

**SATURDAY 20 NOVEMBER 2010**

9.30-16.45 (COFFEE BREAKS 11.00-11.20 AND 16.45-17.15 AND LUNCH 13.00-14.15 AT NOVOTEL HOTEL)

**SESSION II. CHOICE OF 2 WORKSHOPS :**

**W2 : RENEWING CINEMA AUDIENCES IN THE ERA OF MULTIMEDIA (CASE STUDIES)**

- Effective strategies for targeting new audiences through innovative partnerships.
- How does the cinema's image take over from the distributor when promoting films?
- Beyond film: how can the film theatre open its doors to new content whilst respecting the primacy of film?
- Social Media: promoting film theatres and films to young internet users. Exhibitor/distributor initiatives.
- What are the essential new skills for the digital era and how do we train cinema staff?

**W2 : RENOUVELER LE PUBLIC DES SALLES DE CINÉMA A L'ÈRE DU MULTIMÉDIA (ÉTUDES DE CAS)**

- Stratégies de partenariats pour cibler de nouveaux publics.
- Comment le positionnement de la salle relaie-t-il le distributeur dans la promotion des films ?
- Hors film : comment ouvrir la salle à de nouveaux contenus en respectant la primauté du film ?
- Social Media : promouvoir les salles et les films auprès des jeunes internautes. Initiatives exploitants/distributeurs.
- Comment former les personnels des salles à l'utilisation des nouvelles technologies ?

Moderator: **Michael Gubbins** (Cinema consultant and industry journalist, UK)

Introduction by **Ian Christie** (Professor of Film, Birbeck College, London UK; Vice-President of Europa Cinemas)  
 "Between Old and New Media: How do we discover and value films today?"

**Rob Kenny** (Exhibitor, Curzon Artificial Eye, UK)

**Jean-Jacques Schpoliansky** (Exhibitor, Cinéma Le Balzac, France)

**Maciek Jakubczyk** (Member of Board, Education and Distribution coordinator, New Horizons Association, Poland)

**Etsuko Dohi** (Exhibitor, Cine-monde, Kanazawa, Japan)

**Francine Pickel & Vincent Adatte** (Co-Directors, Association La Lanterne Magique, Switzerland)

**Monica Törnblom** (Film Booker & Cinema Consultant, Folkets Hus och Parker, Sweden)

**Christoph Ott** (Marketing and Head of Campaign, NFP Marketing & Distribution, Germany)

**Efe Çakarel** (Founder & CEO, MUBI, UK)

**Fabien Riggall** (Founder and Director, Future Shorts & Secret Cinema, UK)

**Hamish Morrow** (Operations Manager, Future Shorts ONE, UK)

**Tobias Bauckhage** (Co-founder & Managing Director, MoviePilot, Germany)

**Rachael Castell** (Project Coordinator, Support Your Local Cinema, MoviePilot, Germany)

**Gwen Joy** (Development Manager, Watershed, UK)

**Jean-Baptiste Hennion** (Film History Lecturer and Technical Training Provider, AFOMAV, France)

**Alain Modot** (Vice President, Media Consulting Group, France)

**Thomas Isnard** (Managing Director, 4Bridge, France)

17.15-18.45

**SCREENING OF EUROPEAN FILM TRAILER PROGRAMME**

**PROJECTIONS DE BANDES-ANNONCES DE FILMS EUROPÉENS**

Preceded by a presentation of the **JAZZMIX** project by its producer, Amos Rozenberg ([www.barkingdogs.fr](http://www.barkingdogs.fr))

Précédé par la présentation du projet **JAZZMIX** par son producteur Amos Rozenberg ([www.barkingdogs.fr](http://www.barkingdogs.fr))

**SUNDAY 21 NOVEMBER 2010**

10.00-11.00

**SUMMARY OF WORKSHOP CONCLUSIONS**

**CONCLUSIONS DES ATELIERS.**

Workshop 1: **David Hancock** (Senior Analyst, Head of Film and Cinema, Screen Digest, UK)

Workshop 2: **Michael Gubbins** (Cinema consultant and industry journalist, UK)

11.00-13.30

**SESSION III. EUROPA CINEMAS : OUTLOOK AND DEADLINES FOR 2011**

- MEDIA Programme: Evaluation. 2009-2013 contract. Support measures for digital equipment.
- MEDIA Mundus: Support for distribution and exhibition in non-EU countries and in Europe.
- Eurimages - Euromed Audiovisual 3: New prospects.
- Joint Activities and Partnerships: Prix LUX, Label Europa Cinemas, 27 Times Cinema, etc.
- Questions.

**SESSION III. EUROPA CINEMAS : PERSPECTIVES ET ÉCHÉANCES 2011**

- Programme MEDIA : Évaluation. Contrat 2009-2013. Mesures d'aide à l'équipement numérique.
- MEDIA Mundus : Soutien à la distribution et à l'exploitation dans les pays tiers et en Europe.
- Eurimages - Euromed Audiovisuel 3 : Perspectives nouvelles.
- Actions communes et Partenariats : Prix LUX, Label Europa Cinemas, 27 Times Cinema, etc.
- Questions diverses.

Led by **Claude-Eric Poiroux** (General Director, Europa Cinemas)

**Claude Miller** (Film Director, President of Europa Cinemas)

**Aviva Silver** (Head of MEDIA Unit, European Commission)

**Bertrand Peltier** (Administrator, Responsible for LUX Film Prize, European Parliament)

**Amélie Chatellier** (Head of Distribution, Agence du court métrage, France)

**Fatima Djoumer** (Head of International Relations, Europa Cinemas)

13.30-14.30

**LUNCH (AT HOTEL). END OF CONFERENCE.**

**DÉJEUNER (HÔTEL). FIN DE LA CONFÉRENCE.**

Europa Cinemas Network 2011:  
 68 countries – 566 cities – 1005 cinemas – 2778 screens

With the support of



## THURSDAY 18 NOVEMBER 2010

14.00 - 22.00

PREVIEW SCREENINGS OF 12 EUROPEAN FILMS

**PROJECTION DE 12 FILMS EUROPÉENS EN AVANT-PREMIÈRE**

Cinéma L'Entrepôt, 7/9 rue Francis de Pressensé, 75014 Paris

SCREEN 1

14:00 - *Attenberg* by Athina Rachel Tsangari, 95’ (Greece)

16:00 – *Just Between Us (Neka Ostane Medju Nama)* by Rajko Grlić, 87’ (Croatia / Serbia / Slovenia)  
Europa Cinemas Label Karlovy Vary 2010

18:00 – *Never Let Me Go* by Mark Romanek, 103’ (UK / USA)

20:00 – *Attenberg* by Athina Rachel Tsangari, 95’ (Greece)

22:00 – *When We Leave (Die Fremde)* by Feo Aladag, 119’ (Germany) – Europa Cinemas Label Berlinale 2010

SCREEN 2

14:00 – *Oxygen (Adem)* by Hans Van Nuffel, 98’ (Belgium / Netherlands)

16:00 – *No Fear (Niente paura)* by Piergiorgio Gay, 88’ (Italy)

18:00 – *Le Quattro Volte* by Michelangelo Frammartino, 88’ (Italy) – Europa Cinemas Label Cannes 2010

20:00 – *Oxygen (Adem)* by Hans Van Nuffel, 98’ (Belgium / Netherlands)

22:00 – *Cirkus Columbia* by Danis Tanovic, 113’ (European Union)

SCREEN 3

14:00 – *If I Want to Whistle, I Whistle (Eu cand vreau sa fluier, fluier)* by Florin Serban, 94’ (Romania /Sweden)

16:00 – *Black Bread (Pa Negre)* by Agustí Villaronga, 90’ (Spain / France)

18:00 – *The Clink of Ice (Le Bruit des glaçons)* by Bertrand Blier, 87’ (France) – Europa Cinemas Label Venice Days 2010

20:00 – *Essential Killing* by Jerzy Skolimowski, 83’ (Poland / Norway / Ireland / Hungary)

22:00 – *If I Want to Whistle, I Whistle (Eu cand vreau sa fluier, fluier)* by Florin Serban, 94’ (Romania /Sweden)

All films are screened in original version with English subtitles, with the exception of *Never Let Me Go*: English language with French subtitles

**Tous les films sont en version originale et sous-titrés en anglais à l’exception de *Never Let Me Go* : film en anglais sous-titré en français**

## FRIDAY 19 NOVEMBER 2010

10.00-10.30

WELCOME COFFEE (NOVOTEL PARIS TOUR EIFFEL HOTEL)

**CAFÉ D'ACCUEIL (NOVOTEL PARIS TOUR EIFFEL HOTEL)**

-----

10.30-11.30

INAUGURATION OF THE 15<sup>th</sup> EUROPA CINEMAS NETWORK CONFERENCE

**INAUGURATION DE LA CONFÉRENCE DU RÉSEAU EUROPA CINEMAS**

By **Frédéric Mitterrand**, French Minister for Culture and Communication (To be confirmed)

**Claude Miller** (Film Director, President of Europa Cinemas)

**Aviva Silver** (Head of MEDIA Unit, European Commission)

**Claude-Eric Poiroux** (General Director, Europa Cinemas)

-----

11.30-13.00 (LUNCH 13.00-14.15 AT NOVOTEL HOTEL)

HOW TO DEVELOP THE PAYING OFFER IN FILM THEATRES IN THE ERA OF FREE ACCESS?

**À L'ÈRE DU GRATUIT, COMMENT DÉVELOPPER L'OFFRE PAYANTE DES SALLES DE CINÉMA ?**

By **Olivier Bomsel** (Senior Researcher & Professor, Centre d’Economie Industrielle MINES ParisTech, France)

CINEMA IN THE DIGITAL AGE: SOME ASSUMPTIONS.

**LE CINÉMA À L'ÈRE DU NUMÉRIQUE. HYPOTHÈSES.**

By **Prof. Dr. Gundolf S. Freyermuth** (Director, Cologne Game Lab / Professor, Cologne International Film School, Germany)

-----

14.30-18.00 (COFFEE BREAK AT 16.00-16.20)

**SESSION I. HOW CAN THE FILM THEATRE APPEAL TO THE WEB GENERATION?**

- How does a multi-platform, interactive culture affect cinema attendance among young audiences?
- Does the Internet increase cinematic choice among young consumers or push them towards the mainstream?
- Does European film respond to the desires and expectations of young audiences?
- Developing a “taste for the big screen” among young people: the role of national schemes and of exhibitors.
- How to guarantee access to film education for all young Europeans: the role of national and European policies.

**SESSION I. COMMENT LA SALLE DE CINÉMA PEUT-ELLE SÉDUIRE LA GÉNÉRATION INTERNET ?**

- Quel est l’impact du tout-écran et du tout interactif sur la fréquentation en salles des jeunes spectateurs ?
- Internet développe-t-il la curiosité ou oriente-t-il les jeunes consommateurs vers le mainstream ?
- Le cinéma européen répond-il aux attentes du jeune public ?
- Développer le « goût du cinéma en salles » chez les jeunes : rôle des dispositifs nationaux et des exploitants.
- Comment garantir une éducation au cinéma à tous les jeunes européens ? Rôle des politiques nationales et européennes.

Moderator: **Michael Gubbins** (Cinema Consultant and Industry Journalist, UK)

Introduction by **Prof. Tom Troscianko** (Professor in Experimental Psychology, Bristol University & Founder of Bristol Vision Institute, UK)

“Screen Science - What can we learn about cinema today from cognitive neuroscience?“

**Ian Douthwaite** (CEO, Dubit Limited, UK)

**Peter Buckingham** (Head of Distribution & Exhibition, UK Film Council)

**Gianluca Farinelli** (Director & Exhibitor, Cineteca di Bologna & Cinema Lumière, Italy)

**Eugène Andreanszky** (Director, Enfants de Cinéma, France)

**Koen Van Daele** (Exhibitor, Kinodvor, Ljubljana, Slovenia)

**Catherine Lemaire** (Programmer, Le Parc-Churchill-Le Sauvenière, Liège, Belgium)

**Nick Shaw** (27 Times Cinema, UK)

**Thomas Smolders** (27 Times Cinema, Belgium)

**Isabella Weber** (27 Times Cinema, Italy)

**John Newbigin** (Strategic Consultant for the Cultural Industries, Board member of First Light, UK)

**Thomas Krüger** (President of the German Federal Agency for Civic Education, Germany)

**Piotr Borys** (Member of European Parliament, Culture & Education Committee, Poland)

**Aviva Silver** (Head of MEDIA Unit, European Commission)

-----

19.00-20.30

RECEPTION-DINNER (NOVOTEL PARIS TOUR EIFFEL HOTEL)

**RÉCEPTION-DÎNER (HÔTEL NOVOTEL PARIS TOUR EIFFEL)**

-----

20.45

SHUTTLE SERVICE FROM NOVOTEL HOTEL TO LE BALZAC CINÉMA

**TRANSFERT EN BUS DE L'HÔTEL NOVOTEL AU CINÉMA LE BALZAC**

**Cinéma Le Balzac**, 1 rue Balzac, 75008 Paris.

-----

21.30

EUROPA CINEMAS PRIZE-GIVING CEREMONY WITH JULIE GAYET AND CLAUDE MILLER

**REMISE DES PRIX EUROPA CINEMAS PAR JULIE GAYET ET CLAUDE MILLER**

3D CINEMA OF THE PAST AND TOMORROW:

**Wim Wenders** presents a first glimpse of images from his 3D feature film “*Pina*”.

**Thierry Frémaux** (Director, Institut Lumière) presents the « Soirée Lumière: Anthology of films by the Lumière Brothers ».

**Wim Wenders** présente les premières images de « *Pina* », son long métrage en 3D.

**Thierry Frémaux** (Directeur, Institut Lumière) présente la « Soirée Lumière: Anthologie de films des Frères Lumière ».

## SATURDAY 20 NOVEMBER 2010

9.30-16.45 (COFFEE BREAKS 11.00-11.20 AND 16.45-17.15 AND LUNCH 13.00-14.15 AT NOVOTEL HOTEL)

**SESSION II. CHOICE OF 2 WORKSHOPS :**

***W1 : TOWARDS THE DIGITAL ROLL-OUT IN THE EUROPEAN INDIE SECTOR***

***1st Part:***

- After the Avatar phenomenon, what is the real impact of 3D on the digital transition and film offer?
- Is an alternative standard to 2K possible for small and medium-sized venues?
- Can the independent sector develop its own solutions? Examples of “funding groups”.
- How can the European Commission and public bodies supervise and contribute to the digital roll-out?

***W1 : POUR UN DÉPLOIEMENT NUMÉRIQUE DE LA FILIÈRE INDÉPENDANTE EUROPÉENNE***

***1ère Partie :***

- Après l’effet Avatar, quel est le réel impact de la 3D sur la mutation et l’offre numériques ?
- Pour les petites et moyennes salles, un autre standard que le 2K est-il envisageable ?
- Le secteur indépendant peut-il développer ses propres solutions ? Exemples de « funding groups ».
- Comment la Commission européenne et les pouvoirs publics peuvent-ils encadrer le déploiement numérique et y contribuer ?

Moderator: **David Hancock** (Senior Analyst, Head of Film and Cinema, Screen Digest, UK)

Presentation by **David Hancock** of current digital cinema statistics

**Etienne Traisnel** (Director, CN Films, France)

**Dr. Christian Bräuer** (President, AG Kino / Managing Director, Yorck-Kino GmbH, Germany)

**Enrique Pérez Font** (Exhibitor, Espectarama S.A., Spain)

**Steve Perrin** (Chief Executive, Digital Funding Partnership, UK)

**Jean-Pierre Villa** (President, Cinélia, France)

**Aviva Silver** (Head of MEDIA Unit, European Commission)

**Peter Dinges** (CEO, German Federal Film Board, Germany)

**Olivier Wotling** (Head of Film Dept, Centre national du cinéma et de l’image animée, France)

**Erik Hamre** (Exhibitor, Gentofte Kino, Denmark)

**Rolv Gjestland** (Adviser Cinema Technology and Design, Film & Kino, Norway)

**Harri Ahokas** (Head of Domestic Distribution, Finnish Film Foundation, Finland)

***2nd Part: Exhibitors-Distributors Bilateral (BED)***

- What critical mass is necessary for the digital investment to become profitable?
- Third party investors/collectors: are the economic models on offer suited to the needs of the independents?
- How do savings and developments in digital benefit production, distribution and exhibition?
- How can digital guarantee freedom of choice and increase diversity of film offer to theatres and the public?
- Is the “VPF” practicable in the whole of Europe and for all structures? Are there any alternative models?
- The role of MEDIA support funding in the transition to digital across the field.

***2ème Partie : Bilateral Exploitants-Distributeurs (BED)***

- A partir de quelle masse critique l’investissement numérique est-il rentable ?
- Tiers investisseurs/collecteurs : les modèles économiques proposés sont-ils adaptés aux besoins des indépendants ?
- Comment les économies et avancées du numérique profitent-elles à la production, distribution et exploitation ?
- Comment le numérique peut-il garantir la liberté de choix et accroître la diversité de l’offre aux salles et au public ?
- Le « VPF » est-il praticable dans toute l’Europe et pour toutes les structures ? Quels modèles alternatifs ?
- Rôle des soutiens MEDIA dans la transition numérique de toute la filière.

**Peter Buckingham** (Head of Distribution & Exhibition, UK Film Council)

**Giovanni Dolci** (Strategy and Business Development Executive, Arts Alliance Media, UK)

**Jean Mizrahi** (CEO, Ymagis, France)

**Serge Plasch** (CEO & Managing Director, XDC, Belgium)

**Pierre-Franck Neveu** (Digital Cinema Solutions Account Manager for France & Benelux, Sony PSE, France)

**Torsten Frehse** (Distributor, Neue Visionen GmbH / Exhibitor, Centralkino, Germany)

**Ross Fitzsimons** (Director of Strategy & Business Development, Curzon Artificial Eye, Distribution-Exhibition, UK)

**Christian Thomas** (Distributor, Imagine Films, Belgium)

**Laurent Dutoit** (Distributor, Agora Films, Switzerland)

**Hans König** (Exhibitor, Filmcasino / Distributor, Polyfilm Verleih, Austria)

**Federico Mejia Guinand** (Distributor-Exhibitor, Babilla Cine, Colombia)

**Andrea Occhipinti** (Distributor, Lucky Red, Italy)

**Martin Bidou** (Head of Sales, Haut et Court Distribution / Exhibitor, Racine Odéon, France)

**Nico Simon** (Exhibitor, Utopia S.A., Luxembourg)

**Claude-Eric Poiroux** (Exhibitor, Les 400 Coups, France)