



## **NEWSLETTER APRIL 2008**

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### **EUROPA DISTRIBUTION ACTIVITIES**

#### **Europa Distribution: new members for 2008**

Europa Distribution is happy to announce that 3 new members have joined the association for 2008: **Teodora in Italy Genci/Kino ABC in Kosovo** and **Valentim de Carvalho in Portugal** (Luis Froes).

<http://www.europa-distribution.org/members.php>

#### **Europa Distribution in Cartoon Movie 2008 (March 5-7)**

Around **15 members of Europa Distribution** participated to the **10<sup>th</sup> edition of Cartoon Movie in Potsdam**. For the members, it was a very good opportunity for meeting people and getting all the necessary information concerning the upcoming productions in animation from the very source.

In addition, Europa Distribution won **the Cartoon Movie Tribute for the Best European Distributor of the year**: the professionals chose Europa Distribution in order to point out its contribution to European distribution in 2008.

<http://www.cartoon-media.be/>

#### **Europa Distribution's Participation to MEDIA experts meeting on digital cinema (Brussels – March 19)**

Antonio Medici (Bim / Italy), Gabor Csurdi (Budapest Films / Hungary), Monika Weibel (Frenetic, Switzerland), Rose-Marie Strand (Folkets Bio / Sweden), Markus Van Der Zwag (Cinemien / Netherlands) attended the experts meeting on digital cinema organized by MEDIA. Among the other participants were: Exhibitors, National Agencies, European Institutions, European Associations, Consultants...

The next meetings will take place in September and in December 2008.

You can find the contribution of Europa Distribution on our website:

[http://www.europa-distribution.org/files/2008\\_3\\_12\\_Point\\_on\\_the\\_digital\\_roll\\_out\\_in\\_Europe.pdf](http://www.europa-distribution.org/files/2008_3_12_Point_on_the_digital_roll_out_in_Europe.pdf)

#### **Next Projects of Europa Distribution:**

- **Cannes 2008:**
  - o Meeting of the Executive Committee
  - o Organization of a ED cocktail (in partnership with Kodak) on Tuesday 20<sup>th</sup> May / 12am – 2pm (to be confirmed)
  
- **Annecy Film Festival 2008 (Animation Films):**
  - o Partnership (Invitation of ED members)
  - o Organization of an event focusing on animation films

- **Karlovy Vary 2008:**
  - o Participation to Works in Progress (Presentation of East-European movies in production or postproduction / meeting with East-European producers)
  - o Conference on digital cinema, organized in partnership with Europa Cinemas (July 5-8)
- **Estoril 2008:** 2<sup>nd</sup> Annual Conference of Europa Distribution (November 21-23)

## MEMBER STATES

### Industry – France - The "Club des 13" sounds the alarm (www.cineuropa.org)

The French film industry has had a rude awakening with the publication of an analysis of the dysfunctions of the entire sector by a group of 13 professionals that includes directors (Claude Miller, Jacques Audiard, Pascale Ferran), a screenwriter, producers (Why Not, Archipel 35, Rectangle Productions, Agat Films), distributors (Pyramide), exhibitors and an international sales agent (Films Distribution). Having spent one year closely examining French production from all angles, the "Club des 13" (which has already become 73 with the addition of Claude Chabrol, Bruno Podalydès, Dominik Moll and Lucas Belvaux, among others) have drawn up a harsh report.

They denounce a decline in the quality of films; the bipolarisation between big budget films that are easy to finance and small budget films that are increasingly under threat; the risk of non-renewal of artistic talent; the unnatural submission of cinema to the needs of the televisual market; and the shifting of power from producers to broadcasters (TV formatting the films available via their subsidiaries and large exhibitor groups showing an overabundance of well-publicised titles in their multiplexes).

They also speak of tense relations between distributors and exhibitors and the impact on international sales where auteur films nonetheless constitute the best export vector after EuropaCorp's English-language features; and the negative effects of support from the National Centre for Cinematography (CNC).

The report looks at writing (insufficient funding for screenplays, the application of TV aesthetic standards and the consensual standardisation of content) and the growing influence of the thirty most highly sought-after actors and their agents, of the financiers and broadcasters who are gaining more control over the creative process of filmmaking.

Other issues are the monopoly of distribution by big groups, exhibition that is yielding to a two-speed economy and international sales that are damaged by "package deals".

All in all, the report entitled **Le milieu n'est plus un pont, mais une faille** ("The middle is no longer a bridge but a fault line") offers a damning analysis of the sector as a whole.

The problems with funding are spelt out: stagnation over the past 15 years of the amounts given in advances on receipts (1/7 of a feature's budget in 1993 compared to 1/12 of the budget today); the CNC's automatic support fund being tapped by co-producers (including TV networks) to the detriment of delegated independent producers; and the pitiful recovery of receipts (due in particular to the concentration of mandates).

The "Club des 13" puts forward 12 specific suggestions for an overhaul. They include doubling the amount granted in advances on receipts; an automatic support fund for production intended for the delegated producer alone with 7.5% reserved for writing; a bonus of 25% of automatic support for distribution aimed at distributors who buy a French film produced without TV co-production; the termination of any benefit that broadcaster subsidiaries stand to gain from this fund; the creation of an automatic support fund for exports and a bonus for filmmakers dependent upon the number of international territories sold.

The report will be handed to the Culture Minister on April 3 and published by Editions Stock

### Institutions – Norway: The new Norwegian Film Institute is born (www.cineuropa.org)

On April 1<sup>st</sup>, the new Norwegian Film Institute (NFI), the centralised film organisation under the aegis of managing director Nina Refseth, was born.

During yesterday's press conference at Oslo's 'Film Hus' celebrating the launch of the NFI, Norway's Culture Minister Trond Giske spoke of "the biggest organizational change ever in the in history of Norwegian cinema". Refseth who was

appointed several months ago at the head of the Institute, said: "The NFI is the legitimate child of the White Paper nr22 on Norwegian film and will be a tool to carry into effect the objective to make 25 feature films per year."

The new institute which replaces the former Norwegian Film Institute (previously responsible for the promotion and preservation of Norwegian films), the Norwegian Film Fund and the Norwegian Film Development Agency, will be overseen by a Board of Directors appointed by the Ministry of Culture and Church Affairs. The Board's chairman Kristenn Einarsson plus four out of eight members of the NFI board were already part of a Film Committee which in 2006 wrote a crucial report, then used by the government to write its White Paper on Norwegian cinema. Those four board members are Nina Grünfeld, director of the Westerdal School of Communication, Henning Camre, former head of the Danish Film Institute, now president of the Think Tank on European Film, producer Aage Aaberge, head of local production house Neo Film, and Solvår Amdahl, director of Midnorst Film Centre. Other NFI board members include filmmaker Lisa Marie Gamlem, novelist Eirik Ildahl, previous State Secretary Randi Øverland, and manager Morten Andreassen.

The NFI has an annual budget for operating costs of over NOK 100m (around €12.4m) and NOK 300m (€37m) for film support. Ivar Køhn, previous feature film consultant for the Norwegian Film Fund, is now head of the NFI Production and Development department, and Jan Erik Holst retains the position he held at the previous Norwegian Film Institute as Head of International. Other key positions have not been announced yet. Around one hundred employees will be working for the NFI under Refseth's management.

### **Distribution – Germany : €83.000 allocated for international releases of local films**

In its first session of 2008, the Distribution Support awards committee allocated €58,000 for eight foreign theatrical campaigns of German films. In addition, another €25,000 was awarded in January for another two theatrical releases. The committee decided to support the following films: *And Along Come Tourists* in France; *The Edge of Heaven* in Hungary; *Chiko* in Turkey; *The Counterfeiter* in Argentina, Australia and Israel; *Counterparts* in France; *Hanami - Cherry Blossoms* in Norway; and *My Führer* in France and Japan

The Distribution Support funding programme has existed since 2005 and supports the theatrical release of German films abroad. Subsidies are awarded for additional measures over and above the release campaign which had already been planned by the foreign distributors. The support to a maximum of €50,000 is granted in the form of a conditionally repayable loan. Funding of up to €10,000 can also be allocated as a grant.

The guidelines and the new application form for Distribution Support 2008 can be obtained from German Films and are available for downloading at [www.german-films.de/support](http://www.german-films.de/support).

For further information, please contact Barbie Heusinger

## **EUROPEAN COMMISSION**

### **European Commission to launch a study on unleashing talent and creativity in Europe** (FERA Newsletter)

Jan Figel, European Commissioner in charge of Education and Culture, announced on January 27th the launch of a study on the role of culture, and the EU's cultural industries, in promoting and stimulating creativity, innovation and growth in the EU. He said that this study will get underway in February to investigate the circumstances that effectively contribute to stimulating creativity in the EU. The study should also focus on ways to further explore and promote the specific role of culture in fostering creativity. It will also help identify the type of actions that should be implemented during the forthcoming "European Year of Creativity and Innovation through Education and Culture" in 2009.

<http://europa.eu/rapid/pressReleasesAction.do?reference=IP/08/96&format=HTML&aged=0&language=EN&guiLanguage=en>

### **EC Information session on the protocol of cultural cooperation within the free trade agreements of the European Union** (FERA Newsletter)

Following the signature of the Economic Partnership Agreement between the EU and the Caribbean countries (15 Member States of the Cariforum) on December 19, 2007 with a protocol on cultural cooperation aiming at fostering cultural exchanges between the two regions, DG Trade is willing to incorporate a similar protocol in the free trade agreements currently under negotiations. In this context, DG Trade organised on February 19 an information session for civil society to explain its strategy and hear from comments. European Coalitions for Cultural Diversity which were represented expressed worries about the huge number of free trade agreements under negotiations (African and Pacific countries; Euromed countries such as Morocco, Tunisia, Egypt, Israel; India; Korea; Central America countries; Andean

Community countries; South East Asian countries) and the lack of prior consideration of the particular characteristics of the cultural and audiovisual sectors of the concerned countries. They asked DG Trade to respect in particular a “differentiation principle” in these negotiations and to apply reciprocity for the access to the European broadcasting quotas when cultural and audiovisual industries of the country partner are developed, like Korea and India for example. In addition, they asked DG Trade to conduct, prior to the negotiations, survey about the cultural and audiovisual exchanges between the two regions, especially co productions.

*DG Trade Civil Society Dialogue:*

<http://trade.ec.europa.eu/civilsoc/meetdetails.cfm?meet=11238#parts>

## EUROPEAN PARLIAMENT

### **Review of the European Telecommunication Framework** (FERA Newsletter)

The European Parliament has started its discussions on the 3 legislative proposals put forward by the European Commission on November 13, 2007 on the 5 directives which form the “Telecommunication package”. In spite of the technical and competition focus of the regulation dealing with the development of infrastructures and not with content, the creative community succeeded in introducing in the Commission’s proposals two provisions requesting telecommunications operators and subscribers to respect copyright. FERA is now working on securing these two provisions in the European Parliament’s discussion and is also working on some new proposals aiming at improving the cooperation of the telecommunications operators with the content sector regarding copyright protected content issues and to rebalance the fundamental rights of intellectual property protection and privacy and data protection.

*European Commission website on eCommunications:*

[http://ec.europa.eu/information\\_society/policy/ecommm/tomorrow/index\\_en.htm](http://ec.europa.eu/information_society/policy/ecommm/tomorrow/index_en.htm)

*European Parliament procedure files:*

<http://www.europarl.europa.eu/oail/file.jsp?id=5563972>

<http://www.europarl.europa.eu/oail/file.jsp?id=5563642>

## EUROPEAN UNION

### **Information session for the civil society on the European Agenda for Culture** (FERA Newsletter)

On Nov. 16th 2007, the Culture Ministers of the EU Member States endorsed the European Agenda for Culture on the basis of the Communication presented by the EC in May 2007. They identified three major objectives for common work: promotion of cultural diversity and intercultural dialogue; promotion of culture as catalyst for creativity in the framework of the Lisbon Strategy; and promotion of culture as a vital element in EU external relations. DG Education and Culture organised on February 19th an information session to present the way the European cultural sector can contribute to this new policy strategy. It has announced the creation of two platforms for civil society: one on access to culture and the other on the potential of creative and cultural industries. A call of expression of interest will be published in March for organisations interested to participate in the process - with a first meeting of the platforms expected to take place in June.

[http://ec.europa.eu/culture/eac/communication/civil\\_society\\_en.html](http://ec.europa.eu/culture/eac/communication/civil_society_en.html)

## VOD

### **Number of VOD services in Europe grew remarkably in 2007**

The European Audiovisual Observatory published on February 19 the results of a new survey of VOD services in Europe which shows an upsurge in the number of services (258 services at the end of 2007 compared with 142 at the end of 2006), which is largely explained by the fact that television channels generally now have websites offering free catch-up TV. As in 2006, France – with 32 services – remains the country with the highest level of VOD provision; it is followed by the Netherlands (30 services) and Germany (26 services).

*European Audiovisual Observatory Press Release:*

[http://www.obs.coe.int/about/oea/pr/vod2008\\_update.html](http://www.obs.coe.int/about/oea/pr/vod2008_update.html)

### **MEDIA Plus and MEDIA Training Final Evaluation**

The Media Plus and Media Training final report (2001-2006) conducted by Euréval in association with Media Consulting Group confirms, according to the European Commission, the relevance and effectiveness of the MEDIA Programmes, both in terms of strengthening the sector's competitiveness and promoting European linguistic and cultural diversity. It also confirms the added value of the Community and notes concrete and sustainable effects on the industry. Market data indicate that the European audiovisual sector still suffers from structural weaknesses such as market fragmentation and low circulation of European works outside of their country of origin. The evaluation report also focuses on the evaluation of the Media Desk network as well as the question of positive discrimination mechanisms built into the programme to support the integration of the 12 new Member States.

[http://ec.europa.eu/information\\_society/media/overview/evaluation/reports/index\\_en.htm](http://ec.europa.eu/information_society/media/overview/evaluation/reports/index_en.htm)

### **Study on Dubbing and Subtitling Needs and Practices in the European Audiovisual Industry**

Conducted by Media Consulting Group in partnership with Peacefulfish, this study initiated by DG Information Society and Media and DG Education and Culture, assesses the current practices in the field of dubbing and subtitling in the 31 member countries participating in the MEDIA programme. It provides recommendations on measures to be implemented at Community level to enable linguistic diversity, while lowering the barriers to the circulation of European audiovisual works on the international market (for example, to support the creation of "packages" of linguistic versions produced from the postproduction phase, to systematically create, right from the postproduction of a work, an international version, etc.).

[http://ec.europa.eu/information\\_society/media/overview/evaluation/studies/index\\_en.htm](http://ec.europa.eu/information_society/media/overview/evaluation/studies/index_en.htm)

### **Croatia first candidate country to join EU MEDIA 2007 programme European Policy**

On March 17, a Memorandum of Understanding making Croatia the first candidate country to join the MEDIA 2007 programme was signed by Viviane Reding, EU Commissioner for Information Society and Media, and Ambassador Branko Baričević, Head of the Croatian Mission to the EU. Croatia is the 32nd country to join the MEDIA programme for the competitiveness of the European audiovisual industry, and the distribution and exhibition of audiovisual works (following the EU27, Iceland, Liechtenstein, Norway and Switzerland). The total budget for MEDIA 2007 is € 755 million for 2007 to 2013. "I am convinced that Croatia's participation will give a push for a more active cooperation between the film industries of EU countries and the Croatian film industry," said EU Media Commissioner Reding.

### **Media Programme – Opinions on creative content online** ([www.cineuropa.org](http://www.cineuropa.org))

Until the closing date of February 29, the European Commission received contributions to its public consultation on the "Communication from the Commission on Creative Content Online in the Single Market", published at the start of January 2008. Brussels wants to encourage the implementation of an effective business model, as well as the development of transnational structures that supply online content.

The aim is to draw up a strategy that will complement the one already put in place by the initiative i2010, which focuses on four horizontal actions of particular importance that thus need analysing at EU level: the availability of creative content online; multi-territory licensing; the interoperability and transparency of digital rights management; and the fight against piracy. The Communication is based on another public consultation carried out in 2006, as well as on a study ordered by the Commission ("Interactive Content and Convergence"), which shows that the online content industry in the Europe of the 25 will see an almost fivefold increase in its revenue between 2005 and 2010, reaching a total of €8.3bn. The figure speaks for itself but the Commission wanted to hear more opinions on the matter.

National authorities from 12 countries (the Czech, Portuguese and Danish Culture Ministries), around 200 associations and NGOs (UK Film Council, EGEDA, EBU, the UK Premier League) and over 50 companies (Philips, Telefónica, Yahoo,) expressed their views. But the major players are not the only ones to have participated in this consultation; smaller groups and associations such as the European Blind Union, the German political party Die Linke and the Italian Association for Producers of Pornography also made their voice heard, as did the hundreds of citizens who sent in their suggestions to the Commission.

## FOCUS ON PORTUGAL

### SITUATION

- **Population:** 10M (Lisbon Area : 2,5M)
- **479 screens**
- 35% of the screens are multiplexes. They have around 50% market share (admissions).
- 15% of the screens are monoscreen cinemas.
- **Total admissions:** 16,4M in 2006 (19,5 in 2001)
- **Average admissions per inhabitant:** 1,55
- **Average Ticket Price:** 4,17€
- **Market share:**
  - US films: 85-90%
  - European films: 9%

### NATIONAL AGENCY: ICA

**ICA – Instituto do Cinema e do Audiovisual** – was created in 2007, succeeding ICAM (Instituto do Cinema, Audiovisual e Multimedia). Responsible to the Ministry of Culture, ICA's main tasks are to support production, distribution, exhibition and promotion of Portuguese cinema and audiovisual products, within the country and abroad.

**Distribution Support** : around 700 000€ per year

In 2006: 650 000€ were given to 30 projects (23 national works, 7 international works).

### DISTRIBUTION FIGURES

- **Distributors:**
  - **US Majors:** Columbia TriStar Warner (22% market share)
  - **Groups:** Lusomundo (60%), Castello Lopes (14,5%)
  - **Independent distributors:** Prisvideo (5%), LNK Audiovisuais (4%), Atalanta (1%), Others 2%.
- ⇒ **Concentration of the distribution sector**
- ⇒ **Vertical Integration** (the biggest cinemas belong to the biggest distributors: Lusomundo controls 70% of the exhibition market)
- **284 Films released in 2006**
  - Portuguese movies: 7% Market share
  - European movies: 23% Market share
  - American movies: 59%
  - Others: 10%

### PORTUGUESE MOVIES

#### List of Movies that have travelled in international festivals:

- *A Corte do Norte*, de João Botelho
- *A Zona*, de Sandro Aguilar
- *Aquele Querido Mês de Agosto*, de Miguel Gomes (probably in Cannes, Quinzaine)
- *Amor de Perdição*, de Mário Barroso
- *Entre os Dedos*, de Tiago Guedes e Frederico Serra
- *Quatro de Copas*, de Manuel Mozos
- *Good Bye Irene*, de Paulo Marinou Blanco

In addition, 2008 is the centenary of Manoel de Oliveira. The majority of international film will make a retrospective of his works.

## **FOCUS: ATALANTA FILMES**

Atalanta Filmes is a company created by Paulo Branco in 1989.

Always trying to leave a mark with some successes such as the first **Almodovar** films, some **Woody Allen**, the first **Lars Von Trier** films, **Kusturica** and of course **Manoel de Oliveira** became authors who offered a trademark for Atalanta Filmes.

In the last decade the release shifted towards some emerging cinematographies, such as Asian Cinema (**Tsai Ming Liang**, **Hou Hsiao Hsien**, **Apichatpong Weerasethakul**) and Argentinean cinema (**Lucrecia Martel** for example). *Still Life* from **Ja Zang Ke** is an excellent example of success in a difficult market, competing with American blockbusters sometimes using American films (**Jim Jarmusch**, **David Lynch**, **Michel Gondry**, **Abel Ferrara**).

In the present, Romanian cinema is in focus with four top movies and a Lebanese delicacy called *Caramel* by **Nadine Labaki** has been released and it was a success. Irish and Quinzaine des Réalisateurs award winning, **Garage**, too. No presentation needed for *Paranoid Park* by **Gus Van Sant**. **Greg Araki** also presented one piece, *Mysterious Skin*. Evidently, the Portuguese cinema has had, as every year for 20 years now, its place in the front row (this year with 3 films).

Atalanta Filmes as also a collection of video and DVD's that as already almost 200 titles.

### **Origin of the movies released by Atalanta Filmes in 2006:**

- PORTUGAL : 9 films - 39%
- EUROPE : 9 films - 39%
- Coproductions EUROPA/ Other countries : 3 films - 13%
- USA : 1 film - 4%
- OTHERS : 1 film - 4%

### **Line up 2008**

- ALEXANDRA - Alexander Sokourov
- BOARDING GATE - Olivier Assayas
- CALIFORNIA DREAMIN' - Cristian Nemescu
- CAMEL - Nadine Labaki
- COEURS - Alain Resnais
- DAYDREAMS - Nuri Bilge Ceylan
- DESENGAGEMENT - Amos Gitai
- ELECTION - Johnnie To
- ELECTION II - Johnnie To
- FLIGHT OF THE RED BALLON - Hou Hsiao Hsien
- FOUR NIGHTS WITH ANNA - Jerzy Skolimowski
- GARAGE - Leonard Abrahamson
- HOME - Ursula Meier
- IRINA PALM - Sam Garbarski
- LA GRAINE ET LE MULET' - Abdellatif Kechiche
- L'AVOCAT DE LA TERREUR - B. Schroeter
- LES AMOURS D'ASTREE ET CELADON - E. Rohmer

- LES TEMOINS, de André Techiné
- MADONNEN - Maria Speth
- MINOR - Jean-Jacques Annaud
- MIO FRATELLO É FIGLIO ÚNICO - Daniele Luchetti
- MOLIÈRE - Laurent Tirard
- NE TOUCHEZ PAS LA HACHE - J. Rivette
- PARIS - Cédric Klapisch
- PROMISE ME THIS - Emir Kusturica
- SILENT LIGHT- Carlos Reygadas
- THE EDGE OF HEAVEN - Fatih Akin
- THE HOTTEST STATE - Ethan Hawke
- THE PAPER WILL BE BLUE - Radu Muntean
- THE TRACEY FRAGMENTS - Bruce McDonald
- THREE TIMES - Hou Hsiao-Hsien
- ULZHAN - Volker Schlöndorff
- UN HOMME PERDU - Danielle Arbid
- UNE VIELLE MAITRESSE - C. Breillat
- VIAGGIO SEGRETO - Roberto Andò
- YELLA - Christian Petzold

## **FOCUS: PAULO BRANCO**

Paulo Branco has been producing films in Paris and Lisbon since 1979. He has produced more than 200 films with such directors as Manoel de Oliveira, Wim Wenders, João César Monteiro, Raoul Ruiz, Chantal Akerman, Alain Tanner, Werner Schroeter, Robert Kramer, Pedro Costa, André Téchiné, Andrzej Zoulawski, Peter Handke, Laurence Ferreira Barbosa, Cédric Kahn, João Botelho, João Mário Grilo, João Canijo, Teresa Villaverde, José Álvaro Morais, Jean Claude Biette, Sharunas Bartas, Michel Piccoli, Valéria Bruni-Tedeschi, Christophe Honoré and Paul Auster – to name a few.

Branco has received numerous awards and accolades in festivals and film museums all over the world. Both the Filmoteca Española (Spanish Film Archive) and the Cinémathèque Française (French Film Archive) have run retrospectives of his films and, in 1997, the Viennale awarded him their first ever tribute to a producer. He has also been lauded at the Forum of European Cinema in Strasbourg, the Young Cinema Festival of Valence, the 2002 Locarno Film Festival (where he won the Raimondo Rezzonico Award for Best Independent Producer), the Taormina Film Festival, the Seville Film Festival and the SENEFF Festival in Seoul, South Korea. In 2004, Branco was awarded an *Officier de L'Ordre des Arts et Des Lettres* (Officer from the Order of the Arts and the Letters) from the French Republic.

For the past 28 years, Branco has been a frequent presence at the world's biggest film festivals: Cannes (where he has shown 47 of his films), Venice (33 films, including the Golden Lion winners THE STATE OF THINGS, directed by Wim Wenders, and LE SOULIER DE SATIN, by Manoel de Oliveira), Berlin, New York, Toronto, Tokyo, São Paulo, Montreal, and Thessalonica.

Along with his renowned international career as a producer, Branco is also a distributor and exhibitor in Portugal and France, helping to give independent film an enormous and dynamic visibility in the last two decades there.

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