



EUROPA DISTRIBUTION

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Europa Distribution in a nutshell

- « **Europa Distribution** » was created in **March 2006** at the **initiative of French independent distributors**.
- The **Board of Administration**, chaired by **Robert Guédiguian**, whose films are well-known in Europe, is **composed of independent European distributors**, representative in terms of nationality, type of structure, etc.
- The association gathers about **fifty distributors** among the independent European companies, coming from **17 different countries**.
- The aim is **to gather the independent European distributors** who all share the same worries, in order to push on common problems at the European level.

Which authors are supported?

Those independent distributors have discovered and supported most of the greatest European directors. We could quote, among others:

Fatih AKIN, Pedro ALMODOVAR, Theo ANGELOPOULOS, Jacques AUDIARD, Wolfgang BECKER, Roberto BENIGNI, Catherine BREILLAT, Mimmo CALOPRESTI, Laurent CANTET, Peter CATTANEO, Nuri Bilge CEYLAN, Claude CHABROL, Youssef CHAHINE, Patrice CHEREAU, Isabelle COIXET, Luc & Jean-Pierre DARDENNE, Manoel DE OLIVEIRA, Arnaud DESPLECHIN, Andreas DRESEN, Per FLY, Stephen FREARS, Tony GATLIF, Marco Tullio GIORDANA, Paul GREENGRASS, Robert GUEDIGUIAN, Bent HAMER, Michael HANEKE, Otar IOSSELIANI, Benoit JACQUOT, Aki & Mika KAURISMAKI, Krzysztof KIESLOWSKI, Emir KUSTURICA, Mike LEIGH, Ken LOACH, Pavel LOUNGUINE, Nikita MIKHALKOV, Nanni MORETTI, François OZON, Roman POLANSKI, Jacques RIVETTE, Eric ROHMER, Carlos SAURA, Ulrich SEIDL, Lone SCHERFIG, Bohdan SLAMA, Alexandre SOKUROV, Istvan SZABO, Denis TANOVIC, Bertrand TAVERNIER, André TECHINE, Tom TYKWER, Thomas VINTERBERG, Lars VON TRIER, Wim WENDERS, Michael WINTERBOTTOM...

Why a common structure for all European distributors?

A difficult situation for all independent distributors

European distributors all face the same problems today: a **decline in attendance**, an **unprecedented inflation in the number of films and prints**, and a **decrease in the amount of time the most challenging movies play in theatres**.

Vertical and horizontal integration has been on the rise over the past few years:

- in some countries, and especially in France, **television networks are more and more present in the film industry**, creating their own distribution companies, which gives them an easier and better access to films – **not for movie theatres, but for their own antenna**;
- **national companies form partnerships with American majors** to reinforce their economic power.

This growing integration has **inflated promotion costs**, which undermines independent distributors. Indeed, the **financial power** of those incorporated groups and subsidiary television networks is **enormous**. Independent distributors cannot compete with their massive promotional campaigns.

Yet **the movies they promote are more difficult** and risky, and thus **would need promotion to find their public**.

As a result, **the diversity of film itself is at stake**. **American majors** are already **extremely powerful** in Europe. **If exhibitors exclusively depend on them**, this will mean **the end of their independence and, consequently, of cultural diversity** as well.

Moreover **what is harmful to distribution will also negatively affect production and exhibiting: without independent distribution, no independent production can exist; without independent distribution, no diversity anymore in theatres** – which will lead to a decrease of admissions, since audiences like novelty and diversity.

Independent distribution clearly appears to be the film industry's weak link. It is also **the least organized sector at the European level**. Exhibitors created **Europa Cinemas** ten years ago,



while **producers** have organizations such as the **European Producers Club** or **ACE** to get to know each other better at the European level.

The **challenging position of independent distribution** is a compelling reason for the **creation a network of independent distributors** to tackle current problems and to find solutions to future issues, such as digital film, the implementation of economics models for distributors and exhibitors, and the placement of European films in cinemas.

It is our firm belief that we cannot build Europe without culture; without a vibrant and multifaceted cultural identity, the 25 countries of Europe, which are having such a hard time getting to know each other, cannot forge a common future.

Multiple interaction between independent distributors and independent exhibitors

The drop in attendance in 2005 has affected multiplexes first and foremost:

- what they offer is less appealing to **young viewers**, who can watch the same movies on the Internet or on their mobile phones ;
- they do not appeal either **the older viewers**, who miss **the warmth and magic of more traditional cinemas**.

In comparison, **independent screens**, such as Europa Cinemas' screens, among others, have better withstood this drop in attendance. They have **succeeded in attracting a loyal audience** through their **targeted choice of films**, the **vibrant atmosphere of their cinemas**, their **close collaboration with independent distributors and associations**, and the **live debates** they organize with filmmakers.

Independent distributors and independent exhibitors closely interact and depend on each other. **Without the European films distributed by independents, exhibitors would be unable to satisfy the necessary criteria to receive Media support. Without the vitality of independent screens, independent distributors would be unable to continue to show their films.**

The digital revolution

With the advent of digital film, **this interaction between art house screens and European independent distributors has become even more crucial.**

The transition to digital promises will be a **long and expensive process** for both distributors and exhibitors.

It is very likely that **the two systems** – 35mm prints and digital masters – **will coexist over the next ten years**, entailing a double expense for distributors.

As a result, it is **essential that independent exhibitors and distributors make the transition to digital at the same time**, so that cinemas with digital equipment can screen European movies and distributors can find cinemas for their digital masters.

Principles and aims of Europa Distribution network

Our vision

1. A policy of **promoting cultural diversity**, in the sense the Convention on Cultural Diversity adopted by the UNESCO in October 2005: **a greater openness to Europe and to the world.**
2. A policy of **providing support for distribution and exhibition under the auspices of the European Union** to encourage a wider trans-national distribution of recent European films.
3. An **organized network of independent European distributors** for the sharing of information and the exchange of ideas and common initiatives.

Our aims

1. Increasing the distribution of recent European films and improving their exhibiting conditions.
2. Promoting the diversity of European films and improving the extent of their distribution.
3. Developing initiatives between European distributors and the public: organization of debates, cooperation with associations, etc.
4. Developing a network of distributors to promote:
 - improved exchange of information;
 - joint initiatives at the national and European level, such as the development of a joint strategy for promoting and marketing European films;
 - closer ties between European distributors.
5. Helping European distributors to make the transition to digital, in collaboration with Europa Cinemas' screens.

Our actions

1. Provide special support to distributors who distribute a certain number of recent European films each year;
2. Organize common actions, such as professional meetings;
3. Provide financial means for the specialised training and advising of European distributors (in areas such as digital film, for example);
4. Create a forum for the sharing of information and experiences, namely thanks to a website that consolidates the network's information and offers some facilities on line (practical cases, such as the distribution of a European film in different territories of Europe);
5. Organise professional trainings for young European distributors;
6. Develop close collaboration with the independent exhibitors, who have the same underlying principles and aims, and work together on a daily basis.

Europa Distribution members

Europa Distribution is an **association**, whose **head-quarters are based in Paris**, France.

Board of administration

President: **Robert Guédiguian**, French director of art-movies

Vice-President: **Kirsten Dalgaard**, Camera Films, Denmark

Vice-President: **Régine Vial**, Les Films du Losange, France

General Secretary: **Eliane Dubois**, Cineart, Belgium

Treasurer: **Andrea Occhipinti**, Lucky Red, Italy

Other members:

Fabien Arseguel, Alamode Film, Germany - **Robert Beeson**, Artificial Eye, Great-Britain - **Enrique Gonzales Kuhn**, Alta Classics, Spain - **Age Hoffart**, Oro Films, Norway – **Marcin Piasecki**, Kinoswiat, Poland - **Fabienne Vonier**, Pyramide, France - **Monika Weibel**, Frenetic, Switzerland.

Distributors:

Germany • Alamode Film, Fabien Arseguel – Arsenal, Egon Nieser – Movienet, Lothar Seelandt – Pandora, Reinhard Brundig – Peripher, Barbara Suhren & Harald Ringel.

Austria • Filmladen, Michael Stejskal – Polyfilm, Hans Koenig.

Belgium • ABC, Chantal Krakowski – Cineart-Cinelibre, Eliane Dubois, Stéphane de Potter – Lumière, Jan de Clerq.

Denmark • Camera Films, Kirsten Dalgaard – Sunrise Film Distribution, Peter Bendtsen.

Spain • Alta Films, Enrique Gonzales Kuhn – Filmax Barcelona, Carlos Fernandez – Notro Films, Adolfo Blanco Lucas – Vertigo, Andres Martin – Wanda Vision, Jose Maria Morales.

France • Ad Vitam, Alexandra Henochsberg – Bac Films, Jean Labadie – Diaphana, Michel Saint-Jean – Les Films du Losange, Régine Vial – Haut et Court, Carole Scotta - ID Distribution, Isabelle Dubar – Ocean Films, Jean Hernandez – Pan Européenne, Philippe Godeau – Pierre



Grise Distribution, Maurice Tinchant – *Pyramide*, Fabienne Vonier – *Rezo Films*, Jean-Michel Rey.

Greece • *Audiovisual SA*, Takis Veremis – *PCV SA*, Peggy Carajopoulou-Vavali.

Holland • *A-Film*, Pim Hermeling – *Cinemien*, Nicolaine de Breejen.

Hungary • *Budapest Film*, Peter Bogнар – *Mokep Co*, Gyorgy Horvath.

Italy • *Bim distribuzione*, Valerio de Paolis – *Lucky Red*, Andrea Occhipinti – *Mikado*, Luigi Musini.

Norway • *Action Film*, Tore Erlandsen – *Arthaus*, Svend Jensen – *AS Fidalgo*, Frank Stavik – *Oro Films*, Age Hoffart.

Poland • *Kinoswiat*, Marcin Piasecki.

Portugal • *Lnk Audiovisuals*, Luis Froes.

Great-Britain • *Artificial Eye*, Robert Beeson – *Momentum Pictures*, Sam Nichols – *Soda Pictures*, Edward Fletcher.

Sweden • *Folkets Bio*, Marie Booberg – *Non Stop Entertainment*, Jakob Abrahamsson & Ignas Scheynius.

Switzerland • *Agora*, Michel Buhler & Laurent Dutoit – *Cineworx*, Thomas Schmutz – *Filmcoopi*, Felix Hächler – *Frenetic*, Monika Weibel.

Turkey • *Chantier Films*, Metin Anter – *Pi Film*, Ceytan Tufan.