

35mm & Digital Distribution

Curzon Artificial Eye

Exhibition • Distribution • Sales

Paris, 20th November 2010

Ross Fitzsimons

Director of Strategy & Business Development

35mm vs. Digital release patterns

- Curzon Artificial Eye – who we are
- Our digital exhibition and distribution experience
- Fish Tank vs. The White Ribbon
 - *Appetiser: Mid-August Lunch*
- Arthouse v Multiplex
- Art vs. Commerce?

Curzon Artificial Eye

- Connecting customers to quality content and talent
 - Artificial Eye Film - leading independent/ foreign language distributor for UK & Ireland
 - Curzon Cinemas - Soho, Mayfair, Richmond, Chelsea, Renoir
 - Opened HMV Curzon Wimbledon October 2009
 - Established Fusion Media Sales October 2008: DVD & digital sales
- UK 's only integrated film & cinema group

Curzon Cinemas

London's top independent cinemas, strong events and membership programmes

12 screens, all digital - UK's only all-digital operator

6 screens with UKFC support, 6 screens self-financed

Improved sound, screens and bars in conjunction with digital – new wine and coffee offers

Will only install digital in any new screens

Nine screens have 35mm

Artificial Eye Film Co

2010: Father of My Children, Lourdes, Winter's Bone, Of Gods & Men

2008-9: The White Ribbon, Fish Tank, Antichrist, Il Divo, The Class, Waltz With Bashir, Couscous

Library: Haneke, Tarkovsky, Kieslowski, Vigo, Rohmer, Satyajit Ray, Varda, Bresson, Fassbinder, Kaurismäki, Kusturica, Rivette, Sokurov, Wong Kar Wai, - total 300+ titles

New productions with National Film & Television School - first-time directors – In Our Name (2010)

Digital Exhibition: Curzon reality

- Digital projection in more than one screen per site = great potential flexibility in exhibition:
 - 3D and satellite, DVD and laptop
 - Screen programme and time combinations
- 90%+ of films exhibited at Curzon are now 2k DCI-standard
- Events on satellite (opera, theatre) or HDCamSR (festivals)
- Live Q&As via satellite (up & down) and Skype
- Key directors refuse to sanction digital - Allen, Resnais, Tarantino, Paul Thomas Anderson, Christopher Nolan

Digital distribution: Artificial Eye reality

Most films now 90%+ digital, 1-3 x 35mm

The White Ribbon released Nov 13 on 17 x digital, 3 more on Nov 20 - 3 x 35mm prints

Fish Tank released Sept 11 - to get film into mainstream multiplexes we invested in 29 x 35mm prints

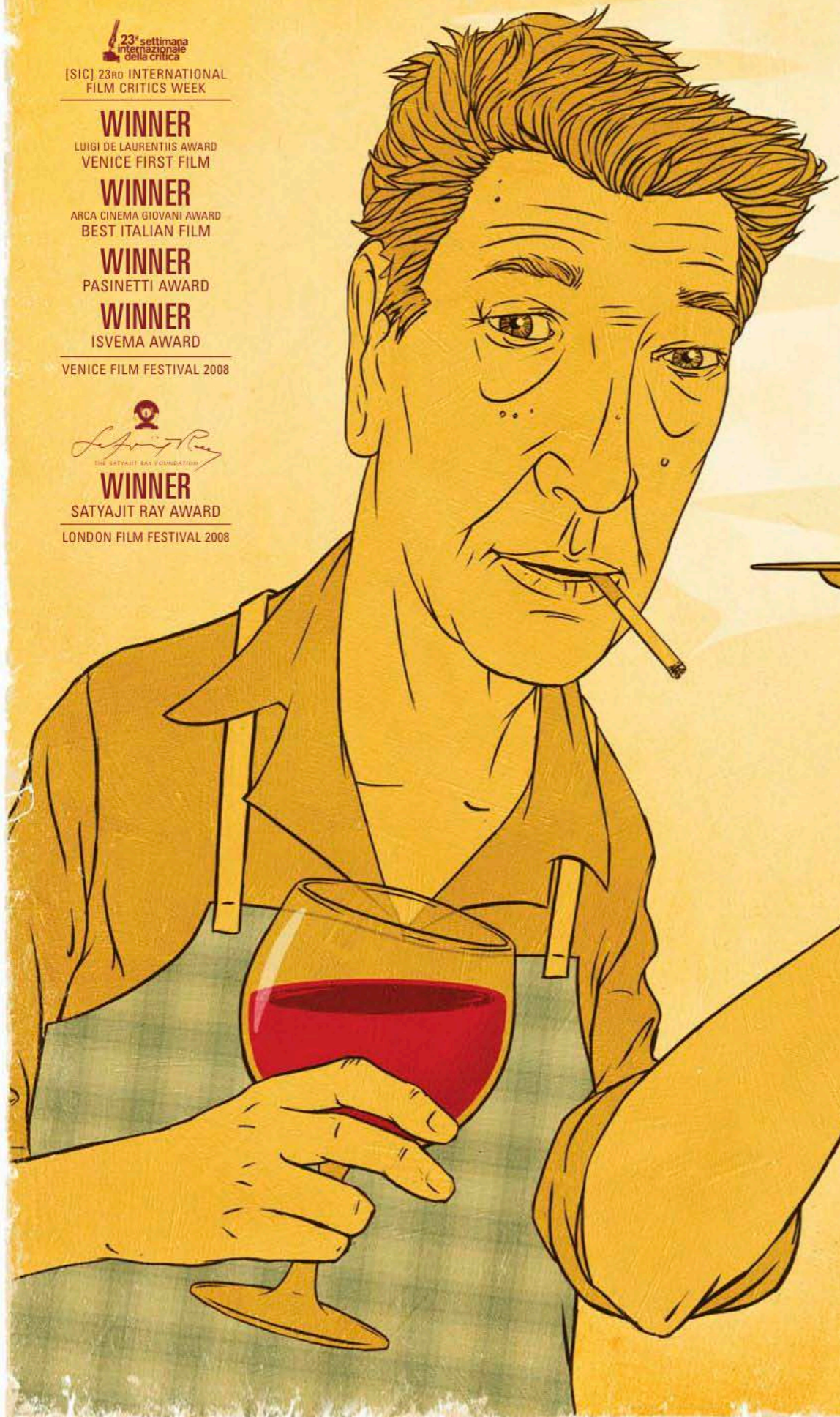
Digital screens in these sites were being used for 3D releases and films like District Nine

Mid-August Lunch released with only one 35mm as an experiment

23^a settimana internazionale della critica
[SIC] 23RD INTERNATIONAL FILM CRITICS WEEK

WINNER
LUIGI DE LAURENTIS AWARD
VENICE FIRST FILM
WINNER
ARCA CINEMA GIOVANI AWARD
BEST ITALIAN FILM
WINNER
PASINETTI AWARD
WINNER
ISVEMA AWARD
VENICE FILM FESTIVAL 2008


WINNER
SATYAJIT RAY AWARD
LONDON FILM FESTIVAL 2008



MATTEO GARRONE PRESENTS

A film by Gianni Di Gregorio

MID-AUGUST LUNCH

(Pranzo di Ferragosto)

U CONTAINS MILD INFLUENCING AND CIGARETTE SMOKING

"A film of gentle wit with a wicked twinkle in its eye"

SIGHT & SOUND

★★★★ "Charming"

DAVID PARKINSON, EMPIRE

"Feel good vibes & Cassavettes inspired camera work"

JAY WEISSBERG, VARIETY

with Valeria De Franciscis, Marina Cacciotti, Maria Cali, Grazia Cesarini Sforza, Alfonso Santagata, Luigi Marchetti, Biagio Ursitti, Petre Rosu, Gianni Di Gregorio
and with friendly participation of Marcello Ottolenghi

AN ARCHIMEDE PRODUCTION IN COLLABORATION WITH RAI CINEMA. STORY GIANNI DI GREGORIO & SIMONE RICCARDINI. SCREENPLAY GIANNI DI GREGORIO. PRODUCTION DESIGNER SUSANNA CASCELLA. COSTUME DESIGNER SILVIA POLIDORI. SOUND DIRECTOR FILIPPO PORCARI A.I.T.S. MUSIC RITCHEY & CARRATELLO. DIRECTOR OF PHOTOGRAPHY GIAN ENRICO BIANCHI. EDITING MARCO SPOLETINI. PRODUCTION MANAGER GIANFRANCO STRAZZA. LINE PRODUCER ALESSANDRO SOGLIZZO. PRODUCED BY MATTEO GARRONE. ART DIRECTOR MASSIMO GAUDIOSO. DIRECTED BY GIANNI DI GREGORIO. PRODUCED WITH THE SUPPORT OF MINISTRY OF CULTURAL HERITAGE & ACTIVITIES.



ARCHIMEDE Rai Cinema PRIMA VISIONE PRODUCTIONS DOLBY DIGITAL
An Artificial Eye Release artificial-eye.com

IN CINEMAS AUGUST 14

Released 14th August 2009

- Campaign emphasis on creation of UK artwork and subsequent advertising
 - All film print costs needed to be kept to a minimum
- Head of Sales decided entire release would be:
 - 1x35mm
 - Digital bookings
- Opening week – 7 digital screens + 1x35mm, Gross £42,200
- Total gross £176,000, digital costs £5.8k, net distributor return £50,000

**"POWERFUL AND POIGNANT.
THE BEST BRITISH FILM OF THE YEAR"**



★★★★★
Jonathan Dean, TOTAL FILM

"JARVIS AND FASSBENDER ARE OUTSTANDING"

★★★★★
Peter Bradshaw, THE GUARDIAN

"FUNNY, MOVING AND PROFOUND"
Anna Smith, ELLE

**KATIE JARVIS
MICHAEL FASSBENDER
KIERSTON WAREING**

A FILM BY ANDREA ARNOLD

FISH TANK

LIVE, LOVE AND GIVE AS GOOD AS YOU GET.

15 CONTAINS VERY STRONG LANGUAGE, SEX AND SEX REFERENCES

BBC FILMS and THE UK FILM COUNCIL in association with UNILEVER present FISH TANK. KATIE JARVIS MICHAEL FASSBENDER KIERSTON WAREING REBECCA SUTTING BABY THORNTON SYDNEY MARY NASH
WRITTEN BY AND DIRECTED BY ANDREA ARNOLD COSTUME DESIGNER JANE PETRO MUSIC BY ANDREW LEACHER EDITOR RASHAD OMAR EXECUTIVE PRODUCERS JOAKIM SANDSTRÖM EXECUTIVE PRODUCER JILL TREVELLACK PRODUCTION DESIGNER HELEN SCOTT
DIRECTOR OF PHOTOGRAPHY NICHOLAS DAHLBYN EXECUTIVE PRODUCERS PAUL TRILBY CHRISTINE LANGAN DAVID M. THOMPSON PRODUCED BY KEES KASANDER AND NICK LAURENCE WRITTEN & DIRECTED BY ANDREA ARNOLD

An Artificial Eye Release WWW.FISHTANK.CO.UK

★★★★★ THE DAILY TELEGRAPH
★★★★★ THE TIMES
★★★★★ THE INDEPENDENT



Fish

Fish Tank strategy

Opened Sept 11th on 29 x 35mm prints, 19 x digital

Campaign aimed at both arthouse and multiplex audiences

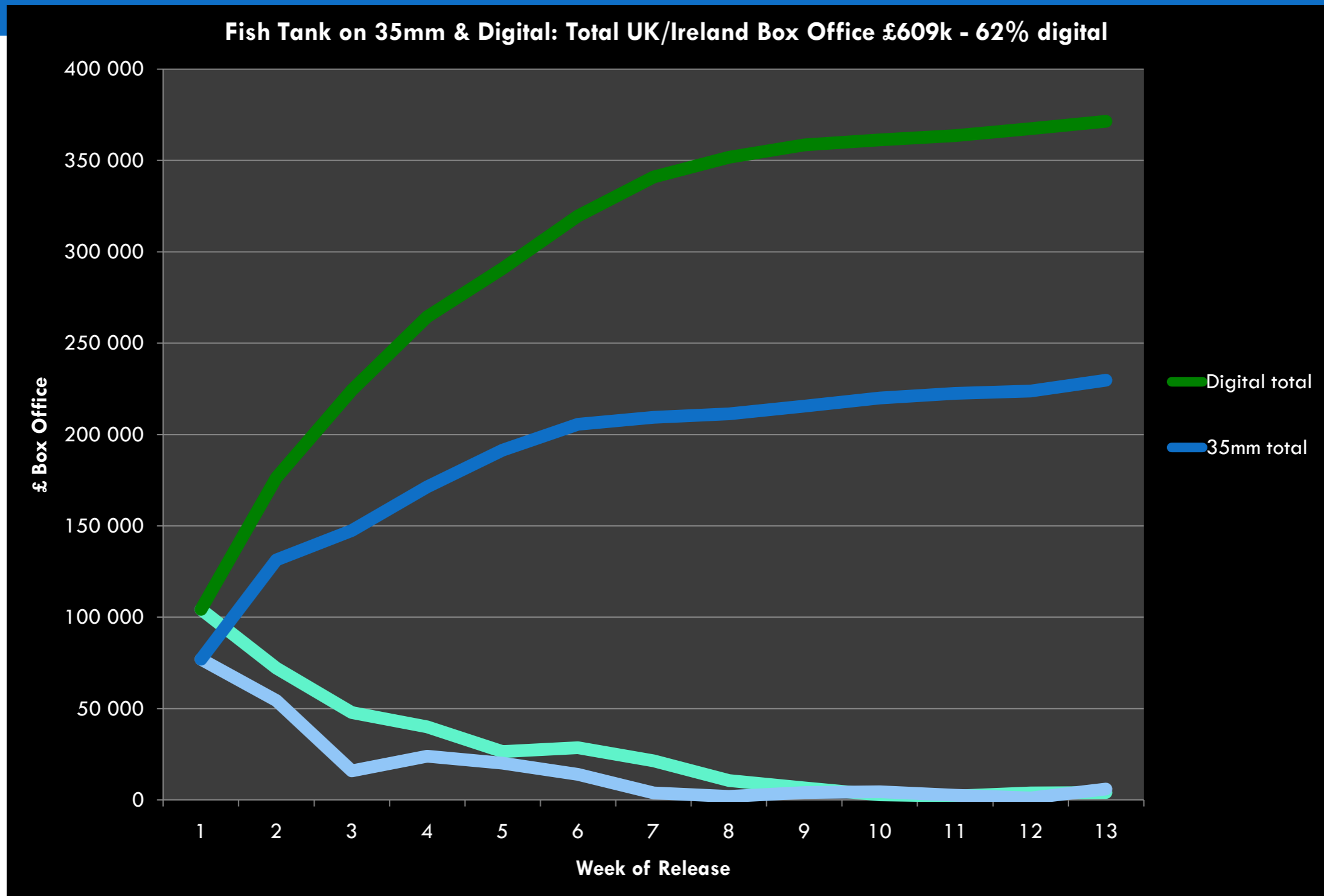
35mm prints reached multiplex audience – generated £200k we might not have otherwise grossed

Played 102 x 35mm sites over 12 weeks - gross £230k (38%)

Played 114 x digital sites over 12 weeks - gross £372k

Gross over first four weeks total £436k (72.5%)

Fish Tank - 35mm & Digital



Fish Tank costs and returns

| | Digital | 35mm | Total |
|-------------------------------|----------|----------|----------|
| Box Office (inc VAT) | £372,000 | £230,000 | £602,000 |
| Net to Distributor | £113,000 | £70,000 | £183,000 |
| Prints and processing | -£3,531 | -£17,602 | -£21,133 |
| Transport | -£2,400 | -£3,113 | -£5,513 |
| Profit before marketing costs | £107,000 | £49,500 | £156,500 |
| profit as % of distrib share | 95% | 70% | |
| All figures approximate | | | |

The White Ribbon strategy

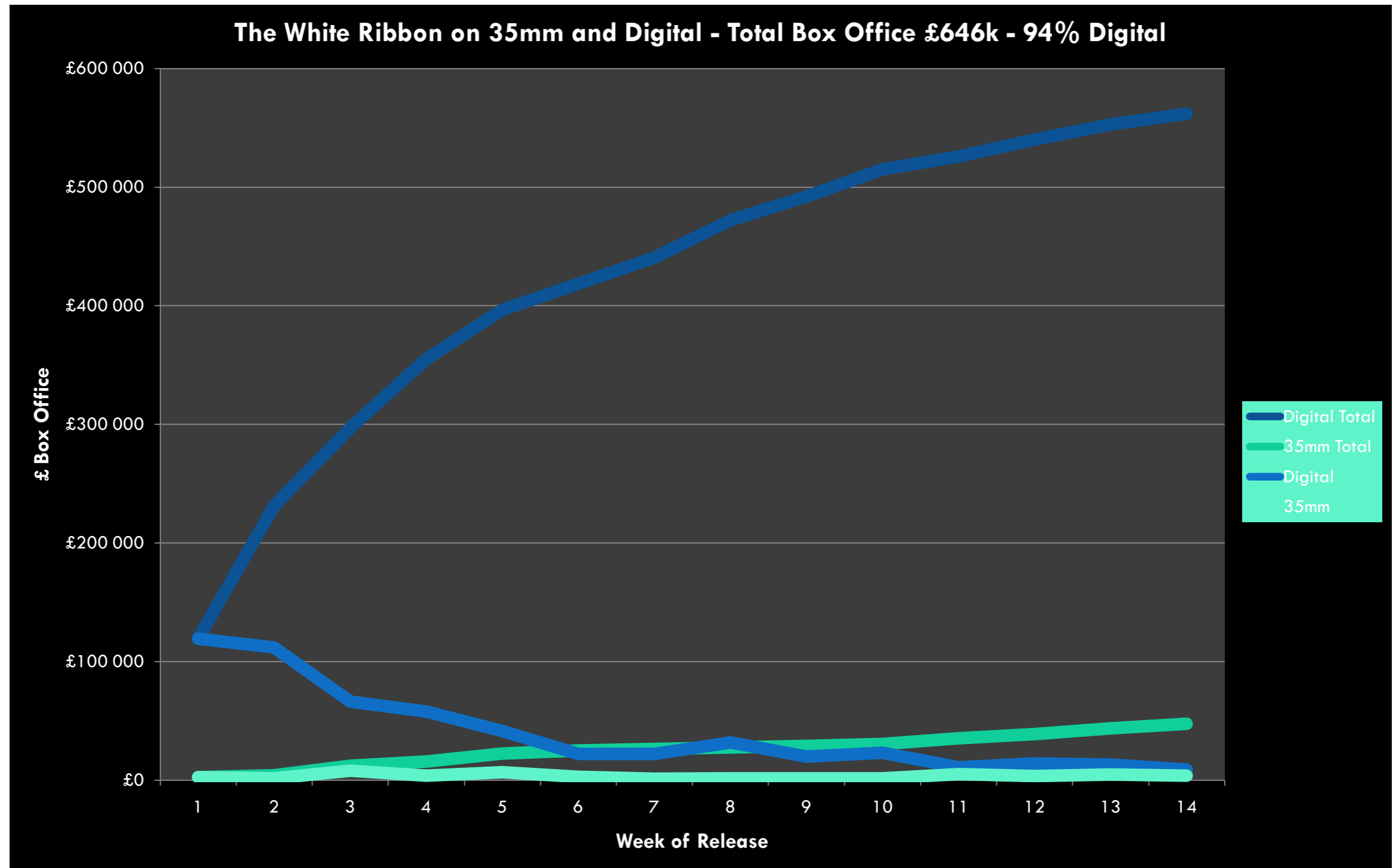
- November 11th 2009 release - run until awards season
 - Campaign focused on arthouse audience
 - No multiplexes so few 35mm prints needed
 - 35mm = €3,000 per print – good reason to restrict
 - DCP created for Cannes, digital version available for UK
 - Restrict London supply, make it an ‘event film’ – West End exclusive for Curzon Mayfair, six other London cinemas
 - Opened with 3 x 35mm, 17 x Digital screens

The White Ribbon - headline results

- London West End exclusive in Curzon Mayfair
 - Two screens for four weeks - total gross £118,678
- UK/Irish gross for four weeks £371k (58%)
- Twelve weeks £606k (94%)
- Total gross £646,125

| 12-week analysis | Prints | Cinemas | Weeks | Gross | % |
|------------------|--------|---------|-------|----------|-----|
| 35mm | 3 | 17 | 12 | £44,000 | 7% |
| Digital | n/a | 80 | 12 | £562,000 | 93% |
| Total | | 97 | | £606,000 | |

The White Ribbon - 35mm & Digital



The White Ribbon - costs and returns

| | Digital | 35mm | Total |
|-------------------------------|----------|---------|----------|
| Box Office (inc VAT) | £594,000 | £48,500 | £642,500 |
| Net to Distributor | £178,000 | £14,500 | £192,500 |
| Prints and processing | -£1,600 | -£7,000 | -£8,600 |
| Transport | -£1,400 | -£1,500 | -£2,900 |
| Profit before marketing costs | £175,000 | £6,000 | £183,000 |
| profit as % of distrib share | 97% | 3% | |
| All figures approximate | | | |



Thank You! Merci! Danke! Gracias!

Grazie! Obrigado! Tak!

Go raibh Míle Maith Agaibh!