

**EUROPEAN  
GUIDE  
OF  
SHORT  
FILM  
BROADCASTING  
ORGANIZATIONS**

**2004**

 **Agence du court métrage**



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## EDITORIAL

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### **Centre national de la cinématographie**

A privileged partner of the **CNC**, **l'Agence du court métrage**, which celebrates its 20th anniversary this year, does a greatly pertinent and undeniably useful piece of work favourable to short film. By publishing this guide for the first time, with the support of the **CNC** and **Europa Cinemas**, **L'Agence du court métrage** proposes to list 21 European short film broadcasting organizations. The objective of this publishing is to promote the services and film catalogues of these organizations to professionals and notably European exhibitors.

In this period of intense standardization, one of the major thrusts of the **CNC's** public policy consists in defending the diversity, the independence of production and the affirmation of cultural identities. This new initiative of **l'Agence du court métrage** gives me the opportunity to remind that the building up of European cinema has to continue to mobilize professionals' and the public authorities' efforts. This is in perfect keeping with the strengthened collaboration, wished by the European Secretaries of State for culture, notably aiming at encouraging multilateral actions to promote and make films travel in our countries.

All my thanks go to the authors of this guide for their fantastic work and I wish them to be successful with the distribution of this guide.

**David Kessler**

General Director

Centre National de la Cinématographie, France

## EDITORIAL

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### L'Agence du court métrage

To exist films have to be seen. This conviction accompanies our common will to ease encounters between short films and audiences.

What are the conditions to get the films, we are concerned about, on the screens? What tools do we need to create to broaden the broadcasting of films which are seen in their home country?

This guide is an answer which aims at informing whoever, programming a place of cinema, wishes to show short films and looks for an interlocutor able to offer solutions: programme planning support, show conditions, prints and extra equipment.

The place the short film industry has in the different countries of the European Community is not the same everywhere. The great diversity of places which enriches this guide is a concrete expression of this: Agencies of the public services, festival organizers who open up to broadcasting by conviction, private distributors, trade associations concerned about the show of their works.

That the short film industry which is known for its fragile economy has succeeded in joining so different energies, is a sign of the vitality of the sector and the expression of a need.

Isn't the place that we claim for the short film precisely the one the European Community wants for all artistic creation? The one of objects which are not soluble in the industry and nonetheless necessary to it.

We obviously share this view with the **Europa Cinemas** network, and our view can find a concrete expression on screens, for, do not forget that the first objective of this guide is to ease the access to short films.

This first answer to the problems of short film broadcasting deserves to be improved, the dynamic we wish to create between cinemas and the places of short film resources will demand the invention of new tools, and the development of our know-how. The disparity of the means used in our different countries today to support the distri-

bution of short films will force its limits on our projects, but will also be objectives of action.

Motivating or even exciting stakes, which brings us back to the literal meaning of the word “cinema”, meaning that you find, is that mere chance?, in its multiple translations.

**Philippe Germain and Didier Kiner**

L'Agence du court métrage (Paris, France),  
for the collective of the  
European broadcasting places of short films.

## EDITORIAL

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### Europa Cinemas

Short films are not only a space of freedom in the cinematographic production where the young European authors' inventiveness and desire for cinema are often expressed, they are also works of art intended for the audience and they have to find their place in cinemas.

On numerous screens of the **Europa Cinemas** network, the programming of shorts has become regular and is increasingly successful in several countries. The audience appreciates this additional offer to the current production. It is a good opportunity to discover new directors, for whom the possibility to get access to an audience is an essential step in the development of their future career.

After the festivals, cinemas play the role of a showcase which is useful for the economy and the production of shorts. The broadcasting of these works allows exhibitors to develop their activities and to attract an often young audience which is curious to discover new cinematographic forms.

The **Europa Cinemas** network could improve the showing of these films beyond the boundaries of their production. More than 200 European feature films travel each year on the screens of the network. Why not make short films benefit from the success of this initiative? In collaboration with the national organizations, among which **l'Agence du court métrage** in France has a leading position, we are ready to develop a coordinated action to favour the distribution and the showing of European short films.

**Claude-Éric Poiroux**

General Director

**Europa Cinemas**

## FOREWORD

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The goal of this guide is to list the organizations which, in the different countries of the European Community, broadcast short films. It is meant for cinema programme planners who wish to present another aspect of cinematographic production to their audiences.

This first edition, coordinated by **l'Agence du court métrage** (The Agency of Short Films, France, Paris) does not claim to be exhaustive. Rather than multiplying the number of places, we have prioritized the organizations able to act as information links and as resource centres, even when they only participate in broadcasting in a peripheral or limited way. This is notably the case with organizations which were founded recently, and therefore do not have a catalogue, but whose status and projects are resolutely in keeping with a supportive policy of short films and in particular of their broadcasting (eg. **AG Kurzfilm**, Dresde ,Germany). This is also the case with festivals which have chosen to develop their mission (**Cortoitaliacinema**, Rome, Italy).

### **Guide presentation and data collection**

The choices which have governed the creation of this guide are above all founded on the will to offer users a practical tool to ease the research and rental of films, and to provide indications on the situation of the short film industry and its concrete prospects nationwide and continentwide:

- Country files: for each country we have set out the national context of short film broadcasting.
- Organization files: they present all the information concerning the roles and broadcasting practices of each listed organization.

To ease the use of the guide, we have classified the 14 countries in alphabetical order.

### **Presentation file of each country**

In order to place each organization in its national context, it seemed necessary to collect general information concerning the country, its population, its linguistic characteristics, and also data on the national cinematographic business. As an example ratings are mentioned (that is to say the number of cinema tickets sold in a year compared to the number of inhabitants of the country), the main exhibitor networks or the number of **Europa Cinemas** theatres.

In most of the cases, we obtained this information from the

broadcasting organizations mentioned in the guide. In other cases, we consulted the information sites of the European Community. Unless otherwise mentioned, all figures concern the year 2002.

The role of this deliberately succinct data is to throw light on the written part of the file which is devoted to the situation of the short film industry in the country. These texts were written by the coordination group of the guide in order to harmonize its wording and to allow users to get a view of the characteristics of each situation more easily: the choice in one country to turn broadcasting toward short films on video, in another to restrict aid to certain lengths and a pre-established number of projects, or again, to ensure the broadcasting of short films in cinemas. We have tried to respect and convey all the information and views collected from our local partners.

### **Presentation file of each organization**

The reader will not fail to notice the great diversity of activity and of status of these places: associations, governmental or even transnational organizations, festival organizers or private distributors. Therefore, it seemed useful to classify them at the top of the page under acronyms which allow to place them in their context quickly:

**DIF** for broadcasting, **PROM** for promotion, **FEST** for festivals and **DEV** when it is an organization which is developing.

We have prioritized information concerning broadcasting, which does not always do justice to the organizations whose main activity is turned toward other missions, particularly festival organizers.

The articles at the end of the file "local situation and distribution perspectives" have been written by the organizations themselves. Using examples, they develop broadcasting policies seen in relation to their business context and to regulations. Here again, besides the practical information that can be found in these files, a panoramic reading allows to get a view of the differences and zones of contact emerging from the difficulties, solutions and initiatives that have been mentioned.

Regarding the figures on annual short film production, significant variations can be noticed from one country to another depending on whether productions from cinema schools or films on video

are taken into account or not. We have of course systematically specified what the figures cover, but unfortunately without being able to specify in what proportion. Would we need a European short film production and distribution observation centre?

### **Updating of the guide**

Beyond our approach which may differ, the emergence of organizations which create bonds between the people who make and those who see the films partakes of the necessity, in the countries of the **European Community**, to show short films to the audience. The relatively recent creation of a number of these places shows that this idea progresses. The role of festivals has been determining in the audience's recognition of these films. Furthermore, the goals of the organizations presented in this guide are to include short films into the daily programme planning of cinemas, in the first part of shows, in full programmes or in special night showings, or to create new ways of broadcasting.

As the European union is expanding, we are aware that this guide will need updating, particularly by opening up to countries which are integrating into the Union, as well as to organizations which have been created recently. This is for example the case of **ACE**, a Spanish short film distributor, who contacted us at the time of going to press. We will continue to pay attention to the European short film broadcasting scene, which will make us create contacts and bonds, and evaluate other situations and projects.

As a tool for cinema programme planners, this guide is also the first concrete, tangible token of a will to work together. From now on, we have to imagine the future: Shall we show films in the first part of performances, make programmes, or create catalogues with non-national films? These are some ideas to follow, if films produced in Europe are also to be shown and seen in Europe.

### **L'Agence du court métrage**

For the collective of the  
European broadcasting places of short films.

## ACKNOWLEDGMENTS

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L'Agence du court métrage thanks **Centre national de la cinématographie** (France) which, by the interest it has taken in our European project and the financial backing it has provided, has largely facilitated the publishing of this guide.

The network of **Europa Cinemas** and especially its general director **Claude-Éric Poiroux** and his team, have also given us valuable support which will be determining for the future of our European broadcasting projects.

Moreover, we wish to show our partners from other organizations gratitude for their availability and patience which have been without limits in spite of our numerous requests. We hope that this guide will be a tool for them to develop their work.

Finally, **Rafaëlle Berne**, **Celsa** trainee (Paris IV, Sorbonne), has put her communication and language skills into the coordination of this guide and she also deserves all our gratitude.

**L'Agence du court métrage**  
(Paris, France)







## General overview of Austria

**Population :** 8,5 million.

**Language :** German.

**Cinema frequentation level :** 2,1

**Number of theatres and number of screens :**  
198 theatres, 562 screens.

**Europa Cinemas theatres :** 16 theatres, 29 screens.

**Other theatre networks :**

**Fachverband der Lichtspieltheater und Audiovisionsveranstalter** (Austrian Professional Audiovision Organizers and Movie Theatres Association).

**Governmental organization in charge of the cinema :**

**Regional and federal departments :** Art House theatres are supported by the same departments as art films.

**The short film in Austria :**

Nowadays, short film in Austria can be seen as the result of a vital film culture. A large diversity of productions - avant-garde and experimental films, videos, animation films as well as fictions and documentaries - may encounter its audience through an alternative system of promotion and distribution essentially set up by alternative movie theatres, non-commercial distributors and festivals. The time slots for short and independent productions on TV are decreasing more and more. The economic sector is characterized by low and independent budgets. The **Filmbeirat** (Film Council) as well as federal, regional and local authorities may give support to the production and the broadcasting of Austrian short films through public subsidies.

# sixpackfilm

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Year of creation : **1990**

Sixpack Film (North America)

Ralph Mac Kay

407 Storms road, Valley Cottage

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*afranckfound@earthlink.net*

## Structure and goals

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DIF  
PROM

- › **Status** : Distributor.
- › **Financing of the organization** : Public subsidies and commercial income.
- › **Activities** :
  - Distribution and promotion of Austrian short films and videos through festival submissions and rentals,
  - TV sales on regional, national and international basis.
- › **Contact** :  
Dietmar SCHWÄRZLER, *office@sixpackfilm.com*
- › **Team** :  
Brigitta BURGER-UTZER, *Managing Director*,  
Wilberg BRAININ-DONNENBERG,  
Ute KATSCHTHALER,  
Dietmar SCHWÄRZLER,  
Gerald WEBER,  
Ralph MAC KAY, *representative for Sixpack film in North America.*

› **Distribution mode :**

- Festivals : over 200 festivals throughout the world,
- Theatres and other venues : both commercial and non-commercial,
- TV.

› **Geographic activity zone :** Regional, national and international.

› **Catalogue :**

- Number of titles : 480
- Existence of a catalogue : printed and on line.
- Number of films available for distribution : 480

› **Distribution formats :**

- Film 35 mm : 73
- Film 16 mm : 291
- Beta SP video : 125
- Digital Beta SP video : only a few for television stations.
- DVD : none.

› **Viewing possibilities :**

- Capacity : one viewing room open to the public.
- Number of films available for consultation : 500
- Reservation mode : phone call or e-mail that will be confirmed.

› **Local situation & distribution perspectives :**

**Sixpack Film** plays an active role in the promotion and broadcasting of Austrian films and videos. **Sixpack Film** selects the films and videos to distribute them on a regional, national and international basis. The task undertaken by **Sixpack Film** is to secure an audience for Austrian film and video art, both inside Austria and abroad. This is mainly done through:

- Festival submissions

**Sixpack Film** works with over 200 festivals around the world and places up to 500 films and videos per year. The relationship established between **Sixpack Film** and its partners is based on mutual trust and professional criteria among which: quality of the program, relevance in terms of media presence and audience demographics, professionalism of the organization of the festival...

- Theatres and other Venues

Since 1996 rental operation has been run on commercial basis with 70% of the revenue from rentals going to the

artist while the remaining 30% goes to **Sixpack Film**. This sector is undergoing expansion: beginning with 194 screenings in 1996, it has increased to over 1,100 orders in 2002. A large part of these orders are coming from foreign countries.

- TV sales

TV sales are the most difficult marketing segment encountered. Nevertheless, **Sixpack Film** tirelessly strives to identify and gain access to niche markets. As a result of these activities the number of TV sales done by **Sixpack Film** rises every year.







## General overview of Belgium

**Population :** 10,3 million.

**Languages :** French, Dutch, German.

**Cinema frequentation level :** 2,27

**Number of theatres and number of screens :** 468 screens.

**Europa Cinema theatres :** 15 theatres, 46 screens.

**Other theatre networks :**

- Fédération des Cinémas de Belgique (FCB),
- Art Houses,
- Écran Large sur Tableau Noir (Silver Screen on Blackboard), cinema for schools.

**Governmental organization in charge of the cinema :**

**Centre du Cinéma et de l'Audiovisuel :** Ministry of the French Community in Belgium.

**Vlaams audiovisueel Fonds :** Ministry of the Flemish Community in Belgium.

**The short film in Belgium :**

Belgium produces about one hundred short films per year. This figure includes graduation projects in film schools, films produced by workshops in the French community and independent productions. Theatre screenings are rare and short films are often shown in poor conditions (before advertizing and main feature, with house lights on) and this despite French community subsidies promoting short film screening in theatres. This support no longer exists in the Flemish community. Festivals (**Média 10/10, Oh ce court...**) play an important role in the showing of high-quality short films.



CENTRE DU CINÉMA ET DE L'AUDIOVISUEL  
WALLONIE-BRUXELLES

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Images

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Year of creation : **1995**

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[www.wbi.be](http://www.wbi.be)

Year of creation : **1984**

## Structures and goals

DIF  
PROM

### › Status :

According to structures established by the government.

### › Financing of the organization :

Funded partly by the **Communauté française de Belgique** (44%), and partly by cable operators and television channels (56%).

### › Activities :

- Financial assistance for the production of selected films. In 2002, 27 short film projects were granted financial aid totalling 1 million €,
- Financial assistance and material aid provided to production workshops, both to independent organizations (totalling 200,000 €) and to films produced by film schools (totalling 112,000 €),
- Funding and joint management of **Wallonie Bruxelles Images**, the official body for the promotion of French-speaking Belgian films abroad,
- Money prizes are awarded to the best films (totalling 112,000 €),
- Publication of a yearly catalogue - called **Le Court en dit long** - listing French-speaking short films produced in Belgium,

- Subsidizes regional festivals that feature short films, awards prizes specific to the French-speaking community of Belgium, promotes short films that have been selected by major international film festivals, mans a stand at the **Clermont-Ferrand Short Film Festival**.

› **Contacts :**

Thierry VANDERSANDEN (CCA), *promotion,*

*thierry.vandersanden@cfwb.be*

Véronique PACCO (CCA), *production,*

*veronique.pacco@cfwb.be*

Juliette DURET (WBI), *wbimages@skynet.be*

› **Teams :**

Bernadette GILLIS (CCA), *production,*

Marie-Hélène MASSIN (CCA), *information, catalogues,*

Geneviève KINET (WBI).

› **Distribution mode :**

- Film festivals,
- Cinemas (both commercial and Art-House),
- Film clubs.

› **Geographic activity zone :**

CCA : in French-speaking Belgium, in Brussels and worldwide for the promotion of films at festivals,

WBI : worldwide.

› **Catalogue :**

- Number of films listed : 100 each year.

A yearly catalogue published in printed form exists; it is also possible to consult a list of short films supported by the CCA and produced in French-speaking Belgium online.

- Number of films being distributed : the films are not distributed by government organizations.

› **Distribution formats :**

The CCA and the WBI do not distribute or broadcast films, but they can assist with their distribution in French-speaking Belgium.

- 35 mm films : none.
- 16 mm films : none.
- Video Beta SP : none.
- Video digital Beta SP : none.
- DVD : none.

› **Viewing facilities :**

- There is a 50-seat cinema equipped with 35mm/

Bétacam facilities as well as a video monitor. Viewing is for professionals only,

- Number of films available for viewing :
  - VHS tapes : all the films produced with the help of the Communauté française are available for viewing (about 600 films in total),
  - Films : viewing is subject to the availability of copies (all films over two years old are kept at the Cinémathèque Royale),
- Booking : by telephone or e-mail.

#### › **Local situation & distribution perspectives :**

The **Centre du Cinéma et de l'Audiovisuel (CCA)** provides help at every step during the making of short films in French-speaking Belgium, from financing film schools to dispatching copies of the films that have been selected by international festivals worldwide, not forgetting the help provided with film production per se. Each year the **CCA** is directly involved in the production of about 30 short films. It also helps finance the production of films made within film schools.

The **CCA** also supports the screening of Belgian short films in cinemas by giving distributors and producers subsidies calculated according to the films' takings. The aim is twofold: it gives producers an opportunity to recoup some of the money invested (thereby making it available for new film projects) and it also gives the public an opportunity to see short films by Belgium's newest film makers in proper cinemas. The budget set aside for this type of financial aid is almost 620,000 euros per year.

Unfortunately the films are not always screened in the best conditions and they are often selected by distributors according to their running time rather than for their intrinsic qualities.

The **CCA** also awards money prizes to the best Belgian short films; the amount given to each award-winning film varies from 6,200 € to 24,800 €.

When a French-speaking Belgian film is entered in a competition at an international film festival the **CCA** pays for the shipping and makes sure the quality of the copies sent is adequate. When a film is selected by a major festival (each year a list of the top 20 festivals is

drawn up by the **CCA**), its producers are eligible for a promotion grant of no more than 3,719 €.

The **CCA** also sponsors the main film festivals organized in French-speaking Belgium, notably **Oh ce court** in Brussels and **Média 10/10** in Namur: these are two events which are specifically devoted to short films. An other noteworthy event sponsored by **CCA** is the **FIDEC**, based in Huy: this festival deals with short films produced by film schools.

Each year, the **CCA** publishes a catalogue that lists every short film that has been produced in French-speaking Belgium. This catalogue is widely distributed; it is made available to the people in charge of all major festivals and film buyers worldwide.

**Wallonie Bruxelles Images** is a body which is managed jointly by the **CCA** and the **Commissariat Général aux Relations Internationales (CGRI)**. Its aim is to be present on the main markets worldwide. This is why it is represented at the Clermont-Ferrand festival every year.

**WBI** aims to make it easier for producers and sales people to gain access to various film markets and to help them promote their films. **WBI** also acts as an information centre for producers and film exporters who operate in French-speaking Belgium as well as for film buyers, distributors, and international festivals.

Finally, the **CGRI** may meet part of the travel expenses of film makers whose films have been selected by major festivals (each case is examined on its own merits), and it organizes film seasons in various countries, with an emphasis on short films produced in French-speaking Belgium.



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Belgique

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Year of creation : **2002**

## Structure and goals

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DIF  
PROM  
DEV

- › **Status** : Association.
- › **Financing of the organization** : Private funding.
- › **Activities** :
  - Registration and follow-up of the shorts from our catalogue selected in international festivals,
  - Sales to national and international TV channels,
  - Participation in short film markets,
  - Film rental.
- › **Contact** :  
Nathalie MEYER, *labigfamily@myrealbox.com*
- › **Team** :  
Nathalie MEYER
- › **Distribution mode** :
  - Festivals : non-commercial,
  - Theatres : commercial and non-commercial,
  - Film-clubs : commercial and non-commercial.
- › **Geographic activity zone** : Belgium for the rest of the world.
- › **Catalogue** :
  - Number of titles : 50 short films for TV sales, 15 for festivals.
  - Existence of a catalogue : printed.
  - Number of films available for distribution : 100

› **Distribution formats :**

- Film 35 mm : 98
- Film 16 mm : 2
- Beta SP Video : 5
- Digital Beta SP video : 5
- DVD : 1

› **Viewing possibilities :**

- Capacity : no viewing yet.
- Number of films available for consultation : 100
- Reservation mode : for professionals only, festivals, TVs or associations, VHS can be requested by e-mail or postal mail.

› **Local situation & distribution perspectives :**

**La Big Family** is an organization that distributes and promotes short fiction, animation, and documentary films. Its creation in May 2002 was largely motivated by a high demand to centralize and promote short films from Belgian filmmakers and producers. The primary goal of **La Big Family** is to distribute as widely as possible Belgian or foreign short films selected for its catalogue to festivals throughout the world.

From our point of view, festivals are essential to the sales and distribution of the films, the work of the filmmakers and, of course, the producers. Without promotion via festivals the films cannot be seen by or sold to television networks. Festival screenings allow short films to live as long as possible. Festivals are also privileged meeting places for filmmakers and producers.

**La Big Family** situates itself as a privileged mediator between filmmakers, producers and festivals. It centralizes short film information, film inscriptions in festivals and follow-up on selected entries by:

- Sending documentation to festivals (entry forms, video tapes and DVDs, photos, filmmaker resumés, etc).
- Organizing visits by filmmakers in collaboration with the French Community of Belgium, the **CGRI** or the **WBI**.

**La Big Family** is working toward being able to release its short films in movie theatres.





## General overview of Denmark

**Population :** 5,4 million.

**Language :** Danish.

**Cinema frequentation level :** 2,38

**Number of theatres and number of screens :**

162 theatres, 358 screens.

**Europa Cinemas theatres :** 6 theatres, 18 screens.

**Other theatre networks :**

- Seven art house cinemas,
- Filmklub-Denmark, 140,000 members,
- Filmporten,
- Schools and libraries network.

**Governmental organization in charge of the cinema :**

**Danish Film Institute.**

**The short film in Denmark :**

Around 45 short films are produced each year in Denmark. The short film production is mainly supported by financial aid from the **Danish Film Institute**. All other financial resources come from either producers or national and international broadcasters. National broadcasters in Denmark are **DR1**, **DR2** and **TV2**, the latter soon to be privatized. Regarding short film broadcasting, television channels remain the primary media. The screening average on television corresponds to around fifty percent of the yearly short film production, yielding 15 to 20 million viewers annually. Theatrical releases of short films and documentaries are more limited -4 to 6 films a year- with an average of approximately 2,500 people at the box office per film. Nevertheless, it is important to emphasize that there is a growing interest from Danish distributors to include short films and documentaries in their portfolio.



DANISH FILM INSTITUTE

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Year of creation : **1997**

## Structure and goals

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PROM

- › **Status** : Governmental organization.
- › **Financing of the organization** : Public subsidies.
- › **Activities** :
  - Support to film production,
  - Support to film festivals (**Short film festival of Odense** and **Documentary film festival of Copenhagen**),
  - Film promotion for schools, libraries and non-profit organizations,
  - Marketing and promotion of Danish films in close collaboration with the production companies for the national and international film markets,
  - Running of a Cinemathèque and a Museum in Copenhagen.
- › **Contact** :  
Anders GEERSTEN, [andersg@dfi.dk](mailto:andersg@dfi.dk)
- › **Team** :  
Anne Marie KÜRSTEIN, *International Festivals*,  
Annette LØNVANG, *International Festivals*,  
Carsten OLSEN, *Libraries in Denmark*,  
Morten UDSEN, *Marketing in Denmark*.
- › **Distribution mode** :
  - Festivals,
  - Film clubs.
- › **Geographic activity zone** : National and extra-national through international festivals.

› **Catalogue :**

- Number of titles : 1,500
- Existence of a catalogue : on line.
- Number of films available for distribution : 1,500

› **Distribution formats :**

- Film 35 mm : 297
- Film 16 mm : 60
- Beta SP video : 1,200
- Digital Beta SP video : none.
- DVD : 50, since January 2003 all new titles are available on DVD.

› **Viewing possibilities :**

- Capacity : a videothèque at the **Danish Film Institute** offers screening facilities to potential buyers, festival managers, etc.
- Number of films available for consultation : approx. 1,500
- Reservation mode : open to the public (no reservations).

› **Local situation & distribution perspectives :**

The **Danish Film Institute** was created in 1997, when the former **National Board of Shorts & Documentaries**, the former **Film Institute**, and the former **Film Museum** were merged into one organization. The **Danish Film Institute** is the national agency responsible for supporting and encouraging film and cinema culture in Denmark in order to conserve a national interest in this field. In this way, the **Danish Film Institute** plays an important cultural role whose mission is to enable and guarantee a level of innovation and quality in film production and broadcasting. To ensure this cultural role, a large array of activities has been developed. Operations that are led by the **Danish Film Institute** extend from participation in the development and production of feature films, shorts and documentaries - through grants for producers or directors - to the managing and running of the **National Film Archive** and the **Cinémathèque in Copenhagen**, while also ensuring both distribution and marketing of these films abroad through festivals. However, the **Danish Film Institute** is not in any way a distributor and does not normally lend out any copies. Its duty as a national agency is to make films available for consultation and - only within the framework of festivals - to furnish copies for select screenings.

Regarding the distribution of short films and documentaries in Denmark, the **Danish film Institute** is in charge of all non-commercial distribution to schools, libraries, film clubs and other non-profit organizations. Each year, a small number (3-5) of documentaries are released theatrically by one of the Danish distributors. The **Danish Film Institute** supports theatrical releases of shorts and documentaries by supporting the launch campaign, and by supporting the purchase and installation of digital projection equipment in theatres.



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1159 Copenhagen K  
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Tel : + 45 33 11 51 52  
Fax : + 45 33 11 21 52  
[mail@filmkontakt.com](mailto:mail@filmkontakt.com)  
[www.filmkontakt.com](http://www.filmkontakt.com)  
Year of creation : 1991

## Structure and goals

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PROM  
FEST

- › **Status :** Commercial foundation.
- › **Financing of the organization :**  
Public subsidies ; governmental and **Nordic Council** grants.
- › **Activities :**
  - Promotion and coordination centre for independent Nordic cinema (documentaries and short films),
  - Organization of the **Nordisk Panorama Event** that takes place in September, ambulating between the 5 Host Cities : Malmö (Sweden), Reykjavik (Iceland), Bergen (Norway), Århus (Denmark) and Oulu (Finland). **Nordisk Panorama Event** comprises both Festival and Market in addition to **Nordisk Forum** for co-financing of documentaries,
  - Provider of International Market Platforms for Nordic producers and new productions at **MIPTV/MIPDOC**, **MIPCOM/JUNIORMIP**, **Sunny Side of the Doc** and **MIFA**.
- › **Contact :**  
Karolina LIDIN, [karolina@filmkontakt.dk](mailto:karolina@filmkontakt.dk)
- › **Team :**  
Karolina LIDIN, *Director*,  
Katrine KILGAARD, *Information and Marketing*,  
Heidi Elise CHRISTENSEN, *Administration and Nordisk Forum Coordinator*.

› **Distribution mode :**

- Filmkontakt Nord does not undertake the logistics of distribution.

› **Geographic activity zone :** Denmark, Finland, Iceland, Norway, Sweden, Faeroe Islands, Greenland.

› **Catalogue :**

- Number of titles : 2,500
- Existence of a catalogue : printed and on line. All titles are accessible on line.
- Number of films available for distribution : 2,500 via a distributor or producer.

› **Distribution formats :**

- Film 35 mm : none.
- Film 16 mm : none.
- Beta SP video : none.
- Digital Beta SP video : none.
- DVD : none.

› **Viewing possibilities :**

- Capacity : one viewing monitor.
- Number of films available for consultation : 2,500.
- Reservation mode : by phone call and e-mail.

› **Local situation & distribution perspectives :**

With the exception of Norway, whose particular cinema structure coupled with a strong short film tradition has served as a stronghold for short film screenings in cinemas, short film screenings in Nordic cinemas are few and far between. Occasionally, however, short films are distributed in the Art House Circuit or as educational screenings, often together with a feature. National and regional short film festivals serve as important distribution channels for the short film genre to meet its audience.

By gathering short films from all the Nordic countries, **FilmKontakt Nord (FKN)** can offer international film festivals and television buyers screening access to films from the whole region at one and the same venue, either at **FilmKontakt Nord's** major event, **Nordisk Panorama Film Festival**, **Nordisk Panorama market** or at the **FilmKontakt Nord Video Library** in Copenhagen. In addition, **FKN** promotes Nordic films at the major international film festivals and markets, ensuring the widest possible exposure and distribution of Nordic independent short films and documentaries.

It is **Filmkontakt Nord**'s objective to promote the distribution of short films through the widest possible range of distribution channels, from Internet to the **Silver Screen**. With more than 10 years of existence, **Filmkontakt Nord** has already participated in a number of pan-Nordic distribution initiatives and as a Nordic information and coordination centre, we are able to contribute with know-how, network and relevant information to European projects of short film distribution in theatres.





# General overview of Finland

**Population :** 5,2 million.

**Languages :** Finnish, Swedish.

**Cinema frequentation level :** 1,4

**Number of theatres and number of screens :**

220 theatres, 340 screens.

**Europa Cinemas theatres :** 6 theatres, 13 screens.

**Other theatre networks :**

- **Suomen Elokuvateatteriomistajien Liitto (SEDL) :** League of the movie theatres owners,
- **CINET :** Finish Art House Cinemas Network.

**Governmental organization in charge of the cinema :**

**Finnish Film Foundation.**

**The short film in Finland :**

Finnish short film production is quite large if one compares the European level of production to ours while considering the number of inhabitants of the country. **Tampere Short Film Festival** receives over 200 short film entries. These figures are linked to the development of video and computer technology that has increased the level of film production. However, this technological development often makes it hard to define a real short film from an amateur one. Films are mainly produced by film schools or independently. Short film production is financially supported through the governmental agency, **NCO's** and TV companies. Some short film distributors also exist and have an association-based status. Nevertheless, short film screenings mainly take place outside film theatres with 16 mm or video prints. Showing a short film before the main feature has almost vanished from theatres in Finland with, here and there, some rare exceptions. However, it happens that some Art House theatres - usually members of **Europa Cinemas** - program some short films.



Pirkanmaan elokuvakeskus ry

P.O. Box 432

Finland

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Fax : + 358 (0) 32 22 65 25

*pek@elokuvakeskus.com*

[www.elokuvakeskus.com](http://www.elokuvakeskus.com)

Year of creation : **1982**

## Structure and goals

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DIF

- › **Status :** Association.
- › **Financing of the organization :**  
Public subsidies (30%) and private income (70%).
- › **Activities :**
  - Cinema exhibitor,
  - Pirkanmaa Film Centre operates as an Art House theatre, member of **Europa Cinemas**, in which short films are shown quite regularly,
  - Distribution of some children's shorts in 16 mm prints,
  - Distribution of short films through a broad program of media education in schools and kindergartens.
- › **Contact :**  
Jukka-Pekka LAAKSO,  
*[jukka-pekka.laakso@elokuvakeskus.com](mailto:jukka-pekka.laakso@elokuvakeskus.com)*
- › **Team :**  
Jukka-Pekka LAAKSO, *Executive Director*.
- › **Distribution mode :**
  - Schools,
  - Kindergartens.
- › **Geographic activity zone :** Regional (Pirkanmaa).

› **Catalogue :**

- Number of titles : 10
- Existence of a catalogue : on line.
- Number of films available for distribution : 10

› **Distribution formats :**

- Film 35 mm : none.
- Film 16 mm : 10
- Beta SP video : none.
- Digital Beta SP video : none.
- DVD : none.

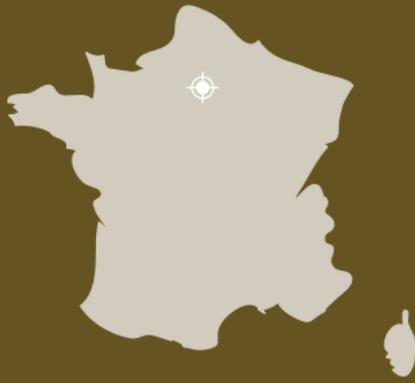
› **Viewing possibilities :**

- Capacity : a movie theatre of 129 seats.
- Number of films available for consultation : we have our own selection, but basically all films in Finland through other organizations (around 300 short films) are available on short notice.
- Reservation mode : by phone call and e-mail.

› **Local situation & distribution perspectives :**

Pirkanmaa Film Centre is a regional film centre aiming to encourage cinematic diversity by all means. Its film/movie theatre **Niagara** hosts a variety of happenings and small festivals as well as other events. Short film programmes are also shown irregularly in this theatre. The Centre used to be more active in distribution of 16 mm prints, but as many schools and film clubs no longer use 16 mm equipment, the activity is nowadays quite small. Being a small country, Finland encounters many difficulties in trying to give adequate support to short film distribution. If an extra-national distribution network could be established throughout Europe, it would be a real benefit for short films in our country.





## General overview of France

**Population :** 61,4 million.

**Language :** French.

**Cinema frequentation level :** 3,01

**Number of theatres and number of screens :**  
2,182 theatres, 5,236 screens.

**Europa Cinemas theatres :** 66 theatres, 184 screens.

**Other theatres networks :**

- Fédération Nationale des Cinémas Français (FNCF),
- Association Française des Cinémas d'Art et Essai (AFCAE),
- Groupement National des Cinémas de Recherche (GNCR).

**Governmental organization in charge of the cinema :**  
Centre National de la Cinématographie (CNC).

**The short film in France :**

In 2002, French short film production amounted to around 350 films (35 mm format) for a total cost of about 12 million. Different funding organizations collaborate and invest in short film production. It is important to keep in mind that various regional institutions take more and more of an active and diversified part in the support of short film projects.

In France, short films benefit from a broadcasting network in movie theatres. This distribution is ensured by private distributors (short film programmes, collection *Décadrages*, etc.) and by l'Agence du court métrage (French National Agency). The latter is involved in different modes of distributing short films. This diversification:

- Ensures regional circulation of short films,
- Shows and emphasizes the National Agency's short film background,
- Enables the discovery of short films that last 40-50 minutes, documentaries and films of cultural heritage.

In 2002, l'Agence du court métrage enabled the broadcasting and distribution of 1,300 titles.

The promotion of short films is also done through the many festivals that take place on French territory. Unifrance ensures the promotion of French short films in festivals abroad by taking charge of transportation of copies and of subtitles.

## Agence du court métrage

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75017 Paris

France

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[acmdoc@noos.fr](mailto:acmdoc@noos.fr)

[www.agencecm.com](http://www.agencecm.com)

Year of creation : **1983**

## Structure and goals

DIF  
PROM

› **Status** : Association.

› **Financing of the organization** :

Public subsidies (65%) and private income (35%).

› **Activities** :

- National agency,
- Short film screenings in movie theatres,
- TV sales,
- Making short film programmes,
- Programme planning support, teacher-training courses,
- Copies stocking and checking,
- Copies management and stock control,
- Publishing of the magazine *BREF*.

› **Contacts** :

Philippe GERMAIN, *General Director*, [acmpg@noos.fr](mailto:acmpg@noos.fr)

Didier KINER, *Broadcasting Coordinator*,

[acmdk@noos.fr](mailto:acmdk@noos.fr)

Fabrice MARQUAT, *Programme planer / European project coordinator*, [acmfm@noos.fr](mailto:acmfm@noos.fr)

› **Team :**

Rémi BONNOT, *Managing Director*,  
Rodolphe OLCÈSE, *Assitant Director*,  
Karine RANGAMA, *Reception, Information*,  
Abdelhaq KASS, Stéphanie CAGNET, *Accounting*,  
Karim ALLAG, Yann GOUPIL, Stéphane KAHN,  
*Programme Planning Service*,  
Arnauld VISINET, *Webmaster*,  
Stéphanie CLOUET, Solen TREUSSART,  
*Documentation*,  
Hélène MASINGUE, Hélène DELMAS,  
*TV-Cable Coordination*,  
Emmanuel JAMBU, Frédéric HUGOT, Kevin ELLIS,  
Olivier PAYAGE, *Technical Service*,  
Olivier LACHAUME, *Projectionist (salle Jacques Tati)*,  
Jacques KERMABON, Sylvie DELPECH,  
Françoise BINDER, *BREF magazine*.

› **Distribution mode :**

- Festivals,
- Theatres : both commercial and non-commercial,
- TV and Internet (commercial rights sales).

› **Geographic activity zone :** National.

› **Catalogue :**

- Number of titles : 10,300
- Existence of a catalogue : data base for internal use only, elaboration of a **Portail du court métrage français** on line.
- Number of films available for distribution : 6,600

› **Distribution formats :**

- Film 35 mm : 4,948
- Film 16 mm : 282
- Beta SP video : 3,500 copies (both Beta SP and Beta num), only for the sales of rights on TV broadcasting.
- Digital Beta SP video : idem.
- DVD : none.

› **Viewing possibilities :**

- Capacity : one viewing room (capacity : 15 people) and two viewing points (capacity : 2x2 people) only for professionals.
- Number of films available for consultation : 5,539 VHS.
- Reservation mode : by telephone, fax and e-mail.

› **Local situation & distribution perspectives :**

Since 1983, l'Agence du Court Métrage has catalogued

nearly all French short films produced in 16 and 35 mm formats. The screening of these films in movie theatres is ensured by complementary plans of action :

- **RADI : Réseau alternatif de diffusion** (Alternative Broadcasting Network), 250 movie theatres are members of this network and can choose from some 250 short films to screen before a main feature.
- Special night events: they consist in temporary and selective short film rentals. In 2002, 1,309 films were shown in movie theatres through this plan of action and 5,514 movements of copies were registered.
- Constitution of short film programmes, especially short films of cultural heritage (Pierre Braunberger, Jacques Tati and Anatole Dauman which is in preparation).
- Technical service and programme planning support for French festivals.

**L'Agence du court métrage** has also built up a national centre of resources committed to educational actions : creation of an educational DVD, programme planning support, editorial writings, involvement in training courses, organization of programme planning workshops, etc.

The agency also publishes a quarterly and specialised magazine - **BREF** - dedicated to short films. Another service is also in charge of the negotiation of commercial rights for broadcasting on TV and the Internet. In 2002, the total amount of the recovery of receipts paid to the eligible parties (producers and/or directors) corresponds to 474,352 €.

In addition, **L'Agence du court métrage** and the association in charge of the **International Short Film Festival of Clermont-Ferrand** are working together to build up a **Portail du court métrage français**, that is to say an elaborated data base which gathers and lists all the short films that have been registered by the two structures. This **Portail du court métrage français** will soon be accessible to professionals and the general public via the Internet.

Finally, the agency sees video as a broadcast format that represents new possibilities for the distribution of short films in movie theatres. We are currently reorganising our plans of actions to add this broadcast format to our services in the near future.







## General overview of Germany

**Population :** 82,5 million.

**Language :** German.

**Cinema frequentation level :** 1,99

**Number of theatres and number of screens :**  
1,844 theatres, 4,868 screens.

**Europa Cinemas theatres :** 73 theatres, 147 screens.

**Other theatre networks :**

- AG Kino eV,
- Gilde deutscher Filmkunsttheater,
- Bundesverband Kommunale Filmarbeit eV.

**Governmental organization in charge of the cinema :**  
Filmförderungsanstalt (FFA).

**The short film in Germany :**

Short film production is financially supported through regional and national film funding bodies. There is no centralized registration for the production of short films in Germany. However, production can be estimated at around 1,000 films per year including film school production, independent production and video production.

Regarding broadcasting, short films are distributed through both festivals and movie theatres. Around 150 movie theatres have shown short film programmes such as *German Short Film Awards*. This kind of broadcasting is easily managed by KurzFilm Agentur and Interfilm Management Ltd. These structures are indeed the ones that ensure and lead most of the national and international projects concerning the screening of German short films. Short film distribution is largely managed by private distributors, specialized short film distributors and film schools.

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01099 Dresden  
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Fax: + 49 (0) 35 14 04 55 76  
*info@ag-kurzfilm.de*  
**www.ag-kurzfilm.de**  
Year of creation : **2002**

## Structure and goals

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PROM  
DEV

- › **Status** : Association.
- › **Financing of the organization** :  
Public subsidies, private funds and membership fees.
- › **Activities** :
  - Promotion and coordination centre for German short films at both national and international levels,
  - Contact source with a coordinating function towards political bodies, the film industry and the media,
  - Cooperation with branches of the media and the film industry to develop new short film concepts of presentation and exploitation.
- › **Contact** :  
Sylke GOTTLEBE, *info@ag-kurzfilm.de*
- › **Team** :  
Sylke GOTTLEBE, *Managing Director*.
- › **Distribution mode** : No distribution mode.
- › **Geographic activity zone** : National and international.
- › **Catalogue** :
  - Number of titles : 200
  - Existence of a catalogue : printed and on line.
  - Number of films available for distribution : no distribution.

› **Distribution formats :**

- Film 35 mm : none.
- Film 16 mm : none.
- Beta SP video : none.
- Digital Beta SP video : none.
- DVD : none.

› **Viewing possibilities :**

- Capacity : two video/DVD sets for professionals and general public on request, no fees.
- Number of films available for consultation : 600
- Reservation mode : by appointment and on request.

› **Local situation & distribution perspectives :**

**AG Kurzfilm** was founded in May 2002 to compensate for a lack of representation and a lobbying body for German short films. The association aims to be both a contact source and a lobbying organization that represents filmmakers' interests towards political bodies, the film industry as well as the media. Over the long term, **AG Kurzfilm** also intends to develop a service centre for short film directors, producers or other organizations involved in short films. The association is therefore the appropriate one to contact for all requests concerning short film funding and subsidies.

The purpose of the association is to improve the public awareness for German short films through the presentation and promotion of German short film productions in whatever style, format and genre on both domestic and foreign platforms. One of the main activities pursued by **AG Kurzfilm** is indeed to systematically coordinate and represent any representation of German short films abroad. What's more, the situation of the German media market – in which all opportunities provided by festivals, film schools and distributors have been exhausted – underlines the need for a representative and lobbying organization for short films.



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[www.interfilm.de](http://www.interfilm.de)

Year of creation : **2000**

## Structure and goals

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DIF  
FEST

- › **Status :** Distributor and festival organizer.
- › **Financing of the organization :**  
Private funds and support from Filmboard / *Filmförderung* in Berlin Brandenburg.
- › **Activities :**
  - Organization of the **International Short Film Festival**, more than 4,000 international short film submissions are received annually,
  - **Interfilm Short Film distribution:** a catalogue of 300 short films,
  - Short film programmes for movie theatres, TV, video, DVD and Internet,
  - Special short film programmes (*Shorts Attack* and *Kurzsucht*) are regularly shown in Berlin,
  - Interfilm also presents short film programmes and events internationally, accompanying the festival on tour.
- › **Contact :**  
Matthias GROLL, [distribution@interfilm.de](mailto:distribution@interfilm.de)
- › **Team :**  
Heinz HERMANN, *Festival Director & CEO*,  
Alexander STEIN, *Festival Organization*,  
Matthias GROLL, *Distribution*,  
Bodo WILHELMS, *Financial Accounting*,  
Christian GESELL, *Events and Organization*,  
Stefanie KOLLENBERG, *Sponsoring*.

› **Distribution mode :**

- Festivals,
- Theatres : both commercial and non-commercial.

› **Geographic activity zone :** National and German speaking countries.

› **Catalogue :**

- Number of titles : 290
- Existence of a catalogue : printed and on line.
- Number of films available for distribution : 290

› **Distribution formats :**

- Film 35 mm : 108 copies and 15 programs.
- Film 16 mm : 28 copies and 3 programs.
- Film Super 8 : 12 copies and 2 programs.
- Beta SP video : 190 copies and 4 programs.
- Digital Beta SP video : 14
- DVD : 1 program.

› **Viewing possibilities :**

- Capacity : no viewing points open to the public.
- Number of films available for consultation : none.
- Reservation mode : none.

› **Local situation & distribution perspectives :**

Interfilm has had much success showing short films, especially in the 80s in Berlin and in many cities world-wide.

During the 90s the situation changed and it was much more difficult to attract the attention of a big audience in Berlin. The problem in Berlin is the support of the Senate for cultural affairs which has never supported any distribution activities and only gives very little money to the festival itself. Since 1995 the festival is supported by the **Filmboard Berlin Brandenburg**, but with still much less money than other comparable festivals in Germany.

The image of short films lies somehow in between culture and commerce and this is one reason why in Berlin we have difficulties receiving decent funding and support from governmental institutions.

The reputation of short film is still poor. Short films are viewed as the work of students, pure rehearsals to get into the major film industry, or as a hard-to-understand art form.

We are trying to reach a wider audience and to break down this prejudice while still promoting a large aesthe-

tic range of short films. We are aiming certain films at a variety of audiences: children, pupils, students, general public, audiences in trains, audiences in bars, audiences in museums, etc.

Short film festivals were very successful in the trains of the Berlin underground. They were co-organized with **Berliner Fenster** and reached over 1 million spectators a day. Those events incited much international interest. The **Poetry Short Film Festival** was another success. It was co-organized with the **Literaturwerkstatt** and had thousands of visitors.

The monthly event with short films on a certain theme which is shown in the Art House cinema **Babylon** has an average audience of about 250 people.

In the last few years the distribution of shorts and general interest have grown. In Berlin alone we organize 6 to 10 screenings every month. General distribution activities have grown three times since 1998.

We have been able to sell short films to the German subway, German rail, the Internet as well as to international television stations. It is very hard to convince TV stations in Germany to buy shorts. We have been producing several short film magazines to offer to TV stations in the hope that one day they will be successful.

There is a growing interest also from commercial cinemas to show short films, either as a film before the main feature or as a compilation programme, which is our main focus.

The **Filmboard Berlin Brandenburg** has started to support our distribution activities, which helps, but this is by far not enough to make sufficient prints of all films or enough material for advertisement, neither does it provide for adequate staffing. To do more for the distribution of shorts more support from official institutions is needed. Cinema distribution and promotion are still almost impossible without support.

In the field of television, public transport, Internet or DVD there is some hope of making profits.

One problem in trying to get shorts into cinemas is that often short film distributors buy exclusive rights for shorts without any intention of releasing them in theatres.



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Fax: + 49 40 39 10 63 20  
[kfa@shortfilm.com](mailto:kfa@shortfilm.com)  
[www.shortfilm.com](http://www.shortfilm.com)  
Year of creation : **1992**

## Structure and goals

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DIF  
PROM  
FEST

- › **Status :** Association.
- › **Financing of the organization :**  
Public subsidies and private income.
- › **Activities :**
  - National agency,
  - Promotion and distribution of German and international short films in Germany, Austria, German speaking Switzerland,
  - World wide sales distribution of rights,
  - Infoservice, videoarchive, database,
  - Organization of the Internationales Kurzfilmfestival Hamburg.
- › **Contact :**  
Astrid KÜHL, [astrid\\_kuehl@shortfilm.com](mailto:astrid_kuehl@shortfilm.com)
- › **Team :**  
Axel BEHRENS, Michael ERFURT,  
*Theatrical Distribution,*  
Anne SCHRICKER, Ingo GRELL, *Sales Department,*  
Susanne SCHERER, *Office Management,*  
Juerguen KITTEL, *Programme Director Festival,*  
Giuseppe GAGLIAN, Thorsten STEGMANN,  
*Archive and Database.*

› **Distribution mode :**

- Festivals,
- Theatres : both commercial and non-commercial,
- Film-clubs.

› **Geographic activity zone :** National and international theatrical distribution for German speaking countries.

› **Catalogue :**

- Number of titles : 272 among which 93 are allowed for world sales.
- Existence of a catalogue : printed and on line.
- Number of films available for distribution : 272 among which 93 are allowed for world sales.

› **Distribution formats :**

- Film 35 mm : 264
- Film 16 mm : 18
- Beta SP video : 240
- Digital Beta SP video : 40
- DVD : none.

› **Viewing possibilities :**

- Capacity : two viewing points.
- Number of films available for consultation : 13,276
- Reservation mode : by appointment, access to both professional and general publics, commercial viewing 20 € per hour, including via database (German /English).

› **Local situation & distribution perspectives :**

**Kurz Film Agentur (KFA)** was originally established back in 1992 with the aim of setting up and improving distribution structures for short films. The **KFA** acts both on behalf of all people working in the short film field and as a mediator between filmmakers and their audiences. Over the past decade, the **KFA** has been successfully involved in developing and seeing through a large number of projects.

One notable example, the short film distribution service for cinemas in German-speaking countries, has gone on to become an important and enduring part of the entire field. In addition to the considerable work it does in distribution, sales and the maintenance of an extensive archive, the **KFA** also organizes a wide range of events and special projects both in Germany and abroad.

There is no regular screening of short films although distributors releasing a film under 120 minutes must

acquire a short film as complement. Despite the subsidy they are given by the **German Film Council**, the short films are never screened with the features. As a report of the national film funding laws is due in January 2004, certain circumstances may be subject to change in the near future.

There are several non-commercial distributors in Germany besides **Hamburg Short Film Agency**: e.g **Kurtzfilmtage**, **Oberhausen GmbH, Wand 5 eV** (organizer of the **Stuttgart Filmwinter Festival**), **European Media Art Festival**, **FWU**, **Matthias Film**, **Katholisches Filmwerk** and **InterFilm Berlin**.

Our organization is very active in terms of copy rental to cinemas as complements to features or as short film programmes : 850,000 spectators in 2002.

We also tour programmes made of award-winning films in collaboration with the **Bundesverband Kommunale Filmarbeit eV** (organization locally subsidizing the non-commercial Art Houses). Others festivals also put together and tour short film programmes.





## General overview of Greece

**Population :** 10,9 million.

**Language :** Greek

**Cinema frequentation level :** 1,1

**Number of theatres and number of screens :**

180 theatres, 300 screens.

**Europa Cinema theatres :** 12 theatres, 16 screens.

**Other theatre networks :**

- Film-clubs network,
- Institutional theatres in Athens (**French Institute, British Council, American College, Goethe Institut**),
- Drama and Thessalonica Short Film Festivals,
- **Filmcenter** Network : short film programmes in Athens and Thessalonica.

**Governmental organization in charge of the cinema :**

**Elliniko Kentro Kinimatografou (EKK).**

**The short film in Greece :**

Greece produces about one hundred short films annually (fiction, animation, documentary, school films) in 16 or 35 mm. In 2002, 94 Greek short films were presented at the Drama festival, a showcase for Greek short films. 15 to 20% of these films were produced by the **Greek Cinema Center (GCC)**, the same percentage by **ERT Television** through an initiative called **Microfilm** ; 30 % were school films (all film schools in Greece are private), and the remaining 30% were independent productions.

Short film screenings in theatres are limited to a few movie theatres in Athens and Thessalonica. These screenings only involve projecting a short film before the main feature. A few exceptions exist that consist of short film programmes around the work of an individual filmmaker. A short film programme of works by Dimitris Koutsiabasakos and another by Christos Dimas were thus shown in theatres via this initiative.

Television networks broadcast very few short films despite the programme Microfilm which produces and broadcasts some twenty short films per year.

In 2000, the **Cinema Center** founded its own distribution network - **Filmcenter** - in an effort to promote Greek and European independent "auteur" films. Today this network consists of 6 theatres in Athens. Special programmes for short films that have won awards in Greece and abroad are presented to the viewing public in this context.



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Year of creation : **1981**

## Structure and goals

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DIF  
PROM

- › **Status** : Governmental organization.
- › **Financing of the organization** : Public Subsidies.
- › **Activities** :
  - Support to production for around twenty short films a year,
  - Support to post-production of the short films produced by the Centre and the Greek Television (ERT),
  - Support to the **Drama Festival**,
  - Since 1999, setting up of a distribution network – the **Filmcenter**- with six theatres (as of now) all six situated in Athens.
- › **Contacts** :
  - Voula GEORGAKAKOU, *georgakakou@gfc.gr*
  - Paola STARAKIS, *paola.starakis@gfc.gr*

› **Team :**

Voula GEORGAKAKOU, Head of Department, responsible for the promotion and the sales,  
Paola STARAKIS, Head of the short film department.

› **Distribution mode :**

- Festivals,
- Theatres : commercial and non-commercial,
- Film-clubs.

› **Geographic activity zone :**

Both national and international.

› **Catalogue :**

- Number of titles :

Between 1990 and 2000 : 117

Catalogue 2001 : 27

Catalogue 2002 : 19

- Existence of a catalogue : printed.
- Number of films available for distribution : 250

› **Distribution Formats :**

- Film 35 mm : 220
- Film 16 mm : 30
- Beta SP video : 330 among which 140 subtitled.
- Digital Beta SP video : 7
- DVD : available soon.

› **Viewing possibilities :**

- Capacity : one video set.
- Number of films available for consultation : 350
- Reservation mode : by phone, +30 210 860 022 931, consultations at the Centre only.

› **Local situation & distribution perspectives :**

Over the past few years the short film department of the **Greek Film Centre (GFC)** has grown considerably and the overall situation is rather encouraging. In 2002, short films from Greece were shown in more than 150 international festivals and were awarded some 18 prizes (a Greek short was awarded the 'grand prix' at the 2000 Clermont-Ferrand Festival). The popularity of Greek cinema seems to be more than just a fad; it stems from the fact that audiences are aware that Greek cinema - which up until 10 years ago was fairly undevelopped - is now a force to be reckoned with. Animated films remain the weak point of Greek film production. The genre isn't particularly popular with Greek filmmakers and the

few films that are made are not very innovative. This explains why virtually no Greek animated films are entered at festivals specializing in the genre.

The biggest problem facing short films in Greece is poor distribution. There are two ways shorts can be shown in Greek cinemas: either before a feature film or through the **CGC's** distribution network (the **Filmcenter**). Greek television does show Greek short films but pays very little for them and it hardly ever shows foreign shorts.

As far as funding is concerned, it is regrettable that a system of grants at regional level hasn't been put in place. One also deplores the lack of adventurousness of many producers who are reluctant to work on short films.

Finally, it is to be regretted that even today many film makers still consider short films as little more than a step before moving on to feature films.







## General overview of Italy

**Population :** 57 million.

**Language :** Italian.

**Cinema frequentation level :** 1,9

**Number of theatres and number of screens :**

2,243 theatres, 3,198 screens, (2001).

**Europa Cinemas theatres :** 63 theatres, 118 screens.

**Other theatres networks :**

- Federazione Italiana dei Cinema d'Essai (FICE),
- Federazione Italiana dei Cine Club (FEDIC),
- Federazione Italiana Cineforum (FIC).

**Governmental organization in charge of the cinema :**

Ministero per i Beni e le Attività Culturali,  
Direzione Generale per il Cinema.

**The short film in Italy :**

Since 1999, the Italian government has started to give support to short film production. However this support is quite limited: only 20 short films per year are eligible for financial support and under strict conditions. Indeed, these shorts must be fiction, their running time cannot be longer than 20 minutes or shorter than 8 minutes, there must be dialogues included in the script and "no more than 10 short films every six months"! What's more, the priority is given to young film directors - and they must be under thirty - coming from the National Film School.

The rest of short film production is independent and without any governmental support. This means that producers have to look for different means of financing before starting a project and then producing a short film, with all the management difficulties this implies.

Around 150/200 short films are produced in Italy each year in both film and video. Short film distribution hardly exists throughout the country, nor does theatre screening. One way for these films to exist is to be seen at festivals which are more and more numerous. Nevertheless, two short film programmes have been separately distributed in the past few years and television networks also buy some shorts, but these opportunities are unfortunately too irregular and without any clear definition of a supportive policy of short film distribution. This lack of a real and strong political will to support short film production and distribution is also detrimental to the **National Agency** created in Rome last year and whose projects depend on whether public subsidies are granted or not.



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Year of creation : **1993**

## Structure and goals

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PROM  
FEST  
DEV

- › **Status** : Association.
- › **Financing of the organization** : Public subsidies.
- › **Activities** :
  - National agency,
  - Organization of the **International Short Film Festival of Siena** since 1996,
  - Organization of the Short Film Market inside the **International Short Film Festival of Siena**,
  - Development of the **Short Film Agency**.

› **Contact :**

Piero CLEMENTE, *agenzia@cortoitaiacinema.com*

› **Team :**

Piero CLEMENTE, *Director*,  
Barbara BIALKOWSKA, *Co-director*.

› **Distribution mode :** Festivals.

› **Geographic activity zone :** National and extra-national through international festivals.

› **Catalogue :**

- Number of titles : 1,098 (this figure corresponds to the number of short films received for the festival in 2002).
- Existence of a catalogue : two kinds of catalogue are printed (one for the festival, one for the market). A database can be found on the website.
- Number of films available for distribution : none as Cortoitaiacinema is not a distributor.

› **Distribution formats :**

- Film 35 mm : none.
- Film 16 mm : none.
- Beta SP video : none.
- Digital Beta SP video : none.
- DVD : none.

› **Viewing possibilities :**

- Capacity : During the festival and market in Siena, viewing points are available for the consultation of short films.
- Number of films available for consultation : 6,500 as a global figure for the whole edition of the festival of Siena.
- Reservation mode : none.

› **Local situation & distribution perspectives :**

Despite general difficulties, our organization is in a good situation. We are, for the moment, quite a small staff. However, our organization is well known in the field of Italian cinema since we have been in the cinema business for 30 years. Moreover, our activities through the organization of The **International Short Film Festival of Siena** enable us to maintain contact with Italian cinema professionals as well as international professionals. Our work in the promotion of the Italian short film is quickly and constantly growing.

Last year, the Italian government granted us financial support to develop The **Short Film Agency**. With this

support, we plan to build a data-base on our web site that will list all short films received by our organization for the **Festival of Siena**. Around 5,600 films will be listed among which 830 are Italian.

In the project that we have submitted to the Ministry of Culture for our programme of the second half of the year 2003, we plan to circulate a programme of shorts (around 100 minutes) in ten Italian cities, between July and December 2003. For the circulation of the programme, we will buy the non-commercial rights, print the 35 mm copy, and rent the theatres. Another similar programme, but with Beta SP copies, will circulate, during the same time period, in 5 short film festivals, in five different European countries.

Our aim is to follow the lines of the other international short film agencies. If we receive the financial support that we expect from the Ministry, we would like to register all Italian shorts that are submitted to the **International Short Film Festival of Siena** to create a film library inside the agency. The task undertaken by the Agency will be to promote these films in International Festivals by sending the preview tapes, and organizing film presentations. We would also like to publish a catalogue of Italian production as well as a promotional tape or DVD reflecting the diversity of Italian short films. All information about these projects will be provided via our website.



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[www.villagefilm.com](http://www.villagefilm.com)  
Year of creation : **1997**

## Structure and goals

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DIF

- › **Status :** Distributor.
- › **Financing of the organization :** Private funds.
- › **Activities :**
  - Theatrical distribution through short film programmes,
  - TV broadcasting and Internet sales.
- › **Contacts :**  
Ivo DE SANCTIS, [village@mclink.it](mailto:village@mclink.it)  
Flavio BARBARO, [village@mclink.it](mailto:village@mclink.it)
- › **Team :**  
Ivo DE SANCTIS, *Head of Acquisitions*,  
Gabriella GUIDO, *Administration*,  
Flavio BARBARO, *Sales*.
- › **Distribution mode :**
  - Festivals,
  - Theatres : both commercial and non-commercial.
- › **Geographic activity zone :** Worldwide.
- › **Catalogue :**
  - Number of titles : 200
  - Existence of a catalogue : on line.
  - Number of films available for distribution : 200

› **Distribution formats :**

- Film 35 mm : 7
- Film 16 mm : none.
- Beta SP video : 200
- Digital Beta SP video : 100
- DVD : none.

› **Viewing possibilities :**

- Capacity : VHS tapes are sent as we do not have any viewing point.
- Number of films available for consultation : 200
- Reservation mode : by phone, fax and e-mail.

› **Local situation & distribution perspectives :**

VILLAGE SRL is an international distribution company specialized in short films: fiction, animation and documentaries. Our choice of working in this peculiar field of film distribution lies on a belief in short films as an independent genre which we try to defend as well as we can through the promotion of our films. Of course, our aim is to discover new talented short film directors and support them by showing their films to a professional and general public audience. Many films from our catalogue are indeed selected in festivals and have often been awarded. As a distributor, we work especially with TV networks (around 70), airlines, home video, DVD and Internet. We are also interested in theatrical distribution but the costs that are linked to this kind of distribution today do not enable us to work properly on this sector of film promotion.



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Year of creation : **1995**

## Structure and goals

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DIF

- › **Status** : Distributor.
- › **Financing of the organization** : Mixed financing, Public subsidies (5%) and private income (95%).
- › **Activities** :
  - Theatrical distribution,
  - Acquisition and sales for TV market.
- › **Contact** :  
Filippo D'ANGELO, [vitagraph@libero.it](mailto:vitagrap@libero.it)
- › **Team** :  
Filippo D'ANGELO, *Managing Director*,  
Rossana RONCONI, *Assistant*.
- › **Distribution mode** :
  - Festivals,
  - Theatres : both commercial and non-commercial,
  - Film-clubs,
  - TV channels,
  - Internet,
  - Videos.
- › **Geographic activity zone** : National and extra-national.
- › **Catalogue** :
  - Number of titles : 85
  - Existence of a catalogue : on line.
  - Number of films available for distribution : 85

› **Distribution formats :**

- Film 35 mm : 18
- Film 16 mm : 3
- Beta SP video : 64
- Digital Beta SP video : 4
- DVD : 1

› **Viewing possibilities :**

- Capacity : one viewing room only for professionals.
- Number of films available for consultation : 44
- Reservation mode : by phone or e-mail.

› **Local situation & distribution perspectives :**

The situation for short film distribution in Italy is quite difficult, especially regarding theatrical distribution. Indeed, it is easier to find distribution opportunities for short films on TV and Pay-TV channels as well as through festivals. Thanks to governmental support, our company is about to distribute a short film programme through a network of theatres among which the **Summer** and **Arenas** cinemas. This programme called **Gustocorto** consists of a package of 8 different short films that have been chosen by Italian distributors of short films and collected on one single reel of 100'. This year is going to be the third edition of this short film distribution project in theatres. The particularity of this third edition lies in the fact that the short films are all Italian. We also license the non-theatrical rights to another short film distribution project - **Cortometraggi che passione** - which is supported by the Italian Art House exhibitors' organization : **FICE**. This organization gathers both international and Italian short films to make the projection of one short film before the main feature possible. As all Italian distributors, we would be glad to increase the opportunities of screening short films in Italy and we are glad to participate in projects such as **Gustocorto**.







# General overview of Norway

**Population :** 4,38 million.

**Languages :** Norwegian, Sami (Sami is the language of the indigenous people of Lapland).

**Cinema frequentation level :** 2,75

**Number of theatres and number of screens :**

401 theatres, 601 screens.

**Europa Cinemas theatres :** 4 theatres, 34 screens.

**Other theatre networks :**

**Bygdekinoen :** travelling theatre that screens in 200 different places.

**Governmental organizations in charge of the cinema :**

- **Norsk Filminstitutt :** institution in charge of the promotion and film marketing,
- **Norsk Filmfond :** institution in charge of financial support for films,
- **Norwegian Film Development :** institution in charge of post-graduation training to film industry professionals and support to manuscript development.

**The short film in Norway :**

Despite limited funds and periods where it has been difficult to reach a national audience, Norwegian short films are at the moment in an expansive period nationally as well as internationally. Norwegian short films are indeed the forefront mediator of Norwegian culture abroad with different films that have been - since 1988 - critically acclaimed and professionally recognized thanks to international prizes.

Regarding short film production, regional centres such as **Nordnorsk Filmsenter** and **Western Filmsenter** work in favour of the development of short film projects and support some of them financially, approximately a dozen short films are in this way supported each year.

In the 80s, Oslo Kinematografer and Bergen Kino attempted to screen short films before main features in theatres. Screenings of short films became then more structured at the beginning of the 90s, especially thanks to a subscription arrangement led by the commercial distributor **Europafilm** which implicated exhibitors in short film distribution. Around 30 theatres are nowadays take part in this arrangement which enables short films to be seen by more than 60 % of the Norwegian movie-goers. However, this arrangement has also resulted in a move towards production of short, humouristic to-the-point films of less than ten minutes. Therefore regarding short film distribution and professional stakes, the **Short Film Festival** - created in 1978 - remains the real meeting ground in Norway for short films to be screened and recognized by both professional and general audiences.



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Year of creation : **1993**

## Structure and goals

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DIF  
PROM

- › **Status** : Governmental organization.
- › **Financing of the organization** : Public subsidies.

› **Activities :**

- Promotion and distribution of Norwegian films in Norway,
- Preservation and restoration of films,
- Support and running of film-cultural initiatives as an educational target,
- Running of the **Film Museum** with a permanent exhibit from Norwegian film history,
- Distribution and marketing of Norwegian films abroad mainly through festivals and sales fairs,
- Acquisition and distribution of both foreign and Norwegian films in video and DVD format.

› **Contacts :**

Toril SIMONSEN, *Head of International Relations Short and Documentary Films*, [torils@nfi.no](mailto:torils@nfi.no)

Lise GUSTAVSON, *Head of Acquisitions and Distribution*, [lise@nfi.no](mailto:lise@nfi.no)

› **Team :**

Vigids LIAN, *Managing Director*,

Arna-Marie BERSAAS, *Assistant Head of International Relations Short and Documentary films - Festival Coordinator Short and Documentary films*,

Kathrine HAAHEIM, *Festival Coordinator Short and Documentary films*,

Mia LINDRUP, *Head of Exhibition and Education*.

› **Distribution mode :**

- Festivals,
- Theatres : both commercial and non-commercial,
- Film-clubs.

› **Geographic activity zone :** Regional, national and international.

› **Catalogue :**

For international distribution only.

- Number of titles : 250
- Existence of a catalogue : there is no printed catalogue with all titles, but there are specialised ones (children's films, animation, etc).
- Number of films available for distribution : all titles are available for festival screenings, 95 % of the titles are available for sales.

› **Distribution formats :**

- Film 35 mm : 250
- Film 16 mm : 15

- Beta SP video : 15
- Digital Beta SP video : 15
- DVD : on a national basis two short film collections on DVD gathering more than 40 titles were published in 2002 and 2003 respectively.

› **Viewing possibilities :**

- Capacity : video and DVD sets available only for professionals, 16 and 35 mm editing tables for researchers. Two movie theatres can also be booked within the framework of, for instance, visiting international festivals.
- Number of films available for consultation : all titles.
- Reservation mode : by phone, fax and e-mail.

› **Local situation & distribution perspectives :**

Since the beginning of the cinema in Norway, short films have been traditionally part of the film culture. Being a complex and multi-faceted form of artistic expression, this film culture came forth in Norway after World War II once the State recognized it as a substantial addition to the cultural scene. A system of tax discount was then established to enable the screening of short films prior to main features, but it was removed in 1969. Meanwhile, the **Statens Filmsentral** was established to contribute to the production of all types of short films and ensure the national and international distribution of Norwegian short films. In 1993, the **Statens Filmsentral** merged with **Norsk Filminstitutt** to handle the responsibility of presenting short films and documentaries internationally and distributing them nationally. The objectives were at the time - and still are - to preserve, support and distribute Norwegian and foreign films so that film as an expression of art and culture becomes more visible.







# General overview of Portugal

**Population :** 10 million.

**Language :** Portuguese.

**Cinema frequentation level :** 1,95

**Number of theatres and number of screens :**

245 theatres, 490 screens.

**Europa Cinemas theatres :** 9 theatres, 18 screens.

**Other theatre networks :**

- **Medeia Filmes:** 2nd exhibitor in Portugal with around 60 theatres across the country.

**Governmental organization in charge of the cinema :**

**Instituto do Cinema, Audiovisual e Multimedia (ICAM)** - Portuguese Film Institute.

**The short film in Portugal :**

The situation for short film production is quite hard in Portugal. Around 30 short films are produced per year among which 22 are financially supported by the governmental organization in charge of the cinema: **ICAM**. About ten short films are produced independently. However, these figures are to be minimized as the number of short films financially supported for 2003 amounts to 14. Short films are clearly not a priority for the cultural policy of the country. With only 5 films a year screened in theatres, festivals remain the alternative for short films to be seen, especially through four festivals - **Vila Do Conde International Short Film Festival**, **IMAGO**, **Algarve Film Festival**, **Portuguese Short Film Panorama** – exclusively dedicated to short films. Some short film programmes are also screened here and there throughout the country within the framework of the organization of special cinema events. Unfortunately, these events do not occur with regular periodicity. Regarding

television, a weekly TV programme *Onda Curta* broadcasts Portuguese short films but mainly the ones that are supported by the governmental organization and rarely the ones produced independently.



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Year of creation : **1999**

## Structure and goals

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DIF  
PROM  
FEST

- › **Status :** Cooperative.
- › **Financing of the organization :** Mixed financing :  
Public subsidies (60%), local subsidies (10%) and private  
income (30%).
- › **Activities :**
  - National Agency,
  - Promotion and distribution of Portuguese short films in  
Portugal and abroad through international film festivals,
  - Organization of the **Vila Do Conde Film Festival**.
- › **Contact :**  
José Nuno RODRIGUES,  
[nunorodrigues@curtasmetragens.pt](mailto:nunorodrigues@curtasmetragens.pt)
- › **Team :**  
José Nuno RODRIGUES, *Director*,  
Luís URBANO, *Director*,  
Davide FREITAS, *World sales*,  
Gil RAMOS, *Festivals*.

› **Distribution mode :**

- Festivals,
- Theatres : both commercial and non-commercial.

› **Geographic activity zone :** National and international.

› **Catalogue :**

- Number of titles : 61
- Existence of a catalogue : on line.
- Number of films available for distribution : 43

› **Distribution formats :**

- Film 35 mm : 27
- Film 16 mm : 1
- Beta SP video : 16
- Digital Beta SP video : 5
- DVD : none.

› **Viewing possibilities :**

- Capacity : one video set and one DVD set.
- Number of films available for consultation : 48 films on VHS, 25 on DVD.
- Reservation mode : by telephone and e-mail.

› **Local situation & distribution perspectives :**

Since its creation in 1999, the **Agencia Da Curta Metragem** has maintained the purpose of establishing an alternative network of short film distribution that covers all areas of Portugal. Our aim consists of establishing regular screenings of short films in movie theatres. The Agencia therefore makes contacts especially with Art House theatres, local theatres, film-clubs and alternative distributors to define a general policy of short film distribution and program planning in Portugal. Some short film programmes have already been set up and distributed through this alternative distribution network. The programme *Shorts Generation* initiated by the Agencia in 2000 consisted in a combination of 4 different screenings of the most popular and important short films produced in the 90s in Portugal. This programme was screened in more than 20 cities across the country for 2 years and also screened abroad in 9 different countries (Brazil, Uruguay, Mexico, Argentina, Venezuela, United-Kingdom, France, Yugoslavia and Spain). Another programme *Ten years of Vila Do Conde International Short Film Festival* was screened in several movie theatres in Portugal. This year, the Agencia has for the

first time launched a short film - *Dinamitem a Terra do Nunca* (Dynamite Never Land) - in commercial theatres in Lisbon and Oporto. This programme is dedicated to Miguel Gomes and Sandro Aguilar and offers the public 4 of their short films. We plan to launch other different short film programmes in Portugal through this alternative network. The only difficulty that we are today encountering in consolidating this initiative consists in the number of short films eligible for such an operation. For this reason, we wish to include non-national short films in our next short film programmes.

Our experience in programme planning in Portugal leads us to think that a European theatre network is necessary for regular short film screenings. And this can happen only through a voluntary policy that would encourage exhibitors to screen short films with financial support from the **European Community**.







# General overview of Spain

**Population :** 40 million.

**Language :** Spanish.

**Cinema frequentation level :** 3,5

**Number of theatres and number of screens :**

1,223 theatres, 4,039 screens.

**Europa Cinemas theatres :** 21 theatres, 114 screens.

**Other theatre networks :**

- **Area Catalana de Exhibicion Cinematografica (ACEC),**
- **Cadena Clarin :** from 1978, a circuit of 23 screens distributed in 3 cities of the north of Spain (Ovideo, Gijon and Aviles),
- **Central de Actividades y Exhibición Cinematografica (CAEC),**
- **Circuito Coliseo :** 110 screens in different cities in the north of Spain,
- **Circuito Estrella :** screens network in Madrid,
- **Circuito Neocine :** screens network in the south east of Spain.

**Governmental organization in charge of the cinema :**

**Cinema and Audiovisual Arts Institute (ICAA).**

**The short film in Spain :**

In Spain, short film production is mainly shot in digital video, approximately 300 films in this format per year. This situation is due more to the costs of 35 mm filmmaking than to a deliberate choice. Generally, young directors start first in video, then go to 35 mm once they have managed to make their work recognized. In 2002, 171 short films were shot in 35 or 16 mm. Financial support to short film production is mainly done through the governmental institution **ICAA** and the regional communities that grant subsidies to projects in development as well to films that have been shot. There is no National Agency for short films at the moment in Spain and only the Basque region has its regional short film agency – **KIMUAK** - dedicated to projects that are produced in this region and native filmmakers.

Regarding the distribution of shorts, different initiatives take place in the country because of short film festivals (Cinema Jove, Valencia...). Indeed, they are the place in which short films have the opportunity to be both promoted to general and professional audiences and purchased by TV channels. Short films are also promoted through more specific operations led by a few producers and distributors among which Great Ways and Lolitas peliculias in Madrid, Yelmo Cineplex and Freak Agency in their respective regions.



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Year of creation : **2000**

## Structure and goals

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DIF  
PROM

- › **Status :** Distributor.
- › **Financing of the organization :**  
Public subsidies and private income.
- › **Activities :**
  - International sales of short films for television, video and Internet,
  - Management of projects for short films and Internet,
  - Management of short film festivals and promotional events,
  - DVD edition.
- › **Contact :**  
Millian VASQUEZ, *int.sales@agenciafreak.com*

› **Team :**

Millian VASQUEZ, *International Sales & Relationships*,  
Monica GALLEGO, *Communication and Project Manager*.

› **Distribution mode :**

- Festivals,
- Theatres : both commercial and non-commercial.

› **Geographic activity zone :** Regional and national, international towards Spanish speaking countries.

› **Catalogue :**

- Number of titles : 54
- Existence of a catalogue : printed and on line.
- Number of films available for distribution : 14

› **Distribution formats :**

- Film 35 mm : 10
- Film 16 mm : 4
- Beta SP video : 39
- Digital Beta SP video : 2
- DVD : 15

› **Viewing possibilities :**

- Capacity : one video / DVD set.
- Number of films available for consultation : 100
- Reservation mode : by e-mail.

› **Local situation & distribution perspectives :**

In Spain, short film production and distribution are in an expanding phase. We consider this situation as very important and vital for the reinforcing of future Spanish cinema. Up to now, 190 short film festivals for video and/or cinema are organized each year. The sprouting of these festivals in each province shows that the demand for these films exists.

Since 1993, an International Short Film Market (**Cinema Jove**) has been taking place in Valencia. Following is a list of some important television short buyers who were present at the International Short Film Market in 2002: **Channel+**, **Multi-channel TPS**, **Paramount Comedy**, **Universal Studio Spain**, **Antenna 3 TV**, **TV Badalona**, **Plus.es**, **Fise TV**, **TVG** (Television of Galicia).

Our firm is located in a southeast region near Portugal. The production of short films in our city and our region is increasing each year. The opportunities of watching short films for people in our region are therefore wider.

5 film festivals are held in our region. Each one has a

short film program and two of them are exclusively dedicated to short films in 35 mm and video.

There are also activities financed through the regional government to train young people in short film production and complete some projects for continuous exhibitions to be broadcast in small theatres.







## General overview of Switzerland

**Population :** 7 million.

**Languages :** Swiss-German (63%), French (19%), Italian (9%), Romanch (1%), others (8%).

**Cinema frequentation level :** 2,68

**Number of theatres and number of screens :**

334 theatres, 508 screens.

**Europa Cinemas theatres :** 8 theatres, 12 screens.

**Other theatres networks :**

- Swiss association of Art House cinemas, member of CICAÉ,
- Cinélibre,
- La Lanterne Magique: association of cine-clubs,
- Les nuits du court métrage: short film nights organized by the Swiss Short Film Agency.

**Governmental organization in charge of the cinema :**

**Office Fédéral de la Culture (OFC)**, cinema section of the Federal Departement.

**The short film in Switzerland :**

Around 180 short films are produced each year in Switzerland. Nevertheless, there is no strong political will to have a developed film industry in the country and short films are not considered as a priority. To make a film in Switzerland, financial support can be sought from the Confederation, regional administrations, Swiss Television or from the Lottery Fund. Support for film production is a federal matter, among which 750,000 € are granted to short film production. From a regional point of view, the towns of Zürich and Geneva are particularly involved in film production. However, it is more and more difficult to get money and financial support.

# SWISSFILMS

From January 2004, the Swiss short film agency is part of Swiss Films association, which also includes Pro Helvetia and the Swiss film center.

These are the new directions and contact :  
Philippe CLIVAZ, *Short Films Coordinator*,  
Simon KOENIG, *National distribution*.

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Antenne Romande / Courts métrage  
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[www.shortfilm.ch](http://www.shortfilm.ch)

## Structure and goals

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DIF  
PROM

- › **Status :** Association.
- › **Financing of the organization :**  
Public subsidies (80%) and private funds (20%).
- › **Activities :**
  - National agency,
  - Promotion of Swiss short films through national and international festivals,
  - Theatrical distribution,
  - Sales of short film commercial rights to television channels.
- › **Distribution mode :**
  - Festivals,
  - Theatres : both commercial and non-commercial,
  - Film-clubs.
- › **Geographic activity zone :** National and international.

› **Catalogue :**

- Number of titles : 160
- Existence of a catalogue : printed and on line.
- Number of films available for distribution : 135

› **Distribution formats :**

- Film 35 mm : 110
- Film 16 mm : 20
- Beta SP video : 130
- Digital Beta SP video : 10
- DVD : none.

› **Viewing possibilities :**

- Capacity : one video station.
- Number of films available for consultation : 1,000
- Reservation mode : by phone or e-mail.

› **Local situation & distribution perspectives :**

Short film programmes are rare and have small audiences in cinemas. For the last three years, Swiss short films (less than 10 minutes long) have been screened with the help of a subsidy system as programme complements before commercial features (the feature film must not be Swiss). In 2001, 235,000 spectators out of a total of 17 million spectators thus saw short films. The Agency organizes regular events (short film nights, previews, etc.) and participates in specific cultural events to enlarge the short film audience. Swiss short film is rarely broadcast on local or national TV channels.

Initiatives concerning theatrical distribution for short films in Switzerland are definitely linked to the involvement and collaboration of theatres. Nevertheless, such actions cannot find any development as long as there are still difficulties mainly due to structural obstacles. The federal system does not tax box-office receipts and so there are no financial resources for The **Swiss Short Film Agency**. Besides, there is no real political will to support artistic creation in this field of cinema. From this point of view, short films are perceived in Switzerland as only a means of attaining access to making feature films. This attitude towards short film also helps explain why the **Federal Commission of Cinema** (advising board of the **Federal Office of Culture**) has decided to restrict its financial support to only two short films per director throughout his or her cinema career.





## General overview of The Netherlands

**Population :** 16,1 million.

**Language :** Dutch.

**Cinema frequentation level :** 1,5

**Number of theatres and number of screens :**

175 theatres, 566 screens.

**Europa Cinemas theatres :** 17 theatres, 46 screens.

**Other theatres networks :**

- **Art House Cinemas :** 30 movie theatres across the country.

**Governmental organization in charge of the cinema :**

**OCenW :** Ministerie van Onderwijs, Cultuur en Wetenschappen.

**The short film in the Netherlands :**

For the 3<sup>rd</sup> consecutive year, together with public broadcaster **NPS TV** and some governmental funding 10 short films are being produced and broadcast. The rest of the production, that is to say around 80 short films per year, is either produced with national or local funding, or made with private funding and with other TV money (mostly from public broadcaster **VPRO TV**). Very few short films get shown on TV, a handful is distributed in theatres ; the average corresponds to 3 per year! However, pay TV channel **Canal+ Benelux** shows short films on TV in The Netherlands on a more regular basis.

Not included in these numbers are the graduation films of Amsterdam film students.



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*info@houseofshorts.nl*  
**www.houseofshorts.nl**  
Year of creation : **2001**

## Structure and goals

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PROM  
DEV

- › **Status** : Association.
- › **Financing of the organization** : Public subsidies.
- › **Activities** :
  - National agency,
  - National and international promotion of Dutch short films,
  - Making shorts eligible for the Oscars,
  - Initiating an educational programme for schools,
  - Initiating a DVD programme for promotional and theatrical purposes,
  - Publishing of Dutch short film catalogue and streamlining the Dutch short film database on **www.nfdb.nl**
- › **Contact** :  
Sydney NETER, *info@houseofshorts.nl*
- › **Team** :  
Sydney NETER, *Managing Director*.
- › **Distribution mode** :
  - Festivals,
  - Theatres : both commercial and non-commercial.
- › **Geographic activity zone** : National.

› **Catalogue :**

- Number of titles : 90 new short films per year.
- Existence of a catalogue : printed and on line.
- Number of films available for distribution : 15-20 each year.

› **Distribution formats :**

- Film 35 mm : none.
- Film 16 mm : none.
- Beta SP video : none.
- Digital Beta SP video : none.
- DVD : 25

› **Viewing possibilities :**

- Capacity : No viewing possibilities yet, but VHS can be sent through **Holland Film**. DVD will be made from 2004.
- Number of films available for consultation: none.
- Reservation mode : none.

› **Local situation & distribution perspectives :**

**House of Shorts** was established at the end of 2001 to stimulate the market for short films as a whole. Before that, a professional & independent Dutch short film industry report was made and advice was given to start a new organization solely focussing on short films, being fiction, animation, documentary and experimental. Since experimental films have a totally different approach, these are now handled by the new organization **De Film bank**, with whom **House of Shorts** now shares one office. Some projects will be done together, some will be done by each individual organization.

The **Dutch Film fund** has meanwhile officially accepted our existence and given us a start up grant for 2003 and possibly for 2004. From 2005 **House of Shorts** will need to get grants directly from the Ministry of Culture as well as from other funding sources. So far so good.

**House of Shorts** will lobby extensively to get more production funds, to get more films in the theatres, on TV, get them released on DVD and will promote short films anywhere, nationally and internationally. **House of Shorts** was successfully present with a stand in Clermont-Ferrand 2002 and 2003.

One plan is to have shorts screened on DVD in theatres to avoid making expensive 35 mm prints. There are already 10 theatres in Holland equipped with DVD-beamers.

Another so-called bonus per film project has been designed to annually get about 15 films into the theatres on a regular basis (on 35 mm). We are waiting for both projects to be accepted and funded.

The difficulty in Holland, and possibly also abroad, is to build more awareness of short films. People usually love them, but where can they be seen? Regular programs need to be on TV as well as in theatres, so that this question is no longer raised. Distributors and theatres need to be able to go to a central place where they can search for and be advised on the best short film they want to book. They need to be regularly informed about the short film situation in Holland (and abroad).

We prefer a slow approach. Politically speaking, short films are a difficult subject matter, and therefore **House of Shorts** wants to establish a sound and solid home base for shorts. A place where producers, filmmakers, distributors, TV programmers, festival programmers can go to for advice, information and to actually obtain screenings. **House of Shorts** urges Dutch distributors to distribute short films, rather than actively distribute the films itself.

A lot remains to be done, but **House of Shorts** feels that the market is slowly changing for the better. More and better shorts are being produced, more shorts are shown on TV and awareness is radically increasing. We want to give the idea to everyone that once this is all successfully executed, the question will be asked: *"How could we have ever lived in a world without short films?!"*







## General overview of United Kingdom

**Population :** 60 million.

**Language :** English.

**Cinema frequentation level :** 1,46

**Number of theatres and number of screens :**  
608 theatres, 3,258 screens.

**Europa Cinemas theatres :** 28 theatres, 54 screens.

**Other theatres networks :**

- **City Screen :** the biggest independent exhibitor in the UK.

**Governmental organization in charge of the cinema :**  
The British Film Council.

**The short film in the UK :**

Currently, the UK is getting increasingly involved into the video format as there is a growing production and interest in digital film-making. Many filmmakers are experimenting with mixed-media formats and it is an increasing evidence that people in the UK are using new platforms such as viral showcasing, downloads on mobile telephones and projection in spaces such as clubs and bars.

As very few short films are screened in theatres, the video format is a popular resource to exhibit short films to new audiences and therefore brings new opportunities for these films to be seen. It is in this purpose that in 2002 the **Digital shorts scheme** was initiated. This scheme generates 100 short films a year. All must be under 10 minutes, shot digitally and cost no more than £10,000 (approx 15,000 €). Screenings of these films take place across the UK with regional partners hosting their own screenings of films shot and produced in the region. At the moment, exhibitors are also supported by the **UK Film Council** to equip their theatres with digital projectors.

From a general point of view, there is less and less money for short film production. It is mostly financed through the UK Film Council's New Fund and also through the regional partners funded by the New Cinema Fund such as the Digital Shorts scheme. The UK Film Council offers additional support for short film through its relationship with FilmFour. In 2002, the two organizations jointly financed different schemes such as Comedy Shorts Scheme, The Short Channel Scheme, Cinema Extreme Scheme and the Completion Fund Scheme enabling around 25 films to be completed on 35 mm.



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Year of creation : **2002**

## Structure and goals

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DIF  
PROM  
DEV

- › **Status** : Distributor.
- › **Financing of the organization** : Public subsidies.
- › **Activities** :  
Broadcasting and promotion of digital shorts on behalf of The **New Cinema Fund** and national partners across the UK.
- › **Contacts** :  
Kate GEROVA, *kate@shortcircuitfilms.com*  
Meabh O'DONOVAN, *shortcircuit@workstation.com*

› **Team :**

Kate GEROVA, *Company partner*,  
Meabh O'DONOVAN, *Company partner*.

› **Distribution mode :**

- Theatres : non-commercial.

› **Geographic activity zone :** National.

› **Catalogue :**

- Number of titles : 23
- Existence of a catalogue : printed.
- Number of films available for distribution : 23

› **Distribution formats :**

- Film 35 mm : none.
- Film 16 mm : none.
- Beta SP video : 23
- Digital Beta SP video : 23
- DVD : 12

› **Viewing possibilities :**

- Capacity : screening facilities in London on request.
- Number of films available for consultation : 23
- Reservation mode : initial request through e-mail, this is an informal process.

› **Local situation & distribution perspectives :**

Short Film is distributed mostly in urban areas with London being the most notable location. The **Curzon Soho Cinema** in London is host to a number of touring programmes (such as *Oberhausen On Tour*) and regularly screens short film programmes. There are “pockets” across the UK which take this approach to short films screening. Also in the UK, there are often short film evenings hosted by independent organizations.

**Short Circuit Films** provides bespoke programming services to short film festivals in the UK such as **Brief Encounters** and **LoveBytes** (a digital festival). We represent the catalogued short films from **Digital Shorts** for sales. In September 2003 **Short Circuit Films** will begin a theatrical tour of a UK programme called *Big Stories, Small Flashes* which aims to bring a diverse range of digital films to a wide audience. **Short Circuit Films** is not involved in theatrical distribution but may have a theatrical outing for a selection of films in the UK where digital projectors can be used.

