

Europa Cinemas

Network Review #31 Cannes 2018



Cinemas on the move
Statistical Yearbook 2017

Europa Cinemas Network Review

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Founded in 1992, Europa Cinemas is the first international film theatre network for the circulation of European films.

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by Claude-Eric Poiroux

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30 Denmark

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32 France

Omnia, Rouen

34 Germany

Cinema and Rex Filmtheater, Wuppertal

36 Greece

Olympion, Pavlos Zannas, John Cassavetes, Stavros Tornes, Thessaloniki

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40 Italy

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42 Montenegro

Cadmus Cineplex, Budva

44 The Netherlands

Studio K, Amsterdam

46 Slovakia

Kino Usmev, Kosice

48 Spain

Cines Renoir, Madrid and Barcelona

50 United Kingdom

Glasgow Film Theatre, Glasgow

The cinema experience and perspectives for the network

Claude-Eric Poiroux General Director of Europa Cinemas

We are well positioned to understand the extent to which the cinema experience remains central to film creation and how the constant attendance as well as the renewal of the public is demonstrating a preference for the big screen as a way of discovering a film. This encourages our network's efforts to diversify our offer and get closer to audiences where they live. We appreciated the message communicated at this year's Berlinale by Commissioner Mariya Gabriel, who wishes European film productions to be made available to all European citizens, wherever they may be. Europa Cinemas, which already has a presence in 630 cities, will continue to strive to expand its network to as many small and medium-sized towns as possible and to support all community-based initiatives taken by exhibitors with the aim of attracting and retaining ever younger audiences.

Our work as a network also involves training new generations of exhibitors to help them adapt to the world of digital communication and social media with a view to renew the audiences attracted by the collective cinema experience.

Better understanding the tastes and demands of our audiences, knowing how to pique their interest in a rich and diversified European cinema offer, creating environments that promote the exchange of opinions and debate, making our cinemas venues where people meet and enjoy social interaction – these are the kinds of very practical questions that we discuss in our Innovation Labs, during which we benefit from the experiences shared by our members from every corner of Europe. These initiatives, which are already present in Bologna, Sofia and Seville, will be extended to other festival locations, such as Sarajevo, Cluj, Leipzig and Thessaloniki...

Furthermore, we must not overlook another issue of concern for our exhibitors: their ability to invest in all forms of technology to make their film theatres sophisticated venues that meet the needs of increasingly demanding audiences. The end of the VPF, the contribution paid by distributors, is not good news for the exhibition sector, which will have to fund on its own the necessary improvements of projection, hospitality and comfort, against the background of the relentless drive for technological innovation. This is an economic challenge that we need to consider when it comes to the question of the financial stability of our cinemas and the support we offer to help them remain competitive.

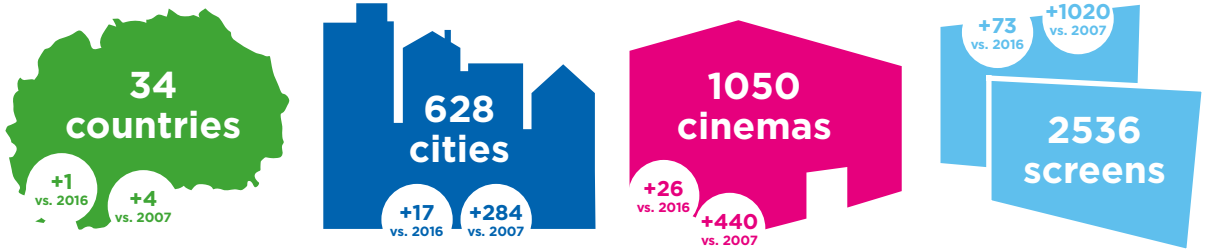


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In addition to the efforts undertaken by exhibitors to screen and disseminate European films, these are a number of perspectives that illustrate and provide a basis for defending the future of our network in the context of the next European Union budget in 2020. All the producers, directors, technicians and artists who have come together in Cannes for this festival are aware of the important role that cinemas play in ensuring their films are brought to the public in a fitting way and revealed in their true dimensions to millions of film lovers, whose judgement is all that really matters when it comes to their creative work. **The Europa Cinemas network is their most important ally.**

Facts & Figures 2017

In MEDIA countries



European Screenings Remain at a High Level

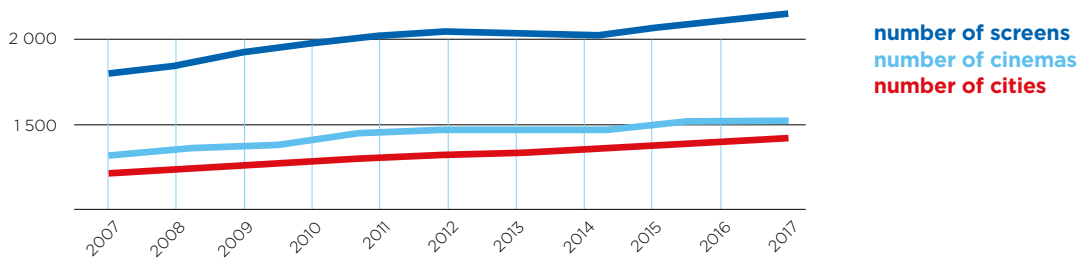
1.74 M
European screenings
57,53 % of the total screenings

1.01 M
European non-national screenings
33,35% of the total screenings

21.12 M
European non-national admissions
28,86% of the total admissions

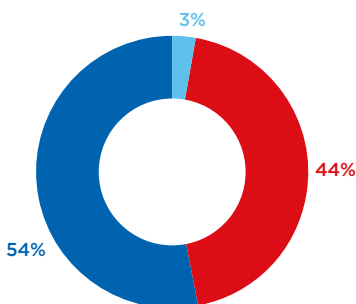
39.21 M
European admissions
53,57% of the total admissions

Europa Cinemas Network Evolution 2007-2017

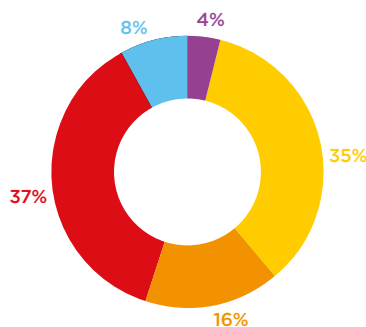


Profile of The Cinemas

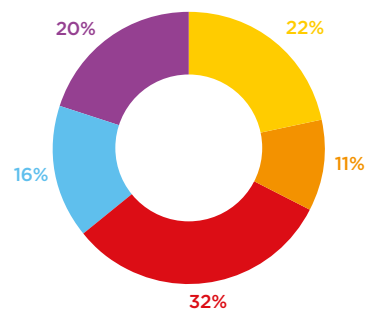
cinema by number of screens 2017
 single screen
 2-7 screens
 8 screens +



profile of the cities
 < 50 000 inhabitants
 50 000-100 000 inhabitants
 100 000-500 000 inhabitants
 500 000-1M
 > 1M



cinemas location according to profile of the cities
 < 50 000 inhabitants
 50 000-100 000 inhabitants
 100 000-500 000 inhabitants
 500 000-1M
 > 1M



Europa Cinemas made more than 60% of the total admissions of these films!



66%

admissions collected in AT, BE, CZ, DE, DK, EE, ES, FR, GR, HR, HU, IS, IT, LT, LV, NL, NO, PL, PT, RO, SI, SK



67%

admissions collected in AT, BE, BG, CZ, DE, DK, EE, ES, FR, GB, HU, IS, IT, LT, LV, NL, NO, PT, RO, SI, SK



60%

admissions collected in AT, DE, GB, FR, AT, ES, EE, NO, DK, NL, SI, LV, PT, BE, LT, SK, HR, GR



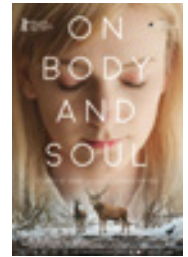
67%

admissions collected in BG, CZ, EE, GR, HU, IT, LT, LV, NL, NO, PL, PT, RO, SK



60%

admissions collected in AT, BE, BG, CZ, DE, DK, EE, ES, GB, GR, HU, IS, IT, LT, LV, NL, NO, PT, RO, SI, SK



67%

admissions collected in AT, BE, CZ, DE, DK, EE, ES, FR, GB, GR, HR, HU, LT, LV, NL, NO, PT, RO, SI, SK

2017: An even more diverse European best

The slate of European films found their audience in Europa Cinemas' member cinemas in what turned out to be an even more diverse year than usual. The six best European films, attracting between 820,000 and 360,000 admissions, represent six different nationalities.

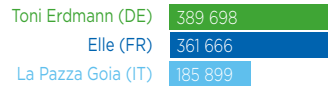
Leading the way, *The Square* gives Sweden a rare first place as it achieved a stronghold in more than 20 countries, and totaled 818,000 admissions across 682 cinemas within the Network, resulting in a very good average of 1,200 admissions per cinema. Congratulations to the Victoria Cinemas in Stockholm and Muranow in Warsaw, which held the film for 18 and 17 weeks respectively, and that totaled over 19,000 admissions in each cinema!

Also reaching over 500,000 admissions, the latest films from Stephen Frears (*Victoria and Abdul*) and Aki Kaurismäki (*The Other Side of Hope*) serve as a reminder that the Network is home to major European auteurs, while Polish animation, *Loving Vincent*, an almost experimental film, marked a complete phenomenon for the year with 450,000 admissions in 470 cinemas across 20 countries. At the start of 2018, the film was already released in a further five European countries.

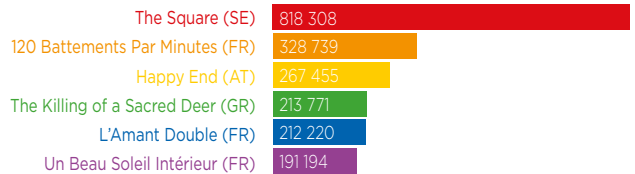
Toni Erdmann (390,000, Germany) and *Elle* (362,000, France), continue their long-term onscreen career after being presented at Cannes in 2016. Over two years, the two films reached 1.3 million and 636,000 admissions respectively across the Network.



Cannes 2016



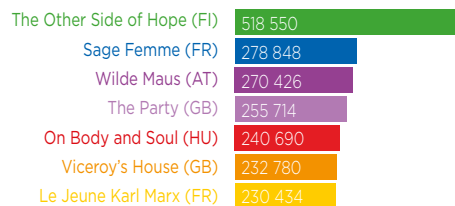
Cannes 2017



An excellent year for films from the Berlinale and Cannes

Films from Cannes are traditionally well represented in cinemas and 2017 was no exception. *The Square*, and its competitor for the Palme, *120 beats per minute* (330,000 admissions), which continues on screens in 2018 in a dozen European countries are two such shining examples. However, this year, we must highlight the success of European films presented at the Berlinale in early 2017, seven of which attracted more than 200,000 viewers across the Network, including Aki Kaurismäki's *The Other Side of Hope* with 518,000 admissions from 757 cinemas. These films collectively represent more than two million admissions. The Golden Bear winner, *On Body and Soul*, has circulated well, achieving nearly 70% of its admissions from Network members, including in its home country, Hungary.

Berlin 2017



Spearheaded by their stars, French films circulate well throughout the Network

The United Kingdom and France, the two major producing countries in Europe, are strongly represented each year in the programming of Network cinemas. British films, however, are slightly less present this year, making French films especially visible. This serves as a confirmation of the power of French dramatic comedies, which continue to circulate well following the successes of films such as *Intouchables* and *La Famille Bélier*. Casting actors such as Omar Sy or Catherine Frot, now easily identified by the public outside of France, contributed to the success of French films in 2017.

Two Is A Family has been a European hit with more than four million admissions outside of France, as represented within the Network (357,000 admissions in 400 cinemas of 22 countries, mainly in the Netherlands, Italy, Spain, Slovakia, Poland and Germany). Another successful story is Cédric Klapisch's latest comedy, *Back to Burgundy*, which attracted more than 330,000 admissions to cinemas across 24 countries, with great success in Germany and the Netherlands. *The Midwife*, starring Catherine Frot and Catherine Deneuve (279,000 admissions, 560 cinemas, 29 countries) and *Aurore*, starring Agnès Jaoui (220,000, 278 cinemas, 13 countries), are also representative examples of this trend and demonstrate the fame of French actresses abroad.



356 928



331 207



278 848



219 868



449 791



263 495



189 962

Animated films for all audiences

Network cinemas programming has also traditionally focused on showcasing animated films. *My Life as a Courgette* and *The Red Turtle*, in particular, had bucked this trend two years ago. Three European animated films are worth mention this year and, from an admissions point of view, mark an even greater achievement as all three are very different in tone and style: *Loving Vincent*, intended for an adult audience, *Paddington 2*, for families, and *The Big Bad Fox and Other Tales*, a set of three short films for little ones.

Three documentary films with more than 150,000 admissions

Documentary films, in particular, are appreciated by audiences across the Network, three of which are particularly worthy of mention this year. *WEIT. Die Geschichte von einem Weg um die Welt* is a phenomenon, currently only distributed in Germany and Austria, where nearly 370,000 spectators have appreciated it (of which 250,000 are represented by cinemas in the Network). Raoul Peck's documentary, *I Am Not Your Negro*, reached a wide distribution in cinemas across more than 15 countries (164,000 admissions, 377 cinemas, 19 countries), while the distribution of JR and Agnès Varda's film, *Faces Places*, was limited in 2017 (with 145,000 admissions in 181 cinemas in 10 countries, mainly in France, Belgium and the Netherlands). The film continues its successful journey to big screens across Europe in 2018.



248K admissions
6195 screenings
3 countries
101 cities
147 cinemas

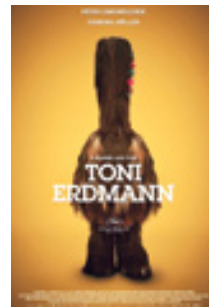


164K admissions
9021 screenings
19 countries
295 cities
377 cinemas



141K admissions
7756 screenings
10 countries
155 cities
181 cinemas

Top 50: European Movies By Admissions MEDIA 2017



1

The Square (SE)
Ruben Ostlund

countries 28/
cities 472/
cinemas 682/
admissions 818,308

2

Victoria and Abdul (GB)
Stephen Frears

countries 27/
cities 385/
cinemas 520/
admissions 546,452

3

Toivon tuolla puolen (FI)
Aki Kaurismäki

countries 33/
cities 529/
cinemas 757/
admissions 518,550

4

Loving Vincent (PL)
Dorota Kobiela, Hugh Welchman

countries 24/
cities 345/
cinemas 470/
admissions 449,791

5

Toni Erdmann (DE)
Maren Ade

countries 31/
cities 413/
cinemas 603/
admissions 389,698/
1,316,346*

countries/cities/cinemas/admissions

11 Sage femme (FR)

Martin Provost

29/422/560/278,848

12 Wilde Maus (AT)

Josef Hader

12/131/222/270,426

13 Happy End (AT)

Michael Haneke

24/345/471/267,455

14 Perfetti sconosciuti (IT)

Paolo Genovese

22/161/227/267,359

15 Lady Macbeth (GB)

William Oldroyd

28/420/586/265,841

16 Paddington 2 (GB)

Paul King

31/324/415/263,495

17 Au revoir là-haut (FR)

Albert Dupontel

7/125/150/256,172

18 The Party (GB)

Sally Potter

21/249/363/255,714

19 WEIT. Die Geschichte von einem Weg um die Welt (DE)

Patrick Allgaier, Gwendolin Weisser

3/101/147/247,984

20 Teströl és lélekröl (HU)

Ildikó Enyedi

30/365/479/240,690

21 Viceroy's House (GB)

Gurinder Chadha

16/276/360/232,780

22 Le Jeune Karl Marx (FR)

Raoul Peck

12/237/328/230,434

23 Aurore (FR)

Blandine Lenoir

13/211/278/219,868

24 The Killing of a Sacred Deer (GB)

Yorgos Lanthimos

26/322/422/213,771

25 L'Amant double (FR)

François Ozon

15/229/303/212,220

26 A United Kingdom (GB)

Amma Asante

17/269/350/202,979

27 La Villa (FR)

Robert Guédiguian

7/115/129/201,312

28 Un beau soleil intérieur (FR)

Claire Denis

16/238/311/191,194

29 Le Grand Méchant Renard et autres contes (FR)

Patrick Imbert, Benjamin Renner

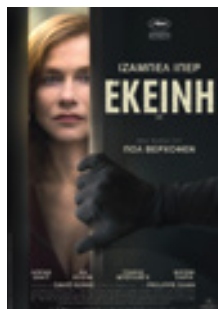
9/124/152/189,962

30 La pazza gioia (IT)

Paolo Virzi

25/256/376/185,899/579,070*

This list includes movies whose exhibition began before 2017 and others which will continue theirs after 2017



6

Elle (FR)
Paul Verhoeven
 countries 28/
 cities 380/
 cinemas 531/
 admissions 361,666/
 635,985*



7

Demain tout commence (FR)
Hugo Gélin
 countries 22/
 cities 303/
 cinemas 399/
 admissions 356,928
 380,597*



8

Ce qui nous lie (FR)
Cédric Klapisch
 countries 24/
 cities 353/
 cinemas 489/
 admissions 331,207/



9

120 battements par minute (FR)
Robin Campillo
 countries 28/
 cities 303/
 cinemas 397/
 admissions 328,739



10

T2 Trainspotting (GB)
Danny Boyle
 countries 31/
 cities 321/
 cinemas 430/
 admissions 307,822

31 Le Sens de la fête (FR)
Olivier Nakache, Eric Toledano
 13/147/185/183,488

32 The Nile Hilton Incident (SE)
Tarik Saleh
 16/236/309/180,341

33 Maudie (IE)
Aisling Walsh
 11/223/316/180,170

34 Všechno nebo nic (CZ)
Marta Ferencová
 4/46/54/178,284

35 Paula – Mein Leben soll ein Fest sein (DE)
Christian Schwochow
 9/208/291/175,315/267,006*

36 Un Profil pour deux (FR)
Stéphane Robelin
 11/200/302/173,924

37 Frantz (FR)
François Ozon
 29/301/390/173,354/573,923*

38 I Am Not Your Negro (FR)
Raoul Peck
 19/295/377/163,923

39 Čiara (SK)
Peter Bebjak
 4/34/47/163,166

40 Florence Foster Jenkins (GB)
Stephen Frears
 22/198/296/162,273/687,677*

41 La tenerezza (IT)
Gianni Amelio
 7/96/133/160,533

42 I, Daniel Blake (GB)
Ken Loach
 28/360/499/158,153/1,123,053*

43 The Snowman (GB)
Tomas Alfredson
 31/204/249/157,948

44 Aus dem nichts (DE)
Fatih Akin
 11/86/141/157,947

45 Barbara (FR)
Mathieu Amalric
 9/117/141/153,183

46 Django (FR)
Etienne Comar
 15/218/287/151,597

47 The Sense of an Ending (GB)
Ritesh Batra
 17/188/231/145,849

48 Visages Villages (FR)
JR, Agnès Varda
 10/155/181/144,754

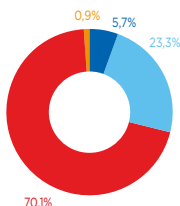
49 Chez nous (BE)
Lucas Belvaux
 14/223/284/143,888

50 In Zeiten des abnehmenden Lichts (DE)
Matti Geschonneck
 7/93/163/140,881

Austria

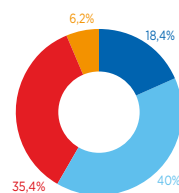
Results in the country

	2016	2017
Total admissions (Mio)	14,9	14,6
cinemas	138	169
screens	556	562
National	3,4%	5,7%
European non-national	18,1%	23,3%
US	78,0%	70,1%
others	0,5%	0,9%



Results in the Network

	2016	2017
Total admissions (Mio)	2,00	1,93
cinemas	34	34
screens	80	80
National	13,5%	18,4%
European non-national	47,3%	40%
US	35,6%	35,4%
others	3,6%	6,2%



sources: Wirtschaftskammer, Österreichisches Filminstitut

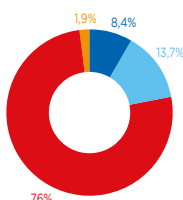
Top 10 European films by admissions in the Network 2017

Title	Country	Director	Release date	Admissions
1 Wilde Maus	AT	Josef Hader	17/02/17	107 774
2 Die beste aller Welten	AT	Adrian Goiginger	08/09/17	49 343
3 Die Migrantigen	AT	Arman Riahi	09/06/17	41 415
4 Un Profil pour deux	FR	Stéphane Robelin	11/08/17	24 798
5 WEIT. Die Geschichte von einem Weg um die Welt	DE	Patrick Allgaier/Gwendolin Weisser	27/03/17	24 072
6 Fack ju Göhte 3	DE	Bora Dagtekin	26/10/17	20 140
7 GrieBnockerlaffäre	DE	Ed Herzog	03/08/17	19 557
8 The Party	GB	Sally Potter	28/07/17	18 802
9 Elle	FR	Paul Verhoeven	24/02/17	18 320
10 Happy End	AT	Michael Haneke	04/07/48	17 718

Belgium

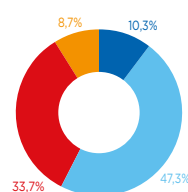
Results in the country

	2016	2017
Total admissions (Mio)	19,4	19,5
cinemas	n/a	n/a
screens	521	n/a
National	9,6%	8,4%
European non-national	10,4%	13,7%
US	78,0%	76,0%
others	2,0%	1,9%



Results in the Network

	2016	2017
Total admissions (Mio)	1,7	1,8
cinemas	27	27
screens	65	71
National	9,5%	10,3%
European non-national	51,2%	47,3%
US	31,6%	33,7%
others	7,7%	8,7%



sources: Cinedata, FCB, ABDF

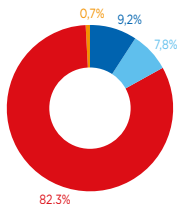
Top 10 European films by admissions in the Network 2017

Title	Country	Director	Release date	Admissions
1 Le Sens de la fête	FR	Olivier Nakache/Eric Toledano	04/10/17	35 875
2 Paddington 2	GB	Paul King	06/12/17	21 535
3 Au revoir là-haut	FR	Albert Dupontel	25/10/17	20 163
4 Un sac de billes	FR	Christian Duguay	25/01/17	19 875
5 L'Amant double	FR	François Ozon	14/06/17	19 741
6 Noces	BE	Stephan Streker	08/03/17	17 559
7 Le Grand Méchant Renard et autres contes	FR	Patrick Imbert/Benjamin Renner	21/06/17	17 077
8 Chez nous	BE	Lucas Belvaux	25/01/17	17 019
9 Otez-moi d'un doute	FR	Carine Tardieu	06/09/17	16 498
10 Victoria and Abdul	GB	Stephen Frears	04/10/17	16 167

Bulgaria

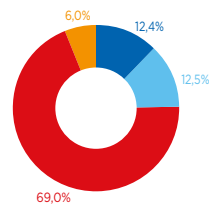
Results in the country

	2016	2017
Total admissions (Mio)	5,5	5,6
cinemas	51	56
screens	205	216
National	3,2%	9,2%
European non-national	5,6%	7,8%
US	89,6%	82,3%
others	1,6%	0,7%



Results in the Network

	2016	2017
Total admissions (Mio)	1,58	0,70
cinemas	14	15
screens	69	71
National	6,3%	12,4%
European non-national	11,5%	12,5%
US	77,9%	69,0%
others	4,2%	6,0%



sources: NFC

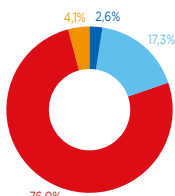
Top 10 European films by admissions in the Network 2017

Title	Country	Director	Release date	Admissions
1 Heights	BG	Victor Bojinov	10/11/17	36 594
2 Voevoda	BG	Zornitsa Sophia	13/01/17	29 007
3 Benzin	BG	Assen Blatechki/Katerina Goranova	19/05/17	24 924
4 Bubblegum	BG	Stanislav Todorov	08/12/17	19 304
5 Omnipresent	BG	Ilian Djevelevkov	13/10/17	16 366
6 Valérian et la Cité des mille planètes	FR	Luc Besson	21/07/17	13 075
7 Xlila	BG	Magdalena Ralcheva	15/09/17	11 717
8 King of the Belgians	BE	Peter Brosens/Jessica Woodworth	25/03/17	9 298
9 The Son of Bigfoot	BE	Jeremy Degruson/Ben Stassen	10/11/17	8 502
10 Loving Vincent	PL	Dorota Kobiela/Hugh Welchman	01/12/17	8 328

Croatia

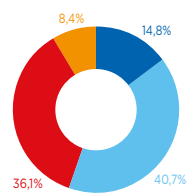
Results in the country

	2016	2017
Total admissions (Mio)	4,3	4,5
cinemas	87	92
screens	173	179
National	4,1%	2,6%
European non-national	5,1%	17,3%
US	88,6%	76,0%
others	2,3%	4,1%



Results in the Network

	2016	2017
Total admissions (K)	475,8	525
cinemas	14	14
screens	22	27
National	18,0%	14,8%
European non-national	37,0%	40,7%
US	38,5%	36,1%
others	6,5%	8,4%



sources: HAVC

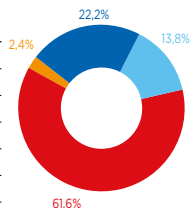
Top 10 European films by admissions in the Network 2017

Title	Country	Director	Release date	Admissions
1 Uzbuna na Zelenom Vrhu	HR	Cejen Cernić	26/01/17	16 573
2 Valérian et la Cité des mille planètes	FR	Luc Besson	20/07/17	6 359
3 T2 Trainspotting	GB	Danny Boyle	23/02/17	5 327
4 Agape	HR	Branko Schmidt	30/11/17	5 214
5 Lavina	HR	Stanislav Tomić	05/10/17	5 021
6 Trst, Jugoslavija	IT	Alessio Bozzer	10/09/17	4 851
7 Ne gledaj mi u pijat	HR	Hana Jušić	16/11/16	4 733
8 Goran	HR	Nevio Marasović	22/12/16	4 225
9 Anka	HR	Dejan Ćimović	23/02/17	3 764
10 Kratki izlet	HR	Igor Bezinović	15/09/17	3 743

Czech Republic

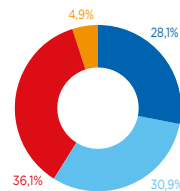
Results in the country

	2016	2017
Total admissions (Mio)	15,6	15,2
cinemas	701	754
screens	920	998
National	27,3%	22,2%
European non-national	7,0%	13,8%
US	62,1%	61,6%
others	3,6%	2,4%



Results in the Network

	2016	2017
Total admissions (Mio)	1,45	1,44
cinemas	30	31
screens	37	39
National	31,2%	28,1%
European non-national	30,6%	30,9%
US	32,8%	36,1%
others	5,4%	4,9%



sources: Creative Europe desk

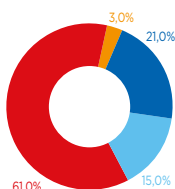
Top 10 European films by admissions in the Network 2017

Title	Country	Director	Release date	Admissions
1 Po strnisti bos	CZ	Jan Sverák	17/08/17	65 722
2 Masaryk	CZ	Julius Sevcik	09/03/17	50 390
3 Andel Páne 2	CZ	Jirí Strach	01/12/16	34 553
4 Perfetti sconosciuti	IT	Paolo Genovese	20/04/17	24 430
5 T2 Trainspotting	GB	Danny Boyle	16/02/17	22 031
6 Zahradnictví: Rodinný přítel	CZ	Jan Hřebejk	27/04/17	18 693
7 Earth: One Amazing Day	GB	Richard Dale/Lixin Fan/Peter Webber	26/10/17	18 478
8 Spunťi na vode	CZ	Jirí Chlumský	13/04/17	17 998
9 Bába z ledu	CZ	Bohdan Slama	23/02/17	14 930
10 Le Sens de la fête	FR	Olivier Nakache/Eric Toledano	16/11/17	13 597

Denmark

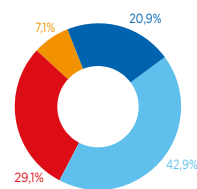
Results in the country

	2016	2017
Total admissions (Mio)	13,4	11,9
cinemas	163	166
screens	442	458
National	21,0%	21,0%
European non-national	15,0%	15,0%
US	62,0%	61,0%
others	2,0%	3,0%



Results in the Network

	2016	2017
Total admissions (Mio)	1,01	0,95
cinemas	13	14
screens	40	41
National	21,5%	20,9%
European non-national	42,3%	42,9%
US	30,9%	29,1%
others	5,3%	7,1%



sources: Danish Film Institute

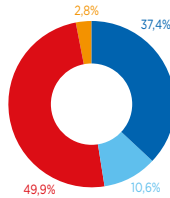
Top 10 European films by admissions in the Network 2017

Title	Country	Director	Release date	Admissions
1 The Square	SE	Ruben Ostlund	23/11/17	33 824
2 Kongens nei	NO	Erik Poppe	02/02/17	33 543
3 Toni Erdmann	DE	Maren Ade	01/12/16	22 740
4 Victoria and Abdul	GB	Stephen Frears	02/11/17	21 811
5 Gud taler ud	DK	Henrik Ruben Genz	28/09/17	21 651
6 Du forsvinder	DK	Peter Schonau Fog	20/04/17	21 003
7 A United Kingdom	GB	Amma Asante	09/03/17	20 085
8 Aldrig mere i morgen	DK	Erik Clausen	31/08/17	19 108
9 Vor der Morgenröte	DE	Maria Schrader	07/09/17	17 234
10 I, Daniel Blake	GB	Ken Loach	22/12/16	17 198

France

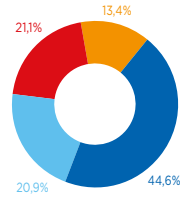
Results in the country

	2016	2017
Total admissions (Mio)	212,7	209,2
cinemas	2 033	2 045
screens	5 741	5 843
National	35,3%	37,4%
European non-national	9,2%	10,6%
US	52,6%	49,9%
others	2,9%	2,8%



Results in the Network

	2016	2017
Total admissions (Mio)	14,60	14,02
cinemas	142	145
screens	428	432
National	39,0%	44,6%
European non-national	24,3%	20,9%
US	19,2%	21,1%
others	17,5%	13,4%



sources: CNC

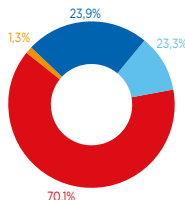
Top 10 European films by admissions in the Network 2017

Title	Country	Director	Release date	Admissions
1 120 battements par minute	FR	Robin Campillo	23/08/17	256 160
2 Au revoir là-haut	FR	Albert Dupontel	25/10/17	232 450
3 La Villa	FR	Robert Guédiguian	29/11/17	192 094
4 Le Grand Méchant Renard et autres contes	FR	Patrick Imbert/Benjamin Renner	21/06/17	168 971
5 The Square	SE	Ruben Ostlund	18/10/17	153 056
6 Barbara	FR	Mathieu Amalric	06/09/17	145 891
7 Toivon tuolla puolen	FI	Aki Kaurismäki	15/03/17	131 003
8 The Nile Hilton Incident	SE	Tarik Saleh	05/07/17	130 151
9 Sage femme	FR	Martin Provost	22/03/17	129 933
10 Petit paysan	FR	Hubert Charuel	30/08/17	115 379

Germany

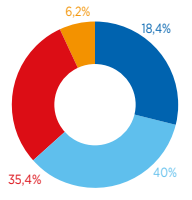
Results in the country

	2016	2017
Total admissions (Mio)	121,1	122,3
cinemas	1 654	1 672
screens	4 739	4 803
National	22,7%	23,9%
European non-national	11,5%	11,2%
US	64,5%	63,6%
others	1,3%	1,3%



Results in the Network

	2016	2017
Total admissions (Mio)	10,43	10,40
cinemas	181	191
screens	384	398
National	31,0%	28,9%
European non-national	38,1%	34,6%
US	26,9%	29,8%
others	4,0%	6,7%



sources: FFA

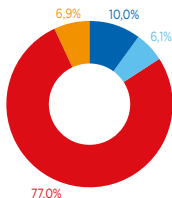
Top 10 European films by admissions in the Network 2017

Title	Country	Director	Release date	Admissions
1 WEIT. Die Geschichte von einem Weg um die Welt	DE	Patrick Allgaier/Gwendolin Weisser	08/06/17	222 151
2 The Square	SE	Ruben Ostlund	19/10/17	167 199
3 Wilde Maus	AT	Josef Hader	09/03/17	156 253
4 Aus dem nichts	DE	Fatih Akin	23/11/17	149 477
5 Victoria and Abdul	GB	Stephen Frears	28/09/17	142 473
6 In Zeiten des abnehmenden Lichts	DE	Matti Geschonneck	01/06/17	137 111
7 Paula - Mein Leben soll ein Fest sein	DE	Christian Schwochow	15/12/16	127 629
8 The Party	GB	Sally Potter	27/07/17	127 118
9 Ce qui nous lie	FR	Cédric Klapisch	10/08/17	120 474
10 Elle	FR	Paul Verhoeven	16/02/17	113 624

Greece

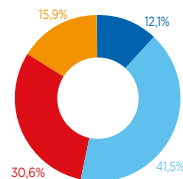
Results in the country

	2016	2017
Total admissions (Mio)	10,0	10,1
cinemas	339	339
screens	547	547
National	9,0%	10,0%
European non-national	4,6%	6,1%
US	77,4%	77,0%
others	9,0%	6,9%



Results in the Network

	2016	2017
Total admissions (K)	846,1	901,3
cinemas	26	27
screens	34	35
National	12,2%	12,1%
European non-national	47,9%	41,5%
US	28,1%	30,6%
others	11,8%	15,9%



*sources: GFC

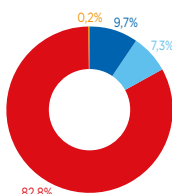
Top 10 European films by admissions in the Network 2017

Title	Country	Director	Release date	Admissions
1 The Killing of a Sacred Deer	GR	Yorgos Lanthimos	02/11/17	23 207
2 Loving Vincent	PL	Dorota Kobiela/Hugh Welchman	02/11/17	19 653
3 Toivon tuolla puolen	FI	Aki Kaurismäki	12/10/17	15 972
4 Testről és lélekről	HU	Ildikó Enyedi	12/10/17	14 498
5 The Square	SE	Ruben Ostlund	07/12/17	14 409
6 The Last Note	GR	Pantelis Voulgaris	26/10/17	13 107
7 Happy End	AT	Michael Haneke	16/11/17	10 296
8 Contratiempo	ES	Oriol Paulo	20/07/17	10 130
9 Kazantzakis	GR	Yannis Smaragdis	23/11/17	8 744
10 Tarde para la ira	ES	Raúl Arévalo	29/06/17	8 400

Hungary

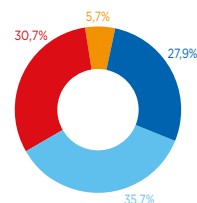
Results in the country

	2016	2017
Total admissions (Mio)	14,6	14,9
cinemas	113	122
screens	336	360
National	3,5%	9,7%
European non-national	5,9%	7,3%
US	89,0%	82,8%
others	1,6%	0,2%



Results in the Network

	2016	2017
Total admissions (Mio)	1,00	1,15
cinemas	18	18
screens	43	43
National	23,4%	27,9%
European non-national	35,8%	35,7%
US	35,4%	30,7%
others	5,4%	5,7%



sources: Danish Film Institute

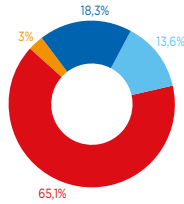
Top 10 European films by admissions in the Network 2017

Title	Country	Director	Release date	Admissions
1 Testről és lélekről	HU	Ildikó Enyedi	02/03/17	65 720
2 Perfetti sconosciuti	IT	Paolo Genovese	29/12/16	53 608
3 Kincsem	HU	Buda Gulyás/Gábor Herendi	16/03/17	52 788
4 Aurora Borealis: Északi fény	HU	Marta Meszaros	19/10/17	28 239
5 1945	HU	Ferenc Török	20/04/17	27 374
6 A Viszkis	HU	Nimrod Antal	22/11/17	16 508
7 The Square	SE	Ruben Ostlund	05/10/17	15 132
8 Victoria and Abdul	GB	Stephen Frears	20/09/17	12 952
9 Budapest Noir	HU	Eva Gardos	01/11/17	10 391
10 Julieta	ES	Pedro Almodóvar	04/05/17	10 201

Italy

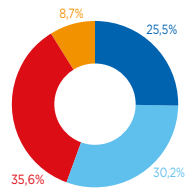
Results in the country

	2016	2017
Total admissions (Mio)	105,4	92,3
cinemas	1 176	1 204
screens	3 438	3 510
National	28,7%	18,3%
European non-national	12,8%	13,6%
US	55,2%	65,1%
others	3,4%	3%



Results in the Network

	2016	2017
Total admissions (Mio)	8,71	8,02
cinemas	158	160
screens	290	305
National	27,7%	25,5%
European non-national	33,9%	30,2%
US	30,8%	35,6%
others	7,6%	8,7%



sources: CNC

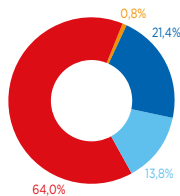
Top 10 European films by admissions in the Network 2017

Title	Country	Director	Release date	Admissions
1 La tenerezza	IT	Gianni Amelio	24/04/17	157 433
2 The Square	SE	Ruben Ostlund	09/11/17	113 900
3 Toivon tuolla puolen	FI	Aki Kaurismäki	06/04/17	101 704
4 Florence Foster Jenkins	GB	Stephen Frears	22/12/16	97 859
5 The Place	IT	Paolo Genovese	09/11/17	89 898
6 Rosso Istanbul	IT	Ferzan Ozpetek	02/03/17	89 228
7 Elle	FR	Paul Verhoeven	23/03/17	89 055
8 Tutto quello che vuoi	IT	Francesco Bruni	11/05/17	88 875
9 Il colore nascosto delle cose	IT	Silvio Soldini	08/09/17	85 306
10 La ragazza nella nebbia	IT	Donato Carrisi	26/10/17	82 414

Lithuania

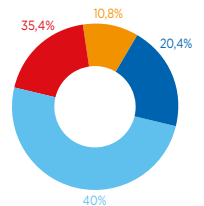
Results in the country

	2016	2017
Total admissions (Mio)	3,7	4,1
cinemas	29	29
screens	79	79
National	19,5%	21,4%
European non-national	8,5%	13,8%
US	71,5%	64,0%
others	0,5%	0,8%



Results in the Network

	2016	2017
Total admissions (K)	205,9	213,1
cinemas	4	4
screens	6	6
National	18,5%	20,4%
European non-national	56,4%	49,9%
US	18,2%	18,9%
others	6,9%	10,8%



sources: FFA

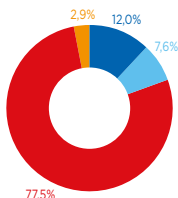
Top 10 European films by admissions in the Network 2017

Title	Country	Director	Release date	Admissions
1 Emilija is Laisves alejos	LT	Donatas Ulvydas	16/02/17	12 021
2 Perfetti sconosciuti	IT	Paolo Genovese	23/03/17	8 445
3 Trys Milijonai Eurų	LT	Tadas Vidmantas	27/10/17	4 394
4 Sventasis	LT	Andrius Blazevicius	22/09/17	3 562
5 Zero 3	LT	Emilis Velyvis	23/01/17	3 420
6 The Square	SE	Ruben Ostlund	01/12/17	3 212
7 Serksnas	LT	Sharunas Bartas	18/08/17	2 971
8 Frantz	FR	François Ozon	03/02/17	2 147
9 L'Amant double	FR	François Ozon	17/11/17	2 077
10 Meester Kikker	NL	Anna van der Heide	11/10/16	2 004

Netherlands

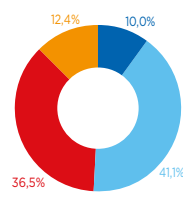
Results in the country

	2016	2017
Total admissions (Mio)	34,2	36,0
cinemas	277	274
screens	946	959
National	12,3%	12,0%
European non-national	11,6%	7,6%
US	74,4%	77,5%
others	1,7%	2,9%



Results in the Network

	2016	2017
Total admissions (Mio)	4,2	4,5
cinemas	49	51
screens	154	158
National	14,4%	10,0%
European non-national	47,0%	41,1%
US	30,5%	36,5%
others	8,1%	12,4%



sources: NVB

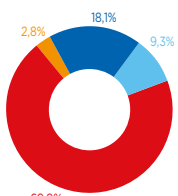
Top 10 European films by admissions in the Network 2017

Title	Country	Director	Release date	Admissions
1 Loving Vincent	PL	Dorota Kobiela/Hugh Welchman	26/10/17	103 373
2 Demain tout commence	FR	Hugo Gélin	26/01/16	85 597
3 The Square	SE	Ruben Ostlund	09/11/17	74 099
4 Victoria and Abdul	GB	Stephen Frears	21/09/17	68 732
5 Down to Earth	GB	Rolf Winters/Renata Heinen	05/10/16	59 540
6 Tulips, Love, Honour and a Bike	NL	Mike Van Diem	21/09/17	49 358
7 The Killing of a Sacred Deer	GR	Yorgos Lanthimos	30/11/17	40 568
8 The Sense of an Ending	GB	Ritesh Batra	18/05/17	39 899
9 Lady Macbeth	GB	William Oldroyd	07/03/17	39 268
10 Vele Hemels Boven de Zevende	BE	Jan Matthys	30/11/17	39 193

Norway

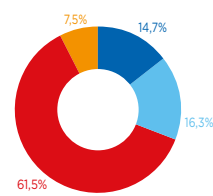
Results in the country

	2016	2017
Total admissions (Mio)	13,1	11,8
cinemas	194	196
screens	439	442
National	23,9%	18,1%
European non-national	7,9%	9,3%
US	66,4%	69,8%
others	1,8%	2,8%



Results in the Network

	2016	2017
Total admissions (Mio)	1,60	1,51
cinemas	5	5
screens	27	27
National	17,6%	14,7%
European non-national	16,5%	16,3%
US	62,1%	61,5%
others	3,8%	7,5%



sources: Film&Kino

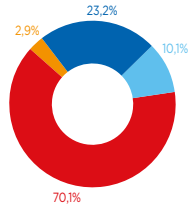
Top 10 European films by admissions in the Network 2017

Title	Country	Director	Release date	Admissions
1 The Snowman	GB	Tomas Alfredson	13/10/17	31 539
2 Hva vil folk si	NO	Iram Haq	06/10/17	30 524
3 Askeladden - I Dovregubbens hall	NO	Mikkel Brønne Sandemose	29/09/17	26 791
4 Dyrene i Hakkebakkeskogen	NO	Rasmus A. Sivertsen	25/12/16	17 091
5 Thelma	NO	Joachim Trier	15/09/17	16 643
6 Solsidan	SE	Felix Herngren/Mans Herngren	01/12/17	14 900
7 Den 12. mann	NO	Harald Zwart	25/12/17	13 218
8 The Square	SE	Ruben Ostlund	29/09/17	11 406
9 Paddington 2	GB	Paul King	08/12/17	10 927
10 A United Kingdom	GB	Amma Asante	07/04/17	10 786

Poland

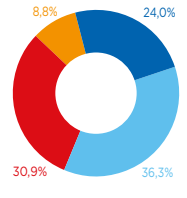
Results in the country

	2016	2017
Total admissions (Mio)	52,1	56,6
cinemas	508	508
screens	1 338	1 338
National	24,8%	23,2%
European non-national	8,8%	10,1%
US	65,0%	63,8%
others	1,3%	2,9%



Results in the Network

	2016	2017
Total admissions (Mio)	3,39	3,92
cinemas	34	38
screens	87	98
National	25,8%	24,0%
European non-national	35,7%	36,3%
US	30,4%	30,9%
others	8,1%	8,8%



sources: CNC

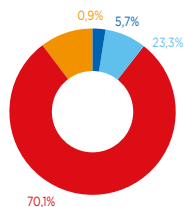
Top 10 European films by admissions in the Network 2017

	Title	Country	Director	Release date	Admissions
1	Sztuka kochania Historia Michaliny Wislockiej	PL	Maria Sadowska	27/01/17	129 084
2	Loving Vincent	PL	Dorota Kobiela/Hugh Welchman	06/11/17	100 342
3	Perfetti sconosciuti	IT	Paolo Genovese	06/01/17	98 696
4	The Square	SE	Ruben Ostlund	15/09/17	58 909
5	Listy do M. 3	PL	Tomasz Konecki	10/11/17	57 876
6	Powidoki	PL	Andrzej Wajda	13/01/17	56 456
7	Toni Erdmann	DE	Maren Ade	27/01/17	53 199
8	Pokot	PL	Agnieszka Holland	24/02/17	51 297
9	Cicha noc	PL	Piotr Domalewski	24/11/17	51 139
10	Botoks	PL	Patryk Vega	29/09/17	49 663

Portugal

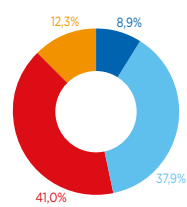
Results in the country

	2016	2017
Total admissions (Mio)	14,8	15,5
cinemas	162	173
screens	553	571
National	2,3%	2,6%
European non-national	6,6%	8,0%
US	78,8%	79,3%
others	12,3%	10,1%



Results in the Network

	2016	2017
Total admissions (K)	289,9	361,6
cinemas	6	8
screens	12	19
National	6,9%	8,9%
European non-national	41,0%	37,9%
US	36,3%	41,0%
others	15,8%	12,3%



sources: ICA

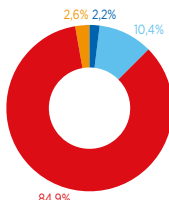
Top 10 European films by admissions in the Network 2017

	Title	Country	Director	Release date	Admissions
1	Paula Rego, Secrets and Stories	GB	Nick Willing	06/04/17	12 186
2	São Jorge	PT	Marco Martins	09/03/17	7 489
3	On the Milky Road	RS	Emir Kusturica	29/12/16	5 165
4	A Fábrica de Nada	PT	Pedro Pinho	21/09/17	4 771
5	The Square	SE	Ruben Ostlund	23/11/17	4 682
6	I Am Not Your Negro	FR	Raoul Peck	18/05/17	4 489
7	Loving Vincent	PL	Dorota/Hugh Kobiela/Welchman	19/10/17	4 226
8	Victoria and Abdul	GB	Stephen Frears	28/09/17	4 219
9	Peregrinação	PT	João Botelho	01/11/17	4 150
10	Vor der Morgenröte	DE	Maria Schrader	23/02/17	3 959

Romania

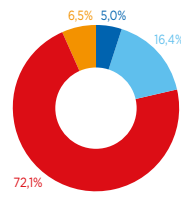
Results in the country

	2016	2017
Total admissions (Mio)	13,0	13,9
cinemas	92	90
screens	393	386
National	3,5%	2,2%
European non-national	8,2%	10,4%
US	85,7%	84,9%
others	2,6%	2,6%



Results in the Network

	2016	2017
Total admissions (Mio)	1,50	1,40
cinemas	16	16
screens	43	43
National	6,7%	5,0%
European non-national	13,8%	16,4%
US	75,8%	72,1%
others	3,7%	6,5%



sources: Centrul National al Cinematografiei

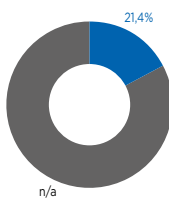
Top 10 European films by admissions in the Network 2017

Title	Country	Director	Release date	Admissions
1 L'Histoire de l'Amour	FR	Radu Mihailianu	09/06/17	10 250
2 Perfetti sconosciuti	IT	Paolo Genovese	26/05/17	9 688
3 Testről és lélekről	HU	Ildikó Enyedi	30/06/17	9 130
4 Un pas in urma serafimilor	RO	Daniel Sandu	22/09/17	7 272
5 Valérian et la Cité des mille planètes	FR	Luc Besson	21/07/17	7 180
6 The Son of Bigfoot	BE	Jeremy Degruson/Ben Stassen	03/11/17	6 908
7 Paddington 2	GB	Paul King	01/12/17	6 291
8 6.9 pe scara Richter	RO	Nae Caranfil	20/06/17	6 049
9 Happy Family	DE	Holger Tappe	06/10/17	5 782
10 I, Daniel Blake	GB	Ken Loach	26/05/17	5 230

Slovak Republic

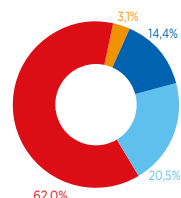
Results in the country

	2016	2017
Total admissions (Mio)	5,70	5,70
cinemas	138	149
screens	214	246
National	6,6%	21,4%
European non-national	8,9%	n/a
US	80,6%	n/a
others	3,9%	n/a



Results in the Network

	2016	2017
Total admissions (Mio)	2,76	3,18
cinemas	25	25
screens	76	77
National	4,4%	14,4%
European non-national	16,5%	20,5%
US	77,7%	62,0%
others	1,4%	3,1%



sources: SFU

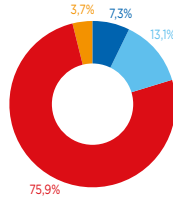
Top 10 European films by admissions in the Network 2017

Title	Country	Director	Release date	Admissions
1 Vsechno nebo nic	CZ	Marta Ferencová	12/01/17	162 333
2 Ciara	SK	Peter Bebjak	03/08/17	160 966
3 Únos	SK	Mariana Cengelová-Solcanská	02/03/17	135 575
4 Cuky Luky Film	SK	Karel Janák	20/04/17	52 060
5 Spievankovo a kráľovná Harmónia	SK	Diana Novotná	12/10/17	46 473
6 Demain tout commence	FR	Hugo Gélin	09/03/17	44 382
7 Happy Family	DE	Holger Tappe	02/11/17	25 716
8 Masaryk	CZ	Julius Sevcík	23/03/17	25 061
9 Spina	SK	Tereza Nvotová	22/06/17	22 930
10 The Snowman	GB	Tomas Alfredson	12/10/17	21 392

Slovenia

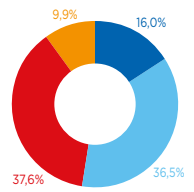
Results in the country

	2016	2017
Total admissions (Mio)	2,3	2,4
cinemas	57	55
screens	114	111
National	10,2%	7,3%
European non-national	13,2%	13,1%
US	75,4%	75,9%
others	1,2%	3,7%



Results in the Network

	2016	2017
Total admissions (K)	381	356,6
cinemas	20	20
screens	24	24
National	13,4%	16,0%
European non-national	39,7%	36,5%
US	39,3%	37,6%
others	7,5%	9,9%



sources: SFC

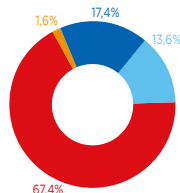
Top 10 European films by admissions in the Network 2017

Title	Country	Director	Release date	Admissions
1 Kosarkar naj bo	SI	Boris Petkovic	14/09/17	19 340
2 Pr'Hostar	SI	Luka Marcetić	27/10/16	5 158
3 Pojdi z mano	SI	Igor Sterk	01/12/16	4 886
4 Paddington 2	GB	Paul King	07/12/17	4 392
5 The Square	SE	Ruben Ostlund	20/09/17	4 215
6 Dyrene i Hakkebakkeskogen	NO	Rasmus A. Sivertsen	30/09/17	4 087
7 Le Nouveau	FR	Rudi Rosenberg	13/11/16	3 473
8 I, Daniel Blake	GB	Ken Loach	13/11/16	3 225
9 Richard the Stork	DE	Toby Genkel/Reza Memari	16/02/17	3 033
10 Toni Erdmann	DE	Maren Ade	14/12/16	2 902

Spain

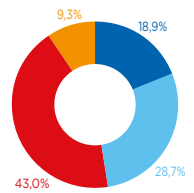
Results in the country

	2016	2017
Total admissions (Mio)	101,7	99,8
cinemas	721	739
screens	3 557	3 618
National	18,5%	17,4%
European non-national	12,1%	13,6%
US	68,1%	67,4%
others	1,3%	1,6%



Results in the Network

	2016	2017
Total admissions (Mio)	6,9	6,8
cinemas	52	54
screens	237	240
National	19,5%	18,9%
European non-national	30,8%	28,7%
US	40,9%	43,0%
others	8,7%	9,3%



sources: ICAA

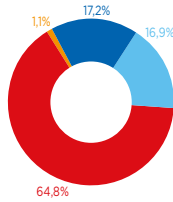
Top 10 European films by admissions in the Network 2017

Title	Country	Director	Release date	Admissions
1 The Bookshop	ES	Isabel Coixet	10/11/17	128 313
2 Perfectos desconocidos	ES	Álex de la Iglesia	01/12/17	124 750
3 Estiu 1993	ES	Carla Simón	30/06/17	98 072
4 Frantz	FR	François Ozon	30/12/16	68 150
5 La pazza gioia	IT	Paolo Virzi	17/03/17	62 157
6 Quo vado?	IT	Gennaro Nunziante	28/04/17	57 733
7 Lady Macbeth	GB	William Oldroyd	28/04/17	57 335
8 Victoria and Abdul	GB	Stephen Frears	22/09/18	53 979
9 El guardián invisible	ES	Fernando González Molina	03/03/17	53 848
10 Toni Erdmann	DE	Maren Ade	20/01/17	51 968

Sweden

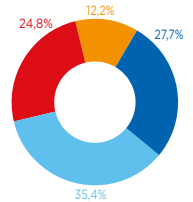
Results in the country

	2016	2017
Total admissions (Mio)	17,8	16,9
cinemas	418	418
screens	808	808
National	15,1%	17,2%
European non-national	17,6%	16,9%
US	65,5%	64,8%
others	1,8%	1,1%



Results in the Network

	2016	2017
Total admissions (Mio)	1,15	1,17
cinemas	42	45
screens	73	77
National	19,7%	27,7%
European non-national	50,9%	35,4%
US	18,9%	24,8%
others	10,5%	12,2%



sources: Swedish Film Institute

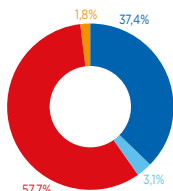
Top 10 European films by admissions in the Network 2017

Title	Country	Director	Release date	Admissions
1 The Square	SE	Ruben Ostlund	25/08/17	73 703
2 Sameblod	SE	Amanda Kernell	03/03/17	44 528
3 Perfetti sconosciuti	IT	Paolo Genovese	05/05/17	25 447
4 Citizen Schein	SE	Maud Nycander	10/03/17	22 393
5 Loving Vincent	PL	Dorota Kobiela/Hugh Welchman	20/10/17	18 481
6 I, Daniel Blake	GB	Ken Loach	09/12/16	18 425
7 Korparna	SE	Jens Assur	13/10/17	13 479
8 Solsidan	SE	Felix Herngren/Mans Herngren	01/12/17	12 878
9 Aurore	FR	Blandine Lenoir	25/08/17	11 605
10 Borg McEnroe	SE	Janus Metz Pedersen	08/09/17	11 210

United Kingdom

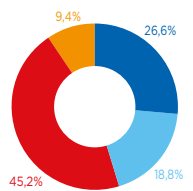
Results in the country

	2016	2017
Total admissions (Mio)	168,3	170,6
cinemas	766	801
screens	4 150	4 350
National	35,9%	37,4%
European non-national	3,2%	3,1%
US	58,9%	57,7%
others	2,0%	1,8%



Results in the Network

	2016	2017
Total admissions (Mio)	3,90	3,40
cinemas	50	46
screens	107	99
National	25,4%	26,6%
European non-national	21,7%	18,8%
US	43,9%	45,2%
others	9,0%	9,4%



sources: BFI

Top 10 European films by admissions in the Network 2017

Title	Country	Director	Release date	Admissions
1 The Death of Stalin	GB	Armando Iannucci	20/10/17	84 815
2 T2 Trainspotting	GB	Danny Boyle	27/01/17	56 244
3 Victoria and Abdul	GB	Stephen Frears	15/09/17	44 559
4 Chiamami col tuo nome	IT	Luca Guadagnino	27/10/17	43 352
5 Their Finest	GB	Lone Scherfig	13/10/16	39 069
6 Loving Vincent	PL	Dorota Kobiela/Hugh Welchman	13/10/17	36 344
7 Viceroy's House	GB	Gurinder Chadha	03/03/17	34 727
8 God's Own Country	GB	Francis Lee	01/09/17	32 216
9 Elle	FR	Paul Verhoeven	10/03/17	31 565
10 My cousin Rachel	GB	Roger Michell	09/06/17	31 217

Since November 2015 we have portrayed 70 “Cinemas on the move” in 33 different countries, showing the most innovative practices in the Network. In the next pages we present 15 additional cinemas. Showcasing the wealth and diversity of European film theatres in the Network is undoubtedly a source of inspiration for other exhibitors and for us too.

Cinemas on the move

Austria, Cinema Paradiso (St. Pölten And Baden), **Admiral Kino (Vienna)** / **Belgium**, Le Caméo (Namur), Plaza Art (Mons) Quai10 (Charleroi), **Cinema Galeries (Brussels)** / **Bulgaria**, G8 Cinema (Sofia), “Lucky” Home Of Cinema (Plovdiv) / **Croatia**, Kino Europa (Zagreb), Art-Kino (Rijeka), **Kino Mediteran (Croatian Coast)** / **Czech Republic**, Scala (Brno), Kino Aero (Prague), **Bio Oko (Prague)** / **Denmark**, Grand Teatret (Copenhagen), Øst For Paradis (Aarhus), **Nicolai Biograf (Kolding)** / **Estonia**, Kino Sõprus (Tallinn) / **France**, Cinema Lux (Caen), Les Carmes (Orléans), Le Méliès (Saint-Étienne), Café Des Images (Herouville-Saint-Clair), **Omnia (Rouen)** / **Finland**, Kino Tapiola (Espoo) / **Germany**, Li.wu.@Frieda (Rostock), Atlantis, Gondel & Schauburg (Bremen), Programm kino Ost (Dresden), Casablanca (Nuremberg), **Cinema And Rex Filmtheater (Wuppertal)** / **Greece**, Danaos (Athens), Filmcenter Cine Trianon, (Athens), **Olympion (Thessaloniki)** / **Hungary**, Urania And Béke Art Cinemas (Miskolc), **Budapest Film Cinemas (Budapest)** / **Iceland**, Bió Paradís (Reykjavík) / **Ireland**, Light House Cinema (Dublin), Cinemobile / **Italy**, Postmodernissimo (Perugia), Cinemazero (Pordenone), Cinema Beltrade (Milan), Cinema Oberdan (Mantua), Visionario (Udine), **Lumiere (Bologna)** / **Latvia**, K-Suns (Riga), Splendid Palace, (Riga) / **Lithuania**, Pasaka (Vilnius), Kauno Kino Centras ‘Romuva’ (Kaunas) / **Macedonia**, Centre Of Culture (Bitola) / **Montenegro**, **Cadmus Cineplex (Budva)** / **The Netherlands**, Plaza Futura (Eindhoven), LantarenVenster (Rotterdam), Lumière (Maastricht), **Studio K (Amsterdam)** / **Poland**, Kino Muza, (Poznan), Kino Pod Baranami (Krakow), Luna (Warsaw), Agrafka And Kika (Krakow) / **Portugal**, Cinema Ideal (Lisbon) / **Romania**, Cinema Victoria (Cluj-Napoca), Mobile Cinemas / **Russia**, Pioner Cinema (Moscow), Kinoteatr Zarya (Kaliningrad), Pobeda Cinema (Novosibirsk) / **Serbia**, Bioskop Vilin Grad (Niš), Kupina Bioscop (Niš), / **Slovak Republic**, Artkino Metro Trenčín, (Trenčín) **Kino Usmev (Kosice)** / **Slovenia**, Art Kino Odeon (Izola), Mestni Kino (Ptuj), Kinodvor (Ljubljana) / **Spain**, Cineciutat (Palma de Mallorca), Cines Zoco Majadahonda (Majadahonda), Cinemas Texas (Barcelona), Numax (Santiago De Compostela), **Cines Renoir (Barcelona And Madrid)** / **Sweden**, Rio (Stockholm), Biografcentralen, Borås, Karlstad (Skövde), Cnema (Norrköping) / **Switzerland**, Arthouse Cinemas (Zürich), Kultkino (Basel) / **Turkey**, Beyoglu Sinemasi, Pera Sinemasi (Istanbul) / **United Kingdom**, Home (Manchester), Curzon Bloomsbury (London), Queen’s Film Theatre (Belfast), Filmhouse (Edinburgh), **Glasgow Film Theatre (Glasgow)**



Austria

Admiral Kino, Vienna

A modern cinema with over one hundred years of history

Admiral Kino, in Vienna, was opened in 1913, during a booming time for cinemas: between 1911 and 1914 no fewer than 102 film theatres opened in Vienna, the capital of the K.K. monarchy. The twenty-meter-long auditorium, with more than 280 wooden seats, was well located near the very new “Stadtbahn”, a railway that, at that time, was newly built by the famous Fin de Siècle architect, Otto Wagner. In 1931, it switched to talkies and, to this day, its original structural form has been preserved. Today, Admiral Kino is a small retro cinema that survived the big cinema close-down. In the 1970s and ‘80s it served the student scene with political and socio-critical films and, despite the invasion of new, big multiplex cinemas in the ‘90s, as if by a miracle, it persisted.

Over the decades, there were many committed Admiral Kino operators, but very little is known about them. The first owner was Emilie Sperl, from 1913 to 1917; in 1925 came Anna Maria Blandine Rosenzweig; and from 1926, the Ebner Family began the development of the cinema.

Margarethe Ebner ran the cinema from 1932 to 1938, until she was expropriated during the “Anschluss” by Nazi Germany and had to flee Austria. After World

War II, she fought for the restitution of her cinema, but did not return. In the early 1980s, Erich Hemmelmayr took over Admiral Kino and led it for almost 30 years until he gave it up in 2007, owing to decreasing revenue. In December of the same year, Michaela Englert, a newcomer with a large portion of *naïve élan*, acquired the cinema, which was very run-down at that time. In March 2008, the newly accomplished projectionist Andreas Weiss joined her, bringing passion and patience. In the course of the following years, both of them renewed the entire theatre’s equipment, including the screen and projection system: the sound system, the analogue projectors and, as a major investment, digital projection in 2012. In 2017, due to its successful box office performance, the auditorium was carefully renovated and a new retro-look seating was installed.

Today, the so-called “Nahversorgerkino” (local supplier cinema) is equipped with 76 seats and features primarily new European films in their original version, with German subtitles. There are also many special programmes and events, and its target audience consists mostly of students and sophisticated film lovers. Close co-operation with other arthouse cinemas and local film distribution companies makes it possible to give many films a longer exhibition time than usual. This has granted Admiral Kino a niche in Vienna’s



cinema landscape. There's also a great emphasis on new women's films and films about relevant women's issues. The cinema's atmosphere invites the audience to engage in discussions before and after the screenings in the auditorium, as well as in the foyer. Today, it's a confirmed habit to host premieres and events and many fine directors, cinematographers, scriptwriters and actors have held presentations and Q&As, among them Wolf Suschitzky, Dai Sije, Karl Markovics, to name but a few.

Over the course of its more than one-hundred-year history, Admiral Kino has also seen a number of celebrities among its audiences. One of them was the important Austrian author and playwright, Arthur Schnitzler (1862-1931). Schnitzler was a regular guest at Admiral Kino, as evidenced by his diary entries. On August 2nd 1929, he saw Lupu Pick's *A Knight in London* starring Lilian Harvey. This film, unfortunately, was a so-called "lost film", no single copy was left in worldwide archives. But, in 2012, after many years of Internet research, Michaela Englert found a video fragment, owned by a collector in New Jersey. Combined with the preserved intertitles of the Berlin Film Archive, the film could be restored and was shown at the 100 years anniversary of Admiral Kino in 2013.

In September 2018, a "Station of Remembrance" dedicated to Margarethe Ebner will be placed in front of the cinema. When the Admiral Kino homepage went online, in early 2008, the retired public prosecutor Henry Ebner contacted Michaela Englert. He was born two floors above the cinema in 1936 and had to emigrate with his mother to England in 1938. Through his commitment, this important part of the cinema's past remains in the public memory and, now, this will

manifest into the form of a brass plaque, in the sidewalk in front of the cinema.

The big challenge for the Admiral Kino, as for all cinemas worldwide, are the massive changes in film consumption. With streaming services, audiences can watch movies at any time and in any situation. In places like the Admiral Kino, you can only watch a movie at a special time—with special people for whom a cinema is still a magical place.

Michaela Englert, Director





Belgium

Cinema Galleries, Brussels

A brave cinema taking the spectators into a cinematographic journey around the world's cities

Cinema Galleries was built in 1939, designed by the architect Paul Bonduelle. In 1993, it was classified as a monument for its historical and artistic value. The style of the cinema sits between Art Deco and Modernism with subtle but distinguishing Mediterranean and Romanesque decoration. Located in the covered galleries in the centre of Brussels, Cinema Galleries is one of the last

heritage listed cinemas in Brussels. A single screen with 600 seats, it was twinned in 1973. The entrance was restored in 2005-2006: the doors were identically remade, according to the original models. One thousand square metres in size, a new exhibition space, dedicated to moving images and a dialogue between different forms of art within cinema, was created.

One of our missions is to use this space to present the work of directors as artists, beyond the perception of just “moviemakers”. To this end, we are building exhibitions on national and international directors. Amos Gitai, Apichatpong Weerasethakul, Tsai Ming Liang, David Lynch and Alexandr Sokurov are among those presented in our exhibition space.

Focusing on artists whose works are still presented in festivals is important for the distributors, too. We try as often as possible to plan a full retrospective/masterclass/exhibition (and sometimes a performance) with the national release of the filmmaker’s latest production (*Transit* will be released together with our retrospective on Christian Petzold, for example).

Since 2012, Cinema Galleries has built a strong audience for art house cinema, with a mixed line up of awarded movies from European film festivals (Cannes, Berlinale, Locarno etc), Belgian movies, and American independent films.

The annual programme gives a lot of attention to cities and filmmakers. The film festival “L’heure d’été” (Summer time) highlights the cinematographic production of specific cities whose film output is significant. Our announced objective is to take the spectators on a cinematographic journey into a given city through the eyes of the filmmakers. Rio de Janeiro will be the focus for our 2018 edition, with a selection of repertory films and recent documentaries that express the political situation now facing Brazilians.

As we have only two screens in our cinema, we were looking for new places to screen the movies we like. So, for the screenings in the summer, we partnered with the City of Brussels and, since 2012, we have screened 15 movies outdoors, every summer, from Thursdays to Sundays at Bruxelles les Bains. The movies selected for the outdoor screenings are linked with our festival “L’heure d’été”, which boasts, in total, more than 30 movies, half outdoor and half indoor.

We also built strong partnerships with other cinemas in order to introduce our festival to their audiences, for the winter edition. Those partners include; cultural Centre of Fine Arts Bozar, the art house cinema Actors Studio and Atelier 210 (a cultural venue in an area with no cinemas). For Atelier 210, a venue with a strong musical identity, we adapted the movie screen to present our programme.

Since 2016, we have aimed to focus on cities in the Middle East for our winter film festival, “L’Heure d’hiver”. Discovering Middle Eastern cinema through the people living in those cities starts an intercultural dialogue. Tel Aviv was the first city in highlight, 2018 invited Tehran, and in 2019 it will be Cairo. We strongly believe that, beyond the media coverage of the political

situations in these cities in the Middle East, we need to talk about the culture that’s produced there by artists. This amplifies the voices of the people living there and demonstrates how they are able to express themselves in such complicated contexts.

Last year was good for Cinema Galleries. A fresh team, dedicated to the cinema, worked on developing audiences. Through mediation workshops that attract vulnerable audiences and with improved communications, we were able to increase our accuracy and reach in targeting a moviegoing community. Slightly different communities are now meeting in our cinema and we have increased annual ticket sales by 14% against the general sector’s increase of 0.76%. In 2016, tickets sold in the general sector were decreasing by up to 8%, mainly owing to the attacks in Brussels (this reached 5% for our cinema).

In the coming years, we hope to see more cinemas opening in Belgium. We strongly believe that the only way to develop audiences for cinema is by re-creating access to cinemas where they have disappeared. Across Europe, there are many examples that highlight the need for establishing cinemas in more rural areas. The movie selection of those cinemas must aim to bring more arthouse, European and national productions into the mix, for which we believe success is undeniable.

Frédéric Cornet, Director





Croatia

Kino Mediteran

Bol, Hvar, Imotski, Jelsa, Komiža, Lastovo, Mljet, Omiš, Pirovac, Ploce, Podgora, Stari Grad, Supetar, Blato, Korcula, Makarska, Orebic, Pucišca, Selca, Silba, Stobrec, Sutivan, Šolta, Trogir, Vela Luka

Bringing the best of European productions on the Croatian coast and islands

The Yugoslav war in the mid '90s brought massive shutdowns of movie theatres and open-air cinemas to the majority of small Croatian coastal towns. Before the launch of Kino Mediteran, some of those places were without any cinema provision for over fifteen years, and you could easily meet members of younger generations who had never watched a film on a big screen.

South Dalmatia, located in the heart of Croatia, stretches from the city of Split to the city of Dubrovnik, with 165km of flight distance, and a lot of cities and villages along its even longer coastline. None of those cities and villages had cinema access for years, and the only solution was to go to cinemas in one of the major cities—Split or Dubrovnik. That has been the drive behind establishing Kino Mediteran, aiming at bringing cinemas and cinema content back to deprived areas.

It started as a traveling cinema project in 2012, spanning eleven cities during the summer season, focusing on European and independent films, aimed at renewing old theatres and relaunching open-air cinemas.

With the fast development and high demand for its activities, the project grew progressively and local partners requested regular, year-round, cinema programming. That is how Kino Mediteran started digitizing and equipping cinemas in 2013, in cooperation with the Croatian Ministry of Culture and local municipalities, each year adding more cities to the list of fully digitized and equipped cinemas. Thus far, nine cities have been equipped and digitized, with an additional three cities to be digitized in 2018.

Today, the project covers twenty-five cities: thirteen of which operate on a regular, year-round basis, and twelve of which operate at regular intervals and during the entire summer season.



The growth of the project is reflected in its numbers; the first edition in 2012 reached eleven cities, with a total of thirty-three screenings and 4,000 admissions; its fifth edition, in 2017, garnered 27,840 admissions and 587 screenings across twenty-five cities. The overall programming in 2017 consisted of 51% of European films and 13,390 admissions, which constitutes a remarkable 48% of the total number of admissions.

These numbers are even more impressive when the size of the cities it reached is taken in consideration, as the largest member of the network has just 5,000 inhabitants.

The programme consists of combined European, independent and commercial programming in the fully digitized cities, and European programming exclusively in the non-digitized cities. Special attention is paid to the youngest audiences and all the recent, accessible animated films are shown in the cinemas, as this has proved very important for audience development. As the cinemas were re-opened, most of the visitors were older in age, recalling old times and great cinema experiences from when they were younger. This is something we had to take special care with when it came to young audiences, who were not used to going to the cinema to watch a film on a big screen. Therefore, special efforts were taken to reach out and attract younger generations who would go on to become regular cinemagoers. This is why our focus, through various activities, is on audience development from a very early age.

In the process of developing the project, Kino Mediteran began to distribute European independent films. First, this was solely for the territory of Croatia and, later, expanded to include the region

of the Former Yugoslavia. The distribution scheme was initiated out of love for independent cinema and the desire to make those films available and more visible in Croatia. Great effort is put into ensuring a good life for the acquired title and that it reaches as wide an audience as possible, through all available channels.

Though Kino Mediteran is still relatively new on the distribution market, it has already acquired some of the best independent titles in its time, namely: *L'Avenir* by Mia Hansen Love, *Out of Nature* and *From the Balcony* by Ole Gjaever, *I Still Hide to Smoke* by Rayhanna Obermeyer, *The Second Mother* by Anna Muylaert, *Blancanieves* by Pablo Berger, and its most recent acquisitions *The Guilty* by Gustav Moller, *Heiresses* by Marcelo Martinessi, *The Reports on Sarah and Saleem* by Muayad Alayan, *Butterflies* by Tolga Karacelik, *Gordon & Paddy* by Linda Hamback and, last but not least, *Giant* by Aitor Arregi and Jon Garaño.

Association Festival mediteranskog filma Split also runs Mediterranean Film Festival Split, taking place annually in June. FMFS & Kino Mediteran are one of the most visited cultural events on the Adriatic Coast.

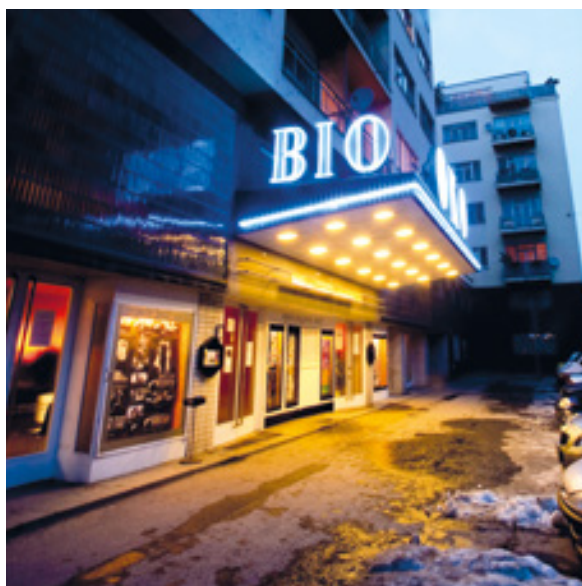
Alen Munitić, Artistic Director

Goran Akrap, Executive Director

Ivana Jadrić, Head of Sales & Acquisitions and Programme Coordinator

Ena Rahelić, Communications & Marketing Consultant





Czech Republic Bio Oko, Prague

A community cinema serving as a local meeting point for the neighborhood

Bio Oko was built in the 1930s, in the basement of a functionalist block of flats, in a lively Prague quarter called Letná. The neighborhood is still one of Prague's busiest but residential area, with many bars and bistros open until late. Many creative professionals (designers, film producers, photographers etc.) found their ateliers and offices here, and the State Cinema Fund sits nearby, too.

Prague's biggest park, Stromovka, is just around the corner.

It's important to understand the profile of the cinema's surroundings and the needs of the neighborhood as these form the foundation on which Bio Oko built its strategy and mission. Our goal is simple: to serve as the meeting and cultural point for the

local neighborhood but, at the same time, to cross the borders and limits of the neighborhood and be clearly visible to the entire city of Prague. That is done by bringing unique content and programming to the cinema, attracting audiences from other areas of Prague, too.

This would only be lip service if not accompanied by perfect execution—not just in keeping up with high screening standards, but also in offering ease in access to buying tickets, serving food and beverages in the cinema bar (good quality of beer, of course), active communication on Facebook, Twitter and Instagram, to name just the most important of our social media channels. And, on top of that, we need to add something extra—for example, for many years Bio Oko was the only cinema where you could watch a film from a Trabant car parked in the screening hall! This, until the Trabant literally fell apart, and became dangerous, was a unique feature of the Bio Oko. Today, Bio Oko is the only cinema in Prague in which the projectionist welcomes the audience before the screening from the cinema screen, via a live stream from the projection booth.

Several programme formats found their home in Bio Oko that are not present in any other cinema in Prague, for example; AppParade nights, focused on the latest mobile phone applications; and regular iShorts evenings, showcasing short films on the big screen. One could find film festivals in the Bio Oko line-up that are not found elsewhere in the city—focusing on Polish or Brazilian cinema, for example, just to name two of many. Oko managers developed a strong bond with sci-fi movies when they were growing up, and therefore Oko never misses the opportunity to place a sci-fi film or event.

For the first time, Bio Oko tested its audience's devotion to the cinema through a crowdfunding campaign, in January 2017. We planned a full retrospective of Hayao Miyazaki films and, as the total costs for the retrospective were high, we tried to eliminate the risk by involving the audience in a crowdfunding campaign. Participants could pre-purchase their tickets, merchandise and special goodies (collector posters, etc.) by contributing to cover the screening fees. It was a huge success, well-targeted, and it not only helped cover the overall costs but also generated promotion as a free side effect.

In the summer of 2017, Bio Oko extended its activities and participated in the management of a local, summer open-air cinema. This was a very valuable experience. Our first time involvement in a project that functions on slightly different principles than a traditional theatre—the pricing policy, programme, even a small, local bar require a different approach—was a lesson learnt and a new experience, even though the project did not perform according to our expectations.

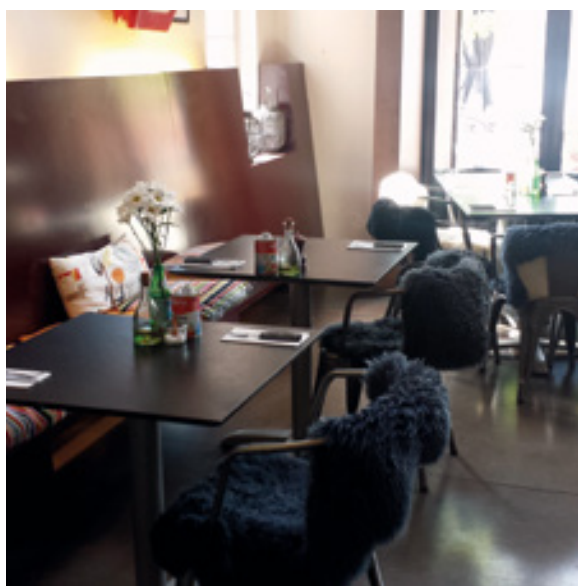
In 2017, Bio Oko registered over 94,000 admissions. This is slightly fewer than in 2016 and the number corresponds to general trends of the Czech market over these two years. It seems that admissions over ninety-thousand represent the long-term potential of Bio Oko. It took several years of small increases to get to this level and, we are now entering a period where it will be essential to keep this level buoyant.

The most successful European title in 2017 was the Italian film, *Perfetti sconosciuti* by Paolo Genovese with some 2,551 admissions, followed by *T2 Trainspotting* by Danny Boyle (1,847 admissions) and *Le Sens de la fête* by Éric Toledano and Olivier Nakache (1,765 admissions). Of course, national films reach even better numbers, with Jan Svěrák's *Po strništi bos* winning at 2,611 admissions. Among the top ten titles for us in 2017, we have two national films, three European non-national titles and five US titles.

Thinking about our future developments, the biggest challenge—or rather an urgent need—ahead of us is the reconstruction of the auditorium. Since Bio Oko is a municipal property that we rent, we need to coordinate this investment with the town-hall. The terms of the reconstruction are not set yet, due to formal requirements, as well as an insecurity about when the reconstruction might take place, which has harmful consequences for the cinema, as we cannot programme for the longer-term. That relates, to more expensive content such as the live transmissions of opera shows, which are programmed in seasons. So, if there's anything we are really looking forward to in the future, it's the day when we open our newly reconstructed cinema. And we hope this happens soon!

David Beránek, Programming Director





Denmark Nicolai Biograf, Kolding

Unconventional events to attract younger and older audience

In 1999, citizens in the town of Kolding needed a cinema for high quality art films. Able to fundraise, we established Film6000, a union comprised of volunteers and one employed manager.

Up until 2005, the cinema was situated in a modest location, by a bus station. Soon after, we had the opportunity to establish ourselves in a wonderful place

in the heart of town: in the cultural complex Nicolai. In Nicolai, there is a space for kids, an art gallery, a concert venue and historical archive and, now, our cinema.

There was once a school on the premises, and its former yard has been transformed into a beautiful and spacious locale. It boasts facilities for playing games, and hosts outdoor concerts, with a terrace for enjoying

fine wine and food from an Italian restaurant.

The cinema is in the same building as the restaurant with movies shown on both the ground and first floors.

The aim for the Cinema Nicolai has, from the very beginning, been to provide people with art films otherwise inaccessible in the region. Presently, we have 113 volunteers working in programming, operations, administration, PR and communications, event planning, selling tickets and logistics.

Over the past few years, we have increased our focus on events including regular Q&As, a film festival for amateur, young talent and a Halloween and Oscars event.

One thing the entire town looks forward each year is our “Outdoor Cinema”. Every weekend across two of the summer months we hold free screenings on our terrace. The Italian restaurant sells coffee and drinks and we hand out blankets, for everyone’s comfort. Students, especially, enjoy this event.

In 2017, we were contacted by Thomas Kvist, a director who made a film about the only Auschwitz survivor in Denmark, still alive today: Arlette Andersen. Arlette lives in a nearby town, and even though she is ninety-three-years-old, she appeared in our cinema to greet the audience and to answer questions. Everyone agreed this was a moving experience, quite extraordinary, and the film about Arlette has sold an enormous number of tickets: it was only ever surpassed by the French movie *Intouchables* by Olivier Nakache and Eric Toledano.

Many of our regulars are within the fifty-seventy-year-old demographic, but we do make an effort to attract other age groups as well. Among our volunteers, we have a number of students who are active in staging events for young audiences. One of the more curious events we organised was a cool and somewhat ironic “Hobbyhorse–event”. We put a mini obstacle course in our yard and helped visitors make their own fancy hobbyhorse on which they made their way around the course. This was judged and awarded according to their performance. Of course, the event was accompanied by a screening of the Finnish film *Hobbyhorse Revolution* by Selma Vilhunen.

Our Halloween event also attracted a young audience. We decorated the entire venue with spider nets, pumpkins, plastic skeletons and the like and served Halloween candy and “poisonous drinks” in fluorescent green and red. We offered three different horror movies to a large audience.

We also aim to be a cinema for kids. During office hours, we invite schools and kindergartens to visit. Every year, we hold the Salaam Filmfestival for kids of all ages. Last year, a popular film at this festival was the

Brazilian film *Way of Giants* by Alois Di Leo. The film follows six-year-old Oquirá, who lives in the jungle. The kids were fascinated that by the notion that their peers might have a life so very different from theirs, here in Denmark.

At weekends, we attract families who brunch at the restaurant. While the parents relax and enjoy good food and coffee, the cinema shows nonstop movies for kids. We welcome them to move back and forth between the restaurant and the movie theatre.

The town of Kolding is in the Western part of Denmark, 250 km from Copenhagen. Cinephiles of Kolding have always been a little jealous of those in Copenhagen, because they have the Cinematheque, with access to as many classics as they wish. But, in recent years, we have collaborated with the Cinematheque to organise a regular cineophile event, “Presented by the Cinematheque in Nicolai”. This enables us to show ten classic movies from the Cinematheque. For every classic film, the restaurant serves a specially themed drink suitable, for example, a Bloody Mary for Carl Th. Dreyer’s *Vampire*.

In an era where cinemas face many challenges including competition from Netflix, HBO and similar competitors, we would be lying if we said that we have a full house every night. We are still far from that. But our visitors are happy and supportive, and we are so proud that we are able to run a cinema good enough to benefit from the Europa Cinemas membership in the Danish town of Kolding.

Kis Rauff, Cultural Consultant



France

Omnia, Rouen

A booming cinema with a wide-ranging quality programming

Omnia is an independent seven-screen arthouse cinema in the centre of Rouen in France. Managed by Nord Ouest Exploitation Cinémas under a public service delegation contract, the cinema is a member of the Association Française des Cinémas d'Art et d'Essai. Since opening on the 1st September 2010, Omnia has been offering a highly varied programme that champions auteur films, in line with the requirements set by the local authorities in Rouen. It almost shows 600 films every year.

Boasting three arthouse cinema labels (Heritage–Young Audience–Discovery and Research), Omnia's editorial line showcases auteur films, screened exclusively in their original languages with French subtitles. The programme also includes film classics, young audience films, short films, documentaries and films in the discovery and research category. In addition to its remit to promote arthouse films, the cinema was opened to address the challenges of exhibiting niche films and those distributed on a very small scale that were not appearing at cinemas in Rouen. Today, Omnia's wide-ranging, year-long programme shows that it has more than risen to this challenge.

With admissions of 242,000 in 2017, Omnia is the go-to cinema for cultural events in Rouen. All major

events take place here: visits from personalities in the film industry (e.g. filmmakers, actors, technicians, critics); regional film festivals (e.g. *À l'Est du Nouveau, This is England, Elles font leur cinéma, Ciné Friendly*); film seasons in partnership with the University of Rouen and the local education authority (e.g. The Cinema and Literary Adaptation, German Cinema, or History and the Cinema); and previews of cinematic works produced by the Normandy regional authorities in partnership with Normandie Images. The programme also includes: evenings dedicated to short films as part of the *Courtivore Festival* or the *Nuit en Or du Court* events organised by the Académie des Césars; Directors' Fortnight with the support of the GNCR (Groupement National des Cinémas de Recherche); the national *Télérama* Festival; films "in concert", featuring well-known classic films; partnerships with local arts and performance venues (L'Opéra de Rouen and Le 106); and screenings with discussions based on current films or documentaries.

To fulfil its educational brief, Omnia also organises an ongoing programme of events targeting young audiences. This includes taking part in Ministry of Education initiatives such as *Ecole & Cinéma, Lycéens au Cinéma* and *Collège au Cinéma*, and also organising specially scheduled screenings of recently released



films and reruns on the request of educational establishments. In partnership with organisations such as the City of Rouen authorities, the Libraries Network and the Museum, there is also a programme of regular events such as cinema and storytelling sessions, introduction to the arts workshops, and *ciné-goûters* (screenings with an after-film snack). It is worth mentioning that film events of this type encourage many school and college students to get involved with events such as the *Festival du Film Judiciaire* (legal-themed films), German Film Week and the English short film festival *This is England*.

Omnia employs nine people and has 1350 seats. It does not receive any subsidies and runs on the takings of the films it shows. Its financial health can be attributed to having the option of offering audiences a palette of auteur films with broad audience appeal (e.g. *Dunkirk*, *La La Land*, *Café Society*, *Moonlight*) alongside less profitable or more specialised auteur films from all over the world. For more than eight years, we have staunchly and enthusiastically followed this remit because we have a duty to offer a somewhat precarious programme which involves a degree of risk-taking. We are very proud of our Europa Cinemas membership because it recognises our work championing European cinema. The recent box office successes of French films such as *BPM (Beats per Minute)* by Robin Campillo, *See You up There* by Albert Dupontel, and *The House by the Sea* by Robert Guédiguian, and of international European films such as *Churchill* by Jonathan Teplitzky, *The Young Karl Marx* by Raoul Peck, *Summer 1993* by Carla Simón, *Loveless* by Andreï Zviaguintsev, *Sweet Dreams* by Marco Bellocchio, *The Other Side of Hope* by Aki Kaurismäki, *Loving Vincent* by Dorota Kobiela and Hugh Welchman and *May God Save Us* by Rodrigo

Sorogoyen, are proof that the European film industry is doing well.

We offer a very different programme compared to the schedules at our competitors' cinemas with their focus on a more commercial offer. This difference is our unique selling point and the key to our success. We firmly believe that arthouse cinemas play an indispensable role in artistic creativity, distributing niche works, offering a springboard to young filmmakers, showcasing short film formats and passing on our filmmaking heritage. Since 2010, we have been proving that there is room for a large independent arthouse cinema in the urban area of Rouen.

Today the future of Omnia is linked to its ambitious renovation project (planned for 2019) for the compliance upgrade of the venue regarding the accessibility of people with reduced mobility. The city of Rouen, owner of the building, will take this chance to renovate also the auditoriums, the foyer and the facade, adding a café which will serve as a social meeting point for the spectators. These massive renovation works will bring a fresh start to a cinema which has already positioned itself as one of the most performing arthouse film theatres in France.

Hervé Aguiard, Managing Director





Germany

Cinema and Rex Filmtheater, Wuppertal

New marketing strategies to attract a more diverse audience

The Rex Filmtheater has been operating as a cinema since 1920. Previously (as early as 1887), it was used as a variety theater under the name Salamander. During the wartime raids on Wuppertal Elberfeld, that took place in the night between June 24th and 25th 1943, the Rex Filmtheater was largely destroyed. Since its reconstruction, it has

been used as a cinema. In 2015, following extensive renovation, the Rex Filmtheater was reopened as a Comfort Filmtheater.

In tandem with its sister company CINEMA (also a Europa Cinemas Member), the Rex is the number one location for arthouse film in Wuppertal. Rex is

a well-known name in Wuppertal and its surrounding areas. In addition to a monthly magazine titled LICHTBLICK, and other traditional communications and marketing tools, still read with *awaited* pleasure, the Rex is developing new ways of marketing and targeting an emerging younger audience. An example of this is that Rex produces the first German cinema podcast, LICHTBLICK ON AIR. The podcast regularly features film reviews by a team member from the Rex Filmtheater and Cinema. Podcasts are becoming increasingly popular and will become an important communication and marketing tool for us.

In 2017, Rex Filmtheater launched limited high-quality snack products with our own branding. These are released as part of a newly launched customer loyalty program: moviegoers accumulate points each time they visit, which can then be exchanged for high-quality products. Of course, these products can also be purchased at the cinema.

The share of European films in the total number admissions in 2017 was not as strong for us as it was in 2016. The British film industry, however, was significantly stronger in the overall performance in European films. Films like *Victoria & Abdul*, *Viceroy's House* and *T2: Trainspotting* were among the most admissions we received for European films. German Films like *Der junge Karl Marx* and *Aus dem Nichts*, the Danish Cannes Palme d'Or Winner *The Square* and Paul Verhoeven's *Elle* were also successful in our venues.

In 2017, US-Independent Films like *La La Land*, *Moonlight*, *Blade Runner 2049* and *Manchester by the Sea* dominated screens because they could attract audiences and lingered in public conversation for greater stretches of time. In 2017, no French films made it into our Top 10. German distributors tend to give titles to French comedies that are based on previous successes, such as *Qu'est-ce qu'on a fait au Bon Dieu*, *Intouchables* or *Le fabuleux destin d'Amélie Poulain*. The poster design is made analogous to these films.

This created categories that did not lead to their hoped-for success in 2017. Here, a more personalized marketing approach would have been more helpful.

The Rex Filmtheater and Cinema are now, together, more visible and have a greater impact than when each cinema catered for itself. This also allows us to host more screenings of film cycles, such as African Days in the Rex Filmtheater, which is working in cooperation with the Africa Film Days in Cologne.

The German Cinema market, and probably the whole European Cinema market, faces several challenges that can only be tackled collaboratively. Given the large number of films available, cinemas must develop the skills to find the right films. It is no longer

possible to evaluate all the films by prior review. At the same time, the marketing activities of film distributors have to be given greater prominence and cooperation at a local level, improving reach and being more systematic in approach. Still, all marketing channels must constantly be questioned and tested. Even a simple algorithmic change on Facebook can lead to restructuring an entire social media campaign. In Wuppertal, the reach via the social media is not currently measurable in visitor numbers. As an example, in 2017, there were posts about films that received an enormous number of likes, shares and comments, but flopped on their opening weekend. Similarly, there were examples the other way round.

Nevertheless, online activities for future campaigns are indispensable, but they need to be more measurable. For this purpose, employee positions must be created with the specific purpose of developing agile forms of marketing for cinemas and to keep a vigilant eye on the sensitive cost side of the venue.

Mustafa El Mesaoudi, Director



Rex Cinema staff with Wim Wenders



Greece

Olympion, Pavlos Zannas, John Cassavetes, Stavros Tornes, Thessaloniki

Year-round events and a wide network of collaborations

The season's best films from all over the world, engaging tributes and exciting special events, all presented in a beautiful location by the sea, in a trademark historic building complex, filtered by our long-time expertise in cinema, and an authentic love for films: this is how we deliver fascinating cinematic experiences to audiences who visit any of our four theatres at the Thessaloniki Film Festival, in Northern Greece.

Theatres Olympion and Pavlos Zannas are located at Aristotelous Square, in the heart of Thessaloniki, while John Cassavetes and Stavros Tornes are situated 200 metres further on, in the city's Port pier, an area dedicated to culture. We are proud that all of our theatres are part of the Europa Cinemas network.

The six-floor Olympion building complex houses the theatres Olympion (676 seats) and Pavlos Zannas (192 seats). It is a listed monument and one of the most iconic venues in Thessaloniki, designed in the 1950s by the French architect Jacques Mosset, and renovated in 1997 when Thessaloniki was the European Capital of Culture. It became the Festival's headquarters in 1998.

Since then, it has hosted the Thessaloniki International Film Festival every November, as well as the Thessaloniki Documentary Festival held every March. On an annual basis, Olympion hosts a wide variety of events, such as theatrical performances, workshops, conferences, concerts, book presentations, and more.

On the other hand, the Port theatre's John Cassavetes and Stavros Tornes, established in 1999, each with 220 seats, are located by the sea and at a walking distance from the Olympion complex. Together, with our Port-based Cinema Museum (housed in an adjacent warehouse) and our Cinematheque, the festival's theatres comprise a highly dynamic cinema-oriented cultural complex.

Always trying to be innovative and original, our goal is to think outside of the box and offer a diverse, quality programme using our festival experience, combined with a wide network of collaborations, sponsorships and partnerships with local, national and international organizations and institutions. We want to establish our theatres as a number one cinema hub, as well as a large attraction for thousands of international visitors who come to Thessaloniki every year.



Our current challenges involve attracting a younger audience, building stronger relations with viewers, as well as renovating the Olympion theatre seating. Our strategy and initiatives intend to go beyond just the cinema experience by connecting cinema with social events, as well as other art forms; visual arts, literature, comics, photography, etc. Some examples include an exhibition with original artworks inspired by the festival's international competition; a book signing event that took place on the occasion of Frederick Wiseman's *Ex Libris: The New York Public Library* screening during the 20th TDF; the "Justice and Cinema" conference with screenings and special guests such as filmmaker Costa Gavras, as well as a special screening of the film *Love me if you Dare* on Valentine's Day. In the summer, we also organize free open-air screenings in the Thessaloniki Port, attended by more than 2,000 spectators, as well as open-air screenings on the fabulous terrace of the Thessaloniki Concert Hall.

2017 was a very productive year for TFF and its theatres, as we launched our new visual identity and a campaign to refresh the image of our theatres. We welcomed the Berlin-based digital festival *re:publica* for the first time in Thessaloniki. We also offered the audience the opportunity to watch international films by showcasing tributes to African, Chinese, French, Israeli, Iranian and Russian cinema. We celebrated International Museum Day, as well as the European Art Cinema Day with a one-day cinema marathon and a special tour of the Cinema Museum. This year, we also celebrate twenty years since the Olympion became an integral part of the festival and, on this occasion, we offered free admission to our venues to any twenty-year-old visitors for the entire year. We wish to pass on our love for films to new generations of filmgoers.

This is why we promote our educational programmes for children and teenagers, carried out by the Cinema Museum of Thessaloniki. We present a weekly "Kids Love Cinema" programme with films suitable for young viewers, of all ages. We also show various films through the festival lens' "Youth Screen" and "Docs for Kids", as well as having a Youth Jury award, presented by students of the Aristotle University of Thessaloniki during the festival.

Some of the most successful European films we screened in 2017 were Ildikó Enyedi's *On Body and Soul*, Michael Haneke's *Happy End*, Andrey Zvyagintsev's *Loveless* and Aki Kaurismäki's *The Other Side of Hope*. In 2018, we are increasing our theatres' reach: we have already welcomed the 47th International Rotterdam Film Festival by presenting an IFFR Live event and we hosted the Greek premiere of Fatih Akin's latest film, *In the Fade*, followed by a wonderful Q&A with the director via Skype, in a full house event that went viral. Another very successful event was the live broadcast of the Oscars Awards Ceremony, which took place at the packed Olympion theatre, complimented by a red carpet session and a DJ set.

We are proud that all these events take place in our theatres, despite the harsh reality of the times and contemporary crises. We are also grateful to our audience for sharing our enthusiasm and trusting our programme and events. Looking to the future, the challenges are many: maintaining what has already been established, while expanding in various ways and fulfilling our goals, always guided by our extensive experience and love for cinema.

Elise Jalladeau, General Director





Hungary

Budapest Film Cinemas, Budapest

Be the change you wish to see in the cinema business!

Budapest Film Zrt. is the largest arthouse cinema network in Hungary, operating six cinemas in the capital city, including one multiplex and five leading art house cinemas. All five arthouse cinemas are members of Europa Cinemas and each of them has a specific profile.

Művész (meaning 'Artist') Cinema was built in 1910. The leading and archetypical arthouse cinema screening

real and rare art films. It has five digitized screens, each of a different size and capacity. Művész is also a meeting place and cultural hub in Budapest. It is also home to several international film festivals, film seasons, special screenings and premieres.

Puskin Cinema, the classic movie theatre in the city has been screening motion pictures since 1926. Since this cinema has managed to preserve its original and characteristic architectural and interior features, it is no

surprise that many international cultural institutes and partners prefer this venue for film seasons and festivals. Puskin Cinema is also active in introducing alternative content such as projected classic concerts and opera performances, as well as programmes offered for younger audiences.

Toldi Cinema first opened in 1932. This twin-screen modern arthouse cinema is home to an incredibly high number of popular events and festivals which attract lots of young visitors. The cinema, which has a screening capacity of 260, continues to fulfill its function as a popular gathering place, with its cool bar for young people.

Kino Cafe was founded in 1911. This second-run friendly twin cinema holds a School-Cinema programme, film clubs, festivals and events.

Tabán Cinema was built in 1910. The cinema's profile was redefined by Budapest Film to become a modern, open, minimally designed, welcoming place with quality art house programming and a bar offering home-made, healthy food and drinks (no alcoholic beverages).

Our company's mission is to be the leading art house and classic cinema exhibitor in Budapest and Hungary, to continue to provide quality moving picture content in our cinemas, as well as other culturally valuable initiatives, and a comprehensive young audience cinema programme. In the framework of this latter project, we focus on educating a responsive and open audience of children, from toddlers to students. Our policy's key-words are: *give & serve quality offer and be the change we wish to see in the cinema business* (taking our cue from Gandhi). To reach these objectives, each of our cinemas has its own image that we take into consideration when creating the weekly programme. In addition to creating different brands for our cinemas with our programming strategy, we want to strengthen each venue with specified alternative content and cross sectoral events. In 2017, we hosted 741 special programmes (festivals, film days, etc.) in our cinemas. The goal is to engage and develop our audience with the widest range of films possible, quality programming, and the cozy surroundings of the venues themselves.

As for the films shown in our five arthouse cinemas, 2017 was a highly successful year for the diversity of our offer and at the box office, too. At the top of our ultimate top lists were some fantastic European and Hungarian films. The top film in our Kino Café, Művész and Tabán cinemas was *Perfetti Sconosciuti* by Paolo Genovese. For the Puskin cinema it was Hungarian film, *On Body and Soul* by Ildikó Enyedi and *1945* by Ferenc Török took first place in the Toldi cinema. Also sitting in the top list, *The Square*, *Frantz*,

Le sens de la fete, and *Victoria and Abdul*, all European productions. The American titles that performed best included *La La Land*, *Jackie*, *Moonlight* and *Paterson*, while *Julieta* and *Kedi* flavoured our top list.

What we are really proud of is engaging more teenagers and students in cinema-going, instead of just downloading movies. This is the mission of our young audience programme, titled 'Suli-Mozi' (School-Cinema), where school groups of different ages come and visit, see films and experience the magic of a classic movie theater. This programme uses films to address relevant contemporary topics that primary and secondary school pupils have a great interest in. In addition to viewing the films, they have the opportunity to analyze the subject with the help of experts, authors and artists.

In professional cooperation with the Moholy-Nagy University of Art (MOME) we screen the students' short animations as part of our pre-show entertainment. In return, they get a cinema release of their diploma works. These are introductory films at the cinemas and, in 2017, we asked them for a short film communicating our "Please turn off your phones" campaign. It is very successful among our audiences, and every screening begins with laughing voices.

To map the Hungarian film market, in 2017, there were 36 art-house screens in the countryside, 20 in Budapest, of which 14 belong to our cinema group. There were 66,294 screenings in the whole country's arthouse cinemas, of which 36 % were in our halls. The challenge is to fight against the strong monopoly of the market leader multiplex exhibitor.

Erika Borsos, Programmer





Italy

Cinema Lumière, Bologna

A Journey through Space and Time

Bologna is a city of approximately 350,000 inhabitants, located in the North of Italy, in the Emilia-Romagna Region. A territory that has always been linked to Italian film history; to quote but a few names, Federico Fellini, Michelangelo Antonioni, Pier Paolo Pasolini and Bernardo e Giuseppe Bertolucci were all born here. A land that has a long-standing tradition concerning high audience attendances and a high number of screens for the

populous, even if in recent years many theatres were forced to close down as in other European cities.

Cinema Lumière is the theatre of the Fondazione Cineteca di Bologna, whose President is Marco Bellocchio. It has been active since 1984 as a single screen. Following the transfer to its new location, situated in the “Manifattura delle Arti”, an ex-industrial area transformed into an artistic and cultural area in 2000, Cinema

Lumière has expanded to three screens with 174, 144 and 64 seats. We provide our audiences with the experience of watching films on the big screen spanning the full history of cinema, across all formats (digital but also 35mm and 70mm), and using the newest technologies available for projection. We offer screenings of restored, classic films but also first releases in their original language versions, as well as retrospectives and special events.

Our total admissions for 2017 were 124,000. Concerning European films specifically, very good results were achieved with films like *Loveless* (Andrey Zvyagintsev), *The Square* (Ruben Östlund), *Elle* (Paul Verhoeven), *Toni Erdmann* (Maren Ade), and *The other Side of Hope* (Aki Kaurismaki).

Promoting European films is an important issue for us, especially if we consider the Italian market that, in 2017, saw a further increase of the USA market share (from 55% in 2016 to 65%). At the same time, the Italian national share dropped from 28% to 18% while the European market share kept a stable 13%.

Particular attention is devoted to young audiences, starting from new parents with babies to then involving toddlers, kids and youngsters for specific screenings, practical and playful activities, summer camps, regular screenings on weekends, and a dedicated section at the festival, Il Cinema Ritrovato. These are just some of the activities organised by the Cineteca Educational Department, Schermi e Lavagne, which develops, throughout the year, lessons, workshops, screenings, contests and guided tours, for every level of school children, from nursery to university. Each year more than 7,000 youngsters attend our Filmclubs for kids and about 15,000 students are involved in our initiatives.

Cinema Lumière's screenings are strongly linked to the other activities delivered by Cineteca di Bologna, an internationally distinguished film archive founded in the 1960s which, in the last fifteen years, has widely broadened its projects, activities and areas of distinction, including teaching programmes, a Publishing branch (books and DVDs), an internationally revered restoration festival, Il Cinema Ritrovato, and other festivals throughout the year, as well as a library, non-film collections of photography, graphic design and art, and the Chaplin, Pasolini, Blasetti, Renzi and Olmi archives. Cineteca di Bologna film vaults hold a collection of over 70,000 prints including 16mm and 35mm positives and negatives of restored films and collections belonging to film producers, distributors and collectors, offering a representation of the full history of cinema. Cineteca's L'Immagine Ritrovata laboratory has established its reputation in the world of film archives thanks to the restoration of masterpieces by Leone, Chaplin, Pasolini, the Lumière brothers, Visconti, Murnau, Renoir, De Sica, Fellini, Rossellini and many others.

In the last three years, Cineteca has started its own Distribution branch, Il Cinema Ritrovato al Cinema, aimed at bringing film classics back to Italian theatres, including masterpieces by Jean Vigo, François Truffaut, Carol Reed, Marcel Carné, Jean Renoir and others, and at promoting documentaries, like *Visages Villages* by Agnès Varda, or animation for toddlers and kids not previously released in Italy like *The Gruffalo* (UK) and *Boy and the World* (Brazil), also available on DVD.

The last initiative we launched, in 2018, was our Saturday and Sunday morning screenings, followed by a breakfast, provided by one of the finest bakeries in Bologna: the first screenings were each attended by more than 400 people.

Each summer, in June, Cinema Lumière closes. But contemporary and classic film screenings continue via the open-air auditoria in Bologna's main square, Piazza Maggiore: here, for fifty consecutive evenings, free screenings are held for the city. The atmosphere that people breathe in during these screenings is magical, and it starts anew every night in front of more than 3,000 people.

It is not easy to promote all of our initiatives in to involve as many participants as possible, as they can be very different in type, size and target. In order to achieve our aims, the greatest tool is our website, that will be soon be renovated in order to provide clearer and easier information about what we do and how audiences can take part. We have recently strengthened our commitment across our social networks as well: our Facebook page is followed by more than 65,000 people, our Twitter account has almost 35,000 followers and our Instagram is at 13,500.

Gian Luca Farinelli, Director,
Cineteca di Bologna





Montenegro Cadmus Cineplex, Budva

Bringing back cinema in Montenegro with a focus on young audience

Cadmus Cineplex is a modern cinema with four screens and a total capacity of 292 seats. Three screens are equipped with 3D technology and DCP projectors, while the fourth that is situated within the children's playroom has the latest Christie BD equipment. The complete sound system is designed by JBL with Crown amplifiers and Dolby Servers. The cinema was named after the ancient

hero Cadmus, the mythical founder of the city of Budva, a mortician who married a goddess. This connects the cinema with the cultural values of Budva, one of the oldest cities on the Eastern coast of the Adriatic.

Cadmus Cineplex was created in 2009 as an initiative by Mr. Vladan Sretenovic from Belgrade, who

had been in the business of film distribution for more than 15 years representing Hollywood Studios including Warner Bros, Sony Pictures and 20th Century Fox for the Balkan region, and Mr. Marko Kentera, a businessman from Budva. The project took several years to complete after its inception, from raising funds for construction, establishing a creative team and providing the equipment for the cinema. The project intensified in 2014 as works began on the construction of the first modern Budva multiplex and a second in Montenegro.

The idea was to provide Budva with the highest quality cinema that is, at the same time, the only real Montenegrin multiplex fully realized by domestic capital. That's how the Lovćen Film Doo was formed in Budva, the company that will manage Budva's cinema into its next stage, garnering with the appreciation of Budva citizens and guests.

Thanks to the support of the Municipality of Budva, who understood the city's need for contemporary content, conditions within which to achieve this project have been established, through a private-public partnership.

Within the Cadmus Cineplex there is an innovative approach: a creative centre, dedicated to a young audience, located on the first floor of the cinema. In the Creative Centre, the youngest visitors can participate in our thematic content, specifically adapted by the animators for children aged 2-13 years. A special addition to the Cadmus Creative Centre is a projection hall for children's cinema that can be hired for special events beyond cinema screenings (music concerts, theatre performances, etc.).

Considering Montenegro is a country with only two official cinemas, the mission of our project was to teach, attract and return audiences to cinema auditoriums. In addition to our regular cinema repertoire, we organized specific content to attract audiences of all ages. In just a few months our cinema became a cultural centre in Budva.

Our programming consists of film festivals and reviews, creative workshops for young people, music concerts, literary evenings, puppet and theatre performances, free screenings of older cult films and other arts events. In cooperation with the Montenegrin Film Archive, we are organizing non-profit screenings for young audience. Screenings of classics, that have been significant for the development of European and world cinema, are how we are trying to educate young people about the magnificent seventh art. In addition to that, we have held festivals for children and young people in Montenegro, including KIDS FEST and BELDOCS, a festival of documentary films.

Within the Youth Support Programme, Cadmus Cineplex has established cooperation with several Drama outfits, Music Schools and young music bands, all in order to affirm young people in the arts. Considering there is no Cultural Centre in Budva, Cadmus Cineplex has positioned itself as a cultural institution where young people have the opportunity to present to an audience what they do and create. This year we organized several live performances.

Our best project, which we are very proud of, is one that helped win the hearts of our fellow citizens. We have organized many not for profit festivals and the most prominent among them is the Festival of Cadmus's Children. This festival was established to give orphans and young children without parental care, those from foster homes or from socially vulnerable families, the opportunity to feel and experience the magic of modern cinema during the Christmas holidays.

In 2017, Cadmus Cineplex hosted more than 42,000 visitors, which is twice as many as the total population of the city of Budva. Our best screening results in 2017 were reached by films for a younger audience, and the film that broke all records since the opening of the cinema was *Biser Bojane* (Diamond of Boyana), a Montenegrin comedy by Milan Karadzic.

We hope and plan to achieve even better results in the future for both domestic and European films.

Vladan Sretenovic, Founder

Iris Sretenovic, Director of the program and individual content





The Netherlands Studio/K, Amsterdam

**A non-hierarchical, student-run organization,
offering the best in European cinema**

In 2007, Studio/K opened its doors in Amsterdam's multicultural East side. The monumental, century-old school building was transformed into a twin cinema, nightclub, restaurant and bar. All of this was intended to be run completely and exclusively by students. In 2017, Studio/K had its tenth anniversary. As the youngest and most ambitious project to date for the Criterion Foundation in Amsterdam, we spent an entire week celebrating with dances, food, live music and, of course, films. Over the weekend, the doors stayed open for thirty-six hours. As of today, the venue is thriving and gives different meaning to the term 'neighbourhood cinema' every day.

To understand the concept of Studio/K and why it works the way that it does, some historical context is necessary. After the war ended in 1945, Amsterdam became familiar with the combination of students and cinema. That year, the cinema *Kriterion* was born out of the student resistance movement. The goal of this cinema was not only to bring great European art films to Amsterdam, but also to offer work experience and financial independence for young people alongside their education. In the 1980s, tension grew between the board

of *Kriterion* and the students working there. Following the occupation of the cinema building, and the legal battle that ensued, the students formed their own union to continue running the cinema all by themselves. More projects followed and, in 2007, they launched their concept to be more than just a cinema. The venue would be called Studio/K, its name a reference to where it all started in 1945.

The founders' goal in 2005 was to open the first cinema in the East of Amsterdam. In addition to offering films, Studio/K was set to host a bar and restaurant, as well as a club and theatre. The large open spaces left behind in the early 20th century building lent themselves not only to two screens but, also, to a properly equipped nightclub including a stage. Guests would be able to watch films, eat, listen to live music and dance, all within in the same space, sometimes even on the same day.

The eastside of Amsterdam is an ethnically diverse neighbourhood. In the early years, the target audience for Studio/K's cinema was local residents whose roots lay outside of Western Europe. Arabic, Turkish and Hindi spoken films were programmed to attract the local audience. During this period, Studio/K also partnered with various film festivals. Five years later,



this proved shaky in providing continuity and financial stability. On top of this, the number of art house cinemas in Amsterdam was growing rapidly. As such, programming aimed for more first-run films and cross-over titles. In the five years that followed, the number of visitors increased each year. There has also been a shift in the focus on programming specials, which is now happening weekly. In 2017, the small screen was completely renovated, replacing the retractable tribune with permanent seats. Choices such as—do we keep the multi-purpose of the room for both film and club programming, or do we focus on film entirely?—were subjected to continuous discussions.

Though many locals are still visiting Studio/K's cinema, this audience is diversifying at a fast pace. More and more students, such as ourselves, are moving into the area following the University of Amsterdam's decision to move one of its faculties eastbound. Gentrification has been rapid over the last five years, causing more young families to frequent Studio/K. Right now, we are trying our best to appeal to a range of new audiences while maintaining an open and affordable image, so as to ensure everyone who has been with us from the start is still absolutely welcome. We have invested in a diverse cultural programme that includes lectures, poetry and debate. Its goal is to reinforce our bond with the neighbourhood while broadening our own cultural vision.

With roughly fifty students and no managers, everyone who works at Studio/K is given full the responsibility of their job. The organization is separated into different commissions: film, restaurant, music programming, audio and visual technique, marketing, maintenance, human resources, event planning and finance. Each student is expected to work the same hours, and

we all receive the same pay each month. Every decision is cast to a debate and subject to a vote. The absence of any type of hierarchy provides a healthy amount of chaos but, even more than that, an extremely unique work environment. Young people learn to work together, to develop their skills and to explore new interests and talents. The goal is not to earn a personal profit, and there is no owner who profits from us. We work for our own personal growth, for each other, and because we genuinely love Studio/K and everything it has to offer.

Laura Kneebone, Cinema Manager





Slovak Republic Kino Usmev, Košice

Cinema is not dead: the rebirth of a young and funky arthouse cinema in the Košice city centre

The history of our cinema started in 1922, with the history of our organisation beginning only a “few” decades later, in 2001. Two disparate stories, with their ups and downs which, thanks to fate, crossed paths, found their very own Happily Ever After. Well, for now, at least.

In 2001, our organisation, with a fairly self-defining name, CINEFIL, ran a popular film club in downtown Košice, Slovakia. We screened one movie a day, hosted festivals and premieres, and focused mainly on European production. CINEFIL Film Club was the only art-house film venue in town. At that time, there were three more cinemas in Košice still running – Kino Usmev, Kino Družba and Kino Tatra. All were old soviet-built cinemas with their own specific charm, but with a declining quality in programming and no ambition whatsoever to innovate the 35mm technology.

Around 2009, the first multiplex in Košice opened in a shopping mall on the periphery of the city, a sounding death knell for these old cinemas. One by one, unable to face the competition of fully digitised and brand-new cinema complexes, historical buildings were closing down, with cinema culture being almost entirely wiped out from the downtown area. On top of that, our CINEFIL film club had to close down in

2010, too. The owners of the building decided to refurbish the room, not intending to re-open it as a cinema. This equated to the “rise and death” of Košice cinema culture – not uncommon among post-socialist countries in Central and Eastern Europe.

But, as they say, there is (almost) always a light at the end of the tunnel. Our bright, shining light in the distance was Kino Usmev. Located in the very heart of city centre, with 300 seats, enough room for two screens, a bar, summer garden, basement for co-working, offices and a film studio, this was the perfect fit.

The new team at CINEFIL created a project called “Kino Usmev – centre for audiovisual culture” and began lobbying the city of Košice.

With Košice being awarded European Capital of Culture in 2013, the city launched and was more open to cultural projects (it seemed). However, re-opening a local cinema was not among their priorities. We were allowed to hold a few screenings a week in Kino Usmev over a period of six-months. We were more than happy, but couldn’t really innovate, digitise and establish a fully operating art-house cinema. At the end of this six-month period, the city decided against giving us permission to extend our tenancy. We launched a petition, collecting more than 2000 signatures in less than a month, but to no end. We continued screening in



other cultural centres and venues in Košice. Our passion was high, but the odds were low.

The breakthrough came in 2015, and it really was a tipping point. A point at which we would either give up or get the venue. It was impossible to continue under our “travelling cinema“ conditions and do our job properly. Some team members really wanted to come back to Košice from abroad and, as such, returned to commit to project Kino Usmev. The hunger for a proper cinema in the city, which houses 270,000 people, with only two multiplex cinemas situated in shopping malls, nowhere near the city centre, was obvious.

We decided to do it strategically this time around, and leave the punkish attitude of petitions and protest behind. We assumed our most “zen“ attitude and, with a stubborn calm, opened a dialogue with the municipality. For the first time, and for some reason, they really listened and helped push our proposal to city council. Because Kino Usmev (translation: Cinema Smile) IS a loved brand in Košice, all deputies at the hearing voted YES – YES to a fifteen-year lease for Kino Usmev.

We opened on June 9th 2016. Our two opening shows were completely sold out and, since then, we’ve screened films every day. We have a bar, an alternative underground space for other cultural programming, and are about to open a second screen. We are a team of twenty, we are a Europa Cinemas member (!), and we host many other funky events including a Street Food Festival, thematic weekends (like our Mexican weekend), movie marathons, quizzes, exhibitions and parties.

We are a dog friendly and drink friendly cinema, which means you can bring both dogs and drinks. We try to be as inclusive as possible and organize screenings for diverse audiences, from baby friendly screenings, to

vegan screenings and LGBT+ screenings and parties. We work a lot with the street art and skate community, as well as local schools. Owing to our central location, we even attract groups that we don’t specifically target. For example, we didn’t have the capacity to organize screenings for seniors, but they began attending baby friendly screenings, which has made for a great atmosphere of intergenerational harmony. Above all, we are a partner cinema of the biggest international film festival in Slovakia, Art Film Festival, which we co-organise and host every June.

We also aim to be the greenest cinema in Slovakia and a real centre for audio-visual culture – home for freelancers working in film and gaming as well as artists.

Oh yes, we are unstoppable, hungry CINEFILS!

Barbora Tothova, PR & Marketing





Spain

Cines Renoir, Madrid and Barcelona

How to innovate in creating customer loyalty

Cines Renoir opened its first cinema in Madrid in 1986, attempting to offer different kinds of movies in Spain: independent films in their original language. Now, more than thirty years later the spirit remains the same and we have made important changes to stand as a beacon for independent cinema. Now, we have four Renoir Cinemas, all of them members of Europa Cinemas, three of them in Madrid, and one in Barcelona.

In 2007, we started our loyalty program called Club Renoir, and we have been growing in members every year since then. We hold exclusive premieres for Club Renoir members every month, selecting the films we think are the best for our film community. The card has an annual fee, keeping our members active and with great response to every newsletter we send. We use our database of Club Renoir members to communicate different screening events we stage in collaboration with

Spanish independent distributors. For example, this year in January with the film *Loving Vincent*, we held a special event in Cines Princesa. Two of the artists who worked on the film are Spanish, and they came to our cinema to paint a giant portrait of Vincent Van Gogh based on the movie poster. They also gave interviews about their work in film to the Spanish press. Following this event, the portrait was shown in the cinema to our audience, for two months. Another special activity we have engaged in recently is with the film *Muchos Hijos, Un Mono Y Un Castillo*, a documentary directed by Spanish actor, Gustavo Salmerón. In the screenings of this film we had his mother Julita Salmerón in attendance for Q&As every day for more than two months. She is the absolute revelation of this hilarious film, and the crowds were really pleased to meet and talk with her after the screenings. We had, to date, over 18,000 admissions for this film alone in Renoir Plaza España. The film has run for more than seventeen weeks in our cinema. At last count, around 40% of the box office for this film is from Renoir Cinemas.

Since 2011, we have focused on social media to attract young audiences. Now, in 2018, we can take a look back and appreciate the results of these new strategies to reach film lovers. Potentially, now, we can answer in a matter of minutes someone on their phone at the doorstep of one of our cinemas. We now have almost thirty-thousand followers on Twitter and almost twenty-five-thousand likes on our Facebook page. We recently opened an Instagram account and, in only a few weeks, have more than one thousand followers. The Renoir brand in Spain is a guarantee of good films in their original language, and this reflects directly onto our social media community engagement.

The prices are also very important in the current social and economic climate in Spain. This is why one of our best ways to reach young adults and keep them returning to our cinemas is with our offer “Vuelve Al Cine” (“Return To Cinema”). For every ticket bought, the user has ten days to return with its code and purchase another ticket at a very special price. In the beginning, this offer was only valid at the box office but, following its success, we decided to adapt our ticketing system to also accept the offer for online tickets. Another important change we implemented in pricing over the past few years was to set lower prices for the online ticketing system. This, and the current use of internet and mobile devices, has led to a huge increase in online sales of tickets for our cinemas.

We had the celebration of our 30th anniversary in 2016, and one of the events we held that year, and that we are really proud of, was the Short Story Contest –Renoir La Gran Ilusión. We had a great response to

this initiative and we created a book of the best short stories. This book was given, for free, to members of Club Renoir. Following this great experience, we decided to continue with the contest and we are now preparing its third edition.

Some of these actions were developed during and just after Europa Cinemas Audience Development & Innovation Labs that we attended in recent years. Now, following the most recent Lab in Sofia, we are preparing three new projects. The first is a collaboration with So Film Magazine called Pásalo (Pass It Over), the idea behind which is to encourage film recommendations among the audience with a contest. We will do a spot for our screens and So Film will cover it in the magazine, inviting readers to recommend films via their social media (Facebook, Twitter, Instagram). The second is a collaboration with animation departments in film schools in Spain giving their students the opportunity to create short animations and show them on the big screens at Renoir Cinemas. We want to call this, La Vida Animada (Animated Life). The third is a new young audience programme in which we want to visit teachers in schools and recommend different European films for them to see when they visit our cinemas for early morning screenings with their students. For this, we want to prepare special extras, like visits to the projection room, to explain to the students who works at and how a cinema works. We plan to call this project Petit Renoir, or Renoir Junior.

Octavio Alzola, Programmer





United Kingdom

Glasgow Film Theatre, Glasgow

Scotland's original independent cinema and the home of film in Glasgow

Glasgow Film Theatre began as a single screen cinema in 1974, reinvigorating the site of Scotland's first purpose built art-house cinema outside London, the Cosmo, which was opened in 1939 in Glasgow's city centre. Over 40 years on, and now with three dedicated screens, GFT has become Scotland's most diverse and best publicly attended independent cinema in Scotland, as well as being the hub for Glasgow Film Festival, one of the top film festivals in the UK. Today Glasgow Film is a national centre for film and moving image media, with unique and quality programmes that transform the way people see the world, through film.

We offer something for all lovers of great cinema, combining the latest arthouse releases with screenings of celebrated classics and long lost cinematic gems. We are fully equipped to show digital cinema, 70mm, 35mm and even 16mm, and each film is screened by an in-house team of expert projectionists. The programmers highly value audience engagement, and offer this through guest Q&As, expert introductions, short courses, discussion groups and programme notes. Several strands of programming run throughout the year, including a focus on film and music, and artists' moving image. 'CineMasters', a recent addition to the

year-round programme, gives audiences the opportunity to engage with an established filmmaker's oeuvre through a retrospective of their work. So far, this strand has focused on a variety of filmmakers including Aki Kaurismäki, Jean-Pierre Melville and Claire Denis. We constantly look for ways to diversify and reach new audiences, and frequently work with partners from across Glasgow, Scotland and the rest of the UK to add new perspectives to our programme.

In 2017 we added a fresh element to our expanding public engagement commitment in the form of Movie Memories: an innovative dementia friendly film programme presenting classic or contemporary film screenings alongside multi-arts entertainment in a safe and social environment. By taking time to understand our audiences better via a robust R&D process, we wanted to reinvigorate how we cater for our ageing audiences by providing exciting and immersive film experiences, which are as much about cherishing the past as celebrating the present. After successfully receiving three years of funding from Life Changes Trust, we designed a vibrant programme focusing on film, community and dementia.

Since our launch event in October 2017 we have attracted just under 400 people to Movie Memories events. Welcoming and entertaining large numbers



of both older and younger people via the diversity of the programming has been a surprising outcome. A major strength of the strand and its popularity persists as audiences, no matter their age or needs, delight in making new connections with cinema.

We made a key addition to our membership offer in 2017, with great results. We had been looking for a way to revitalise our VOD offer, as our own GFT Player platform was limited and lacking resource. Rather than trying to reinvent the wheel ourselves, we decided to pursue a partnership with an established platform. That thought led us to MUBI, who excel at curating a unique, diverse and challenging programme of essential cinema online, just as we aspire to at GFT. Together we came up with a partnership whereby GFT CineCard holders get a year of MUBI as part of their membership, and we promote MUBI's programme on our cinema

screens throughout the year. It's a bold offer that is bearing tremendous fruit; CineCard uptake has spiked significantly, and the feedback from the GFT audience is hugely positive. Added to this, MUBI's prioritisation of European titles means that our CineCard audience is immediately exposed to an even wider spread of diverse, independent cinema.

The four most successful European films during 2017 at GFT were *The Death of Stalin*, *Elle*, *Toni Erdmann* and *A Man Called Ove*. GFT screened over 660 titles across our three screens and 310 were European titles.

One thing we are incredibly proud of about GFT is the sense of community the cinema engenders in our diverse audience. As a regular attender recently tweeted, "For me, the @glasgowfilm just feels like my heart of cinema. It feels like a community that's bonded by a shared love, and the cinema knows it, and always has an amazing programme and special events."

One of our future challenges is to ensure the supply of European films to UK cinemas and that we continue to create the demand and hunger for these films from our audiences and enable our growing younger audiences to experience these films. We have introduced a 15-25 Card which enables holders to see all films at half price and we have seen this encouraging those audiences to take a chance to see a wider variety of films.

GFT is proud to have been a member of Europa Cinemas since 1993 and we will continue to screen and champion great European cinema through these challenging times.

Allison Gardner, Programme Director





One of the films of Tales of Europe line-up: **Tout nous sépare**, Thierry Klifa

Tales of Europe

Europa Cinemas and Europe's leading network for sales agents, Europa International, joined forces in 2018. Together, they launched Tales of Europe, the objective of which is to improve the circulation and visibility of European films that are not yet acquired by US distributors in US theatres, developing new audiences and reaching a wider geographical spread.

Funded by Creative Europe MEDIA, this new pilot programme also aims to encourage networking and the exchange of best practice between European and US exhibitors (namely, members of Art House Convergence), with a particular focus on innovative audience development and promotional activities. US exhibitors will be invited to attend Europa Cinemas Innovation Labs and Conferences, and European exhibitors will meet their US colleagues during the Art House Convergence annual conference and at their regional seminars.

Tales of Europe's very first line-up includes ten recent productions from European countries including; Belgium, Bosnia Herzegovina, Denmark, France, Italy, Poland and Sweden. From social issues to period dramas and comedies, US audiences will discover European stories and avantgarde cinema. The programme focuses on emerging talent and a younger generation of filmmakers, with five of the films being first and second feature films. Four of the ten films are directed by women, starring iconic actresses such as Catherine Deneuve and Diane Kruger.

EclairPlay US, an online platform with downloadable DCP content, connecting cinema exhibitors and content owners, is also partnering with Tales of Europe. Film theatres in the US will then be able to easily book the ten select titles for single screenings or packages via this brand-new platform.

"Europa Cinemas and Art House Convergence have been cooperating since 2013. We both have a common and clear objective: to bring quality programming to audiences with a wide diversity of films from all over the world. This new initiative will strengthen exchanges between US and European exhibitors in terms of expertise and best practice. US and European exhibitors will learn dynamic new approaches from each other's differing situations, especially ways of attracting new audiences and developing sustainable business models for the wider circulation of European films", commented Claude-Eric Poiroux, General Director, Europa Cinemas.

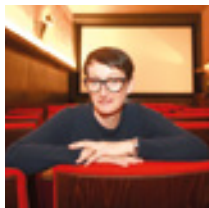
"Europa International is thrilled to partner with Europa Cinemas. Tales of Europe will give our sales agents a great opportunity to cooperate with US exhibitors to develop and test innovative ways of bringing European movies to US film theatres. Our objectives are clear: we would like to facilitate the access of European films for the US market. We want to test targeted release patterns in theatres and adapted promotional strategies, which will, in the end, bring greater visibility and reach wider audiences for European productions. Our aim is to increase the competitiveness of our beloved European cinema", said Jean-Christophe Simon, Europa International President.

Fatima Djoumer,

Head of International Relations at Europa Cinemas

Europa Cinemas Label

At The 2018 Directors' Fortnight



Michaela Englert
Admiral Kino, Vienna,
Austria



Matthieu Bakolas
Quai10, Charleroi,
Belgium



Joanna Bartkowiak
Cinéma La Comète,
Châlons-en-Champagne,
France



Rogelio Delgado
Multicines Al andalus,
Cadiz, Spain

Created in 2003, the Europa Cinemas label aims to enhance the promotion, circulation and box-office runs of European award-winning films on the screens of the Network's cinemas across Europe.

Get to know the four network exhibitors who will award the 16th Europa Cinemas Label to the best European film of the Directors' Fortnight.

28 Times Cinema Giornate degli Autori-Venice

Co-organized with the LUX Film Prize of the European Parliament and Giornate degli Autori, this initiative invites 28 young European film lovers to the next Venice Film Festival (from 29 August to 8 September 2018).

For the 9th year in a row, these 28 "Ambassadors", representing each a Europa Cinemas film theatre from one of the 28 member states of the European Union, will be part of the official jury of the Giornate degli Autori selection awarding a prize of 20,000 euros to a film in competition.

They will also be invited to take part in workshops and debates with audiovisual industry professionals and

to meet members of the European Parliament's Culture and Education committee. Furthermore, they will share their experience and their passion for cinema in a blog and through virtual 'postcards' sent from the Festival and shared on Europa Cinemas' social media.

Since 28 Times Cinema is part of the LUX Film Prize project, the 28 jurors will also attend the screenings of the three films competing for this label backing European film productions annually. After Venice, they will be ambassadors of the LUX Film Prize during the events organised in their countries.



Europa Cinemas Labs Lead Innovation Wave



The big talking point of Cannes 2018 is the Netflix boycott of the festival in an argument that often perpetuates the myth of a dynamic modern format (subscription VOD) fighting a protectionist old one (cinema).

Yet the Europa Cinemas network has been in the vanguard of a wave of innovation that has been changing the relationship between audiences and European film in a profound way.

The cinema experience is being redesigned to meet the demands of a new ecosystem.

That sense of an evolving business was clearly on show at the energetic Europa Cinemas Network Conferences in Bucharest in November; and it has inspired forward-thinking discussions among the network's Innovation Working Group, which met at the Berlin Film Festival to consider the role of data in supporting business change and audience development.

But perhaps most of all, the Europa Cinemas mission is demonstrated by the Audience Development and Innovation Labs.

The last year saw the 14th edition of the lab in Bologna and the fourth in Sofia (founded in 2014).

The labs are immensely popular, with the network's Innovation Survey in 2017 showing that more than half

of network members had attended at least one event.

And the numbers are increasing thanks to new Innovation Day Labs, which have been held in Tallinn (Estonia), Cluj-Napoca (Romania), Sarajevo (Bosnia and Herzegovina), San Sebastian (Spain) and Leipzig (Germany).

The agenda for the labs is created in collaboration with member cinemas and driven by both immediate need and long-term opportunity.

The 'need' is to maintain the distance between cinema-going and home viewing at a time of unprecedented competition.

But the opportunities are there too in creating inclusive, essential social spaces at the heart of communities. The cinema 'experience' is consistently being designed and redesigned.

And the labs are a reminder that the future of European film as a diverse, socially relevant medium is largely reliant on the ability of cinemas to engage new audiences in new ways

Europa Cinemas Vice President Madeleine Probst, who has helped guide and shape the development of the labs and led the discussions in Sofia and Bologna, said: *"We are making diversity of content work through building*



dynamic relationships with audiences and film-makers.”

While VOD culture is based on giving people more of what they think they want, cinemas are dedicated to the more difficult but ultimately essential cultural mission of giving people what they do not know they want.

It is a practical day-to-day struggle, suggests Probst, and one being led by generally small businesses with little time and resources to devote to strategic change.

The labs are a chance to share ideas around common goals and the results are inspiring. Details are available on the Europa Cinemas website, where it is also possible to follow live during events.

The recent labs have been impressively wide-ranging, with presentations covering areas, such as:

- Making the most of human resources, including staff and volunteers
- Creating an effective communication strategy
- Targeting new audiences and community outreach
- Pricing strategies
- Crowdsourcing and crowdfunding
- Relationships with distributors

But says Probst, the labs really find their mark when the whole group (of between 30 and 40 delegates) begins to engage. *“It can be difficult at the start but once you get into details, people have time to respond and react. You cannot leave without learning something really valuable.”*

Some of the greatest value comes from a new section, created around the familiar phrase “I did that and it didn’t work” where delegates discuss what did NOT work. Lessons from mistakes can be the most relevant.

The findings of each lab help keep up the pace of innovation and to ensure that best practice is always improved and shared, which is essential in a fast changing environment.

Or as Madeleine Probst puts it: *“We need to be dynamic beasts.”*

The next Bologna Lab will take place from June 23 to 27 June 2018.

Michael Gubbins, SampoMedia



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Welcome To Bologna!

**Audience Development
& Innovation Lab**

Sat 23 – Wed 27 June 2018

From Spaces to Places:
Making the Cinema
a Place for People and
Communities

Bring your ideas and issues to the lab, step back from the day to day and spend five days in Bologna during Il Cinema Ritrovato festival with cinema practitioners from a diverse range of national contexts to reflect on your practice, exchange expertise and find solutions.



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