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Editorial

After Cannes, next up in this busy festival season is Banff! Over the next couple of days, television executives from around the world will be gathering in the Rockies to attend Canada's premiere television event, the Banff Television Festival. The 2002 edition provides a strategic opportunity for Canadian television industry players to investigate international production opportunities with Asia through various targeted sessions. also on the Banff agenda is a first focus on Africa, bringing an African delegation of 70 persons from 20 countries. This strong representation of the African film and television community at Banff will help Canada to build new bridges of communication with South Africa and with the continent's francophone nations. on the European front, Banff's 2002 tribute to the British industry will be accompanied by the presence of a strong UK producer contingent, led by PACT.

This issue of ZOOM also keeps you in touch with French animation news in the context of the Annecy Film Festival and with the results of Cannes 2002.

We wish you all a productive month of June and look forward to keeping in touch on your international pursuits.

TELEFILM CANADA AT BANFF 2002

Telefilm Canada is hosting a number of international sessions at the Banff Television festival this year including the African Information Session & Lunch, the first TFC Asian Co-production Forum and the Singapore Broadcaster and New Media sessions.

Here are the times and dates of each of the sessions:

TFC AFRICAN INFORMATION SESSION & LUNCH

Monday, June 10th, 2002
 Forum: 10 am to 12 am, Ivor Petrak Room
 Lunch: 12 am to 2 pm, Alhambra Room
 Fairmont Banff Springs Hotel

TFC ASIAN CO-PRODUCTION FORUM & LUNCH

"Co-producing with Asia, the Challenges and Advantages"
 Tuesday June 11th, 2002
 Forum: 9:30 am to 11:30 am, Alberta Room
 Lunch: 12:45 am–2:45 pm, Alhambra Room
 Fairmont Banff Springs Hotel

TFC SINGAPORE BROADCASTER AND NEW MEDIA SESSIONS

Wednesday, June 12th, 2002
 Sessions: 3 pm to 5 pm
 Frontenac Room
 Fairmont Banff Springs Hotel

Attached to this edition of ZOOM, you will find a list of French animation producers. You will find the **registration form** for **IMMERSION EUROPE 2002** on our web site (www.telefilm.gc.ca) under the Special Projects section. Don't miss your chance to participate to this major meeting with European decision-makers!

TELEFILM CANADA AT BANFF 2002 INTERNATIONAL MEETINGS SPOTLIGHT ON ASIA

Navigating a co-production deal with Asia is often a new experience for a Canadian producer who needs to put together a myriad of pieces to complete this demanding yet rewarding puzzle. The co-production forum entitled "Co-producing with Asia, the Challenges and Advantages", held on 11 June at Banff, attempts to throw light on the complexities one would encounter when venturing into 'Asian waters'.

Moderated by Sheila de La Varende, Interim Director of Telefilm Canada's International Relations and Director of the European office, the panel includes Mr. Yu Zhong DONG

(Deputy Leader of the Chinese Delegation, Council Member of China TV Artists Assn, Director Shangxi Province TV), Mr. Nobuo ISOBE (Senior Producer, Satellite and Hi-Vision Broadcasting Dept, NHK Japan), Ms. Hyang - Mi JUNG Deputy Director, Ministry of Culture and Tourism (Korea) and Colonel KOH Tin Fook, (Deputy CEO, Singapore Broadcasting Authority). Joining these foreign panelists to share their experiences are veteran Canadian Producers Gerald Sperling (Four Square Productions) and Chris Bartleman (Studio B), who have several Asian co-production credits to their name.

In this increasingly inter-woven world, collaborations between national cinema and television production companies have become a primary way to overcome growing demands for higher budgets and international content. Underlying this trend is the acknowledgement that co-operation, not just competition, is key to the success of these ties.

Singapore : Opening Doors And Maximising Potential

Singapore signed the Canada-Singapore Audio-Visual Co-Production Agreement with Canada in 1998. The agreement covers co-productions in television and films between Singapore and Canada and establishes a framework for cooperation between production companies in Singapore and Canada. The Singapore Broadcasting Authority (SBA), the agency that regulates television production in the city-state administers the Agreement for Singapore's production companies.

Singapore's emphasis on maintaining a global outlook in its business affairs has enabled it to direct government funding to significant international projects including setting up a special fund devoted solely to Canadian-Singapore Television co-productions. In the past two years, a new agency, the Info Comm Development Authority (IDA), was set up with the mandate of promoting and developing New Media projects and seeking partnerships with its international counterparts.

In its continued efforts to encourage international co-productions, SBA assists by providing matchmaking services with local production companies/broadcasters and certifying international co-productions under the Canada-Singapore Audio-Visual Co-Production Agreement. They also co-invest in viable international co-productions. In 2001, SBA certified two projects, *End of Empire* and *Among The Disappeared: A Cambodian Odyssey* co-produced by Crest Communication, Singapore and Four Square Productions, Canada. SBA co-invested with Crest Communication in Singapore.

For further queries, you can reach SBA at <http://www.sba.gov.sg>

Korea : working towards increased international co-production

Canada has a Co-production Memorandum of Understanding with South Korea in place since 1995 and its requirements include a 30% minimum financial share participation.

The Korean Government considers international co-productions to be an effective strategy to develop the Korean cultural industry and its policies and procedures reflect this active desire to support and promote co-productions. In the past, Canadian co-productions with Korea have concentrated on animation projects for television series with companies like Vancouver based Studio B (*What about Mimi*, *Yvon of the Yukon*), being the Canadian partners on the projects.

Currently, the agreed boundaries of co-production between both countries are limited to TV Programs. The government of Korea is now looking into ways to revise this, so that other mediums such as film and new media would also be eligible for certification or funding.

They are hoping to create a *Fund for International Co-productions*, a form of cooperative contributions culled from both the government and private sector. Plans include the formation of two funding associations this year, each with US\$ eight million. There are also plans to direct funds of a minimum of US\$ eight million to new international co-production projects and with other pools of funds, invest in Korean companies involved in international co-production projects.

Those interested in co-productions with Korea may contact:

Sang Gil, Lee
Manager, Animation Division
KOCCA (KOREAN Culture & Contents Agency)
Tel: 82-2-2166-2023
Email: sanggil@kocca.or.kr

China : a growing partner in television and film

Canada's co-productions with China in the past have ranged from animation (*Eckhart*, *D'myna Leagues*) to feature films, to television documentaries (*Scarred By History*). Hong Kong has an MOU signed with Canada and so their projects are regarded as a separate territory completely.

Since China's entry into WTO, the Chinese Film Co-production Corporation (CFCC) which used to administer the co-production treaty with Canada, has become a part of China Film Group Corporation, focusing only on documentary, short film, or animation film co-production and does not invest in feature films any longer. Its responsibility as administrator of film co-productions in China has also been transferred to the Film Bureau of State Administration of Radio, Film and Television (SARFT). The monopoly of CFCC in co-production has now been broken up, and there are 19 accredited Chinese film studios now which are eligible to co-produce with foreign countries. (A list will be available on Telefilm Canada website shortly (www.telefilm.gc.ca))

Considering the changes that occurred in China, it is essential to keep in mind that co-productions undertaken with companies not authorized by China competent authority may not be eligible for certification. For Canadian production companies that have already completed co-productions with unlisted partners, the Department of Canadian Heritage, with the collaboration of Telefilm Canada, is working with its Chinese counterparts to normalize the certification process in a manner satisfactory to all stakeholders.

In addition to these 19 studios, non-government/private (NGP) film units are also welcome to make films with foreign parties, but NGPs must find a state-run film studio as a partner and pay the state-run film studio for using their studio logo. This entails a "paid certification" for the project. The fee NGPs pay might be very high, but

that is an issue to be dealt with by the NGP with the state-run film studio. According to regulation, foreign investment businesses in China are not allowed to be involved in co-productions in China.

Unlike film co-production procedure which can be quite complicated, TV co-production in China is much simpler: any TV station/unit may submit their co-production proposal, through their provincial dept of TV and Radio, to the Foreign Affairs Dept and Dept of Social Administration of SARFT, for approval.

CFCC has a business office in Beijing which takes care of administration, services and co-ordination of film co-productions between Chinese film studios and foreign filmmakers, and hosting foreign crews which make short films in mainland China:

Address : 2 Fuxingmenwai Ave.
Beijing 100866
P.R.China
Telephone: 0086-10-86096963/6969/6961/6965/6967/6956/6955
Fax: 0086-10-86096958
E-mail: cfcc@cfcc-film.com.cn

CANADA AT THE FESTIVAL DU FILM D'ANIMATION D'ANNECY 2002

The Festival du film d'animation d'Annecy, an international crossroads for animated film, takes place this year from June 3 to 8. A total of 15 Canadian works will be presented in different competitive categories, along with films selected in parallel categories. A tribute to filmmaker Paul Driessen will also be held.

As for the Market (from June 5 to 8), the Telefilm Canada stand will act as a meeting and business hub for the 25 Canadian companies. All animated film professionals will be able to meet producers, television broadcasters, representatives from cultural organizations and more. According to a recent assessment, major Canadian producers invested at least \$276,000 CDN in new works in 2001. Animation is certainly a sector that's taking off!

Telefilm Canada in Annecy:

Stand 5-08

T/F: 00 33 (0)4 50 27 17 29

Canadian films in competition:

-*Clandestino* by Abi Feijo (NFBC, coproduced with Portugal);

-*Classic Sundblom* by Alexandre Petrov (Productions Pascal Blais Inc.);

-*Dissociation* by Théodore Ushev (Mortadella De, coproduced with Bulgaria);

-*Fat Man in the Sea* by James Torrens (Vancouver Film School);

-*Flux* by Christopher Hinton (NFBC);

-*The Hungry Squid* by John F. Weldon (National Film Board of Canada);

-*I Need a Drink* by Pierre Sylvestre (Scratch Production);

-*Kaput & Zosky* by Didier Loubat (Les Productions Tooncan Inc., coproduced with France);

-*Monstories "What Comes Down"* by Lance Taylor (Facelift Entertainment Inc.);

-*Needles "The Attempt Counts"* by Théodore Ushev (Mortadella De, coproduced with Bulgaria);

-*The Santa Claus Brothers* by Mike Fallows (Nelvana Limited);

-*The Stone of Folly* by Jesse Rosensweet (Sweet Thing Productions);

-*Time is...* by Théodore Ushev (Mortadella De);

-*Timoon and the Narwhal* by Natalia Orlova (TVOntario and TFO, coproduced with Russia and the United Kingdom);

-*Une minute de silence SVPI: "Les Aimants", "Les Eclairs", "Le Feu", "Les Explosifs"*, by Sylvain Charbonneau (NFBC).

FRENCH ANIMATION IS TAKING OFF

Development of French animation companies

French animation producers are benefiting from genuine development opportunities in a setting characterized by a lull in international competition and domestic market steadiness. Since being listed on the Stock Exchange, independent animation production companies Xilam, Carrère Group and Millimages have all relied on raised funds to maintain their respective profiles. Carrère is building a group that enjoys a presence throughout the audiovisual production industry, while Millimages and Xilam remain first and foremost animation producers who look to expand their horizon on the youth sector. With the acquisition of Gédéon Programmes, Millimages can now lay claim to entry in the educational products market, whereas Xilam intends to become an important player in the animated feature film and video game fields. The capital market is confident as this market is structured by the purchase requirements of broadcasters, supported by a granting body (COSIP) and also having solid assets in terms of operations and catalogue. Excellent results were announced from Carrère and Millimages. As for Xilam, it has just released its results for the first quarter of the 2001/2002 fiscal year: the company enjoyed revenues of 6.4€ M, an increase of 15.6% compared to the previous year.

The French Touch: internationally recognized French creativity

According to the latest figures from the Centre national de la cinématographie (CNC), French televised animation series are the leading export programs, far ahead of fiction and documentaries. France is the world's third-leading exporter of animated series, behind the United States and Japan. Feature-film animation is also booming, with an enormous diversity of projects in the works. Many professionals are now heralding the arrival of a veritable golden age of French animation, led by a world craze for the genre. In France, public demand for more and more sophisticated animated series is accompanying the emergence of a new generation of artists and creators, who master equally well their art and the different animation technologies. Some observers speak of the "French Touch", namely a creativity which benefits from a lack of means. A new wave of French animation is now being witnessed, based on exploring new formats, technologies and audiences.

Explosion of animation on the Big Screen

Thanks to the strong general progress of the animation market in theatres, and following the national success of *Kirikou et la Sorcière* by Michel Ocelot, world-scale cinema animation projects are on the rise. *Corto Maltese* by Pascal Morelli (Ellipsanime) is the first French animation film intended for adults, and will be followed by numerous projects. To offset underfunding (the regular financial partners of French cinema, in particular the broadcasters, have not all tested this market), French producers are turning more and more to co-productions with other countries or relocating part of the manufacturing – a practice stemming from TV animation. For example, the company Les Armateurs collaborated with Canada and Belgium for its film *Les Triplettes de Belleville* by Sylvain Chomet. Meanwhile, the setting up of several animation studios that will allow full feature film manufacturing in France (following the example of Folimage) is one of the challenges that the animation sector must face. Finally, French animation has also entered the world of 3D. *Kaena*, taken over by Xilam after Chaman Productions went bankrupt, will be the first French 3D film, shot entirely in France. The animation market has matured and is now poised to begin a new wave of very financially and artistically ambitious projects intended for an international audience.

A LOOK AT CANNES FESTIVAL 2002

Canadian conquests at Cannes 2002

In the last issue of ZOOM, we announced the official launch of the Canada Pavilion at Cannes 2002. Today, we are delighted to report on the positive results of this collective effort and ambitious operation aimed at enhancing the promotion of the Canadian feature film industry and its films. Not only was the Canada Pavilion voted « best Pavilion » by Moving Pictures but it also served as a strategic meeting place for Canadian industry and talent with international clients. The launch of the Pavilion on May 17 welcomed over 250 guests from the Marché international du Film and the Cannes Film Festival, while the Immersion launch on May 19 attracted Europe's major institutions, financiers, distributors and producers. For early risers, the Canada Pavilion's Breakfasts with the UK and with Australia and New Zealand facilitated contacts between producers looking to finance their feature films on the international market. The Canada Pavilion was used by government officials, agencies, funds, producers, distributors and broadcasters, not to mention cast and talent attached to Canadian films in Cannes. On day 7 of the festival, on the occasion of a cocktail hosted by the OMDC, the Canadian and British producers of the film SPIDER and writer Patrick McGrath visited the Pavilion along with Ararat's young star David Alpay. The dynamism of the Canada Pavilion was realized thanks to the commitment and contributions of many. In this respect, Telefilm Canada wishes to thank all its partners and sponsors at Cannes 2002 for the resounding success of the Canada Pavilion, year one! We look forward to working with each and every one of you throughout the coming year to further develop Canada's promotional strategy for feature film at the Cannes Film Festival and Market.

Partners : *Department of Foreign Affairs and International Trade – Arts and Cultural Industries Promotion Division, Canadian Association of Film Distributors and Exporters, Canadian Film and Television Production Association, Ontario Media Development Corporation, Canada West (British Columbia Film, Alberta Community Development, Manitoba Film and Sound Development Corporation, Saskfilm and Video Development Corporation), New Brunswick Film, Newfoundland & Labrador Film Development Corporation, Nova Scotia Film Development Corporation and Technology PEI.*

Sponsors : *Canadian Television Fund, Director's Guild, NABET, Academy of Film and Television, I.A.T.S.E, Stella Artois.*

At a May 18 Cannes Festival press conference, Claude-Eric Poiroux, General Director of the European film network Europa Cinémas, announced that the **Ex-Centris** operating network has been accepted into the European network. Created in 1992, Europa Cinémas is an association that unites 51 countries, 268 cities, 460 cinemas and 1,123 screens. Its mandate is to increase European film programming in movie theatres by favouring the promotion and distribution of national products outside of their own borders and by developing a network to create a stronger export market. Ex-Centris is the first operator outside of the European Union or the Mediterranean Basin to be accepted as a member. The president of Europa Cinémas, director Claude Miller, declared that the "Ex-Centris movie theatres are the most beautiful in the world"!

Congratulations to Jessie Rosensweet, whose first short film, **The Stone of Folly**, selected for the Cannes' official competition, has received the Prix du jury ex-aequo with the film *A Very Silent Film!* by India's Manish Jha. Its success proves once again that Canadian cinema is still going strong, despite an increasingly competitive international scene.

David Cronenberg took advantage of the selection of his film, *Spider*, for the official competition, to announce his upcoming film, *Painkillers*, produced by Robert Lantos.

Le Film Français awarded the “**palme de la fête**” to the party thrown in honour of the screening of Atom Egoyan’s *Ararat* on Monday, May 20, at the Hôtel du Cap in Antibes, described as “undeniably the chicest and most posh party thrown during the 15 days!”

Some news items from Cannes 2002

After paying tribute to Gilles Jacob, president of the Festival, David Kessler, Director of the Centre national de la cinématographie, presented the *medaille de Chevalier des Arts et Lettres* to **Jérôme Paillard**, Director of the Cannes International Film Market.

With the screening of 726 films (over 705 in 2001), the **Film Market** is growing again this year. Italy, Scandinavia, England and China have generated the most new certifications. An analysis of occupations points to a stagnation in the number of buyers and vendors, while the number of producers, video editors and financing companies is on the rise. Despite growing attendance numbers, (7,117 participants for an increase of 6%), the Market has rarely experienced such a depressed and slow period. The main causes can still be explained by the impact of the September 11 events and the bankruptcy declared by European pay TV channels. Though the European market is key to film development, Europe hinders transactions that have since moved to other regions of the world, such as Asia or North America.

A genuine debate broke out following the **digital screening** of *Star Wars II*, *Spirit* and *Russian Ark* at the Cannes Festival. Viviane Reding, European Commissioner for Culture, is advocating its widespread implementation in European theatres over two years, thanks to the creation of a unique standard. Though aware of the considerable equipment costs involved, she called on all concerned stakeholders to work together, and announced the creation of a 5M€ European fund to finance new projects. At the same time, Guy Morlion, president of the Union internationale des cinémas (UNIC), which unites the national federation of operators representing 15 main European countries (800 million admissions and 25,000 screens), raised the issues of standardization and data security and pointed out that digital screenings bring nothing to spectators, and as such, provide operators with little reason to invest in technology four times more costly.

The Centre national de la cinématographie (**CNC**) took advantage of the Festival de Cannes this year to release its annual report on cinema in France, which will be covered in the upcoming edition of ZOOM.

JEAN-JACQUES AILLAGON: TOWARD A NEW COMMUNICATIONS POLICY IN FRANCE?

Last May 7, Jacques Chirac, the reelected President of the French Republic and Jean-Pierre Raffarin, the new Prime Minister, appointed Jean-Jacques Aillagon Minister of Culture and Communication. While the results of the June 16 parliamentary elections come in and confirm whether or not Mr. Aillagon will maintain his post, it provides us with an opportunity in this new edition of ZOOM to assess Catherine Tasca's mandate and the new minister's position on film and audiovisual.

A lukewarm report on Catherine Tasca

After replacing Catherine Trautmann for two years at the Ministry of Culture and Communication, Catherine Tasca sums up her actions as "generally positive". By and large, professionals admit to the minister's commitment to protecting film diversity and the French cultural exception, as well as her ability to listen and work together with other parties. Others, meanwhile, hold less enthusiastic praise and criticize the former minister for neglecting cinema in favour of other arts, or for not succeeding in putting her policy into action. The Minister of Culture and Communication in fact proved that she possessed very little leeway when faced with the decisions of the Prime Minister and the Minister of Economy and Finance. Much of the criticism reserved for Catherine Tasca regarded her lack of action on centralization, created by the phenomenon of unlimited subscription cards introduced by major French operators, or her laxness toward the implementation of terrestrial digital television.

The cultural exception according to Jean-Jacques Aillagon

Jean-Jacques Aillagon, with the assistance of Marie-Claude Arbaudie (managing editor of Film Français) and Yves d'Hérouville (executive director of the KTO specialty channel), consultants responsible for film and audiovisual, respectively, will manage Jacques Chirac's program in the event of a Right victory in parliament. After managing the Affaires culturelles de Paris, the capital's Vidéotheque and the Centre Georges Pompidou, the new Minister of Culture and Communication is a recognized professional in the sector. Fervent supporter of the cultural exception, Jean-Jacques Aillagon intends to ensure that Canal+ upholds its obligations to French cinema. As far as audiovisual is concerned, the new minister expects to bolster missions on information, cultural broadcasting, and the debate over public television, an objective that will only be made possible if financing for the public sector becomes less dependent on advertising revenues. A merger of the CSA and ART, which would create a unique and effective audiovisual and telecommunications authority, could also be in sight. As for digital terrestrial television, Jean-Jacques Aillagon plans to redefine the conditions of its implementation and ensure its economic viability by revising, if necessary, established regulations. Lastly, the new minister hopes to concentrate his actions on negotiating European regulations. The Right should keep on those responsible for state-run audiovisual and preserve the current communication law.

Despite its excellent health, the French audiovisual and film sector appears to be in jeopardy. Professionals are therefore expecting the new government, whose official colours will be determined by the upcoming parliamentary elections, to redefine the foundations of the film and audiovisual industry, and become more open to debate and cultural Europe.

FESTIVALS AND MARKETS

- The Milan Market **Mifed**, is going head to head with the United Kingdom's London Screenings, which will take place one week earlier, and has announced a three-day screening (from October 31 to November 2) as an introduction to the market (November 3 to 7).
- Rudi Barnet, the audiovisual advisor to the Commission Wallonie-Bruxelles, was appointed artistic director of the **Festival de Bruxelles**. The Festival, to be held at the end of April 2003, declares itself "the great European cinema rendezvous". Rudi Barnet ran the San Sebastian Festival and launched Euro Aim.
- After 13 years as president and CEO of **Reed Midem** (Cannes MIP organization), Xavier Roy will be replaced by Paul Zilk, current company president, in January 2003. Xavier Roy will stay on as special advisor to the Board of Directors until the end of 2003.

WHAT'S NEW IN EUROPE

In France...

- Laurent Vallet was appointed president of the Insitut pour le financement du cinéma et des industries culturelles (**IFCIC**), replacing Elisabeth Flüry-Hérad.
- The European Commission has ordered France to justify the ban on TV advertising that it has placed on the publishing industry, the press, cinema and major distributors. For its part, the **USPA** (Union syndicale de la production audiovisuelle) feels that lifting the ban will encourage the development of terrestrial digital and offset the lack of financing for television in France.
- The Société de développement des entreprises culturelles du Québec (**Sodec**) opened its first European office in Paris on June 1, 2002. The office is run by Christian Verbert, Director of Public and International Relations, and aims to develop projects from different SODEC sectors (cinema, television, CDs, variety shows, and occupations in art, publishing, multimedia and heritage) in all European countries. In particular, its objective is to reinforce partnerships and coproductions and ensure the regular distribution of Quebec films in France.

To contact the SODEC:

66, rue Pergolèse, 75016 Paris

T: 33 (0)1 40 67 85 70

F: 33 (0)1 40 67 85 79

Email: verbc@sodec.gouv.qc.ca

- To replace Michel Reilhac, who left for Arte France Cinéma, the board of directors at **Forum des Images** has appointed Laurence Herszberg to senior management. She was previously president of Divento, a cultural subsidiary of Vivendi Universal. Séverine Le Bescond has been the executive director at Forum des Images since February 1, 2002.

- As the Société Générale launched Cininvest (a new financial product that establishes links between investors and film production), new services like **Backup Films**, have been emerging. Run by four young professionals with backgrounds in production, legal counselling and international distribution, Backup offers independent productions the chance to reach out to international markets for project financing, by proposing an array of solutions, ranging from advice on financing possibilities within the international market to their implementation. Backup Films will take part in the two projects underway (*Le Livre à rendre* by Raoul Ruiz and *Asbury Park*), either through presales in some territories, or through coproduction set-up. Olivier Aknin feels that it can cover up to 40% of coproduction budgets.
- Only two years after its birth, **EuropaCorp**. (Luc Besson and Pierre-Ange Le Pogam) is getting ready for its entry on the Stock Exchange. The structure vertically integrates all production occupations (research and development, writing, production, distribution, marketing, international sales, video, music and book publishing). In addition to its successful national productions, the company is opening up to foreign coproductions (*La Turbulence des fluids* by Manon Briant) and hopes to work with some of the biggest names in directing in “a step that could make its entry on the stock exchange possible and put EuropaCorp on par with the big Hollywood Studios”.
- **TF1 and Miramax** have announced the creation of a joint-venture movie distribution company. Besides creating this co-owned subsidiary, the partnership signed between the two corporations will allow film coproduction through TF1 International. The new studio will consolidate the two existing structures – TF1 Films Production and TF1 International, managed by Laurent Storch and Didier Sapaut, respectively – but also the two new entities: TF1 Cinéma for any productions outside of its mandatory obligations and TF1 Distribution. Patrick Binet, ex-director of UGC International, has accepted to join the new TF1 film venture. Alexandre Drubigny, ex-program director at Canal+ will replace Mr. Binet at UGC International.
- **TF1 International** has acquired the international rights (except for Canada and the United Kingdom) to *Luck*, the second feature film by Peter Wellington (*Joe’s so Mean to Josephine*). Its executive production will be overseen by Atom Egoyan, Susan Cavan and Daniel Iron. *Luck* will be distributed in Canada by Odeon Film.
- Patrick Malka has been appointed executive Vice-president in charge of administration and finance at **Xilam Animation**. His mission is to support the group’s development through an external growth campaign.
- Following the departure of Dominique Ambiel, Richard Lenormand, president of Studio Canal, will take over as president of **Expand Images**. Dominique Ambiel was responsible for creating and developing the audiovisual activity of the Expand group, which went on to become the first French audiovisual production group with a turnover of nearly one billion francs. Since June 2001, Expand has been taken over by Studio Canal/Vivendi Universal, and has since merged with Ellipse. Christian Dutoit has been appointed president of Expand, assisted by Franck Marty (games and entertainment), Alain Bordiec (fiction), Pierre Bertrand-Jaume (documentary and animation) and Renaud Le Van Kim (events).

- Eric Licoys, chief operating officer of Vivendi Universal (VU), was appointed vice chairman of the **Canal+** supervisory board, chaired by Jean-Marie Messier, chairman and CEO of VU. Jean-Laurent Nabet was appointed president of the group and Virginie Calmels leaves her position as director of finance to become executive vice-president. Arielle Sarraco, former executive vice-president of programs, should be appointed president of programs. The three will report to Dominique Farrugia and Xavier Couture. As well, Bibiane Godfroid, executive vice-president of the Canal+ group and executive vice-president of Canal+ SA, will soon be leaving her post.
- **Canal+** launched an invitation to tender for a series of 12 programs of 10' on happiness entitled *La Collection*, to be scheduled for February 2003. Directors must submit a detailed synopsis and letter of intent to the channel before the end of the summer. In September, a committee composed of Canal+ members will select the winners based on their creativity. Shooting of the films must take place the following season. The channel's contribution will be made through advance purchasing. Each year, Canal+ invests approximately 500,000€ in purchasing and advance purchasing of short films, and could invest approximately 15,000€ in each project. This initiative shows further proof of Dominique Farrugia's intention to give short films a special place in the encrypted channel's programming.
- On the recommendation of Claude Couderc, director of **France 3's** cultural and entertainment unit, Bertrand Mosca, the channel's program director, appointed Hélène Peu de Vallon as program advisor. Francesca Dandolo was named program purchase advisor for the youth and fiction series, on the recommendation of Eve Baron, director of the youth unit.
- The **Multithématiques** (Canal+) movie channels, which until now brought together CinéCinémas 1,2,3 and CinéClassics, will reorganize at the start of the next season. Didier Lupfer, who is responsible for the cinema bouquet, announced the launch of a single channel divided into six complementary sections. CinéCinémas Premier (prestige films in first and second windows), CinéCinémas Emotion (for family and female audiences), CinéCinémas Frissons (action and adventure films), CinéCinémas Auteur (independent productions) CinéCinémas Succès (blockbusters and classics) and CinéCinémas Classic (repertory films). Multithématiques has also committed to investing 60M€ over five years in the advance purchase of French films.
- **CanalWeb**, the pioneer of Internet TV, was placed in bankruptcy, for lack of interested potential investors.

In the United Kingdom...

- The British government has affirmed its intention to enforce its new media regulations. The controversial **new bill**, which was presented before parliament last May 7, gives foreign companies the right to purchase commercial television channels in England, and risks reinforcing the media concentration in Great Britain. The Minister of Culture, Tessa Jowell, has also declared an interest in opening up the British television market, especially to American investors.

- ***Bend It Like Beckham***, the third film from director Gurinder Chadha, is the surprise success of the British box-office. Though securing financing for the comedy, which was distributed in Great Britain by Helkon SP, was difficult, the film has brought in 5M£ in revenues over two weeks. The Film Council invested 945,043£ in its production.

In Germany...

- Myriad Pictures, the German-financed American production and distribution company, has joined forces with the **Babelsberg Studios** in an agreement affecting several films (including *Borgia* by Neil Joran and *10th Victim* by Jossel Rusnak, which will be filmed at Baselberg's German studios).

In Italy...

- **StudioCanal Urania** is the latest company to be launched by StudioCanal in Rome. A 100% subsidiary of Studio, the company should produce between two and five Italian films per year. Managed by producer, Conchita Airoidi, Urania is linked with projects by Daniele Luchetti (*Il Dono di Gabriel* and *Non a Caso il Caso*) and Michele Soavi (*Arrivederci, Amore ciao*).

In Spain...

- The two Spanish companies, Sogecable and Telefonica have announced the merger of their respective digital bouquets: **Satelite Digital and Via Digital**, who have been directly competing since digital TV was launched in Spain in 1997. Both bouquets were badly in deficit (650,000 subscribers and a net loss of 21.7M€ for Via Digital; 1.1 million clients and 334.3M€ in losses for Canal Satelite in 2001). A merger of the two companies will allow them to save on program purchasing rights, particularly motion picture rights, and form a digital monopoly in Spain. This follows the collapse of Quiero TV, the first terrestrial digital television channel in Spain.

... And on the European side

- According to the European Audiovisual Observatory (EAO), the **European Union cinemas** had a total of nearly 920 million admissions in 2001, for an increase of 9% over 2000. With the exception of Finland, all countries experienced an increase in attendance, which rose to 16.7% in Germany. The strong turnout is due in part to the success of European films, whose market share rose to 22.8% to 31.1%. On their domestic markets, the number of national films has climbed significantly (+27%), but European films also win market shares outside of their borders (+21 %).
There's been a boon in production as 625 European films were produced last year (over 595 in 2000), driven by France (172 films over 145), and by Germany and Spain. According to the EOA, budgets are increasing overall, particularly in Great Britain, where the average budget remains the highest (9.6M€, +20.9 %), and in Italy (2.9M€, + 29%) The average budget in France, however, dropped by 6 % (4.36M€).

- **Eurimages** will be lending its assistance to the European coproduction (€ 3.75M) of two films selected on their distribution potential, and eight other films chosen for their artistic merit.
- Launched in 2001, the **Club des producteurs européens**, which brings together approximately 50 members of 17 European countries, is pursuing its work with the Pays d'Europe centrale et orientale (PECO), in order to facilitate their entry into the European Union and promote exchange with actors from Western Europe cinema. In addition to hosting the May 23 breakfasts on production and local talent, the Club hopes to implement a service that will help producers set up international coproductions.
- The European Commissioner for antitrust practices, Mario Monti, reminded Brussels of commitment to access to audiovisual program content, cautioning against long-term exclusive contracts in the field of sports and cinema. He also spoke of the need to define the domain of public service with regard to audiovisual. If Brussels recognizes the importance of the role of public service in broadcasting different, quality programs, it's on the condition that, "the State subsidies will only cover the costs related to the public service mission".
- Didier Bellens, managing director of RTL Group, was appointed president of the **Association des télévisions commerciales** (ACT), which represents commercial broadcasters in Europe.
- The second edition of **Cartoon Finance** will be held next June 21 and 22 at Cardiff (United Kingdom). Organized by Cartoon with the support of Media Plus, Elwa, Siriol, Media Antenna Cardiff and Wag, Cartoon Finance is aimed at producers, distributors, investors, studio and television channel directors. Participants will host debates focussing on financing animation series for the small screen (financing sources, investment funds and budgeting, especially with regard to international coproductions).

CANADA IN FRENCH MOVIE THEATRES

In its first week on the screen, **Riders**, the France/ United Kingdom (The Spice Factory) / Canada (Claude Léger at Transfilm) coproduction directed by Gérard Pirès and distributed by SND on 472 copies, took the national box-office lead with 380,739 admissions.

On the occasion of their selection for the Cannes Festival official competition, the most recent films by **Atom Egoyan** (*Ararat*) and Mike Leigh (*All or Nothing*) were the subject of a retrospective hosted by the Studio des Cinéastes-Les Ursulines—praising both filmmakers "who, each in their own manner, explore the soul and human mind". Beginning May 15, French audiences were given the chance to once again see films such as *Felicia's Journey*, *The Sweet Hereafter*, *Exotica* or *The Adjuster*.

A series of Quebec films will be presented from August 21 to 24 as part of the **Déferlantes francophone de Capbreton**. *La Moitié gauche du frigo* by Philippe Falardeau, *La Forteresse suspendue* by Roger Cantin and *La Postière* by Gilles Carle will be screened, with two of the film's actresses, Louise Forestier and Chloé Ste-Marie, in attendance. The films *Epopée* by Herménégilde Chiasson and *Évangéline en quête* by Ginette Pellerin (meeting with the two directors) will be presented in partnership with the Festival international du cinema francophone en Acadie.

... AND ON TELEVISION

After being broadcast on Arte in February 2002, the five episodes of the French-Canadian documentary series **Mahomet** by Chema Sarmiento, T. Celal and Youssef Seddik was scheduled by the Histoire specialty channel at 9 p.m. on Monday, May 13 (*Vers la Prophétie*), Tuesday, March 14 (*La Révélation*), Wednesday, May 15 (*Médine et la loi*), Thursday, May 16 (*Le Pouvoir et La Mecque*) and Friday, May 17 (*Le Coran*).

The American-Canadian made for TV movie, **Storm of the Century**, by Craig R. Baxley, was scheduled by TF6 on Monday, May 13, at 8:50 p.m.

The French-Canadian animated series **Anatole** has been re-aired on TF1 Tuesdays and Thursdays at 7 a.m. since May 16.

Louis XIX, le roi des ondes, the comedy by Michel Poulette, was re-aired on MCM Thursday, May 16 and Thursday, May 30, at 8:45 p.m.

Polar Bear Safari by Josh Freed was re-aired on Arte Friday, May 17, at 2:30 p.m.

Episodes of the **Da Vinci's Inquest** series re-aired Saturday, May 18, and Saturday, May 25, respectively, at 10 p.m. on TPS Star.

The French-Canadian coproduction **The Widow of Saint-Pierre**, directed by Patrice Leconte; was scheduled by France 3 on Monday, May 20, at 8:55 p.m.

Ramon Gutierrez's documentary, **Le Fabuleux Monde des insectes**, was re-aired on the National Geographic channel, Monday, May 20, at 8 p.m.

The Fly by David Cronenberg was re-aired on TF6, Monday, May 20, at 10:55 pm.

George Miller's made for TV movie, **Les Orphelins de la Brousse**, was scheduled by CinéCinemas 2 on Saturday, May 25, at 20:35 p.m.

L'Esprit du lac, the documentary by John Petrella, was re-aired Monday, May 27, at 8:50 p.m. on Odyssée.

The Canada-Luxembourg made for TV movie, **Otages en Alaska**; by David Straiton, re-aired on TF6 Monday, May 27 at 8:50 p.m. and Wednesday, June 5 at 10:55 pm.

Patricia Rozema's film, **When Night is Falling**; was re-aired on Cinefaz Monday, May 27 at 10:35 p.m and Wednesday, May 29, at 11:50 p.m.

The animated series **Angela Anaconda**, created by Joanna Ferrone and Sue Rose; has been re-aired on France 3 Wednesdays at 8:30 a.m. since this past May 29.

Timothy Bond's made for TV movie, **Les Vignobles de la passion**, was scheduled by M6 Thursday, May 30 at 1:35 p.m.

A Place Called Chiapas, the documentary by Nettie Wild, was re-aired on Planète Thursday, May 30 at 8:45 p.m.

Franklin, the French-Canadian animation series, has been re-aired Fridays at 8 a.m. on TF1 since May 31.

Air Bud 3, the English-Canadian coproduction by Bill Bannerman, was re-aired on Canal+ Saturday, June 1, at 6 p.m.

As part of the **Paul Driessen** retrospective in Annecy, Arte aired an interview with the filmmaker on Monday, May 3 on its Court-circuit magazine program.

The French-Italian-Canadian cartoon, **Princess Sissi**, directed by Bruno Bianchi, was re-aired on France 3 Thursday, June 6, at 7 a.m.

And still airing:

The French-Canadian series **Star Hunter** (Wednesdays at 4 p.m., Fridays at 6 p.m. and Saturdays at 7 a.m. on Canal+), **L'Étalon noir** (Sundays at 8 a.m. on M6) and **Highlander** (Mondays, Tuesdays, Thursdays and Fridays at 5:10 p.m. on M6);

The Sino-Canadian animated series **Les Enquêtes de Miss Malard** (Wednesdays at 7:25 p.m. on Teletoon);

The Japanese-Canadian series, **Médabots** (Wednesdays at 10:05 a.m. on France 3).

NEW COPRODUCTION TREATY !

The coproduction treaty signed between Canada and the Republic of Estonia on May 27 can soon be consulted on Telefilm Canada's Internet site (www.telefilm.gc.ca)

ZOOM

Telefilm Canada/Europe

Editors: Sheila de la Varende

Claire Laure

Contributors : Christine Lim / Vancouver

Sylvain Lévesque / Montréal

FRENCH ANIMATION PRODUCERS

Company	Person in charge	Telephone	Fax and email	Comments
AB INTERNATIONAL DISTRIBUTION / ANIMAGE STUDIOS 132, avenue du Pdt Wilson BP 95 93210 La Plaine St-Denis Cedex www.ab-international.com	Frédéric Range, Executive Vice-president/ Valérie Vleeshhouwer, International sales/ Stephan Catheline, Program development Thibault Chatel, Valérie Dabos	01 49 22 21 01 01 49 17 23 67	01 49 22 22 16 ventes@groupe-ab.fr 01 49 17 23 64 thibault.chatel@groupe-ab.fr	Credits: <i>Triple Z</i> , <i>Chris Colorado</i> , <i>La Noiraude</i> , <i>Kangoo</i> , <i>SOS croco</i> , etc. Also produces TV dramas, documentaries, feature films, mini-series, series and made-for-TV movies. Also present in the distribution of feature films and audiovisual programs. Production of animation series. Credits: <i>Kangoo</i> (65x26'), <i>SOS Croco</i> (65x26'), <i>Les Misérables</i> (26x26'), <i>Davy Crockett</i> (26x26'), <i>Triple Z</i> (65x26'), <i>Chris Colorado</i> (26x26')
♥ ALPHANIM S.A. 4, rue Charlemagne 75004 Paris WWW.ALPHANIM.COM	Christian Davin, President and CEO Fajner Jérémie, Business Affairs	01 49 96 44 00	01 49 96 41 11 mpferrand@alphanim.com	Credits: <i>Le Suspect</i> (25' action), <i>Ralf</i> , <i>Le rat record</i> (150 x 1' comedy), <i>Cosmic Cowboys</i> (52 x 13' action), <i>Les Baskerville</i> (26x26' comedy) Produces TV animation series for children, teens and families. Also present in the production of interactive programs for the web on AOL web through Alphanim Digital Alphanim is in charge of its music publishing and program sales abroad.
ANIMAKIDS PRODUCTION 125 boulevard Jean Jaurès 92100 Boulogne	Philippe Garell	01 41 31 89 89	01 41 31 49 89 animakids.garell@wanadoo.fr	

<p>♥ ANTEFILMS PRODUCTION 103, rue de Miromesnil 75008 Paris WWW.ANTEFILMS.COM</p>	<p>Christophe Di Sabatino, Manager Eric Garnet, International sales development</p>	<p>01 53 53 06 30</p>	<p>01 53 53 06 29 eric.garnet@antefilms.com</p>	<p>Established in 1990, Antefilms produces feature-length animation series, and is in charge of presales, coproductions and international sales.</p> <p>Antefilms developed two digital studios (3D, special effects, Flash, Compositing, montage)</p> <p>Being developed with France 3: <i>Garage Kids</i> (26x26'), <i>Anaïta</i>, <i>Legend of the Abyss</i> (26x26')</p> <p>Credits: <i>Air Academy</i> (26x26' action), <i>Waiting for Christmas</i> (25x2' adventure), <i>Les Pirates de la Télé</i> (70x12' interactive programs)</p>
<p>B. PRODUCTIONS 18, rue de Saussure 75017 Paris</p>	<p>Bertrand Bétrémieux, Producer</p>	<p>01 42 27 02 37</p>	<p>01 42 27 67 77 b.prod@free.fr</p>	<p>Credits: <i>Les Multoches</i></p> <p>Also produces TV dramas.</p>
<p>BELOKAN PRODUCTIONS 75, avenue de Saint Mandé 75112 Paris</p>	<p>Léon Zuratas</p>	<p>01 43 07 53 49</p>	<p>01 43 07 13 40</p>	<p>Feature film production</p> <p>Credits: <i>Scan</i>, <i>Guerrier du Soleil</i></p>
<p>CARRERE GROUP 50, avenue du Pdt Wilson 93214 La Plaine St-Denis WWW.CARREREGROUP.COM</p>	<p>Claude Carrère, President and CEO Anne Evrard, CEO</p>	<p>01 49 37 78 00</p>	<p>01 49 37 77 75 info@carrere.net</p>	<p>European leader in animation</p> <p>Credits: <i>Wombat City</i> (26x13' action), <i>Alix</i> (26x26' adventure), <i>Princesse Sheherazade</i> (52x26' adventure), <i>Jungle Show</i> (26x5' comedy)</p> <p>Also produces and distributes youth programs, documentaries, series, etc.</p>

<p>♥ DARGAUD-MARINA 15-27, rue Moussorgski 75018 Paris www.dargaudmarina.com</p>	<p>Claude de Saint-Vincent, President and CEO Gaspard de Chavagnac, CEO</p>	<p>01 53 26 31 00 01 53 26 31 13 morgane@marina-productions.fr</p>	<p>Subsidiary of Dargaud publishing, leader in Francophone comic strips</p> <p>In development:</p> <p><i>Les Aventures Fantastiques du Commandant Cousteau</i> (26x26' avec France 3), <i>Kitou Scrogneugneu</i> (52x13' pour TF1)</p> <p>Credits:</p> <p><i>Cubitus</i> (104x13' comedy), <i>Quoi de neuf les Monstres</i> (10x3' adventure), <i>L'Île au Volcan</i> (52') <i>Entre Chien et Chat</i> (32x30'' comedy) etc.</p> <p>Also produces series and made-for-TV fiction movies for Prime Time.</p>
<p>DUPUIS AUDIOVISUEL 57, bd de la Villette 75010 Paris www.dupuis.com</p>	<p>Léon Pérahia, CEO Doutrelugne Jean-Philippe Director, International TV rights and licenses</p>	<p>01 44 84 40 80 01 44 84 40 98 perahia@dupuis.be</p>	<p>Eight years of experience producing animated series, with three new projects annually. Dupuis offers a diversified service package (TV and web production studio / publishing rights to comic strip albums / link with Internet sites dedicated to each character / licensing services – merchandise / direct marketing service)</p> <p>Credits: <i>Spirou et Fantasio</i> (52x26'), <i>Jojo</i> (20x15'), <i>Flash Gordon</i> (26x26'), <i>Papyrus</i> (52x26' adventure), <i>Cédric</i> (52x13' comedy).</p>

<p>🔗 ELLIPSANIME 45, rue Linois 75015 Paris www.ellipsanime.com</p>	<p>Robert Réa, President and CEO</p>	<p>01 43 92 57 00</p>	<p>01 43 92 57 01</p>	<p>Subsidiary of the Expand group, specialized in the production of animation series.</p> <p>Credits:</p> <p>Animated series: <i>Les Aventures de Tintin</i> (39x26'), <i>Babar</i> (65x26'), <i>Blake et Mortimer and Bob Morane</i> (26x26' and 2x70'), <i>Corto</i> (22x26'), <i>Doug</i> (39x26'), <i>Fennec</i> (26x26' and 52x13' and 1x52'), <i>Fracasse</i> (26x26' and 1x70'), <i>L'histoire sans fin</i> (26x26'), <i>Insektors</i> (26x13'), <i>Les Malheurs de Sophie</i> (26x26' and 1x70'), <i>Mot</i> (26x26'), <i>Famille Pirate</i> (26x26'), <i>Orson & Olivia</i> (26x26'), <i>Rupert</i> (39x26'), <i>Sacrés Dragons</i> (52x11'), <i>Léo & Popi</i> (104x2'30''), <i>La Grande Chasse de Nanook</i> (26x26' and 1x70'), <i>Les Mystérieuses Aventures de Fantômette</i> (26x26' and 1x70') <i>Agrippine</i> (26x26'), <i>Les Marchiens</i> (52x13'), <i>Les Rois et les Reines</i> (65x5') <i>Xcalibur</i> (26x26')</p> <p>Feature film: <i>Corto</i>, <i>Bécassine</i></p>
<p>EUROPE IMAGES INTERNATIONAL 1, rond-point Victor Hugo 92130 Issy-les-Moulineaux www.europeimages.com</p>	<p>Jean Rouilly, President and CEO Estelle Pommereau, Manager of Acquisitions and Coproductions</p>	<p>01 55 95 58 00</p>	<p>01 55 95 58 10 europe.images@europeimages.com</p>	<p>Established in 1990, Europe Images International is specialized in the acquisition and distribution of audiovisual programs (purchase, coproductions, distributors on account)</p> <p>Catalogue of more than 7,500 hours</p> <p>Credits: <i>Belphegor</i> (26x26' adventure) <i>Oscar's Orchestra</i> (39x26' comedy) <i>les Symfollies</i> (52x5' educational)</p>

FOLIMAGE 6, rue Jean Bertin 26000 Valence	Dominique Templier, Distribution manager	04 75 78 48 68	04 75 43 06 92 folimage@wanadoo.fr	Present in the production and distribution of short animation films, series and special effects for TV <i>Credits: Au Bout du Monde (7 x 76' comedy), Les Tragédies Minuscules (26' comedy), L'Enfant au grelot (26' preschool), Mine de Rien (40x150'' educational)</i>
♥ FRANCE ANIMATION 14, rue Alexandre Parodi 75010 Paris	Giovanna Milano, President and CEO Ariane Lévy, Executive Vice- president	01 53 35 90 90	01 53 35 90 91 France-animation@France-anim.com	Created in 1984, it is now a subsidiary of France Télécom. The catalogue covers all formats (from specials to series of 5' and 26'). The target market ranges from preschoolers to teens. <i>Credits: Patrouille 03 (26x26' action), Souris des villes, Souris des Champs (52x26'), Lil' Elvis Jones et les Truchstoppers (26x26') Cybergil (26x30' live action)</i> Coproductions with Canada: <i>Les Exploits d'Arsène Lupin (26x26', Cinar), Les Babalous (65x5', Cinar), Le Monde Irrésistible de Richard Scarry (26x26', Cinar), Ivanohé (52x26', Cinar)</i>
FRANCE TELEVISIONS DISTRIBUTION 1, boulevard Victor 75015 Paris WWW.FRANCETV.COM	René Bonnell, President Hervé Michel, Vice-president, International sales	01 44 25 01 40	01 44 25 01 42 ftdinternational@francetv.com	Mainly an international distributor, present in all audiovisual genres. <i>Credits: Les Ailes du Dragon (26x26'), Les contes du Cimetière (13x13' mystery), Le Dernier Métro avant Noël (26' comedy), Kaput et Zösky (26x24' action)</i>

FUTURIKON 11, rue du Perche 75003 Paris	Philippe Delarue, Samuel Kaminka	01 44 61 94 61	01 44 61 94 60 info@futurikon.fr	Established in 1996, specialized in the production of animation programs for youth, interactive and multimedia programs, innovative and appealing. Dual role of associate and executive producer of programs it develops. Futurikon is open to coproduction. Collaborates with different channels. (France 3, M6, ARD, RTBF, TSR, etc.) Credits: <i>Chasseurs de Dragons</i> (26x24' adventure), <i>Les Européens</i> (26x24' teens), <i>Silent Stories</i> (26x1'), <i>Nez de Fer</i> (26x26' action) etc. Also produces documentaries.
♥ IN FINE FILMS 27, rue Saint Lambert 75015 Paris www.infinefilms.com		01 44 19 63 63	01 44 19 63 64 bgarnier@infinefilms.com	Credits: <i>Les Ailes du Dragon</i> (26x26'), <i>Les Enfants du Feu</i> (26x26'), etc. Also produces feature films, TV movies and documentaries.
LA FABRIQUE Rue de la Fabrique 30440 Saint Laurent le Minier	Jean-François Laguionie, Pierre Azuelas	04 67 73 63 57	04 67 73 52 26 lafabriqu@club-internet.fr	Production of animation films, especially special projects Credits: <i>L'histoire de Noël</i> (52'), <i>Souris Souris</i> (26x5'), <i>La Souris du Père Noël</i> (26'), <i>Lava Lava</i> (13x2'30), <i>Le Père Noël et les Enfants du Désert</i> (26'), <i>Les Belles Histoires de Pom d'Api</i> (26x5'), <i>Les Voyages Extraordinaires</i> (13x26'), <i>Billy The Cat</i> (26x26'), <i>Le Château des Singes</i> (80'), <i>Les Aventures de Petit Blaireau</i> (13x13'), <i>Un Jouet Comme les Autres</i> (26')
LARDUX FILMS 28, rue Kléber 93100 Montreuil	Christian Pfohl	0148 59 41 88	01 42 87 29 34 lardux@club-internet.fr	Production of short animation films

<p>♥ LES ARMATEURS / BLUE UMBRELLA 47, rue Sedaine 75011 Paris www.lesarmateurs.com</p>	<p>Didier Brunner Mireille Roulet</p>	<p>01 49 29 09 77</p>	<p>01 49 29 05 37 lesarmateurs@lesarmateurs.com</p>	<p>Production of animation series, short films, specials and especially feature-length animation films (2D and 3D). Credits: <i>Kirikou et la socière</i> produced by Michel Ocelot, <i>Carland Cross</i> (26x26'), <i>Belphegor</i> (26x26'), <i>Lupo Alberto</i> (26x13'), <i>Les Triplettes de Belleville</i> (1x75') <u>coproduction with Canada</u></p>
<p>LES CARTOONEURS ASSOCIES 162, rue du Château 75014 Paris www.cartooneurs.com</p>	<p>Denis Olivieri, Director</p>	<p>01 43 27 11 15</p>	<p>01 43 20 64 70 cartooneurs@free.fr</p>	<p>Credits: Executive or associate production of <i>Jack Palmer</i> (30x90'' broadcast on Canal +) <i>Baby Folies</i> (two 26x13' series), <i>Bouli</i> (two 78x5' series), <i>Les Multoches</i> (52x5'), <i>Léo et Popi</i> (104x3'), <i>Les 1001 prouesses de Pépin trois pommes</i> (52x13'), <i>Martin Matin</i> (52x13') Also produces short films and advertising films.</p>
<p>LES FILMS DE L'ARLEQUIN 23, rue Meslay 75003 Paris www.afca.asso.fr/arlequin</p>	<p>Dora Benousilio, Caroline Lebrun</p>	<p>01 42 77 20 55</p>	<p>01 42 77 20 56 arlequin@wanadoo.fr</p>	<p>Production of special animation shorts and documentaries. Credits: <i>Mazz</i> (7'), two series of <i>Belles histoires de Pom d'Api</i> (26x5'), etc.</p>
<p>LES FILMS DE LA PERRINE 6, cité Paradis 75010 Paris</p>	<p>Dominique Boischot</p>	<p>01 56 03 90 30</p>	<p>01 56 03 90 20 dboischot@laperrine.com</p>	<p>Established in 1992, its main activity is the production and manufacture of animation programs at its own studio. Les Films de la Perrine specializes in coproduction montage. <i>L'enfant Lion</i> (80' adventure), <i>Ken Kyuu</i> (80' science fiction), <i>SOS Bout du monde</i> (26x26' teen action), <i>Wombat City</i> (26x13' with Carrere Group), <i>Sharky et Georges</i> (52x26' adventure), <i>Les tribulations du cabotin</i> (13x26' adventure), <i>L'aventure de l'écriture</i> (100x6' educational), <i>Prudence Petitpas</i> (26x26' comedy).</p>

M5 27/29, rue du Colonel Pierre Avia 75508 Paris Cedex 15	Franck Soloveicik, CEO	01 41 33 96 96	01 46 38 74 66 m5@m5audiovisuel.com	Acquisition, distribution of TV and video rights on the international market for all audiovisual genres.
MARATHON INTERNATIONAL 74, rue Bonaparte 75006 Paris WWW.MARATHON.FR	Olivier Bremond, CEO Thorunn Anspach, Director	01 53 10 91 00	01 43 25 04 66 marathon@marathon.fr	Acquisition, distribution of TV and video rights on the international market for all audiovisual genres, with more than 150 channels or video distributors. <i>Marsupilami</i> (52x26' action), <i>Totally Spies</i> (52x26' action) etc.
METHOD FILMS 13/15, rue Gaston Latouche 92210 Saint-Cloud	Aton Soumache, Alexis Vonarb	01 41 12 20 44	01 41 12 20 45 methodfilms@methodfilms.fr	Production of short fiction and animation films
MILLIMAGES 88, rue de la Folie Méricourt 75011 Paris www.millimages.com	Roch Lener, President	01 49 29 49 69	01 49 29 49 60 millimages@millimages.com	Millimages' entry on the Stock Exchange was in June 2001. In February 2002, the company bought out 51% of the German cartoon production company Toons' Tale and 50.1% of Gédéon Programme, the French documentary producer. Production of animated series, feature-length animation films, interactive CD-ROMs, 2D and 3D animation. Credits: <i>Archibald le koala</i> (52x13'), <i>64, rue du zoo</i> (52x11'), <i>Pablo le petit renard rouge</i> (52x5') <i>Talis le chevalier du temps</i> (52x13'), <i>Vampires</i> , <i>Pirates et Aliens</i> (26x(3x7')), <i>Ethelbert le tigre</i> (26x5'), <i>Old Tom</i> (52x13') and the feature film <i>Carnivale</i> (72').

NELVANA ENTERPRISES INC. 55, rue de Bretagne 75003 Paris	Emmanuèle Petry, Vice- president Europe, Marie-Laure Marchand	01 42 71 08 28	01 42 71 01 44 nelvana@club-internet.fr	Production and distribution of animation series. Credits: <i>Babar</i> (65x26'), <i>Tintin</i> (39x26'), <i>Rupert</i> (52x26'), <i>Les Bisounours</i> (36x26'), <i>Nancy Drew and Hardy Boys</i> (26x26'), <i>Jake and the Kid</i> (26x60'), <i>Petit Ours</i> (117x9'), <i>Le Bus Magique</i> (52x26'), <i>Fifi Brin d'Acier</i> (70' et 26x26'), <i>Crypte Show</i> (26x26') Also produces and distributes feature films and TV fiction.
ODESSA FILMS 32-34, rue des Fusillés de la Résistance 92000 Nanterre		01 46 14 95 15	01 47 72 00 84 odessa@club-internet.fr	
♥ P.M.M.P. 4, place de Brazzaville 75015 Paris uptoten.com	Philippe Mounier, President Elodie Auguères, International sales	01 53 95 19 00	01 53 95 19 19 pmmp@pmmp.fr	Credits: <i>Pim</i> (104x13'), <i>Inspector Mouse</i> (26x26'), <i>Docteur Globule</i> (65x26'), <i>Costa</i> (100x5'), <i>Charlotte, Fléo et Benjamin</i> (52x2'30), <i>Les sales blagues</i> (26x1'30), <i>Doc Eurêka</i> (39x7'), <i>Marcellino Panivino</i> (26x26'), etc. Coproduced the feature-length animation film <i>David Copperfield</i> with the Canadian company Astral. Also produces short films and educational programs.
PROCIDIS 35, rue Marbeuf 75008 Paris www.procidis.com	Albert Barille, President and CEO Michèle Fourniols, CEO	01 43 59 44 74	01 42 25 84 23 procidis@procidis.com	Credits: <i>Il était une fois l'homme/ la vie/ l'espace...</i> (six 26x26' series), <i>Les Zooriginaux (Wild Instinct)</i> (52x13'); catalogue bought out by Millimages: <i>Mimi Cracra</i> (52x2'), <i>Boucle d'Or</i> (20x2'30), <i>Les Contes de la Rue Broca</i> (26x13'), <i>Caroline et ses Amis</i> (26x26'), <i>Pense-Bêtes</i> (52x5'), <i>Missing Letter</i> (13x13'), etc. Also produces feature films.
PROTECREA 125, rue Jean-Jacques Rousseau	Jean-Louis Capra	01 41 41 22 27		Subsidiary of TF1

92138 Issy-les-Moulineaux				
SABAN INTERNATIONAL PARIS Immeuble Le Colombus 92257 La Garenne Colombes www.saban.com	Olivier Dumont, Assistant Director Sandrine Laprevotte, VP, Development	01 41 19 70 30	01 47 81 55 26 odumont@sabanparis.com	Producer of major animation series. Credits: <i>Achille Talon</i> (26x26'), <i>Diabolik</i> , <i>Iznogoud</i> (26x26'), <i>Princesse Sissi</i> (52x26'), <i>Wunschpunsch</i> , etc.
SPARKLING 91, rue Lauriston 75016 Paris	Alice Guien, Manager, Film	01 44 34 01 34	01 44 34 01 10 ck@spasx.com	Production of clips, production of cartoons, production of special-format films (Imax, 70 mm., etc.), production of advertising films
STORIMAGES 40, rue Coquillière 75001 Paris	Odile Limousin	01 40 26 75 00	01 40 26 75 01 storimages@wanadoo.fr	Production and artistic direction of animation series. Credits: <i>Pimpa</i> (52x5'), <i>Les Mémoires Extraordinaires de la Sorcière Camomille</i> (52x6'), <i>Tom-Tom et Nana</i> (52x5'), <i>Cartouche</i> (26x26'), <i>La Belle Lisse Poire du Prince de Motordu</i> (52').
STORY 54, rue d'Hauteville 75010 Paris	Guy Delcourt, Bernard Deyriès	01 56 03 92 50	01 56 03 92 55 story-animation@wanadoo.fr	Especialy active in pre-production, creation and production of animated series. Credits: <i>Pastagums</i> (26x13'), <i>Gargantua</i> , <i>Conan l'aventurier</i> , <i>Coup de bleu dans les étoiles</i> , <i>Doug</i> , <i>Hammerman</i> , <i>Bambou et compagnie</i> , <i>Les malheurs de Sophie</i> , <i>La princesse du Nil</i> , <i>Le monde fou de Tex Avery</i> , <i>Les ailes du dragon</i> , <i>Petit Potam</i>
♥ TELE IMAGES KIDS 64, rue Pierre Charron 75008 Paris www.teleimages.com	Philippe Alessandri	01 44 35 17 16	01 42 25 77 56 palessandri@teleimages.com	Animation subsidiary of Télé Images. Credits: <i>Les Voyages Extraordinaires de Jules Verne</i> (6x52'), <i>Norman Normal</i> (26x26'), etc. Coproduced <i>Les histoires de l'Indien</i> with the Canadian company Catalyst in 2000.

<p>♥ TEVA 11, rue Torricelli 75017 Paris</p>	<p>Valérie Seban, Christophe Juban, Christophe Panzer</p>	<p>01 44 09 47 76 01 45 74 27 96</p>	<p>Valerie@teva.fr</p>	<p>In 2001, this feature-length movie production company created a feature-length film and animation series production department. The company also specializes in post-production delivery.</p> <p>Teva has worked in collaboration with Canada on the post-production of <i>Babar</i> (Nelvana), <i>Nanouk</i> (PRH), <i>Wunschpunsch</i> (J. Pettigrew)</p> <p>Feature-length animation films in production: <i>M comme Max</i> and <i>Les Lettres de mon moulin</i> (pour Disney Channel), <i>Le Bon Petit Diable</i> (pour France3).</p>
<p>♥ XILAM 25, rue Yves Toudic 75010 Paris www.xilam.com</p>	<p>Marc du Pontavice, Aziza Ghalila</p>	<p>01 40 18 72 00 01 40 03 02 26</p>	<p>xilam@xilam.com</p>	<p>Xilam's entry on the Stock Exchange was on February 7, 2002.</p> <p>Creation, production and distribution of cartoons for television.</p> <p>Credits: <i>Lucky Luke</i> (52x26'), <i>Highlander le dessin animé</i> (40x30'), <i>Sky Dancers</i> (26x26'), <i>The Magician</i> (26x26'), <i>Home to Rent</i> (26x26' et 52x13'), <i>Dragon Flyz</i> (26x26'), etc.</p> <p>Xilam coproduced the animated series <i>Les nouvelles aventures de Lucky Luke</i> and <i>Rapido</i> (in production) with the Canadian company Toon Can.</p> <p>Xilam also hopes to produce one feature-length animation film per year. (release of <i>Stupid Invaders</i> at the end of 2003). The company is also developing audiovisual coproductions on new media (on-line and off-line).</p>

♥ Companies that have coproduced with Canada

↪ Major companies