



EUROPA CINEMAS

NETWORK REVIEW N°27 CANNES 2016



CINEMAS ON THE MOVE
STATISTICAL YEARBOOK 2015



Europa Cinemas Network Review

President: Nico Simon. **General Director:** Claude-Eric Poiroux. **Head of International Relations - Network Review Editor:** Fatima Djoumer – fatima@djoumer.de. **Press:** Charles McDonald – charles@charlesmcdonald.co.uk. **Deputy Editors:** Sonia Ragone, Jérôme Tyl. **Contributors to this Issue:** Rémi Bigot, Irene Angel Echeverri, Claudia Droc, Raphaëlle Gondry, Marketa Hodouskova, Marie Lanne-Chesnot, Adrian Preda, Menem Richa, Jean-Baptiste Selliez, Alexandre Tchernookov, Daniel Tirado. **Translation:** Cinescript. **English Proofreader:** Tara Judah. **Design:** ★ Bronx agence - www.bronx.fr. **Client Director:** Gisela Blanc. **Project Manager:** Anne Saccomano. **Graphic Designers:** Sasha Gerards. **Layout:** Virginie Lesperres, Eliza Paddeu. **Print:** Ludovic Halimi - Intelligence Publishing. **Cover:** *Ma Loute* by Bruno Dumont, Photo R. Arpajou ©3B.

Founded in 1992, Europa Cinemas is the first international film theatre network for the circulation of European films.
Europa Cinemas Cinemas 54 rue Beaubourg - 75003 Paris - France - T: + 33 1 42 71 53 70 - info@europa-cinemas.org

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by Nico Simon & Claude-Eric Poiroux

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Youth by Paolo Sorrentino © Gianni Fiorito

EDITORIAL

Admissions for European films in the Europa Cinemas Network increased by a record 3 million in 2015 and made up 6 out of 10 of all screenings.

Admissions for European films in the Europa Cinemas network jumped by almost 3 million to a record-breaking 38 million in 2015. That success among close to 1,000 cinemas in the network made a huge contribution to an overall rise of 7% in the box office for European film. It is testimony to the commitment of the network, in which 6 out of 10 films were devoted to European productions. Europa Cinemas is proving again how essential its success is to films and film-makers across the network theatres. *Youth*, *La Famille Bélier*, *The Theory of Everything*, *Amy*, *Timbuktu*, *45 Years*, *Mia Madre*, *The Brand New Testament* (not forgetting *The Lobster* and *Mustang*) topped the European box office which took €227 million in 2015.

Among the most remarkable stories of 2015 is the progress of cinema screenings in central and eastern European countries, such as Romania and Bulgaria. These countries have taken advantage of our new measures to support mobile cinemas and multiplexes and have increased results for European films by more than 80% within a significantly enlarged network.

Such progress is the result of exhibitors adopting a robust approach to promoting films, with a particular focus on targeting young audiences and school children. Almost 7 out of 10 cinemas are now engaged in the wide variety of innovative activities which qualify for our financial support.

In our November 2015 newsletter, we showcased 26 cinemas "on the move", and in this edition, we

continue our European tour of the network's most successful cinemas. 16 of these are proof that **investment, innovation and attracting audiences** are more than ever an asset of Europa Cinemas' exhibitors and the key to successfully disseminating a wide variety of European films, and the Cannes Film Festival is a powerful showcase for this diversity.

We wish the very best to the Dardennes, Loach, Almodóvar, Assayas, Refn, Mungiu and all their European colleagues whose work we are going to discover at this year's Festival. And we look forward to introducing them to audiences in our 962 cinemas (2,320 screens) across 576 towns and cities in Europe.

— Claude-Eric Poiroux (General Director) & Nico Simon (President of Europa Cinemas)

FACTS & FIGURES 2015

2015 was a strong year for members of Europa Cinemas, with the highest admissions for European films in the Network's 25-year history.

In part, the increase is explained by the expansion of the network, which now comprises 2,320 screens in 30 MEDIA countries. That expansion itself is indicative of both the growing strength of European film and the importance of independent and arthouse cinemas in creating and sustaining that growth.

The impressive 2015 figures are also, promisingly, in line with a general upward trend. The European Audiovisual Observatory reported a 7.6% increase in admissions for European films across the Continent during the year.

Europa Cinemas' analysis notes a number of key trends that emerged during 2015 and offer reasons for optimism.

A new generation taking the lead

More than 20 directors were featured in the annual Europa Cinemas list of most successful films for the first time.

Three of those directors were under the age of 40: **Alice Rohrwacher** (aged 34), pulled in 161,000 admissions in the network (92,000 in France) for her second feature film *The Wonders*.

Deniz Gamze Ergüven (38) won the Europa Cinemas Label at the Cannes Directors' Fortnight for *Mustang*, which went on to register 274,000 admissions, including 168,000 in France and 68,000 in Italy. Finally, the Cannes 2015 European Jury Award winner, *Son of Saul*, by Hungarian director **László Nemes** (39) attracted 205,000 film lovers to network cinemas, including 51,000 in Hungary and 37,000 in the Netherlands.

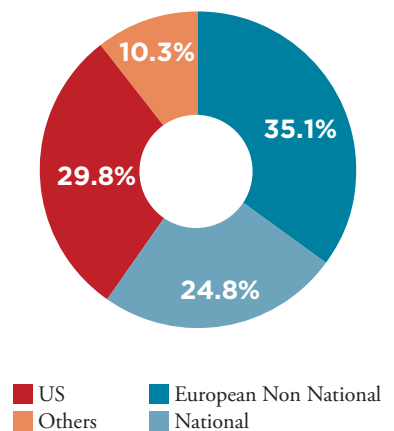
Europa Cinemas members are optimistic that a new generation is preparing to take the place of the many forty-something filmmakers who have forged giant reputations among arthouse audiences, such as **Asif Kapadia**, **Yorgos Lanthimos**, **Ruben Östlund**, **Maiwenn**, **Stéphane Brizé**, **Thomas Vinterberg**, **Alberto Rodríguez**, **Tomm Moore**, **Grímur Hákonarson** and **Emmanuelle Bercot**.

A strong year for auteurs in Hollywood

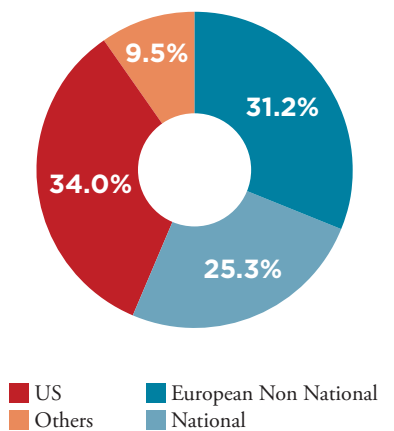
2015 was a strong year for US film, which accounted for 60% of screenings. Among the biggest successes in the network were American films that also attract audiences within the Europa Cinemas network, like *Jurassic World*, *Star Wars: The Force Awakens* and *Fifty Shades of Grey* (based on a book by a UK author).

Among the trends in 2015, American productions from foreign authors were a major success this year: *Birdman* (Alejandro González Iñárritu), *Spectre* (Sam Mendes) and *The Imitation Game* (Morten Tyldum) all exceeded 1 million admissions in Europa

MARKET SHARES IN THE NETWORK BY SCREENINGS



MARKET SHARES IN THE NETWORK BY ADMISSIONS





Timbuktu by Abderrahmane Sissako © 2014 Les Films du Worso Dune Vision

Cinemas theatres. The latest Woody Allen film and two family films, *Minions* and *Inside Out* were also a success.

Paolo Sorrentino once again comes top within the network

With *The Great Beauty* barely at the end of its run, *Youth* attracted 850,000 film lovers in 2015. And this was before its release in 10 European countries in 2016. In four countries, the film achieved admissions of more than 100,000 within the network.

Three British films achieve more than 500,000 admissions in the network

The Theory of Everything, *45 Years* and the documentary *Amy* were produced by relatively young and unknown filmmakers and their acclaim cannot really be attributed to festival screenings. It is something of a surprise to find them at the top of our rankings.

Two French films also exceed 500,000 admissions

The success of *Timbuktu* is less unexpected. The film owes its success to French cinemas and also to the 300,000 admissions it achieved abroad. *La Famille Bélier* became a success outside of France, achieving 741,000 admissions - 200,000 in Germany, 171,000 in Italy and almost 100,000 in the Netherlands. The success of *Samba* (432,000 admissions, entirely abroad), shows that French comedies have truly become an export product with a "made in France" stamp.

An excellent variety of European films achieving 300,000 to 500,000 admissions

The following films cover a wide variety of genres and styles, from costume drama to animation and drama to comedy: *Mia madre*, *Woman in Gold*, *The Brand New Testament*, *Shaun the Sheep Movie*, *The Second Best Exotic Marigold Hotel*, *The Lobster*, *Mr Turner* and *The Measure of a Man*.

Victoria achieved 70% of its admissions in Germany in Europa Cinemas theatres, where it attracted 274,000 film lovers. With a strong aesthetic quality (it was filmed in a single continuous take), the film was critically acclaimed in the countries where it was shown.

Films with a long-term success

A number of films continue to be screened on a long-term basis. Already ranked highly in 2014, *Force Majeure*, *The Salt of the Earth* and *Pride* were released in 17, 11 and 6 European countries respectively in 2015. They have each achieved around 300,000 admissions.

Tangerines by Zaza Urushadze (Estonia/Georgia) is an atypical success story. The film was released at the end of 2013 but barely circulated in 2014. In 2015 it was then released in about 10 countries internationally, generating high levels of interest through word-of-mouth in Spanish cinemas in our network (almost 50,000 admissions). At the start of 2016 it has extended its run, in France and Italy.



Amy by Asif Kapadia

British animation dominates

With *Shaun the Sheep Movie*, *Paddington* and *Song of the Sea* (an Irish film by Tomm Moore), British animated films feature strongly in the Young Audience top five. Along with two French films, *The Little Prince* and *Ernest & Célestine*, animation reigns supreme in our rankings.

A number of films from Cannes 2015 top the box offices in their home countries

A number of films shown at Cannes in 2015 have been a success with audiences at Europa Cinemas theatres in their home countries. These include: *The High Sun* in Croatia (Un Certain Regard), *The Brand New Testament* in Belgium, *Arabian Nights* in Portugal (Directors' Fortnight), *The Lobster* in Greece, *Son of Saul* in Hungary (In Competition) and the Ingrid Bergman documentary *Jag är Ingrid* in Sweden (Cannes Classics). These films have also enjoyed successful runs outside their home countries.

Popular successes reflecting their cultures of origin

Cinemas also make room for popular successes. Programming rankings therefore include films that have only been a success locally. These include the record-breaking Spanish comedy *Spanish Affair 2* (188,000 admissions in the network's Spanish cinemas), the Estonian war film *1944*, the Dutch costume drama *Public Works*, the Romanian political thriller *Why me?*, The Norwegian disaster movie *The Wave*, and the German "police" comedy for children, *The Pasta Detectives 2*.

Demain (Tomorrow) – an example of word-of-mouth publicity

After a modest release in France on 2 December (154 copies), Mélanie Laurent and Cyril Dion's documentary achieved 300,000 admissions (75,000 in the Europa Cinemas network) by the end of the year. Reasons for its success include the role of social media, a sizeable audience coming together through crowdfunding and a significant round of preview screenings. The film is expected to achieve more than 1 million admissions and proves successful abroad, particularly in Belgium and Switzerland.



Claude-Eric Poiroux (General Director) and Nico Simon (President of Europa Cinemas)



BULGARIA

“LUCKY” HOME OF CINEMA, PLOVDIV

Connecting the dots with a new cinema in Plovdiv

For a long time a city as big and important as Plovdiv did not have a cinema with regular arthouse programming. Establishing “Lucky” Home of Cinema aimed at bringing quality film titles that did not find a place in commercial multiplexes to citizens and visitors of the city. The cinema is located in the House of Science and Technology and has three screens with a total of 345 seats. It was entirely renovated and newly equipped. It is managed and co-owned by Yanaki Dermendzhiev and Borislav Lalev.

Two years ago the map of European cinema screens in Bulgaria looked very strange. There was a big red dot in Sofia, which is the capital, and the western-most area of the country, and a small red dot in Varna which is on the coastline, the so-called summer capital, and the eastern-most area. So our mission was simple: connect the dots.

There were two ways to go about achieving this goal. One was to wait for external financing, to focus our energy on writing projects, depending on what money we could get. The second approach was to go head-on and do it; believe in the necessity of our existence and count on our know-how, our abilities and, ultimately, on the audience, trusting that resources would come. This was the approach we chose.

Two years later we have 4 cinemas and 7 screens, 3 of them in very poor cities and underdeveloped regions (Vidin, Vratza, Targovishte), and one in the city of Plovdiv, which, luckily for us, was selected as the European capital of culture candidate for 2019. In November 2015 “Lucky” Home of Cinema in Plovdiv became a member of the Europa Cinemas Network, which for us was an incredible achievement.

In 2015 we had more than 2,000 screenings and 27,000 admissions, and almost 70% of our programming was dedicated to European cinema.

But numbers are boring and always abstract without context. People are not. In 2012 we did a separate project – a major travelling cinema, with state-of-the-art equipment, 14x7 meter screen, etc. With the help of a sponsor, over a whole year we covered more than 50 cities; many of which have not had a cinema for the past 20 years. In 2013 the project crashed and burnt – we lost the money. But we didn’t lose our drive. What you cannot see behind the numbers are the faces of the people who talk to you after the screenings – people who are in their 30’s and have not seen a film in a cinema in their whole life. Many have never seen a European film, apart from frozen-and-reheated titles from 20 years ago on TV. So when we decided to open up our first cinema – “Lucky” Home of cinema – we knew precisely what kind of faces we were looking for.

But then there was a second challenge. We didn’t just want to provoke people to come once or twice, but to create a regular habit of appreciation of European arthouse cinema – to create a community, a club feeling. So we started putting on various festivals and special programmes: “echoes” from the biggest festivals in the country, which are mostly based in Sofia; meetings and discussions with the film-maker of Bulgarian films.

We are probably happiest with our Children’s Film Festival, taking place each year from January to mid-March, with free screenings for children and a reduced price for adults (2€). It is the biggest children’s animation festival in the country in terms of screenings, number of films (24) and duration:

a festival for the youngest ones, who are so often forgotten in so many areas across our country. We want to show that there is quality animation apart from American (mainly European, but also from South Africa, Canada, Japan) – *Maya the Bee*, *Little Big Panda*, *Winx*, *House of Magic*, etc. We have dolls of the children’s movies in the cinema foyer and we engage children to play and interact with them. The screenings are usually full to the max.

In order to show many European films, we first have to make sure they reach our country. So we also distribute half of the films that we show – many at a loss; but audiences change, tastes develop.

In the beginning of 2015 we opened the coffee-bar “Fargo” in the cinema building. We put an old cinema projector, lenses, cinema stock (16 and 35 mm), 16 mm machine, diapositive projector and metal film rolls for people to interact with, while they are having coffee and discussing the film they have seen/will see. Every other Thursday we organise free screenings of short films and meetings with young filmmakers in the café.

Everything we do is based on faith that people will appreciate what is being done for them and give us back much more than we could hope for. We want to show films that provoke young people to think and not only to consume. We try to share with people that cinema is not only about special effects and the latest flick, but that there are also great European films, which reflect our lives and our reality through the lens of our everyday life.

Our goal by the end of 2016 is to start an Interactive “Academy”, with workshops where young people can do their own work, inspired by films they have seen, with guidance from experts and tutors... And to keep on connecting the dots.

— Yanaki Dermendzhiev, Owner and Programmer



Yanaki Dermendzhiev



DENMARK

ØST FOR PARADIS, AARHUS

An event-oriented arthouse cinema, providing guests with that extra something

At Øst for Paradis we are always trying to find new and exciting ways to target our audience, who we think are the most passionate film enthusiasts in Aarhus. Everyone from creative, young hipsters to old school film nerds attend our art cinema. They all have one thing in common; they love films. And so do we.

Øst for Paradis is placed in the heart of Aarhus, and was founded in 1978 with the purpose of showing smaller films, that didn't make their way to other cinemas. The founders also wanted to create an atmosphere characterized by both enthusiasm and coziness. Our cinema is a place where guests can enjoy a good cup of coffee or a nice glass of wine and a low-key conversation with their friends or our staff.

As years have gone by, we've become more and more an arthouse cinema focusing on events, and we attempt to create events that produce a new way of watching films and make it even more animating and fun to be a film lover in the 'City of Smiles'.

2015 was a great year for Danish cinemas overall, and 14,2 million tickets were sold nationwide. However, most of these tickets were sold for American blockbusters and mainstream Danish films, while the more artistic films only represent five to seven percent of the market. Although we primarily show European films, 2015 was a good year for our cinema. Films such as *Amy*, *Force Majeure* and *Ida* stood out and did extraordinarily well at Øst for Paradis.

It is challenging to run an arthouse cinema, and there have been some rough times financially but, as the Beatles once sang it, "I get by with a little help from my friends". In 2007, the organisation 'Paradisets Engle' (Angels of Paradise in English) collected approximately 100,000 € for the forthcoming renovation of Øst for Paradis. Today we stand tall with a well-visited and event-oriented arthouse cinema, and we now have seven screening rooms instead of the initial four. This expansion has made us stronger, since we are able to show a larger variety of films – even the quirkiest and most artistic ones. Also, it is possible to show films for longer periods of time, which has proven to be a great thing.

We also have a distribution company, which has existed since 1980 and imports around 10-12 titles a year for the Danish market. One of these titles was last year's success *Force Majeure*, which was one of the most popular films at Øst for Paradis in 2015. Our distribution company, and the films for which we buy the Danish rights, provide us with not only an economical boost, in cases like *Force Majeure* or *Goodbye Lenin*, but also an opportunity to market the films after our own wishes. It is a pure privilege to be able to take ownership of these – in our opinion – great films and make marketing plans, that reach beyond our own cinema. We cooperate with other cinemas such as Grand Teatret, Vester Vov Vov, Empire Biograf and Gloria Biograf (all in Copenhagen), but also Nicolai Biograf (Kolding), Biffen Nordkraft (Aalborg) and Café Biografen (Odense). We exchange ideas for events, deals etc. with these other arthouse cinemas, and then make it a collective matter to ensure the films we distribute are doing well, not only at Øst for Paradis, but also in other cinemas.

We are very proud of this collaboration, and the sharing of ideas across cities has provided us with lots of material for our events. This is important, since we are an event-oriented arthouse cinema with several events each week. When we create events for the films premiering, we always try to think of the target audience for the film: is it a particularly 'young'

film, or, rather, does it have an appeal for the older audience with a love for French red wine? Maybe the film speaks to those interested in art, culture, or maybe even fashion? Regardless, we always think about the interests of the target audience without excluding everyone else from the event. We aim to create events that cultivate our audience's passion for film, encourage discussion and knowledge, while adding an extra dimension to the film.

A fresh example is the event for our self-imported and Finnish-Estonian film *The Fencer*, which premiered in March this year. Here, the audience were indulged with both a lecture by a historian from the University of Aarhus, an action-packed fencing match in the cinema and – as an ironic comment to the Soviet occupation of Estonia at the time, where the film takes place – we served White Russians in our café. The latter also working as a hook for the city's many students. The premiere was truly successful and similar events took place in both Copenhagen and Aalborg. We try to incorporate the digital times we live in when we market our events, films and, overall, in our cinema. We're on both Facebook and Instagram, but we make sure that those in our audience who are still very much users of non-digital media, such as newspapers and magazines, aren't left out either.

In a time where streaming is becoming increasingly popular and films are being put online shortly after their premieres we do of course think about our role as a cinema. But all in all, we believe that Øst for Paradis is more than merely a place where people come to watch films. It's also a meeting place, a hangout, and we try to provide our guests with that extra something, that makes them choose our red velvet chairs rather than their own couch.

— Sofie Jensen, Events and Marketing Coordinator



Line and Ditte Daugbjerg, Managers © Axel Schütt - Scanpix



ESTONIA

KINO SÕPRUS, TALLINN

Screening the cream of non-mainstream films

Upon the re-opening of Kino *Sõprus* (*sõprus* literally means friendship) in April 2010, Estonian film director Andres Maimik formulated the following: “...Cinema is not an ending to a workday, cinema should be an event larger than life. On the big screen, everything is larger than life – emotions, crimes, laughter, and melancholy. If cinema touches even one heart, we definitely need it...”

The legendary cinema Sõprus in Tallinn Old Town was built in 1955. Kino Sõprus, ‘socialist by substance, national by form’, was the foremost representative Tallinn cinema during the Soviet era. After Estonia regained its independence in 1991, the cinema business in its former extent was closed down and only one of the two screening halls of the building was still used as a cinema, while the other was turned into a nightclub. However, in 2009 even the last operating screening hall was closed down. NPO Black

Hand, the current operator of Kino Sõprus, renovated the unique hall and in April 2010 re-opened the doors to the public.

Tallinn, the largest city in Estonia, has 450,000 residents and six cinemas operating with a total of 30 screening halls on a daily basis. In 2015, 276 new films were screened. According to the statistics of the Estonian Film Foundation, the market share of film distribution was divided as follows: US films 63%, European film 34% (of these, 11% Estonian) and films from other parts of the world 3%.

Tight competition in the cinema scene, the audience’s tendency towards American films and almost daily premieres all over the city pose a constant challenge for Kino Sõprus with its single screening hall. Small arthouse cinemas trying to survive beside multiplexes do not have a national subsidy system guarantee in Estonia, which on the one hand makes future plans uncertain, but on the other hand forces us to work harder. Estonia does not have a film archive cinema and people therefore do not have an established habit of watching archive films. In order to fulfil the role of an archive, stay in the market, strengthen our position and educate the audience, festivals, auteur film nights, documentary nights, retrospectives of the works of top directors of world cinematography, and other events have become integral trademarks of the carefully selected non-mainstream film programme of Kino Sõprus. This is a special combination, a place where film festivals, film archives and modern arthouse cinema meet. If possible, we always bring the classics to the audience on the cinema format originally chosen by the filmmaker. Upon procuring a DCP projector, it was therefore very important for us to also retain our 35mm cinema projector.

Since the re-opening, the programme of revival house Sõprus has focused on screening the cream of non-mainstream cinematography. We have acquired the majority of the films screened at Kino Sõprus ourselves. The most popular films at Sõprus last year were *45 Years* by Andrew Haigh and *Force Majeure* by Ruben Östlund.

Over the years, we have delighted our cinema audience with large-scale retrospectives from the masters of film history – Michelangelo Antonioni, John Cassavetes, Federico Fellini, Jean-Luc Godard, Aki Kaurismäki, Wim Wenders, Walt Disney, Pier Paolo Pasolini, Akira Kurosawa, Roman Polanski, Wes Anderson, Éric Rohmer, Jim Jarmusch etc.

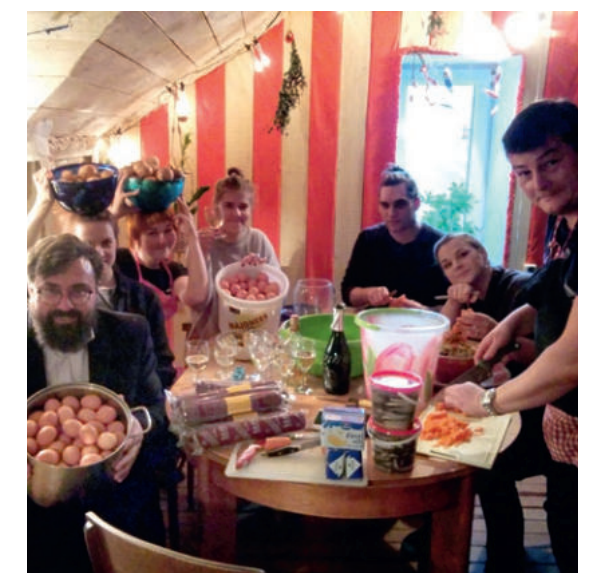
For the third year, we have been running the auteur cinema initiative in the framework of which we screen gems from the history of world cinema for one night a month. The aim of the auteur cinema series is to offer the local audience an introduction to the discourse of good films and to present directors whose unique artistic vision has left an eternal mark on the history of film. We have also launched a monthly documentary night series which introduces the documentary genre, showing the best documentaries from both the distant past and recent years.

The aim of our ‘Students to Cinema’ programme launched three years ago is to educate younger audience, to get them used to the idea that cinema does not necessarily have to be just popcorn and entertainment, but is also a place for acquiring new knowledge. From this autumn, we shall open a youth cinema club where, in addition to watching films, young people can also learn about the backstage of film making.

We believe that a diverse programme and more efficient marketing communication will create conditions for an increase in future audience numbers. A good programme often markets itself and with every film series and special event we are striving to offer cinema experiences to different target groups. Besides traditional marketing techniques and targeted marketing campaigns, we use a lot of cross-marketing and, as a new trend, hold pop-up cinema events outside the cinema building.

However, besides a good programme the cinema also needs a close-knit team and an audience who loves cinematography. This year, our team has decided to thank our audience and together celebrate the 98th anniversary of Estonia. In cooperation with Estonian Public Broadcasting, we broadcast the anniversary concert and the President’s reception ceremony in our screening hall. We also held a quiz for which we had previously recorded answers from the Estonian Minister of Foreign Affairs, the President of the *Riigikogu* (the Parliament of Estonia) and beloved actors and singers. The guests were served tasty nibbles and the evening turned out with a nice buzz. The audience found it really moving that the table was covered with food prepared by cinema employees. For the team of Kino Sõprus, preparing 58 kg of potato salad, boiling 200 eggs and making 300 marinated whiting and egg sandwiches is not a challenge, but pure joy! Cinema is a passion. Cinema is a need. Cinema is Sõprus.

— Kristel Lipand, Programmer



The team of the cinema



FRANCE

LES CARMES, ORLÉANS

Rejuvenating the image of arthouse theatres

“Les Carmes” is THE independent arthouse theatre of Orléans. It is “Art et Essai”, a member of the Europa Cinemas network, and is qualified as ‘Recherche/Découverte’ (discovery and research), ‘Patrimoine/Répertoire’ (heritage films) and ‘Jeune Public’ (young audience), which means that the cinema screens a quantity of films aimed at young audiences, as well as, heritage and ambitious content to qualify for such labels.

The “Art et Essai” qualification with almost 98% of “recommended” films is some form of reward for the work our theatre does around the films we screen. It is also symbolic of a different way of showing films. We believe watching films is as much a cultural activity as it is entertainment.

But it is also a business and in 2015 we had gross receipts of more than 620,000€ for over 130,000 spectators, which represents a 5% increase on 2014. Over the last 12 months, our most successful European films were *Mustang* by Deniz Gamze Ergüven, *Mia Madre* by Nanni Moretti and *La isla mínima* by Alberto Rodríguez. The latter was our biggest surprise, one those miracles for a great film released in the quiet of the summer! It made our summer.

One of the specificities of Les Carmes is that it is co-owned in part by the people who work there. We bought the theatre in 2013 and, like most arthouse cinemas in France, there was an image issue. Many French viewers seem to consider that arthouse theatres are meant for older audiences, and show boring films in uncomfortable seats. Meanwhile chain theatres and multiplexes have started widening their selection of films from mainstream to include more selective and auteur films. The positive aspect is that they contribute to making some auteurs more mainstream (or is it the opposite?) but, at the same time, they marginalize the arthouse theatres and make access to those films less exclusive, if not impossible for some, in certain cities.

Hence, to change our image, we quickly decided to change the sitting in our three auditoriums and renew the design of the theatre. As we couldn’t afford to close – if we didn’t want the audience to flee and start going to the 27 Pathé screens within Orléans and its suburbs – we did one screen at the time over the summer, while showing *Winter Sleep*. We also diversified our choice of films. Soon, our editorial choices became coherent and the audience started to grow, making the access to films easier.

Still, the countrywide “4€ ticket for under 14 year-olds” project was a serious challenge for us in building a strategy to re-entice younger audiences: chain theatres became even more attractive as they suddenly seemed less expensive. So we lowered our prices to 3,50€, and it proved successful with very young audiences and kids under 12 accompanied by their parents. But we still missed the teenage audience.

We identified two problems: this audience tends to think cinema tickets are expensive and films we show have less marketing power behind them. Regarding pricing, it is ironic to think that arthouse theatres in France are considered expensive when we often have a lower ticket price than chain theatres. And we

actually spend and invest more in the release of each film we show than chain theatres who often charge distributors for trailers and posters...

Regarding the marketing issue, it soon became apparent that we had to do our own advertising and marketing. Therefore we decided to organize a festival aimed at teenagers and pre-teens, which would give us the opportunity to target that specific audience and advertise a series of films. The challenge being not to alienate our “older” and loyal customers.

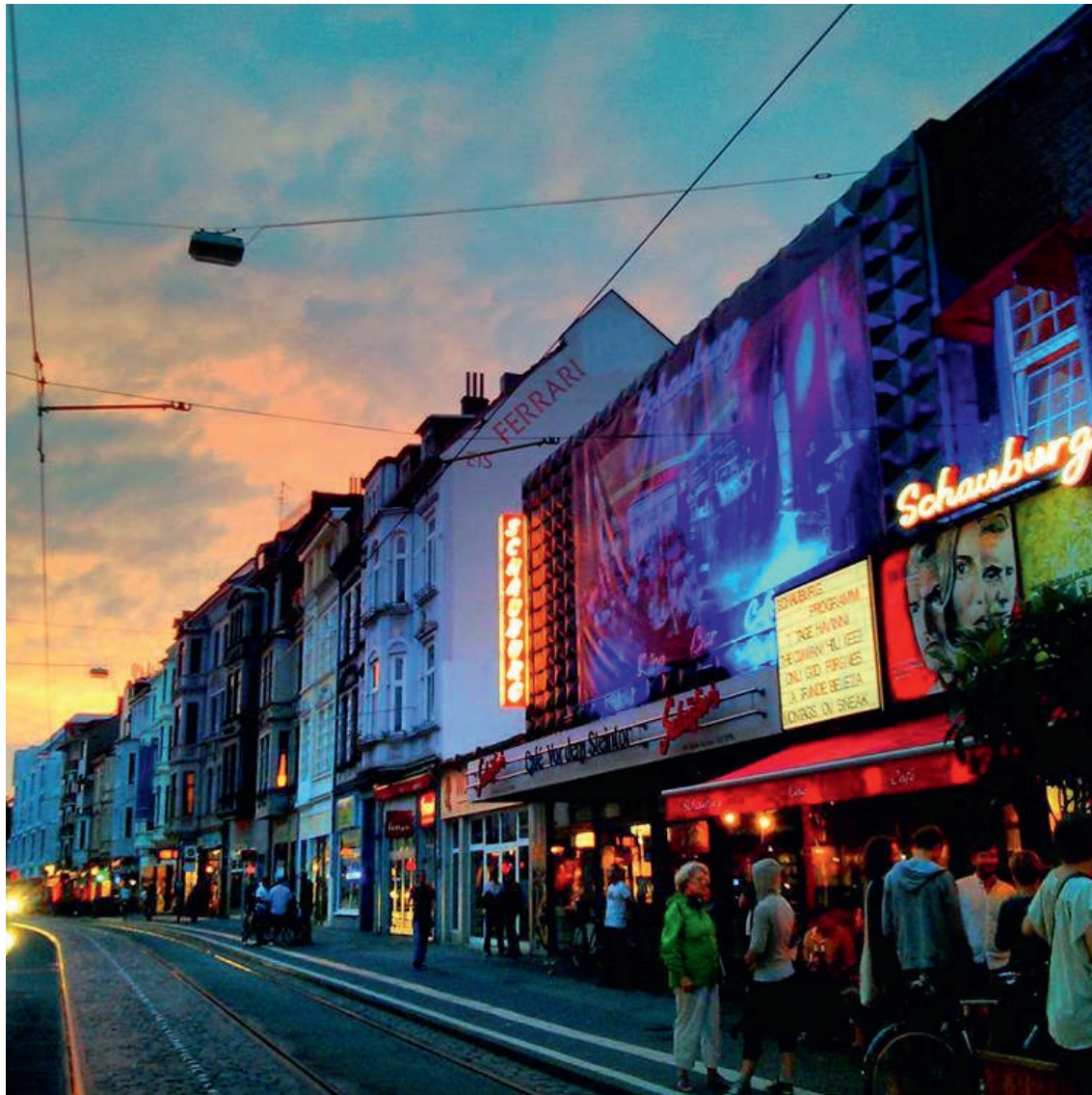
We put it together for the beginning of 2016 and called it “New Waves, the 12-25 festival and more”. Rather than going for the usual mainstream teenage films, we selected auteur and genre films because we still think one of our missions is to provoke curiosity. We do think that films like *Mustang*, *Girlhood* (*Bande de Filles*), *Marshland* (*La isla mínima*), *Blue Ruin*, *Green Room*, *Midnight Special* can and should please a younger audience but that the films are not being marketed for them. Most of teenagers don’t even know that these films exist, and part of our job is to inform them, let them know that there is another type of cinema other than *X-Men* and *Avengers*!

Although we had a difficult start, we managed to double the percentage of our teenage audiences during the festival. The biggest hit being... *Blade Runner*! And we look forward to renewing the experience next year, but also in finding new ways to renew and develop our audiences and enhance the film experience.

— Michel Ferry, Director and Programmer



Michel Ferry



GERMANY

ATLANTIS, GONDEL, SCHAUBURG, BREMEN

Three freshly renovated film theatres with state-of-the-art technology

At three different locations and across four screens, Bremer Filmkunsttheater shows sophisticated films from Europe and all over the world including; independent films, films in their original language, premieres, sneak previews, documentaries and school film events. The emotions set off by a film and the experience of sharing these emotions with others is a very special experience that we wish to preserve. Thus, despite the cinematographic digitization, we still treasure the nostalgic ambiance and special charm of the traditional cinema culture.

The year 2015 was an ordinary year for our cinemas. We had slightly fewer guests than in the previous year, but in total all three venues were visited by about 200,000 people. Our top 10 list consisted mainly of European productions: *Frau Müller muss weg*, *Honig im Kopf* (Head Full of Honey), *Victoria*, *La Famille Bélier*, *Woman in Gold*, *Der Staat gegen Fritz Bauer* (The People vs. Fritz Bauer) and *Ich und Kaminsky*. European films accounted for about 80% of the films shown in our programme.

The highlights of the year were our premieres with special guests: Gabriela Maria Schmeide presented *Frau Müller muss weg*, Wolfgang Kohlhaase and Peter Rommel came for the launch of *Als wir träumten* (As We Were Dreaming), Josef Hader gave us the honour of presenting *Das ewige Leben*, Tom Schilling and Emilia Schüle were in Bremen for the film *Tod den Hippies* (Punk Berlin 1982), and, among many others, Oliver Hirschbiegel and Christian Friedel presented *Elser – Er hätte die Welt verändert* (13 Minutes).

The Schauburg is the biggest of our three picture houses, as well as the oldest cinema in Bremen. It offers an atmospheric refuge for cinephiles with a total of 349 seats over two up-to-date auditoriums, which are equipped with the most modern digital projection technologies. The Schauburg attracts over 100,000 guests per year despite strong competition. Tom Tykwer, Fatih Akin, Margarethe von Trotta or Hans-Christian Schmid are just some of the prominent filmmakers who have personally presented their work in the Schauburg. In 2010, the Schauburg's foyer was completely renovated. In a room decorated with signed film posters and photos of our events, guests can sit comfortably and enjoy the view of the lively Steintor district from the window front. The newspapers, magazines and a little library invite guests to stay and bask in the foyer atmosphere.

The Gondel was opened in the 1950s and is located in the district of Schwachhausen, a residential neighbourhood. The auditorium is cosy, with plush, red velvet seats and fifteen rows, offering guests great

comfort to sit and watch a film on an almost fifty square-metred big screen. The projection technology was digitized in 2012 and is now state of the art. Our programme offers sophisticated films, consisting mainly of European productions. The first show starts at 12pm, following the French example, the Cinéma de Midi. Another French inspiration, apart from French snacks and our foyer *décor*, is the French sneak preview, which takes place traditionally every last Wednesday of the month. Gondel's foyer was renovated and expanded in 2013, and it gained an inviting French bistro with a large bar and numerous photos from prominent guests on the walls, which really finishes off the new look. Before or after the film Gondel's bistro offers the perfect ambience for guests to relax and watch the day go by with friends and family.

The Atlantis cinema lies in the heart of Bremen's old town. The cinema was operational in 1930 and has won many prizes for its exceptional programme of feature films and documentaries. It offers 88 seats in a modern and air-conditioned auditorium. In the cycle "Film zum Sonntag" (Film for Sunday), German and international films are shown even before their national premieres. Every two months, in cooperation with the Psychoanalytischen Institut e.V., a selection of films are discussed from a psychoanalytical perspective. This event has grown in popularity over the years and welcomes a full-house. Also, once a month, and in cooperation with Instituto Cervantes Bremen, Atlantis presents Spanish premieres shown in their original language. The lounge at the Atlantis cinema found its current form in 2001, but was also renovated in the fall of 2015. Its walls are filled with over-sized portraits of Glenn Close, Marcello Mastroianni and Rainer Werner Fassbinder, affording Atlantis the feel of a little film art oasis in the heart of the old town.

Last but not least, our yearly Cuba Festival with movies, music und mojitos, which took place in summer with tropical temperatures, kept guests enjoying Caribbean flair on the street until dawn.

— Manfred Brocki, Director



Robert Erdmann, Ronny Schalk (writer), Manfred Brocki, Ronald Zehrfeld (actor), Marc Siffrin.



HUNGARY

URANIA AND BÉKE ART CINEMAS, MISKOLC

Commitment to European cinema pays off!

The Uránia and Béke cinemas operate in a cultural centre called House of Arts, in Miskolc – the fourth biggest city in Hungary. Prior to this centre being built, the building was a cinema with 700 seats, established in 1925. Today's building includes a concert hall, a gallery and two screening rooms (with 140 and 70 seats). Both of our venues are qualified as arthouse cinemas and more than 50 % of our programming is comprised of auteur films!

Before its current location, the cinema operated in another building, also in the heart of Miskolc. The art cinema was a pioneer, among non-Budapest based art-house cinemas, in joining the Europa Cinemas network. The local cinema scene transformed significantly in 2000 when two high capacity multiplexes opened (one of them has since closed its doors). Since then, we changed our profile and have focused on European, Hungarian and international art-house films. The pattern is still the same: we screen films that are not shown in multiplexes.

2015 has been a successful year for the Hungarian cinema industry, especially for the 60 art-house cinemas in the country. In 2015, more than 1.1 million people visited these venues and more than 50,000 people visited our Uránia and Béke cinemas. Compared to 2014 there has been an increase of about 15%. In the past four years our cinemas experienced a significant rise in the number of visitors: + 105 % between 2012 and 2015. Digital technology played an important role in this process. The costs of the technology were covered by the Ministry of Culture (75%) and the Municipality of Miskolc (25%), which is also the owner of the company.

The most successful European films screened this year were: *Son of Saul* (Hungary), *Liza, the Fox Fairy* (Hungary), *Qu'est-ce qu'on a fait au Bon Dieu* (France), *Taken 3* (France) and *The Little Prince* (France). A characteristic of the Hungarian market – which is considered a small capacity market – is that only a small segment of European production is offered, which means that some films do not even make it to Hungary.

Judging by the first few months, this year's film market is not as strong as 2015, so our main goal is to repeat (or slightly increase) last year's success in terms of visitor numbers.

Our programme aims to offer all available art-house films with an extra emphasis on European films. The

“European Panorama” programme runs all year long, meaning that a new European film is screened in one of our venues at all times. Every year we organise the French Film Week and the Polish Film Days and other national film weeks and topic-based programmes. The French Film Week is a popular programme organized for the 24th time last year. Our co-operational partner in organizing the event is the Alliance Française and the target group includes students learning French. We have a long-established relationship with the educational institutions across the city and we offer them special programmes on a regular basis.

Our most prestigious project is the Jameson CineFest Miskolc International Film Festival, organised each year in September, which will be held for the 13th time in 2016. Besides the short features and documentaries, our competition programme includes 20 to 25 long features as well, selected from the most successful entries at the Berlinale, Cannes and Locarno. All of these films make their Hungarian premiere at CineFest. The Festival aims to call distributors' attention to these films – usually with success. One third of the films screened attain access to the Hungarian distribution chain. The Festival offers more than just screenings, with several workshops and professional programmes as well. We have a strategic agreement with the University of Miskolc. This provides a framework within which students have the opportunity to participate in filmmaking workshops and master classes led by Hungarian and international experts. The Festival is also a meeting point for Hungarian art cinema operators. Every year we organize a conference and workshop on hot topics facing art-house cinemas. Thanks to the Festival the number of cinema-goers in the city – and especially young cinema-goers – is growing. As a result, the number of visitors to our venues is constantly well above the national average.

— Tibor Bíró, Managing Director



Tibor Bíró



IRELAND

LIGHT HOUSE CINEMA, DUBLIN

Bringing the best indie film experience to Ireland

Light House Cinema opened in 2007, a unique and beautiful cultural space built into the framework of an underground car park. In 2011 it closed briefly but was reopened in 2012 by Element Pictures for whom the focus was very much on giving Dublin a vibrant and diverse cultural space with a balanced programme which would include the best of arthouse films but also culturally relevant blockbusters alongside Irish films and with a strong focus on classic and cult films.

Light House turnover has improved year on year and 2015 was no exception. The Irish national box-office broke all records in 2015 with an overall return of €105.4 Million compared to €100.4 Million for 2014. This is a very encouraging sign for Irish cinemas overall. Light House exceeded the national box office growth and admissions grew by 15% in 2015.

In 2015 we identified particular audience segments that we knew had potential to be developed expeditiously – our core audience, Event Cinema patrons and the Schools programme. We have also developed a late-night cult film strand which has worked very well since these late times are traditionally off-peak times.

Quiet summer months were bolstered in 2015 by a very successful season entitled 'Films You'd Love Your Kids To See' which utilised off-peak matinee screenings and late-night screenings for films such as E.T. or The Goonies – these were films we identified as beloved children's films which work for young audiences but also attract nostalgic older audiences. Both audiences greeted the season enthusiastically and it ended up being our most successful season of all time.

In 2015, five of the films in our top ten films of the year were European. We had a number of very successful Irish films and documentaries such as Older Than Ireland and Brooklyn which played well to our core audience but also our older, daytime audience. We were delighted to see European films like Force Majeure, The Lobster and Timbuktu strike a chord with our audience. It's worth noting that both Force Majeure and Timbuktu premiered day-and-date with our partner VOD website Volta.

Volta is our partner VOD platform which is focused very much on the day-and-date model. Where possible, Light House and Volta work together to bring the best of indie and European films to eager audiences who do not have access to the arthouse cinemas in Dublin. As we go from strength to strength, online film piracy still remains one of the biggest challenges facing our national film market. The increase in broadband speeds in Ireland combined with a young tech workforce means that the illegal viewing of theatrical releases is a very real issue for us. Our partnership with Volta is one way of combatting this issue – by allowing people legal access to films that Light House audiences will love.

Our programming policy is quite broad and we strive to ensure that we strike a good balance between arthouse, commercial, socially conscious and culturally rich content. We are happy to play commercial blockbusters where we feel they have some cultural merit, while ensuring that we also offer excellent indie alternatives. We ensure a rich mix of revered classic films (Kubrick retrospective, Ennio Morricone season) alongside a very healthy cult film programme. We also offer a very strong and colourful Event Cinema programme that brings a completely different audience to our venue.

We frequently host film themed parties and events – from film quizzes to big screen karaoke to fancy dress events (eg. Big Lebowski party, Hail Caesar vintage Hollywood party) to our monthly Cinema Book Club (read a book, watch the film then discuss the adaptation in the bar afterwards).

One of our challenges around screening mainstream films is that people do not necessarily expect that we will play them. As a result, we always put in extra effort to differentiate ourselves from other cinemas that might be playing the same film.

For the release of Star Wars: The Force Awakens we wanted to give our Star Wars mega-fans a space where they could really feel at home in their love of the films and enjoy the new film amongst fellow fans. We decided to premiere the film at midnight and precede the screening with a Star Wars-themed party across the entire cinema. The event sold out all four of our screens and the party atmosphere was wonderful (costumes, specialty cocktails and a DJ playing science-fiction themed party music).

The event was loads of fun and not only did we manage to sell out this major event but we had some excellent national media coverage as a result of our efforts. This positive news story not only helped to create national (and international) awareness of our cinema but also helped us achieve our original intention – ensuring that Dublin audiences knew that we were playing The Force Awakens. The film went on to perform excellently for us and we had a great fun planning it!

While "the Force" was certainly with us in 2015, in the words of Han Solo "Great kid, don't get cocky!" – we plan to continue our efforts to grow our audience across all genres and demographics while offering a great, fun cinema experience. Because that's what it's all about!

— Helen Hutton, General Manager



The team of the cinema



Concept and styling by La Tigre — © Matteo Cremonini



© Wanda Perrone Capano nophotoplease.it



ITALY

CINEMA BELTRADE, MILAN

CINEMA OBERDAN, MANTUA

Two atypical single-screen venues standing out in Italy

The mini-network Cinema Oberdan & Cinema Beltrade, the former located in Mantua, the latter in Milan, has been set up following the meeting of two different yet similar realities, atypical in the Italian exhibition landscape.

Cinema del Carbone (the organisation behind Cinema Oberdan) was founded in 2003, as a response to the

closure of the historic theatres settled in the city centre, becoming a milestone for the surviving Mantua cultural life: an answer from the bottom of the community to fill the cultural entertainment gap and revitalise social spaces. Founded by a group of friends, the association now has over one thousand members. In 2012 Cinema del Carbone took over a single-screen venue in the old town, Cinema Oberdan, and transformed it into a multifunctional space for all kind of cultural activities.

Cinema Beltrade, located in a popular and multicultural area of Milan, was opened by Santa Maria Beltrade Parish around 1940 and was subject to various transformations. At the end of 2012, when it was almost about to close down, Barz and Hippo, a small company specializing in screenings, took part in the venue management. They decided to offer a wider spectrum of films, drawing attention to independent films and documentaries as well as the works of Italian emerging directors whose work had little visibility. The cinema, initially open only 2 days a week, currently offers a 7/7 offer of multiprogramming, with 5 to 6 films screened every day. All the movies, apart from those for kids, are screened in original language, a brave but successful choice in the Italian context, which still relies very much on dubbing. In the last three years admissions grew consistently (a 16% increase in 2015), proving that a part of the Milanese audience, across all ages, were ready for this non mainstream policy.

Last year, Cinema Oberdan had a 10% increase in revenues: an important success for a small venue, despite the competition from the bigger circuits. In fact, small one-screen cinemas in Italy often have difficulty with middle-sized and bigger distributors that prefer multiplexes and commercial screens and are hostile to multiprogramming. A big opportunity for cinemas like Beltrade and Cinema Oberdan would thus be a wider and easier access to European independent cinema, that often doesn't have distribution in Italy.

Among the most successful European films in 2015, Beltrade counts *La danza de la realidad* by Alejandro Jodorowsky, *Vivir es facil con los ojos cerrados* by David Trueba and *Une vie de chat* by Jean-Loup Felicioli and Alain Gagnol. The most loved movies by Cinema del Carbone's audience were *The Salt of the Earth* by Wim Wenders, *Timbuktu* by Abderrahmane Sissako and *The Lobster* by Yorgos Lanthimos.

As with Cinema Oberdan, Beltrade tries to be a space where people may feel at home and meet others to share their common interest in movies. People – not just the

filmgoers, but also directors, actors and in general filmmakers – don't want to be passive but to take part in the cinema's life. The audience of the two cinemas appreciates the variety of events staged, like special evenings with directors, actors, film critics and experts as well as Skype Q&As.

Beltrade also tries to implement a friendly and informal communication strategy. In the weekly newsletter, some silly and ironical keywords are given for the visitors to repeat at the ticket desk in order to receive a discount on special nights. Moreover, adults are involved in marathon days – the aim being to watch as many films as possible in one day, from 11 am to 2am, since «the more films you watch, the less you pay for each one». Beltrade also launched a personalised cinema on demand initiative, called "Cinema a richiesta": after each season, the audience is invited to rate their favourite films, those with the highest grades are screened again on the first week of reopening after the summer closure.

Cinema Oberdan started a specific project called "Cinemaschool" organising courses and film education workshops, in order to introduce elementary and secondary school pupils to the cinematic language, its genres and practice. Adding soundtrack to silent cinema is one of our most successful labs. In 2016, Cinema Oberdan started an internship project with some high schools in town, in order to get teenagers interested in how a film theatre works. Particular attention is also given to young audiences at the Beltrade, through stop-motion film creation labs and pre-cinema labs, days dedicated to short animated movies and special school screenings.

The main goal of these initiatives is to return the cinema to its social role: as a community experience, rather than a personal and lonely viewing experience. Cinema Oberdan, like Cinema Beltrade, tries to support auteur films and to spread the cinema culture to an audience of all ages.

— Monica Naldi, Exhibitor Cinema Beltrade
& Enrico Badii, Programmer and School representative, Cinema Oberdan



Monica Naldi



Enrico Badii



THE NETHERLANDS

LANTARENVENSTER, ROTTERDAM

Diverse audience for a venue merging arthouse cinema with jazz concerts

LantarenVenster is the number-one spot for the best arthouse cinema and great jazz performances in Rotterdam. It hosts 100 concerts every year, ranging from jazz, pop, and singer songwriter to world music. With 5 screening rooms, the venue provides a new film programme every week with screenings from noon to midnight: quality films with a combination of documentaries, classics, world cinema, Oscar winners and special screenings for children.

LantarenVenster (*Lantern - Window*) was founded in 1949 as a space for theatre, dance, music and film in the city centre and was the cultural hot-spot of Rotterdam. The International Film Festival Rotterdam started here in 1972. Over the years the building was neglected, wasn't up to date with modern standards and the number of visitors dropped. Plans were made to build a new complex, which took about 10 years.

In 2010 LantarenVenster moved to a brand new building in the new high-rise centre of the city, the Wilhelmina pier. The 5 auditoriums for film, concert hall, café-restaurant with a spectacular view and riverfront terrace make LantarenVenster one of the most modern art cinemas and music venues in The Netherlands. The audience for film quadrupled from 48,000 in 2010 to around 200,000 in 2015, which made this the best year ever for the cinema.

For the Dutch cinema industry 2015 was a very good year. The number of filmgoers in the Netherlands increased by 7 percent to a total of almost 33 million visitors. This is the highest number since 1967. The growth in LantarenVenster was 8 percent.

In the top ten most popular films of 2015 were *La famille Bélier*, *Youth (La giovinezza)*, *45 Years*, *The Imitation Game*, *La isla mínima*, *Son of Saul* and *The Lobster*. Several documentaries were quite successful this year, with *Amy*, *Holland: Natuur in de Delta*, *Sergio Herman - Fucking Perfect* and the most popular children's film was *Shaun The Sheep*.

LantarenVenster is a member of NFO (Nederlands Filmtheater Overleg), a cooperation of the big independent arthouse cinemas in The Netherlands, created to work together and to strengthen their position.

There are different factors which must be taken into account to explain the success of LantarenVenster. The most important goal is to get as many different people as possible from the city's population to visit us. A person who enters the building is more likely to come back than someone who's never been. That's why special screenings for target audiences are organised: screenings for gay audiences, for people with autism or for people with a certain interest or ethnic background.

Because the theatre is also popular among music lovers owing to its concert hall (22,000 visitors in 2015) a 'new' type of audience enters the building. In programming the film and music department we try to reach each other's audiences with documentaries and films about music and concerts with film or projection. In marketing these combinations are also often emphasised.

LantarenVenster also rents out the building for conferences and other (cultural) events, 125 occasions a year with 20,000 visitors. The cinema also hosts 5 film festivals a year: International Film Festival

Rotterdam, Cinéma Arabe (Arab films), Red Tulip Film Festival (Turkish films), Camera Japan (Japanese films) and the Architecture Film Festival Rotterdam.

In marketing and programming LantarenVenster works together with a great variety of local organisations and companies to reach new audiences: shops, restaurants, festivals, cultural or social institutions, theatre groups, big companies and schools.

The cinema's communication with the audience is 95 percent digital. Printed art work is almost banned. Social media is the biggest part of communications, but also advertising through Google AdWords is becoming important.

In 2015 the young audience program 'Rotterdams Open Doek' was a big success; a monthly evening with short films presented by young filmmakers (16-25) and reviewed by professionals. This laborious programme finally became successful after 4 years and will continue in the next few years. Next to regular screenings for children (600 screenings a year), LantarenVenster also hosts school screenings and workshops for schools (60 a year). One of our popular workshops for example is "Watch That Sound": the workshops contain an introduction to film and sound, exercises in composing music and eventually making a soundtrack for a short film. The workshops are tailored to the age and level of the children.

2016 will be an exciting year in LantarenVenster with two festivals totally produced by the cinema itself. The Rotterdams Open Doek will have its own 3-day festival in June, with many thanks to the Rotterdam transport company RET who gave a prize of €10,000 euros. And in August LantarenVenster will organise the first edition of the Festival Latino Americano Rotterdam with a focus on Latin American film and music, a festival of five days with more than 35 films and concerts.

— Roderik Lentz, Film Programmer



© Eelco Roelsma



Kino Dynamo ©Photo by Agnieszka Krupieczky



Museum Night, Seweryn Ptaszynski presenting ©Kamil Figas



Cinema for Children Festival, Maria and Bogdan Kalinowscy in the first row

POLAND

KINO MUZA, POZNAN

Innovative projects to present a consistent repertoire

Kino Muza is situated in the heart of the city center of Poznań: at the same location since 1908, which makes it one of the oldest cinemas in Poland and the world! It has gone through many changes including names, owners and political and social circumstances. Named “Muza” in the 1950s, it has been absolutely devoted to the idea of “the good films cinema” ever since. In the 1970s, Muza was known for “Film Confrontations” - screenings of two different films, which were compared in a discussion that followed. Also the Film Club “DKF Kamera” has always been an important part of the cinema’s activity.

The motto of Muza is: WE KNOW WHAT’S ON – with our consistent repertoire, diverse but coherent. We are committed to the idea of building a clear line of programming, based on the most important arthouse releases and reviews and cycles presenting less popular modes of cinema.

Muza was managed by the distribution company Gutek Film for one year in 2007 – the period which has had a lasting influence on its profile. Since 2008, it has been managed by Estrada Poznańska, a municipal cultural institution. We are equipped with a 4K projector, but we have also kept 35 mm projectors which we use a few times each month.

The number of admissions rose from 32,000 in 2007 to 77,000 in 2015, a result that a one-screen arthouse cinema can be proud of. We are aware that we owe this rise in increase to our loyal audience, who have visited us more frequently, rather than to a new client base. The goal is still the same – to connect people, develop their attachment to cinema, and create a diverse programming, which includes different groups of individuals (families, children, students), and communities (LGBT, cyclists, the disabled, including the deaf and the blind), as well as college students. We are pioneers in the field of screenings with audio description and subtitles for deaf audiences. We fulfill the mission of educating new generations of moviegoers by participating in the project New Horizons of Film Education – over 1,000 school students visit Kino Muza each month.

We also want to cooperate with institutions from various sectors (NGOs, cultural institutions, universities). We are building on the loyalty of our audience by offering a discount when they subscribe to our newsletter. Each month, we count the number of visits of each subscriber and we reward those who have seen the most films. At the end of each year we create a big summary and hold a special pre-premiere screening and a gala for the most active viewers of the year. It is always a great pleasure to meet them, reward them with special treats and shake their hands.

However, the most famous and most devoted patrons of Kino Muza are our neighbours, Maria and Bogdan Kalinowscy, known as the The Cinefiles of Poznań, who have watched over 13 000 films, including 150 at the Muza last year alone.

2015 was indeed a good year for us, as we carried out three innovative projects: “Kino Dynamo”, “35 mm of Cinema History” and “Vampires in the City” in cooperation with two other cinemas. All three projects were designed to encourage the interaction between the cinema and cinemagoers, and got us to the national news. At “Kino Dynamo”, we placed four bicycles in the screening room and invited the audience to pedal and generate electricity required to power the projection. The event was well-received with its eco-friendly focus, promotion of a healthy lifestyle and a “let’s do it together” attitude.

The second project, “35 mm of Cinema History” was inspired by the fact that 35 mm projectors are a symbol

of a bygone era of cinema though we still use them occasionally. We took part in the Night of Museums, offering a visit to what’s behind the scenes at our cinema. We presented the history of film prints and let our audience visit the projection room. Kino Muza was the second most favourite location on that special night.

We have initiated a crazy idea of making a walking film marathon, which consists of three screenings in three different arthouse cinemas: Kino Rialto, Nowe Kino Pałacowe and Kino Muza (all of them are members of Europa Cinemas), one after another, connected through the theme of vampires. The participants, dressed as vampires, march through the city during the breaks between each of the screenings. There was red wine (imitating blood) and make-up artists at each location, with fire eaters on the way and a coffin at the end to take a selfie in. It was new, it was wild, and we had so much fun doing it! And the most important thing is that: the “vampires” loved it and we have reached a new young audience.

Finally, our dream has come true – we have just received the keys to two new spaces above Kino Muza, and we are determined to turn them into screening rooms (each accommodating 50 seats) in one year’s time. We have had too much content to “squeeze in” to just one screen, so gaining two new ones will offer us entirely new potential for development. We have received part of our funding for the renovation from the Municipal Office and we are going to raise the rest through a crowdfunding campaign – we put our hope in the community of Muza’s fans.

WE KNOW WHAT’S ON. We want to take challenges and make a difference. We want Kino Muza to be THE spot, the place to be, the best home for arthouse cinema, a lively space, open to our audience. We are not afraid to work hard to achieve it. We love it.

— Gosia Kuzdra, Manager of Kino Muza



Gosia Kuzdra and Joanna Piotrowiak (Managers) during a movie marathon on New Years Eve 2015



TIFF 2015 © Nicu Cherciu

ROMANIA

CINEMA VICTORIA, CLUJ-NAPOCA

The challenge of bringing people back to the cinema

Victoria Cinema is located in downtown Cluj-Napoca, the largest city in Transylvania, and the second in Romania. The venue was built in 1927 and is located near National Opera. Today, after 89 years of existence, it is a stylish film theatre with about 300 seats. Our objective is to make cinema Victoria a place where films from various festivals across all genres in Romania can be shown, and where we can organise premieres and special events for the launch of Romanian films.



We are very interested in hosting as many festivals and events as possible, because they give us the opportunity to bring the diversity of quality films to larger audiences, mainly youngsters. We also try to attract children and young people to the cinema through projects and collaborations with many the schools in our city.

The film market in Romania has been steadily growing for several years, gaining every year 10 percent over the previous year. In 2015, it has increased by 11%, whereas admissions in cinema Victoria have increased by 13% (up to about 65,000 admissions).

2015 was a very peculiar year for us because for the first time the most successful film at our box office was a Romanian one, *Why Me? (De ce eu?)* by director Tudor Giurgiu, with almost 4,000 viewers. Furthermore another Romanian film *Aferim!* directed by Radu Jude, winner of the Silver Bear at the Berlinale in 2015 reached the third place in our ranking! Other important European hits that brought a large number of admissions to the cinema were the Bulgarian film *Urok (The Lesson)* and the British *The Theory of Everything*. Let's not forget films for children, including *Le Petit Prince* (France) and *Gus - Petit oiseau, grand voyage* (both French films).

Recently the offer of European film has improved, and new European distributors are importing to Romania, films suitable for a young audience.

Our cinema has only one screen but we show at least 4 to 5 titles per day. During festivals, we can screen even more films every day. Since the opening of the two nearby multiplexes (10 screens each), the cinema has lost many viewers, because young people have turned to these new cinemas and other demographics of our population have simply forgotten the existence of our venue, although located downtown. Our great challenge, since we took over the management of this

cinema in 2011, was to bring the people back in, and to approach schools in order to propose projects with students.

We started with the EducaTIFF project which, in the beginning was held only during TIFF festival but has now expanded to be all year long. I suggested to the other festivals taking place each year in our cinema that they create special sections for a Young Audience.

A big challenge for us, and for the national film market, is to attract a wider audience to national productions, which, though very popular at international film festivals and rewarded with many prestigious prizes, don't prove to be particularly successful domestically.

Another particularly significant project for us is the screening at 1pm : admissions are free for children, students and retired people, who attend the screenings more and more. This event has a large role in our marketing strategy as is getting more and more popular because we also launched a special promotion for it with dedicated print materials.

In 2015 we started a new Young Audience project in partnership with a cultural association and the Education Inspectorate, "At cinema I become someone". The aim of the project is to screen one film, each month, based on social topics with an educational purpose for the students from four schools in Cluj-Napoca. The films are followed by a debate, moderated by a psychologist and the teacher and admissions are free. Teachers and students alike were satisfied, so we decided to create a second edition this year.

— Gabriela Bodea, Director of Cinema Victoria



Gabriela Bodea



SLOVAK REPUBLIC

ARTKINO METRO TRENČÍN, TRENČÍN

Creating cultural events to build enthusiasm

Built between the two world wars, in 1938, single-screen cinema theatre ArtKino Metro is one of the most traditional cultural venues in the city of Trenčín. Elderly couples love to come back to the cinema to remember old times. But the question is: how can we encourage younger generations to love cinema as much as their parents and grandparents, especially now that teenagers can download films prior to their release date in Slovak cinemas? We are convinced that we need to restore the charm and the sense of community that cultural events used to bring, and show the youngsters that watching a movie on their laptop is a completely different experience than watching it in DCP quality at the cinema, where you can discuss it with your friends and understand what is behind it from the filmmakers.

We start very early with toddlers, whose parents can bring them to our cinema during special *BABY BIO* screenings. The sound is a little lower, dim lighting is set and kids are provided with little toys.

Although these sessions are primarily designed for the parents, they help toddlers become accustomed to the cinema environment. Sunday afternoons are traditionally devoted to children between the age of 4 and 12. It is very encouraging to watch these children start liking different types of film. Therefore we decided to build on their enthusiasm and do for them more than just organising standard Sunday programmes and school screenings. Over the last three years we hosted a couple of workshops to teach kids what is hidden behind the films they love. They learned that animated movies are composed of thousands of static pictures, that some of their favourite characters are painted and some even exist as puppets!

Although we originally divided our young audiences into three groups – pre-teens, teenagers and young adolescents – we realised that this was clearly not enough. For this reason we started to organise Friday afternoon screenings for children that are somewhere in between – not little kids anymore, but still too young to watch adult or teenage films. On Friday afternoons we aim to screen films that gently touch on environmental topics. We believe that besides its other missions, the cinema is also a place where youngsters should learn about the richness of the world around them, and more importantly to learn how to appreciate and protect it.

That is exactly why we have the *Football on the silver screen* project. We invite Trenčín football club members to watch a football-related movie with their young fans. As Trenčín club is currently performing very well in the Slovak national league and these football players are often role models for local teenagers. What may look like superficial fun at first sight, turns into serious and important discussions on hooliganism, doping or racism prevention. The real contact with players who come from different countries and continents helps develop a hate-free and prejudice-free culture among our teenagers.

When young audiences are at a certain stage of development, it is not enough to organise activities for them. Someone needs to take the initiative and think about how to build a community. *Students' film nights*, organised as an activity of *TEENAGE* club, serve precisely this purpose. Students from the arts high schools and colleges can screen their films here, successful alumni are also invited, and each screening is accompanied by an introduction and a discussion with the filmmakers, who unpack the beauty and difficulties of their work.

When you ask young people what their favourite hobby is, they most probably answer: "listening to music". Yes, we have to admit that watching films often comes second. So what can be a better young audience activity than to merge films, live concerts and

DJs into one event? This is how our annual festival *Alternatívne Vianoce (Alternative Christmas)* was born. Movies alternate with live concerts and the long night ends with DJs playing till morning. At the end we are exhausted, but happy. Because you simply cannot feel fatigue for too long when a youngster taps on your shoulder to thank you for enriching his life perspective.

2015 was a fruitful year in Slovak film distribution. The most positive news for us was that we could offer our youngest audiences a larger number of European tales than in previous years, such as *The Little Prince* or *Shaun the Sheep Movie*. Among students, Sorrentino's *Youth*, *The Brand New Testament*, and *Victoria* were especially popular. We are happy that in our cinema these films achieved more success than non-European commercial blockbusters with extensive marketing campaigns. For us it is a sign that the focus and taste of our audiences can gradually become more sensitive.

The richer offer of European films was one of the reasons we managed to continue revitalisation of the cinema theatre's interiors. Thanks to the support of Slovak Audiovisual fund we could furnish the cinema theatre with new seats - a change that we previously could not afford because of a lack of financial resources. This investment brought, in return, higher admissions and our audience welcomed the increase in comfort.

We hope that 2016 will also bring a large spectrum of European movies that will allow us to build on our existing programming with a local specificity. We believe that a large pool of films and careful selection is the key to success. How do we know that we have been successful? Because the moviegoers tell us that they do not even need to read the film reviews, because if the film is screened in our cinema, it means it will be a European movie worth watching.

— Branislav Holly, Director and
Hana Kutlikova, Young Audiences Coordinator



Branislav Holly and Hana Kutlikova



SPAIN

CINEMES TEXAS, BARCELONA

Quality venue with good films at low prices

Since we opened Cinemes Texas in September 2014, we've been increasing our results week after week. After only a year and a half we have achieved a stronger position: our cinema is now considered "an icon in Barcelona". This is mainly due to the confidence placed in us by our audience.

In 2015 the issues facing Spanish cinemas became more serious than in previous years due to several reasons: a lack of national support policy (for several years now), piracy tolerance by the state, the economic crisis (that drowns many people with shocking figures in Europe) and the tax rate increase to 21% on ticketing, that has seriously wounded the sector during the economic crisis and increased frustrations.

Amidst this chaos, we opened Cinemes Texas, with one main objective: to bring the viewer back to the cinema by offering a good programme of films and reasonable pricing, and it worked!

It is wonderful to see people come back to the cinema, to serve them well and leave them satisfied. Thanks to our great team of professionals, all formerly unemployed, who give their best to the audience.

To achieve these goals we first renovated an old and closed four-screen venue and installed the newest digital technology. We removed almost 160 seats and brought 540 new, comfortable ones in and adapted the auditorium to accommodate disabled cinema lovers.

Secondly, our program is mainly comprised of European films. We are proud to be the opposite of the traditional American popcorn multiplexes. And, finally, we program films on second run at very popular prices: 3€ for the general public and for people over 65 or under 18 years old from Monday to Thursday we offer a price of 2€.

As a result, the attendance at Cinemes Texas has been sharply increasing, about 230,000-240,000 viewers to date, with a remarkable percentage of occupancy, perhaps one of the best in Spain. In 2015, European films attracted almost 120,000 viewers to our second-run cinema. The most popular European films in 2015 were *Victoria*, *Pride*, *Mr. Turner*, *La Grande Bellezza*, *Il Capitale Umano*, *Tangerines*, *The Salt of the Earth* and *La Famille Bélier*. Admissions, for those films only, were up, to more than 45,000. During the first three and a half months of 2016 European films have almost reached 60,000 viewers.

Many European films benefit from our re-release cinema as admissions climb to more than five times the numbers they achieve during the first-run screenings in Barcelona.

Those figures make us very proud and confirm that we have managed to bring the audience back to the cinema, thanks to a policy of quality programming and very reasonable pricing.

The dynamism of our venue is reflected across a variety of initiatives such as our weekly programme "Small gems almost forgotten" in which we invite veteran well-known directors to present their first films. In addition, every Thursday we allow young filmmakers to show their first shorts; between regular screenings they have half an hour to present and screen their work. Furthermore, we regularly organise night long "marathon shows" that finish at 6 a.m. The most

successful marathon so far has been the one featuring horror films.

Our policy is also to screen films in their original language subtitled in Catalan (Catalan is a 1,000 year-old language spoken by almost 14 million people) and only our young audience screenings are dubbed if they are shown in the regular programme in the mornings or within the school programmed screenings. In 2015 our venue hosted almost 5,500 kids.

Last but not least, we organise special screenings with special guests to pay tribute to local or national important commemorations and celebrities. For example, last April we organised two special screenings: the documentary *El Gran Gato* to celebrate the 66th anniversary of Gato Pérez - a popular Argentinian singer- and *El somni català* by Josep Maria Forn, a docu-fiction film about the Catalan independency with a Q&A session after the screening.

Through our activity, we defend the best interests of many Spanish filmmakers; they not only want us to show their films in our cinemas, which we do, but they also want our strategy to be implemented in other venues. And so do the distributors, who receive additional revenue for their films (which are released in second run).

All this has been achieved with the private investment of our exhibition company, Raig D'idees I Propostes Visuals, S.L., and with a little help from the Department of Language and Culture of the Regional Catalan Government to subtitle films in Catalan.

Being a member of Europa Cinemas helps for the promotion and circulation of Catalan, Spanish and European cinema, but there is still work to be done and we want to keep working towards that goal. Audiences and employees of our company alike are very enthusiastic.

— Ventura Pons, Director



Ventura Pons



© Birgitta Ståhl



SWEDEN

BIOGRAFCENTRALEN, BORÅS, KARLSTAD, SKÖVDE

Reaching new audiences through collaboration and innovation

Biografcentralen started five years ago and is now taking on its largest project yet: developing a website and ticketing system for hundreds of smaller cinemas, film festivals and film clubs across Sweden.

Biografcentralen was founded in 2011 after a survey made with Swedish arthouse exhibitors and distributors showed a strong wish for increased coordination and networking. Today we have 28 member cinemas across the country and offer training, networking and distribution with a special focus on children's films, classics and independent titles.

Set up as a nonprofit organization, we receive funding from the Swedish Film Institute and have also been supported by both public and private funders for special projects. Our aim is to strengthen the independent cinema sector and audience access to high quality films through cooperation, training and exchange of ideas.

One of our first actions was to apply for Europa Cinemas mini-network membership for three municipal cinemas – Röda Kvarn in Borås, Arenan in Karlstad and Odeon in Skövde. Since then, we've carried out a number of projects. Together with the Independent Cinema Office we organised a Sweden-UK staff exchange programme where 14 Swedish exhibitors and festival producers did a work placement with a host organisation in the UK, and we've also held a number of training courses for Swedish cinemas and festivals. We've developed and launched a digital film distribution system, and built ties with Cineville, in the Netherlands, to learn more about their ticketing concept. Film for children and young audiences is close to our heart. In 2013 we launched a "Best Children's Cinema of the Year" award – inspired by the Europa Cinemas award for Best Young Audience Activities – and an annual Children's cinema conference.

Our activities may seem diverse – they are, and should be. We work for and inside the sector, and want to be both innovators and a complement to what is already there. So we work and evolve step by step, based on the needs of the local cinema managers and on best practices from the wider industry. We try to do things that haven't been done yet and that are needed. An example of this is our distribution of film classics: we are now a partner of Park Circus and Hollywood Classics and have more than 15 titles in circulation – this happened because cinemas needed a simple way to get classic films to screen. We believe in building networks and structures – on a local, regional, national and international level. So we are looking across borders while working at a very local level.

We work in a dynamic sector and there's a lot happening around us. In 2015 for example, Cinema Odeon in Skövde created a small regional network for local cinemas, to promote screenings of arthouse films and to become stronger by working together. And speaking of films for children and young audiences there are several interesting initiatives. In 2015 also, BUFF International Children and Young People's Film Festival in Malmö started a project where the festival is replicated in six cities, and two of our and Europa Cinemas' members, Arenan in Karlstad and Röda Kvarn in Borås, are hosting this.

In 2015 we started working with, perhaps, most exciting, and definitely largest, project yet – a website and ticketing system which aims to facilitate access to Sweden's vast number of small cinemas – more than 300 screens operated outside the two main cinema chains. Most of these are located in suburbs, small towns and rural areas and have no service for booking tickets online. The new website aims to change this

by offering a "one-stop shop" where cinemas as well as festival and film club repertoires are featured. In late 2015, we received €485,000 from the Culture Foundation of the Swedish Postcode Lottery to set this up, and we've just received additional funds from the Swedish Film Institute.

This is a project for the benefit of exhibitors, distributors and audiences alike. Cinemas, festivals and film clubs with small resources will get access to a modern website and ticketing system that they couldn't afford on their own. Distributors who today have trouble reaching this diverse sector could upload the material once and reach everyone. And audiences will get a chance to discover local cinemas and a broader range of films, things they miss out on today because of a lack of information – not least European and arthouse titles. We're also very interested in the new ways of working in marketing and reaching audiences that the CRM tools offered by this project will bring.

At the moment we're undertaking industry consultations – an exciting process which is informing the design of the project, and generating new ideas. One that has developed along the way is the possibility to create a "Wikipedia" style part of the website, for sharing best practices. Cinemas are usually very generous doing this at workshops, and by setting this up we could make the stories even more accessible and structured – if you search for "classics" you'll get all examples in that category – for example the successful "Throwback Thursday" series at Röda Kvarn in Borås. There are so many wonderful examples out there, and we believe that cinemas will continue moving towards a more flexible programming – so both the need for exchange and the amount of inspiring examples will keep increasing. We think and hope our website project really will strengthen the bonds between cinemas and affect the industry and audiences in a positive way.

— Jens Lanestrand, Manager of Operations
Biografcentralen



Jens Lanestrand and Mats Olsson



Mobile Motion Film Festival at Arthouse Uto

SWITZERLAND

ARTHOUSE CINEMAS, ZÜRICH

Diverse programming for diverse audiences

It all started in a backroom of the legendary Commercio Restaurant in 1973 in Zürich, where This Brunner opened the small cinema Commercio. It had 46 seats and showed underground and arthouse films. It was the first theatre that would later grow into a group of five arthouse cinemas with 7 screens, as it is today. The capacities range from the smallest with 40 seats, to the largest, flagship Arthouse Le Paris, with 406 seats. All of our cinemas being located in the very center of Zurich, we added a new cinema in 2013, Arthouse Uto, in another part of town. The group grew to a conglomerate of 4 restaurants and 5 cinemas, which operate under the same roof, offering cultural and culinary pleasures.

Over the past years, 70 - 80% of our program regularly consists of European films, including national productions (non-national 60-70%). We are happy to present a wide diversity of European films to our loyal audiences, even when these audiences are ever harder to reach. Our regulars become older and the younger audiences are fought over by many other *divertissements*.

Of course, the cinematic landscape has changed drastically over the last decade, in Zurich and all over the world. More screens than ever present arthouse movies to a gradually decreasing arthouse public. We have to work a lot harder, together with our fellow distributors, to reach our audiences. Every release has to be presented in a special fashion, with preview screenings, galas, guests, panels, discussions... in order to be noticed. Which is great for our cinephiles. But there is also a limit to that: when everything tries to stand out, nothing stands out. On the other hand, the vast number of films presented today, even more so since digitization, and even if it is great to have this kind of variety on offer, will eventually overstrain even the most cinephile audiences. Too many films are fighting over a decreasing arthouse public. Add to the vast offer in cinemas the incredible amount of audiovisual product via VoD combined with the pressure against the theatrical window, and you get the biggest challenges exhibitors are facing at the moment.

Our programming efforts go in many directions. Our audience have become very demanding, so we invest in impeccable customer service by schooling our personnel, providing comfortable seating, perfect projection along with technical innovation. To reach a younger audience we host many school screenings, which are often followed by discussion panels. It is in our interest to keep the young audience from 12-18 years aware of what is happening in our cinemas. It is a crucial time when they grow out of family films and discover 'their own cinema'. Apart from working with social media, sending a newsletter to 15'000 followers and mailing out our bi-monthly *Movie News* in print, we have created a young filmlover's sub-website, where young critics function as ambassadors for our films to their peers. And our interesting series Cinepassion, which presents films with psychoanalytical discussions, has added special U21 school screenings. Our website was recently redesigned to be responsive to smartphones and tablets. Online ticket sales can easily be handled from mobile devices. We are particularly proud to host Switzerland's first Mobile Motion Film Festival, which features films shot exclusively on mobile phones. The festival's first edition last year was a huge hit with a young crowd, its second edition is held this May. Of course we are also reaching out to other specialized audiences, hosting many Festivals, such as the Zurich Film Festival. Another speciality in our program is Lunchkino at Arthouse Le Paris,

which was created 20 years ago, its daily noon preview screenings being increasingly popular, adding up to 60'000 admissions per year. Big names of European Cinema like Sophia Loren, Bruno Ganz, Sandrine Bonnaire, Yolande Moreau, Uberto Pasolini amongst many others, have graced our Lunchkino screenings over the past years. Furthermore, we want to tend to the elder audience by joining an initiative that creates programmes for senior citizens. Aside from alternative content such as Live Operas and Theater productions, we are joining forces with other cultural institutions in order to create interdisciplinary events. So, for example when popular writers are visiting Zürich, we will invite them to host a special screening, as John Irving did recently.

In Switzerland, arthouse films and thus most of European films are shown in their original versions with subtitles. Traditionally, even American blockbusters were shown with subtitles, which comes from the analog age, when the same bilingual subtitled 35mm prints were shown in the German- and French-speaking part of Switzerland. This unique diversity began to fade with digitization, as many multiplexes now only show dubbed versions. This is why we started an initiative with the Swiss association of arthouse cinema to defend original versions in cinemas. Three different short spots playfully remind the (especially younger) audiences of the advantages of the original version versus dubbing. Furthermore, Switzerland's Exhibitor's and Distributor's Associations join forces this year to create the first Cinema Day aiming at showing people the many faces and attractions of cinema. It will be a celebration of cinema this fall, with the objective to reach people that may not have been to the cinema for several years, and show them the many faces and attractions of cinema.

— Beat Käslin, Managing Director



Managing directors Annette Bleichenbacher and Beat Käslin with John Irving



UNITED KINGDOM

CURZON BLOOMSBURY (LONDON)

Giving access to world cinema inside and outside the theatre

Curzon Cinemas owns 12 venues in the UK, seven of which are in London and we programme a further eight bespoke sites. We have an on-demand platform, Curzon Home Cinema, and the hugely respected distribution arm, Artificial Eye. We are a heritage brand building a 21st century business model, providing unforgettable cinema in quality surroundings.

The 2015 film market was very healthy due to two juggernaut films, namely *Spectre* and *Star Wars*, which both outperformed the original targets so it was a great way to end the year. At Curzon we pride ourselves on programming quality cinema so we were relieved to see that both of those titles were well reviewed and credible, because then audiences don't feel cheated.



Curzon has always had a commitment to world and foreign language cinema since opening Curzon Mayfair in the heart of London in 1934.

As we expand, especially outside of London, there is a business need to diversify audiences but we are proud to note that some of our top performing films in 2015 included *Force Majeure*, *The Salt of the Earth*, *45 Years* and *The Lobster*.

We have a very healthy respectful relationship with our audiences with a strong membership. They respond to our cinema communications and, in turn, we are mindful of their chatter and opinions. We use a mixture of hard data analysis, instinct, cinema feedback and audience exit polls to measure satisfaction and interest. Research and development becomes an important part of our customer focus as in a city like London, there are always alternative places to go so you have to remain vigilant and, of course, relevant.

In the UK there are, on average, 15 films released each week so it's all we can do to keep up with those, but, we programme a number of strands including *Curates*, taking lesser known films and putting them in slots in regional cinemas; *DocDays*, bringing powerful and often political documentaries with Q&As to our flagship venue, Curzon Soho, and *Curzon Art* which goes behind the scenes of major exhibitions.

We take special care in how we develop our cinemas. Each new venue has a bespoke design with a nod to the building's heritage. In 2015 we re-opened Curzon Bloomsbury which was designed to fit in with the stark brutalist architecture of its surroundings and where the lead designer took his inspiration from Tarkovsky's *Stalker*. Some of our smaller screens there regularly sell out world-cinema titles such as *Taxi Tehran*, *The Assassin* and *Rams* so it's a brilliant venue to explore all kinds of film. We are launching a new ticket scheme there aimed at getting more under 30's in the cinema for foreign language film and will be able to talk more about that next year! Bloomsbury is our home for world cinema.

The most innovative and the fastest growing part of our business is our transactional on-demand platform, Curzon Home Cinema. The service is the virtual venue for the group and offers an unparalleled mixture of on-date new releases (day and date) and a selection of hand picked curated collections. At present we are currently releasing over 60 films day and date. We pride ourselves on having a complete curated European and independent cinema to offer audiences everywhere across the UK and Ireland. As a consequence of our pioneering digital strategy more film fans than ever from both cities and the countryside alike are able to gain instant access to new releases. Our view is that the consumer should be able to choose how they watch films; physically or digitally, and the current trend is that 50% of all digital purchases are from outside London in the regions. Engagement and enabling access at the point of release is a key part of our business DNA. Having invested and marketed in the platform we are seeing audience registration and growth of +100% in the last year alone.

The project we have recently worked on, which we received a lot of recognition for is our 'Save Curzon Soho' campaign. This bastion of independent cinema located in central London is under threat from a new underground station. We ran a competition to make a short film showing why it should be saved and then screened it at the cinema. The film was very bold and had actors, staff and customers taking lines from their favourite curse movies and then speaking the lines themselves. It got lots of online attention. You can see it online here though best not to watch if you are easily offended: <https://www.youtube.com/watch?v=BAWxlblpvjE>

And more importantly sign up to save Soho at <https://you.38degrees.org.uk/petitions/save-the-curzon-soho>

— Kate Gerova, Head of Operational Marketing, Curzon Cinemas



Laura Ferguson

STATISTICAL YEARBOOK 2015

COUNTRY	EXHIBITION				ATTENDANCE		
	Cinemas	Screens	Cinemas (E.C. Network)	Screens (E.C. Network)	Admissions (millions)	Admissions (E.C. Network) (millions)	Average ticket price (E.C. Network) (€)
Austria	138	557	31	75	15.8	1.93	7.5
Belgium	n.a.	508	24	57	21.2	1.51	5.6
Bosnia-Herzegovina	8	31	7	16	0.9	0.60	2.4
Bulgaria	48	201	13	68	5.3	1.46	4.2
Croatia	76	158	12	13	3.9	0.44	2.2
Czech Republic	629	841	30	37	13	1.32	3.5
Denmark	159	427	12	38	14.2	1.11	8.8
Estonia	11	81	3	4	3.1	0.20	4.0
Finland	177	311	6	8	8.7	0.14	6.9
France	2 020	5 647	136	408	206.1	12.39	5.2
Germany	1 648	4 692	180	375	139.2	10.38	7.2
Greece	339	547	24	31	9.8	0.75	5.8
Hungary	112	330	16	38	13	0.90	3.3
Iceland	14	40	1	3	1.4	0.05	5.1
Ireland	72	496	23	31	15.2	0.45	7.0
Italy	1 151	3 353	146	281	99.4	7.79	5.7
Latvia	16	58	2	3	2.4	0.10	3.2
Lithuania	42	95	4	6	3.3	0.20	2.5
Luxembourg	13	34	3	17	1.3	0.93	7.7
Malta	n.a.	n.a.	2	14	n.a.	0.34	6.7
Netherlands	269	890	44	146	32.9	3.85	7.7
Norway	193	434	6	34	12	1.55	11.8
Poland	516	1 259	34	83	44.7	3.16	3.5
Portugal	165	547	6	12	14.5	0.30	5.1
Romania	82	339	15	31	11.2	0.86	3.1
Slovak Republic	125	220	23	59	4.6	2.15	5.0
Slovenia	48	106	16	20	2	0.33	3.5
Spain	679	3 558	49	227	94.6	6.24	5.8
Sweden	418	802	41	72	17.1	1.08	8.8
United Kingdom	751	4 046	53	113	171.9	4.61	10.3
TOTAL GÉNÉRAL			962	2320		67,14	

*Including alternative content
Sources: Europa Cinemas, WKO (Austria), ABDF, Cinedata, FCB (Belgium), NFC Bulgaria, HAVC (Croatia), Danish Film Institute, Estonian Film Institute, Finnish Film Foundation, CNC (France), FFA (Germany), Greek Film Centre, NMHH (Hungary), FRISK (Iceland), Cinetel (Italy), National Film Centre of Latvia, Lithuanian Film Centre, Norwegian Film Institute,

IN THE MEDIA COUNTRIES

E.C. NETWORK SCREENINGS PER ORIGIN				E.C. NETWORK ADMISSIONS PER ORIGIN			
European	National	American	Other*	European	National	American	Other
44.6%	14.0%	34.1%	7.3%	38.5%	16.4%	37.8%	7.3%
56.0%	9.7%	24.1%	10.2%	53.8%	12.2%	26.2%	7.8%
26.0%	2.3%	66.3%	5.4%	23.8%	2.8%	68.6%	4.8%
18.4%	4.0%	71.9%	5.7%	17.2%	6.0%	70.4%	6.4%
48.5%	9.8%	32.0%	9.7%	40.3%	17.3%	31.7%	10.7%
35.5%	20.6%	36.7%	7.2%	33.6%	21.0%	34.6%	10.8%
42.4%	25.9%	23.7%	8.0%	35.9%	29.6%	28.3%	6.2%
51.9%	20.0%	20.3%	7.8%	49.2%	21.8%	19.6%	9.4%
52.3%	17.1%	15.7%	14.9%	49.3%	23.2%	16.4%	11.1%
29.2%	41.3%	14.3%	15.2%	25.9%	42.3%	17.3%	14.5%
37.0%	26.6%	27.8%	8.6%	33.7%	27.9%	30.6%	7.8%
46.9%	15.9%	28.6%	8.6%	46.6%	14.3%	30.7%	8.4%
45.8%	17.3%	27.4%	9.5%	35.1%	21.1%	31.9%	11.9%
42.8%	25.7%	15.9%	15.6%	40.8%	21.6%	24.2%	13.4%
36.2%	11.4%	43.1%	9.3%	34.9%	12.1%	42.4%	10.6%
33.5%	32.2%	27.6%	6.7%	32.3%	30.5%	31.1%	6.1%
44.7%	15.4%	29.9%	10.0%	45.7%	20.0%	20.9%	13.4%
55.3%	12.6%	25.3%	6.8%	55.9%	18.3%	18.1%	7.7%
37.7%	2.7%	55.8%	3.8%	27.2%	1.7%	67.7%	3.4%
20.6%	0.9%	74.8%	3.7%	11.9%	0.9%	82.7%	4.5%
49.3%	13.4%	28.3%	9.0%	47.5%	12.9%	32.6%	7.0%
23.8%	13.6%	53.9%	8.7%	15.0%	15.4%	62.8%	6.8%
40.4%	20.2%	28.3%	11.1%	37.0%	20.9%	30.6%	11.5%
41.9%	12.7%	35.6%	9.8%	46.6%	13.7%	30.6%	9.1%
25.5%	8.6%	60.8%	5.1%	25.6%	8.0%	59.8%	6.6%
27.2%	6.4%	61.9%	4.5%	21.3%	5.9%	68.6%	4.2%
49.7%	7.4%	32.9%	10.0%	50.7%	8.3%	30.5%	10.5%
35.4%	16.3%	36.4%	11.9%	30.3%	19.6%	40.2%	9.9%
45.8%	22.3%	16.5%	15.4%	40.1%	23.4%	18.9%	17.6%
19.6%	31.7%	38.6%	10.1%	15.3%	34.0%	38.4%	12.3%
35,1%	24,8%	29,8%	10,3%	31,2%	25,3%	34,0%	9,5%

NVB (The Netherlands), Polish Film Institute, ICA (Portugal), CNC Romania, Slovak Film Institute, Slovenski Filmski centre, ICAA (Spain), Swedish Film Institute, BFI (United Kingdom), Screen International.

TOP 50

EUROPEAN FILMS BY ADMISSIONS IN THE EUROPA CINEMAS NETWORK



- | | | | |
|--|---|--|---|
| <p>11 Shaun the Sheep Movie (GB)
Mark Burton, Richard Starzack
Countries: 28 / Cities: 404 / Cinemas: 524</p> <p>12 The Second Best Exotic Marigold Hotel (GB)
John Madden
Countries: 28 / Cities: 349 / Cinemas: 477</p> <p>13 The Lobster (GR)
Yorgos Lanthimos
Countries: 19 / Cities: 232 / Cinemas: 288</p> <p>14 Force Majeure (SE)
Ruben Östlund
Countries: 30 / Cities: 384 / Cinemas: 508</p> <p>15 Victoria (DE)
Sebastian Schipper
Countries: 25 / Cities: 294 / Cinemas: 410</p> <p>16 Mr. Turner (GB)
Mike Leigh
Countries: 23 / Cities: 333 / Cinemas: 442</p> <p>17 La Loi du Marché (FR)
Stéphane Brizé
Countries: 16 / Cities: 185 / Cinemas: 222</p> <p>18 Far from the Madding Crowd (GB)
Thomas Vinterberg
Countries: 26 / Cities: 351 / Cinemas: 461</p> <p>19 Pride (GB)
Matthew Warchus
Countries: 21 / Cities: 265 / Cinemas: 368</p> <p>20 La isla mínima (ES)
Alberto Rodríguez
Countries: 18 / Cities: 243 / Cinemas: 297</p> | <p>21 The Salt of the Earth (EU)
Wim Wenders, Julianio Ribeiro Salgado
Countries: 26 / Cities: 328 / Cinemas: 461</p> <p>22 Qu'est-ce qu'on a fait au Bon Dieu? (FR)
Philippe de Chauveron
Countries: 20 / Cities: 233 / Cinemas: 326</p> <p>23 En duva satt på en gren och funderade på tillvaron (SE)
Roy Andersson
Countries: 26 / Cities: 382 / Cinemas: 509</p> <p>24 Mustang (FR)
Deniz Gamze Ergüven
Countries: 23 / Cities: 224 / Cinemas: 278</p> <p>25 Frau Müller muss weg (DE)
Sönke Wortmann
Countries: 4 / Cities: 75 / Cinemas: 121</p> <p>26 Dheepan (FR)
Jacques Audiard
Countries: 25 / Cities: 342 / Cinemas: 472</p> <p>27 Suffragette (GB)
Sarah Gavron
Countries: 12 / Cities: 172 / Cinemas: 213</p> <p>28 Paddington (GB)
Paul King
Countries: 28 / Cities: 354 / Cinemas: 459</p> <p>29 Marguerite (FR)
Xavier Giannoli
Countries: 17 / Cities: 278 / Cinemas: 364</p> <p>30 Honig im Kopf (DE)
Til Schweiger
Countries: 6 / Cities: 82 / Cinemas: 109</p> | <p>31 Macbeth (GB)
Justin Kurzel
Countries: 24 / Cities: 281 / Cinemas: 390</p> <p>32 A Little Chaos (GB)
Alan Rickman
Countries: 17 / Cities: 273 / Cinemas: 366</p> <p>33 Das ewige Leben (AT)
Wolfgang Murnberger
Countries: 4 / Cities: 97 / Cinemas: 154</p> <p>34 Im Labyrinth des Schweigens (DE)
Giulio Ricciarelli
Countries: 14 / Cities: 234 / Cinemas: 299</p> <p>35 Suite Française (GB)
Saul Dibb
Countries: 14 / Cities: 202 / Cinemas: 255</p> <p>36 Le Petit Prince (FR)
Mark Osborne
Countries: 21 / Cities: 252 / Cinemas: 322</p> <p>37 Phoenix (DE)
Christian Petzold
Countries: 27 / Cities: 341 / Cinemas: 443</p> <p>38 Saul fia (HU)
László Nemes Jeles
Countries: 16 / Cities: 163 / Cinemas: 194</p> <p>39 Der Staat gegen Fritz Bauer (DE)
Lars Kraume
Countries: 5 / Cities: 96 / Cinemas: 156</p> <p>40 Ocho apellidos catalanes (ES)
Emilio Martínez Lázaro
Countries: 2 / Cities: 20 / Cinemas: 30</p> | <p>41 A Perfect Day (ES)
Fernando León de Aranoa
Countries: 12 / Cities: 172 / Cinemas: 228</p> <p>42 Fack ju Göhte 2 (DE)
Bora Dagtekin
Countries: 6 / Cities: 80 / Cinemas: 100</p> <p>43 Mr. Holmes (GB)
Bill Condon
Countries: 17 / Cities: 190 / Cinemas: 251</p> <p>44 Le meraviglie (IT)
Alice Rohrwacher
Countries: 23 / Cities: 251 / Cinemas: 310</p> <p>45 Il Racconto dei Racconti (IT)
Matteo Garrone
Countries: 14 / Cities: 215 / Cinemas: 307</p> <p>46 Er ist wieder da (DE)
David Wnendt
Countries: 4 / Cities: 82 / Cinemas: 118</p> <p>47 Kingsman: The Secret Service (GB)
Matthew Vaughn
Countries: 24 / Cities: 147 / Cinemas: 174</p> <p>48 Les Héritiers (FR)
Marie-Castille Mention-Schaar
Countries: 11 / Cities: 214 / Cinemas: 296</p> <p>49 Mon Roi (FR)
Maïwenn
Countries: 14 / Cities: 158 / Cinemas: 188</p> <p>50 Fatima (FR)
Philippe Faucon
Countries: 8 / Cities: 105 / Cinemas: 125</p> |
|--|---|--|---|

AUSTRIA

TITLE	DIRECTOR	COUNTRY OF ORIGIN	DISTRIBUTOR	ADMISSIONS
1/ Das ewige Leben	Wolfgang Murnberger	AT	Lunafilm	98 530
2/ La Famille Bélier	Eric Lartigau	FR	Filmladen	36 662
3/ Österreich - Oben und unten	Joseph Vilsmaier	AT	Lisa Film	23 833
4/ Fack ju Göhte 2	Bora Dagtekin	DE	Constantin Film	23 474
5/ Er ist wieder da	David Wnendt	DE	Constantin Film	21 591
6/ Gruber geht	Marie Kreutzer	AT	Thimfilm	20 867
7/ The Theory of Everything	James Marsh	GB	UPI	19 878
8/ Honig im Kopf	Til Schweiger	DE	Warner	17 830
9/ Samba	Olivier Nakache, Eric Toledano	FR	Senator Film	17 517
10/ Youth - La giovinezza	Paolo Sorrentino	IT	Filmladen	16 952
11/ Woman in gold	Simon Curtis	GB	Constantin Film	16 354
12/ Landraub	Kurt Langbein	AT	Filmladen	15 896
13/ La Ritournelle	Marc Fitoussi	FR	Filmladen	15 789
14/ The Second Best Exotic Marigold Hotel	John Madden	GB	Centfox	15 345
15/ 45 Years	Andrew Haigh	GB	Filmladen	14 743

BELGIUM

TITLE	DIRECTOR	COUNTRY OF ORIGIN	DISTRIBUTOR	ADMISSIONS
1/ Le Tout Nouveau Testament	Jaco van Dormael	BE	Belga Films	61 603
2/ Timbuktu	Abderrahmane Sissako	FR	Cinéart	35 763
3/ Youth - La giovinezza	Paolo Sorrentino	IT	Paradiso Films	33 978
4/ La Famille Bélier	Eric Lartigau	FR	Belga Films	24 694
5/ Le Petit Prince	Mark Osborne	FR	Alternative Films	23 114
6/ Saul fia	László Nemes Jeles	HU	Cinéart	19 268
7/ Mustang	Deniz Gamze Ergüven	FR	Cinéart	19 168
8/ Mia madre	Nanni Moretti	IT	Cinéart	17 293
9/ Amy	Asif Kapadia	GB	Cinéart	14 764
10/ Dheepan	Jacques Audiard	FR	Lumière	14 491
11/ The Salt of the Earth	Wim Wenders, Juliano Ribeiro Salgado	EU	Cinéart	14 437
12/ Force Majeure	Ruben Östlund	SE	Lumière	14 138
13/ The Lobster	Yorgos Lanthimos	GR	Imagine	13 573
14/ Shaun the Sheep Movie	Mark Burton, Richard Starzack	GB	Lumière	13 098
15/ Les Héritiers	Marie-Castille Mention-Schaar	FR	Cinéart	11 095

BULGARIA

TITLE	DIRECTOR	COUNTRY OF ORIGIN	DISTRIBUTOR	ADMISSIONS
1/ Taken 3	Olivier Megaton	FR	A Plus Films	16 619
2/ Kingsman: The Secret Service	Matthew Vaughn	GB	Alexandra Films	15 488
3/ Paddington	Paul King	GB	Alexandra Films	14 961
4/ The Transporter Refueled	Camille Delamarre	FR	bTV	12 832
5/ Der 7bte Zwerg	Boris Aljinovic, Harald Siepermann	DE	Pro Films	10 437
6/ Oops! Noah is gone...	Toby Genkel, Sean McCormack	EU	Pro Films	9 601
7/ Urok	Kristina Grozeva, Petar Valchanov	BG	Abraxas Film	8 839
8/ The Salt of the Earth	Wim Wenders, Juliano Ribeiro Salgado	EU	Art Fest	8 575
9/ The Theory of Everything	James Marsh	GB	Forum Film BG	7 003
10/ Dyakon Levski	Maksim Genchev	BG	Amrita Art	6 349
11/ Youth - La giovinezza	Paolo Sorrentino	IT	Bulgaria Film Vision	4 893
12/ The Cut	Fatih Akin	DE	Art Fest	4 886
13/ Mune, Le gardien de la lune	Benoit Philippon, Alexandre Heboyan	FR	BS Films	4 666
14/ Ex Machina	Alex Garland	GB	Forum Film BG	4 103
15/ Karatsi	Ivailo Hristov	BG	A Plus Films	3 994

CROATIA

TITLE	DIRECTOR	COUNTRY OF ORIGIN	DISTRIBUTOR	ADMISSIONS
1/ Zvzdan	Dalibor Matanić	HR	2i Film	17 903
2/ Le Petit Prince	Mark Osborne	FR	Discovery	10 803
3/ Ti mene nosiš	Ivona Juka	HR	2i Film	8 313
4/ Takva su pravila	Ognjen Svilicic	HR	2i Film	6 904
5/ Imena višnje	Branko Schmidt	HR	n.a.	5 679
6/ Bicemo prvaci sveta	Darko Bajic	RS	Blitz	5 408
7/ Koko 3: Ljubav ili smrt	Daniel Kušan	HR	2i Film	4 198
8/ Hundraåringen som klev ut genom fönstret och försvann	Felix Herngren	SE	Discovery	4 143
9/ Djeca tranzicije	Matija Vukšić	HR	n.a.	3 987
10/ Život je truba	Antonio Nuić	HR	Blitz	3 789
11/ Zagrebačke priče vol 3	Various	HR	Propeler Film	3 099
12/ Force Majeure	Ruben Östlund	SE	ZFF	2 941
13/ Shaun the Sheep Movie	Mark Burton, Richard Starzack	GB	Blitz	2 914
14/ The Lobster	Yorgos Lanthimos	GR	Sony	2 729
15/ Deux jours, une nuit	Jean-Pierre Dardenne, Luc Dardenne	BE	Discovery	2 502

CZECH REPUBLIC

TITLE	DIRECTOR	COUNTRY OF ORIGIN	DISTRIBUTOR	ADMISSIONS
1/ Youth - La giovinezza	Paolo Sorrentino	IT	Aerofilms	31 529
2/ Fotograf	Irena Pavlásková	CZ	Bioscop	24 888
3/ Amy	Asif Kapadia	GB	Aerofilms	21 997
4/ Domáci péče	Slávek Horák	CZ	A-Company Czech	20 226
5/ Život je život	Milan Cieslar	CZ	Bontonfilm	18 013
6/ Song of the Sea	Tomm Moore	IE	Aerofilms	17 175
7/ Kobry a užovky	Jan Prušinovský	CZ	Falcon	16 669
8/ Paddington	Paul King	GB	A-Company CZ	15 710
9/ Shaun the Sheep Movie	Mark Burton, Richard Starzack	GB	Bohemia MP	14 960
10/ Ztraceni v Mnichov	Petr Zelenka	CZ	Falcon	12 570
11/ The Theory of Everything	James Marsh	GB	Cinemart	12 054
12/ Sedmero krkavc	Alice Nellis	CZ	Bohemia MP	11 613
13/ Hodinový manžel	Tomáš Svoboda	CZ	H.C.E.	10 919
14/ Padesátka	Vojtěch Kotek	CZ	Bontonfilm	9 858
15/ Samba	Olivier Nakache, Eric Toledano	FR	ACFK	9 612

DENMARK

TITLE	DIRECTOR	COUNTRY OF ORIGIN	DISTRIBUTOR	ADMISSIONS
1/ Amy	Asif Kapadia	GB	Camera	32 028
2/ Sommeren '92	Kasper Barfoed	DK	SF Film/Filmcompagniet	29 879
3/ Woman in gold	Simon Curtis	GB	Scanbox	28 169
4/ Mænd og høns	Anders Thomas Jensen	DK	Disney	25 348
5/ 9.April	Roni Ezra	DK	Nordisk	24 831
6/ All Inclusive	Hella Joof	DK	SF Film/Filmcompagniet	24 354
7/ Mennesker bliver spist	Erik Clausen	DK	Nordisk	22 490
8/ En chance til	Susanne Bier	DK	Nordisk	22 327
9/ Pride	Matthew Warchus	GB	Camera	20 438
10/ Lang Historie Kort	May el-Toukhy	DK	SF Film/Filmcompagniet	19 778
11/ Far from the Madding Crowd	Thomas Vinterberg	GB	Twentieth Century Fox	18 383
12/ Mr.Turner	Mike Leigh	GB	SF Film/Filmcompagniet	17 964
13/ Klovn forever	Mikkel Nørgaard	DK	Nordisk	17 302
14/ 45 Years	Andrew Haigh	GB	United International Pictures	17 061
15/ Samba	Olivier Nakache, Eric Toledano	FR	SF Film/Filmcompagniet	16 957

FRANCE

TITLE	DIRECTOR	COUNTRY OF ORIGIN	DISTRIBUTOR	ADMISSIONS
1/ Timbuktu	Abderrahmane Sissako	FR	Le Pacte	270 830
2/ La Loi du Marché	Stéphane Brizé	FR	Diaphana Distribution	240 397
3/ Marguerite	Xavier Giannoli	FR	Memento Films Distribution	176 436
4/ Mia madre	Nanni Moretti	IT	Le Pacte	169 306
5/ Mustang	Deniz Gamze Ergüven	FR	Ad Vitam	159 766
6/ Im Labyrinth des Schweigens	Giulio Ricciarelli	DE	Sophie Dulac Distribution	144 254
7/ Fatima	Philippe Faucon	FR	Pyramide	140 483
8/ La isla mínima	Alberto Rodriguez	ES	Le Pacte	134 661
9/ Dheepan	Jacques Audiard	FR	UGC Distribution	133 516
10/ Youth - La giovinezza	Paolo Sorrentino	IT	Pathé Distribution	132 991
11/ Shaun the Sheep Movie	Mark Burton, Richard Starzack	GB	Studiocanal	114 748
12/ La tête haute	Emmanuelle Bercot	FR	Wild Bunch Distribution	113 253
13/ Voyage en Chine	Zoltan Mayer	FR	Haut et Court	112 144
14/ Much Loved	Nabil Ayouch	FR	Pyramide	100 593
15/ Comme un avion	Bruno Podalydès	FR	UGC Distribution	96 616

GREECE

TITLE	DIRECTOR	COUNTRY OF ORIGIN	DISTRIBUTOR	ADMISSIONS
1/ The Lobster	Yorgos Lanthimos	GR	Feelgood	37 862
2/ Youth - La giovinezza	Paolo Sorrentino	IT	Odeon	30 223
3/ The Salt of the Earth	Wim Wenders, Juliano Ribeiro Salgado	EU	Filmtrade	17 383
4/ Saul fia	László Nemes Jeles	HU	Filmtrade	17 033
5/ Enas Allos Kosmos	Christopher Papakaliatis	GR	Village	12 702
6/ La isla mínima	Alberto Rodriguez	ES	Weird Wave	11 730
7/ Force Majeure	Ruben Östlund	SE	Feelgood	11 106
8/ The Theory of Everything	James Marsh	GB	UIP	10 349
9/ Mr.Turner	Mike Leigh	GB	Odeon	10 343
10/ La Famille Bélier	Eric Lartigau	FR	Odeon	9 348
11/ Phoenix	Christian Petzold	DE	Seven Films / SpentzosFilm	7 889
12/ Loin des hommes	David Oelhoffen	FR	One from Heart	7 538
13/ Macbeth	Justin Kurzel	GB	Seven Film / SpentzosFilm	7 260
14/ 45 Years	Andrew Haigh	GB	Seven Film / SpentzosFilm	7 235
15/ Ouzeri Tsitsanis	Manousos Manousakis	GR	Feelgood	7 090

GERMANY

TITLE	DIRECTOR	COUNTRY OF ORIGIN	DISTRIBUTOR	ADMISSIONS
1/ Victoria	Sebastian Schipper	DE	Senator Film Verleih	273 932
2/ Frau Müller muss weg	Sönke Wortmann	DE	Constantin Filmverleih	263 852
3/ Honig im Kopf	Til Schweiger	DE	Warner Bros	205 312
4/ La Famille Bélier	Eric Lartigau	FR	Concorde Filmverleih	200 303
5/ Der Staat gegen Fritz Bauer	Lars Kraume	DE	Alamode Film	193 751
6/ Samba	Olivier Nakache, Eric Toledano	FR	Senator Film Verleih	174 601
7/ Le Tout Nouveau Testament	Jaco van Dormael	BE	NFP	157 192
8/ Youth - La giovinezza	Paolo Sorrentino	IT	NFP	134 779
9/ A Little Chaos	Alan Rickman	GB	Tobis Film	121 220
10/ The Theory of Everything	James Marsh	GB	Universal Pictures Germany	119 167
11/ Das ewige Leben	Wolfgang Murnberger	AT	Majestic-Filmverleih	116 345
12/ Woman in gold	Simon Curtis	GB	SquareOne Entertainment	115 390
13/ 45 Years	Andrew Haigh	GB	Piff! Medien	106 745
14/ Fack ju Göhte 2	Bora Dagtekin	DE	Constantin Filmverleih	104 958
15/ Shaun the Sheep Movie	Mark Burton, Richard Starzack	GB	StudioCanal Deutschland	103 591

HUNGARY

TITLE	DIRECTOR	COUNTRY OF ORIGIN	DISTRIBUTOR	ADMISSIONS
1/ Saul fia	László Nemes Jeles	HU	Mozinet	51 759
2/ Liza, a rókatündér	Károly Ujj Mészáros	HU	A Company	43 190
3/ VAN valami furcsa és megmagyarázhatatlan	Gábor Reisz	HU	Cirko Film	18 409
4/ Qu'est-ce qu'on a fait au Bon Dieu?	Philippe de Chauveron	FR	MTVA	15 851
5/ Anyám és más futóbolondok a családból	Ibolya Fekete	HU	Vertigo Média	11 234
6/ Samba	Olivier Nakache, Eric Toledano	FR	Vertigo Média	9 015
7/ The Theory of Everything	James Marsh	GB	UIP Duna Film	7 791
8/ Swing	Csaba Fazekas	HU	A Company	7 455
9/ Macbeth	Justin Kurzel	GB	Mozinet	7 430
10/ Amy	Asif Kapadia	GB	Vertigo Média	7 268
11/ Le Petit Prince	Mark Osborne	FR	A Company	7 140
12/ Youth - La giovinezza	Paolo Sorrentino	IT	Mozinet	7 047
13/ The Salt of the Earth	Wim Wenders, Juliano Ribeiro Salgado	EU	Cinefil Co	6 540
14/ 2001: a space odyssey	Stanley Kubrick	GB	Pannónia Szórakoztató Kft.	6 307
15/ Le Tout Nouveau Testament	Jaco van Dormael	BE	Mozinet	6 189

ITALY

TITLE	DIRECTOR	COUNTRY OF ORIGIN	DISTRIBUTOR	ADMISSIONS
1/ Youth - La giovinezza	Paolo Sorrentino	IT	Medusa Film S.p.A.	211 856
2/ Mia madre	Nanni Moretti	IT	01 Distribution	198 684
3/ La Famille Bélier	Eric Lartigau	FR	BIM Distribuzione s.r.l	170 922
4/ Mr.Turner	Mike Leigh	GB	BIM Distribuzione s.r.l	141 937
5/ Il nome del figlio	Francesca Archibugi	IT	Lucky Red	131 798
6/ Suite Française	Saul Dibb	GB	Videa	106 543
7/ Il Racconto dei Racconti	Matteo Garrone	IT	01 Distribution	105 792
8/ Io e lei	Maria Sole Tognazzi	IT	Lucky Red	99 185
9/ Le Tout Nouveau Testament	Jaco van Dormael	BE	I Wonder Pictures	97 944
10/ 45 Years	Andrew Haigh	GB	Teodora Film	94 223
11/ Non essere cattivo	Claudio Caligari	IT	Good Films	91 482
12/ Pride	Mathew Warchus	GB	Teodora Film	89 638
13/ Latin Lover	Cristina Comencini	IT	01 Distribution	85 801
14/ Maraviglioso Boccaccio	Paolo & Vittorio Taviani	IT	Teodora Film	80 365
15/ The Theory of Everything	James Marsh	GB	Universal Pictures	80 083

THE NETHERLANDS

TITLE	DIRECTOR	COUNTRY OF ORIGIN	DISTRIBUTOR	ADMISSIONS
1/ Amy	Asif Kapadia	GB	Cinéart	123 140
2/ Youth - La giovinezza	Paolo Sorrentino	IT	Paradiso	120 651
3/ 45 Years	Andrew Haigh	GB	Cinemien	118 300
4/ La Famille Bélier	Eric Lartigau	FR	Independent Films	94 024
5/ The Lobster	Yorgos Lanthimos	GR	Imagine	63 082
6/ Publieke Werken	Joram Lursen	NL	September Film	58 180
7/ Force Majeure	Ruben Östlund	SE	Lumière	49 862
8/ Ventoux	Nicole van Kilsdonk	NL	September Film	49 699
9/ Le Tout Nouveau Testament	Jaco van Dormael	BE	Belga Films	40 134
10/ The Theory of Everything	James Marsh	GB	Universal Pictures	39 602
11/ Saul fia	László Nemes Jeles	HU	Cinéart	37 414
12/ Mr.Turner	Mike Leigh	GB	Entertainment One Benelux	36 580
13/ Samba	Olivier Nakache, Eric Toledano	FR	Independent Films	36 391
14/ Timbuktu	Abderrahmane Sissako	FR	Cinéart	35 646
15/ Schneider vs. Bax	Alex van Warmerdam	NL	Cinéart	33 641

POLAND

TITLE	DIRECTOR	COUNTRY OF ORIGIN	DISTRIBUTOR	ADMISSIONS
1/ Youth - La giovinezza	Paolo Sorrentino	IT	Gutek Film	84 484
2/ Body/Ciało	Małgorzata Szumowska	PL	Kino Świat	63 838
3/ Listy do M. 2	Maciej Dejczer	PL	Kino Świat	62 261
4/ Amy	Asif Kapadia	GB	Gutek Film	53 090
5/ Ida	Pawel Pawlikowski	PL	Solopan	44 901
6/ Le Petit Prince	Mark Osborne	FR	Kino Świat	37 231
7/ Ziarno prawdy	Borys Lankosz	PL	Next Film	33 357
8/ Samba	Olivier Nakache, Eric Toledano	FR	Gutek Film	31 172
9/ Carte Blanche	Jacek Lusiąski	PL	Kino Świat	28 082
10/ Disco Polo	Maciej Bochniak	PL	Next Film	24 473
11/ Paddington	Paul King	GB	Monolith	23 981
12/ Macbeth	Justin Kurzel	GB	Best Film	23 562
13/ 11 minut	Jerzy Skolimowski	PL	Kino Świat	21 905
14/ Love	Gaspard Noe	FR	Gutek Film	20 681
15/ La Famille Bélier	Eric Lartigau	FR	Monolith Films	18 951

PORTUGAL

TITLE	DIRECTOR	COUNTRY OF ORIGIN	DISTRIBUTOR	ADMISSIONS
1/ As Mil e Uma Noites: Volume 1, O Inquieto	Miguel Gomes	PT	O Som e a Fúria	9 147
2/ Phoenix	Christian Petzold	DE	Leopardo Filmes	8 325
3/ Mia madre	Nanni Moretti	IT	Leopardo Filmes	7 856
4/ The Salt of the Earth	Wim Wenders, Juliano Ribeiro Salgado	EU	Midas Filmes	7 067
5/ O Pátio das Cantigas	Leonel Vieira	PT	NOS Lusomundo Audiovisuais	6 163
6/ Timbuktu	Abderrahmane Sissako	FR	Midas Filmes	4 819
7/ The Theory of Everything	James Marsh	GB	NOS Lusomundo Audiovisuais	4 591
8/ As Mil e Uma Noites: Volume 2, O Desolado	Miguel Gomes	PT	O Som e a Fúria	4 278
9/ Suffragette	Sarah Gavron	GB	NOS Lusomundo Audiovisuais	3 484
10/ Woman in gold	Simon Curtis	GB	NOS Lusomundo Audiovisuais	3 256
11/ Montanha	Joao Salaviza	PT	Midas Filmes	3 007
12/ National Gallery	Frederick Wiseman	FR	eopardo Filmes	2 711
13/ The Spirit of '45	Ken Loach	GB	Midas Filmes	2 649
14/ Mr.Turner	Mike Leigh	GB	NOS Audiovisuais	2 541
15/ As Mil e Uma Noites: Volume 3, O Encantado	Miguel Gomes	PT	O Som e a Fúria	2 492

ROMANIA

TITLE	DIRECTOR	COUNTRY OF ORIGIN	DISTRIBUTOR	ADMISSIONS
1/ De ce eu ?	Tudor Giurgiu	RO	Ro Image 2000 / Transilvania Film	16 888
2/ Aferim!	Radu Jude	RO	Parada Film	15 900
3/ Kingsman: The Secret Service	Matthew Vaughn	GB	Odeon Cineplex	15 161
4/ Stockholm	Borja Soler, Rodrigo Sorogoyen, Eduardo Villanueva	ES	Transilvania Film	7 935
5/ Comoara	Corneliu Porumboiu	RO	42 KM Film	7 041
6/ Quatsch und die Nasenbär-Bande	Veit Helmer	DE	Metropolis Film	6 935
7/ The Theory of Everything	James Marsh	GB	Ro Image 2000	6 268
8/ Miss Julie (2014)	Liv Ullmann	NO	Independenta Film	6 204
9/ Un beau dimanche	Nicole Garcia	FR	Independenta Film	5 415
10/ Force Majeure	Ruben Östlund	SE	Clorofilm Srl	5 154
11/ Jimmy’s Hall	Ken Loach	GB	Independenta Film	3 934
12/ Deux jours, une nuit	Jean-Pierre Dardenne, Luc Dardenne	BE	Independenta Film	3 877
13/ La Famille Bélier	Eric Lartigau	FR	Independenta Film	3 877
14/ Hacker	Alexander Biedermann	DE	Ro Image 2000	3 838
15/ Gus - Petit oiseau, grand voyage	Christian De Vita	FR	InterComFilm Distribution	3 604

SLOVAK REPUBLIC

TITLE	DIRECTOR	COUNTRY OF ORIGIN	DISTRIBUTOR	ADMISSIONS
1/ Rytmus - sídliskový sen	Míro Drobný	SK	Itafilm	37 604
2/ Babovřesky 3	Zdeněk Troška	CZ	Continental film	32 478
3/ Hodinový manžel	Tomáš Svoboda	CZ	Continental film	30 493
4/ LokalFilmis	Jakub Kroner	SK	Continental film	22 919
5/ Spievankovo 5: O povolaniach	Diana Novotna	SK	Tonada	22 801
6/ Sedmero krkavců	Alice Nellis	CZ	Magic Box Slovakia	19 030
7/ Fack ju Göhte 2	Bora Dagtekin	DE	CinemArt SK	18 630
8/ The Theory of Everything	James Marsh	GB	BARRACUDA MOVIE	17 723
9/ Shaun the Sheep Movie	Mark Burton, Richard Starzack	GB	Continental film	15 535
10/ Astérix: Le domaine des dieux	Alexandre Astier, Louis Clichy	FR	Magic Box Slovakia	13 730
11/ Paddington	Paul King	GB	Magic Box Slovakia	13 342
12/ Vybíjená	Petr Nikolaev	CZ	Garfield film	13 274
13/ Sous les jupes des filles	Audrey Dana	FR	Continental film	11 275
14/ Le Petit Prince	Mark Osborne	FR	Magic Box	10 624
15/ Vojtech	Viktor Csudai	SK	Continental film	10 303

SLOVENIA

TITLE	DIRECTOR	COUNTRY OF ORIGIN	DISTRIBUTOR	ADMISSIONS
1/ Shaun the Sheep Movie	Mark Burton, Richard Starzack	GB	Blitz	9 459
2/ Amy	Asif Kapadia	GB	Blitz	9 116
3/ Force Majeure	Ruben Östlund	SE	Demiurg	6 017
4/ 45 Years	Andrew Haigh	GB	Fivia	5 172
5/ Youth - La giovinezza	Paolo Sorrentino	IT	Fivia	4 411
6/ The Salt of the Earth	Wim Wenders, Juliano Ribeiro Salgado	EU	Fivia	3 804
7/ Mr.Turner	Mike Leigh	GB	Continental Film	3 702
8/ Le Petit Prince	Mark Osborne	FR	Cinemanía	3 673
9/ Spijt!	Dave Schram	NL	Demiurg	3 357
10/ Paddington	Paul King	GB	Blitz	3 066
11/ The Second Best Exotic Marigold Hotel	John Madden	GB	Blitz	2 950
12/ Ida	Pawel Pawlikowski	PL	Fivia	2 625
13/ Qu'est-ce qu'on a fait au Bon Dieu?	Philippe de Chauveron	FR	Fivia	2 603
14/ Min lilla syster	Sanna Lenken	SE	Demiurg	2 452
15/ Bekas	Karzan Kader	SE	Cinemanía	2 312

SPAIN

TITLE	DIRECTOR	COUNTRY OF ORIGIN	DISTRIBUTOR	ADMISSIONS
1/ Ocho apellidos catalanes	Emilio Martínez Lazaro	ES	Universal Pictures International Spain S.L	187 872
2/ Truman	Cesc Gay	ES	Castelao Pictures S.L.	118 031
3/ Qu'est-ce qu'on a fait au Bon Dieu?	Philippe de Chauveron	FR	A Contracorriente Films	107 554
4/ Pride	Matthew Warchus	GB	Golem Distribución	91 758
5/ La Famille Bélier	Eric Lartigau	FR	Vértigo Films España	86 273
6/ Perdiendo el norte	Nacho G. Velilla	ES	" Warner Bros Pictures España	79 159
7/ What We Did On Our Holiday	Andy Hamilton, Guy Jenkin	GB	A Contracorriente Films	77 350
8/ The Theory of Everything	James Marsh	GB	Universal Pictures International Spain	70 150
9/ A Perfect Day	Fernando León de Aranoa	ES	Universal Pictures International Spain	66 202
10/ Samba	Olivier Nakache, Eric Toledano	FR	A Contracorriente Films	65 414
11/ Regression	Alejandro Amenábar	ES	Universal Pictures International Spain	65 074
12/ Amy	Asif Kapadia	GB	Vértigo Films España	54 365
13/ La isla mínima	Alberto Rodríguez	ES	Warner Bros Pictures España	52 597
14/ Mandarínid	Zaza Urushadze	EE	" Karma Films	48 518
15/ Woman in gold	Simon Curtis	GB	DeaPlaneta	46 745

SWEDEN

TITLE	DIRECTOR	COUNTRY OF ORIGIN	DISTRIBUTOR	ADMISSIONS
1/ Jag är Ingrid	Stig Björkman	SE	Nonstop Entertainment	48 147
2/ Amy	Asif Kapadia	GB	Lucky Dogs AB	28 005
3/ Pride	Matthew Warchus	GB	Triart Film AB	25 632
4/ Timbuktu	Abderrahmane Sissako	FR	Folkets Bio AB	18 341
5/ 45 Years	Andrew Haigh	GB	Studio Scoop	17 967
6/ Taikon	Lawen Mohtadi, Gellert Tamas	SE	TriArt Film AB	17 695
7/ Woman in gold	Simon Curtis	GB	Scanbox Entertainment	16 463
8/ Tjuvheder	Peter Grönlund	SE	TriArt Film AB	15 896
9/ Ida	Pawel Pawlikowski	PL	Folkets Bio AB	14 108
10/ The Theory of Everything	James Marsh	GB	Universal (UIP)	13 778
11/ La Famille Bélier	Eric Lartigau	FR	Scanbox Entertainment	12 766
12/ Force Majeure	Ruben Östlund	SE	Triart Film AB	11 926
13/ The Salt of the Earth	Wim Wenders, Juliano Ribeiro Salgado	EU	Folkets Bio AB	11 738
14/ Svenskjävel	Ronnie Sandahl	SE	TriArt Film AB	11 557
15/ Il Capitale Umano	Paolo Virzi	IT	Scanbox Entertainment	9 331

SWITZERLAND

TITLE	DIRECTOR	COUNTRY OF ORIGIN	DISTRIBUTOR	ADMISSIONS
1/ Samba	Olivier Nakache, Eric Toledano	FR	Frenetic Films	30 744
2/ Youth - La Giovinezza	Paolo Sorrentino	IT	Praesens Film	30 603
3/ Schellen-Ursli	Xavier Koller	CH	Frenetic Films	30 140
4/ La Famille Bélier	Eric Lartigau	FR	Praesens Film	24 019
5/ Giovanni Segantini - Magie des Lichts	Christian Labhart	CH	Look Now!	21 763
6/ Amy	Asif Kapadia	GB	Filmcoopi	17 694
7/ Le Tout Nouveau Testament	Jaco van Dormael	BE	Frenetic Films	14 721
8/ 45 Years	Andrew Haigh	GB	Filmcoopi	14 276
9/ Dürrenmatt - Eine Liebesgeschichte	Sabine Gisiger	CH	DCM Distribution	13 331
10/ Shaun the Sheep Movie	Mark Burton, Richard Starzack	GB	Impuls Pictures AG	12 609
11/ Heidi	Alain Gsponer	DE	Walt Disney Studios	12 328
12/ Mia madre	Nanni Moretti	IT	Frenetic Films	11 962
13/ Usfahrt Oerlike	Paul Riniker	CH	Frenetic Films	11 901
14/ Frau Müller muss weg	Sönke Wortmann	DE	Pathé Films AG	11 779
15/ Buoni a nulla	Gianni Di Gregorio	IT	Xenix Filmdistribution GmbH	11 275

UNITED KINGDOM

TITLE	DIRECTOR	COUNTRY OF ORIGIN	DISTRIBUTOR	ADMISSIONS
1/ The Theory of Everything	James Marsh	GB	Universal Pictures	138 270
2/ Suffragette	Sarah Gavron	GB	Pathé Distribution	131 628
3/ The Lady in the Van	Nicholas Hytner	GB	Sony Pictures Releasing UK	114 071
4/ 45 Years	Andrew Haigh	GB	Curzon Artificial Eye	104 361
5/ Amy	Asif Kapadia	GB	Altitude Film Distribution	104 191
6/ The Second Best Exotic Marigold Hotel	John Madden	GB	20th Century Fox Film	95 051
7/ Far from the Madding Crowd	Thomas Vinterberg	GB	20th Century Fox Film	82 678
8/ Macbeth	Justin Kurzel	GB	Studio Canal	69 157
9/ The Lobster	Yorgos Lanthimos	GR	Picturehouse Entertainment	68 954
10/ Brooklyn	John Crowley	IE	Lionsgate	61 804
11/ Testament of Youth	James Kent	GB	Lionsgate	56 472
12/ Force Majeure	Ruben Östlund	SE	Curzon Artificial Eye	40 629
13/ Suite Française	Saul Dibb	GB	Entertainment One	40 543
14/ Mr. Holmes	Bill Condon	GB	Entertainment One	39 596
15/ Woman in gold	Simon Curtis	GB	BBC Films	32 994

EUROPA CINEMAS LABEL

AT THE 2016 DIRECTORS' FORTNIGHT



Created in 2003, the Europa Cinemas label aims to enhance the promotion, circulation and box-office runs of European award-winning films on the screens of the Network’s cinemas across Europe. Get to know the four network exhibitors who will award the 14th Europa Cinemas Label to the best European film of the Directors’ Fortnight.



Stephen Bonato
Utopia St Siméon,
Bordeaux
(France)



Mats Gillmor
Folkets Bio,
Växjö
(Sweden)



Sally Griffiths
Chapter,
Cardiff
(The United Kingdom)



Pien Houthoff
Arthouse LUX,
Nijmegen
(The Netherlands)

28 TIMES CINEMA VENICE DAYS

For the 7th consecutive year, 28 young film lovers, each representing a Europa Cinemas film theatre from one of the 28 member states of the European Union will be invited to the next Venice Film Festival (from 31 August to 10 September 2016).

This project, organized by the Venice Days / Giornate degli Autori, in partnership with the European Parliament and Europa Cinemas will offer these 28 “Ambassadors”, aged between 18 and 25 to watch the films presented at the Venice Days and award a Prize. The programme includes workshops, meeting with professionals, and contributing to the blog. Participant are also invited to describe their experience and talk their passion for cinema on social networks and through virtual ‘postcards’ sent from the Festival.

28 Times Cinema is part of the LUX Prize project. The participants will attend the screenings of the three films competing for the Prize awarded annually by the European Parliament, and become the “Ambassadors” for these films during the events organised in their country after Venice.



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THE CINEMA EXPERIENCE IN THE AGE
OF DIGITAL DISTRACTIONS?

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Spend five days in Bologna during the 30th edition of Il Cinema Ritrovato festival:
take part in practical workshops, share with your peers, extend your networks
and unleash your creative thinking!



EUROPA CINEMAS

41 countries – 626 cities – 1,041 cinemas – 2,548 screens

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Press: Charles McDonald - charles@charlesmcdonald.co.uk



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