

HISPANO-PERUVIAN EVENING IN LOS ANGELES (p.10)

Cast and crew from the film *la teta asustada* (the milk of sorrow) held a reception to celebrate its oscar nomination

On the occasion of the nomination of the Hispano-Peruvian production *The Milk of Sorrow* for the Best Foreign Language Film category, producers Wanda Visión, Oberon Cinematográfica and Vela Films, with the collaboration of EGEDA, (the Spanish Audiovisual Producers' Rights Management Association) held a reception on March 7, 2010 at which invited guests watched the ceremony with the cast and crew and celebrated the nomination with them.

In addition to the cast, flown out for the occasion, representatives from Peruvian and Spanish institutions present in the city attended. Among others present were Claudia Llosa and Magaly Solier, director and heroine of the film; José María and Miguel Morales, Angels Masclans and Antonio Chavarrías, co-producers of the movie; the Spanish Consul in Los Angeles, Inocencio Arias; Peruvian Consul Julio Manuel Balbuena; the actor and producer Edward J. Olmos, and the director of the San Sebastian Festival, Mikel Olaciregui.

EGEDA would like to express their delight and offer their most sincere congratulations to the producers, cast and crew of the film *El secreto de sus ojos* (*The Secret in Their Eyes*), winner of the Oscar for Best Foreign Language Film. We would also like to congratulate the other two Oscar candidates with a Spanish connection: *La teta asustada* (*The Milk of Sorrow*) (Wanda Films, Oberon Cinematográfica and Vela Producciones) and the short film *La dama y la muerte* (*The Lady and the Reaper*) (Green Moon España and Kandor Graphics).

EGEDA, a non-profit organisation which represents and defends the interests of audiovisual producers (those arising from the exploitation of certain intellectual property rights) as their core activity, also performs a considerable amount of work promoting film production, providing assistance and services for its members and fighting audiovisual piracy. Currently, as well as in Spain and the United States, the organisation is active in the service of producers in several Latin American countries.

GOYAS VIA THE INTERNET (p.11)

EGEDA, filmotech.com and the European, Spanish, and Catalan Film Academies have set up a pioneering experiment allowing Academy members to see the competing films on the Internet via the website filmotech.com.

No one could now deny that new technologies are advancing with gigantic strides. Neither could anyone doubt that

the film world is doing its best to keep up with the challenges this technological revolution presents. In the wake of various initiatives towards legal film viewing on the Web, it is the Academies' turn to embrace new technology; already last year, they decided to incorporate the Internet into the process of selecting candidates for their respective awards. So, through EGEDA Digital and the filmotech.com portal, the members of the Spanish, European and Catalan Film Academies were able to watch some of the films competing for the EFAs, Goyas, and Gaudís on the Web, and also vote for their favourite candidates in each category.

A simple, secure way to view the films

Using the following systems: VEOMAC (*Visionado Especial de Obras para Miembros de la Academia de Cine* [Special Viewing of Works for Members of the Film Academy]), VOD4EFA (Video On Demand For the European Film Academy) and VEOGAUDI (*Visionat Special D'obres Premmis Gaudi de L'academia de cinema catalá*), which can be accessed through the URL www.veomac.com and www.vod4efa.com and www.veogaudi.cat, respectively, the producers of nominated films were able to offer the members of the different Academies a viewing of their films with maximum quality and security guarantees. Each Academy member received a personal code allowing him or her to access the web pages and watch the posted films by streaming.

Up to now, there were basically two procedures used by producers to distribute their films to the voters: special group screenings and by sending individual copies to each Academy member. This new service, which ensures the secure, rapid and high-quality circulation of the nominated films, offers significant advantages over the traditional systems; firstly, it increases security measures by avoiding the uncontrolled circulation of copies, which could get lost and easily be copied; and secondly, it is to the advantage of independent producers who cannot afford the considerable costs of duplicating and mailing of copies to the 1,100 plus Spanish Academy members and the 2,000 European ones.

The first year these three platforms were up and running proved highly successful. For example, on VEOMAC, 87 competing feature-length films and documentaries were posted, among which were titles like *Cell 211*, *The Secret in Their Eyes*, *Broken Embraces* and *The Milk of Sorrow*. Also posted were the initial 30 short films which were competing for each of the categories for this genre and the 10 Latin American films vying for the best Hispano-American film award.

The 2010 Editions

If your film has already been released in 2010 and you would like further information about how to post it on one

of these platforms, please contact us at tel. (34) 91-512-16-10 or through the email address correo@egeda.com.

EGEDA LAUNCHES INTERNET TRACKING SERVICE FOR AUDIOVISUAL WORKS (SSAI) (p.12)
EGEDA introduces a service for tracking audiovisual works on Internet to detect and withdraw those shown without their owners' permission

In May 2009, EGEDA introduced a new service, completely free of charge for members: the tracking of audiovisual works and recordings posted on the Internet without the authorisation of the corresponding rights-holders. This service, providing it has been authorised by the member concerned, will detect and withdraw excerpts and sequences from audiovisual works circulating on the Internet without the authorisation of the rights-holders.

Currently, this service is concentrating on *YouTube*, the most popular video portal in the world, owned by Google. Company representatives held various meetings with EGEDA to discuss the problem of making our members' audiovisual works available without authorisation.

Films like *Pan's Labyrinth*, *The Secret in Their Eyes* or *The Milk of Sorrow*, and series like *Aida*, *Los Hombres de Paco*, *Los Serrano* or *Aquí no hay quien viva* have been withdrawn from *YouTube* thanks to this service which, since its implementation, has proceeded to investigate and detect over 11,000 fragments or excerpts of audiovisual works illegally posted on this website. Complaints were lodged about 2,276 of these, which were subsequently withdrawn by those in charge of the *YouTube* site. These excerpts had been viewed a total of 49,160,551 times. The difference between the number of works detected and the number of works withdrawn is owed to the fact that, in order to file a complaint, EGEDA has to obtain the express authorisation of the producer and rights-holder of the work in question.

Any members who would like to activate this free service can contact EGEDA's Members Department, which will provide them with the authorisation forms required, by calling 915121610 or by email at this address: oscar.berrendo@egeda.com

EGEDA AT THE CLERMONT-FERRAND INTERNATIONAL SHORT FILM MARKET (p.13)

Producers, directors, buyers, distributors, schedulers... over 2,400 accredited professionals from 84 different countries attended the Clermont-Ferrand International Short Film Festival, held in this French city February 1-5. EGEDA was there once again this year as the organiser of *Shorts from*

Spain, a programme which brings together and coordinates the Spanish contingent present at this market, one of the most important worldwide as far as short films are concerned.

Thus, for the ninth consecutive year, and thanks to the support of ICEX, ICAA, EGEDA and FAPAE, the Festival had a representative sample of Spanish short films and the Spanish producers and directors received all the information they needed about how the festival and the professional market work. Also, they were provided with contacts and meetings were set up with the main international buyers, distributors and schedulers present at this not-to-be-missed French event.

What's more, as is becoming customary, three screenings were held, showing a selection of short films chosen from among all those produced in 2009. These sessions, mainly organised for international buyers, were attended by over 400 representatives from the main purchasing, distributing and scheduling companies with an active interest in Spanish shorts.

PIRACY IN SPAIN COSTS 10,600 JOBS PER YEAR & RESULTS IN LOSSES OF 1.7 BILLION EUROS IN RETAIL SALES (p.16)

Trade unions and creative industry organizations agree on the need to take urgent legal measures in order to reverse the trend.

A European study, supported by Spain through FAPAE, the Spanish Federation of Audiovisual Producers, and the trade unions CC.OO and UGT, calculates that in five years, digital piracy will have wiped out 86,000 jobs in Spain, with financial losses to the sector reaching 9.5 million Euros.

The study, "*Building a Digital Economy: The Importance of Saving Jobs in the EU's Creative Industries*", analyses the socio-economic impact (employment and economic contributions to countries) piracy has already affected, and what its future impact on creative industries (cinema, music, TV series, and videogames) will be in the five largest cultural markets in Europe - the United Kingdom, France, Germany, Italy, and Spain - countries which together comprise 75% of European GNP.

According to this study, in Spain, the analysed cultural industries create 1.2 million jobs and 62 billion Euros of added value to Spain's GNP. In 2008, piracy resulted in losses to the industries of film, music, and television series of 10,600 jobs, directly and indirectly, and 1.357 million Euros. Philippe Hardouin, director of the study, predicts that if the current trends in piracy continue, by 2015, Spain will have lost 86,000 jobs and 9.5 million Euros in losses to the creative industries sector.

The study, prepared by TERA Consultants (an independent consultancy firm headquartered in Paris), has been funded in Spain by leading Spanish trade unions the UGT and the CC.OO, and the Spanish Federation of Audiovisual Producers (FAPAE), an “umbrella organisation” for the audiovisual industry, whose representatives attended to support the study’s presentation in Spain. All have agreed that it is necessary to take legal actions to protect the viability of the audiovisual industry and save the jobs that it generates.

In this regard, Carlos Ponce, UGT Services Federation Secretary for the Social, Cultural, and Sport Communications declared the urgent need to take action and, in so doing, proposed steps by the UGT oriented in three directions:

- 1) raise awareness and educate the citizenry with regard to respecting intellectual property rights
- 2) foster changes in the business model
- 3) encourage development of legislation which helps to defend and support the audiovisual industry.

For his part, Juan Martínez, CC.OO. Services Federations Secretary General of the Communications Media encouraged addressing the conflict between creators and consumers. It is a conflict, he stated, that is “warped by specific interests.”

Pedro Pérez, President of FAPAE, agreed with the trade unions on the need to change the business model. But, he noted that this change shouldn’t be done with imprudence. “The fact that we are being robbed does not mean that we now have to give away our product,” stated Pérez.

In general, all participants agreed on the need to stimulate social debate on the impact of piracy on cultural industries. The Internet represents an enormous source of growth potential for audiovisual production, but solutions must be found for this development to translate into real job and investment opportunities for creators and industry stakeholders.

Creation of Observatory on the Audiovisual Industry and Employment

In general, the trade unions and the creative industries’ support organisations have concurred on the demonstrated need to begin to take joint steps. The first of these, announced Pedro Pérez, is the creation of an Audiovisual Industry and Employment observatory by the trade unions (the UGT and the CC.OO.), FAPAE and EGEDA. This group will have the legal status of a foundation and will be aimed at contributing to the development and competitiveness of the audiovisual sector, promoting greater awareness

of the realities it faces, and providing it with improved transparency. Among other activities, the observatory will systematically collect information on the sector and prepare national-and-international-scale reports and statistical analyses.

NEW ARRIVALS TO FILMOTECH.COM (p.34)

Spanish classics, current cinema, and other cinema jewels added to the filmotech.com catalogue.

El crimen de Cuenca [The Cuenca Crime]

Director: Pilar Miró.

Cast: Amparo Soler Leal, Héctor Alterio, Fernando Rey, Daniel Dicenta, José Manuel Cervino, Mary Carrillo, Assumpta Serna, Nicolás Dueñas

In 1913 two men from the town of Osa de la Vega near Cuenca, Spain, are accused of the murder of José María Grimaldos López, a shepherd from the town who has disappeared without a trace. The men end up confessing to the crime after being tortured by the Civil Guard, and are tried and sentenced to death.

The film, directed by Pilar Miró, caused great controversy when it was banned by the Government of the UCD political party and with the director being tried by a military tribunal.

La vaquilla

Director: Luis García Berlanga.

Cast: Alfredo Landa, Guillermo Montesinos, José Sacristán, Juanjo Puigcorbé, Santiago Ramos, Eduardo Calvo, Agustín González, Violeta Cela, María Luisa Ponte.

This film takes us to the trenches on the frontlines of the Spanish Civil War. Here, at this point, not a single shot is being fired and the soldiers doze, write, or play games. But, their calm is interrupted when a loudspeaker from the “nationalist” side announces that, for the holiday of the Virgin of August, various celebrations will take place in a nearby town, among which will be a grand feast, followed by a dance and a bullfight. Five combatants from this Republican area decide to abduct the bull to be used in the bullfight. In doing so, they will get the food they so rarely had on the front, ruin the “enemy’s” festival, and raise the morale of their comrades.

Patrimonio Nacional [National Heritage]

Director: Luis García Berlanga.

Cast: Luis Escobar, José Luis López Vázquez, Amparo Soler Leal, Mary Santpere, Alfredo Mayo, Jose Luis Villalonga, José Ruiz Lifante.

With the end of the Franco regime, the Marquis de Leguineche decides to end his self-imposed exile and returns to his palace in Madrid, with the committed purpose of getting close to the monarchy. Naturally, all of his efforts fail,

giving rise to a series of completely absurdly over-elaborate and ridiculous situations.

Nacional III [National III]

Director: Luis García Berlanga.

Cast: Luis Escobar, Luis Ciges, Agustín González, José Luis López Vázquez, Amparo Soler Leal, Chus Lampreave, José Luis de Vilallonga, María Luisa Ponte, Fernando Merino, Concha Rabal

The Marquis de Leguineche has sold his palace and lives in a flat, with his housekeeper and lover, his son, and a priest. The son is separated from his wife, but when he finds out that he is going to inherit a fortune, he makes up with her. His next concern will be to smuggle this money to France.

Slumdog Millionaire

Director: Danny Boyle.

Cast: Dev Patel, Anil Kapoor, Irrfan Khan, Madhur Mittal, Freida Pinto.

Jamal Malik, an orphaned youth living in a poor slum of Bombay, decides to appear on the Indian version of the TV quiz show "Who Wants to Be a Millionaire?" To the surprise of everyone, Jamal responds correctly to each and every one of the questions. How is it possible that a boy like him is able to know the answers to all the questions? When Jamal is just about to answer the final question, the one that will win him 20 million rupees, the police arrest him and take him away to be interrogated. Jamal will have to explain how he knows the answers, recalling various moments in his life in doing so, which also helps uncover the true reason for his participation in the game show.

Traffic

Director: Steven Soderbergh.

Cast: Benicio del Toro, Michael Douglas, Don Cheadle, Catherine Zeta Jones, Dennis Quaid, Steven Bauer.

Hard-hitting action thriller about the multi-million dollar world of drugs, seen from three different points of view: the official appointed to lead the US war against drugs, who finds out his 16-year-old daughter is an addict; a Mexican anti-drugs squad officer trying to resist the corruption surrounding him; and the survival instinct of the wife of an imprisoned dealer trying to carry on, bring up her two children and free her husband above all.

Paris Je t'aime

Director(s): Ethan Coen, Joel Coen, Gerard Depardieu, Wes Craven, Gus Van Sant, Vincenzo Natali, Tom Tykwer, Gurinder Chadha, Alfonso Cuarón, Christopher Doyle, Isabel Coixet, Emmanuel Benbihy, Alexander Payne, Walter Salles, Olivier Assayas, Frederic Auburtin, Sylvain Chomet, Richard Lagravenese, Bruno Podalydes, Oliver Schmitz, Nobuhiro Suwa, Daniela Thomas

Cast: Miranda Richardson, Bob Hoskins, Nick Nolte, Ben Gazzara, Gerard Depardieu, Wes Craven, Gena Rowlands, Leonor Watling, Willem Dafoe, Elijah Wood, Sergio Castellito, Fanny Ardant...

In Paris, love is everywhere - at the counters in her bars and cafeterias, under the Eiffel Tower, even below her streets, on the Metro. "Paris, je t'aime" ("Paris, I Love You") is a Paris as seen by some of the most acclaimed directors, each of them telling a story in a different district of Paris. The result is a range of stories on joy, separation, strange and unexpected encounters, and above all, love. We see the city in a way we've never seen it before and come to understand why Paris is the most romantic city in the world.

Crash

Director: Paul Haggis.

Cast: Don Cheadle, Sandra Bullock, Matt Dillon, Brendan Fraser, Thandie Newton, Jennifer Esposito.

The lives of various people in Los Angeles become intertwined with the discovery of a brutally murdered man in a ditch. A veteran racist police officer, his new-on-the-job, idealistic partner, the housewife of the district attorney, an Iranian shopkeeper, a wealthy African-American couple - these are some of the people who get caught up in racial, religious and class tensions portraying the chaos of living in L.A.