

Europa Cinemas

Network Review #33 Cannes 2019



Cinemas on the move
Statistical Yearbook 2018

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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Editorial

Europa Cinemas exhibitors had satisfying results in 2018 in terms of admissions and European market shares. Our statistics confirm that our 1121 Network cinemas in the MEDIA countries devote 6 out of 10 screenings to European films and more than a third of their screens for non-national works.

Like every year, the top films contain many titles from Cannes such as *Cold War* in first position, followed by *Todos los saben*, *Aus Dem nichts*, *Dogman* and *Girl*, the Caméra d'Or directed by Lukas Dhont. We are therefore impatient to discover, here and now, the successes for the coming season!

In addition to the figures presented in our Review, Europa Cinemas wants to highlight the venues that form our international Network and assert the **economic and cultural part** that it plays in the 674 cities in which it is present. Attracting and welcoming 42 million spectators yearly for European films clearly implies financing the production industry but first and foremost, entails **creating and bringing life to venues** open to all types of audiences to discover and share the incredible diversity of European creation.

Our cinemas are clearly identified as places of gathering and exchange by their neighborhoods or cities. Furthermore, thanks to social networks and in-depth knowledge of the community, our cinemas know how to maintain close links with their audience. The Survey we publish for Cannes, *The Knowledge Economy. How Data is transforming Audience Relationships*, is a good illustration of the scope of these practices.

During our Exhibitors' Meeting in Cannes, we will announce the winner of the second annual Innovation Prize. This year's recipient is the Buda Art Centre in Kortrijk, Belgium. Congratulations to their entire team!



To open this Network Review, on the eve of decisive elections, we are happy to give Lucia Recalde the opportunity to voice her opinions by responding to our interview questions. Mrs Recalde has directed the Creative Europe/MEDIA programme for nearly five years and is an enthusiastic supporter of Europa Cinemas and Network exhibitors' initiatives.

Claude-Eric Poiroux
General Director of Europa Cinemas

Interview with Lucia Recalde, Head of Unit Creative Europe/MEDIA

1. Given the recent advances concerning copyrights and the AMS Directive, the Creative Europe/MEDIA programme that you direct is more than ever strategic in reinforcing the circulation of European works throughout the entire continent. How do you foresee its development after the coming European milestones?

As you know, we are at a turning point in the EU budget and European programmes. Last year, our ambition was reflected in the proposal of the Commission for the next EU budget: concretely, it means +30% in the budget proposed for the next programme MEDIA (2021-2027). But nothing has been granted yet. The final phase of the negotiation will start after the elections, and we shall keep on with and develop the positive mobilisation.

Of course our ambition in terms of budget shall serve our ambition in terms of actions. If properly funded, Creative Europe/MEDIA could step up its efforts in innovative content creation and distribution through new actions such as writing rooms (i.e., a collaborative form of script-writing, in particular for TV drama series and new formats), and a further focus on immersive contents.

Naturally, the current actions will be broadly maintained, but with a strong injection of innovation which is crucial in the context of our ever-changing digital world and enhanced global competition. The audience will be at the heart of this: reaching broader international audiences—including through a stronger focus on promotion—will thus be key. With this we aim to reinforce Europe's audiovisual sector from the support side, while accompanying the efforts on the legislative front.

2. European films cumulated 42 million admissions in 2018 and figures from the Europa Cinemas network are on the rise, thanks to exhibitors who promote cultural diversity and the cinema-going experience. The MEDIA programme has supported their endeavors for 25 years. How will the future European Union policy reinforce this action?

The Europa Cinemas network has been supported by MEDIA for 26 years so far. The continuity of our support comes as a result of the genuine and mutually beneficiary partnership which binds MEDIA and Europa Cinemas.

The Europa Cinemas network is fortified by its unique link with the local audiences. We have witnessed the strong growth of the network and its current 1200 screens represent, today, a unique meshing of the European territory! Beyond the density of the network and the variety of the local fabric in which the theatres are established, it is of paramount importance for MEDIA to be able to rely on a network in which all the members share common values and ideals. These values of openness, curiosity, tolerance, and passion are the building blocks of cultural diversity which is the *sine qua non* condition to building harmony in our modern societies.

As the head of the MEDIA programme, I am also proud of the economic impact of our support. In fact, it has been evaluated by auditors that each euro invested in the network brings up to 13 euros of added value. This is a decisive argument in the current context of political negotiations, as the MEDIA programme is very attached to its double logic of intervention which supports both cultural diversity and the competitiveness of the European audiovisual sector.



As I said earlier, the potential increase of the MEDIA budget is instrumental to any development of our actions. As regards Europa Cinemas in particular, provided that we could secure the budget currently foreseen, I would be more than happy to support a double development of the network: medium to small sized cities on the one hand, and Eastern and central Europe on the other.

3. Youth today are widespread internet users. Our Network exhibitors are doing the same in order to renew with young audiences. Through the Creative Europe programme and Europa Cinemas you support cinemas and their initiatives and you have launched an initiative to promote and diffuse films on-line and particularly European heritage films. How can these two dynamics work together to reinforce the link between the young generation and European creators?

To begin with, allow me to be very direct: in terms of the support provided by the MEDIA programme there is neither opposition, nor competition between the different methods of exploitation.

Our core mission is to help audiovisual works travel beyond borders, in theatres of course which are the very epitome of the big screen experience, but also online, because consumer habits have changed as a result of the digitalisation of our economies and societies, and European works have to meet the audience they deserve! In this respect, I would like to pay tribute to the quick digitisation of the Europa Cinemas network that was successfully carried out over the last years.

The focus on young audiences has always been at the core of Europa Cinemas' mission together with the circulation of works which is a big success. We acknowledge that between 60 and 100% of the box office for European films are registered in the network! In your question, you rightly point out young audiences. Well, the objective is clear, it is our shared responsibility to allow young people to develop a taste for different types of storytelling, not only because the future audiences depends on them, but also and most importantly, because European films are the best media to convey our common values. European films hold the power to shape our minds and help build harmony in our challenged societies.



Cold War by Pawel Pawlikowski, first European film by admissions in Europa Cinemas network

Facts & Figures 2018

In MEDIA countries



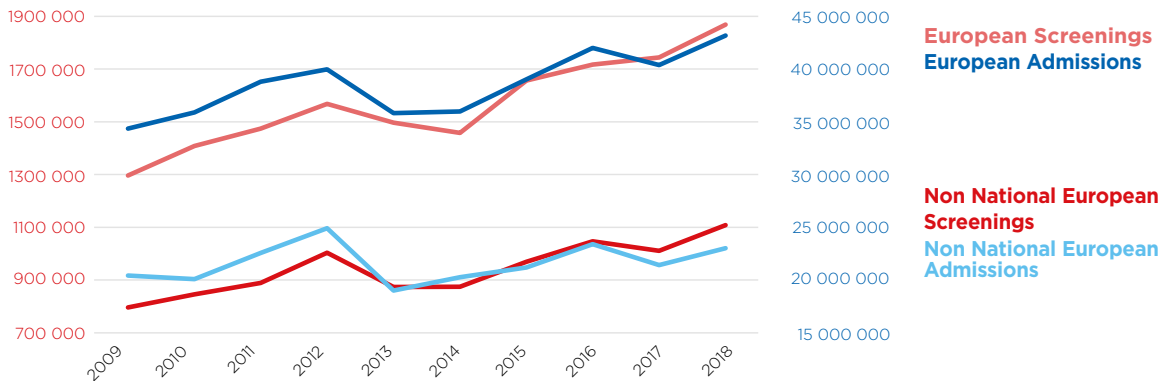
A record year for European Screenings and Admissions in the network

1.87 M
European screenings
58,2% of the total screenings

1.11 M
European non-national screenings
34,5 % of the total screenings

22.7 M
European non-national admissions
29,9% of the total admissions

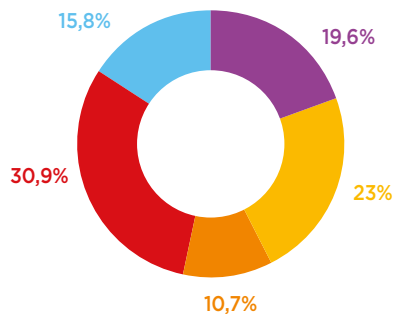
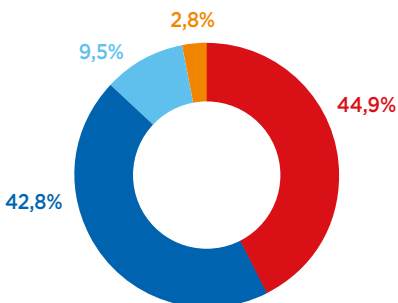
41.9M
European admissions
55,3% of the total admissions



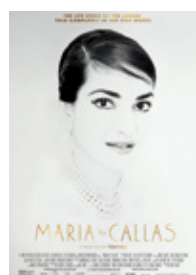
Profile of The Cinemas

Cinemas by number of screens 2018
 single screen: 503 cinemas
 2-4 screens: 480 cinemas
 5-7 screens: 107 cinemas
 8 screens +: 31 cinemas

Cinemas by city sizes
 < 50 000 inhabitants: 258 cinemas
 50 000-100 000 inhabitants: 120 cinemas
 100 000-500 000 inhabitants: 346 cinemas
 500 000-1M: 177 cinemas
 > 1M: 220 cinemas



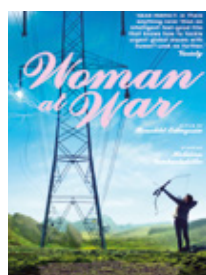
Europa Cinemas made more than 60% of the total admissions of these films!



66%
admissions collected in AT, BE, BG, CZ, DE, DK, ES, FI, GR, IT, LT, ME, NL, PL, PT, RO



71%
admissions collected in BE, DE, EE, ES, GB, GR, HU, IS, IT, NL, NO, PL



63%
admissions collected in AT, BE, DE, FR, HU, IS, IT, LT, LV, NL, RO, SI



61%
admissions collected in AT, BE, DE, EE, FI, LT, LV, NL, PL



66%
admissions collected in AT, BE, DE, EE, ES, FR, HU, IS, IT, LT, LV, ME, PT, SI

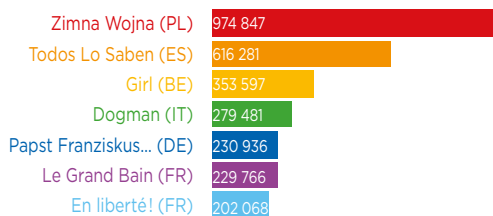


62%
admissions collected in AT, BE, DE, DK, EE, ES, FR, GR, HU, IT, LT, NL, NO

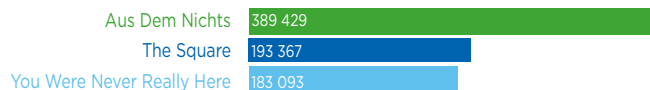
The Importance of Cannes Movies

Year after year, films presented during Cannes Film Festival occupy a special place in the Europa Cinemas Network. In 2018, *Zimna Wojna* (aka *Cold War*) achieved the best result of the network in terms of admissions of European films, *Todos Los Saben* (aka *Everybody Knows*) is 4th and *Aus dem Nichts* (aka *In the Fade*), presented in 2017, is 9th.

Cannes 2018



Cannes 2017



The good circulation of animated movies

We have noticed for several years that animated films have a tendency to circulate very well in Europe and to make a large part of their admissions in the long term. We note that the 2 animated films which made the most admissions in our network in 2017 are still present in 2018 in the 4 best results for animation films. *Loving Vincent* which made nearly 450,000 admissions in 2017, more than doubled its total number of admissions in the network, with more than 468,000 admissions made in 2018. Meanwhile, *Paddington 2* is also continuing its successful career as it totalizes 156,000 admissions in 2018 after its 263,000 admissions in 2017. In the new releases, we can highlight the results of the 2 other movies completing the "Top 4", *Early Man* (223,000 admissions) and *Dilili à Paris* (181,000 admissions).

Loving Vincent (PL)	Early Man (GB)	Dilili à Paris (FR)	Paddington 2 (GB)
468 685 Admissions	223 794	181 491	155 912
30 Countries	28	8	30
399 Cities	447	138	349
571 Cinemas	565	181	455

The representation of Women filmmakers in the network

The loss of the incredible Agnès Varda in early 2019 prompts us to look at the place of films made by women in our network. In 2018, we note that among the Top 50 European films by screenings, 11 were made by women, a little over 20% of the total. Some of these films were very successful as *The Bookshop* directed by Isabel Coixet (231,955 admissions), *3 Tage in Quiberon* (210,488 admissions) directed by Emily Atef and *Loving Vincent* (468,685 admissions), co-directed by Dorota Kobiela. *Faces Places*, a film by Agnès Varda, continues its exceptional career as it still features at the 39th position of the European films having performed the most screenings with 7 890 screenings and 147 883 admissions in 2018.



Zimna Wojna
975 000
admissions

Loving Vincent
469 000
adm.

Kler
277 000
adm.

The vivacity of Polish cinema

We highlighted the quality of Polish production at the Europa Cinemas Conference in Warsaw in 2009. Ten years later, we can renew our statement about these Polish films which represent 2.8% of the total admissions in the network in 2018. Pawel Pawlikowski is of course at the top of the list as, with two films, he established himself as one of the leading European directors. With nearly a million admissions into the network, *Cold War* is a hit in 25 European countries. In two years of exhibition, the animated film *Loving Vincent* continues its great career. *Foxtrot* (Samuel Maoz) and *Another Day of Life* (Raúl de la Fuente, Damian Nenow) are other examples of Polish co-productions that circulated in the network cinemas, while *Fuga*, the second film by young director Agnieszka Smoczynska began to circulate in European theatres in 2019. As far as the Polish cinemas are concerned, 2018 is also a great year for the national exhibition. *Kler* was one of the greatest hits of Polish cinema, with more than 5 million admissions in the country and 155 000 in the United Kingdom.

Documentaries: success in depth

Documentaries are very well positioned in the cinemas of the Network. They represent 5% of the total admissions and 8% of the European ones, which is very high compared to the market numbers. This presence has been accentuated by digitisation, which makes it easier to program films for special screenings. This year again, there were many “national” successes in the Network. While some documentaries remained confined to their country of origin: *Waldheims Walzer* (Ruth Beckermann) in Austria and *1968* (Tassos Boulmetis) in Greece, others have circulated, and 2018 is a strong year in this respect. Two films reached above 200,000 admissions in the Network: *Papst Franziskus – Ein Mann seines Wortes* (Wim Wenders) with 230,000 viewers in cinemas in 12 countries, including Germany (150,000 admissions in Network cinemas) and *Maria by Callas* (Tom Volf) with 220,000 admissions distributed in 23 countries, especially in Spain, where Europa Cinemas represents 75% of the 67,000 admissions. Three films made between 100,000 and 200,000 admissions: *Faces Places* (Agnès Varda and JR) which has reached almost 300,000 admissions in two years, *Ni juge, ni soumise* (Yves Hinant and Jean Libon, 164 000), which essentially travelled in France, Belgium and the Netherlands and *McQueen* (Ian Bonhote, Peter Ettedgui) with 100,000 admissions in ten countries.

Papst Franziskus – Ein Mann seines Wortes (DE)	Maria by Callas (FR)	Ni juge, ni soumise (BE)
230 936 Admissions	221 402	164 643
12 Countries	23	12
226 Cities	371	159
307 Cinemas	524	185

Top 50: European Movies By Admissions MEDIA 2018



1

Zimna wojna (PL)
Pawel Pawlikowski

countries 29/
cities 503/
cinemas 705/
admissions 974 847



2

Darkest Hour (GB)
Joe Wright

countries 32/
cities 515/
cinemas 717/
admissions 921 342/
922 317*



3

Chiamami col tuo nome (IT)
Luca Guadagnino

countries 29/
cities 515/
cinemas 722/
admissions 846 531/
911 014*



4

Todos lo saben (ES)
Asghar Farhadi

countries 22/
cities 396/
cinemas 527/
admissions 616 281



5

The Children Act (GB)
Richard Eyre

countries 15/
cities 416/
cinemas 546/
admissions 578 224/
1 316 346*

countries/cities/cinemas/admissions

11 Girl (BE)

Lukas Dhont

29/333/431/353 597

12 The Wife (SE)

Bjorn Runge

18/217/291/337 823

13 Den skyldige (DK)

Gustav Möller

24/345/455/290 859

14 Dogman (IT)

Matteo Garrone

23/422/570/279 481

15 Kler (PL)

Wojciech Smarzowski

5/27/44/276 571

16 Das schweigende Klassenzimmer (DE)

Lars Kraume

16/271/378/258 992

17 Der Vorname (DE)

Sönke Wortmann

3/96/143/239 919

18 The Bookshop (ES)

Isabel Coixet

25/375/488/231 955/360 268*

19 Papst Franziskus - Ein Mann seines Wortes (DE)

Wim Wenders

12/226/307/230 936

20 Le Grand bain (FR)

Gilles Lelouch

14/165/202/229 766

21 Early man (GB)

Nick Park

28/447/565/223 794

22 Campeones (ES)

Javier Fesser

6/174/226/223 418

23 The Guernsey Literary And Potato Peel Pie Society (GB)

Mike Newell

18/264/335/221 649

24 Le Brio (FR)

Yvan Attal

12/246/364/221 526/239 425*

25 Maria by Callas (FR)

Tom Volf

23/371/524/221 402/256 203*

26 3 Tage in Quiberon (DE)

Emily Atef

16/267/370/210 488

27 Jusqu'à la garde (FR)

Xavier Legrand

27/398/526/208 821/213 097*

28 The Party (GB)

Sally Potter

19/209/300/207 972/463 686*

29 En liberté! (FR)

Pierre Salvadori

8/128/147/202 068

30 L'insulte (FR)

Ziad Doueiri

19/326/434/195 810/261 387*

This list includes movies whose exhibition began before 2018 and others which will continue theirs after 2018



6

Loving Vincent (PL)
Dorota Kobiela & Hugh Welchman
 countries 30/
 cities 399/
 cinemas 571/
 admissions 468 685/
 918 476*



7

Le Sens de la fête (FR)
Olivier Nakache & Eric Toledano
 countries 25/
 cities 358/
 cinemas 524/
 admissions 431 665/
 605 743*



8

The Leisure Seeker (IT)
Paolo Virzi
 countries 20/
 cities 383/
 cinemas 539/
 admissions 405 975/
 412 434*



9

Aus dem nichts (DE)
Fatih Akin
 countries 33/
 cities 503/
 cinemas 690/
 admissions 389 429/
 547 376*



10

The Death of Stalin (GB)
Armando Iannucci
 countries 30/
 cities 492/
 cinemas 662/
 admissions 363 950/
 461 851*

*Total admissions generated since the first release, before 2018.

31 Kona fer í stríð (IS)
Benedikt Erlingsson
 23/282/368/194 370

32 The Square (SE)
Ruben Ostlund
 32/276/420/193 367/1 011 675*

33 La Villa (FR)
Robert Guédiguian
 17/271/358/193 213/394 525*

34 Gundermann (DE)
Andreas Dresen
 6/93/144/188 208

35 You Were Never Really Here (GB)
Lynne Ramsay
 30/296/410/183 093/251 774*

36 Dilili à Paris (FR)
Michel Ocelot
 8/138/181/181 491

37 The Sisters Brothers (FR)
Jacques Audiard
 8/152/180/178 165

38 Unga Astrid (DK)
Pernille Fischer Christensen
 13/185/273/177 487

39 Un beau soleil intérieur (FR)
Claire Denis
 28/322/451/172 535/363 729*

40 Finding Your Feet (GB)
Richard Loncraine
 17/281/389/171 822/172 274*

41 L'Apparition (FR)
Xavier Giannoli
 25/290/355/170 907

42 Lazzaro felice (IT)
Alice Rohrwacher
 21/328/442/169 473

43 Mademoiselle de Jonquières (FR)
Emmanuel Mouret
 3/115/137/168 796

44 Loving Pablo (ES)
Fernando León de Aranoa
 23/211/287/166 063

45 Ni juge, ni soumise (BE)
Yves Hinant & Jean Libon
 12/159/185/164 643/165 199*

46 La Douleur (FR)
Emmanuel Finkiel
 12/162/204/163 172/163 480*

47 A casa tutti bene (IT)
Gabriele Muccino
 10/251/320/160 100

48 Napoli Velata (IT)
Ferzan Ozpetek
 10/155/232/157 155/197 740*

49 Paddington 2 (GB)
Paul King
 30/349/455/155 912/419 407*

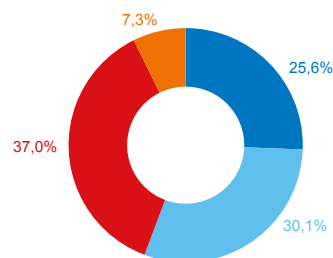
50 Place Publique (FR)
Agnès Jaoui
 9/203/259/154 335

Country Focus 2018

The figures from the European Audiovisual Observatory for 2018 show that 29,4% of all admissions in Europe were for European films. In our Network, this figure is 55,7%. The following pages serve to better understand the different national realities behind global European figures.

Hereafter, you will find two types of results for 2018: national results for several different European countries and our Europa Cinemas members' results (we have selected 22 countries where Europa Cinemas is best established). They enable us to compare the results achieved in different markets and to quantify the remarkable work done by the Network venues in terms of promoting European films. We believe that presenting these figures provides a deeper understanding of the exhibition market in Europe.

You might notice that the figures are startling in some major European cinema markets, Italy for example who in 2 years has lost nearly 20 million admissions at the global level (-6,4 million between 2017 and 2018). Germany is another example with a loss of 14% in its annual admissions. Other countries show very positive results such as the United Kingdom with 177 million admissions, the highest figures since 1970 according to the BFI, or Poland with an increase of 5,5% in its total admissions. Moreover, it is interesting to note that a country's poor national results does not necessarily imply poor results for the Europa Cinemas members of the country. Germany exemplifies this as we can see that the exceptional decline at the national level (-13,8%) is much lower in its Network member venues (-1,9%).



Data/2018 Network

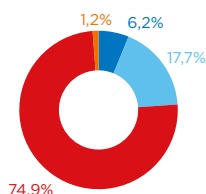
	2017	2018
Total admissions (Mio)	73,2	75,8
cinemas	1 050	1 121
screens	2 536	2 709
National	24,9%	25,6%
European non-national	29,1%	30,1%
US	36,8%	37,0%
others	9,2%	7,3%

Austria

42,8% Market share of European non-national films in Austria's member cinemas (by admissions)

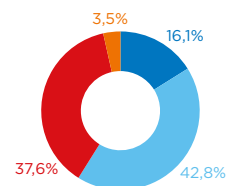
Results in the country

	2017	2018
Total admissions (Mio)	14,6	12,9
cinemas	169	142
screens	562	577
National	5,7%	6,2%
European non-national	23,3%	17,7%
US	70,1%	74,9%
others	0,9%	1,2%



Results in the Network

	2017	2018
Total admissions (Mio)	1,9	1,9
cinemas	34	34
screens	80	80
National	18,4%	16,1%
European non-national	40,0%	42,8%
US	35,4%	37,6%
others	6,2%	3,5%



sources: Wirtschaftskammer, Österreichisches Filminstitut

Top 10 European films by admissions in the Network 2018

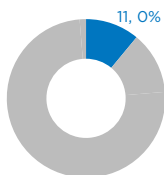
	Title	Country	Director	Release date	Admissions
1	Arthur & Claire	DE	Miguel Alexandre	16/02/18	38 682
2	The Green Lie - Die grüne Lüge	AT	Werner Boote	09/03/18	37 181
3	Die Wunderübung	AT	Michael Kreihsl	02/02/18	36 089
4	Der Trafikant	AT	Nikolaus Leytner	12/10/18	33 481
5	Loving Vincent	PL	Dorota Kobiela & Hugh Welchman	28/12/17	29 972
6	Womit haben wir das verdient?	AT	Eva Spreitzhofer	30/11/18	25 070
7	Sauerkrautkoma	DE	Ed Herzog	09/08/18	23 900
8	Darkest Hour	GB	Joe Wright	12/01/18	23 054
9	Papst Franziskus - Ein Mann seines Wortes	DE	Wim Wenders	14/06/18	21 897
10	Waldheims Walzer	AT	Ruth Beckermann	05/10/18	19 307

Belgium

+3,8 pts Increase in national market share of Belgium's member cinemas (by admissions)

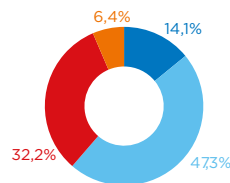
Results in the country

	2017	2018
Total admissions (Mio)	19,5	18,8
cinemas	105	n/a
screens	526	n/a
National	8,4%	11,0%
European non-national	13,7%	n/a
US	76,0%	n/a
others	1,9%	n/a



Results in the Network

	2017	2018
Total admissions (Mio)	1,8	1,9
cinemas	27	32
screens	71	74
National	10,3%	14,1%
European non-national	47,3%	47,3%
US	33,7%	32,2%
others	8,7%	6,4%

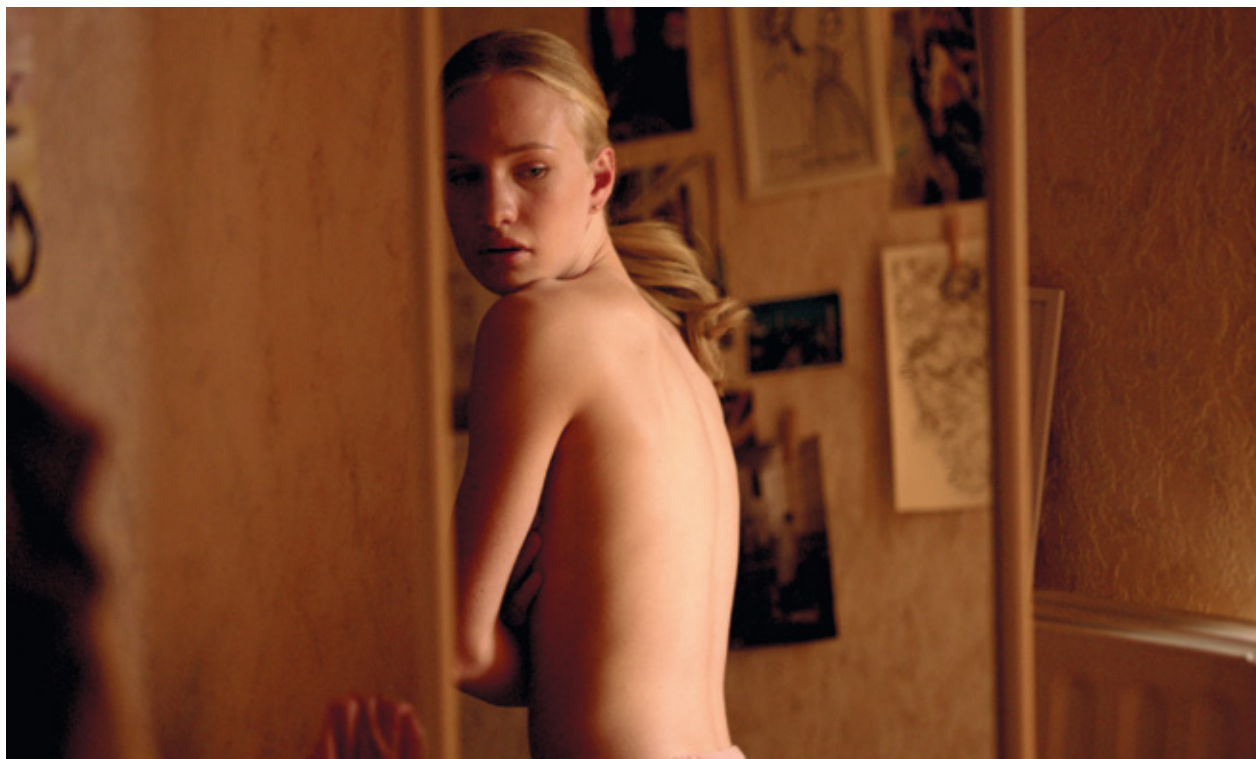


source: Cinedata, FCB, ABDF

Top 10 European films by admissions in the Network 2018

	Title	Country	Director	Release date	Admissions
1	Girl	BE	Lukas Dhont	17/10/18	68 802
2	Ni juge, ni soumise	BE	Yves Hinant & Jean Libon	21/02/18	32 239
3	Zimna wojna	PL	Pawel Pawlikowski	31/10/18	30 752
4	Chiamami col tuo nome	IT	Luca Guadagnino	28/02/18	26 546
5	Mon Ket	BE	François Damiens	30/05/18	25 665
6	La Ch'tite famille	FR	Dany Boon	28/02/18	24 156
7	Le Grand bain	FR	Gilles Lellouche	24/10/18	23 741
8	Todos lo saben	ES	Asghar Farhadi	16/05/18	19 371
9	The Children Act	GB	Richard Eyre	08/08/18	18 650
10	Darkest Hour	GB	Joe Wright	17/01/18	17 427

Top European Film in Belgium's member cinemas (by admissions): *Girl* (BE) directed by Lukas Dhont

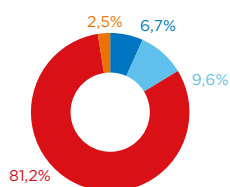


Bulgaria

+4,1 pts Increase in European non-national market share of Bulgaria's member cinemas (by admissions)

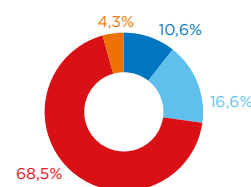
Results in the country

	2017	2018
Total admissions (Mio)	5,6	4,9
cinemas	56	61
screens	216	218
National	9,2%	6,7%
European non-national	7,8%	9,6%
US	82,3%	81,2%
others	0,7%	2,5%



Results in the Network

	2017	2018
Total admissions (Mio)	0,7	1,5
cinemas	15	17
screens	71	75
National	12,4%	10,6%
European non-national	12,5%	16,6%
US	69,0%	68,5%
others	6,0%	4,3%



source: NFC

Top 10 European films by admissions in the Network 2018

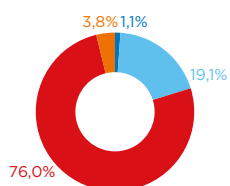
Title	Country	Director	Release date	Admissions
1 Attraction	BG	Martin Makariev	22/02/18	29 057
2 Bubblegum	BG	Stanislav Todorov	08/12/17	27 098
3 Taxi 5	FR	Franck Gastambide	13/04/18	25 248
4 Loving Pablo	ES	Fernando León de Aranoa	15/06/18	24 899
5 Posoki	BG	Stephan Komandarev	11/05/18	18 778
6 Revolution X	BG	Dimitar Gochev	11/05/18	13 188
7 The Commuter	GB	Jaume Collet-Serra	12/01/18	12 577
8 All She Wrote	BG	Niki Iliev	05/01/18	11 370
9 Lilly the Little Fish	BG	Yassen Grigorov	09/02/18	10 061
10 Smart Christmas	BG	Maria Veselinova	30/11/18	9 510

Croatia

-3,6% Decrease in total number of admissions of Croatia's member cinemas

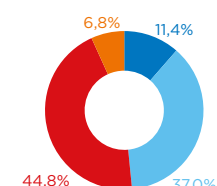
Results in the country

	2017	2018
Total admissions (Mio)	4,5	4,6
cinemas	92	88
screens	179	185
National	2,6%	1,1%
European non-national	19,9%	19,1%
US	76,0%	76,0%
others	1,5%	3,8%



Results in the Network

	2017	2018
Total admissions (Mio)	525,0	506,3
cinemas	14	16
screens	27	29
National	14,8%	11,4%
European non-national	40,7%	37,0%
US	36,1%	44,8%
others	8,4%	6,8%



source: HAVC

Top 10 European films by admissions in the Network 2018

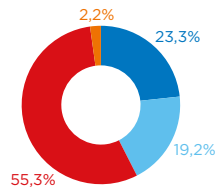
Title	Country	Director	Release date	Admissions
1 Osmi povjerenik	HR	Ivan Salaj	11/01/18	11 320
2 Aleks	HR	Barbara Vekari	25/10/18	6 182
3 Comic Sans	HR	Nevio Marasovi	08/03/18	5 927
4 Leo da Vinci - Missione Monna Lisa	IT	Sergio Manfio	19/04/18	4 582
5 Die Biene Maja 2 - Die Honigspiele	DE	Noel Cleary, Sergio Delfino & Alex Stadermann	01/03/18	4 397
6 Loving Vincent	PL	Dorota Kobiela & Hugh Welchman	28/12/17	3 760
7 Le Coeur en braille	FR	Michel Boujenah	17/11/17	3 667
8 Chiamami col tuo nome	IT	Luca Guadagnino	01/02/18	3 634
9 Den utrolige historie om den kæmpestore pære	DK	Philip Einstein Lipski, Jørgen Lerdam & Amalie Næsby Fick	03/05/18	3 338
10 Early man	GB	Nick Park	08/02/18	3 305

Czech Republic

30,2% Market share of national films in Czech Republic's member cinemas (by admissions)

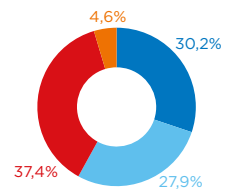
Results in the country

	2017	2018
Total admissions (Mio)	15,2	16,3
cinemas	754	798
screens	998	1 047
National	22,2%	23,3%
European non-national	13,8%	19,2%
US	61,6%	55,3%
others	2,4%	2,2%



Results in the Network

	2017	2018
Total admissions (Mio)	1,4	1,6
cinemas	31	33
screens	39	42
National	28,1%	30,2%
European non-national	30,9%	27,9%
US	36,1%	37,4%
others	4,9%	4,6%



source: Creative Europe desk

Top 10 European films by admissions in the Network 2018

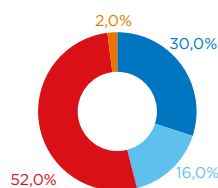
	Title	Country	Director	Release date	Admissions
1	Prezident Blaník	CZ	Marek Najbrt	01/02/18	43 033
2	Tátova volha	CZ	Jirí Vejdelek	08/03/18	33 531
3	Po cem muzi touzí	CZ	Rudolf Havlík	20/09/18	32 046
4	Planeta Česko	CZ	Marián Polák	22/03/18	31 368
5	Usmevy smutnych muzu	CZ	Dan Svátek	12/07/18	29 586
6	Loving Vincent	PL	Dorota Kobiela & Hugh Welchman	25/01/18	27 911
7	Certí brko	CZ	Marek Najbrt	29/11/18	23 008
8	Certoviny	CZ	Zdenek Troska	04/01/18	21 105
9	Hastrman	CZ	Ondrej Havelka	19/04/18	19 619
10	Jan Palach	CZ	Robert Sedláček	21/08/18	18 705

Denmark

+11,6 pts Increase in national market share of Denmark's member cinemas (by admissions)

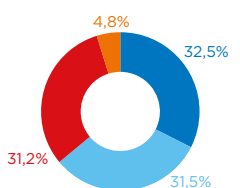
Results in the country

	2017	2018
Total admissions (Mio)	11,9	12,5
cinemas	166	167
screens	458	470
National	21,0%	30,0%
European non-national	15,0%	16,0%
US	61,0%	52,0%
others	3,0%	2,0%



Results in the Network

	2017	2018
Total admissions (Mio)	1,0	1,1
cinemas	14	15
screens	41	44
National	20,9%	32,5%
European non-national	42,9%	31,5%
US	29,1%	31,2%
others	7,1%	4,8%



source: Danish Film Institute

Top 10 European films by admissions in the Network 2018

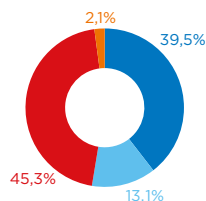
	Title	Country	Director	Release date	Admissions
1	Lykke-Per	DK	Bille August	30/08/18	65 576
2	Den tid på året	DK	Paprika Steen	08/11/18	42 350
3	The Square	SE	Ruben Ostlund	23/11/17	33 540
4	åå længe jeg lever	DK	Ole Bornedal	08/03/18	32 144
5	Journal 64	DK	Christoffer Boe	04/10/18	31 804
6	Darkest Hour	GB	Joe Wright	25/01/18	31 041
7	The Wife	SE	Bjorn Runge	27/09/18	30 294
8	En Frygtelig Kvinde	DK	Christian Tafdrup	25/12/17	26 259
9	Chiamami col tuo nome	IT	Luca Guadagnino	01/02/18	23 965
10	Gräns	DK	Ali Abbasi	27/09/18	21 144

France

+4,5 pts Increase in European non-national market share of France's member cinemas (by admissions)

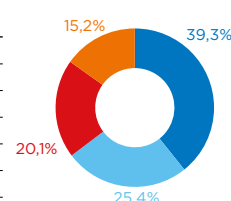
Results in the country

	2017	2018
Total admissions (Mio)	209,4	201,1
cinemas	2 046	2 040
screens	5 913	5 981
National	37,5%	39,5%
European non-national	11,5%	13,1%
US	48,3%	45,3%
others	2,8%	2,1%



Results in the Network

	2017	2018
Total admissions (Mio)	14,0	14,7
cinemas	145	155
screens	432	464
National	44,6%	39,3%
European non-national	20,9%	25,4%
US	21,1%	20,1%
others	13,4%	15,2%



source: CNC

Top 10 European films by admissions in the Network 2018

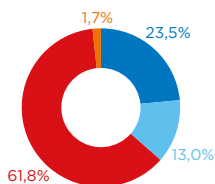
	Title	Country	Director	Release date	Admissions
1	Todos lo saben	ES	Asghar Farhadi	09/05/18	214 748
2	En liberté !	FR	Pierre Salvadori	31/10/18	195 920
3	Dillili à Paris	FR	Michel Ocelot	10/10/18	171 137
4	Le Grand bain	FR	Gilles Lellouche	24/10/18	164 515
5	Mademoiselle de Jonquières	FR	Emmanuel Mouret	12/09/18	163 347
6	Zimna wojna	PL	Pawel Pawlikowski	24/10/18	157 763
7	L'Apparition	FR	Xavier Giannoli	14/02/18	142 717
8	La Douleur	FR	Emmanuel Finkiel	24/01/18	141 016
9	The Sisters Brothers	FR	Jacques Audiard	19/09/18	138 309
10	Jusqu'à la garde	FR	Xavier Legrand	07/02/18	135 426

Germany

-13,8% Decrease in the country's total number of admissions

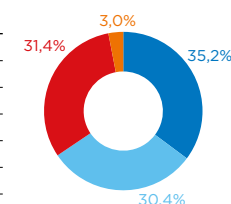
Results in the country

	2017	2018
Total admissions (Mio)	122,3	105,4
cinemas	1 672	1 672
screens	4 803	4 849
National	23,9%	23,5%
European non-national	11,2%	13,0%
US	63,6%	61,8%
others	1,3%	1,7%



Results in the Network

	2017	2018
Total admissions (Mio)	10,4	10,3
cinemas	191	196
screens	398	418
National	28,9%	35,2%
European non-national	34,6%	30,4%
US	29,8%	31,4%
others	6,7%	3,0%



source: FFA

Top 10 European films by admissions in the Network 2018

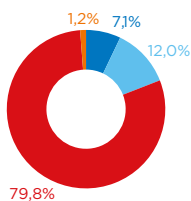
	Title	Country	Director	Release date	Admissions
1	Der Vorname	DE	Sönke Wortmann	18/10/18	226 052
2	Loving Vincent	PL	Dorota Kobiela & Hugh Welchman	28/12/17	193 689
3	Gundermann	DE	Andreas Dresen	23/08/18	185 640
4	Darkest Hour	GB	Joe Wright	18/01/18	183 243
5	Aus dem nichts	DE	Fatih Akin	23/11/17	168 943
6	3 Tage in Quiberon	DE	Emily Atef	12/04/18	164 434
7	Das schweigende Klassenzimmer	DE	Lars Kraume	01/03/18	150 057
8	Papst Franziskus - Ein Mann seines Wortes	DE	Wim Wenders	14/06/18	148 998
9	Le Sens de la fête	FR	Olivier Nakache & Eric Toledano	01/02/18	148 877
10	Mackie Messer - Brechts Dreigroschenfilm	DE	Joachim Lang	13/09/18	140 573

Greece

54,1% Market share of European non-national films in Greece's member cinemas (by admissions)

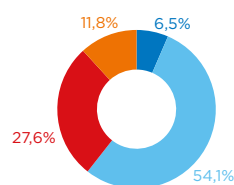
Results in the country

	2017	2018
Total admissions (Mio)	10,1	9,3
cinemas	339	339
screens	547	547
National	10,0%	7,1%
European non-national	6,1%	12,0%
US	77,0%	79,8%
others	6,9%	1,2%



Results in the Network

	2017	2018
Total admissions (Mio)	901,3	932,5
cinemas	27	35
screens	35	45
National	12,1%	6,5%
European non-national	41,5%	54,1%
US	30,6%	27,6%
others	15,9%	11,8%



source: GFC

Top 10 European films by admissions in the Network 2018

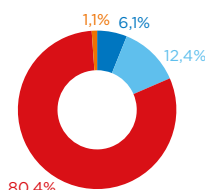
	Title	Country	Director	Release date	Admissions
1	Zimna wojna	PL	Pawel Pawlikowski	25/10/18	26 520
2	Aus dem nichts	DE	Fatih Akin	22/02/18	20 309
3	American Animals	GB	Bart Layton	12/07/18	14 390
4	Testről és lélekről	HU	Ildikó Enyedi	12/10/17	14 110
5	Crooked House	GB	Gilles Paquet-Brenner	28/06/18	12 681
6	Darkest Hour	GB	Joe Wright	18/01/18	11 417
7	Chiamami col tuo nome	IT	Luca Guadagnino	08/02/18	10 340
8	Todos lo saben	ES	Asghar Farhadi	27/12/18	9 495
9	1968	GR	Tassos Boulmetis Boulmetis	25/01/18	8 757
10	Le Samourai	FR	Jean-Pierre Melville	09/08/18	8 209

Hungary

+5,5 pt Increase in European non-national market share of Hungary's member cinemas (by admission)

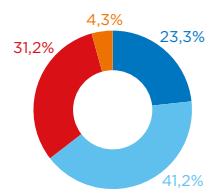
Results in the country

	2017	2018
Total admissions (Mio)	14,9	15,5
cinemas	122	129
screens	360	372
National	6,7%	6,1%
European non-national	7,8%	12,4%
US	83,2%	80,4%
others	2,3%	1,1%



Results in the Network

	2017	2018
Total admissions (Mio)	1,2	1,1
cinemas	18	18
screens	43	43
National	27,9%	23,3%
European non-national	35,7%	41,2%
US	30,7%	31,2%
others	5,7%	4,3%



source: NMHH

Top 10 European films by admissions in the Network 2018

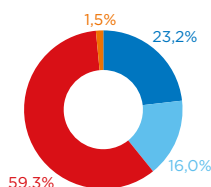
	Title	Country	Director	Release date	Admissions
1	The Place	IT	Paolo Genovese	08/03/18	26 368
2	Napszállta	HU	László Nemes	27/09/18	25 095
3	Testről és lélekről	HU	Ildikó Enyedi	02/03/17	23 840
4	Darkest Hour	GB	Joe Wright	18/01/18	22 275
5	Ruben Brandt, a gyujto	HU	Milorad Krstic	15/11/18	16 635
6	Egy nap	HU	Zsófia Szilágyi	08/11/18	14 134
7	Finding Your Feet	GB	Richard Loncraine	15/03/18	13 572
8	The Bookshop	ES	Isabel Coixet	30/08/18	12 263
9	Le Sens de la fête	FR	Olivier Nakache & Eric Toledano	13/12/17	11 639
10	Chiamami col tuo nome	IT	Luca Guadagnino	08/02/18	11 288

Italy

-6,9% Decrease in the country's total number of admissions

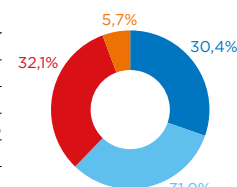
Results in the country

	2017	2018
Total admissions (Mio)	92,3	85,9
cinemas	1 204	1 205
screens	3 510	3 505
National	18,3%	23,2%
European non-national	13,2%	16,0%
US	65,2%	59,3%
others	3,3%	1,5%



Results in the Network

	2017	2018
Total admissions (Mio)	8,0	8,5
cinemas	160	178
screens	305	334
National	25,5%	30,4%
European non-national	30,2%	31,9%
US	35,6%	32,1%
others	8,7%	5,7%



source: Cinetel (93% of the Italian market)

Top 10 European films by admissions in the Network 2018

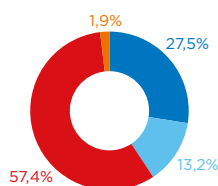
	Title	Country	Director	Release date	Admissions
1	Chiamami col tuo nome	IT	Luca Guadagnino	25/01/18	222 890
2	The Children Act	GB	Richard Eyre	18/10/18	168 614
3	Darkest Hour	GB	Joe Wright	18/01/18	144 758
4	The Leisure Seeker	IT	Paolo Virzi	18/01/18	133 928
5	Loro 1	IT	Paolo Sorrentino	24/04/18	133 803
6	Napoli Velata	IT	Ferzan Ozpetek	28/12/17	129 230
7	Dogman	IT	Matteo Garrone	17/05/18	108 432
8	Todos lo saben	ES	Asghar Farhadi	08/11/18	97 873
9	Loro 2	IT	Paolo Sorrentino	10/05/18	90 146
10	Troppa Grazia	IT	Gianni Zanasi	22/11/18	89 676

Lithuania

27,5% Market share of national films in Lithuania's member cinemas (by admissions)

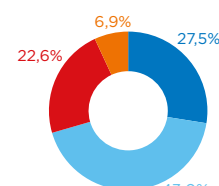
Results in the country

	2017	2018
Total admissions (Mio)	4,1	4,3
cinemas	29	28
screens	79	84
National	21,4%	27,5%
European non-national	13,8%	13,2%
US	64,6%	57,4%
others	0,2%	1,9%



Results in the Network

	2017	2018
Total admissions (Mio)	213,1	255,4
cinemas	4	4
screens	6	7
National	20,4%	27,5%
European non-national	49,9%	43,0%
US	18,9%	22,6%
others	10,8%	6,9%



source: LFC

Top 10 European films by admissions in the Network 2018

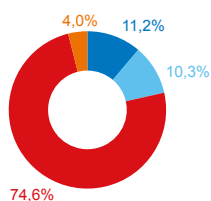
	Title	Country	Director	Release date	Admissions
1	The Ancient Woods	LT	Mindaugas Survila	29/03/18	13 686
2	Peledu kalnas	LT	Audrius Juzenas	16/02/18	8 331
3	Nuostabieji Luzeriai. Kita planeta	LT	Arunas Matelis	09/02/18	8 221
4	Grazinti nepriklausomybe	LT	Saulius Baradinskas	19/01/18	5 580
5	Vaikai is Amerikos viesbucio	LT	Raimundas Banionis	01/01/90	5 151
6	Loving Vincent	PL	Dorota Kobiela & Hugh Welchman	01/01/17	3 363
7	Le Nouveau	FR	Rudi Rosenberg	01/01/15	3 288
8	The Square	SE	Ruben Ostlund	01/12/17	3 244
9	Stebuklas	LT	Egle Vertelyte	08/12/17	3 166
10	The Place	IT	Paolo Genovese	01/01/17	3 154

Netherlands

46,3% Market share of European non-national films in the Netherlands member cinemas (by admissions)

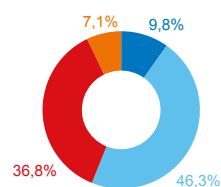
Results in the country

	2017	2018
Total admissions (Mio)	36,0	35,7
cinemas	192	194
screens	886	902
National	12,0%	11,2%
European non-national	9,4%	10,3%
US	75,4%	74,6%
others	3,2%	4,0%



Results in the Network

	2017	2018
Total admissions (Mio)	4,5	4,8
cinemas	51	53
screens	158	165
National	10,0%	9,8%
European non-national	41,1%	46,3%
US	36,5%	36,8%
others	12,4%	7,1%



source: NVBF

Top 10 European films by admissions in the Network 2018

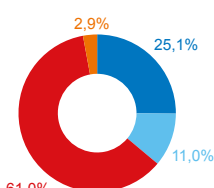
	Title	Country	Director	Release date	Admissions
1	Darkest Hour	GB	Joe Wright	18/01/18	90 519
2	Todos lo saben	ES	Asghar Farhadi	18/09/18	88 501
3	Den skyldige	DK	Gustav Möller	10/08/18	84 435
4	Chiamami col tuo nome	IT	Luca Guadagnino	11/01/18	83 248
5	Zimna wojna	PL	Pawel Pawlikowski	09/10/18	75 025
6	Girl	BE	Lukas Dhont	30/10/18	71 782
7	The Children Act	GB	Richard Eyre	20/09/18	69 100
8	The Wife	SE	Bjorn Runge	22/11/18	62 293
9	De Wilde Stad	NL	Mark Verkerk	01/03/18	54 375
10	The Leisure Seeker	IT	Paolo Virzi	04/01/18	41 714

Norway

+7 pts Increase in national market share of Norway's member cinemas (by admissions)

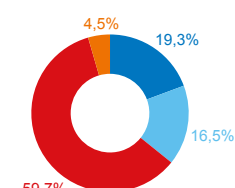
Results in the country

	2017	2018
Total admissions (Mio)	11,8	12,1
cinemas	196	208
screens	442	470
National	18,1%	25,1%
European non-national	9,3%	11,0%
US	69,8%	61,0%
others	2,8%	2,9%



Results in the Network

	2017	2018
Total admissions (Mio)	1,5	1,4
cinemas	5	5
screens	27	27
National	14,7%	19,3%
European non-national	16,3%	16,5%
US	61,5%	59,7%
others	7,5%	4,5%



source: Films&Kino

Top 10 European films by admissions in the Network 2018

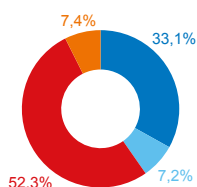
	Title	Country	Director	Release date	Admissions
1	Skjelvet	NO	John Andreas Andersen	31/08/18	52 639
2	Den 12. mann	NO	Harald Zwart	25/12/17	39 209
3	Darkest Hour	GB	Joe Wright	12/01/18	36 567
4	Utoya 22. juli	NO	Erik Poppe	09/03/18	28 289
5	Manelyst i Flaklypa	NO	Rasmus A. Sivertsen	21/09/18	26 028
6	Norske byggeklosser	NO	Arild Fröhlich	21/02/18	15 870
7	Mordene i Kong	NO	Marius Holst	26/10/18	13 205
8	Den utrolige historie om den kæmpestore pære	DK	Philip Einstein Lipski, Jørgen Lerdam & Amalie Næsby Fick	04/05/18	13 087
9	Per Fugelli - Siste Resept	NO	Erik Poppe	26/01/18	12 169
10	Chiamami col tuo nome	IT	Luca Guadagnino	26/01/18	11 443

Poland

32,6% Market share of national films in Poland's member cinemas (by admissions)

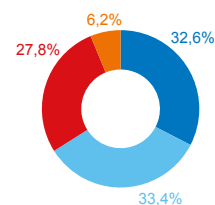
Results in the country

	2017	2018
Total admissions (Mio)	56,6	59,7
cinemas	508	n/a
screens	1 338	n/a
National	23,4%	33,1%
European non-national	7,1%	7,2%
US	61,9%	52,3%
others	7,6%	7,4%



Results in the Network

	2017	2018
Total admissions (Mio)	3,9	3,9
cinemas	38	40
screens	98	104
National	24,0%	32,6%
European non-national	36,3%	33,4%
US	30,9%	27,8%
others	8,8%	6,2%



source: PISF

Top 10 European films by admissions in the Network 2018

Title	Country	Director	Release date	Admissions
1 Kler	PL	Wojciech Smarzowski	28/09/18	272 221
2 Zimna wojna	PL	Pawel Pawlikowski	08/06/18	257 011
3 7 uczu	PL	Marek Koterski	12/10/18	56 482
4 Dywizjon 303. Historia prawdziwa	PL	Denis Deli	31/08/18	55 387
5 Kamerdyner	PL	Filip Bajon	21/09/18	48 617
6 Chiamami col tuo nome	IT	Luca Guadagnino	26/01/18	41 555
7 Planeta Singli 2	PL	Sam Akina	09/11/18	37 842
8 Loving Vincent	PL	Dorota Kobiela & Hugh Welchman	06/11/17	33 949
9 Kobiety mafii	PL	Patryk Vega	16/02/18	31 967
10 Twarz	PL	Małgorzata Szumowska	06/04/18	30 533

Top European film in Poland and country's member

cinemas (by admissions): *Kler* (PL) directed by Wojciech Smarzowski

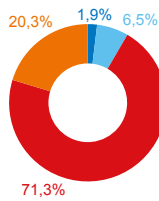


Portugal

39,2% Market share of European non-national films in Portugal's member cinemas (by admissions)

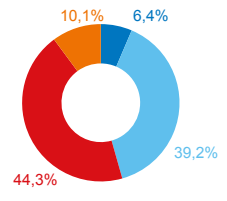
Results in the country

	2017	2018
Total admissions (Mio)	15,5	14,7
cinemas	173	179
screens	571	580
National	2,6%	1,9%
European non-national	12,3%	6,5%
US	79,3%	71,3%
others	5,8%	20,3%



Results in the Network

	2017	2018
Total admissions (Mio)	361,6	344,6
cinemas	8	8
screens	19	19
National	8,9%	6,4%
European non-national	37,9%	39,2%
US	41,0%	44,3%
others	12,3%	10,1%



source: ICA

Top 10 European films by admissions in the Network 2018

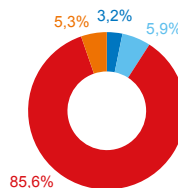
	Title	Country	Director	Release date	Admissions
1	Chiamami col tuo nome	IT	Luca Guadagnino	18/01/18	6 144
2	Darkest Hour	GB	Joe Wright	11/01/18	5 788
3	Visages Villages	FR	Agnès Varda & JR	08/02/18	4 322
4	Happy End	AT	Michael Haneke	26/07/18	3 825
5	Raiva	PT	Sérgio Tréfaut	01/11/18	3 561
6	Frantz	FR	François Ozon	10/05/18	3 216
7	L'Amant d'un jour	FR	Philippe Garrel	04/01/18	2 931
8	Zimna wojna	PL	Pawel Pawlikowski	20/09/18	2 774
9	Maria by Callas	FR	Tom Volf	26/04/18	2 693
10	The Wife	SE	Bjorn Runge	18/10/18	2 685

Romania

+7 pt Increase in total number of Romania's member cinemas

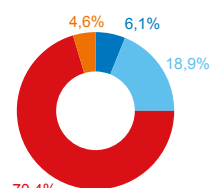
Results in the country

	2017	2018
Total admissions (Mio)	13,9	13,3
cinemas	90	96
screens	386	404
National	2,2%	3,2%
European non-national	10,4%	5,9%
US	84,9%	85,6%
others	2,6%	5,3%



Results in the Network

	2017	2018
Total admissions (Mio)	1,4	1,7
cinemas	16	23
screens	43	61
National	5,0%	6,1%
European non-national	16,4%	18,9%
US	72,1%	70,4%
others	6,5%	4,6%



source: Centrul National al Cinematografiei

Top 10 European films by admissions in the Network 2018

	Title	Country	Director	Release date	Admissions
1	Morometii 2	RO	Stere Gulea	16/11/18	25 878
2	România neimblânzita	GB	Tom Barton-Humphreys	13/04/18	24 936
3	Loving Vincent	PL	Dorota Kobiela & Hugh Welchman	13/04/18	15 757
4	The Commuter	GB	Jaume Collet-Serra	12/01/18	13 939
5	Loving Pablo	ES	Fernando León de Aranoa	15/06/18	12 177
6	Taxi 5	FR	Franck Gastambide	01/06/18	11 196
7	Ploey - You Never Fly Alone	IS	Árni Ásgeirsson	21/09/18	8 088
8	Santa & Cie	FR	Alain Chabat	07/12/18	7 125
9	A Viszki	HU	Nimrod Antal	26/01/18	6 726
10	The Possession of Hannah Grace	NL	Diederik Van Rooijen	30/11/18	5 740

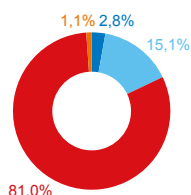
Slovak Republic

-0,7 Mio

Decrease in total number of country's admissions

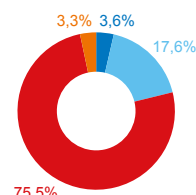
Results in the country

	2017	2018
Total admissions (Mio)	6,7	6,0
cinemas	153	166
screens	250	266
National	18,9%	2,8%
European non-national	14,4%	15,1%
US	65,7%	81,0%
others	1,0%	1,1%



Results in the Network

	2017	2018
Total admissions (Mio)	3,2	2,8
cinemas	25	25
screens	77	77
National	14,4%	3,6%
European non-national	20,5%	17,6%
US	62,0%	75,5%
others	3,1%	3,3%



source: SFU

Top 10 European films by admissions in the Network 2018

Title	Country	Director	Release date	Admissions
1 Po cem muzi touzi	CZ	Rudolf Havlík	20/09/18	39 624
2 Loving Pablo	ES	Fernando León de Aranoa	14/06/18	32 870
3 Zoufalé ženy dělají zoufalé věci	CZ	Filip Ren	18/01/18	31 144
4 Backstage	SK	Andrea Sedláková	15/03/18	26 427
5 Dôverný nepriateľ	SK	Karel Janák	16/08/18	24 522
6 Tátova volha	CZ	Jiří Vejdělek	08/03/18	17 056
7 Leo da Vinci - Missione Monna Lisa	IT	Sergio Manfio	08/03/18	15 920
8 Luis & the Aliens	DE	Christoph Lauenstein, Wolfgang Lauenstein & Sean McCormack	14/06/18	13 714
9 Die Biene Maja 2 - Die Honigspiele	DE	Noel Cleary, Sergio Delfino & Alex Stadermann	01/03/18	13 496
10 Ten, kdo te miloval	CZ	Jan Páchl	08/11/18	12 519

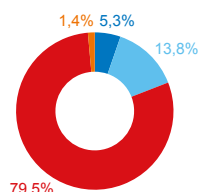
Slovenia

38%

Market share of European non-national films in Slovenia's member cinemas (by admissions)

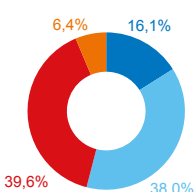
Results in the country

	2017	2018
Total admissions (Mio)	2,4	2,5
cinemas	55	55
screens	111	108
National	7,3%	5,3%
European non-national	13,1%	13,8%
US	75,9%	79,5%
others	3,7%	1,4%



Results in the Network

	2017	2018
Total admissions (Mio)	356,6	396,4
cinemas	20	20
screens	24	23
National	16,0%	16,1%
European non-national	36,5%	38,0%
US	37,6%	39,6%
others	9,9%	6,4%



source: SFC

Top 10 European films by admissions in the Network 2018

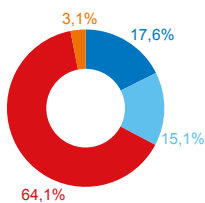
Title	Country	Director	Release date	Admissions
1 Gajin svet	SI	Peter Bratuša	27/09/18	18 972
2 Druzina	SI	Rok Bičnik	21/12/17	6 157
3 Die Biene Maja 2 - Die Honigspiele	DE	Noel Cleary, Sergio Delfino & Alex Stadermann	01/03/18	4 493
4 Dikkertje Dap	NL	Barbara Bredero	01/09/18	4 016
5 The Last Ice Hunters	SI	Jure Brečeljnik & Rozle Bregar	15/02/18	3 913
6 Posledice	SI	Darko Štante	18/10/18	3 886
7 Todos lo saben	ES	Asghar Farhadi	13/09/18	3 702
8 Zimna vojna	PL	Pawel Pawlikowski	04/10/18	3 591
9 Tierra de Maria	ES	Juan Manuel Coto	01/03/18	3 400
10 The Children Act	GB	Richard Eyre	18/10/18	3 304

Spain

50,2% Market share of European films in Spain's member cinemas (by admissions)

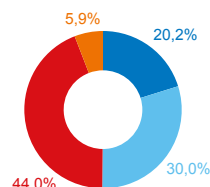
Results in the country

	2017	2018
Total admissions (Mio)	99,8	98,9
cinemas	739	734
screens	3 618	3 589
National	17,4%	17,6%
European non-national	13,6%	15,1%
US	67,4%	64,1%
others	1,6%	3,1%



Results in the Network

	2017	2018
Total admissions (Mio)	6,8	7,7
cinemas	54	58
screens	240	262
National	18,9%	20,2%
European non-national	28,7%	30,0%
US	43,0%	44,0%
others	9,3%	5,9%



source: ICAA

Top 10 European films by admissions in the Network 2018

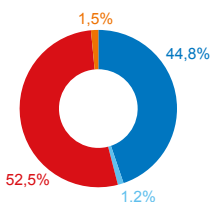
Title	Country	Director	Release date	Admissions
1 Campeones	ES	Javier Fesser	06/04/18	185 031
2 Zimna wojna	PL	Pawel Pawlikowski	05/10/18	133 015
3 Todos lo saben	ES	Asghar Farhadi	14/09/18	94 147
4 Chiamami col tuo nome	IT	Luca Guadagnino	26/01/18	83 608
5 Le Sens de la fête	FR	Olivier Nakache & Eric Toledano	26/01/18	79 557
6 Perfectos desconocidos	ES	Álex de la Iglesia	01/12/17	78 705
7 Le Brio	FR	Yvan Attal	28/03/18	68 988
8 The Guernsey Literary And Potato Peel Pie Society	GB	Mike Newell	26/10/18	64 895
9 The Wife	SE	Bjorn Runge	19/10/18	61 310
10 El mejor verano de mi vida	ES	Dani de la Orden	12/07/18	59 819

United Kingdom

177 Mio Total number of admissions in the country

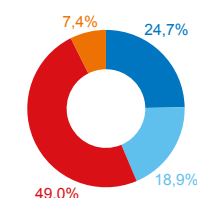
Results in the country

	2017	2018
Total admissions (Mio)	170,6	177,0
cinemas	801	775
screens	4 350	4 340
National	37,4%	44,8%
European non-national	3,1%	1,2%
US	57,7%	52,5%
others	1,8%	1,5%



Results in the Network

	2017	2018
Total admissions (Mio)	3,4	3,4
cinemas	46	42
screens	99	91
National	26,6%	24,7%
European non-national	21,7%	18,9%
US	43,9%	49,0%
others	9,0%	7,4%



source: British Film Institute

Top 10 European films by admissions in the Network 2018

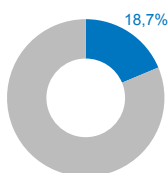
Title	Country	Director	Release date	Admissions
1 Darkest Hour	GB	Joe Wright	12/01/18	78 556
2 Zimna wojna	PL	Pawel Pawlikowski	31/08/18	58 524
3 The Wife	SE	Bjorn Runge	28/09/18	41 428
4 Peterloo	GB	Mike Leigh	02/11/18	40 945
5 The Square	SE	Ruben Ostlund	16/03/18	36 122
6 The Children Act	GB	Richard Eyre	24/08/18	35 686
7 The Guernsey Literary And Potato Peel Pie Society	GB	Mike Newell	20/04/18	32 697
8 You Were Never Really Here	GB	Lynne Ramsay	09/03/18	32 475
9 Funny Cow	GB	Adrian Shergold	09/10/17	25 260
10 McQueen	GB	Ian Bonhote & Peter Ettedgui	08/06/18	25 069

Sweden

41,5% Market share of European non-national films in Sweden's member cinemas (by admissions)

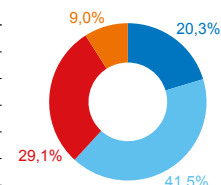
Results in the country

	2017	2018
Total admissions (Mio)	16,9	16,3
cinemas	418	n/a
screens	808	n/a
National	17,2%	18,7%
European non-national	16,9%	n/a
US	64,8%	n/a
others	1,1%	n/a



Results in the Network

	2017	2018
Total admissions (Mio)	1,2	1,3
cinemas	45	46
screens	77	82
National	27,7%	20,3%
European non-national	35,4%	41,5%
US	24,8%	29,1%
others	12,2%	9,0%



source: Swedish Film Institute

Top 10 European films by admissions in the Network 2018

	Title	Country	Director	Release date	Admissions
1	Gräns	DK	Ali Abbasi	31/08/18	44 523
2	Zimna wojna	PL	Pawel Pawlikowski	18/11/18	25 120
3	The Wife	SE	Bjorn Runge	07/12/18	23 354
4	Le Sens de la fête	FR	Olivier Nakache & Eric Toledano	09/03/18	23 118
5	The Death of Stalin	GB	Armando Iannucci	09/02/18	22 355
6	Chiamami col tuo nome	IT	Luca Guadagnino	22/12/17	22 334
7	Unga Astrid	DK	Pernille Fischer Christensen	14/09/18	21 144
8	Ted - For kärlekens skull	SE	Hannes Holm	03/01/18	20 181
9	The Party	GB	Sally Potter	05/01/18	18 553
10	The Children Act	GB	Richard Eyre	24/08/18	17 037

Top European Film in Sweden's member cinemas (by admissions): *Gräns* (DK) directed by Ali Abbasi



Since November 2015 we have portrayed 98 «Cinemas on the move» in 36 different countries, showing the most innovative practices in the network. In the next pages we present 13 new 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), **Stadt kino (Vienna)** / **Belgium**, Le Caméo (Namur), Plaza Art (Mons), Quai10 (Charleroi), Cinema Galeries (Brussels), Studio Skoop (Ghent), **ZebraCinema (Flanders)** / **Bosnia & Herzegovina**, Operation Kino / **Bulgaria**, G8 Cinema (Sofia), "Lucky" Home Of Cinema (Plovdiv), Dom Na Kinoto (Sofia) / **Canada**, **Cinema Besubien (Montreal)** / **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) / **Finland**, Kino Tapiola (Espoo), Kino Engel (Helsinki) / **France**, Cinema Lux (Caen), Les Carmes (Orléans), Le Méliès (Saint-Etienne), Café Des Images (Herouville-Saint-Clair), Omnia (Rouen), Les Montreurs D'images (Agen), **Le Méliès (Grenoble)** / **Germany**, Li.wu.@Frieda (Rostock), Atlantis, Gondel & Schauburg (Bremen), Programm kino Ost (Dresden), Casablanca (Nuremberg), Cinema And Rex (Wuppertal), **Wolf Kino (Berlin)**, **Kommunales Kino (Pforzheim)** / **Greece**, Danaos (Athens), Filmcenter Cine Trianon (Athens), Olympion (Thessaloniki) / **Hungary**, Uránia And Béke Art Cinemas (Miskolc), Budapest Film Cinemas (Budapest), **Tisza Mozi (Szolnok)** / **Iceland**, Bíó Paradís (Reykjavík) / **Ireland**, Light House Cinema (Dublin), Cinemobile, Irish Film Institute (Dublin) / **Italy**, Postmodernissimo (Perugia), Cinemazero (Pordenone), Cinema Beltrade (Milan), Cinema Oberdan (Mantua), Visionario (Udine), Lumiere (Bologna), Cinema Massimo (Turin), **Cinema Farnese (Rome)** / Latvia, Kinobons (Riga), Splendid Palace (Riga), Kino Bize (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), Focus Filmtheater (Arnhem), **Cinema Middelburg (Middelburg)** / **Norway**, **Cinema Gimle (Oslo)** / **Poland**, Kino Muza (Poznan), Kino Pod Baranami (Krakow), Luna (Warsaw), Agrafka And Kika (Krakow), **Nowe Horyzonty (Wroclaw)** / **Portugal**, Cinema Ideal (Lisbon), Cinema Trindade (Porto) / **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), Eurocinema (Subotica) / **Slovak Republic**, Artkino Metro (Trencin), Kino Usmev (Kosice) / **Slovenia**, Art Kino Odeon (Izola), Mestni Kino (Ptuj), Kinodvor (Ljubljana), Kosovelov Dom (Sezana) / **Spain**, Cineciutat (Palma, Mallorca), Cines Zoco (Majadahonda), Cineses Texas (Barcelona), Numax (Santiago De Compostela), Cines Renoir (Barcelona And Madrid), Cinemes Girona (Barcelona), **Zumzeit (Barcelona)** / **Sweden**, Rio (Stockholm), Biografcentralen, Borås, Karlstad (Skövde), Cinema (Norrköping) / **Switzerland**, Arthouse Cinemas (Zürich), Kultkino (Basel), Cinepel (Neuchatel) / **Turkey**, Beyoglu Sinemas, Pera Sinemas (Istanbul) / **United Kingdom**, Home (Manchester), Curzon Bloomsbury (London), Queen's Film Theatre (Belfast), Filmhouse (Edinburgh), Glasgow Film Theatre (Glasgow), Independent Cinema Office, **Curzon Soho (London)**



From left to right: Florian Weigensamer (Co-Director of *Welcome to Sodom*), Christian Krönes (Co-Director of *Welcome to Sodom*) and Norman Shetler (Managing Director Stadtkino)

Austria

Stadtkino, Vienna

Revived & Committed

The Stadtkino im Künstlerhaus, with 285 seats, is one of many large single-screen cinemas in the city of Vienna. Most of these cinemas were built in the first half of the 20th century and, luckily, are still intact and in use. The Stadtkino cinema is located in an old historic building, the Künstlerhaus, which is currently being renovated and restructured. It will be a new centre for the arts when completed.

The Stadtkino has operated as a cinema and a distribution company since 1981. The cinema moved into its current building, however, in 2013. Stadtkino has always been a very important place for cinephiles, and a whole generation of cinema-goers, filmmakers and film enthusiasts appreciate the venue, telling stories about their first encounters with arthouse and auteur films here.

In late 2017, my colleague and managing director Norman Shetler and I, together with a small team, took over both the distribution and the cinema. Norman and I have been working together at the Gartenbaukino for many years (also single screen, with 736 seats), and now we face a challenging situation with the take-over of a second cinema. The Stadtkino company had financial problems, there was a large decline in cinema visitors, and it had to temporarily close down due to renovation works in a neighbouring building. We have taken over a cinema that still has great cultural value for Viennese cinephiles but had to be revived or even re-animated.

Many things had to be reconsidered: first and foremost, programming, but also collaborations, marketing, team structure and management, etc. We transformed the programming a lot, keeping in mind and respecting the cinephile history of the place. The day-to-day programme usually consists of the films we are distributing. The distribution company is releasing works by directors like Christian Petzold, Jim Jarmusch and Aki Kaurismäki but also by upcoming filmmakers, and of course a lot of Austrian. We decided, however, to also consider films from other distributors, for the benefit of our programming and for diversity of content.

We also focussed on new collaborations with many different partners. We built up new relations with the Film Academy Vienna, the local Human Rights Film Festival, the Women Film Festival, as well as with smaller local initiatives. The cinema is called 'Stadtkino' which translates to 'city cinema' and we let ourselves be inspired by the idea that it should be a cinema for the city and all its communities. We knew from the beginning, as we started this 'journey', that we also wanted to have an engaged political voice. This resulted in a very successful and strong programme: Widerstandskino – 'Resistance Cinema'. Two Austrian filmmakers approached us with the idea of a monthly screening series with political films and discussions. This ongoing programme with four dates each season, is our statement of resistance against racism, anti-Semitism and non-democratic movements.



In the mindset of being a cinema for the city and its citizens we are also working on a new monthly Queer Film Nights programme together with the local queer community, and we are building a feminist film club with the Austrian feminist network ‘Sorority’. We strongly believe that the best way of building new audiences is to work with communities and with the leaders of those communities. The goal is to make the cinema a place where people feel that they are represented and that the programmes something they can identify with.

I would argue that marketing is probably both our strongest and weakest point. We had to rethink the marketing strategy of the cinema a lot and had to work on reaching new audiences since the very moment we took over. There are still many basic problems we are facing: as we have neither an online ticketing system nor an electronic loyalty card system, both of which would help us in collecting audience data, so we are not really able to learn a lot about our visitors. We started working with social media a lot, with Facebook and Instagram mainly, and of course have a newsletter, but we need to work on getting new subscribers. We are still working towards a stringent and effective marketing and communication strategy. This also concerns our website, which represents both the cinema and the distribution company and is rather confusing for the user.

When it comes to graphic design we started working with a new graphic designer and on new ideas. As our budget was very tight when we began, we decided to use this to our advantage by transferring it into a strategy: for our regular film screenings and programmes we developed flyers in the size of a business card – which became distinctive, and people liked it a lot. Our marketing strategies also rely on strong partnerships with different communities, a search for target groups for our programmes and films and

the involvement of local influencers. We try to involve the universities and other cultural institutions (such as museums, theatres etc.).

Still, we are very happy and proud that last year showed us that it is possible to revive a cinema with a new team and profile. It definitely is a lot of work, but we managed to fill the place with new life. We are hoping to have the chance to develop our ideas further and reach even more audiences with special programming, events and films in the coming years.

Wiktoria Pelzer

Programmer & Manager Stadtkino im Künstlerhaus





Belgium

Zebracinema, Flanders

Hijacking existing screens for arthouse films

Zebracinema is a network of 11 cinemas in Flanders, Belgium. It is a brand of MOOOV VZW, a Flemish non-profit organization based in Turnhout and Bruges, mostly known for its annual film festival of the same name that takes place in seven cities across Flanders. In addition to this, MOOOV runs a small distribution company, is the Flemish expert in arthouse cinema screenings (in 89 different cities in 2018), and invests lots of energy in school screenings and film education activities. Zebracinema is a nomadic arthouse cinema. In 2018, Europa Cinemas recognized Zebracinema as the first mobile cinema in Western Europe. The different Zebra partners were thrilled by this acknowledgement.

Aside from the classic Flemish ‘cultural triangle’ (Ghent-Antwerp-Brussels), there are few places where cinema lovers can go to for their regular dose of arthouse cinema – and it’s even worse in the North-Eastern part of Flanders, in Limburg, where there are no arthouse cinemas. It’s in this area that Zebracinema was founded, twenty-four years ago, in 1995, out of the need for an enriched art house offer. The aim was to give film lovers in the Limburg area arthouse programming within 20 km of their homes.

In 2018, around 700 screenings of 163 films took place across the network, with a total of over 39,000 admissions.

Zebracinema handles the administration, film booking and – jointly with the host cinema – programming and communications for the screenings. The Zebracinema network ‘hijacks’ screens in arts and cultural centres, multiplexes and local cinemas that are without arthouse programming, bringing mostly European arthouse films to diverse audiences. In 2018, the network consisted of screens in three multiplexes (two UGC multiplexes in Turnhout and Aarschot and one Euroscop multiplex in Genk), two local cinemas (Walkino in Bree and Cameo in Sint-Truiden), and six cultural centres (ccDiest, Cinema Walburg Hamont-Achel, De Nieuwe Zaal Hasselt, CC Achterolmen Maaseik, Provinciaal Domein Dommelhof in Neerpelt and cc De Velinx in Tongeren). For each of these eleven locations, once a week it’s Zebra-time: on a fixed day each location screens its own Zebra-film. Some locations host additional screenings such as Senior Sundays – screenings for senior citizens – or open-air screenings in the summertime.

The Zebracinema network ‘uses’ the infrastructure, communication channels and local expertise of existing venues, adding value to their existing programming with arthouse film screenings. As a result, Zebracinema does not



have to invest in infrastructure. However, this advantage is also a challenge. Not owning any infrastructure also means that we need to negotiate time and again over rent and other costs, trying to keep the organisation afloat.

The programming is the responsibility of a core group of programmers, bringing people from the various locations together once every two months. Around 60% of the programming is common across all Zebra venues and the remaining 40% is chosen by each Zebracinema member, from a list of titles provided by us. By including staff members from the different locations in our programming, local ownership and investment is enhanced. In collaborating on a significant part of the programme, Zebracinema is also able to book films on their national release dates. This has generated good audience attendances for Benelux distributors, who have become important partners. This was different in the past: in the beginning the network had a second run status, only able to screen films more or less half a year after their initial release.

However, the limits of weekly screenings are also clear and, therefore, one of the biggest challenges for the network. Of course, one screening a week limits the number of titles you can play. Alongside this, almost half of the Zebra venues have a very high maximum capacity: the main venue in Tongeren has, for example, 594 seats, and the one in Maaseik has 518. As a result, an absolutely beautiful but modest arthouse title will, most of the time, struggle to find a place in our programme. If the choice comes down to a small title or Yorgos Lanthimos' *The Favourite*, for example, then the smaller title will lose out.

Developing and attracting younger audiences is also one of our major challenges. As is the question of how to remain relevant in a rapidly changing audiovisual and cultural landscape, where film consumption is available anytime and anywhere and with festivalization as another major game

changer. However, we love to believe in the immersive power of the cinema experience—the magic of watching films together—and we like to look at the existing challenges as opportunities, shaping the future for that one thing we love the most: bringing great arthouse cinema to as many people as possible.

Maarten Alexander

Managing Director





Canada Cinéma Beaubien, Montréal

A success story of arthouse cinemas from Canada

The story of Cinéma Beaubien in Montréal is no different to many other cinemas' stories. Built in 1937, with more than 700 seats, in a French district of the city, the 'fully air conditioned' Theatre Beaubien, as it was known then, was showing American films dubbed in French as well as films from France. In the '60s, a second screen was added and the wooden seats in the large auditorium were replaced

by 543 more comfortable ones. Renamed Cinéma Dauphin, it offered films of the Nouvelle Vague and dubbed versions of what we know today as 'classics'. Nowadays, people will tell us about their first visit to see a film—often their first movie theatre experience—and from Truffaut, Rivette, Chabrol, and Godard to Scorsese, Cassavetes and Coppola—a reputation was being built!

In 2001, the owners closed down the now two-screen cinema. People soon got together and created a small group project to save Montreal's last neighbourhood cinema. It was clear that someone with great experience would be essential and this is when Mario Fortin stepped in. He started as Assistant Manager at Cinéma Seville (closed in 1985) and worked across all areas of the business. The group of supporters asked him to write a business plan; this document was key to the future of the cinema. It was clear the building had to be renovated and the large auditorium divided into smaller ones. It was also evident that a different business model had to be considered; investing a lot of money in such a project and expecting a substantial return on the investment was not an option. The project would work but investors had to be patient. A non-profit organization was established and the group decided to apply a principle of social economy. With strong support from the public, the budget was put together with the help of social economic investors and the financial support of municipal and provincial government. Mario Fortin was appointed General Manager of the Corporation Cinéma Beaubien and the cinema was renamed and began its new career in September 2001.

The mission statement of the Cinéma Beaubien is to present films from Québec and the rest of the world, in French or with French subtitles. The Cinéma Beaubien is an art house cinema and has not, since 2001, shown any films produced in the U.S.A. No need to! There was always something available from somewhere else to offer.

From the very beginning, cinephiles from the Montréal area and even further afield welcomed the Cinéma Beaubien. In its third year of operation, it surpassed its original, optimistic goals and even hard-to-convince partners became supporters. The cinema offers a Movie-Card, which is a prepaid admission card at a lower price. Today, it accounts for more than 25% of the total number of tickets sold. We are proud to claim that our customers are devoted and loyal cinephiles.

In 2008, an office space became available and, with it, the opportunity to add two small auditoriums. Even luckier is that we found an investor willing to forgo an immediate return in the hopes of reaping more substantial returns down the road.

All this would not have been possible without the support of dedicated employees. From a total of six people on the first day, the Cinéma Beaubien now boasts a management team of four Manager-Projectionists. The bulk of our customer service roles are taken up by students, working an average of fifteen to twenty hours each week. As such, the board of directors ensure the promotion of a policy for balance between work and study to support the staff. One example of this is the scholarship programme where a student receives a sum of money in the form of a bonus if he/she receives their diploma within a certain period of time while having worked a certain number of hours.

In 2013, Cinéma du Parc, the only other Montreal independent arthouse cinema and another non-profit organization, was facing a dilemma: to install digital projection in all three of its auditoriums via high finance or to close. They asked for the support of the Cinéma Beaubien. In joining forces—administration from Beaubien and communications from du Parc—we were able to keep Cinéma du Parc open. Two years later and their attendance has doubled! More investments were made through issuing community bonds, which made the renovation of the second and third screens possible, and we are pleased to say that there are many more projects on the way!

In September 2018, another cinema opened in Montreal: an auditorium in Montreal Museum of Fine Arts was not being used to its full potential and, in collaboration with Cinéma Beaubien's team, a new corporation was established. This is now operating as the Auditorium Maxwell-Cummings at the Cinéma du Musée and there are plans to add another screen.

In 2001, the pessimists tried to discourage us by saying that going to the movies had no future, that everybody would stay home to watch films on their large TV screens and that video stores would replace cinemas. Eighteen years later, video stores have disappeared. Now, the same people tell us that streaming will be the only way to appreciate a film.

We will see what the future has in store for our cinemas, but with our success story thus far, we are optimistic!

Mario Fortin

General Director and President of the Board





France

Cinéma Le Méliès, Grenoble

A stronghold of audience interactions

Cinema Le Méliès has operated for over fifty years: its first screenings were in 1967. A single screen cinema for a long time, with 96 seats, it became a cinema complex in 2012, with three screens and 524 seats. The Méliès has gone through great change since moving downtown. The project aim was to provide the public with a cinema fueled by quality programming and with a welcoming atmosphere (we also have a coffee shop inside), and optimum screening conditions.

In this 'New Méliès', we have continued with various activities from our education department and continue to provide young people in Grenoble with access to challenging and inspiring cinema.

The Méliès has also developed a range of film workshops. We want more than anything to place exchange and encounters at the centre of the cinema practice.

Every film shown at the Méliès has been viewed and selected for our audience. We follow filmmakers from one film to another and, with greater capacity at the New Méliès, made it is possible to re-discover filmmakers we first encountered in the late 20th century (Ken Loach, David Cronenberg, Bruno Dumont...)

Among our most innovative projects is 'Cinema Travel in Japan'. The trip is organised by the Méliès, where our staff accompanies a group of cinema lovers to Japan. In addition

to the trip, we arrange several meetings around Japanese cinema with screenings and debates.

In 2019, the Méliès developed a project with a group of almost forty young people, aged fifteen to twenty-five, from different high schools and universities. Bringing new audiences to the cinema is one of our major objectives, especially younger spectators, who have, lately, become more reluctant to watch films in movie theatres. This group, called 'Ciné&Co', has organized special screenings for young people. This project encourages groups of young people to come together to create a unique experience for themselves and to share it with their friends and family. They are invested in the life of the cinema, by choosing movies they want to support: communicating on social media (the group's activities are on Instagram, Facebook and YouTube @cineco.melies).

Recently, the Méliès also launched a new project aimed at fourteen to twenty-year-olds, focused on different aspects of cinema: image, sound, editing and writing. Three Saturday afternoons each month, participants meet to explore one of these topics. We designed the project around these four core values to explore the richness of cinema.

Bridging the gap between filmmakers and the audience has also become a reality at the new Méliès: Philippe Faucon, Michel Ocelot, Nicolas Philibert, Jaime Rosales, Patricio Guzman, Mia Hansen-Løve, Claire Simon and



many other filmmakers have been so kind as to come all the way to Grenoble to meet our audiences. It is always a great pleasure to host filmmakers and a special moment for the audience, particularly for young people.

We are especially proud to welcome children at our cinema every morning, as they come to watch films during school hours, from kindergarten to high school age. Through carefully selected films and a personalized service, we intend to provide them with high quality film viewing.

For us, it is also essential to take an active part in the community, and we work hard to establish strong links with various groups and organizations, making our screens available for their needs and celebrations. Every year, we organize two film festivals, 'Voir Ensemble' and 'Ojo Loco'.

'Voir Ensemble' is a project that takes place in February each year, dedicated to a young audience. It is an opportunity for us to welcome filmmakers, to activate and develop

workshops with young people aged three to eighteen-years-old, and really focus on quality cinema for young people. Three juries are accompanied by cinema professionals: a group of children aged eight to twelve; a second aged thirteen to sixteen; and a jury composed of children from social centres from all over Grenoble. It gives us great pleasure to live and share these film discoveries with a younger audience, reminding us that the cinema experience is special no matter 'how old we are'. We believe in the intelligence and the curiosity of young people.

'Ojo Loco' is a great festival which has been running now for seven years. Each edition hopes to create an even stronger interaction with the audience. Many filmmakers have been invited to Grenoble to represent the wide selection of films from Spain, Portugal and Latin America. It takes place in March and runs for two weeks. The festival has several categories for selection: documentary, fiction, animation, as well as workshops and exhibitions. It has become an essential event for the cinema Méliès and many people anticipate it each year. Festival partnerships are increasing to include restaurants, book shops, universities and concert halls, which shows its growing success.

There is a sense of 'team spirit' at the Méliès which gives us strength and confidence in the projects we are developing with and for our audiences. The cinema Méliès has become a reference point in Grenoble for cultural and social as well as educational partnerships. We are determined to develop and grow these relationships and projects in the coming years. The Europa Cinemas membership is, for us, a guarantee that we will keep an eye on the richness and the diversity of art house cinema in Europe today.

Bruno Thivillier
Director



Germany

Wolf Kino, Berlin

Where Kino meets Community

In 2012 I stepped into the gutted, torn-apart, emptied-out premise of a residential building in Berlin's still very affordable Neukölln district. Immediately, I felt that this was the spot I had always dreamed of—the perfect space for a social cinema, a 'Kino' meets 'Film Centre' meets 'Community Centre'. The only obstacles on my way were that I had no partners in crime, no money to speak of, no experience in construction, and everyone was talking about 'the death of cinema'. Fast forward to February 2017—a shiny new cinema with a café-bar, two screening rooms, an exhibition space and post-production facilities (in progress) called WOLF opened its doors as a guest venue of Berlinale Goes Kiez. The miracle had happened. In the years before, friendships were made, partners in crime found, money raised and a space was built together with a group of truly inspiring people who lifted the project to the next level and became my partners and co-founders: The Wolfgang. An ambitious and successful crowdfunding campaign was the final and decisive factor amidst a string of actions to win over funders and investors but, most importantly, the campaign enabled us to talk about our ideas and dreams, and to excite other cinephiles and neighbours to support our Wolf. Indeed, to pre-sell cinema tickets before construction started and to attract publicity and exposure.

By the time the opening arrived, people already knew about our initiative and were waiting for us to raise the curtain. If there is one piece of advice I have for anyone considering opening a new cinema, it's this: involve neighbours and like-minded people in round table groups (i.e. pizza and beer) to hear what is needed in the area, what is lacking in their field of practice, and make the place theirs before confronting them with a plan and a space that is already set in stone, is invaluable. It creates a strong, long-term relationship with the community. It helped us avoid many mistakes and also know who we were communicating with.

The extensive publicity we received also forced us—in the best possible way—to stick to our very idealistic programming aims: at Wolf we show first run films as well as films without distribution; we distribute some films ourselves (under the label Steppenwolf); run classic titles whenever possible with the same frequency as 'new' films and don't show anything that doesn't convince us—on an artistic not economic basis. We also try to hold films for as long as we possibly can, sometimes even using the exhibition space as a holdover screen. Whenever possible we curate retrospectives, invite filmmakers—Josephine Decker came in the first month of opening and shot a virtual reality project that was subsequently exhibited at Wolf—host Skype and live Q&As, workshops and lectures focusing on a range of topics such as colour or sound in film and, most importantly, we run





a regular film club for twelve to seventeen-year-olds from the neighbourhood, teaching them everything from film programming and cinema management to Super8 film-making practices, VR and improvisational acting workshops. Working with young people and children is the facet we need to focus on most of all and it's a part we want to further develop.

We publish a monthly cinema programme in the shape of a newspaper called *Wolf Gazette*. Inside there is always a limited-edition film poster of one of the films we're screening, designed by an illustrator, and on the reverse side are our screening times. Our regulars appreciate this and collect the posters. In a similar way, we market our films and screening times online too, which helps to increase social media presence, especially on Instagram.

While the concept of Wolf includes different pillars of income in order to make passionate programming choices, and while admissions are constantly rising, we still very much depend on funding to keep afloat – this is a reality that I definitely underestimated and poses a constant challenge. But we know that we are on the right track and, recently, a fictional day at Wolf became reality. One day I was asked if I could say what 'a perfect day at Wolf' would look like, and it happened: we open our café at 10am and a film crew did a test screening in Screen 2. At 10.30am a group of young mothers arrived for our parents-and-babies screening to watch *Shoplifters*. At 11.30am the film crew had coffee and croissants in the bar and discussed their work. At 12.30pm the mothers left the screen and enjoyed our Japanese lunch. During the afternoon, a workshop took place in the Studio/exhibition room and, from the early evening onwards, people met for drinks in the café-bar – some watched a film later on, some just hung out. At 8pm a discussion took place in the Studio with a documentary filmmaker network and we sold out Screen 1 and Screen 2 with some great, edgy

films. It was a dream day for our social cinema, where 'Kino' meets 'Film Centre' meets 'Community Centre'.

Verena von Stackelberg
Director





Hungary

Tisza Mozi, Szolnok

A family-run cinema between tradition and innovation

Tisza Cinema's building was transformed from a Jewish Synagogue to a Cultural Centre and began operation on March 4, 1954. In 1990, when systemic political change occurred in Hungary, we had established our own company and leased the building, which was already in disrepair. In 1996, the cinema building was put on sale and we bought it. As the building was in such bad shape, no one besides us wanted to buy it. Since then, we have

embarked upon renovations, step by step. By 2005, it was partly restored and digitised. Then, in 2014, the interior was completely reconditioned with the help of the local municipality as well as our own resources and loans. Thanks to this redevelopment we were able to welcome our audience with high standards, therefore increasing the number of visitors and screenings, and the takings as well. Now, our cinema is living its second golden age.

In 2019, we continue the expansion and the development of the building. This spring, we are expanding the café space by opening up two unused offices at the front of the cinema. We will also create a studio in the attic, suitable for film club discussions and workshops as part of filmmaking camp and training programmes. The building will also be modernized with new windows and solar panels. Our motto is to continuously improve 'our house'. We have three screening rooms (with 133, 38 and 30 seat capacities) which are persistently modernized and kept in top condition. In 2018, the seats in Room B were completely changed to new ones and stairs were put in so that the audience would have a better view.

A cinema that is constantly being improved deserves to have its programme continuously developed also. We want to create a programme that speaks to different age groups within our audience. Our efforts have always been met with sympathy from local residents and we always try to listen to their input. Based on this, we try to create ambitious programmes and to shape our cinema. With persistent and conscious work, we could transform our cinema into a diverse cultural platform where we could offer colorful programmes and where regular film screenings are complemented by extra content.

Our cinema not only wants to focus on the local community, but also aims to be open to the public both nationally and internationally. We work hard to be in contact with film professionals and filmmakers in the context of our film festivals. In 2019, we will celebrate the 50-year anniversary of our main event: the first film festival of fine art was held in Szolnok and our family has kept it alive since 1990. In 1998, it became international and was totally renewed in 2018. Last year, we integrated the festival programme with a European Feature Film competition and renamed the festival *Alexandre Trauner ART/Film Festival* focusing on the work of production designers. So, valuable content and programming were established, but the question remained: who will be our audience? Fortunately, we have a very good relationship with six Hungarian universities (with art, media and film studies faculties) and we have been hosting screenings for students for many years at our film festival. Our goal is to raise the number of partner institutions (abroad as well) to become a major meeting point for the young Central-European audiences. Last year's main achievement was that two universities participated in our masterclass held at the festival, giving two ECTS credits to students who participated in the lectures. Two international universities joined our festival, also. All in all, we can say that our international film event has won a worthy place among the list of international film events and has definitely helped champion the current hit streak of Hungarian cinematography.

We love to innovate our programme, the building and its surroundings, too. Our cinema is situated on the same square as the Synagogue in our town. The town council gave us this square, into which we have expanded our terrace and installed a 2x3 metre LED screen on the side wall of our

building. We screen short films, trailers, cultural news, film classics and long-forgotten European feature films for free on this screen every day from 5pm to 11pm. We also offer cultural programmes, gastronomic events and concerts on the square to broaden our repertoire and attract more people into our cinema. Last year, we introduced another innovation, in collaboration with the local student council. The name of the programme was *Rendez-vous day*, meaning that on every 14th day of each month students can come in pairs, watch a film with just one ticket and receive free popcorn and an alcohol-free cocktail. This initiative was so successful with a younger audience that ever since they have helped us brainstorm and create other programmes to their tastes. We hope this will help us better communicate with them, involve them in our programmes and popularize the cultural events in our town.

Each of these innovations and improvements would not have been possible without us being a family. And this is the main characteristic of our cinema: it is a family business. My wife, Eszter joined in 1997 and my three children (Istvan 43, Ditta 45 and Éva 33) started working in the cinema a couple of years ago. A few colleagues have joined our family and, thanks to them, the theatre is open every day of the year. Together, we have created a recognized arthouse cinema that both the city administration and residents are proud of. Our audience knows that our door is always open to them because coming to our cinema really feels like home.

'Our cinema is like a colourful flower: whereby the colours are the arts and its pollen is produced by the content. The flower lures an audience seeking its nectar (knowledge, culture and art). We are the gardeners who look after and cultivate the flower, waiting for the bees to begin pollination.'

Istvan Demeter

Director





Italy

Cinema Farnese, Rome

Modern approaches on historical grounds

The cinema that looks out on Campo de' Fiori, in the historical heart of Rome, and that is known as Cinema Farnese, is almost a century old. It was in this area that the political and cultural life of ancient Rome was developed. The true scene of the killing of Julius Caesar — that so many times we have seen represented on the big screen — happened just by Cinema Farnese. In the subsoil near the cinema there are still remains of the Theater built by Pompeo Magno, Caesar's most formidable enemy.

It was originally called Cinema Romano, changing hands in 1967 when Gianni Ciavarella and his wife Nicolina Torturo took over ownership and management, turning it into a renowned arthouse venue, well attended and revered in Rome. In those years Campo de' Fiori was populated by politically engaged youth, intellectuals, hippies, the main beat generation representatives as well as a lot of cinema omnivores. Gianni and Nicolina opened the doors of the Farnese wide, welcoming rebellious and engaged young people. They helped them to discover a new type of cinema that they immediately identified with. Memorable works, *auteur* films, of French, English, German, Northern European, American and Latin-American cinema, but also of other countries were never screened before in Rome.

Gianni and Nicolina's daughter, Serena Ciavarella, and her husband Fabio Amadei, tried to continue this great offering for younger generations, even in the face of a very much changed society, characterized by the overwhelming presence of digital media. For this reason, in 2009, Young Cinema Roma (YCR) was created, an association combining training and film education workshops for students and teachers, with screenings, debates, critiques, pedagogical insights and film reviews written by those same students and awarded at the end of the school year. After Cinema Farnese and YCR launched this successful initiative, the Circuito Cinema venues also joined the project, extending its reach to wider neighbourhoods and schools across Rome. In 2015, an educational law reform introduced a new initiative called *Alternanza Scuola-Lavoro* (School-job alternance). The idea was to combine classroom theory with practical activity, to introduce students to the professional world of work.

Since 2016, the sale of discounted school tickets has increased annually by 30%. The numbers for 2019 oscillate between the 18,000 and 20,000 young people involved in YCR. A new YCR project named CINESOFIA, Cinema and Philosophy, was financed this year by the Ministry of Education, University and Research. It is a project involving several schools in Rome and ends with students directing of a short film.



The cinema’s outreach is not only focussed on a younger audience, however. Film releases of great artistic and historical value allow the cinema to stage discussions between the audience and critics, film directors, writers, philosophers, sociologists, historians and other guests linked with the films. These kinds of events are increasingly in demand and appreciated by our audience.

With the aim of bringing our younger and older audiences together, the Farnese recently launched Open Cinema Lab. Via a digital platform, accessible across devices and social media—primarily Instagram—users can access a catalogue of millions of cinema titles, with information, photos, videos, synopses and critical reviews. The user can select their favourite film, date and time to watch it in the cinema and then share his choice with others to form viewer groups.

What connects the past and future of this historical Roman cinema is first and foremost its direct relationship

with the audience; a relationship of friendship, familiarity, dialogue, suggestions, shared around a cup of tea or coffee. Before taking their place in one of the magnificent three hundred red seats in the orchestra and gallery, our audience finds inspiration in the grand foyer of the Farnese. The neighbourhood’s rich history extends underground and even onto the pavements of Campo de’ Fiori, with the smells and sounds of its market; its future continues on the big screen of Cinema Farnese, through a state-of-the-art 4K. Our projectionist Gianni Tittozzi, who started in the profession at age 15 and has about 60 years work experience in the projection booth, embodies the continuity of Cinema Farnese’s history and is perhaps the best senior projectionist in Europe.

Fabio Amadei
Director





Norway Gimle Cinema, Oslo

A personal touch to build audience loyalty

Gimle cinema is one of Oslo's oldest and most dignified cinemas. Opening its door for the first time in 1939, it has, since then, reliably provided extraordinary cinema experiences. It has been refurbished twice; once in 1962 and again in 1997; but has retained much of its original functionalist architecture. Gimle is a single-screen cinema with 260 seats and serves alcoholic beverages.

The cinema is located on the outskirts of the town centre. Its unique location makes it a perfect mix of local neighbourhood and city centre cinema. It has a loyal, quality-oriented audience that return regularly for Gimle's many and varied screenings.

Gimle's programming includes a wide selection of quality and arthouse films from all over the world. A lot of upmarket

films attract a higher attendance at Gimle than they might at other cinemas—so much so that, at times, we have too many quality films vying for screen space at Gimle that our programming approach resembles a literary ‘killing your darlings’.

We focus on exclusive preview screenings and screenings with a special introduction or Q&A. These are popular with both the audience and film distributors. They often sell out quickly and are a good indicator for whether a film will be a success at Gimle later, on its regular release. Because of this, film distributors often ask for a Gimle preview screening in order to get word of mouth going on a film. Gimle cinema has a social and culturally-minded audience, that will often recommend and talk about what they have experienced.

As such, we try to turn these special screenings into a social event, where we might serve wine or coffee and also provide an introduction of some sort to place the film in a larger context, whether it is historic or social. Based on the feedback, which we closely monitor and respond to, the audience are pleased with these events, where there is a lot more happening than ‘just a screening’.

Marketing wise, our most successful channels are Facebook and our website. We post short articles on the website highlighting special screenings and events at Gimle. On Facebook, the Gimle staff often posts videos and pictures of the screenings, while also making followers aware of what is showing at Gimle each week. In order to provide a more personal touch, the staff have recorded short video introductions of themselves where they recount their favourite Gimle memories and why they enjoy working at Gimle Cinema. Visitors often praise the staff and appreciate the personal touch we offer.

In addition to special screenings, Gimle enjoys great success with event screenings. We regularly show theatrical productions of the Metropolitan Opera and these screenings often sell out as soon as the tickets are released, owing to a highly-engaged and loyal audience. As such, we always hold repeat screenings, that are not live, as the demand is so high.

Lately, we have also experimented with ‘Art on Cinema’, where we screen art exhibitions. These offer a cinematic immersion in the world’s most famous art works and are proving quite popular with the Gimle audience.

We are always looking for ways to increase our number of visitors without compromising Gimle’s image. One way in which we have succeeded is in screening children’s films at the weekend. This does not take away any time slots from the quality films we would usually screen at Gimle, because the screenings are programmed much earlier in the day, in timeslots where the cinema would be usually be closed. One of our main concerns, however, before starting these screenings, was whether they would be successful at Gimle, considering it has always been a cinema with a mature, adult profile. These concerns were quickly assuaged when we saw

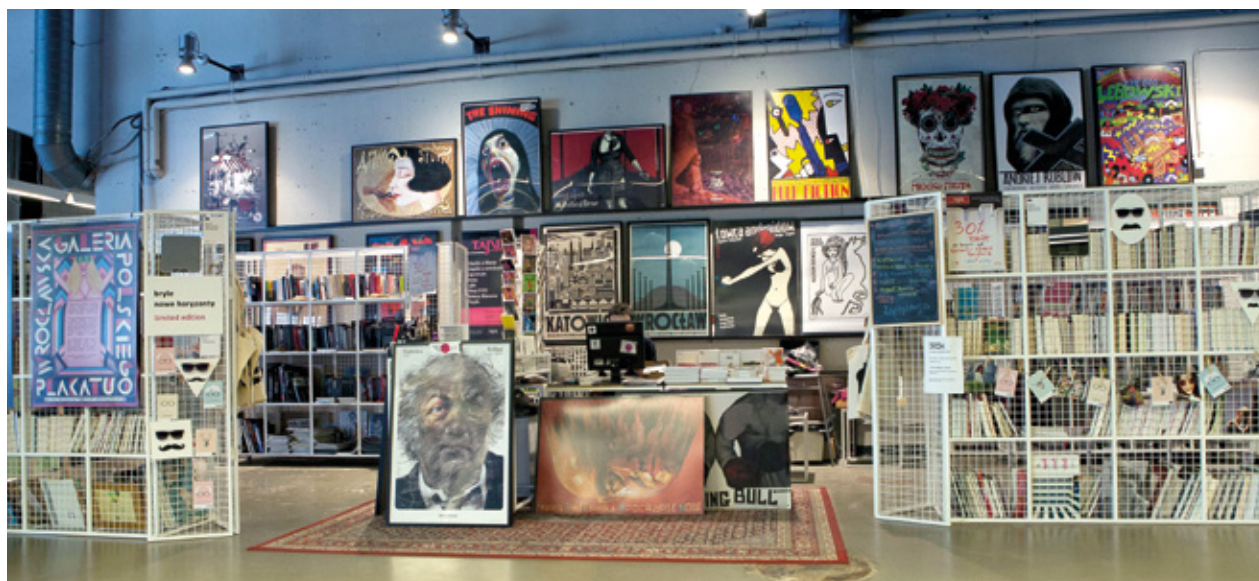
the ticket sales, and the positive response from our audience. Both regulars and newcomers were pleased with our new offer and it opened up the cinema for a new and different audience without compromising our existing ones. One of Gimle’s main challenges is competition with new cinemas. In the last year, three new cinemas have opened in Oslo, with a fourth on the way. That makes for a total of 19 additional screens than existed in January 2018. This will be one of Gimle’s key challenges: to retain its existing audience in a cinema market that is getting tougher, especially considering that a couple of the new cinemas are also targeting the art cinema/up-market audience.

The thing about Gimle that we are most proud of is the way the cinema has cultivated its audience to build a loyal customer base, not only because they are interested in the films on offer, but also, specifically, because that film is showing at Gimle cinema. The venue means almost as much as the film.

Mohsan Ali

Programme Consultant





Poland

Kino Nowe Horyzonty, Wrocław

The first multiplex cinema in Poland showing art-house movies

In New Horizons Cinema (Polish: Kino Nowe Horyzonty, or KNH), you will not find popcorn: neither in the bar, nor in the auditorium. From the beginning, we have endeavoured to convince our audience that an art-house cinema can provide refined and highbrow entertainment. Still, we do not want to alienate ourselves and each day we prove that the cinephilia comes in many shapes and forms. We believe that it is the community that defines a cinema; we try to create space for discussions and meetings, and not only with filmmakers. We also enter into a dialogue with non-government organizations, informal groups and viewers who go on to become co-authors of the events we host.

New Horizons Cinema, governed and directed by the New Horizons Association with the support of Wrocław City Council since August 31st 2012, is the largest art-house cinema in Poland and one of the largest of such facilities in Europe (with nine auditoriums, 2,329 seats, and 6,240 m²). It exists mainly due to the positive energy of the New Horizons International Film Festival that is now in its 19th year. Each year, the cinema is visited by approximately 500,000 viewers. Wrocław, the capital city of the Lower Silesia region, is a vivid cultural centre. Its position as such was acknowledged when the city was awarded 2016 European Capital of Culture.

Each year's listings include more than 150 premieres, from artistic, auteur, experimental and quality mainstream films to iconic pop culture movies. Each year, the cinema hosts several retrospectives and festivals (the New Horizons IFF, American Film Festival, as well as national and regional events: German, Hungarian, Spanish, French and Asian, but also director retrospectives and city-themed movies). The citizens of Wrocław can also enjoy satellite screenings of alternative content from the Metropolitan Opera, Bolshoi Ballet and National Theatre, as well as various onscreen painting exhibitions.

New Horizons promotes the love of cinema among people of all ages: from 1 to 101. Weekend mornings belong to the youngest, who can attend special shows combined with arts, acting or choreography workshops. Nearly 6,000 local students regularly take part in educational meetings held under the programme banner, New Horizons of Film Education. These include movie screenings preceded by a lecture or followed by analysis. On Wednesdays, we invite the elderly to see the newest titles, and Thursdays are reserved for parents with babies, who can then see premiere movies without the stress that their offspring will be troublesome for anyone. We also regularly screen films with audio description for blind and visually impaired customers. Partnering with Amnesty International, we offer a 'Write for



© Patrycja Dzwonkowska

Rights’ letter writing campaign, where we hope to remind our community of the social role of the cinema.

Since its beginning, New Horizons has been engaged in an original project called the Academy of World Cinema under which we present the evolution of cinematography: from its early days to the latest advancements. Each Tuesday, we proudly present cinema’s masterpieces and forgotten treasures- milestones of the filmmaking art. The screenings are preceded with lectures by the well-known film theoreticians. These include an introduction to historical context, as well as focusing on social and cultural aspects of the films. Wednesdays are reserved for analysis of Polish cinematography as part of a twin project called Academy of Polish Cinema.

At the same time, we try to acknowledge pictures that have shaped the imagination of the masses. In our ‘Iconic NeHo’ (Polish: ‘Kultowe NoHo’) programme we screen cinematic legends chosen by the viewers themselves (e.g. *Die Hard* and *Rocky*). Each of these shows becomes its own small movie-con during which the fans have the opportunity to celebrate their love for their favorite movies.

Before and after the show, our audience can visit the restaurant or café. We also encourage everyone to spend some quality time with a book in our cinema bookshop. You will find DVDs and original movie posters and we have even prepared a little something for those who like board games. The cinema—a three-story building with the view of Wrocław’s Old Town—provides an ideal working space for freelancers and is perfect as a business meeting place. What’s more, the cinema holds exhibitions related to its own programming or to contemporary visual artists’ work.

Last year, the number of cinema auditoriums in Wrocław increased, which poses a serious challenge for our cinema. The Management Board of the New Horizons Association

has come to the conclusion that funds are needed to revitalize NHC and adapt its two large auditoriums for concerts and theatrical shows, including staging. We aim, in the next few years, to transform New Horizons Cinema into a modern cultural complex.

Stanislaw Abramik

PR Manager



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Spain

Zumzeig, Barcelona

‘Cine-cooperative’: rethinking cinema organization

Zumzeig Cinema was established in October 2013 thanks to the vision and enthusiasm of Esteban Bernatas and his team. They proposed an innovative and alternative cinema exhibition model for Spain, inspired by various movie theatres around the world. Zumzeig set itself up on the periphery of the industry, a precarious move for an independent cinema. Screening documentary, auteur and experimental film, Zumzeig offers a platform for work that has little to no option for release in cinemas. This led to a different exhibition model that soon won recognition and sympathy from the entire cinema community in Spain. Recognised for the quality of its programming and for its activist vision, both culturally and socially, Zumzeig endorses voices and works of the highest calibre that otherwise could not be shown anywhere in the city.

In the spring of 2016, following three years of offering the best in independent filmmaking, Esteban and his team stepped aside with the intention of reinvigorating their model to allow for an even more socially minded approach. That is why they brought together a series of independent audio-visual professionals from Barcelona, to convert the structure of a private company into a cooperative served by and for the wider community. Their main objective was twofold: to maintain courageous and committed programming, and to

create a model of democratic and popular participation that would have a greater impact on the cinema and its neighbourhood. The goal was to demonstrate that cinema exhibition could be understood from a purely social perspective without losing artistic quality. After several months of transition, Zumzeig Cinecooperativa finally re-opened its doors in November 2016.

Zumzeig Cinecooperativa is a non-profit cultural space, formed by a social base of more than three hundred people. It is known as a meeting point for reflection and leisure, offering screenings of independent films in their original versions as well as various artistic, social and community initiatives.

The cooperative model for the project is participative, horizontal and democratic. It aims to show that there are other ways of managing cultural and film exhibition. Creating a greater degree of interaction with the public, who are now an active part of the project, it promotes cooperation and exchange with other groups and initiatives that share our artistic vision.

Dozens of people from our social base are active participants in the cinema project, forming some of the voluntary working commissions that configure Zumzeig. The presence of these commissions is to assist with decisive daily management of the cooperative, from various proposals to actions. The commissions are organized around communication, film education and programming, among others.



We deeply believe in cinema as a tool for social transformation. One major approach is in defending a certain pedagogy of the gaze: we must promote responsible images and rethink them in a society flooded with thousands of daily visually impacting prompts and messages. This is why we are especially focused on the creation of new, critical audiences through hosting a variety of cultural, participative activities that rupture the traditional model of film screenings: from presentations to talks with filmmakers, film club sessions, filmmaker meet-ups, concerts, paellas, round tables and debates to performances, we consider our audience an active part of this project, not just clients.

In this sense, we also consider it important to innovate by creating new event formats and expanding the activities beyond our screen. Recently, as part of Sálmon (a performing arts festival), we organised a series of screenings, performances and workshops around the work of artist-filmmaker

Guy Sherwin. These took place in different venues across the city. It allowed us to establish new relationships with our audience and to build a web for future collaborations with different institutions from other disciplines (theatre, performance, dance, etc). This, in turn, helped us to expand our reach and take our message to a wider public.

Moreover, a major innovation we are implementing in 2019 is RadioZZ, a digital radio project focused on sound creation. Our aim in promoting this project is to expand our artistic and cultural universe through sound and to propose a ‘cinema for the ears’ with the same demanding quality, innovation and experimentation we apply to our screenings, and with an integrated feminist perspective.

Looking to the future, we face important challenges at Zumzeit Cinecooperativa, including becoming even more economically viable by looking at new ways of generating social income. This will allow us to greater freedom when choosing films for our programme and to expand our possibilities of creating our own film programmes, retrospectives and events. We still depend too much on Spanish distribution companies’ restrictive policies when releasing feature films. Maybe the solution is to create our own distribution company! We will see what the future holds for us.

Albert Triviño Massó
Cooperative Member





United Kingdom Curzon Soho, London

An attractive creative hub for European films in the heart of London

Curzon Soho is not only a landmark of an iconic London neighbourhood, it has also made a genuine contribution to the cultural life of a city renowned for it. In the heart of central London, the cinema opened in 1959 as the Columbia, with the UK premiere of MGM's *Gigi* and has recently celebrated its 60th birthday with—amongst other classic titles—a 35mm screening of that very same film. The occasion was also marked with a Q&A from the star of *Gigi* herself, Leslie Caron, as engaging now at 87 as she was at the film's premiere!

In preparation for the 60th birthday celebrations, we embarked on an extensive refurbishment project in summer 2018. The cafe on the ground floor was given a complete refresh, along with upgrades to the bar area and seats in the three screens.

Curzon Soho is a cinema first, but it's also a creative hub for film. It's a place where people are encouraged to meet, discuss and learn about film. It's a place where people feel as at home relaxing with a coffee and watching the bustling streets outside and debating with friends as they do quizzing

a director at one of the exclusive Q&As. The new cafe design is simple and modern, as is the menu, with a focus on light bites using only fresh and healthy ingredients. Across the day, it transforms effortlessly from relaxed cafe to 'buzzy' bar atmosphere every night of the week.

The building itself sits on bustling Shaftesbury Avenue in the heart of the West End and is instantly recognisable from the bright neon Curzon logo and iconic readograph on the hoarding. Soho windows offer a central London advertising real estate to film distributors. Working with those whose films align closely with the programming of the venue, the venue encourages creative treatments that have a real impact on both audiences and the filmmaking community in the area.

Programming is strongly focused on independent, art house and foreign language films. At the time of writing viewers can choose from Asghar Farhadi's *Everybody Knows*, *Girl* the exciting debut from Belgian director Lukas Dhont and the eclectic, 'must be seen to be believed' *Border* along with awards season... ahem ...favourites such as *The Favourite* and *Can You Ever Forgive Me?*

Famous for global festivals, Curzon Soho is a key venue for both the London Film Festival and London Short Film Festival, as well as smaller events from around the globe including the Romanian Film Festival, Taiwan Film Festival, Open City Documentary Festival and many more. The cinema's programme and reputation enables it to secure high-profile talent Q&As including, in recent months, Richard E. Grant discussing his multi-award nominated performance in *Can You Ever Forgive Me?* and Oscar-winning director Alfonso Cuarón presenting the wonderful *Roma*. One-off events also capture cultural moments in time, such as the upcoming *DocDays: 1000 Londoners - Goodbye Europe*.

Special screenings, Q&As and unique live events sit neatly alongside long-running films on the programme. The aforementioned *The Favourite* was, of course, released in the UK in early January and was still playing some twelve weeks later. The most high profile example of Curzon Soho being 'the place' to see a film, however, is Luca Guadagnino *Call Me By Your Name*, which had an extraordinary six month run from October 2017 to April 2018.

For the reasons outlined above, and for many more besides, Curzon Soho has a regular and very loyal audience. Not being one to rest on its laurels however, the cinema also has a strong focus on attracting the next generation of film lovers. The weekly Curzon 'Filmmakers Club' offers those who work in the film industry a very special opportunity to see new release independent cinema at a discounted price each week and visitors are encouraged to use the cinema's other spaces for meeting and networking with their industry peers.

Curzon Student Membership, launched in 2017, offers students the opportunity to get discounts on tickets at

peak times, special off-peak ticket prices, access to previews and special events as well as a free trial of the Curzon Home Cinema streaming service 'Curzon 12'. Students have signed up in their thousands, and have enjoyed a huge array of independent cinema, with *Call Me By Your Name*, *Shoplifters*, *Cold War* and *Roma* all in the top ten most viewed films of the past twelve months. Our student members have also enjoyed special 'first look' previews of upcoming Curzon films, months ahead of their 'In Cinemas & On Demand' release.

Curzon Soho faces a number of challenges, as does every exhibitor in the modern market, but we believe it's the place that supports independent film and event cinema more than any other. Add to that the venue's history, its significance in the pantheon of revered West End cinemas, its loyal film-loving audience and its willingness to adapt to changing times that will ensure it's as important to the UK independent cinema spectrum in another sixty years as it is today.

Lee Shelton

Head of Digital Marketing





Spotlight Seville Lab

Netherlands Cinema Middelburg

‘The film choice by...’

‘Simon, do you hand-pick every film you show?’ is one of the questions I am asked most. ‘I sure do,’ I answer. ‘But how do you do that?’ is what I usually what I’m asked next.

As Director of Cinema Middelburg, programming is one of my major tasks and why I am on top of cinematic developments and ensure I know all about new release films. ‘But how does that work?’ I visit many festivals and industry fairs, watch screeners, am in close contact with distributors and read an awful lot about film. Every time I tell people about the way I work I realise how special it is to be able to select all those films myself. Cinema Middelburg is independent and does not belong to a chain or any other organization. However, we must stay true to our own mission: making the best arthouse film programme and making it as accessible as possible for everyone who lives in the Middelburg area.

It is quite a challenge to programme the right arthouse film, documentary, classic or children’s film at the right time for the right audience. On top of that, we further challenge ourselves with original marketing campaigns to generate extra publicity for the programme. I thoroughly enjoy selecting our films and this has made me realise how exciting it must be for our audience to choose their own films as well. This is how I developed the idea for our ‘Film choice by’ initiative, asking all kinds of great people I meet in my daily life in the city to choose their favourite film and introduce it

to an audience at Cinema Middelburg. Because who could be a better Cinema Middelburg ambassador than someone presenting the film of their choice?

The guests are honoured and enjoy their fifteen minutes of fame. The evenings are informal and fun, because a large part of the audience know each other, since they are so often friends of the guest speaker. Film programming is made personal and it offers a surprise in our regular series of films on offer. Through our guests, we tap into some of the town’s very specific communities, because each guest brings with them their own network.

My very first guest was Koos Schouwenaar, Mayor of Middelburg at the time. He imitated the MGM lion with his arms during his introduction. He picked *The Day of the Jackal*, a film he recalled from the time when he served on an aircraft carrier. ‘Finally, a great diversion’. Other guests included my running coach, Johan Antheunisse, chose *Heart of Gold* for his memory of Neil Young in the flower power era; organ player Bram de Wolff picked a music documentary about Bach specialist Ton Koopman; my former landlord, Ton Kienhuis, who is also big on sports, picked *Autumn Gold*; my children’s head teacher Elisabeth Steinmeijer wanted to see *Babette’s Feast*; Barbara Voit, a friend who was considering emigrating to Italy, chose *Italy: Love It, or Leave It*; and Eva Duijvelaar, who lived in New Zealand for a while, brought along an imported film on Maori culture titled *This Way of Life*.



Most guests get to see their first choice, but sometimes it is not possible owing to issues around film rights, or if the film is unavailable on DCP. In these instances, we take their second, third, fourth or even ninth choice, as was the case with *War Horse*, chosen by journalist Jan van Damme. One of the last 35mm screenings was *Playtime* by Jacques Tati, chosen by artist Mark van der Graaff. He suggested the audience watch the footsteps in the film. Our favourite Film Nights also help us reach a younger audience, as we often invite young guests, too. Filmmaker Aron Ludikhuijze chose *Interstellar*, which was an inspiration for him. Thanks to his introduction, the audience had a totally new experience of this film.

Everyone thoroughly enjoys these evenings and I am glad that we have the opportunity to share Cinema Middelburg with so many lovely people and that the films allow us to become a wonderful meeting point. I am proud that we constantly find new ways to involve people with the cinema, through special events such as film classes, film festivals for students, introductions by regional directors and our so-called ‘tasty screenings’, film and dinner combinations that we organise in close coordination with our colleagues in the building’s café. I am also grateful for cooperation with our fellow regional cinemas: we set up a small-scale network that is part of the wider Europa Cinemas network. The fact that we were able to meet colleagues at the Innovation Labs has afforded us with invaluable contacts and knowledge. It is, by the way, also really great to be able to present your own cinema to colleagues abroad and look at it, together, from an entirely fresh perspective.

2018 was a particularly festive year for Cinema Middelburg. On 21 June, we had a cinema full of *The Big Lebowski* ‘Dudes’, who celebrated the fifth anniversary of Cinema Middelburg at its current location by downing White Russians. We are proud to have a cosy, intimate theatre in the monumental Kloveniersdoelen building (1607), which

is a former military hospital. It has many beautiful features from an authentic beamed ceiling to 91 wonderful, ergonomic seats. In addition to that it has modern equipment behind the scenes. Later that same year, on 11 September, we received our 100,000th visitor—a wonderful milestone!

With our passionate team of volunteers, Cinema Middelburg has developed and grown over the past few years. We face challenges, such as a huge workload shared among a very small professional team and the conundrum of how to reach children between the ages of ten and fifteen. An additional challenge is in finding an audience in the extremely hot summer months. So, how do we continue? This year we will open a second theatre in the small annexe. A Mini Cinema, with fifteen seats, it is another big challenge and one with which we want to make new dreams come true.

Simon Blaas
Director





Spotlight Sofia Lab Germany Kommunales Kino, Pforzheim

It's a good mix!

In 2018, Kommunales Kino Pforzheim won the top cinematic award, the Lotte-Eisner Preis of the German Cinematheques' Association, for its, 'Outstanding programme work that creates milestones and allows an enthusiastic and critical debate about film history and its forms of presentation. For many years, the award-winner has managed to keep cinema alive as a social meeting

space and a place for cinematic art in a city facing more than one political challenge.' (Jury of the Lotte Eisner-Prize 2018)

Although the name seems to suggest otherwise, Pforzheim's *Kommunales Kino* is not a municipal institution. The non-commercial cinema, owned by a film association, is

subsidized by the municipal government but has to earn around 85% of its budget. After being founded in 1984, as an informal film society in the backroom of a bar and moved to an old cellar cinema in 1986, the Kommunales Kino Pforzheim took its new name in 2003.

It is located in an attractive building in the city centre, near the central train station and close to a park that is often used for outdoor screenings and events. Equipped with a single screen and 106 seats, it does its best to reach an audience seven days a week. Some 1,300 screenings each year are attended by around 33,000 visitors. Two large open-air cinemas in summer as well as a mobile cinema, throughout the year, reach an additional 13,000 people. All of this is organised by a very small group of three permanent employees with a lot of support from temporary staff members, interns and volunteers.

The audience has mostly grown old with the cinema: the once young rebels that are grey-haired and middle-aged today still form more than 60% of our faithful audience. The city has changed a lot during these years: once a well-situated city, employing thousands of people in the jewellery, gold and watch industries, for many decades, has, after a huge crisis in the 1990s, become a melting pot for high unemployment rates and more than 50 % of its population are from a migrant background. Right-wing parties find easy bait here.

Aware that sticking to the past will not make our future, the team, led by Christine Müh, has tried to find and access new target groups; students from the high-ranking University of Applied Arts, school kids, and also the majority of the population, which includes people from 147 different countries. The cinema, therefore, places great focus on the city's demographic structure and runs a number of programmes organized by and with migrant communities.

One of the first of those programmes is *Pforzheim – Die Mischung macht's* (*Pforzheim – It's a good mix*). A sociocultural project of filmic excursions in a multinational town, the focus of this series of events takes place between July and September and produces character studies of people from different origins, filmed by young regional filmmakers. The films deal with big subjects relevant to every life: love, family, home, work, friendship, religion and tradition.

Screened in the cinema, these short films help to reveal examples of successful integration alongside a wide range of ethnic and religious affiliations. Along with the screenings, the project itself hopes to become a part of lived integration: the films are followed by discussions between the filmmakers and protagonists about the factors that enable them to settle into the urban community and the things they have learned from each other.

All of the participants in this project go on to bring friends, relatives and other members of their communities to the cinema. An informal get-together consisting

of self-prepared food, music and dancing in the park is another important element in our secret recipe to make true integration possible. We are now in the third edition of *Pforzheim – Die Mischung macht's*, and these screenings are still a great success, almost always sold out. After the events, a DVD edition is handed out to schools and libraries for further use in education.

Having run out of money to continue the project in its original format this year, the cinema now tries to keep spirits up with two monthly programmes organised by and for refugees—one for adults and one for children and their families.

The label *Kino verbindet – Cinema connects* was launched by AG Kino, the German umbrella association of arthouse cinemas, and has carried on in Pforzheim, even after funding finished. The Kommunales Kino tries to be a cinema for literally everyone in town in order to meet the challenges of the future and to create a discursive and immersive community spirit, within its screening room and beyond.

Christine Müh

Manager and Programmer





© Jonas Verbeke

Europa Cinemas Innovation Prize

Buda Kunstencentrum (Kortrijk, Belgium)

Buda was founded in 2006, situated in the heart of the small, but vivid and innovative city of Kortrijk which boasts 76,000 people representing 131 nationalities, and is close to the French border and the French speaking part of Belgium.

Buda Arts Centre runs—alongside a large workspace for performing artists (we hold 90 residencies a year) and three performance festivals—a three screen arthouse theatre with up to 50 screenings each week with a majority of those being first run. The programme is supplemented with school screenings, children’s programmes, genre films, offbeat cinema, interesting memorials, restored classics and a lot of special events.

It reaches between 45,000 and 50,000 cinema lovers a year and about 15,000 attendees for performing arts and other activities in house.

Beginning in 2018, the management created new general goals for Buda: a greater focus on young audiences, cultural and social diversity and participation. We did so because we were shocked to learn that, in a rich city like Kortrijk,

more than 11,000 people including children live in poverty. The team felt it needed to take action. The goal is to reach out to those people and offer them affordable high-quality leisure activities, to remove some of the major challenging barriers such as loneliness, illiteracy, unfamiliarity and to offer possibilities for reflection, respect and connection. We firmly believe everyone should have the opportunity to participate in cultural activities and to explore their talents and interests.

As such, we developed a set of actions and decided to concentrate on one specific target group: children and young people in socially vulnerable positions. This target group gave Buda the opportunity to work across three focus areas at the same time.

We launched a movie club – CineMATEs – for young people (15 - 21 year-olds), some of them recruited by a youth rehabilitation house. The aim is to give young people, who have never before visited Buda, a platform on which to express themselves, through the medium of cinema. They meet regularly to create—accompanied by Buda’s audience developer—their own film events from scratch, including

communication, introductory talks and cool extras. By doing so they also extend their organisational skills, creativity, respect, patience and responsibility.

We also developed film camps for socially vulnerable children (10–14 year-olds), exploring aspects of cinema in a fun way (from visual language and genres to film music). They end up as ‘full crew members’ in their own short movies and become ‘film experts’, culminating in a big closing night for family and friends. They learn to work together, make new contacts and reflect—through scriptwriting—about their own lives and identity.

Designing these film camps also strengthens Buda’s film education expertise and further enables us to train a new pool of volunteers to become committed educational leaders.

For these educational and/or participative programmes, we created a new, child friendly and welcoming atmosphere for young audiences, with new furniture to optimise the environment for children to work, draw, design, create and make stop motions movies in.

In 2018, Buda became a partner in the participatory trajectory for young newcomers (12-18 year-olds) in Kortrijk. In the programme, ROOTS ten partners from different domains and disciplines invite 150 young people—mostly political or economic refugees—to discover cultural programmes in Kortrijk and their personal cultural needs in order to develop their own identity. Through eight different workshops and one intense work week, they get to know the artistic possibilities in Kortrijk. Buda was happy to host the closing night for two reasons: other cultural and non-cultural organisations had the chance to (re-)discover our programme, and pupils and their families got to know the building, our team and what we stand for.

Last but not least, we also try to tackle the financial barrier. People who are financially deprived are admitted to

all Buda activities at a ‘social rate’ of 20% off of the normal ticket price by using OUTpass. The other 80% is covered by Buda (40%) and the City of Kortrijk (40%). Buda seems to be one of the most visited organisations for social rates by OUTpass. It means we succeed in welcoming more and more people living in precarious situations. In 2018, we registered an increase of 18.5% of visitors from this target group and 50% of children in this social strata. It’s nice to notice, but it also troubles us: the bigger the success of OUTpass, the greater the expenses that must be covered by Buda. We are now planning to set up a social film fund to co-finance those initiatives for people in poverty. We’ll be looking for one major sponsor, ten smaller sponsors and 100 of BUDA’s film fans to support this work.

Nevertheless, the Europa Cinemas Innovation Prize 2019 definitely encourages us to continue investing in this field of care, well-being and poverty. It’s a field where BUDA had never worked before, but that seems worthwhile in developing further. We’ll continue to use the medium of cinema to combat inequality and demographic imbalances by creating activities and strategies for those who have less. In the near future, by means of the Film Fund, through coaching young Buda ambassadors, and in setting up a mobile film workshop to dive into specific neighbourhoods and by starting a Culture Club for new people in town. We’ll continue trying to reach out—loud and clear—to everyone who might have an interest in our cultural activities but experience socio-economic barriers, giving them opportunities to actively participate in a context that feels safe and secure.

Kristof Jonckheere
General Manager



Europa Cinemas Label

At The 2019 Directors' Fortnight



Monika Inceryte

(Kauno kino centras
"Romuva", Kaunas, Lithuania)



Denis Lecat

(Cinéma Le Relais,
Saint Georges de Didonne,
France)



Christos Ringas

(Athinea, Athens, Greece)



Jelena Vojvoda

(Kino Samobor,
Samobor, Croatia)

Created in 2003, the Europa Cinemas Label aims to enhance the promotion, circulation and box-office run 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 17th Europa Cinemas Label to the best European film of the Directors' Fortnight.

28 Times Cinema

10th year anniversary!

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 28 August to 7 September 2019).

For the 10th year in a row, 28 cinephiles selected among the audience of the Europa Cinemas network members, will be part of the Giornate degli Autori official jury awarding a prize of 20,000 euros to a film in this competition.

They will also take part in workshops and debates with audiovisual industry professionals and members of the European Parliament's Committee on Culture and

Education. Furthermore, they will share their experience and their passion for cinema in the Europa Cinemas website and social networks.

Since 28 Times Cinema is part of the LUX Film Prize project, the 28 jurors representing each one of the 28 member states of the European Union, will also attend the screenings of the three films competing for this label backing European film productions annually. After Venice, they will be LUX Film Prize ambassadors during the events organised in their countries and they will promote the European films selected to compete for the European Parliament LUX Prize.



Europa Cinemas Label Berlinale 2019: *Stitches* by Miroslav Terzic



© West End Productions

“This film is a fine example of the power of the art of film. Great direction, cinematography, script, editing and superior performances. The film is based on true events and it shows that there is a lot of injustice in the world, but by believing in yourself and trusting your emotions you can break down walls. The story is heart-breaking. Once you have seen this film it does not let you go. What would you do if this happened to you? The courage of the mother of this film is truly extraordinary”.

Europa Cinemas Label Jury, Berlinale 2019



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