote and facilitate shoots in their area** and assist crews with all types of productions (feature films, television programs, commercials and music videos).

Each local film commission, also known as a film office, member of the network of the National Film Commission France, provides free assistance in the following areas:

- information about locations and pre-scouting (constitution of a database, digital photographs, etc.)
- search for crew, cast and extras (casting facilities are available in most film offices)
- administrative procedures, assistance in obtaining filming permits
- logistical and diverse information (vehicle rental, lodging, etc.)
- production office facilities and documentation
- relations with the press and local authorities.

Contacts: see pages 84-87

2. A direct link to identify French Partners

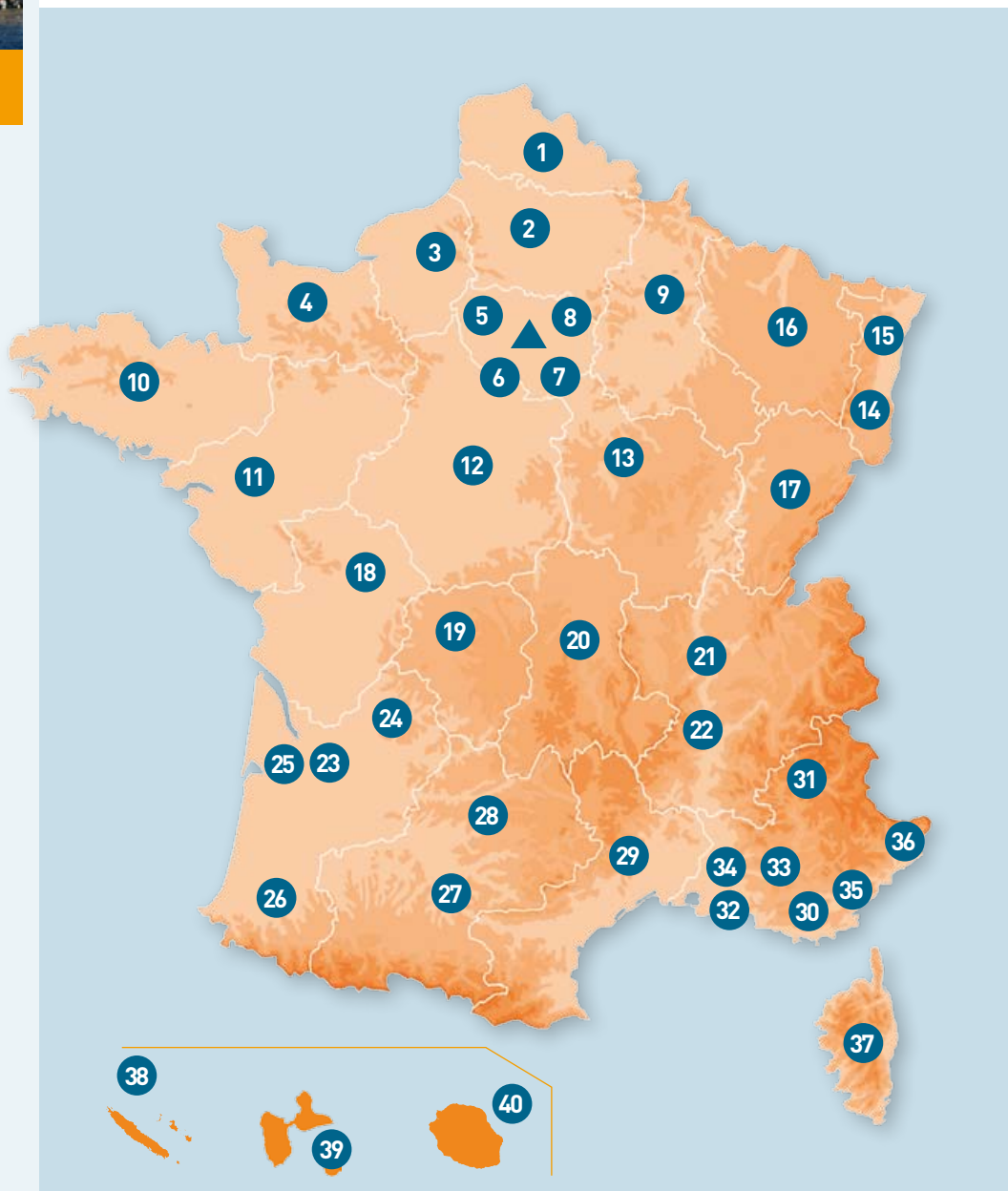
The first two chapters of this guide provide information about the French support system and the various financial sources available. For a project fit to be coproduced by a French company, the next step is **to find a French producer**. A **list** of the French producers and their contact is available through Film France. We have an extensive database of French producers experienced in handling foreign films, as well as information for every foreign movie coproduced by a French company since 2000: financings, budget, admissions, support rate, subsidies...

Film France can also help you **to identify the key elements to increase your attractiveness and the interest of a French partner for your project**. We can **assist you to assess how to obtain as many French elements** needed for having the film "qualified as French" (crew members, locations, post facilities, VFX houses, talents, etc), but also for maximizing the automatic subsidies it will generate for your future partner.

The fourth chapter concerns the TRIP (Tax Rebate for International Production). To organize your shoot in France, you will have to find professionals such as a French production services company or a line producer. A list of these professional is available in our France Production Guide.

Do not hesitate to contact us for more information or assistance with your project at film@filmfrance.net. We also have a French Production Guide available to you free of charge. You may also visit our website at: **www.filmfrance.net**

The Network of Film Commissions in France



- ▲.....Film France
- 1.....Nord-Pas de Calais Film Commission
- 2.....Picardy Film Commission
- 3.....Upper Normandy Film Commission
- 4.....Lower Normandy Film Commission
- 5.....Ile de France Film Commission
- 6.....Paris Film
- 7.....Val de Marne Film Commission
- 8.....North East Paris Film Commission
- 9.....Champagne-Ardenne Film Commission
- 10.....Brittany Film Commission
- 11.....Western Loire Film Commission
- 12.....Loire Valley Film Commission
- 13.....Burgundy Film Commission
- 14.....Alsace Film Commission
- 15.....Strasbourg & Urban Community Film Commission
- 16.....Lorraine Film Commission
- 17.....Franche-Comté Film Commission
- 18.....Poitou-Charentes Film Commission
- 19.....Limousin Film Commission
- 20.....Auvergne Film Commission
- 21.....Rhône-Alpes Film Commission
- 22.....Drôme Ardèche Film Commission
- 23.....Aquitaine Film Commission
- 24.....Dordogne Film Commission
- 25.....Gironde Film Commission
- 26.....Pyrenees Atlantiques Film Commission
- 27.....Southern Midi-Pyrenees Film Commission
- 28.....Pyrenees Atlantiques Film Commission
- 29.....Languedoc-Roussillon Film Commission
- 30.....Provence-Alpes-Côte d'Azur Film Commission
- 31.....Southern Alps Film Commission
- 32.....Marseilles Film Office
- 33.....Aix en Provence Film Commission
- 34.....Luberon Vaucluse Film Commission
- 35.....South of France Film Commission Var
- 36.....French Riviera Film Commission
- 37.....Corsica Film Commission
- 38.....New Caledonia - Southern Provinces Film Commission
- 39.....Bureau d'accueil des tournages de Guadeloupe
- 40.....Reunion Film Commission

Contacts

The Network of Film Commission in France

▲ Film France

The French Film Commission

33, rue des Jeûneurs
75002 Paris
Tel +33 (0)1 53 83 98 98
film@filmfrance.net
www.filmfrance.net

→ 1

Nord-Pas de Calais Film Commission

CRRAV
Tel +33 (0)3 20 28 26 53
jallard@crrav.com
www.crrav.com
Jérôme Allard • Emmanuelle Demolder

→ 2

Picardy Film Commission

ACAP - Pôle Image Picardie
Tel +33 (0)3 22 72 68 30
film@picardie@acap-cinema.com
www.acap-cinema.com
Juliette Flament

→ 3

Upper Normandy Film Commission

Pôle Image Haute-Normandie
Tel +33 (0)2 35 70 70 41
bat@poleimagehn.com
www.poleimagehn.com
Núria Rodriguez • Carole Laumier

→ 4

Lower Normandy Film Commission

Maison de l'Image Basse-Normandie
Tel +33 (0)2 31 06 23 23
j.prat@maisondelimage-bn.fr
www.maisondelimage-bn.fr
Johanne Prat

→ 5

Ile de France Film Commission

Tel +33 (0)1 56 88 12 88
stephane.martinet@idf-film.com
constance.cardon@idf-film.com
www.iledefrance-film.com
Olivier-René Veillon
Stéphane Martinet • Constance Cardon

→ 6

Paris Film

Mission Cinéma
Tel +33 (0)1 42 76 43 61
tournages@paris.fr
www.parisfilm.fr
Sophie Boudon Vanhille

→ 7

Val de Marne Film Commission

Conseil Général du Val de Marne
Tel +33 (0)1 49 56 27 02
comfilm@cg94.fr
www.cg94.fr

→ 8

North East Paris Film Commission

Pôle audiovisuel nord parisien
Tel +33 (0)1 55 93 76 74
comfilm@lepole.org
www.lepole.org
Stephan Bender

→ 9

Champagne-Ardenne Film Commission

ORCCA
Tel +33 (0)3 26 55 71 83
batca@orcca.fr
www.orcca.fr
Raphaël Soatto

→ 10

Brittany Film Commission

Pôle image
Tel +33 (0)2 97 84 00 10
tournages@filmsenbretagne.com
www.filmsenbretagne.com
Emmanuelle Lohéac

→ 11

Western Loire Film Commission

Regional SEM Pays de la Loire
Tel +33 (0)2 40 48 81 24
bat@sem-paysdelaloire.fr
www.paysdelaloire.fr
Pauline Le Floch

→ 12

Loire Valley Film Commission

Centre Images
Tel +33 (0)2 47 56 08 08
jerome.parlange@centreimages.fr
fanny.barrot@centreimages.fr
www.centreimages.fr
Jérôme Parlange • Fanny Barrot

→ 13

Burgundy Film Commission

Tel +33 (0)3 86 34 47 60
contact@filmbourgogne.com
www.filmbourgogne.com
Gaëlle Laurent

→ 14

Alsace Film Commission - Region

Agence culturelle d'Alsace
Tel +33 (0)3 88 58 87 57
films.alsace@culture-alsace.org
www.culture-alsace.org
Glenn Handley • Brigitte Daudé

→ 15

Strasbourg & Urban Community Film Commission

Communauté Urbaine de Strasbourg
Tel +33 (0)3 88 60 98 57
anne.fantinel@cus-strasbourg.net
comfilm@cus-strasbourg.net
www.strasbourg-film.com
Anne Fantinel • Olivier Trusson

→ 16

Lorraine Film Commission

Tel +33 (0)3 8731 81 40
marie-alix.fourquenay@lorraine.eu
Marie-Alix Fourquenay

→ 17

Franche-Comté Film Commission

Tel +33 (0)3 84 82 46 97
irim@hotmaill.fr
Jean-Philippe Rameau

→ 18

Poitou-Charentes Film Commission

Tel +33 (0)5 49 88 82 62
p.perennes@cr-poitou-charentes.fr
m.saludo@cr-poitou-charentes.fr
www.cinema.poitou-charentes.fr
Pascal Pérennès • Michaël Saludo

→ 19

Limousin Film Commission

Tel +33 (0)5 87 21 20 80
cinemaenlimousin@cr-limousin.fr
www.region-limousin.fr
Valérie Fumet • William Windrestin

→ 20

Auvergne Film Commission

Sauve qui peut le court-métrage
Tel +33 (0)4 73 14 73 14
cfa@clermont-filmfest.com
v.kaluza@clermont-filmfest.com
www.filmauvergne.com
Stéphane Souillat • Vincent Kaluza

→ 21

Rhône-Alpes Film Commission

Studio 24
Tel +33 (0)4 72 98 07 98
sergetachon@comfilm-rhone-alpes.fr
a.malfroy@comfilm-rhone-alpes.fr
www.comfilm-rhone-alpes.fr
Serge Tachon • Aurélie Malfroy-Camine

→ 22

Drôme Ardèche Film Commission

Tel + 33 (0) 9 52 35 26 14
contact@cineda.com
www.cineda.com
Sébastien Cobos

→ 23

Aquitaine Film Commission

Tel +33 (0)5 56 01 78 69
yane.lahaye@aic.aquitaine.fr
www.aquitaine-image-cinema.fr
Yane Lahaye • Mia Baqué

→ 24

Dordogne Film Commission

Ciné Passion en Périgord
Tel +33 (0)5 53 02 41 96
thierry.bordes@cene-passion24.com
www.cine-passion24.com
Thierry Bordes • Rafael Maestro

→ 25

Gironde Film Commission

Tel +33 (0)5 56 48 67 81
f.kohler@tourisme-gironde.fr
www.tourisme-gironde.fr
Frédérique Kohler • Marie Rateau

→ 26

Pyrenees Atlantiques Film Commission

Tel + 33 (0)5 59 24 10 43
contact@filmpyrenees.com
www.filmpyrenees.com
Christine Saint-Cricq

→ 27

Midi Pyrenees Film Commissions

Southern Midi-Pyrenees Film Commission
Ciné 32
Tel +33 (0)5 62 63 69 30
regiefilm32@wanadoo.fr
www.cine32.com
Josiane Bled

→ 28

Northern Midi-Pyrenees Film Commission

Gindou Cinema
Tel +33 (0)5 65 22 89 69
atmpn@gindoucinema.org
www.gindoucinema.org
Morgane Pertois • Justine Bottero

→ 29

Languedoc-Roussillon Film Commission

Tel +33 (0)4 67 64 92 58
marin@languedoc-roussillon-cinema.fr
sandrine@languedoc-roussillon-cinema.fr
www.languedoc-roussillon-cinema.fr
Marin Rosenstiehl • Sandrine Courouble

→ 30

Provence-Alpes-Côte d'Azur Film Commission

Tel + 33 (0)1 91 57 50 57 (post 59 73)
vmeimaris@regionpaca.fr
Vassili Meimaris • Fabienne Dabanian

→ 31

Southern Alps Film Commission

CFAS
Tel +33 (0)4 92 46 17 88
info@cinefas.com
www.cinefas.com
Valérie Rossi

→ 32

Marseilles Film Office

Tel +33 (0)4 91 14 65 36
sjavelle@mairie-marseille.fr
www.mairie-marseille.fr
Stéphane Javelle

→ 33

Aix en Provence Film Commission

Service Presse
Tel +33 (0)4 42 91 97 68
albertinimc@mairie-aixenprovence.fr
Christine Albertini

→ 34

Luberon Vaucluse Film Commission

Tel. : +33 (0)6 88 55 32 68
commissionfilmvaucluse@orange.fr
Christian Peyron

→ 35

South of France Film Commission Var

Tel +33 (0)4 94 54 81 88
michel.brussol@wanadoo.fr
www.filmvar.com
Michel Brussol

→ 36

French Riviera Film Commission

Tel +33 (0)4 93 13 75 12
evelyne.colle@cote-azur.cci.fr
www.ccinice-cote-azur.com
Evelyne Colle

→ 37

Corsican Film Office

Outil Technique de Conseil et de Développement
Culturel
Tel +33 (0)4 95 34 42 51
sandrine.rossi@ct-corse.fr
www.outil-culturel.corse.fr
Sandrine Rossi

→ 38

New Caledonia - Southern Provinces Film Commission

Tel + 687 24 45 06
aline.marteaud@province-sud.nc
tournages@province-sud.nc
www.province-sud.nc
Aline Marteaud • Rébecca Rocklin

→ 39

Guadeloupe Film Commission

Tel +590 (0)5 90 80 41 57
guadeloupefilm@cr-guadeloupe.fr
Tony Coco-Viloin

→ 40

Reunion Film Commission

ADCAM
Tel +33 (0)2 62 92 29 18
courrier@adcaml.org
www.adcam.org
Françoise Kersébet

Chapter 8

INDUSTRY DIRECTORIES, INSTITUTIONS & ORGANISATIONS

CNC

The National Center for Cinema

Established by the law of October 25th 1946, the French National Center for Cinema (CNC – Centre National de la Cinématographie) is a public institution of an administrative nature, financially independent though under the authority of the French Ministry of culture and communication. **Véronique Cayla** is its general director.

//// The CNC's main briefs are:

- Regulations
- Support financing the cinema, audiovisual, technology and multimedia
- Promotion of the motion-picture and the audiovisual industry – and of the circulation of films among all types of public
- Protection and promotion of the cinematographic heritage.

Centre National de la Cinématographie - CNC

12, rue de Lübeck - 75016 Paris
tel + 33 1 44 34 34 40
www.cnc.fr



Producers Unions (feature films)

APC

Association des Producteurs de Cinéma

37 rue Etienne Marcel - 75001 Paris
Tel +33 1 53 89 01 30
apc@producteurscinema.fr
www.producteurscinema.fr
President: Éric Almayer

SPI

Syndicat des Producteurs Indépendants

1 bis, rue du Havre
75008 Paris
Tel +33 1 44 70 70 44
Fax +33 1 44 70 70 40
info@lespi.org
www.lespi.org
President: Emmanuel Priou

UPF

Union des Producteurs de Films

18, rue de Vienne
75008 Paris
Tel +33 1 44 90 07 10
Fax +33 1 44 90 07 11
upf@wanadoo.fr
President: Alain Terzian

SPFA

Syndicat des Producteurs

de Films d'Animation
2, rue de la Roquette
Passage du Cheval Blanc
75011 Paris
Tel +33 1 55 28 83 05
Fax + 33 1 49 23 52 77
spfa@wanadoo.fr
www.animation-france.fr/
President: Christian Davin

L'ARP

Société civile des Auteurs-Réalisateurs-Producteurs

7, avenue de Clichy
75017 Paris
Tel +33 1 53 42 40 00
Fax +33 1 42 93 57 58
larp@larp.fr
www.larp.fr
President: Jean-Paul Salomé

AFPF

Association Française des Producteurs de Films

20 rue Sumelin
75020 Paris
Tel +33 9 54 71 74 55
afpf@aafpf.net
www.aafpf.net
President: Jean-Philippe Bernard

Industry Directories

//// On line Industry Directories

Bellefaye

www.bellefaye.com

The European Audiovisual Observatory

www.obs.coe.int

Business Guide de l'Audiovisuel

www.mass-media.fr

Unifrance

www.unifrance.org

Pyrénées Commission du film Atlantiques



Photos : CDT64 , DR , Mr Jantou - OT Gourette , Laurent Pascal - CCI Pau BÃ©arn , WEBPLANETE

The Atlantic Pyrenees, a set larger than life !

Through its great variety of rural & urban landscapes, between ocean and mountains, Bearn and Basque Country offer exceptional filming locations. Accessible by 2 international airports (Pau & Biarritz), train stations and motorways (A63 & A64).

Commission du Film Pyrénées-Atlantiques
11 avenue Sarasate - 64200 Biarritz - France
Tel/Fax: +33 (0) 5 59 24 10 43 - Mobile: +33 (0)6 22 34 44 49
Email: contact@filmpyrenees.com
Site web: www.filmpyrenees.com





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film@filmfrance.net
www.filmfrance.net

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Deputy manager: Franck Priot

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PAPAYE

LIGHTING EQUIPMENT:
Outside - Daylight (rental/sales)
Studio - Fluorescent light (rental/sales)

GRIP:
Travelling, Cranes, Dollies, Scaffolds

TECHNICAL VEHICLES:
Rental- 12m³, 22m³, 30m³, 45m³

GENERATORS
CONSUMABLES
CAMERAS (Film -HD)



NETHERLANDS
PAPAYE / EYE-LITE
Amsterdam
00 31 2 08 509 850 (light)
00 31 2 06 943 575 (camera)

BRUSSELS
PAPAYE / EYE-LITE
00 32 2 702 16 00

LUXEMBOURG
PAPAYE / EYE-LITE
00 32 2 702 16 00

FRANCE
PAPAYE / EYE-LITE
Lilles
00 33 3 20 92 49 68

PANTIN
PAPAYE / MTCE
00 33 1 48 40 24 24
00 33 6 69 56 24 24
paris@papaye.com

PAPAYE
Poitou Charentes
00 33 5 45 63 52 46
poitoucharentes@papaye.com
Aquitaine
00 33 5 53 66 24 00
aquitaine@papaye.com
Midi Pyrénées
00 33 5 62 21 33 50
toulouse@papaye.com

PAPAYE
San Sébastien
00 34 637 86 51 21
mikel@zinealdea.com

ESPAGNE

PAPAYE
Reunion Island
06 09 82 42 85
reunion@papaye.com



PAPAYE

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00 33 5 53 66 24 00
aquitaine@papaye.com
www.papaye.com



ELEMEN



TSF

TSF CAMERA

Location de caméras 35, 16 mm, HD.

TSF DATA

Systèmes nomades de captation, de gestion et de sécurisation de rushes numériques.

TSF GRIP

Location machinerie, travelling, dollies et grues.

TSF STEAD

Location de STEADICAM.

TSF LUMIÈRE

Location de matériel d'éclairage et groupes électrogènes.

TSF STUDIO

Location de studios et de plateaux de tournage.

TSF VÉHICULES

Location de véhicules techniques.

CINE BOUTIQUE

Consommables de production & Location régie.

9 rue des Fillettes - 93454 la Plaine Saint-Denis cedex
tél. 01 49 17 60 00 - fax. 01 49 17 60 01

www.tsf.fr

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