

## **Appendix F - International Film Agencies Overview**

### **1. UK**

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#### **UK Film Council**

The UK Film Council (UKFC) was established by the UK Department for Culture, Media and Sport (DCMS) in 2000, as a strategic agency for developing the film industry and film culture in the UK. Its creation underlined the importance of film as a key part of the UK's creative industries. The UKFC receives its funding from a combination of DCMS allocations and National Lottery collections.

The UK Film Council has a board of 15 Directors and has been established as a private company limited by guarantee. It is intended that that the Council will become a statutory body at some time in the future.

The UKFC provides funds for film development and production, training and professional development activities, domestic and international distribution and exhibition programs and the provision of archival services for the conservation of the UK's audiovisual heritage.

From April 2000 the UKFC became responsible for all direct government funding from the DCMS portfolio for film, with the exception of the National Film and Television School. As part of this process it assumed responsibility for:

- The Arts Council of England's Lottery Film Department (production and training funding);
- The British Film Institute's production department;
- Funding the British Screen Finance and the British Screen European Co-production Fund (film development and production agencies);
- Funding the British Film Council, which exists as an independent body whilst delivering the cultural and education objectives of the UKFC;
- The British Film Commission which was incorporated into the International Department of the UKFC which is tasked with encouraging inward investment into the UK from foreign production companies; and
- Funding regional film production activities.

The UKFC originates and gathers data on films and the film industry so as to contribute to evidence-based policy debate and strategic development. While the Department for Culture Media and Sport is responsible for setting policy on UK film culture and industry issues; the UKFC actively contributes to policy discussion and engages in lobbying on behalf of the audiovisual industry such as recent efforts for the BBC to raise its investment in feature films.

#### **Stated Policy Aims**

The UK Film Council aims to stimulate a competitive, successful and vibrant British film industry, and to promote the widest possible enjoyment and understanding of cinema throughout the nations and regions of the UK.

## **Production Funding**

In order to encourage a more consistent flow of UK films attracting audiences in the UK and all over the world, the UK Film Council has restructured public funding for film. Three UK-wide development and production funds are run at the UK Film Council with a total annual budget as follows:

- The Development Fund (£4 million per annum)
- The New Cinema Fund (£5 million per annum)
- The Premiere Fund (£8 million per annum)

## **Training**

The UK Film Council has also allocated £1 million a year to support training. The main aim of the Training Fund is to work with partners to maintain and develop the skills base of the film industry.

## **Funding for Distribution and Exhibition**

The UK Film Council has also allocated £24 million through its Distribution and exhibition department over three years 2003 - 2006 to help develop audiences in the UK.

## **Inward investment and export promotion**

The role of the International Department of the UK Film Council is to encourage inward investment to the UK from international production companies.

## **Funding for the English Regions**

The UK Film Council also provides funding for film activities including production through its £7.5 million a year Lottery supported Regional Film Investment Fund for England (RIFE). This fund can only be accessed through the screen agencies responsible for the specific regions.

The UK Film Council invests £1 million of Lottery funding annually into First Light program, a digital short filmmaking scheme aimed at helping young people (aged 7-18) to gain experience and confidence in filmmaking. First Light is the UK Film Council's first fully delegated Lottery initiative and is run by Birmingham-based Hi8us First Light Ltd, an organization that which works with a number of organisations across the UK.

## Budget - Annual Report 04/05

Expenditure Area	Amount in Pounds
Development Fund	£4,000,000
Premiere Fund (commercial projects)	£8,000,000
New Cinema Fund (new & innovative)	£5,000,000
Lottery Franchises (companies)	£5,566,666
Nations (Policy and Strategy)	£505,000
Regional Investment Fund	£7,500,000
First Light (Children and Young People)	£1,000,000
Publications Fund	£100,000
Sponsorship	£400,000
Film Skills Fund	£6,500,000
Distribution & Exhibition Fund	£8,000,000
British Film Institute	£16,000,000

## Income & Funding – 2004-2005

UK Film Council Lottery Funding	£31,790
UK Film Council Grant-in-Aid Funding (from Parliament)	£25,240
British Screen Finance Group Income (Sales of film rights, recoupment, etc)	£621
<b>TOTAL</b>	<b>£57,651</b>

Staff: 90

## Additional Agencies and Data

### Department of Culture, Media and Sport (DCMS)

The DCMS is responsible for setting policy on UK film culture and industry issues, including:

- sponsorship of the UK Film Council and the National Film and Television School
- training and diversity issues in the film industry
- certification of British films including co-productions
- lead for the UK in the EU Media Programme

### British Council

The British Council is the official UK agency for international cultural relations. Its Film Department looks after the international promotion of new British films (features and shorts), principally through festivals and showcases.

## **2. CANADA**

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### **Telefilm Canada**

Telefilm Canada is a federal cultural agency structured as Crown Corporation dedicated primarily to the development and promotion of the Canadian film, television, new media and music industries. Telefilm Canada reports to the Canadian Parliament through the Department of Canadian Heritage and is funded by Federal allocations.

Telefilm provides financial assistance and strategic leverage to the industry to produce audiovisual productions that reflect Canadian society, including its linguistic duality and cultural diversity. The Corporation's initiatives aim to ensure the widest possible audience for Canadian works, domestically and abroad, through support for distribution, export, versioning, marketing and industry promotion at Canadian and foreign festivals, markets and other events. It also administers equity funding available through the Canadian Television Fund, a public-private partnership that funds the creation of broadcast of high quality Canadian television programs. In addition to its funding activities, Telefilm advises government on audiovisual and cultural policy matters through its policy, planning and research division.

Telefilm sits alongside of other a number of other audiovisual and cultural agencies that report to the Department of Canadian Heritage including the Canada Council for the Arts, the Canadian Audio-Visual Certification Office, the Canadian Independent Film and Video Fund, and the National Film Board (NFB) of Canada – a public filmmaking organisation established to produce and distribute audiovisual works that inform Canadians and promote Canada globally.

Telefilm Canada maintains four offices in Canada (in Montréal, Toronto, Vancouver and Halifax), along with a European office, located in Paris.

### ***Stated Policy aims of organisation***

#### ***- Building audiences***

Two years after the Canadian government announced a new feature film policy, entitled From Script to Screen, Canada's industry is starting to see results. Prior to the new objective, the market share for Canadian films stood at 1.4% and is now currently at 3.6%. 2003 was a landmark year for French-language cinema, which now nearly corners an unprecedented 20% of the market. With the success of Mambo Italiano, one of the most successful English Canadian films ever (with a total Canada-U.S. box office take of \$8.2 million to date), the English-language market is evolving with new Canadian films focused on reaching audiences.

#### ***- Building strong industries***

Building Capacity is the second objective in Telefilm's corporate plan and is intended to support the primary objective of audience building. It is a response to the recognition that implicit to the goal of building Canadian audiences for Canadian cultural products there needs to be an environment in which sustainable companies and gifted talent can thrive.

## Overall structure of the organisation

Telefilm has five divisions:

- French Operations,
- English Operations,
- International Operations and Development,
- Planning, Finance and Administration; and
- Policy, Planning and Research.

Expenditure 2004/05 taken from Telefilm Annual Report 2004/05

<b>Telefilm's Participation in Funds</b>	<b>Canadian Dollars</b>
Canada Feature Film Fund	\$91,443,000
Canada New Media Fund	\$9,484,000
Canada Television Fund	\$114,695,000
Canada Music Fund	\$8,728,000
Other Funds	\$4,306,000
Corporate Management	\$22,857,000
Misc	\$160,000
<b>Total</b>	<b>251,673,000</b>

Telefilm has approximately 180 employees.

## Additional Agencies and Data - The National Film Board of Canada

The National Film Board of Canada (NFB) is a Canadian public filmmaking organization established to produce and distribute films that inform Canadians and promote Canada around the world. The NFB is best known for its documentaries and animated short films, several of which have won an Academy Award. The NFB reports to the Parliament of Canada through the Minister of Canadian Heritage. It has French and English production branches. The organisation's purpose and mission have been re-defined numerous times throughout its history. Currently, the NFB's mandate is defined by the Minister of Canadian Heritage:

The overarching objective of the National Film Board is to produce and distribute audio-visual works which provoke discussion and debate on subjects of interest to Canadian audiences and foreign markets; which explore the creative potential of the audio-visual media; and which achieve recognition by Canadians and others for excellence, relevance and innovation.

The National Film Board has defined a list of primary and secondary goals to fulfill in order to meet its mandate, as well as a set of related activities that can be performed to meet those goals. The NFB's Primary activities are:

- create programming reflecting Canada's linguistic duality and cultural diversity
- create programming of film and audiovisual works on subjects relevant to the general public or niche audiences
- support innovative and experimental projects in new and interactive media

- exploit the audiovisual heritage of the NFB

These are to be achieved through various programs, such as the Aboriginal film program, implementing a major bilingual website on the history of Canada, and incorporating internet and interactive tools into film-making.

The NFB's secondary activities include:

- broadcasting NFB films on national television networks and specialty services
- developing and maintaining an e-commerce system to sell products directly to Canadian and international customers
- diversifying and developing markets for NFB products

To achieve these goals, the NFB plans include: creating educational television markets by signing contracts with American school boards, colleges and universities, and granting them certain rights; developing in-flight markets by working with airlines and distributors specializing in that field; and developing the CineRoute project, a cinema-on-demand service via the internet. The NFB plans to develop new territories, particularly China, Brazil and Mexico.

The NFB employs 490 full-time equivalent staff, with an annual budget of \$70 million (for 2003-2004). Funding is derived primarily from government of Canada transfer payments, and also from its own revenue streams. These revenues are from print sales, film production services, rentals, and royalties, and total up to \$10 million yearly; the NFB lists this as Respendable Revenues in its financial statements.

### **3. New Zealand**

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#### **New Zealand Film Commission**

The New Zealand Film Commission was established in 1978. The Film Commission undertakes a variety of activities including the provision of loans and equity financing to New Zealand producers and directors and the sale and marketing of New Zealand films. The Film Commission supports Maori filmmaking and participates in industry initiatives, ranging from policy development for training, to preservation of New Zealand film culture in archives.

The New Zealand Film Commission (NZFC) was established in 1978 by an Act of the New Zealand Parliament, and has the statutory responsibility "to encourage and participate and assist in the making, promotion, distribution and exhibition of films" made in New Zealand by New Zealanders on New Zealand subjects.

The NZFC undertakes a variety of activities including the provision of loans and equity financing to New Zealand producers and directors and the sale and marketing of New Zealand films. The NZFC also supports Maori filmmaking and participates in industry initiatives ranging from policy development for training, to preservation of New Zealand film culture in archives. The NZFC also acts as an approval body approving film and television co-production applications and certifying New Zealand films. The NZFC also administers the Large Budget Screen Production Grant – an incentive for film production in New Zealand.

In 2004/05, 53 per cent of the NZFC's budgeted income came from Federal Government allocations, 39 per cent from State Lottery collections, and the remainder from NZFC earnings from its film investments and sales.

#### **Overall structure of the organization**

The Commission is appointed by the Minister of Culture and Heritage and comprises a Chairman and seven other board members. Members represent the film industry and the wider business and arts community.

The NZFC provides financial assistance for New Zealand feature film projects and New Zealand filmmakers, by way of loan or equity financing. They commit up to 8% of their annual budget to feature film development financing, and up to 60% to feature film production financing.

#### **Budget**

Varies according to the availability of public funding and the returns on film investments. Budgeted expenditure is NZ\$22.6 million in the 2004/2005 financial year.

<b>Budget 2004-05</b>	<b>New Zealand Dollars</b>
<b>Income</b>	
Government	\$10.8m
Lottery	\$8.0m
Other	\$2.7m
Total	\$20.5m
<b>Expenditure</b>	
Film Production	\$13.5m
Film Development	\$2.3m
Marketing	\$1.2m
Talent Development	\$2.4m
Resource and Industry Support	\$1.4m
Administration	\$1.9m
Total	\$22.6m

NZFC has 17 employees.

### **Additional Agencies and Data**

#### **Film New Zealand**

Film New Zealand functions as New Zealand's location office. It has an office of four, and a budget of less than NZ\$1 million per year. It co-ordinates the regional film location offices, and works with Investment New Zealand to attract production. It is an independent, industry-led organisation.

#### **Investment New Zealand**

Investment New Zealand is New Zealand's national investment promotion agency. It is a division of New Zealand Trade & Enterprise. Investment New Zealand's principal aim is to increase the quality and quantity of sustainable foreign direct investment into New Zealand. The screen production industry constitutes a major focus for Investment New Zealand. As strategic partners Investment New Zealand and Film New Zealand actively collaborate in attracting screen productions to New Zealand. Investment New Zealand made significant investment to assist in the marketing of Lord of the Rings.

#### **Broadcasting Commission (NZ On Air)**

NZ On Air is an Autonomous Crown Entity established under the Broadcasting Act 1989. NZ On Air ensures that New Zealanders are able to enjoy broadcasting services that would not otherwise be provided on a commercial basis, as outlined by the following functions:

- To reflect and develop New Zealand identity and culture by promoting programmes about New Zealand and New Zealand interests; and promoting Maori language and Maori culture;
- To ensure that a range of broadcasts is available to provide for the interests of women, youth, children, persons with disabilities and minorities in the community, including ethnic minorities; and to encourage a range of broadcasts that reflects the diverse religious and ethical beliefs of New

- Zealanders;
- To maintain, and, where appropriate, extend the coverage of radio broadcasting to New Zealand communities that would not otherwise receive a commercially viable signal; and
- To encourage and establish the operation of archives or programmes likely to be of historical interest in New Zealand by making funds available for broadcasting and the production of programmes to be broadcast; and the archiving of programmes.

#### **4. France**

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##### **Centre National de la Cinematographie (CNC)**

The Centre National de la Cinematographie (CNC) is active across all sectors of France's audiovisual industry. The CNC funds the development and production of film, television and new media, it supports distribution and exhibition activities as well as the international promotion of French audiovisual productions. The CNC provides a research, regulatory and policy role that assist its functions of preparing and implementing the audiovisual regulatory framework in France and improving the industry's structure.

While regional film agencies do exist in France, 95 per cent of funding is made available through the CNC. There are a number of programs and organisations that are overseen by and/or interact with the activities of the CNC. The COSIP is a CNC-run program that makes available funding for French television productions. SOFICAs are specialised investment companies that are able to draw on tax incentives to invest in CNC-approved films. The IFCIC is a part owned government financial institution that shares in the risk on loans made by banks for the production of audiovisual works. It also provides short-term loans in conjunction with three banks and can guarantee bank loans to producers. Unifrance operates under the direct supervision of the CNC and is tasked with promoting French films abroad.

##### **Stated Policy aims of organisation**

The French system aims to ensure an effective balance between the sectors and a close link between industrial objectives and cultural aims

##### **Overall structure of the organisation**

The CNC is active across all sectors of France's audiovisual industry, including: production (film, television, new media), distribution and exhibition. It operates automatic and selective funding programs. It also has regulatory affairs, research and policy, and international promotion functions.

##### **Place within the government structure**

The CNC revenue is derived from levies on cinema tickets (23%) as well as levies on video/DVD distribution and public and private television channel revenues (this

provides the largest contribution – over 70%). These revenues are redistributed back to all sectors – production (film, television, new media), distribution and exhibition.

In 2005 the CNC had an annual budget of around €476 million.

### **Additional Agencies and Data**

- The COSIP, a CNC-run program which contributes around 16 per cent of the total funding available for French television production and is funded by a tax on channel revenues that is distributed to producers;
- The SOFICAs, are specialised investment companies able to draw on tax incentives to invest in CNC-approved film productions;
- A recently introduced tax credit scheme for below-the-line costs, allows producers, regardless of nationality, to be able to write off up to 20 per cent of below-the-line costs in France on qualifying films – with a ceiling of €500,000.
- The IFCIC – a 20 per cent government-owned financial institution – that discounts pre-sales from distributors or television channels. It shares up to 55 per cent of the credit risk on loans made by banks for the production of audiovisual works. It also provides short-term loans in conjunction with three banks and can guarantee bank loans to producers.
- France has developed a specific public support program for new media and is currently the highest-spending European country in the area of new media support.
- Unifrance promotes French films abroad, mainly by supporting markets and film festivals. It is an industry organisation with over 500 members. It operates under the direct supervision of the CNC.

## **5. Ireland**

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### **Irish Film Board**

Public support to the Irish film industry is centralised in Ireland. There is only one funding body, The Irish Film Board (IFB), which operates 14 funding programmes at national level. The IFB supports feature-length films, short and medium length films, animated and youth oriented films, documentaries, first-feature length films and multimedia projects. The IFB is a body corporate reconstituted in April 1993 by the Department of Arts, Heritage, Gaeltacht and the Islands under the Film Board Act 1980.

The IFB aims to ensure the continuity of production and availability of Irish films to domestic and international audiences and to improve the industry's structures and strengthen the Irish film economy. It does so by providing funding for the development and production of Irish films and the international promotion of Irish films. It also acts in cooperation with other Irish semi-state agencies to improve the marketing, sales and distribution of Irish films and to promote training and development in all areas of filmmaking. The IFB also promotes Ireland as a filming location. The IFB's other functions include policy advice to Government and responsibility for conserving and archiving Ireland's audiovisual heritage.

### **Stated Policy Aims**

The Irish assistance framework considers both the economic and cultural dimensions, but the cultural dimension is left to the Board's own discretion.

The IFB has two objectives set out in the Irish Film Board Act:

1. to 'assist and encourage by any means it considers appropriate' the production of films on national territory and the development of the Irish film industry
2. to take into consideration the 'need for the expression of national culture through the medium of film-making in so far it considers it appropriate'.

Its aim is to improve the industry's structures and strengthen the film economy. It provides aid for production and is also responsible for conserving and archiving the cinematographic and audiovisual heritage.

### **Budget**

The budget allocated to the national agency has doubled since 1998. Public funding is approximately Euros 14 million.

## **6. Korea**

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### **Korean Film Council**

The Korean Film Council (KOFIC) is a government funded body reporting to the Ministry of Culture & Tourism. KOFIC was created in accordance with Article 7 of the Korean Film Promotion Law to improve the quality of Korean films and to promote the Korean film industry. It does so by providing funding for the development and production of Korean films, the provision of education and training activities for the audiovisual industry as well as archival services. KOFIC has an active policy and research division that collects statistics on the Korean film industry and investigates, researches and develops policies to promote Korean films and the Korean film industry.

The Film Promotion Finance Association operates under KOFIC's supervision providing funding for the development and production of Korean audiovisual works. KOFIC assists the development of screen culture by providing funding to exhibitors, subtitling audiovisual works and funding regional screening tours. KOFIC also engages in activities to promote film as a means of cultural exchange particularly amongst its Asian neighbours.

KOFIC operates the Korean Academy of Film Arts - a film school that offers training and education in areas such as directing, cinematography, animation and production.

KOFIC also operates and assists media centres across Korea providing equipment and facilities for production purposes. KOFIC has invested considerably in audiovisual infrastructure including digital cinema equipment and studio and post production facilities. KOFIC also provides audiovisual archival services.

KOFIC was founded as the Korean Motion Picture Promotion Corporation in 1973 with the task of revitalising Korean cinema, KOFIC was restructured in May 1999 and granted a broader mandate and a greater degree of autonomy from the government.

### **Stated Policy Aims**

KOFIC's primary objective is to promote and support the production of Korean films through funding, research, education, and training. It also strives to further develop international markets for Korean films and to promote intercultural understanding through film-based cultural exchanges.

### **Overall structure of the organisation**

KOFIC is administered by a group of nine commissioners - scholars, filmmakers, industry figures and other representatives of the audiovisual industry.

KOFIC's Domestic Support department provides assistance to all stage of production, from writing to post-production, with an emphasis on independent films or high quality works able to contribute to the recognition of Korean cinema.

KOFIC promotes Korean films overseas through different activities: the operations of stands in major international festivals, the publication of yearbooks, funding to support marketing overseas, support for subtitles - translation and print production for releases overseas (12 full-length and 10 short films in 2004), and promotion of co-productions.

## **Budget**

KOFIC received funding of approximately Won 32 billion or AUD40.6 million annually over the period 1999 – 2003.

## **7. Germany**

Germany's public support for the audiovisual industry is strongly decentralised with 67% of support coming from the Lander or regional level funding agencies. Support is skewed towards regional or state level funding bodies because according to the German Constitution, the Federal State has no jurisdiction over cultural affairs, whereas the Landers or the regions have an obligation to support culture.

At the Federal level the German Federal Film Board (FFA) provides around 27% of public funding for the German film industry. The FFA is an institution incorporated under public law and its mandate includes enforcing measures to promote German cinema and to improve the structure of the German film industry. While the FFA does fund the development of German films it does so to a much lesser degree than the Lander funds. The FFA plays more of a coordination role rather than a direct funding and development role. The FFA provides economic advice and research, it funds the promotion of German film domestically and abroad, it provides funding to the exhibition and video distribution sectors and provides vocational training for film practitioners.

The FFA's support is focused on economic objectives and it redistributes its funding that is derived from other branches of the industry - broadcaster contributions and levies from distributors and exhibitors.

### **Stated Policy Aims**

The FFA is tasked with enforcing measures to promote the German film industry and improve the structure of the German film industry. One of its tasks concerns the alignment and the coordination of film support measures by government and regional states.

The FFA also has in charge the administration of the film projects supported by the State Minister for Culture and Media (*Beauftragter der Bundesreg. für Angelegenheiten d. Kulture und der Medien, BKM*) which represents around 8.7% of the support.

## **8. Denmark**

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### **Danish Film Institute**

The Danish Film Institute (DFI) is as an autonomous body operating under the auspices of the Danish Ministry of Culture, under the Film Act 1997. The DFI is the national agency responsible for supporting and encouraging film and cinema culture and for conserving these in the national interest. The DFI's activities include providing economic support to scriptwriting, production, promotion, distribution and exhibition of Danish films. The DFI promotes Danish films internationally, and supports screen culture by funding a network of cinemas in Denmark and supporting cinemas in local communities. The DFI provides professional development and training activities to established and emerging film practitioners. The DFI also provides archival services to ensure the conservation of films and of literature and materials related to Danish film and television. The DFI supports research activities by providing access to its archives. The DFI is also responsible for providing analysis and advice to the Ministry of Culture. The Ministry of Culture also funds the DFI's operations along with contributions from Denmark's public broadcasters who contribute towards DFI's funding activities.

Whilst the DFI contributes the majority of public support to the Danish audiovisual industry, The Nordic Film and Television Fund, operating across five the Nordic countries also provides considerable financial assistance to the Danish audiovisual production industry.

### **Stated Policy Aims**

The cultural element of the Danish support policies is strongly emphasized. The Danish Film Institute is the national agency responsible for supporting and encouraging film and cinema culture and for conserving these in the national interest.

The Institute's operations extend from participation in the development and production of feature films, short and documentary films, over distribution and marketing, to managing the national film archive and the cinematheque.

### **Overall structure of the organization**

DFI has four departments:

- Production & Development;
- Distribution & Marketing;
- Archive & Cinematheque; and
- Administration

The Danish Film Institute provides annual subsidies of around €30 to 40 million for the development, production, promotion and distribution of Danish features films, documentaries and shorts. It supports virtually all the feature films made in Denmark.

Other features of the support system of note are:

- DFI expenditure on development in 2004 will be equivalent to more than 10 per cent of total production expenditure;
- DFI spent €5.3 million in 2004 on distributing and promoting Danish films domestically and internationally;
- A minimum of 25 per cent of DFI development and production funding must be earmarked for films for children and youth.

The DFI offers two funding doors for feature films: the consultant scheme and the 60/40 scheme.

<b>Funding bodies 2002</b>	<b>Level</b>	<b>Budget In Euros</b>
Danish Film Institute (DFI)	National	32.56
Short Film Denmark (Dansk Novelle Film, now DFI)	National	3.05
West Denmark Film Pool (Den Vestsjænske Filmpulje)	Regional	0.4
FilmFyn (created in June 2003)	Regional	-
Nordic Film & TV Fund	Supranational	7.8

## **9. South Africa**

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### **National Film and Video Foundation**

South Africa's National Film and Video Foundation (NFVF) is a statutory agency established under the *National Film and Video Foundation Act 1997*. The NFVF is responsible to the South African Ministry of Arts, Culture, Science and Technology.

The NFVF funds training, development, production, exhibition, marketing and distribution activities including promoting South African audiovisual productions internationally. The NFVF coordinates relationships between the industry, government agencies and regulatory bodies. The NFVF has been specifically mandated to conduct research into the film and video industry as well as actively monitoring and measuring national strategies for the industry and providing policy advice to Government.

Approximately 70 per cent of NFVF's funding is directed towards funding activities with the remainder used to support development, education, training, marketing and distribution activities.

Further support is provided to South Africa's audiovisual industry through provincial commissions and regional film offices that attempt to attract production activity in their regions. The Department of Trade and Industry (DTI) also actively supports the audiovisual industry through policies to create employment and generate revenues for the South African economy. DTI introduced the Large Budget Film and Tax Rebate in 2004 to develop the local industry and attract foreign productions to South Africa.

### **Stated Policy Aims**

The aims of the NFVF outlined in its enabling legislation are to:

- develop and promote the film and video industry;
- provide and encourage the provision of opportunities for persons – especially from disadvantaged communities – to get involved in the film and video industry;
- encourage the development and distribution of local film and video products;
- support the nurturing and development of and access to the film and video industry; and
- address historical imbalances in infrastructure and distribution of skills and resources.

### **Budget**

The NFVF received funding of ZAR 32.5 million in 2003-2004 (approximately AUD 6.9 million).

## **10. Spain**

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### **Institute for Cinema and the Audiovisual Arts (ICAA)**

The public support system for the Spanish audiovisual industry follows a decentralised structure. There is a co-sharing of the responsibility at the national level, through the Ministry of Culture in charge of supervising the Institute for Cinema and the Audiovisual Arts (ICAA), and at the regional level, funding bodies that also provide considerable support to the industry.

The ICAA is an autonomous body with responsibility to the Spanish Ministry of Culture. It is financed exclusively from government funds, and its official tasks are to promote, regulate and give financial backing to cinematographic and audiovisual activities in Spain, with respect to production, distribution and exhibition of films. The ICAA promotes Spanish cinematographic and audiovisual arts and its archival activities support the recovery, restoration and conservation of Spain's audiovisual heritage. The ICAA provides training and professional development activities for industry practitioners as well as funding for film development and production, distribution and exhibition activities. The ICAA plays a strategic role by coordinating relationships between regional funding bodies and maintaining and encouraging relationships with international organisations of a similar nature.

The Spanish Department of Promotion and International Relations is responsible for the promotion of Spanish cinema and audiovisual material both in Spain and abroad. This consists principally in lending support to national and international film events and festivals held in Spain, in backing the participation of Spanish productions in festivals abroad and in organising events involving Spanish cinema in other countries.

The Department is also responsible for negotiating international agreements for co-production in cinema, and represents Spanish cinema and audiovisual art in European and American programs and organisations.

After being elected in March 2004, the PSOE socialist government - led by new Prime Minister Zapatero - doubled the funding to the film industry in its 2005 budget and maintained its intention to adopt the French film-funding model. The increase is expected to have a direct and immediate impact on the number of film production – predicting an increase from 110 films in 2004 to 130 films in 2005.

### **Budget**

Institute for Cinema and the Audiovisual Arts (ICAA)	62.1 million Euros
Regional funds	29.5 million Euros

## **11. Brazil**

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### **ANCINE (Agência Nacional de Cinema) and PRODECINE**

*Agência Nacional de Cinema* (ANCINE) is Brazil's National Film Agency and was created in 2001 with financial and administrative autonomy from the government. ANCINE's objectives are to stimulate the development and competitiveness of the Brazilian audiovisual industry, promote access to Brazilian cinematic and video works domestically and internationally, ensure a diversified participation of foreign works in the Brazilian market. ANCINE's funding is provided through the CONDECINE (contribution to the development of the national film industry), a tax applied to the airing, production, licensing and distribution of motion pictures, sound and video recordings for commercial purposes.

Public funding for investment Brazilian films is made available through the National Motion Picture Development Program or PRODECINE - a program created to gather and invest funds in the development, production, distribution, marketing and exhibition of independent Brazilian films. PRODECINE also derives its revenue from CONDECINE tax collections.

### **Additional Agencies and Data**

The Brazilian Agency for Export Promotion (APEX), subordinated to the Ministry of Development, Industry and International Commerce (MDIC), works through partnerships with both public and private organizations, to promote Brazilian products and services abroad.

In 2003, the MINC and the APEX started a support initiative to promote Brazilian audiovisual in international markets. Data collected by the Brazilian Association for independent producers (ABPI-TV) and Brazilian Cinema Promotion (BCP), have shown that Brazilian television production have potential in the US, Canada, France, the UK, Germany, Russia, Japan, Italy and Asia. For cinema, the target markets are Germany, Canada, Colombia, Spain, the US, France, the Netherlands, Italy and Mexico.

The MINC/APEX initiative aimed to generate USD 2.5 million (AUD 3.8 m) in films and USD 6 million (9.2) in television programs for exports, especially aiming at China, Canada, UK and France. USD 1.8 million will be spent for promotion of independent Brazilian TV production, through APEX, ABPI-TV, Ministry of culture Audio-Visual Secretariat, and the Brazilian Micro and Small Business Support Service (Sebrae). USD 2.9 million will be invested in Brazilian cinema by APEX and Brazilian Cinema Promotion (BCP), a non profit organization established in 2001 to promote cinema on the international market.