



**EUROPA CINEMAS**

NETWORK REVIEW N°29 CANNES 2017

**CINEMAS ON THE MOVE**

STATISTICAL YEARBOOK 2016



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**Founded in 1992, Europa Cinemas is the first international film theatre network for the circulation of European films.**  
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by Claude-Eric Poiroux

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# EDITORIAL

**At the end of 2016, the network is established in 611 towns in 33 MEDIA countries and represents 1 024 cinemas with 2 463 screens. The ongoing growth continues to this day.**

**25 years ago, at the end of 1992, this network was born within the European exhibition landscape. It represented only 45 cinemas/106 screens in 24 towns and cities in the 12 countries of the European Union.**

This initiative involved some 40 independent cinemas within the Europa Cinemas Association and obtained the support of the brand-new MEDIA Programme from the outset. This support has continued without interruption from that date through to Creative Europe today.

**Where are these film theatres?** As is to be expected, in almost all capital and major cities in the continent, but also in 269 towns with fewer than 100,000 residents, including 201 with fewer than 50,000 residents, where European films are regularly shown in local cinemas.

**What is special about this network?** First and foremost, its European programming, with 6 out of 10 screenings dedicated to films made in our continent. But above all, its unfailing commitment to disseminating films, with 35% of screenings (a slight increase for 2016) dedicated to non-national European productions.

**What are its results after 25 years?** For European films, more than 40 million admissions and a box office of €250 million in 2016. This is a solid economic base that benefits all categories of European auteur film from *I, Daniel Blake*, *Toni Erdmann*, *Julieta* and *Mustang* to *The Red Turtle*, *Son of Saul*, *La Pazza Gioia* and *Bacalaureat*, and not forgetting the documentaries *Tomorrow*, *Fuocoammare* and *Amy*.

Another result should also be emphasised. Cinemas in the network have been empowered to innovate and develop their programming, promotional and events practices, which has revived audiences and attracted younger generations to films shown on the big screen. This is the outcome of a collective

effort to discuss and pass on ideas. The Bologna, Sofia and Seville Audience Development & Innovation Labs are the culmination of this work as for 13 years they have brought together almost 1000 active participants to consider the crucial question of how to increase audiences.

**What are the network's plans for the future?** To consolidate its role as a driving force in the world of European cinema. Also, to provide definitive proof that cinemas are the only way to guarantee that a revitalised public continues to discover and finance the creativity of European filmmakers whose works are showcased at international festivals such as Cannes.

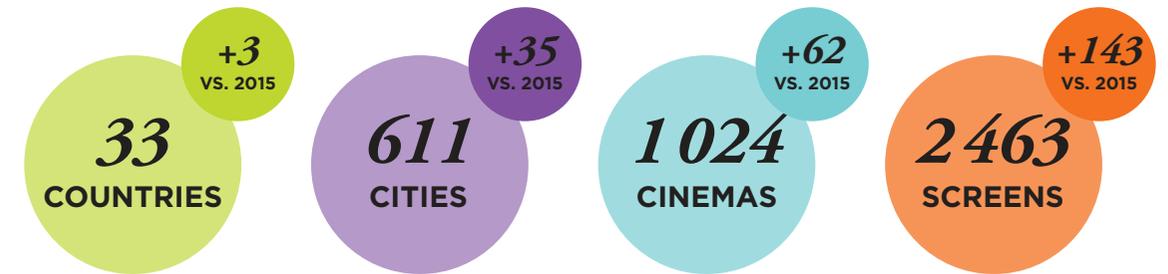
— Claude-Eric Poiroux,  
General Director of Europa Cinemas



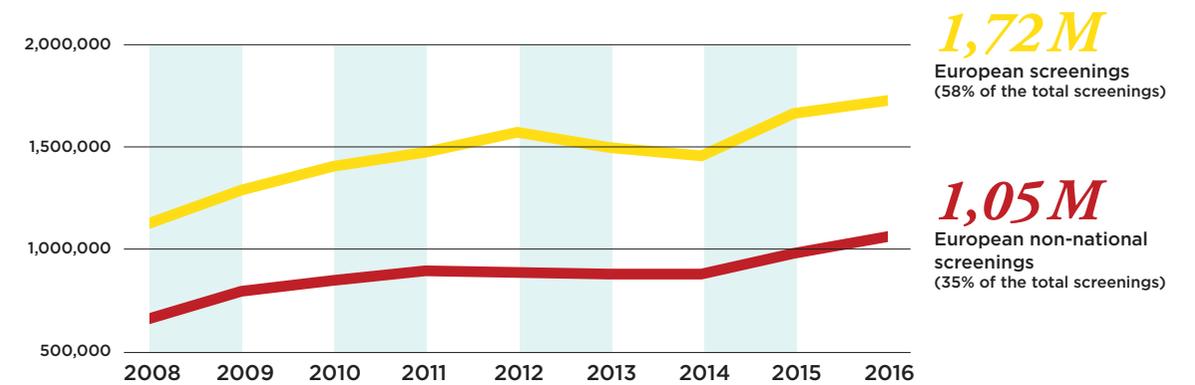
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# FACTS & FIGURES 2016

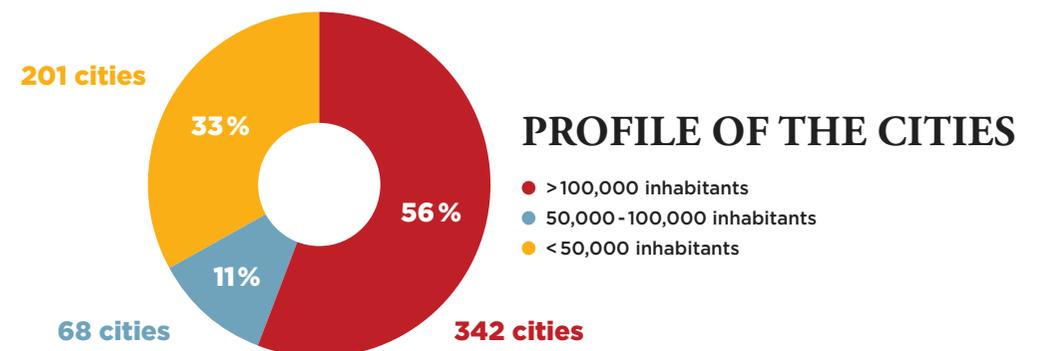
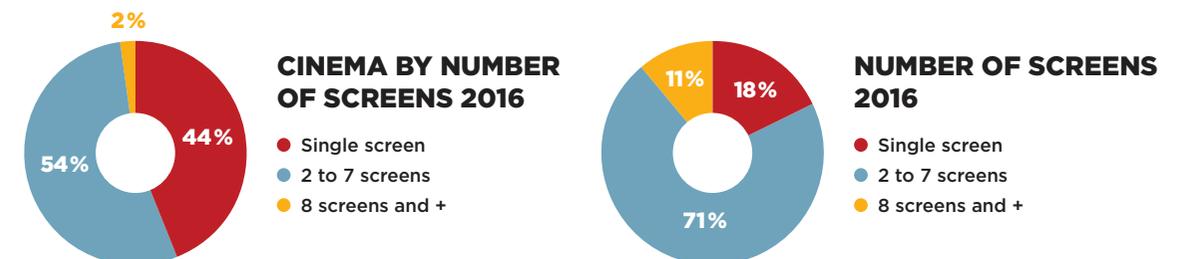
## IN MEDIA COUNTRIES



### EUROPEAN SCREENINGS REMAIN AT A HIGH LEVEL

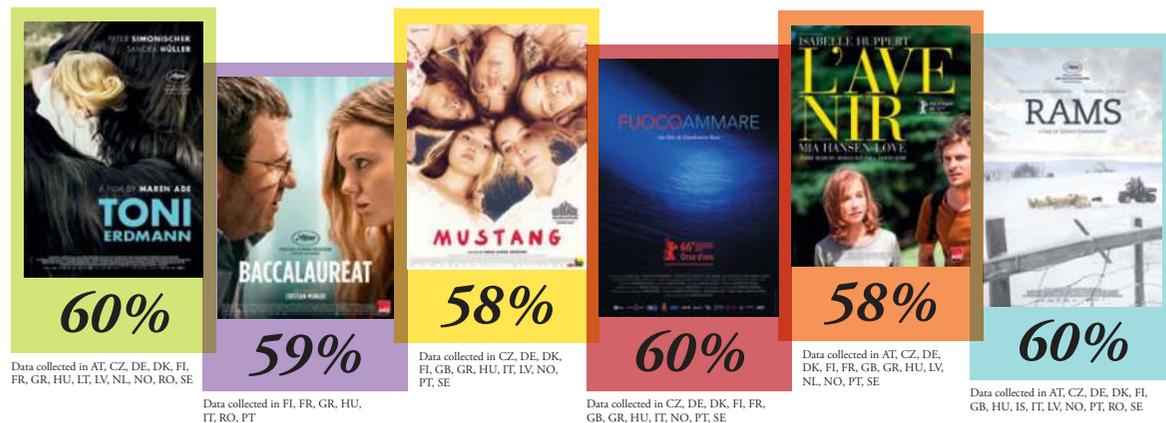


### PROFILE OF THE CINEMAS



## EUROPA CINEMAS NETWORK MADE THEIR SUCCESS!

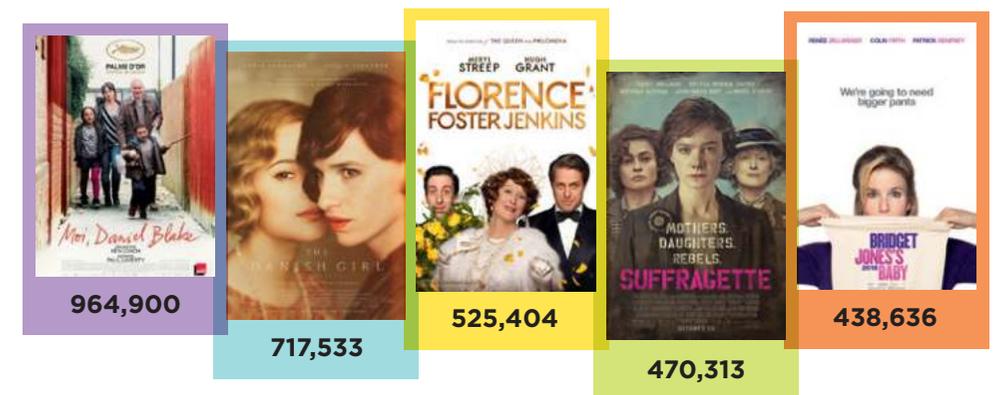
About 60% of the total admissions of these films in Europe were generated in the cinemas of the network



Sources: Europa Cinemas / Lumière

## 5 BRITISH MOVIES OVER THE TOP 10 EUROPEAN FILMS

by admissions



## AN EXCELLENT YEAR FOR CANNES MOVIES

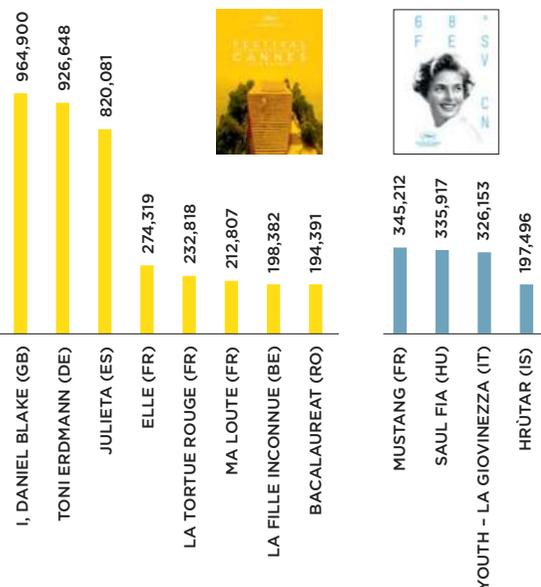
*I, Daniel Blake, Toni Erdmann, and Julieta* at the top.

In 2016, the three top European films in the network were presented in official competition at the 2016 Cannes Festival. Altogether, these films totalled 2,7M admissions across 89 K screenings.

*La Tortue Rouge*, biggest success for a European animation movie in the network. The French film *La Tortue Rouge*, from Dutch director Michaël Dudok de Wit, totalled 233 K admissions across 11,8K screenings. It was distributed in over 17 countries and 251 cinemas.

**Good performances for Cannes 2015 movies.** Many 2015 Cannes movies were released in 2016 in non-domestic European countries. Among them, *Mustang* stands out. The film was presented in Cannes as part of the 2015 Director's Fortnight and won the Europa Cinemas Label. In 2016, in the EC network, the film totalled 345,2K admissions across 13,7K screenings, in 30 countries and 619 cinemas. It appeared in the top 10 most screened UE films in Spain, UK, and Poland.

### TOTAL ADMISSIONS IN THE NETWORK - 2016 by admissions



## ANIMATION MOVIES

### TOP 2016 ANIMATION MOVIES IN THE NETWORK by admissions



Regarding sessions devoted to young audiences, animation remains the genre that works best. Among the most successful European titles were *Ma vie de courgette*, *La Tortue Rouge*, *Top of the World*, *Robinson Crusoe* and *The Little Prince*.

## THE STRENGTH OF DOCUMENTARY FILMS IN THE NETWORK



The historical result of documentary films in French cinemas of the network in 2016, is an opportunity to reiterate the importance of the network.

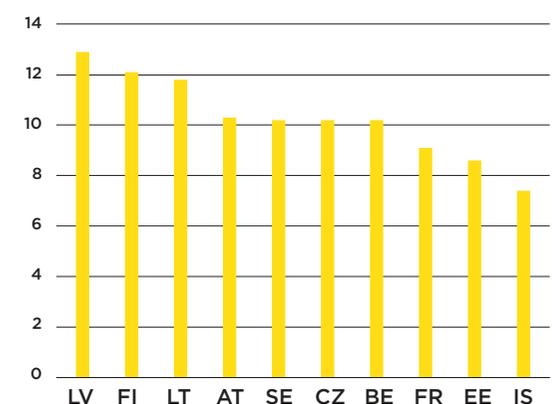
In France, *Tomorrow* (Mélanie Laurent & Cyril Dion, FR) and *Merci patron!* (François Ruffin, FR) were among the three best films of the year, in the network, in terms of admissions. *Tomorrow* secured 30% of its French admissions in the network (321 K out of 1,09 M) while one in two French spectators who watched *Merci patron!*, did it in one of the network cinemas (from a total of 508 K admissions nationwide).

Their long-term success (well beyond the first ten weeks of circulation), on a limited number of screens, illustrates the importance of this format for our cinemas: it attracts a number of spectators per screening, far higher than that of average movies (44, for example, for *Tomorrow* in France).

The best documentaries are also frequently successful beyond their country of origin: *Tomorrow* is the best documentary of the year across the network with, for example, 106 K admissions in Belgium. In 2015, *Amy* (Asif Kapadia, GB), the best documentary in the network, had made more than 50% of its admissions in Europa Cinemas' theaters in over 13 countries. *Fuocoammare* was also a great success in the network, with about 215 K admissions in 29 countries.

In 2016, documentary films accounted for 4.7% of screenings and 4.4% of admissions in 2016. This may seem low, but it should be remembered that the documentary represented, for example, barely 1% of admissions, in the French market in general, in 2015, according to the CNC. In 7 countries of the network, documentaries represent more than 10% of cinema admissions, far more than alternative content.

### COUNTRIES WHERE DOCUMENTARY MARKET SHARE IS THE HIGHEST in admissions (%)



# TOP 50 EUROPEAN FILMS BY ADMISSIONS MEDIA 2016



**1**  
**I, DANIEL BLAKE (GB)**  
KEN LOACH  
Countries: 26 / Cities: 442 / Cinemas: 641 / Admissions: 964,900



**2**  
**TONI ERDMANN (DE)**  
MAREN ADE  
Countries: 29 / Cities: 385 / Cinemas: 559 / Admissions: 926,648



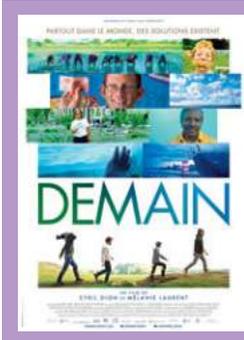
**3**  
**JULIETA (ES)**  
PEDRO ALMODÓVAR  
Countries: 29 / Cities: 498 / Cinemas: 710 / Admissions: 820,081



**4**  
**THE DANISH GIRL (GB)**  
TOM HOOPER  
Countries: 31 / Cities: 432 / Cinemas: 595 / Admissions: 717,533



**5**  
**FLORENCE FOSTER JENKINS (GB)**  
STEPHEN FREARS  
Countries: 27 / Cities: 415 / Cinemas: 552 / Admissions: 525,404



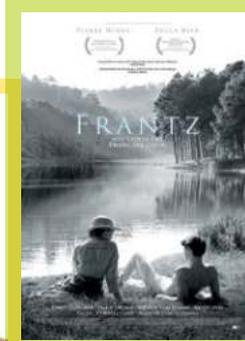
**6**  
**DEMAIN (FR)**  
MÉLANIE LAURENT, CYRIL DION  
Countries: 20 / Cities: 324 / Cinemas: 449 / Admissions: 479,187



**7**  
**SUFFRAGETTE (GB)**  
SARAH GAVRON  
Countries: 22 / Cities: 376 / Cinemas: 536 / Admissions: 470,313



**8**  
**BRIDGET JONES'S BABY (GB)**  
SHARON MAGUIRE  
Countries: 30 / Cities: 253 / Cinemas: 308 / Admissions: 438,636



**9**  
**FRANTZ (FR)**  
FRANÇOIS OZON  
Countries: 13 / Cities: 302 / Cinemas: 410 / Admissions: 400,569



**10**  
**BROOKLYN (IE)**  
JOHN CROWLEY  
Countries: 29 / Cities: 368 / Cinemas: 524 / Admissions: 399,836

- 11 L'Avenir (FR)**  
Mia Hansen-Løve  
Countries: 25 / Cities: 352 / Cinemas: 488 / Admissions : 397,445
- 12 La pazza gioia (IT)**  
Paolo Virzì  
Countries: 18 / Cities: 284 / Cinemas: 375 / Admissions : 393,171
- 13 Room (IE)**  
Lenny Abrahamson  
Countries: 27 / Cities: 390 / Cinemas: 545 / Admissions : 392,138
- 14 En man som heter Ove (SE)**  
Hannes Holm  
Countries: 19 / Cities: 253 / Cinemas: 370 / Admissions : 391,992
- 15 Le Goût des merveilles (FR)**  
Eric Besnard  
Countries: 9 / Cities: 160 / Cinemas: 254 / Admissions : 388,221
- 16 Mustang (FR)**  
Deniz Gamze Ergüven  
Countries: 30 / Cities: 435 / Cinemas: 619 / Admissions : 345,212
- 17 Les Innocentes (FR)**  
Anne Fontaine  
Countries: 15 / Cities: 266 / Cinemas: 337 / Admissions : 339,797
- 18 Médecin de campagne (FR)**  
Thomas Lilti  
Countries: 11 / Cities: 260 / Cinemas: 355 / Admissions : 338,024
- 19 Saul fia (HU)**  
László Nemes  
Countries: 31 / Cities: 390 / Cinemas: 542 / Admissions : 335,917
- 20 Youth – La giovinezza (IT)**  
Paolo Sorrentino  
Countries: 30 / Cities: 319 / Cinemas: 460 / Admissions : 326,153

- 21 Le Tout Nouveau Testament (BE)**  
Jaco van Dormael  
Countries: 28 / Cities: 333 / Cinemas: 482 / Admissions : 315,811
- 22 Love and Friendship (GB)**  
Whit Stillman  
Countries: 24 / Cities: 349 / Cinemas: 446 / Admissions : 294,373
- 23 Quo vado? (IT)**  
Gennaro Nunziante  
Countries: 8 / Cities: 107 / Cinemas: 145 / Admissions : 276,520
- 24 Elle (FR)**  
Paul Verhoeven  
Countries: 20 / Cities: 189 / Cinemas: 244 / Admissions : 274,319
- 25 Vor der Morgenröte (DE)**  
Maria Schrader  
Countries: 6 / Cities: 184 / Cinemas: 268 / Admissions : 267,773
- 26 Perfetti sconosciuti (IT)**  
Paolo Genovese  
Countries: 10 / Cities: 119 / Cinemas: 160 / Admissions : 263,875
- 27 Merci patron ! (FR)**  
François Ruffin  
Countries: 8 / Cities: 121 / Cinemas: 148 / Admissions : 262,837
- 28 Tschick (DE)**  
Fatih Akin  
Countries: 4 / Cities: 101 / Cinemas: 165 / Admissions : 261,847
- 29 Kollektivet (DK)**  
Thomas Vinterberg  
Countries: 31 / Cities: 360 / Cinemas: 516 / Admissions : 261,316
- 30 L'Étudiante et Monsieur Henri (FR)**  
Ivan Calbérac  
Countries: 5 / Cities: 104 / Cinemas: 164 / Admissions : 239,641

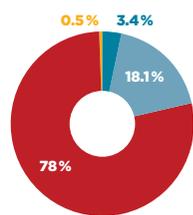
- 31 La Tortue rouge (FR)**  
Michael Dudok De Wit  
Countries: 17 / Cities: 199 / Cinemas: 251 / Admissions : 232,818
- 32 45 Years (GB)**  
Andrew Haigh  
Countries: 25 / Cities: 237 / Cinemas: 299 / Admissions : 223,349
- 33 Fuocoammare (IT)**  
Gianfranco Rosi  
Countries: 29 / Cities: 415 / Cinemas: 578 / Admissions : 214,767
- 34 Ich bin dann mal weg (DE)**  
Julia von Heinz  
Countries: 5 / Cities: 97 / Cinemas: 147 / Admissions : 213,856
- 35 Ma Loute (FR)**  
Bruno Dumont  
Countries: 26 / Cities: 231 / Cinemas: 299 / Admissions : 212,807
- 36 Chocolat (FR)**  
Roschdy Zem  
Countries: 22 / Cities: 316 / Cinemas: 430 / Admissions : 208,411
- 37 A Bigger Splash (IT)**  
Luca Guadagnino  
Countries: 28 / Cities: 314 / Cinemas: 432 / Admissions : 204,289
- 38 The Lady in the Van (GB)**  
Nicholas Hytner  
Countries: 16 / Cities: 215 / Cinemas: 264 / Admissions : 199,152
- 39 La fille inconnue (BE)**  
Jean-Pierre Dardenne, Luc Dardenne  
Countries: 19 / Cities: 289 / Cinemas: 383 / Admissions : 198,382
- 40 Hrútar (IS)**  
Grímur Hákonarson  
Countries: 30 / Cities: 354 / Cinemas: 446 / Admissions : 197,496

- 41 Truman (ES)**  
Cesc Gay  
Countries: 24 / Cities: 344 / Cinemas: 475 / Admissions : 197,303
- 42 Bacalaureat (RO)**  
Cristian Mungiu  
Countries: 21 / Cities: 265 / Cinemas: 355 / Admissions : 194,391
- 43 Le Petit Prince (FR)**  
Mark Osborne  
Countries: 26 / Cities: 323 / Cinemas: 444 / Admissions : 185,198
- 44 Willkommen bei den Hartmanns (DE)**  
Simon Verhoeven  
Countries: 4 / Cities: 74 / Cinemas: 104 / Admissions : 174,856
- 45 A Monster Calls (ES)**  
Juan Antonio Bayona  
Countries: 10 / Cities: 47 / Cinemas: 64 / Admissions : 173,620
- 46 Sing Street (IE)**  
John Carney  
Countries: 18 / Cities: 266 / Cinemas: 360 / Admissions : 167,317
- 47 L'hermine (FR)**  
Christian Vincent  
Countries: 15 / Cities: 189 / Cinemas: 263 / Admissions : 156,522
- 48 El Olivo (ES)**  
Iciar Bollain  
Countries: 12 / Cities: 226 / Cinemas: 306 / Admissions : 156,019
- 49 The Man Who Knew Infinity (GB)**  
Matt Brown  
Countries: 15 / Cities: 218 / Cinemas: 297 / Admissions : 150,385
- 50 Lo chiamavano Jeeg Robot (IT)**  
Gabriele Mainetti  
Countries: 13 / Cities: 85 / Cinemas: 131 / Admissions : 149,916

# AUSTRIA

## RESULTS IN THE COUNTRY\*

	2015	2016
<b>Total admissions (Mio)</b>	<b>15.8</b>	<b>14.9</b>
Cinemas	138	138
Screens	557	556
<b>National</b>	<b>4.3%</b>	<b>3.4%</b>
<b>European non-national</b>	<b>28.2%</b>	<b>18.1%</b>
<b>US</b>	<b>66.2%</b>	<b>78.0%</b>
<b>Others</b>	<b>1.3%</b>	<b>0.5%</b>

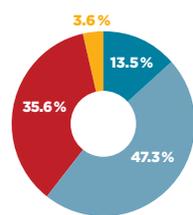


GLOBAL MARKET SHARES (by admissions)

Source: Wirtschaftskammer, Österreichisches Filminstitut

## RESULTS IN THE NETWORK

	2015	2016
<b>Total admissions (Mio)</b>	<b>1.93</b>	<b>2.00</b>
Cinemas	31	34
Screens	75	80
<b>National</b>	<b>16.5%</b>	<b>13.5%</b>
<b>European non-national</b>	<b>38.8%</b>	<b>47.3%</b>
<b>US</b>	<b>38.1%</b>	<b>35.6%</b>
<b>Others</b>	<b>6.6%</b>	<b>3.6%</b>



GLOBAL MARKET SHARES (by admissions)

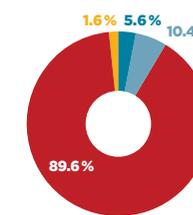
## TOP 10 EUROPEAN FILMS BY ADMISSIONS IN THE NETWORK | 2016

TITLE	COUNTRY OF ORIGIN	DIRECTOR	RELEASE DATE	ADMISSIONS
1/ <b>Vor der Morgenröte</b>	DE	Maria Schrader	03/06/2016	<b>52,561</b>
2/ <b>Toni Erdmann</b>	DE	Maren Ade	15/07/2016	<b>46,996</b>
3/ <b>Le Goût des merveilles</b>	FR	Eric Besnard	11/03/2016	<b>38,000</b>
4/ <b>Suffragette</b>	GB	Sarah Gavron	05/02/2016	<b>31,961</b>
5/ <b>Was hat uns bloß so ruiniert?</b>	AT	Marie Kreutzer	23/09/2016	<b>30,170</b>
6/ <b>Maikäfer flieg</b>	AT	Mirjam Unger	11/03/2016	<b>28,562</b>
7/ <b>Egon Schiele</b>	AT	Dieter Berner	07/10/2016	<b>27,046</b>
8/ <b>Bauer unser</b>	AT	Robert Schabus	11/11/2016	<b>26,614</b>
9/ <b>Le Tout Nouveau Testament</b>	BE	Jaco van Dormael	15/01/2016	<b>26,305</b>
10/ <b>L'Étudiante et Monsieur Henri</b>	FR	Ivan Calbérac	22/07/2016	<b>21,058</b>

# BULGARIA

## RESULTS IN THE COUNTRY\*

	2015	2016
<b>Total admissions (Mio)</b>	<b>5.3</b>	<b>5.5</b>
Cinemas	48	51
Screens	201	205
<b>National</b>	<b>1.8%</b>	<b>3.2%</b>
<b>European non-national</b>	<b>6.5%</b>	<b>5.6%</b>
<b>US</b>	<b>86.9%</b>	<b>89.6%</b>
<b>Others</b>	<b>4.8%</b>	<b>1.6%</b>

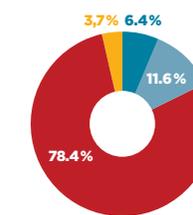


GLOBAL MARKET SHARES (by admissions)

Source: NFC

## RESULTS IN THE NETWORK

	2015	2016
<b>Total admissions (Mio)</b>	<b>1.46</b>	<b>1.58</b>
Cinemas	13	14
Screens	68	69
<b>National</b>	<b>6.0%</b>	<b>6.4%</b>
<b>European non-national</b>	<b>17.4%</b>	<b>11.6%</b>
<b>US</b>	<b>70.8%</b>	<b>78.4%</b>
<b>Others</b>	<b>5.8%</b>	<b>3.7%</b>



GLOBAL MARKET SHARES (by admissions)

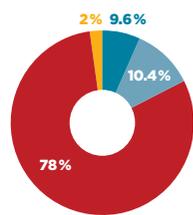
## TOP 10 EUROPEAN FILMS BY ADMISSIONS IN THE NETWORK | 2016

TITLE	COUNTRY OF ORIGIN	DIRECTOR	RELEASE DATE	ADMISSIONS
1/ <b>Xia</b>	BG	Mihaela Komitova	29/01/2016	<b>29,356</b>
2/ <b>Losers</b>	BG	Ivailo Hristov	01/04/2016	<b>12,807</b>
3/ <b>Robinson Crusoe</b>	BE	Vincent Kesteloot, Ben Stassen	05/02/2016	<b>10,993</b>
4/ <b>Bridget Jones's Baby</b>	GB	Sharon Maguire	16/09/2016	<b>9,573</b>
5/ <b>Monkey</b>	BG	Dimitar Kotzev – Shosho	30/09/2016	<b>6,901</b>
6/ <b>Letovnitsi</b>	BG	Ivaylo Penchev	07/10/2016	<b>6,697</b>
7/ <b>Jajda</b>	BG	Svetla Tsotsorkova	22/04/2016	<b>5,653</b>
8/ <b>Florence Foster Jenkins</b>	GB	Stephen Frears	02/12/2016	<b>5,369</b>
9/ <b>Ma ma</b>	ES	Julio Medem	06/03/2016	<b>5,193</b>
10/ <b>Atrapa la bandera</b>	ES	Enrique Gato	29/01/2016	<b>4,742</b>

# BELGIUM

## RESULTS IN THE COUNTRY\*

	2015	2016
<b>Total admissions (Mio)</b>	<b>21.2</b>	<b>19.4</b>
Cinemas	n/a	n/a
Screens	508	521
<b>National</b>	<b>10.6%</b>	<b>9.6%</b>
<b>European non-national</b>	<b>11.4%</b>	<b>10.4%</b>
<b>US</b>	<b>77.0%</b>	<b>78.0%</b>
<b>Others</b>	<b>1.0%</b>	<b>2.0%</b>

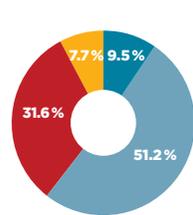


GLOBAL MARKET SHARES (by admissions)

Sources: Cinedata, FCB, ABDF

## RESULTS IN THE NETWORK

	2015	2016
<b>Total admissions (Mio)</b>	<b>1.5</b>	<b>1.7</b>
Cinemas	24	27
Screens	57	65
<b>National</b>	<b>12.2%</b>	<b>9.5%</b>
<b>European non-national</b>	<b>54.0%</b>	<b>51.2%</b>
<b>US</b>	<b>26.2%</b>	<b>31.6%</b>
<b>Others</b>	<b>7.6%</b>	<b>7.7%</b>



GLOBAL MARKET SHARES (by admissions)

## TOP 10 EUROPEAN FILMS BY ADMISSIONS IN THE NETWORK | 2016

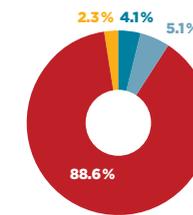
TITLE	COUNTRY OF ORIGIN	DIRECTOR	RELEASE DATE	ADMISSIONS
1/ <b>Demain</b>	FR	Mélanie Laurent, Cyril Dion	06/01/2016	<b>106,012</b>
2/ <b>I, Daniel Blake</b>	GB	Ken Loach	26/10/2016	<b>26,206</b>
3/ <b>Toni Erdmann</b>	DE	Maren Ade	17/08/2016	<b>24,114</b>
4/ <b>Julieta</b>	ES	Pedro Almodóvar	18/05/2016	<b>23,183</b>
5/ <b>Médecin de campagne</b>	FR	Thomas Lilti	23/03/2016	<b>18,309</b>
6/ <b>45 Years</b>	GB	Andrew Haigh	10/02/2016	<b>17,414</b>
7/ <b>Belgica</b>	BE	Felix Van Groeningen	02/03/2016	<b>16,662</b>
8/ <b>Les Innocentes</b>	FR	Anne Fontaine	09/03/2016	<b>16,539</b>
9/ <b>La pazza gioia</b>	IT	Paolo Virzi	10/08/2016	<b>15,745</b>
10/ <b>La fille inconnue</b>	BE	Jean-Pierre Dardenne, Luc Dardenne	05/10/2016	<b>15,741</b>

\*Please note that all 2016 data for national markets are provisional estimates. Europa Cinemas' figures are definitive.

# CROATIA

## RESULTS IN THE COUNTRY\*

	2015	2016
<b>Total admissions (Mio)</b>	<b>3.9</b>	<b>4.3</b>
Cinemas	76	87
Screens	158	173
<b>National</b>	<b>1.7%</b>	<b>4.1%</b>
<b>European non-national</b>	<b>13.2%</b>	<b>5.1%</b>
<b>US</b>	<b>80.8%</b>	<b>88.6%</b>
<b>Others</b>	<b>4.3%</b>	<b>2.3%</b>

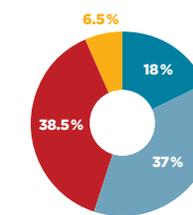


GLOBAL MARKET SHARES (by admissions)

Source: HAVC

## RESULTS IN THE NETWORK

	2015	2016
<b>Total admissions (K)</b>	<b>438.8</b>	<b>475.8</b>
Cinemas	12	14
Screens	13	22
<b>National</b>	<b>17.9%</b>	<b>18.0%</b>
<b>European non-national</b>	<b>41.4%</b>	<b>37.0%</b>
<b>US</b>	<b>32.6%</b>	<b>38.5%</b>
<b>Others</b>	<b>8.1%</b>	<b>6.5%</b>



GLOBAL MARKET SHARES (by admissions)

## TOP 10 EUROPEAN FILMS BY ADMISSIONS IN THE NETWORK | 2016

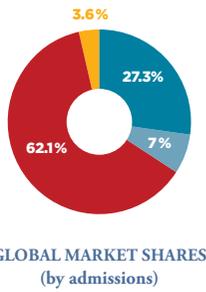
TITLE	COUNTRY OF ORIGIN	DIRECTOR	RELEASE DATE	ADMISSIONS
1/ <b>Gazda</b>	HR	Dario Juričan	05/10/2016	<b>14,457</b>
2/ <b>Narodni heroj Ljiljan Vidic</b>	HR	Ivan-Goran Vitez	31/12/2015	<b>8,236</b>
3/ <b>Sve najbolje</b>	HR	Snježana Tribuson	08/12/2016	<b>7,401</b>
4/ <b>Ustav Republike Hrvatske</b>	HR	Rajko Grlić	06/10/2016	<b>7,176</b>
5/ <b>Houston, We Have a Problem</b>	SI	Ziga Virc	28/04/2016	<b>6,785</b>
6/ <b>Youth - La giovinezza</b>	IT	Paolo Sorrentino	26/12/2015	<b>5,778</b>
7/ <b>Život je truba</b>	HR	Antonio Nuić	03/12/2015	<b>5,664</b>
8/ <b>Ne gledaj mi u pijat</b>	HR	Hana Jusić	16/11/2016	<b>5,539</b>
9/ <b>S one strane</b>	HR	Zrinko Ogresta	10/03/2016	<b>5,273</b>
10/ <b>Osloboduvanje na Skopje</b>	MK	Rade Serbedzija, Danilo Serbedzija	10/10/2016	<b>4,430</b>

\*Please note that all 2016 data for national markets are provisional estimates. Europa Cinemas' figures are definitive.

# CZECH REPUBLIC

## RESULTS IN THE COUNTRY\*

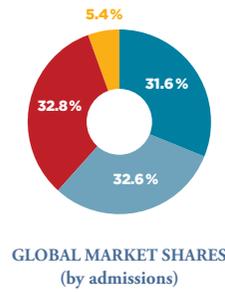
	2015	2016
<b>Total admissions (Mio)</b>	<b>13.0</b>	<b>15.6</b>
Cinemas	629	701
Screens	841	920
● <i>National</i>	20.1%	27.3%
● <i>European non-national</i>	8.0%	7.0%
● <i>US</i>	70.4%	62.1%
● <i>Others</i>	1.5%	3.6%



Source: Creative Europe desk

## RESULTS IN THE NETWORK

	2015	2016
<b>Total admissions (Mio)</b>	<b>1.32</b>	<b>1.45</b>
Cinemas	30	30
Screens	37	37
● <i>National</i>	21.9%	31.2%
● <i>European non-national</i>	35.1%	30.6%
● <i>US</i>	36.1%	32.8%
● <i>Others</i>	6.8%	5.4%



## TOP 10 EUROPEAN FILMS BY ADMISSIONS IN THE NETWORK | 2016

TITLE	COUNTRY OF ORIGIN	DIRECTOR	RELEASE DATE	ADMISSIONS
1/ <i>Anděl Páně 2</i>	CZ	Jiří Strach	01/12/2016	58,232
2/ <i>Teorie tygra</i>	CZ	Radek Bajgar	31/03/2016	44,913
3/ <i>Lída Baarová</i>	CZ	Filip Renč	21/01/2016	38,149
4/ <i>Zkáza krásou</i>	CZ	Helena Třeštková, Jakub Hejna	07/01/2016	28,844
5/ <i>Anthropoid</i>	GB	Sean Ellis	28/09/2016	23,312
6/ <i>Lichožrouti</i>	CZ	Galina Miklínová	20/10/2016	21,880
7/ <i>Bridget Jones's Baby</i>	GB	Sharon Maguire	15/09/2016	21,830
8/ <i>Bezva ženská na krku</i>	CZ	Tomáš Hoffman	13/10/2016	20,284
9/ <i>Já, Olga Hepnarová</i>	CZ	Petr Kazda, Tomáš Weinreb	24/03/2016	18,269
10/ <i>Trabantem do posledního dechu</i>	CZ	Dan Přebal	17/03/2016	17,364

# FRANCE

## RESULTS IN THE COUNTRY\*

	2015	2016
<b>Total admissions (Mio)</b>	<b>205.3</b>	<b>212.7</b>
Cinemas	2,020	2,033
Screens	5,647	5,741
● <i>National</i>	35.5%	35.3%
● <i>European non-national</i>	8.9%	9.2%
● <i>US</i>	52.0%	52.6%
● <i>Others</i>	3.6%	2.9%



Source: CNC

## RESULTS IN THE NETWORK

	2015	2016
<b>Total admissions (Mio)</b>	<b>12.39</b>	<b>14.60</b>
Cinemas	136	142
Screens	408	428
● <i>National</i>	42.3%	39.0%
● <i>European non-national</i>	26.0%	24.3%
● <i>US</i>	17.3%	19.2%
● <i>Others</i>	14.4%	17.5%



## TOP 10 EUROPEAN FILMS BY ADMISSIONS IN THE NETWORK | 2016

TITLE	COUNTRY OF ORIGIN	DIRECTOR	RELEASE DATE	ADMISSIONS
1/ <i>I, Daniel Blake</i>	GB	Ken Loach	26/10/2016	348,647
2/ <i>Demain</i>	FR	Mélanie Laurent, Cyril Dion	02/12/2015	257,472
3/ <i>Merci patron!</i>	FR	François Ruffin	24/02/2016	252,010
4/ <i>Julieta</i>	ES	Pedro Almodóvar	18/05/2016	244,808
5/ <i>Les Innocentes</i>	FR	Anne Fontaine	10/02/2016	229,825
6/ <i>Ma Loute</i>	FR	Bruno Dumont	13/05/2016	169,531
7/ <i>Frantz</i>	FR	François Ozon	07/09/2016	166,629
8/ <i>Toni Erdmann</i>	DE	Maren Ade	17/08/2016	148,831
9/ <i>Médecin de campagne</i>	FR	Thomas Lilti	23/03/2016	142,841
10/ <i>L'Avenir</i>	FR	Mia Hansen-Løve	06/04/2016	135,044

# DENMARK

## RESULTS IN THE COUNTRY\*

	2015	2016
<b>Total admissions (Mio)</b>	<b>14.2</b>	<b>13.4</b>
Cinemas	159	163
Screens	427	442
● <i>National</i>	29.7%	21.0%
● <i>European non-national</i>	18.3%	15.0%
● <i>US</i>	50.3%	62.0%
● <i>Others</i>	20.0%	19.0%



Source: Danish Film Institute

## RESULTS IN THE NETWORK

	2015	2016
<b>Total admissions (Mio)</b>	<b>1.11</b>	<b>1.01</b>
Cinemas	12	13
Screens	38	40
● <i>National</i>	29.6%	21.5%
● <i>European non-national</i>	36.0%	42.3%
● <i>US</i>	28.4%	30.9%
● <i>Others</i>	6.1%	5.3%



## TOP 10 EUROPEAN FILMS BY ADMISSIONS IN THE NETWORK | 2016

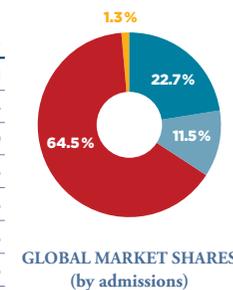
TITLE	COUNTRY OF ORIGIN	DIRECTOR	RELEASE DATE	ADMISSIONS
1/ <i>Kollektivet</i>	DK	Thomas Vinterberg	14/01/2016	49,264
2/ <i>En man som heter Ove</i>	SE	Hannes Holm	26/05/2016	38,375
3/ <i>The Danish Girl</i>	GB	Tom Hooper	04/02/2016	38,259
4/ <i>Flaskepost fra P</i>	DK	Hans Petter Moland	03/03/2016	27,985
5/ <i>Youth - La giovinezza</i>	IT	Paolo Sorrentino	14/01/2016	26,772
6/ <i>Der kommer en dag</i>	DK	Jesper Nielsen	21/04/2016	23,518
7/ <i>Toni Erdmann</i>	DE	Maren Ade	01/12/2016	22,201
8/ <i>Florence Foster Jenkins</i>	GB	Stephen Frears	25/08/2016	21,799
9/ <i>Brooklyn</i>	IE	John Crowley	11/02/2016	19,711
10/ <i>Fúsi</i>	IS	Dagur Kári	30/06/2016	17,200

\*Please note that all 2016 data for national markets are provisional estimates. Europa Cinemas' figures are definitive.

# GERMANY

## RESULTS IN THE COUNTRY\*

	2015	2016
<b>Total admissions (Mio)</b>	<b>139.5</b>	<b>121.1</b>
Cinemas	1 648	1 654
Screens	4 692	4 739
● <i>National</i>	27.5%	22.7%
● <i>European non-national</i>	15.7%	11.5%
● <i>US</i>	54.5%	64.5%
● <i>Others</i>	2.3%	1.3%



Source: FFA

## RESULTS IN THE NETWORK

	2015	2016
<b>Total admissions (Mio)</b>	<b>10.38</b>	<b>10.43</b>
Cinemas	181	181
Screens	375	384
● <i>National</i>	28.0%	31.0%
● <i>European non-national</i>	33.8%	38.1%
● <i>US</i>	30.8%	26.9%
● <i>Others</i>	7.3%	4.0%



## TOP 10 EUROPEAN FILMS BY ADMISSIONS IN THE NETWORK | 2016

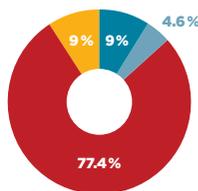
TITLE	COUNTRY OF ORIGIN	DIRECTOR	RELEASE DATE	ADMISSIONS
1/ <i>Toni Erdmann</i>	DE	Maren Ade	14/07/2016	509,523
2/ <i>Le Goût des merveilles</i>	FR	Eric Besnard	10/03/2016	295,782
3/ <i>Tschick</i>	DE	Fatih Akin	15/09/2016	247,563
4/ <i>L'Etudiante et Monsieur Henri</i>	FR	Ivan Calbérac	21/07/2016	217,737
5/ <i>En man som heter Ove</i>	SE	Hannes Holm	07/04/2016	200,938
6/ <i>The Danish Girl</i>	GB	Tom Hooper	07/01/2016	200,512
7/ <i>Ich bin dann mal weg</i>	DE	Julia von Heinz	24/12/2015	190,571
8/ <i>Suffragette</i>	GB	Sarah Gavron	04/02/2016	170,441
9/ <i>Vor der Morgenröte</i>	DE	Maria Schrader	02/06/2016	157,749
10/ <i>Willkommen bei den Hartmanns</i>	DE	Simon Verhoeven	03/11/2016	157,268

\*Please note that all 2016 data for national markets are provisional estimates. Europa Cinemas' figures are definitive.

# GREECE

## RESULTS IN THE COUNTRY\*

	2015	2016
<b>Total admissions (Mio)</b>	<b>9.8</b>	<b>10.0</b>
Cinemas	339	339
Screens	547	547
● <i>National</i>	8.4%	9.0%
● <i>European non-national</i>	4.5%	4.6%
● <i>US</i>	76.6%	77.4%
● <i>Others</i>	10.5%	9.0%

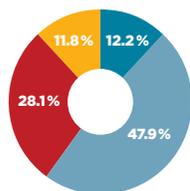


GLOBAL MARKET SHARES (by admissions)

Source: GFC

## RESULTS IN THE NETWORK

	2015	2016
<b>Total admissions (K)</b>	<b>753.5</b>	<b>846.2</b>
Cinemas	24	26
Screens	31	34
● <i>National</i>	14.3%	12.2%
● <i>European non-national</i>	46.5%	47.9%
● <i>US</i>	30.7%	28.1%
● <i>Others</i>	8.4%	11.8%



GLOBAL MARKET SHARES (by admissions)

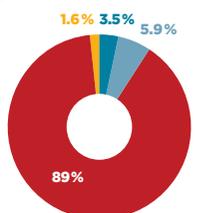
## TOP 10 EUROPEAN FILMS BY ADMISSIONS IN THE NETWORK | 2016

TITLE	COUNTRY OF ORIGIN	DIRECTOR	RELEASE DATE	ADMISSIONS
1/ <b>Quo vado?</b>	IT	Gennaro Nunziante	28/07/2016	<b>25,550</b>
2/ <b>Notias</b>	GR	Tassos Boulmetis	14/01/2016	<b>24,776</b>
3/ <b>I, Daniel Blake</b>	GB	Ken Loach	03/11/2016	<b>18,457</b>
4/ <b>Toni Erdmann</b>	DE	Maren Ade	27/10/2016	<b>17,574</b>
5/ <b>Enas Allos Kosmos</b>	GR	Christopher Papakaliatis	17/12/2015	<b>17,505</b>
6/ <b>Elle</b>	FR	Paul Verhoeven	06/10/2016	<b>13,215</b>
7/ <b>Julieta</b>	ES	Pedro Almodóvar	20/10/2016	<b>12,325</b>
8/ <b>Roza of Smyrna</b>	GR	George Kordellas	22/12/2016	<b>11,269</b>
9/ <b>Loreak</b>	ES	Jon Garaño, Jose Mari Goenaga	03/03/2016	<b>10,255</b>
10/ <b>Florence Foster Jenkins</b>	GB	Stephen Frears	16/06/2016	<b>8,764</b>

# HUNGARY

## RESULTS IN THE COUNTRY\*

	2015	2016
<b>Total admissions (Mio)</b>	<b>13.0</b>	<b>14.6</b>
Cinemas	112	113
Screens	330	336
● <i>National</i>	4.2%	3.5%
● <i>European non-national</i>	10.6%	5.9%
● <i>US</i>	83.2%	89.0%
● <i>Others</i>	2.0%	1.6%

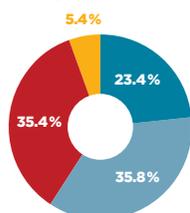


GLOBAL MARKET SHARES (by admissions)

Source: NMHH

## RESULTS IN THE NETWORK

	2015	2016
<b>Total admissions (Mio)</b>	<b>0.90</b>	<b>1.00</b>
Cinemas	16	18
Screens	38	43
● <i>National</i>	22.0%	23.4%
● <i>European non-national</i>	36.6%	35.8%
● <i>US</i>	33.4%	35.4%
● <i>Others</i>	8.0%	5.4%



GLOBAL MARKET SHARES (by admissions)

## TOP 10 EUROPEAN FILMS BY ADMISSIONS IN THE NETWORK | 2016

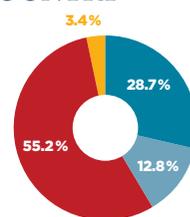
TITLE	COUNTRY OF ORIGIN	DIRECTOR	RELEASE DATE	ADMISSIONS
1/ <b>Saul fia</b>	HU	László Nemes	11/06/2015	<b>73,035</b>
2/ <b>A Lovasjász</b>	HU	Géza Kaszás, Dániel Tiszeker	21/01/2016	<b>23,672</b>
3/ <b>Ernellék Farkaséknál</b>	HU	Szabolcs Hajdu	29/09/2016	<b>20,026</b>
4/ <b>Youth - La giovinezza</b>	IT	Paolo Sorrentino	24/12/2015	<b>19,608</b>
5/ <b>Tiszta szívvel</b>	HU	Attila Till	28/04/2016	<b>15,954</b>
6/ <b>The Danish Girl</b>	GB	Tom Hooper	28/01/2016	<b>10,612</b>
7/ <b>Room</b>	IE	Lenny Abrahamson	28/01/2016	<b>10,509</b>
8/ <b>A martfűi rém</b>	HU	Árpád Sopsits	10/11/2016	<b>10,430</b>
9/ <b>Anyám és más futóbolondok a családból</b>	HU	Ibolya Fekete	05/11/2015	<b>10,359</b>
10/ <b>Se Dio Vuole</b>	IT	Edoardo Galeone	21/01/2016	<b>10,299</b>

\*Please note that all 2016 data for national markets are provisional estimates. Europa Cinemas' figures are definitive.

# ITALY

## RESULTS IN THE COUNTRY\*

	2015	2016
<b>Total admissions (Mio)</b>	<b>99.4</b>	<b>105.4</b>
Cinemas	1 151	1 176
Screens	3 358	3 438
● <i>National</i>	21.4%	28.7%
● <i>European non-national</i>	15.5%	12.8%
● <i>US</i>	60.0%	55.2%
● <i>Others</i>	3.1%	3.4%

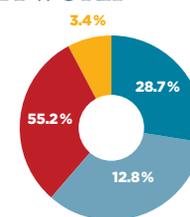


GLOBAL MARKET SHARES (by admissions)

Source: Cinetel (93% of the Italian market)

## RESULTS IN THE NETWORK

	2015	2016
<b>Total admissions (Mio)</b>	<b>7.78</b>	<b>8.71</b>
Cinemas	146	158
Screens	281	290
● <i>National</i>	30.6%	27.7%
● <i>European non-national</i>	32.5%	33.9%
● <i>US</i>	31.3%	30.8%
● <i>Others</i>	5.6%	7.6%



GLOBAL MARKET SHARES (by admissions)

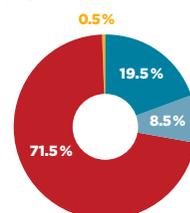
## TOP 10 EUROPEAN FILMS BY ADMISSIONS IN THE NETWORK | 2016

TITLE	COUNTRY OF ORIGIN	DIRECTOR	RELEASE DATE	ADMISSIONS
1/ <b>La pazzia gioia</b>	IT	Paolo Virzi	17/05/2016	<b>268,034</b>
2/ <b>Quo vado?</b>	IT	Gennaro Nunziante	01/01/2016	<b>223,902</b>
3/ <b>Perfetti sconosciuti</b>	IT	Paolo Genovese	11/02/2016	<b>215,751</b>
4/ <b>I, Daniel Blake</b>	GB	Ken Loach	21/10/2016	<b>184,352</b>
5/ <b>Lo chiamavano Jeeg Robot</b>	IT	Gabriele Mainetti	25/02/2016	<b>145,495</b>
6/ <b>Suffragette</b>	GB	Sarah Gavron	03/03/2016	<b>133,206</b>
7/ <b>Julieta</b>	ES	Pedro Almodóvar	26/05/2016	<b>132,466</b>
8/ <b>La corrispondenza</b>	IT	Giuseppe Tornatore	14/01/2016	<b>127,182</b>
9/ <b>Asphalte</b>	FR	Samuel Benchetrit	24/03/2016	<b>123,991</b>
10/ <b>Fuocoammare</b>	IT	Gianfranco Rosi	18/02/2016	<b>114,001</b>

# LITHUANIA

## RESULTS IN THE COUNTRY\*

	2015	2016
<b>Total admissions (Mio)</b>	<b>3.3</b>	<b>3.7</b>
Cinemas	32	29
Screens	95	79
● <i>National</i>	13.8%	19.5%
● <i>European non-national</i>	17.8%	8.5%
● <i>US</i>	65.5%	71.5%
● <i>Others</i>	2.9%	0.5%

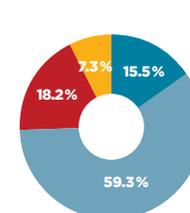


GLOBAL MARKET SHARES (by admissions)

Source: LFC

## RESULTS IN THE NETWORK

	2015	2016
<b>Total admissions (K)</b>	<b>202</b>	<b>205.8</b>
Cinemas	4	4
Screens	6	6
● <i>National</i>	18.5%	15.5%
● <i>European non-national</i>	56.4%	59.3%
● <i>US</i>	18.2%	18.0%
● <i>Others</i>	6.9%	7.3%



GLOBAL MARKET SHARES (by admissions)

## TOP 10 EUROPEAN FILMS BY ADMISSIONS IN THE NETWORK | 2016

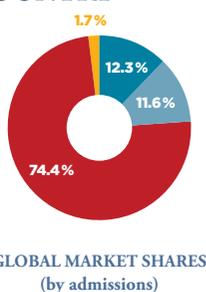
TITLE	COUNTRY OF ORIGIN	DIRECTOR	RELEASE DATE	ADMISSIONS
1/ <b>Qu'est-ce qu'on a fait au Bon Dieu?</b>	FR	Philippe de Chauveron	28/08/2015	<b>5,522</b>
2/ <b>Aš už tave pakalbėsiu / When we talk about kgb</b>	LT	Maxi Dejoie, Virginija Vareikyte	24/10/2015	<b>4,195</b>
3/ <b>Amy</b>	GB	Asif Kapadia	18/09/2015	<b>3,633</b>
4/ <b>Gautas Iskvietimas</b>	LT	Tadas Vidmantas	19/02/2016	<b>3,451</b>
5/ <b>Un homme à la hauteur</b>	FR	Laurent Tirard	23/06/2016	<b>3,205</b>
6/ <b>Julieta</b>	ES	Pedro Almodóvar	09/09/2016	<b>3,015</b>
7/ <b>Florence Foster Jenkins</b>	GB	Stephen Frears	12/08/2016	<b>2,706</b>
8/ <b>Le Goût des merveilles</b>	FR	Eric Besnard	18/08/2016	<b>2,667</b>
9/ <b>Gautas iškvietimas 3</b>	LT	Tadas Vidmantas	07/10/2016	<b>2,599</b>
10/ <b>2 yötä aamuun</b>	FI	Mikko Kuparinen	02/09/2016	<b>2,521</b>

\*Please note that all 2016 data for national markets are provisional estimates. Europa Cinemas' figures are definitive.

## THE NETHERLANDS

### RESULTS IN THE COUNTRY\*

	2015	2016
<b>Total admissions (Mio)</b>	<b>32.9</b>	<b>34.2</b>
Cinemas	269	277
Screens	890	946
<b>National</b>	18.8%	12.3%
<b>European non-national</b>	10.2%	11.6%
<b>US</b>	67.8%	74.4%
<b>Others</b>	3.2%	1.7%



Source: NVB

### RESULTS IN THE NETWORK

	2015	2016
<b>Total admissions (Mio)</b>	<b>3.8</b>	<b>4.2</b>
Cinemas	44	49
Screens	146	154
<b>National</b>	13.0%	14.4%
<b>European non-national</b>	47.6%	47.0%
<b>US</b>	32.7%	30.5%
<b>Others</b>	6.8%	8.1%



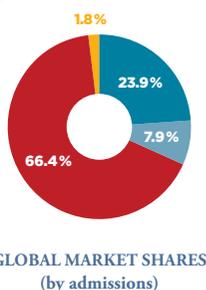
### TOP 10 EUROPEAN FILMS BY ADMISSIONS IN THE NETWORK | 2016

TITLE	COUNTRY OF ORIGIN	DIRECTOR	RELEASE DATE	ADMISSIONS
1/ <b>Tonio</b>	NL	Paula van der Oest	13/10/2016	<b>93,422</b>
2/ <b>La Tortue rouge</b>	FR	Michael Dudok De Wit	07/07/2016	<b>80,296</b>
3/ <b>Florence Foster Jenkins</b>	GB	Stephen Frears	22/09/2016	<b>74,551</b>
4/ <b>Elle</b>	FR	Paul Verhoeven	02/06/2016	<b>74,099</b>
5/ <b>The Lady in the Van</b>	GB	Nicholas Hytner	21/01/2016	<b>67,485</b>
6/ <b>Publieke Werken</b>	NL	Joram Lursen	10/12/2015	<b>65,304</b>
7/ <b>Knielen op een bed violen</b>	NL	Ben Sombogaart	25/02/2016	<b>61,739</b>
8/ <b>Room</b>	IE	Lenny Abrahamson	03/03/2016	<b>59,892</b>
9/ <b>L'Avenir</b>	FR	Mia Hansen-Løve	08/09/2016	<b>58,742</b>
10/ <b>I, Daniel Blake</b>	GB	Ken Loach	24/11/2016	<b>58,285</b>

## NORWAY

### RESULTS IN THE COUNTRY\*

	2015	2016
<b>Total admissions (Mio)</b>	<b>12.0</b>	<b>13.1</b>
Cinemas	193	194
Screens	434	439
<b>National</b>	20.5%	23.9%
<b>European non-national</b>	11.6%	7.9%
<b>US + Canada</b>	64.6%	66.4%
<b>Others</b>	3.3%	1.8%



Source: Film&Kino

### RESULTS IN THE NETWORK

	2015	2016
<b>Total admissions (Mio)</b>	<b>1.55</b>	<b>1.60</b>
Cinemas	6	5
Screens	34	27
<b>National</b>	15.5%	17.6%
<b>European non-national</b>	15.1%	16.5%
<b>US</b>	63.0%	62.1%
<b>Others</b>	6.4%	3.8%



### TOP 10 EUROPEAN FILMS BY ADMISSIONS IN THE NETWORK | 2016

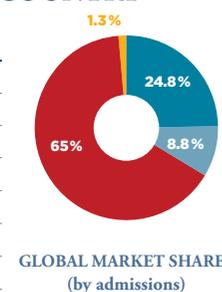
TITLE	COUNTRY OF ORIGIN	DIRECTOR	RELEASE DATE	ADMISSIONS
1/ <b>Kongens nei</b>	NO	Erik Poppe	23/09/2016	<b>68,034</b>
2/ <b>Snekker Andersen og Julenissen</b>	NO	Terje Rangsnes	11/11/2016	<b>34,060</b>
3/ <b>Bridget Jones's Baby</b>	GB	Sharon Maguire	16/09/2016	<b>32,404</b>
4/ <b>Birkebeinerne</b>	NO	Nils Gaup	12/02/2016	<b>23,407</b>
5/ <b>Børning 2</b>	NO	Hallvard Bræin	12/10/2016	<b>22,543</b>
6/ <b>45 Years</b>	GB	Andrew Haigh	23/09/2016	<b>20,041</b>
7/ <b>Mannen fra Snåsa</b>	NO	Margreth Olin	22/01/2016	<b>18,663</b>
8/ <b>En man som heter Ove</b>	SE	Hannes Holm	25/12/2015	<b>17,482</b>
9/ <b>Brooklyn</b>	IE	John Crowley	12/02/2016	<b>14,129</b>
10/ <b>L'Avenir</b>	FR	Mia Hansen-Løve	21/10/2016	<b>12,878</b>

\*Please note that all 2016 data for national markets are provisional estimates. Europa Cinemas' figures are definitive.

## POLAND

### RESULTS IN THE COUNTRY\*

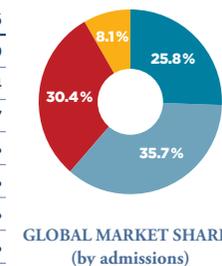
	2015	2016
<b>Total admissions (Mio)</b>	<b>44.7</b>	<b>52.1</b>
Cinemas	516	508
Screens	1,259	1,338
<b>National</b>	17.8%	24.8%
<b>European non-national</b>	12.7%	8.8%
<b>US</b>	67.2%	65.0%
<b>Others</b>	2.4%	1.3%



Source: PISF

### RESULTS IN THE NETWORK

	2015	2016
<b>Total admissions (Mio)</b>	<b>3.16</b>	<b>3.39</b>
Cinemas	34	34
Screens	83	87
<b>National</b>	21.2%	25.8%
<b>European non-national</b>	37.5%	35.7%
<b>US</b>	31.0%	30.4%
<b>Others</b>	10.3%	8.1%



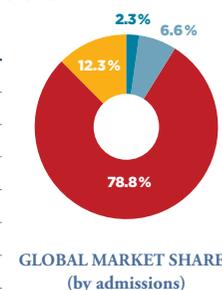
### TOP 10 EUROPEAN FILMS BY ADMISSIONS IN THE NETWORK | 2016

TITLE	COUNTRY OF ORIGIN	DIRECTOR	RELEASE DATE	ADMISSIONS
1/ <b>Ostatnia rodzina</b>	PL	Jan P. Matuszyński	30/09/2016	<b>116,657</b>
2/ <b>Wotyń</b>	PL	Wojciech Smarzowski	07/10/2016	<b>86,230</b>
3/ <b>Moje córki krowy</b>	PL	Kinga Dębska	08/01/2016	<b>73,051</b>
4/ <b>Pitbull. Niebezpieczne kobiety</b>	PL	Patryk Vega	11/11/2016	<b>68,211</b>
5/ <b>Planeta singli</b>	PL	Mitja Okorn	05/02/2016	<b>65,924</b>
6/ <b>Julieta</b>	ES	Pedro Almodóvar	02/09/2016	<b>49,376</b>
7/ <b>Bridget Jones's Baby</b>	GB	Sharon Maguire	16/09/2016	<b>44,244</b>
8/ <b>Florence Foster Jenkins</b>	GB	Stephen Frears	12/08/2016	<b>43,846</b>
9/ <b>Mustang</b>	FR	Deniz Gamze Ergüven	08/04/2016	<b>39,338</b>
10/ <b>Saul fia</b>	HU	László Nemes	22/01/2016	<b>36,500</b>

## PORTUGAL

### RESULTS IN THE COUNTRY\*

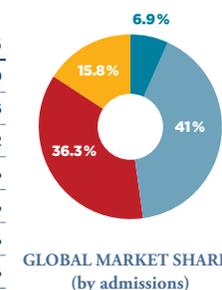
	2015	2016
<b>Total admissions (Mio)</b>	<b>14.5</b>	<b>14.8</b>
Cinemas	165	162
Screens	547	553
<b>National</b>	6.5%	2.3%
<b>European non-national</b>	13.5%	6.6%
<b>US</b>	70.2%	78.8%
<b>Others</b>	9.8%	12.3%



Source: ICA

### RESULTS IN THE NETWORK

	2015	2016
<b>Total admissions (K)</b>	<b>299.6</b>	<b>289.9</b>
Cinemas	6	6
Screens	12	12
<b>National</b>	13.7%	6.9%
<b>European non-national</b>	46.7%	41.0%
<b>US</b>	30.6%	36.3%
<b>Others</b>	9.0%	15.8%



### TOP 10 EUROPEAN FILMS BY ADMISSIONS IN THE NETWORK | 2016

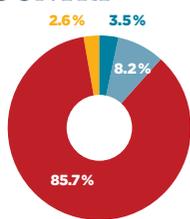
TITLE	COUNTRY OF ORIGIN	DIRECTOR	RELEASE DATE	ADMISSIONS
1/ <b>Julieta</b>	ES	Pedro Almodóvar	22/09/2016	<b>8,030</b>
2/ <b>I, Daniel Blake</b>	GB	Ken Loach	01/12/2016	<b>6,015</b>
3/ <b>Demain</b>	FR	Mélanie Laurent, Cyril Dion	21/07/2016	<b>5,261</b>
4/ <b>Elle</b>	FR	Paul Verhoeven	17/11/2016	<b>4,787</b>
5/ <b>The Danish Girl</b>	GB	Tom Hooper	31/12/2015	<b>4,667</b>
6/ <b>Cartas da guerra</b>	PT	Ivo Ferreira	01/09/2016	<b>4,628</b>
7/ <b>Florence Foster Jenkins</b>	GB	Stephen Frears	01/09/2016	<b>3,505</b>
8/ <b>Room</b>	IE	Lenny Abrahamson	11/02/2016	<b>2,824</b>
9/ <b>L'Ombre des femmes</b>	FR	Philippe Garrel	31/03/2016	<b>2,822</b>
10/ <b>Saul fia</b>	HU	László Nemes	25/02/2016	<b>2,774</b>

\*Please note that all 2016 data for national markets are provisional estimates. Europa Cinemas' figures are definitive.

# ROMANIA

## RESULTS IN THE COUNTRY\*

	2015	2016
<b>Total admissions (Mio)</b>	<b>11.2</b>	<b>13.0</b>
Cinemas	82	92
Screens	339	393
<b>National</b>	<b>1.9%</b>	<b>3.5%</b>
<b>European non-national</b>	<b>11.4%</b>	<b>8.2%</b>
<b>US</b>	<b>82.3%</b>	<b>85.7%</b>
<b>Others</b>	<b>4.4%</b>	<b>2.6%</b>

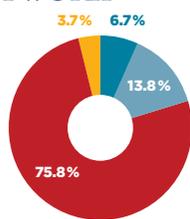


GLOBAL MARKET SHARES (by admissions)

Source: Centrul National al Cinematografiei

## RESULTS IN THE NETWORK

	2015	2016
<b>Total admissions (Mio)</b>	<b>0.86</b>	<b>1.50</b>
Cinemas	15	16
Screens	31	43
<b>National</b>	<b>8.0%</b>	<b>6.7%</b>
<b>European non-national</b>	<b>25.6%</b>	<b>13.8%</b>
<b>US</b>	<b>59.9%</b>	<b>75.8%</b>
<b>Others</b>	<b>6.5%</b>	<b>3.7%</b>



GLOBAL MARKET SHARES (by admissions)

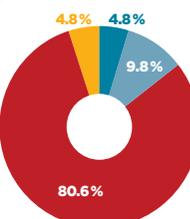
## TOP 10 EUROPEAN FILMS BY ADMISSIONS IN THE NETWORK | 2016

TITLE	COUNTRY OF ORIGIN	DIRECTOR	RELEASE DATE	ADMISSIONS
1/ #Selfie 69	RO	Cristina Iacob	16/09/2016	17,094
2/ Saul fia	HU	László Nemes	11/03/2016	16,152
3/ Două lozuri	RO	Paul Negoescu	07/10/2016	15,811
4/ Bacalaureat	RO	Cristian Mungiu	20/05/2016	11,047
5/ Câini	RO	Bogdan Mirica	23/09/2016	8,903
6/ Sieranevada	RO	Cristi Puiu	09/09/2016	7,448
7/ Bridget Jones's Baby	GB	Sharon Maguire	16/09/2016	7,195
8/ Babysitting 2	FR	Nicolas Benamou, Philippe Lacheau	25/12/2015	5,343
9/ Bastille Day	GB	James Watkins	29/04/2016	5,258
10/ Toni Erdmann	DE	Maren Ade	21/10/2016	5,144

# SLOVAK REPUBLIC

## RESULTS IN THE COUNTRY\*

	2015	2016
<b>Total admissions (Mio)</b>	<b>4.6</b>	<b>5.6</b>
Cinemas	123	119
Screens	197	214
<b>National</b>	<b>6.7%</b>	<b>4.8%</b>
<b>European non-national</b>	<b>18.0%</b>	<b>9.8%</b>
<b>US</b>	<b>73.2%</b>	<b>80.6%</b>
<b>Others</b>	<b>2.1%</b>	<b>4.8%</b>

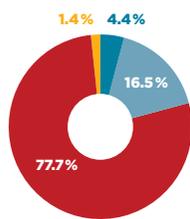


GLOBAL MARKET SHARES (by admissions)

Source: SFU

## RESULTS IN THE NETWORK

	2015	2016
<b>Total admissions (Mio)</b>	<b>2.15</b>	<b>2.76</b>
Cinemas	23	25
Screens	59	76
<b>National</b>	<b>6.0%</b>	<b>4.4%</b>
<b>European non-national</b>	<b>21.5%</b>	<b>16.5%</b>
<b>US</b>	<b>69.0%</b>	<b>77.7%</b>
<b>Others</b>	<b>3.6%</b>	<b>1.4%</b>



GLOBAL MARKET SHARES (by admissions)

## TOP 10 EUROPEAN FILMS BY ADMISSIONS IN THE NETWORK | 2016

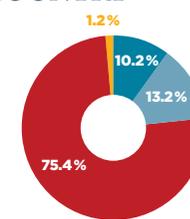
TITLE	COUNTRY OF ORIGIN	DIRECTOR	RELEASE DATE	ADMISSIONS
1/ Bridget Jones's Baby	GB	Sharon Maguire	15/09/2016	53,358
2/ Červený kapitán	SK	Michal Kollár	10/03/2016	37,024
3/ Lída Baarová	CZ	Filip Renč	21/01/2016	32,850
4/ Učitelka	SK	Jan Hřebejk	21/07/2016	24,688
5/ Bezva ženská na krku	CZ	Tomáš Hoffman	20/10/2016	23,027
6/ Pat a Mat ve filmu	CZ	Marek Beneš	07/04/2016	18,284
7/ Padesátka	CZ	Vojtěch Kotek	24/12/2015	18,108
8/ Robinson Crusoe	BE	Vincent Kesteloot, Ben Stassen	18/02/2016	14,947
9/ Manžel na hodinu	CZ	Tomáš Svoboda	22/12/2016	12,766
10/ Decibely lásky	CZ	Miroslav Halík	11/02/2016	12,432

\*Please note that all 2016 data for national markets are provisional estimates. Europa Cinemas' figures are definitive.

# SLOVENIA

## RESULTS IN THE COUNTRY\*

	2015	2016
<b>Total admissions (Mio)</b>	<b>1.9</b>	<b>2.3</b>
Cinemas	48	57
Screens	106	114
<b>National</b>	<b>2.8%</b>	<b>10.2%</b>
<b>European non-national</b>	<b>18.2%</b>	<b>13.2%</b>
<b>US</b>	<b>77.9%</b>	<b>75.4%</b>
<b>Others</b>	<b>1.1%</b>	<b>1.2%</b>

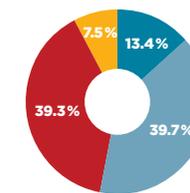


GLOBAL MARKET SHARES (by admissions)

Source: SFC

## RESULTS IN THE NETWORK

	2015	2016
<b>Total admissions (K)</b>	<b>332.8</b>	<b>381.1</b>
Cinemas	20	24
Screens	16	20
<b>National</b>	<b>8.4%</b>	<b>13.4%</b>
<b>European non-national</b>	<b>51.2%</b>	<b>39.7%</b>
<b>US</b>	<b>30.8%</b>	<b>39.3%</b>
<b>Others</b>	<b>9.6%</b>	<b>7.5%</b>



GLOBAL MARKET SHARES (by admissions)

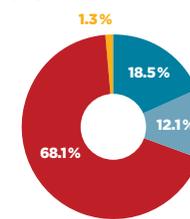
## TOP 10 EUROPEAN FILMS BY ADMISSIONS IN THE NETWORK | 2016

TITLE	COUNTRY OF ORIGIN	DIRECTOR	RELEASE DATE	ADMISSIONS
1/ Pr'Hostar	SI	Luka Marčetič	27/10/2016	12,124
2/ Houston, We Have a Problem	SI	Ziga Virč	05/05/2016	8,542
3/ Planeta singli	PL	Mitja Okorn	21/04/2016	6,548
4/ Toni Erdmann	DE	Maren Ade	14/12/2016	4,568
5/ Pojdi z mano	SI	Igor Sterk	01/12/2016	3,816
6/ Le Petit Prince	FR	Mark Osborne	19/11/2015	3,795
7/ Nika	SI	Slobodan Maksimovic	06/10/2016	3,460
8/ The Lobster	GR	Yorgos Lanthimos	31/12/2015	3,432
9/ Bridget Jones's Baby	GB	Sharon Maguire	15/09/2016	3,422
10/ Operasjon Arktis	NO	Grethe Bøe-Waal	13/02/2015	3,242

# SPAIN

## RESULTS IN THE COUNTRY\*

	2015	2016
<b>Total admissions (Mio)</b>	<b>96.1</b>	<b>101.7</b>
Cinemas	711	721
Screens	3,588	3,557
<b>National</b>	<b>19.3%</b>	<b>18.5%</b>
<b>European non-national</b>	<b>15.9%</b>	<b>12.1%</b>
<b>US</b>	<b>61.9%</b>	<b>68.1%</b>
<b>Others</b>	<b>2.9%</b>	<b>1.3%</b>

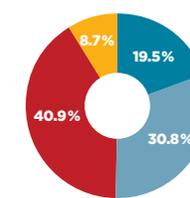


GLOBAL MARKET SHARES (by admissions)

Source: ICAA

## RESULTS IN THE NETWORK

	2015	2016
<b>Total admissions (Mio)</b>	<b>6.2</b>	<b>6.9</b>
Cinemas	49	52
Screens	227	237
<b>National</b>	<b>19.7%</b>	<b>19.5%</b>
<b>European non-national</b>	<b>30.5%</b>	<b>30.8%</b>
<b>US</b>	<b>40.4%</b>	<b>40.9%</b>
<b>Others</b>	<b>9.3%</b>	<b>8.7%</b>



GLOBAL MARKET SHARES (by admissions)

## TOP 10 EUROPEAN FILMS BY ADMISSIONS IN THE NETWORK | 2016

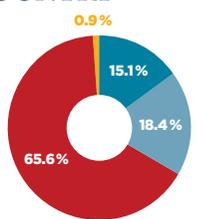
TITLE	COUNTRY OF ORIGIN	DIRECTOR	RELEASE DATE	ADMISSIONS
1/ A Monster Calls	ES	Juan Antonio Bayona	07/10/2016	169,054
2/ Youth - La giovinezza	IT	Paolo Sorrentino	22/01/2016	103,020
3/ Palmeras en la nieve	ES	Fernando González Molina	25/12/2015	96,303
4/ The Danish Girl	GB	Tom Hooper	15/01/2016	94,728
5/ Julieta	ES	Pedro Almodóvar	08/04/2016	80,987
6/ Brooklyn	IE	John Crowley	26/02/2016	74,108
7/ Elle	FR	Paul Verhoeven	30/09/2016	72,634
8/ I, Daniel Blake	GB	Ken Loach	28/10/2016	64,944
9/ Médecin de campagne	FR	Thomas Lilti	27/05/2016	64,738
10/ Kiki, el amor se hace	ES	Paco León	01/04/2016	63,575

\*Please note that all 2016 data for national markets are provisional estimates. Europa Cinemas' figures are definitive.

## SWEDEN

### RESULTS IN THE COUNTRY\*

	2015	2016
Total admissions (Mio)	17.1	17.8
Cinemas	418	418
Screens	802	808
● National	20.0%	15.1%
● European non-national	17.1%	18.4%
● US	58.3%	65.6%
● Others	4.6%	0.9%

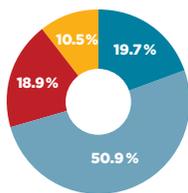


GLOBAL MARKET SHARES (by admissions)

Source: Swedish Film Institute

### RESULTS IN THE NETWORK

	2015	2016
Total admissions (Mio)	1.08	1.15
Cinemas	41	42
Screens	72	73
● National	24.4%	19.7%
● European non-national	41.8%	50.9%
● US	19.7%	18.9%
● Others	14.1%	10.5%



GLOBAL MARKET SHARES (by admissions)

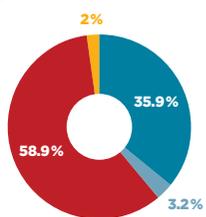
### TOP 10 EUROPEAN FILMS BY ADMISSIONS IN THE NETWORK | 2016

TITLE	COUNTRY OF ORIGIN	DIRECTOR	RELEASE DATE	ADMISSIONS
1/ The Danish Girl	GB	Tom Hooper	05/02/2016	50,811
2/ Toni Erdmann	DE	Maren Ade	30/09/2016	46,183
3/ Suffragette	GB	Sarah Gavron	15/01/2016	35,700
4/ En man som heter Ove	SE	Hannes Holm	25/12/2015	30,161
5/ Julieta	ES	Pedro Almodóvar	21/10/2016	26,990
6/ Hrútar	IS	Grímur Hákonarson	08/04/2016	19,606
7/ Förbjuden kärlek	SE	Anders Wahlgren	26/08/2016	17,988
8/ L'Avenir	FR	Mia Hansen-Løve	28/10/2016	17,764
9/ Mustang	FR	Deniz Gamze Ergüven	04/03/2016	17,668
10/ The Lobster	GR	Yorgos Lanthimos	29/07/2016	17,565

## UNITED KINGDOM

### RESULTS IN THE COUNTRY\*

	2015	2016
Total admissions (Mio)	171.9	168.3
Cinemas	751	766
Screens	4,046	4,150
● National	45.0%	35.9%
● European non-national	2.4%	3.2%
● US	51.1%	58.9%
● Others	1.5%	2.0%

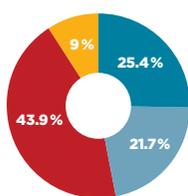


GLOBAL MARKET SHARES (by admissions)

Source: BFI

### RESULTS IN THE NETWORK

	2015	2016
Total admissions (Mio)	4.61	3.90
Cinemas	53	50
Screens	113	107
● National	36.1%	25.4%
● European non-national	16.2%	21.7%
● US	40.8%	43.9%
● Others	6.9%	9.0%



GLOBAL MARKET SHARES (by admissions)

### TOP 10 EUROPEAN FILMS BY ADMISSIONS IN THE NETWORK | 2016

TITLE	COUNTRY OF ORIGIN	DIRECTOR	RELEASE DATE	ADMISSIONS
1/ I, Daniel Blake	GB	Ken Loach	21/10/2016	120,552
2/ Julieta	ES	Pedro Almodóvar	26/08/2016	67,832
3/ Love and Friendship	GB	Whit Stillman	27/05/2016	58,219
4/ High-Rise	GB	Ben Wheatley	18/03/2016	58,082
5/ The Danish Girl	GB	Tom Hooper	01/01/2016	55,705
6/ Room	IE	Lenny Abrahamson	15/01/2016	52,468
7/ Bridget Jones's Baby	GB	Sharon Maguire	16/09/2016	50,789
8/ Florence Foster Jenkins	GB	Stephen Frears	06/05/2016	41,769
9/ Absolutely Fabulous: The Movie	GB	Mandie Fletcher	01/07/2016	41,540
10/ My Scientology Movie	GB	John Dower	07/10/2016	41,336

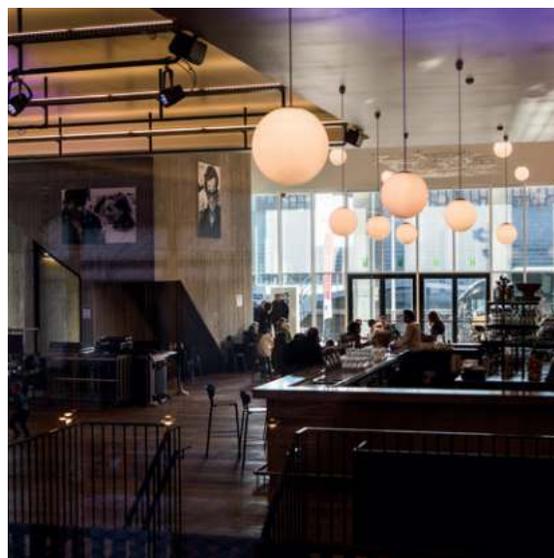
\*Please note that all 2016 data for national markets are provisional estimates. Europa Cinemas' figures are definitive.



# CINEMAS ON THE MOVE

Since November 2015 we have portrayed 54 “Cinemas on the move” in 33 different countries, showing the most innovative practices in the network. In the next pages we present 16 new cinemas. Showcasing the wealth and diversity of European film theatres in the Network is undoubtedly a source of inspiration for other exhibitors and for us too.

AUSTRIA, CINEMA PARADISO (ST. PÖLTEN AND BADEN) / BELGIUM, LE CAMÉO (NAMUR), PLAZA ART (MONS) **QUAI 10 (CHARLEROI)** / BULGARIA, G8 CINEMA (SOFIA), “LUCKY” HOME OF CINEMA (PLOVDIV) / CROATIA, KINO EUROPA (ZAGREB), **ART-KINO (RIJEKA)** / CZECH REPUBLIC, SCALA (BRNO), **KINO AERO (PRAGUE)** / DENMARK, GRAND TEATRET (COPENHAGEN), ØST FOR PARADIS (AARHUS) / ESTONIA, KINO SÕPRUS (TALLINN) / FRANCE, CINEMA LUX (CAEN), LES CARMES (ORLÉANS), LE MÉLIÈS (SAINT-ÉTIENNE), **CAFÉ DES IMAGES (HEROUVILLE-SAINT-CLAIR)** / FINLAND, KINO TAPIOLA (ESPOO) / GERMANY, LI.WU.@FRIEDA (ROSTOCK), ATLANTIS, GONDEL & SCHAUBURG (BREMEN), PROGRAMMKINO OST (DRESDEN), **CASABLANCA (NUREMBERG)** / GREECE, DANAOS (ATHENS), **TRIANON FILMCENTER (ATHENS)** / HUNGARY, URANIA AND BÉKE ART CINEMAS (MISKOLC) / ICELAND, BÍÓ PARADÍS (REYKJAVÍK) / IRELAND, LIGHT HOUSE CINEMA (DUBLIN), CINEMOBILE / ITALY, POSTMODERNISSIMO (PERUGIA), CINEMAZERO (PORDENONE), CINEMA BELTRADE (MILAN), CINEMA OBERDAN (MANTUA), **VISIONARIO (UDINE)** / LATVIA, K-SUNS (RIGA), **SPLENDID PALACE (RIGA)** / LITHUANIA, PASAKA (VILNIUS), KAUNO KINO CENTRAS ‘ROMUVA’ (KAUNAS) / MACEDONIA, **CENTRE OF CULTURE (BITOLA)** / THE NETHERLANDS, PLAZA FUTURA (EINDHOVEN) / LANTARENVENSTER (ROTTERDAM), **LUMIÈRE (MAASTRICHT)** / POLAND, KINO MUZA, (POZNAN), KINO POD BARANAMI (KRAKOW), LUNA (WARSAW), **AGRAFKA AND KIKI (KRAKOW)** / PORTUGAL, CINEMA IDEAL (LISBON) / ROMANIA, CINEMA VICTORIA (CLUJ-NAPOCA), TRAVELLING CINEMAS / RUSSIA, PIONER CINEMA (MOSCOW), KINOTEATR ZARYA (KALININGRAD), **POBEDA CINEMA (NOVOSIBIRSK)** / SERBIA, BIOSKOP VILIN GRAD (NIŠ), **KUPINA BIOSCOP (NIŠ)** / SLOVAK REPUBLIC, ARTKINO METRO TRENČÍN, (TRENČÍN) / SLOVENIA, ART KINO ODEON (IZOLA), MESTNI KINO (PTUJ), **KINODVOR (LJUBLJANA)** / SPAIN, CINECIUTAT (PALMA, MALLORCA) / CINES ZOCO MAJADAHONDA (MAJADAHONDA), CINEMES TEXAS (BARCELONA), **NUMAX (SANTIAGO DE COMPOSTELA)** / SWEDEN, RIO (STOCKHOLM), BIOGRAFCENTRALEN (BORÅS, KARLSTAD, SKÖVDE), CNEMA (NORRKÖPING) / SWITZERLAND, ARTHOUSE CINEMAS (ZÜRICH), KULTKINO (BASEL) / TURKEY, BEYOGLU SINEMASI, PERA SINEMASI (ISTANBUL) / UNITED KINGDOM, HOME (MANCHESTER), CURZON BLOOMSBURY (LONDON) / QUEEN'S FILM THEATRE (BELFAST), **FILMHOUSE (EDINBURGH)**



## BELGIUM

### QUAI10, CHARLEROI

#### Where movies meet video games

Located in the earth of Charleroi, Quai10 is a unique place in Belgium, bringing together two fundamental subjects dedicated to the image: cinema and gaming. Our main goal is to offer an exchange arena for thoughts created by images. More than a traditional cinema or a gaming area, we offer a creative and instructive approach, intended for a large audience but also for people from the educational and cultural

sectors. Our ambition is to create a lively space, where culture can emerge and spread across the city.

Quai10 is composed of 2 venues, 5 movie theaters, 1 gaming area, 1 digital art room and 1 brasserie.

Before moving into the huge building that was an old national bank, Quai10 was “Le Ciné le Parc”. This previous city center cinema had one movie theater specializing in art-house films. Since then, things have

changed. Quai10’s story started just a few months ago. We screened our first films on the 30th of October 2016. Several weeks later, in January, we opened the rest of the establishment. Here, the public can access a quality film programme, temporary exhibitions, a room for digital art, a welcoming bar where they might share a meal or have a drink, and an interactive area dedicated to video games. Some of those spaces are free of charge and others aren’t; the main objective is that the fee doesn’t become an obstacle for someone wanting to visit.

The cinema shows films in their original language, as well as alternating art house and more mainstream movies, from all around the world. From documentary to fiction and with animated films, adults and children can be delighted. Our keyword is a qualitative and diverse programming, so that we can show art house cinema as well as blockbusters.

In addition to the film programming, Quai10 has developed a strong educational reputation in offering schools a programme called “Ecran Large sur Tableau Noir”, developed by the Belgian cinema Les Grignoux, that offers movies and educational booklets.

To efficiently support the programme, we’ve developed a specific approach for our events. We strongly believe it’s important to offer a space where audiences and filmmakers can meet. We organize previews, premieres and projections accompanied by discussions. We’ve also created recurring events called “Cycles”, where the audience can participate. For example, our “Cycle Cine-Music” brings together a musical documentary with a concert of “Cycle ciné-Langues”, so that, after the movie, we facilitate a ‘talk table’ discussion in the language from the film.

In 2016, we reached 43,961 visitors across 1,829 screenings. From our programming, 71 % was dedicated to Belgian and European cinema and 21 % was American. The Top 3 films were *Demain* (France) by Mélanie Laurent and Cyril Dion, *Les chevaliers blancs* (Belgium) by Joachim Lafosse and *Captain Fantastic* (USA) by Matt Ross. In our top 10, there were 4 Belgian movies and 2 documentaries. We are now operating with around 2,500 guests per week; our objective, over the next year is to reach 110,000 visitors.

The gaming element at Quai10 was born of 3 approaches in the hopes of creating a unique space in Belgium: discover, understand and create. First, DISCOVER invites people to experience a variety of video games through permanent exhibitions of less famous games from Belgian and European creators. The keyword for this space is conviviality. Our second approach is UNDERSTAND; by breaking the code of the media, users are able to comprehend with what happens “behind” the game. Video games can be a very useful learning process, and one of our goals is to communicate this message to teachers and others educational players. Last, but not least, is CREATE, by which we mean the organizing of workshops, for all ages, dedicated to creation.

The gaming surface area is 250m<sup>2</sup> and is divided into 2 spaces. The first, called “The exhibitions zone” is open 6 out of 7 days, 21 hours each week and is free of charge. This area offers 13 gaming platforms and is devoted to presenting videogames, from the angle of cultural and artistic creation. Each month, a new game selection is presented to the public: independent, Belgian and aesthetic games take center stage. We have also noticed our public’s diversity, with 30 % of participants from the senior demographic and 30 % women.

The second area is an educational area which welcomes training for anyone aged 6 years old and over. Around one hundred activities have been created by our team and are available in this second space, across subjects including mathematics, language and the history of philosophy. Since its opening, we welcome around 300 people per week.

Ultimately, Quai10 wants to be a major cultural project. Concerning the cinema, our main challenge is to widen our target audience, but also to continue to attract our existing, loyal and faithful audience. We must also be proactive in offering new and creative events that support our programming. To reach this goal, we rely on 2 advantages; first, we are unique in Belgium – no one else brings cinema and gaming together like we do, in a cross-disciplinary way – and, second, with our offer, we can cross Belgium’s borders and export our project and our view abroad.

— Matthieu Bakolas, Director





## CROATIA

### ART-KINO CROATIA, RIJEKA

#### A brave “Antiplex” fully committed in building a younger audience

Art-kino is located in the very centre of the city of Rijeka, in the hall where the first film screening in Croatia took place in 1928. After a period when all municipal cinemas were closed and screenings were organized only at multiplex cinemas inside shopping malls, the City of Rijeka embarked upon an initiative to bring cinema back to the city centre. Art-kino is proud to be an “Antiplex”. Unlike many multiplexes, in Art-kino the Film is the most important thing. We are an institution with a human character, a brave, self-ironical, conscious and sharp cinema, convicted to success!

After the opening of Art-kino Croatia in December 2008, a space was created for showing relevant art films from domestic and European productions. At the same time, Art-kino functions as a venue for meetings and is a place for reflexion and inspiration. Today, it operates as a public arthouse cinema and cultural institution that shows valuable works, educates on film culture and promotes quality cinema within the local community and the wider region. A smaller hall – Mini Art-kino – was recently opened and, together with the main hall, is an excellent space for workshops, exhibitions and mediation programmes. A specialized film library was also opened and is a unique library in Croatia that holds many books and audio-visual materials.

A growing audience, positive reactions to films and educational programmes are indicators that interest and love for film are developing in Rijeka. We believe that Rijeka, as the European Capital of Culture in 2020, will enhance audience and programme development.

As well as producing film programmes, Art-kino has been intensively working with children and youth; organizing educational and mediation programmes and providing support to the film production in Rijeka. From the very beginning, Art-kino has organized an educational programme titled School at the Cinema, focusing on the development of film culture with children and youth. The number of visitors for School at the Cinema grows constantly, offering children the opportunity to learn about cinematography and the world surrounding them through film. Almost 9000 children and young people participated in the programme in 2016, with a growing demographic of high school students.

The Travelling Film Workshops project is also an initiative launched to educate children in local schools about filmmaking, from script to postproduction, with the resulting films premiered at the AKCIJA! Festival.

The festival is organized by Art-kino to showcase films created by children and youth from Primorje- Gorski Kotar County. We are particularly happy to work with children and young people and we are continuously investing in the development of programmes that inspire creativity. This is why we further organize workshops where posters, optical toys, web reports and animations are created.

We were faced with a great challenge – to build a younger audience, and we managed to develop innovative programmes with positive results. In September 2016, we created a programme titled Cult Cinema. The framework for this programme is that we screen classic films – some examples include; *Taxi Driver*, *Blue Velvet* and *Funny Games* – once a month with an introduction by an expert. We also screen film cycles from different auteurs once a week, on Wednesdays, which has proved to be a successful initiative for our audience. Currently, we are screening a two-month long cycle of works by Lars von Trier that has attracted a mostly younger audience. In the summer, Art-kino organizes an open-air programme every day, sometimes in alternative and unusual locations. For example, *Jaws* by Steven Spielberg was screened on a beach and *Salo or 120 Days of Sodom* by Pier Paolo Pasolini on the terrace of the Governor's Palace.

Art-kino aims to be a lively and friendly centre of cultural and social life in Rijeka. This is why we use different channels of communication with our audience and place great importance on defining target groups and promoting the programme. The Art-kino Film Club gathers many film-lovers who, for a symbolic annual fee, enjoy benefits such as invitations to special events and use books and DVDs from the Art-kino Film Library.

— Slobodanka Mišković, Director





## CZECH REPUBLIC

### KINO AERO, PRAGUE

#### Beyond the cinema: a 360° offer of cultural contents for all ages

**Built in 1933 in the courtyard of a residential house in a purely functionalist style, Cinema Aero is one of the oldest art-house cinemas in Prague. In the 1990s, Kino Aero became a legendary film club that screened mostly art and classic film retrospectives. Now, it is a strong single screen cinema, where you can discover a selection of current film**

**premieres and specialized film festivals (focusing on specific directors, countries or film genres).**

The most popular festival is The Shockproof Film Festival, which takes place at the Aero every March. Each year, it presents a fine selection of the most impressive, ludicrous, overlooked and bizarre films from horror, extreme, action,

gore, camp, B-, C- and even X-rated movie genres. This festival brings cinema back to its original form of an attraction and an unforgettable collective experience.

2016 has been a very successful year for our venue. The visit rate increased by 18% compared with the average rate in the past five years. We consider this to be of great importance, especially since there have not been any exceptionally popular distributed film titles in the last year. This is why we consciously focused on our own home-brewed events; mini-festivals of legendary film directors such as Alfred Hitchcock, Stanley Kubrick and Jim Jarmusch screen alongside more popular ones. This proves that classic films are an excellent way to target young viewers, who have not previously had the opportunity to see these works of art on the big screen. Despite financial, management and communication challenges the organization of such festivals presents, we plan to hold more in the future.

In Czech Republic the attendance of films in regular distribution adheres to a model of traditional popularity, where domestic cinema prevails, despite Aero's tendency towards less mainstream and commercial pictures. Out of the twenty best attended films in 2016, seven were of Czech origin. Some of the most successful European productions were, for example; *Anthropoid* by Sean Ellis, *Julieta* by Pedro Almodovar, *Ice and the Sky* by Luc Jacquet, *A Conspiracy of Faith* Hans Petter Moland, *Seasons* by Jacques Perrin and Jacques Cluzaud, and *The Brand New Testament* by Jaco Van Dormael. Most of these films are distributed to the Czech market through our allied distribution company, Aerofilms, which takes excellent care of them, thanks to imaginative PR and unique marketing campaigns. The strategies address diverse viewers, including those who aren't familiar with European art films. Some of the methods, which Aerofilms use to target large audiences are, for example, the preparation of educational materials for schools, inviting film directors to premiere screenings of their films and, last but not least, seizing the opportunity to screen older films by renowned auteurs (Jim Jarmusch, Aki Kaurismaki, etc) in addition to presenting their most recent work. This, we consider especially important, in order to raise awareness about both the artists and film culture.

Aero develops cinema projects concerning non-film material, which draws new audiences to our venue. Live theatre is becoming more and more popular (we screen live performances from the Metropolitan opera in New York, the National Theater in London and other theatres). Our visitors can also attend travel talks, which gather an increasingly large number of followers, for instance; focused on low-cost traveling, the Burning Man Festival and other activities.

The increase in our visit rate suggests that visitors who attend non-film events return to our venue for film screenings and perceive our cinema as "their space". In that respect, our bar plays a very important role. People can discuss their film experiences right after watching a

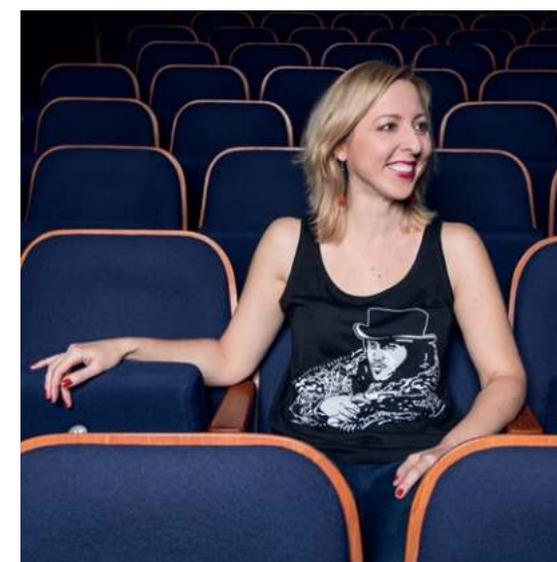
film on our screen. The bar and the foyer also function also as a gallery for film posters.

We have a long-standing record of working with young audiences. Our goal is not only to expand the numbers of our viewers, but also to generalize their cinematographic awareness. In our fully furnished Aero School film-animation studio, we offer courses for people interested in making films - not only for children, whom we focus on, but also for the elderly. In addition to this we have a project called "Sense the Cinema", which offers children a tour of the cinema premises - they visit the box office, backstage, foyer and projection room. The tour is capped off by a screening attended by the whole group, providing a full and collective cinema experience.

Naturally, not all projects are successful. Some of our attempts to enrich the program have proved futile. If a specific non-film project doesn't draw an audience after several attempts, we don't think it's a problem to withdraw it from the programme and replace it with something new. What is important, for us, is not to rely solely on films in current distribution. That is why we frequently come up with our own special content. Currently, we are developing a new project called "Cycle Cinema", which is basically an adventure event, whereby viewers cycle on specially crafted bikes, and generate the energy needed for the screening.

Now, the biggest challenge we face is the planned reconstruction of our premises. We would like to build a second screening hall, which would be smaller than the first, and which would open up numerous possibilities for our programme. We would be able to target our content more effectively and screen even more alternative titles.

— Zuzana Kamenikova, Director





Paul Verhoeven at Café des Images



Alain Cavalier at Café des Images



## FRANCE

### CAFÉ DES IMAGES, HÉROUVILLE-SAINT-CLAIR

#### How to extend the cinema content offer online

In 2018 the Café des Images will celebrate its 40th anniversary. Café des Images is located in the heart of the city of Hérouville Saint Claire, just 15 minutes from the center of Caen. Since its inception, it was designed as a cultural center in the heart of a new city.

Café des Images has three screening rooms as well as a social space that houses a restaurant and a bar.

We are financed by local and regional funds with a view to coordinating educational endeavors such as “Lycéens au cinéma” (*high school at the cinema*) and “École au cinéma” (*school at the cinema*) in Lower Normandy and Calvados.

One thing is for sure: moving images are no longer the privilege of movie theaters only and they must learn to reinvent themselves in order to resist obsolescence.

We are now surrounded, in our daily lives, with a variety of screens – TVs and computers, but also phones and tablets, which allow us to watch movies or shows wherever we are and of an increasing quality.

To face this mass phenomenon, movie theaters can't be expected to just retreat into the safety of their walls or rely solely on their technical superiority. On the contrary, they have to go along with new user habits. It's a simple idea: no practice is mutually exclusive. If movie theaters can embrace the new habits of their audience, they will keep their audience.

It's with this thought in mind that the Café des images' website was entirely redesigned in August 2015 to add a new section called *Revue* to the already existing info and programme section. This *Revue* is the editorial part, the added value of the Café. As a result, all the activities of the Café, including interviews with directors, are transcribed, accessible and enriched with exclusive content and videos.

But the true objective of the *Café en Revue* is to create synergy between the website and the theatre; there is no disruption between the two but only continuity and dialogue since it is, in the end, the same place. This *Revue* belongs entirely in the Café and will continue to grow both as editorial content but also in the future as a programme of its own.

Run by Yannick Reix, director of Café des images and Emmanuel Burdeau, previously the editor-in-chief of *Les Cahiers du cinéma* and a film critic, the revue develops various points of view. It's important each time to not only document an event, but also to be a catalyst.

We publish transcriptions of conversations with the directors, critics and writers that we meet – adding extra links, videos and images. In the *Café en Revue* you can also find live streaming of the events, or true investigation articles about the state of cinema in Normandy (theaters, events, festivals...) and more broadly on the various aspects of cinema (production, distribution, exhibition). Series and chronicles also enrich our publication: Eric Loret discussing bridges between cinema and contemporary art, Camille Brunel on animal representations in cinema, David Vasse and

its journal of a Caen spectator. Rare or unseen footage connected to future events can be found: directors such as Patrick Chang or Matthew Porterfield or Bertrand Bonello who give us texts, drawings, images or rushes.

Moreover, the *Revue* often allows its readers to discover exclusive short movies from directors showcasing their work at the cinema. For example, alongside the screening of Hassen Ferhani's documentary *Dans ma tête un rond point* it was possible to see his previous movie *Tarzan, Don Quichotte et nous*.

Following on from the experience of the last few months, we are working towards a new version of the website, to enhance user experience and welcome more content. As a whole it's important to ameliorate all the various time tables and the specificities of the running of a movie theater.

As far as events are concerned, the website intends to prepare and promote (with documents, online films and interviews) and archive them (transcripts etc). In the same way, it seems essential for us to link local and national – even international – events together, by publishing some of the content in English, (something that will be available in the future).

— Yannick Reix, Director





## GERMANY

### CASABLANCA FILMKUNSTTHEATER, NUREMBERG

#### An old-fashioned venue offering innovative and brave programming

The Casablanca Cinema is a place that seems like a time machine; located in an old building, once a print shop, with old metal windows, large mirrors in a small foyer and a giant black wooden buffet behind an old bar. It is a building where space is not optimized or neatly planned, but where everything looks as if it has been in place for decades, and nobody is willing to change it. The projectionists change paper posters every night and display the movie titles in black plastic lettering on old-fashioned displays. It is a place that doesn't seem to have changed much in the last 40 years.

But, in fact, the Casablanca has changed a lot since its opening in 1976 and has recently celebrated its 40th birthday (September 2016). In 1976 when Casablanca opened multiplexes did not exist. Many films were not screened in Nuremberg at all – the two and later three screens in the Casablanca were a game-changer for movie goers. However, in 2009, the end of the Casablanca was announced – the former manager did not want to keep the venue open, with sinking figures and the dawn of digital cinema on the horizon.

It was then that a small group of film enthusiasts stepped up, to save the Casablanca – with no expertise, but big (and very naïve) plans. With almost no money, but with good contacts in the city and across the cultural sector, they took up the challenge. As the former owner had removed much of the equipment, old chairs from a theatre were installed, walls were plastered and painted, the grotesque toilettes were replaced, the remaining 35mm machinery was serviced properly, for the first time in a decade, and simple digital projection equipment was installed.

The cinema was re-opened just months after its closure, still with no real plan for the future, as the digital age loomed and large sums of money were needed. A large sponsorship of 250,000 euros from a local bank came as the *deus ex machina* and, together with many large and small sums from Casablanca fans, this money enabled the enthusiasts to do basic work with what was there, buy decent chairs and finer technical equipment. Today, the Casablanca has two full-time employees, more than 20 part-timers across projection and service, a large group of volunteers who sell tickets, organize events and keep operations running, as well as more than 900 members in their registered non-profit association. When the age of digitization arrived in 2012, top-notch digital cinema equipment was installed, including 3D in two theatres.

The old neon sign over the entrance announcing “Lichtspiele” (an old-fashioned German word for cinema shows) was re-built – like many things in the new Casablanca – and it keeps a promise that things will stay the way they are.

The name of the cinema is now accompanied by the claim “Kino mit Courage” (Cinema with courage – with the word having both aspects of “bravery” and “spiritedness” in German).

Today, the city has more than 25 mainstream cinema screens, most of them in the biggest cinema complex in Europe, the Cinécittá. Still, the Casablanca (with just 160 seats, across its three small screening rooms) not only survives but now flourishes, with rising numbers in admissions, more than 100 first-run films, over 250 different films screened each year, and with guests and special events every week. The Casablanca is a niche venue and is always on the lookout for new niches; some are them obvious, like screenings of quality movies for children, films for the queer community, short films and

co-produced events with all sorts of cultural and political groups, while others are more bizarre, like hosting the Nuremberg Bike Film Festival every year or hosting screenings for people who like to knit during a show, where the lights stay on, but dimmed during the film.

It is a very satisfying way of working, to know that you do not have to screen every predictable or boring but crowd-pleasing blockbuster, and can look for the gems in the incredibly vast number of films released each year. This includes films from all over the world, but has a sharp focus on productions from Europe. In 2016 – a year with a slight decrease in admissions, but still very good when compared to the national market – films like *Comme un avion* by Bruno Podalydès and the Icelandic film *Hrutar* by Grímur Hákonarson ranked among the top 10, which was led by two German productions, *Tschick* by Fatih Akin and *Toni Erdmann* by Maren Ade.

It is extremely satisfying to be able to try out new ideas. Why not set up a weekend with films about psychoanalysis? Why not install 3D and screen not only mainstream family movies but art films which are not screened anywhere else? Why not see mainstream movies from a completely different perspective and discuss them with interesting guests? Why not screen a Sneak Preview and offer not only French comedies but films like *Remainder* or *Elle*? All this can happen within the old walls of the Casablanca. It's a lot of work – but it pays off.

— Matthias Damm, Director





Open Air Film Festival © Vangelis Patsialos



© Vangelis Patsialos

# GREECE

## TRIANON FILMCENTER, ATHENS

### Keeping the beauty and passion for cinema alive

For over 57 years, the Filmcenter Cine Trianon, a historic arthouse cinema located in the heart of downtown Athens, has kept beauty and artistic passion alive. Since 1960, with the premiere of Jules Dassin's Academy Award winning film *Never on Sunday*, the Trianon has been one of the most active participants not only in movie going culture in the city, but also in its artistic and cultural life.

With one of the country's best tiered seating arrangements and a fully retractable motorized roof, the Trianon operates both as an open-air cinema and as a classic winter cinema. From its one-of-a-kind auditoriums to its avant-garde interior, attentive staff and unique artistic offerings, the Trianon has delighted audiences and artists alike for almost half a century. In 1997, the Trianon became one of the few open-air movie theatres placed under Monument Protection by the Ministry of Environment and Urban Planning.

The theatre staff and owners insist on detailed and regular equipment maintenance to offer audiences an exceptional cinema experience. The Trianon's commitment to technical excellence assures its audience the finest cinema-going experience.

As a leading member of the Europa Cinemas Network, the Trianon screens the latest releases of European cinema, including a selection of films for cinephiles. Its homages and retrospectives have achieved international fame, including the prestigious Drama International Short Film Festival, currently in its 39th edition. Its "Music Tuesdays", screenings followed by live concerts with the Manos Hadjidakis Orchestra, have become well-loved and much anticipated events. The Leonidas Papageorge Festival, an annual event featuring prestigious screenings, concerts, plays and master classes, continues to delight and enthrall young and old audiences alike.

The Trianon also takes part in the June-September Athens Open Air Film Festival, transforming the entire city into an open-air cinema.

In November 2016, the Trianon hosted the 29th Panorama of European Cinema, showcasing award-winning documentary productions from across Europe. The Panorama featured works of both established directors, first-runs of long-anticipated films, discussions, master classes and screenings of short films from students of various cinema schools. In March 2017, the Trianon was partnered with the 12th annual Athens Animfest, which included animated films submitted from all over the world, confirming Athens as a key player in the high-quality animation festival circuit. The programme included competitions for experimental, student, Greek and European short animated films, as well as tributes and multimedia performances.

In addition to its regular screenings, the Trianon is an active participant in educating students in cinematography and theater. Throughout the winter season, the Trianon hosts acclaimed theater performances for children and daily school screenings.

Trianon, in cooperation with ZLR Betriebsimperium Hamburg, initiated the project "Artist in residence", giving international visual artists the opportunity to

use the lobby for their art installations. Every month Trianon's lobby hosts exhibitions by international artists and becomes the meeting point for modern art lovers.

As a distribution company since 2003, Filmcenter Trianon has developed a unique catalogue of art house European and international titles, such as *Sophie Scholl*, *Darwin's Nightmare*, *Day Night Day Night*, *Les Amants Reguliers*, and *Euphoria*, among others.

In February 2017, the Trianon released *Kills on Wheels*, a Hungarian action comedy by Attila Till, which won the Golden Alexander Award at the Thessaloniki Film Festival. The Trianon recently acquired distribution rights for *Loving Vincent*, by Dorota Kobiela and Hugh Welchman, the world's first fully painted feature film, produced jointly by Oscar-winning Studios Breakthru Films and Trademark Films. In addition to the screenings of this one-of-a-kind film, the Trianon will showcase original paintings and artworks from the film, a live painting animator, and large-scale bespoke exhibitions demonstrating the artistry and technology used in the creation of this modern masterpiece.

The Filmcenter Trianon attracts thousands visitors annually from a variety of backgrounds who share a love for the finest in film, art house events, and the latest in artistic trends. As a supporter and patron of the arts in the heart of Athens, the staff of the Trianon welcomes anyone who is passionate about the arts as well as the curious and anyone seeking a refreshing change from the ordinary. At Filmcenter Cine Trianon, beauty and artistic passion are a way of life.

— Maria Lyssikatou, Owner



Maria Lyssikatou © Paris Tavitian



© Massimo Miani



© Ricky Modena



## ITALY

### VISIONARIO, UDINE

#### A European cinema looking East

**Udine is a small city of approximately 100,000 inhabitants, located in the North-East of Italy, in a region called Friuli Venezia-Giulia. The history of Centro Espressioni Cinematografiche (C.E.C.), the exhibition company running Visionario, began in the 1970s with the management of a 200-seat cinema, named Ferroviario, dedicated to screening art-house and quality films.**

During the '90s, Ferroviario grew in terms of audience numbers while other cinemas in the town closed, and two multiplexes opened in the suburbs.

At the beginning of the year 2000 the municipality of Udine decided to turn a closed girls' school, built by the Fascist regime in the '30s, into a cinema. This

building, a beautiful example of Rationalist architecture, is located near the town centre, in a residential area. The restoration works ended in 2004 with the opening of Visionario, a three-screen cinema with a bar, book shop, exhibition area and mediathèque. The restoration works were funded by the Friuli Region. In addition to Visionario, which has 400 seats, C.E.C. also operates the only other surviving cinema in town: Centrale, which, in the '90s, was transformed into a two-screen cinema. Where Visionario is more art-house oriented – it is a Europa Cinemas member – Centrale hosts a more commercial programme. The Ferroviario closed in 2008, largely due to uncertainty regarding the future of the building.

Two other significant projects extend the activities of C.E.C. beyond cinema exhibition.

The first is the Far East Film Festival, a Festival dedicated to popular Asian Cinema. It is the most important cultural and artistic project handled by C.E.C., and reached its 19th edition in April. It takes place in both the main theatre in the city, which seats 1,200 people, and at Visionario. The 60-70 film screenings attract around 1,200 accredited participants and reach 60,000 spectators.

The second project is Tucker Film, a film distribution company, funded in 2008, together with Cinemazero, whose catalogue is mostly dedicated to East Asian filmmaking. They also represent European and Italian titles. *Departures* by Takita Yōjirō, *The High Sun* by Dalibor Matanić and *Zoran* by Matteo Oleotto are a few examples.

The Far East Film Festival also hosts FFFF Campus, an educational project for young, aspiring Asian and European journalists. Ten students have the opportunity to attend a training programme with seminars, interviews and workshops focusing on the art of film and writing. They work under the supervision of a host of experienced film industry and media professionals.

2016, the first half especially, has been good for cinema in Italy, largely due to some national films. It has been a very good year for Visionario too, as it reached over 112,000 admissions, its best result ever. This was possible thanks to the great success of significant European films, including: *Asphalte* by Samuel Benchetrit, *Suffragette* by Sarah Gavron, *The Danish Girl* by Tom Hooper, *Son of Saul* by László Nemes, *Florence Foster Jenkins* by Stephen Frears, and *I, Daniel Blake* by Ken Loach.

In general, there is a good choice of European films in Italian cinemas but, sometimes, there is an issue of timing (a lot of films are released too late in Italy, when compared with other European country release dates), and there is a deficit of films appealing to younger audiences.

In terms of marketing, over the last few years we have worked on building a strategy to improve our use of social media, especially Facebook. This involved the help of a communication strategist, who is training our team.

Our main strength, however, still lies in the loyal base of our cardholders, of which there are approximately 5,000 each year.

Udine is a small city, but it differs from other similar towns. Where most cinemas tend to open late, we start very early in the day (the first screenings are around 2 or 3 pm), offering a time slot which is well suited to elderly people, an audience that would be neglected if we offered mostly evening screenings.

Besides focusing on quality programming and choosing the right films, Visionario aims to be an attractive place for both general and younger audiences all year round. It tries to adapt its space for different forms of entertainment. For example, in the summer we set up an outside 'arena' where movies can be watched using headphones. We also organize diverse events including concerts, ethnic dinners and open-air markets. Throughout the year, the cinema café hosts concerts and DJ sets (almost one hundred in 2016) with the help of local bands, artists and youth organizations. Moreover, Visionario's Audiovisual library "Mario Quarnolo" co-ordinates workshops and educational programmes specifically for young people. Not all activities translate into an immediate growth of ticket sales, but all of them contribute to maintaining the outstanding position of Visionario within the town's ever-growing leisure activities.

— Marco Villotta, Co-Director



The team © Massimo Miani



Agnès Varda, Wim Wenders and Agnieszka Holland at Splendid Palace

## LATVIA

### SPLENDID PALACE, RIGA

#### A Baroque cinema with a multifaceted offer of films and events

In the age of glass, steel and concrete, Riga still has a cinema palace with a majestic Neo-Baroque façade and a splendid and historic Neo-Rococo interior: Splendid Palace, founded in 1923. It is an architectural monument of national significance. Our visitors can watch films without the smell of popcorn and bubbles of Coca Cola, as our wish is not to bother the enjoyment of cinematic art. If our spectators wish, they may visit the cinema's restaurant, Tinto, or the cinema café, Film Noir.

We have 2 halls: the smaller has a capacity of 206 seats and the larger has 573 seats together with a balcony and which, perhaps, is not only one of the most luxurious, but also the largest cinema hall in Eastern Europe. In Splendid Palace, it is possible to watch not only the latest movies, but also classical films (including in 35mm format) accompanied by a pianist as well as multidisciplinary shows where live performances join the moving image onscreen.

Latvia has 22 operating cinemas, 7 of which are located in the capital, Riga. We are also searching for new forms of communication with our audience to attract and encourage customers to enjoy the cinema and its magical multidisciplinary performances. The number of visitors increased in 2016 by 5.5% in Latvia, when compared with 2015. Due to the prosperity of our national cinema, thanks to additional funding for our industry and a change of generations of film directors, our number of attendees has considerably increased in 2016.

Three arthouse cinemas operate in Latvia (Splendid Palace, K Suns, Kino Bize), all of which are located in Riga and, moreover, on the same street, Elizabetes Street, which led the organisers of the 2016 city festival to call it "Cinema Street". On this occasion, we celebrated the birthday of Latvian film director, Jānis Streičs, in Splendid Palace with an event on the street, in the front yard of the cinema and with a special screening in the screening hall, all dedicated to his film *Nepabeigtās vakariņas* ("Unfinished Dinner").

On the 4th May, which is our national holiday in Latvia, a marathon of Latvian films takes place in cooperation with the National Film Centre of Latvia. Not only are both cinema halls full but, as soon as it gets dark, movies are projected onto the cinema's facade. This event is very popular among seniors for whom seats and warm tea are provided, and for young people, too, who must arrive for the show by bike.

In 2015, the awarding ceremony of the European Cinema Academy took place in Riga and the award for Life Achievement was presented to the French film master, Agnès Varda, in Splendid Palace.

In 2016, we implemented an initiative to celebrate the anniversary of Splendid Cinema with a dedicated movie shown in a special atmosphere. On the last Thursday of the year we invited our audience to see beautiful, classic films. Last year we chose the film *It's a Wonderful Life* by Frank Capra (1946), screened in a restored version with an introduction by a film critic. Mulled wine and our traditional Christmas cookies and gingerbread were served to every guest. And we already know what we will organise to celebrate the cinema's birthday this year!

Splendid Palace has become home for several film festivals. We are very happy with the constant development of the Riga International Film Festival which will take place

for the third time this year and which is organised by a very young and creative team. The festival's official selection includes mainly films from the Baltic countries. It is very important to acquaint the audience with the "neighbour" cinema because practice shows that, up to now, the audience watch French and British films but, most of all, American movies. We have also found a way to involve our audience in the organisation of the festival. Thus, we have established the Splendid Palace People's Choice Award, determined by the votes of cinema-goers. The winner of the Award receives further promotion, as the winning film that spectators have voted for will later return to the large screen at Splendid Palace, following the festival. In 2016, the Splendid Palace People Choice Award was given to I. Tverdovskis's film *Zooloģija* ("Zoology").

Our main mission now is to develop special programmes for young audiences in schools. Cinema is not included in the cultural history programme in Latvian schools, although cinema is one of the most popular forms of art and entertainment for youth. We have created a special lecture room that is increasing in popularity, over just two years to date. Each lecture consists of an audio-visual presentation held by two lecturers – a secondary school teenager, film enthusiast or a film student and his/her mentor – and a professional film critic, scientist or film director. A discussion about a particular film genre takes place, followed by a film in line with the topic of the lesson.

In 2018, Latvia will celebrate its centenary as a country. We are waiting for the first screenings of 16 new national films, and there will be a film festival which will take place throughout the year.

— Daira Āboliņa, Programming Director



© Lauma Kalnina



## MACEDONIA\*

### CENTRE OF CULTURE, BITOLA

## Creating an arthouse audience in Macedonia starting from the youngest viewers

**The Center of Culture Bitola is a national institution that was established in 1980. Our mission is to promote art in all forms through different activities such as concerts, film festivals, as well as art exhibitions, theatre plays, and film screenings. The biggest hall has 847 seats, the second has 107.**

\*The Former Yugoslav Republic of Macedonia

In the very beginning, NI Center of Culture Bitola partnered with the Manaki Brothers FilmFestival, which is the most important film festival in our country, and the oldest one dedicated to cinematography.

After nearly ten years of stagnation for the cinema industry in our country, new technology has revitalized the cinema market and has helped immensely in returning

audiences to the theatre. If we look at 2012, before we installed new projection equipment, we can see how big our growth was over just four years: according to figures from the State Statistical Office our attendance has increased more than 44% in this time span. The film market continues to grow as cooperation with distributors of films increases. In recent years, the focal point for our overall programming has been cinema activity. In 2013, with the support of the Eurimages programme, we equipped the big hall with a state-of-the-art DCP projector. The result of this investment was a big expansion and a record number of admissions.

Our small team works passionately every day, with great love and dedication. Our mission is to offer quality film programming with an element of education in film art, to create a programme that will meet the diverse needs of the audience. The real challenge is to balance quality and quantity.

People still tend to be attracted by action and comedy genre films. In 2016, the comedy *Bridget Jones' Baby* was a great success, while films like *Youth* by Paolo Sorrentino and *Kopek* by Esen Isik attracted significantly fewer. This highlights our struggle to balance the commercial aspects of the film industry with the educational or artistic qualities that inspire us.

In our country, the greatest popularity still exists for Macedonian co-produced films. One good example is the success of the film *Liberation of Skopje* by Danilo and Rade Serbedzija. We believe our audience develops emotional connections with works co-produced with other countries in our region because we maintain a shared sense of culture in the Balkans.

We firmly believe that mutual support and cooperation is the key to the development of the film market in our small country. For this reason, we give great support to and cooperate with civil society organizations, educational institutions, and businesses.

We have long-standing cooperation with the embassies of European countries in the promotion of European films and the building of European values.

In 2016, we hosted two European festivals: the Festival of New German Film and the Festival of Spanish films, in cooperation with the German and the Spanish Embassies, which brought very satisfying attendance numbers.

We also continue to collaborate with the French Alliance in Bitola, and together we organize the French Cinema Club. Through this partnership, students from the French Alliance improve their language skills, discover new cultures, and are exposed to the unique realm of French cinematography. In this club, we show special screenings for students aged between 12 and 25 years old. This collaboration translates to an average of 50 young people per screening, showing that the youth of Bitola are interested in exploring new cultures through film.

Understanding the difficulty of building an audience, our efforts are invested in programmes for children.

In collaboration with primary schools we organize school screenings to curate a taste for European film culture at an early age. Our greatest success from this programme was achieved with the French animation movie *The Little Prince* by Mark Osborne, which allowed us to reach close to 1,400 children.

During the Manaki Brothers Festival we organised free film screenings for children, hosting over 1,600 children during last year's festival.

We also promote young people's involvement through events such as creative exhibitions where children can display artistic works and drawings based on their favourite film. In this way, we are striving to bridge two worlds of art.

In our successful programme "Zoo Art Inspired by Films", we take children into the zoo for a day of drawing and colouring, with an aim of linking cinema to the greater community. Our Young Audience initiatives have attracted almost 4,000 young people to 15 films from all around Europe. Motivated by the successful outcomes in 2016, we expect that we will be able to duplicate the same results in 2017. We work on a programme full of diversity and quality, including events that will engage children and motivate them to learn and explore film art.

Meanwhile, one of the biggest challenges we face is internet piracy. We believe, through the commitment to programming and timely distribution of European films, we can ease the negative consequences of piracy.

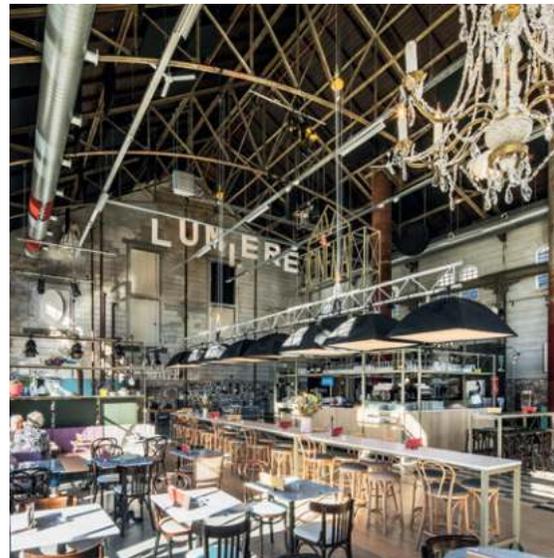
We will remain true to our mission and vision and all the challenges we face will be used as a stimulus to find creative solutions to build a new audience for European and art movies.

— Borce Dimitrovski, Director





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# THE NETHERLANDS

## LUMIÈRE, MAASTRICHT

### An eclectic industrial venue to host the best of European productions

Since the foundation of Lumière in 1976, enthusiastic film-lovers have shared a mission: show the world how wonderful and diverse cinema really is by presenting a quality selection of international art house and smaller independent films. Together, with hundreds of faithful volunteers, we managed to develop and maintain Lumière as a strong, reliable and approachable brand. Since its foundation, Lumière has tried to contribute and optimize the cultural climate in Maastricht and across the region – particularly where it concerns the display and perception of audio-visual products with special cinematic relevance.

Owing to our open communication and frank ongoing conversations with our audience, our visitors have helped us grow and make our core business the success it is today. This is why people describe Lumière as an ‘easy-going’ cinema; a place they feel at home, are inspired and feel free. The number of people who visit Lumière has more than doubled over the last ten years (from 45,000 up to more than 100,000). Slowly, we grew a bit too big for our location, which is why we have moved to the Sphinx-district.

In September 2016, Lumière re-opened in its new location, the Bassin harbour in the city of Maastricht. The building used to be the power station for the old Sphinx Factories. Aside from six new, bigger, better and more comfortable cinema halls, a grand restaurant was built on the factory floors with high ceilings, lots of light, an eclectic industrial interior and gorgeous views over the water. The restaurant, one of the biggest in the city, has been a popular meeting point ever since its opening. From day one, people in and around the city realized that the new Lumière was something special and the so-called buzz about ‘the new hotspot in town’ spread across the city causing enormous flows of visitors every day.

Lumière’s re-location is a good example of a public-private partnership at a local level, that has produced a result that is more than the sum of its parts. In this instance, it was much more: the redevelopment of a national monument, a giant step in quality and size of movie theater, wonderful hospitality – which adds to the already rich offer in Maastricht, and a public outreach programme that extends far beyond state borders. The Municipality of Maastricht and the Province of Limburg invested generously in the restoration and construction of the new cinema, which was executed with great respect for the building’s old aesthetic; the patina of the old power plant is still on the walls, the interior is realized with a great sense of style and range of materials and the result is somewhat eclectic but very attractive and accessible. Perhaps, it is best described as a large, cosy living room in a factory.

2016 was a good film year. The figures speak for themselves: in the first six months, we received 85,000 visitors, an increase of more than 40% over the highest numbers we’ve ever had. “Just what the city needed” is something we frequently hear from the curious and (later) enthusiastic visitors. In times where strong American films like *La La Land* and *Moonlight* are talk of the town, we take pride in having huge numbers of visitors for European films like Cannes contenders *Toni Erdmann* by Maren Ade, *Elle* by Paul Verhoven, *I Daniel Blake* by Ken Loach and *The Red Turtle* by Michael Dudok de Wit. From an established tradition, our audience has a strong preference for Italian movies, resulting in good numbers for both *La Pazza Gioia* by Paolo Virzì and *Perfetti Sconosciuti* by Paolo Genovese.

Together, with key partners in our area, we are expanding and building new audiences by organizing special screenings and activities that are motivated by and

created around the needs and interests of specific niches. We believe that film is the perfect medium to bring like-minded people together and stimulate conversation.

One of the challenges that film theatres face is reaching young people. This is why we build on sustainable partnerships with, for example, the university and other student associations to create interesting programmes together. This year, we worked together with different initiatives and festivals in the city that had their focus on young audiences including the multidisciplinary art festival CrossCurrents, Museumnight and a political student event called Yo Fest. These experiences helped us to understand and better reach young audiences.

We are also aware of the power of online marketing and we are constantly working on improving our online presence and services. Although we still love talking face to face with our visitors and will always continue to do so, we are now also in dialogue with our audiences online. We can now be part of the moment where people plan to visit us and talk about which films they want to see, together, in our cinema. Visitors give us a lot of great feedback online as well. We also love to add humour in our communications because it’s part of our DNA and helps communicate our enthusiasm for cinema to its best possible potential.

In short: our passion for European and arthouse cinema goes hand in hand with strong, local partnerships, open communication with our audience and, last, but not least, a monumental venue as an attraction in and of itself.

- Nico Haenen, Managing Director
- David Deprez, Artistic Director
- Anna Nita, Marketing



From left to right Anna Nita, Nico Haenen, David Deprez



© Klaudyna Schubert



© Klaudyna Schubert



© Kacper Kalużyński



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## POLAND

### AGRAFKA AND KIKA, KRAKOW

#### Boutique cinemas for the youngest audience

The two cinemas Agrafka and KIKA are located in Kraków, capital of Małopolska and the second biggest city in Poland. Cinema Agrafka was opened in 2009 by Fundacja Wspierania Kultury Filmowej Cyrk Edison, where there was previously a cinema, opened in 1956. In 2012, we opened our second cinema, KIKA, on the other side of Vistula river. In Agrafka and KIKA, we are focused on the promotion

of European film culture. Educational programmes for young viewers are also a very important part of our activity.

After many years working in arthouse cinemas I decided to become an entrepreneur and open my own cinema. In 2009, with my friend and co-worker Robert Skrzydlewski, we founded an association and opened a brand new cinema in a venue with a long cinema history. We didn't have a large budget so, with the help of friends and family, we opened the 109 seat Agrafka Cinema.

In Krakow, there are popular arthouse cinemas and our first challenge was to find our place in the market. We decided to focus on children and cinephiles. Special events, reviews, festivals, Film Club, Kids club and Audiovisual Film Academy for Kids are some of the ways we attract viewers. Our second cinema, KIKA, was opened in 2012 in a residential district, where there wasn't a cinema before. Agrafka Cinema is a single screen cinema with a 2K projector, but we also have 35mm projectors which we use for special screenings. KIKA has only HD projectors across three boutique screens (41, 12 and 20 seats), though one screen will be fully digitized in the near future.

2016 was a record year for Polish cinema, 52.1 million tickets were sold (7.4 million more than in 2015), almost 25% of which were for Polish movies. It was also a record year in our cinemas, with 51,000 tickets sold. Our programming policy is best illustrated in numbers; 74% of screenings in Agrafka and 82% in KIKA are of European films. The most successful films screened in 2016 were *The Last family* by Jan P. Matuszynski (PL), *Hrútar* by Grímur Hákonarson (IS), *Saul Fia* by László Nemes (HU), *Se Dio vuole* by Edoardo Galea (IT), and *Les saisons* by Jacques Perrin and Jacques Cluzaud (FR).

In Poland, Blu-ray screenings broaden access to European films, because many smaller titles are distributed in this format and, many cinemas, following the digitalization of their main screening rooms, decided to open smaller screening rooms with HD projectors, specifically for this content.

Thanks to the availability of Blu-ray copies of European films we can screen on the roof of Agrafka cinema in the summer time.

Our main goal is to create a space for quality cinema so that our programme will propose a varied offer for different segments of our audience. Examples of our multifaceted offer include Sunday mornings for kids (Reading & Watching in Agrafka and KIKA), special screenings with lectures for seniors, screenings for parents with newborns, secret screenings for women only, Fine

Cinema Evenings with wine and food tastings and the Film Clubs "DKF Rozpięci" and "XIII district". Many of these events are connected to activities beyond film, including lectures, workshops, tastings and meetings with film makers. Event oriented programming works well in our theaters.

Our young audience education programme "Kino z klasą" (Cinema with Class) for schools in 2016/2017 attracted more than 13,000 young viewers. Around 25% of viewers in Agrafka Cinema and 15% in KIKA cinemas in 2016 were participants of these programmes for young viewers.

Last year, our biggest success was mysterious screenings for women only "Szpilki w Agrafce". We have organized these screenings once a month for over six years but, last year saw an explosion in their popularity. We sold out in twenty minutes. After a gifts lottery with treats for women, a popular radio journalist, who leads the event, invites a special guest for a Q&A. Attendees only learn what film they will be watching as a surprise on the night because we screen preview movies. Each time, 109 women watch great, mostly European movies. Last year we screened *Home Care* by Slávek Horák (CZ), *Perfetti sconosciuti* by Paolo Genovese (IT), *La danseuse* by Stéphanie Di Giusto (FR), *Fusi* by Dagur Kári (FI), *A Bigger Splash* by Luca Guadagnino (IT) and *The Summer of Sangaile* by Alante Kavaite (LT), among others.

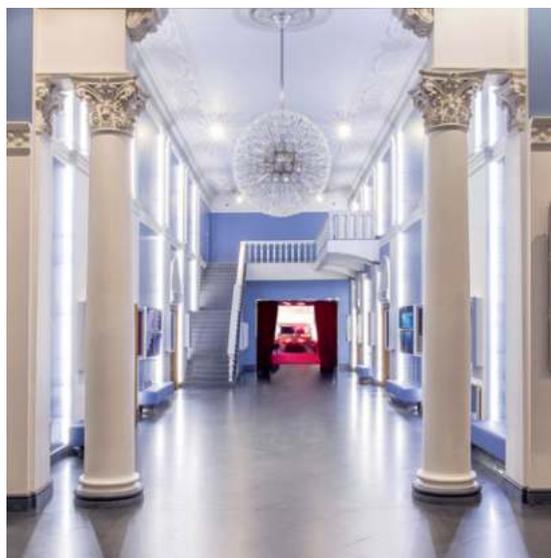
Now, we are working on the digitization the biggest room in KIKA Cinema and we are also working towards the adaptation of one more screening room.

In addition to managing Agrafka and Kika, we publish a national art film magazine "Informator Kin Studyjnych" (iksmag.pl), organize a first and only Cinema Fest on Tour – Kinobus (kinobus.pl) and, in 2016, we set up the third National Cinema Conference for arthouse cinema exhibitors and managers.

— Bogdan Balicki, Vicepresident of Fundacja Wspierania Kultury Filmowej Cyrk Edison



The Team © Bartosz Parzyszek



# RUSSIA

## POBEDA CINEMA, NOVOSIBIRSK

### Chasing history, foreseeing the future

**Cinema, from its very first steps, has mirrored the 20th century. So too did Pobeda Cinema in its nine-decade-long lifecycle, venturing along the same dramatic path and echoing its history.**

In 1926, Pobeda cinema opened in the heart of Novosibirsk under the avant-garde name “ProletKino” (proletarian cinema). It was later renamed “The revolutionary October” (in honour of the 1917 Revolution) and acquired its current symbolic name “Pobeda” (the Victory) after World War II.

Over the years, the building itself, as well as its cinematographic concept, changed many times, always preserving its identity, and it later won the status of an architectural monument. The cinema took up its current image in 2006, after major reconstruction carried out by an international team of architects and designers

from Italy, Finland, Estonia, and the USA. Today Pobeda is a modern multiplex with seven auditoriums, where powerful image and sound technologies meet comfort seating.

In addition to playing a wide variety of movies, we present our guests with art gallery exhibitions, host various events and conferences, and offer a restaurant and coffee shop experience. Pobeda Cinema had been designed as a cinema but was always evolving into something bigger and greater than an ordinary movie theater. In its first few years it housed a motion picture studio, which produced a famous Siberian newsreel.

Pobeda always focuses on the highlights of European movies in distribution and, over the last ten years, has increased substantially: 364 European movies were shown across 7,000 screenings, constituting 40% of the total shows in 2016.

The story of mutual love between Novosibirsk and European cinematography dates back to 1969, when Krzysztof Zanussi, who later became our frequent guest, presented his debut film in the city. He confessed later: *“After all those pompous academic talks in Moscow I met real people with fresh and bold ideas. It’s a completely different Russia, very close to my heart”*. Our audience takes an active interest in developments of European cinema and values direct contact with its creators. For this reason we find it incredibly important to host movie creators; directors, actors, script writers and camera operators, as frequently as we can. Not a single significant film festival of the past ten years in Pobeda was held without a visit from a European movie maker or star, including; Carole Bouquet, Jos Stelling, Bruno Dumont, Emir Kusturica and Jacques Audiard to name just a few.

We try to present a diversified offer, distinguished from the regular and popular French, Italian, German, and British film festivals to extend to geographically more distant programmes from Uruguay, South Korea, Finland, etc. Along with retrospective shows of renowned artists, such as Luc Besson, Ingmar Bergmann, and Wim Wenders, we introduce our audience to new and avant-garde names, such as Corneliu Porumboiu, Hong Sang-soo and Christian Von Borries. Pobeda showed 140 live theatre performances and about 250 documentaries last year alone and keeps abreast of the leading European festivals’ current programmes (Cannes, Venice, Berlin, Locarno).

Pobeda focuses on socially significant projects and prefers direct contact with its audience. An example is when Pobeda takes cinematography to the streets of the city with the *“Summer begins in Pobeda Cinema”* festival. This event is held annually, at the beginning of June, where live music and open-air film showings take place. For each film festival, we edit our own movie to the main theme of the year, and present it accompanied by a live orchestra. Pobeda is also the only cinema in the city that offers charity film shows; Night of Museums, National Cinema Day, Science Day and Theatre Day

are regularly held at the cinema. We are happy to host the “Meetings in Siberia” international festival that has become a cultural cross-point and a good breeding ground for warm, creative encounters. One example is, when showing a movie about Astrid Lindgren, we invited the famous writer’s descendant as a guest.

Live music, photo and art exhibits, public literary readings, theatrical performances, TV shows, open classes and other interactive forms enrich the audience’s perception and create a polyphonic context. Thus, in spring 2017, Pobeda opened the “White Gallery” – a display area (about 400 square meters in area) with a photographic exhibition from the collection “Italian cinema through the lens of Angelo Frontoni”, from the National Museum of Cinema in Turin.

Pobeda aspires to provide opportunities for direct access to the legacy of world cinema via free platforms, which would simplify holding retrospectives, cinema lectures and educational programmes. We believe that acquainting oneself with classics is the only way to stay truly modern!

— Vera Alidzhanova, Irina Krasnopolskaya,  
Owners of Pobeda Cinema



Vera Alidzhanova and Irina Krasnopolskaya



Young Ambassadors



## SERBIA

### KUPINA BIOSKOP, NIŠ

## The home of European cinematography in southern Serbia

**Kupina Film is a multi-disciplinary institution. Besides our cinema activity, we also organize different cultural, artistic programmes and exhibitions by famous and emerging artists, painters, photographers, filmmakers, as well as educational programmes, presentations, conferences and music concerts, throughout the year.**

The cinema was founded in early 2012 as the first multi-screen cinema in Niš, in the very centre of the city. From the very beginning we have tried to become more than the average cinema that only screens blockbusters but, instead, offers our visitors an alternative cultural programme. Kupina was reopened where the old cinema

“Radnik” stood (that stopped working by end of the 1980s), has been fully renovated and two halls have been constructed, accommodating 150 and 100 seats.

In the beginning, we experimented by organising Kupina Fest, where we showed the best films from the FEST Film Festival in Belgrade, and the rerun of Kustendorf Film Festival, which turned out to be the right choice as it attracted great interest from citizens. At the time, it seemed that there was a considerable number of people in Niš who wanted to know more about European cinematography, but we needed to do audience building first.

2013 was the turning point, when we became a full-fledged member of the Europa Cinemas Network and received support from the *Eurimages* programme to implement the project *A European film year in Niš*, together with our partners from the Media Centre and Niš Cultural Centre. The project was implemented in 2014, comprised of 33 different film cycles from a certain European country and public debates with film professionals on the subjects of culture and cinematography in the country in question.

However, the end of the project did not mark the end of European films on Kupina Cinema’s screen. Public interest and the desire to set up and turn the cinema into the home of European cinematography in Niš were enough to continue its practice of screening European films. We have generated an audience that regularly attends our cycles of different cinematographies, from teenagers to adults. In 2015, some 20,000 people had seen at least one European film whereas, in 2016, the number was closer to 30,000 people. We try our best to show as many different genres and subjects as possible, so that we can keep our existing audience entertained and attract new ones.

We established cooperation with almost all European embassies and cultural centres in Serbia; they are our source of films. In 2016 alone, we screened Norwegian, Dutch, Danish, French, Spanish, Italian, Belgian, Slovak, German, Turkish and Greek features, but also short films from various corners of Europe. For some countries, such as Italy, Spain and France, we can expect a great turnout, but we are always pleasantly surprised when we see a full auditorium for projections of Norwegian, Dutch or Danish films. According to the interest of the audience, we do our best to organise more screenings of films from those countries.

We are very proud of our initiative “Young Ambassadors” that consists in choosing 200 ambassadors of culture in every elementary and secondary school and every faculty in Niš. Their main aim is to promote cultural manifestations and events in the city. We work with all cultural and educational institutions in the city so that, with their support, Ambassadors can explain, every Monday, in class, through a session titled “5 minutes of culture”, the current cultural manifestations and film releases that week in Niš. The first generation of Young

Ambassadors increased visits to cultural institutions by 30%. Presently, we have selected 4 generations in Niš and spread our mission across two further cities in Serbia (Krusevac and Novi Pazar).

We want to work more on cultural education and develop new and wider audiences for cultural institutions with a specific goal of educating young public through making cultural experiences more attractive, accessible and satisfying.

Our biggest challenge is how to promote cycles of European film because, aside from our website and social media, audiences are unable to find information about these films.

The challenge is also an opportunity. In this rapidly changing world audiences need new approaches with new forms of communication on social media. They are no longer passive; they have clear idea of what to expect and feel. This is why we have renovated our space and from two halls made one big hall, transforming our cinema into a cultural centre, which is more suitable for big events (theater shows, music concerts and conferences dedicated to film education). We want to provide the viewers with a new programme based on their needs and, in partnership with relevant institutions (schools, faculties, Student cultural centres), include young people in the creation of the programme.

At the start of 2017, together with the Faculty of Art and a Student cultural centre, we created the programme “Louvre in Kupina” and, over one week, we organized a couple of events that took audience through different historical periods with film projections, concerts of baroque music and exhibitions.

— Branko Krsmanovic, Owner and Director  
— Snezana Andric, Coordinator of European film programme





© Domen Pal



© Nada Zgank



Kinotrip, 2017 edition © Domen Pal

# SLOVENIA

## KINODVOR, LJUBLJANA

### Widening its reach in the city and targeting new audiences

**Quality, diversity and a focus on audiences remain Kinodvor's priorities, while the limitations of a single screen is our primary challenge.**

Kinodvor, founded by the Municipality of Ljubljana, is a public institution whose main aim is to screen a diverse selection of quality films. As well as being a city cinema with a regular film programme, Kinodvor is also a venue for special events, and a (co-)producer that offers its facilities, services and expertise to Slovene

and international partners. Its mission is to promote film culture, starting with film education for young audiences, and to meet the needs of more demanding cinephiles. Kinodvor's vision is to continue positioning itself as the central city cinema and as a lively festival and social hub – “a meeting point”.

For the fifth consecutive year, Kinodvor has recorded over 120,000 viewers in 2016. An additional 6,500 visitors came to our free admission screenings at the Open-air cinema in Ljubljana's Congress Square and Tivoli Park. Our audience's favourite film this year was *Houston, We Have a Problem!* by Slovenian director, Žiga Virc, closely followed by *Captain Fantastic* by Matt Ross, one of our best attended films.

Quality and diversity remain the cornerstones of Kinodvor's ethos, while the limitations of a single screen remain our primary challenge. The Slovenian Art Cinema Association (of which Kinodvor is a member) has secured national exposure for quality films through digitisation of art-house cinemas and audience development strategies. However, the enormous demand from distributors and the public signals a chronic lack of available screens in the capital.

In response to space restrictions, Kinodvor extends its programme content beyond its central venue through mobile cinema activities. These open-air events and screenings, at a variety of locations, have made cinema a part of the landscape, bringing film culture to a wider audience. Kinodvor's mobile events enrich and promote the cultural activities and ethos of Ljubljana to tourists and visitors. Diverse events and international film festivals accompany Kinodvor's regular programme.

In addition to offering an experience for quality free time, Kinodvor offers events that provide cultural film education for all age groups, and an accompanying art programme that connects film to the wider world of visual arts (gallery) and literature (bookshop, specialising in film). Visitors can meet at the Kinodvor cafe to socialise or browse our books and magazines.

Our film education programme Kinobalon, which has received the Europa Cinemas 2010 Best Young Audience Activities Award, is intended for our youngest viewers, their families and schools. However, as they grow with us over the years, a need has emerged to develop a new project intended especially for a teenage audience. Teenagers, with their specific interests, needs and wishes are a great challenge and, for the programme to really meet this challenge, we have invited them to take part in its creation. As such, we founded a new film club in which we provide a space for the next generation of film-lovers to take control of our screens and curate a unique film festival. Each year a new group of young cinephiles selects the festival programme and helps in its promotion. The team responsible for the first Kinotrip festival produced its name and slogan (“*Let Film Take You Away!*”) and created its visual identity. Kinotrip, therefore, is not only a project for youth but also a project by youth.

The 1st International Film Festival Kinotrip was held in March 2016 and the second followed in March 2017. In addition to film screenings, the festival holds a variety of events – workshops, discussions, get-togethers and, of course, a party. The young organisers carry out individual events on their own and take on the demanding task of

introducing and holding discussions with young film guests from abroad. Both editions of the festival were very well-received by the young as well as the professional and general public, and made the news across all major media in Slovenia.

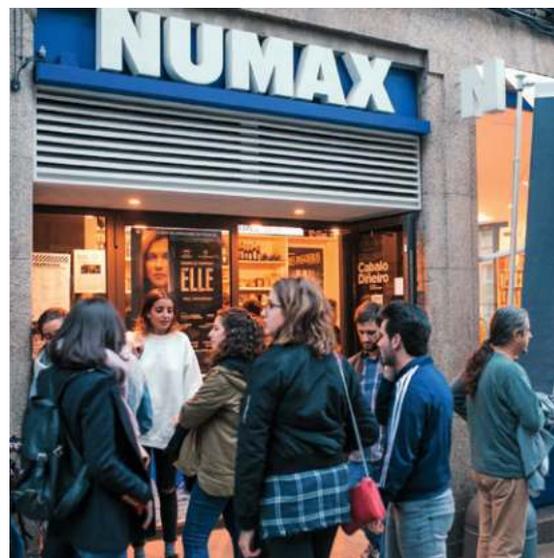
Our audience development strategy has paved the way for the Kinotrip International Film Festival, but Kinodvor offers a quality film programme for young audiences throughout the year, too. In late Summer we organised a two-day project called Film na ulici (Film in the Streets), an open-air cinema for young people, where they selected the film for a Kinotrip Young Jury Award at Ljubljana International Film Festival.

In 2016 Kinodvor continued to collaborate with the City of Ljubljana on plans to construct a new city multiplex in the Ajdovščina underpass in Ljubljana's city centre. Kinodvor's strong presence within cultural, artistic and audio-visual activities in the capital has resulted in growing public expectations and proposals for partnership and collaboration. We continue to implement an open door policy and enjoy our reputation as a cultural hub, accessible to a wide range of visitors. However, we are also conscious of the limitations of a single-screen theatre, which cannot accommodate the growth we are experiencing and expecting. Plans for expansion have been greeted with enthusiasm from the community-at-large.

— Bor Pleteršek, Programme Assistant



Kinodvor team in a tribute to Toni Erdmann © Domen Pal



# SPAIN

## NUMAX, SANTIAGO DE COMPOSTELA

### An engaged community cinema bringing back independent films in Galicia

NUMAX is a non-profit workers' cooperative in Santiago de Compostela. It is a cultural project created by an interdisciplinary team who join up to build what we are today: a cinema – the only cinema in Galicia that shows films exclusively in their original version – (NUMAX Cinema), a bookstore for literature, art and science with over 6,000 titles (NUMAX Bookshop), a video, graphic design and communication lab (NUMAX Lab) and an independent film distributor (NUMAX Distribution).

The cinemas disappeared from the city centre of Santiago de Compostela over ten years ago and, in the summer of 2013, a group of people began working together, in a joint effort to reinstate the local community cinema our city had lost all those years ago. It also offered an opportunity to continue working in our respective professional fields (filmmakers, booksellers, audiovisual technicians, graphic designers) as we created our own working conditions for the project, further developing our personal and professional ambitions.

Following months of work and a feasibility study, we drew up a financial viability plan. We secured the backing of 182 people who acted as guarantors for sums between €1,000 and €5,000 for our loan request in Coop57. We were granted the maximum amount for a start-up loan: €300,000. In addition, we were granted support of €80,000 from the European Union programme FEDER and, with our own contributions of €8,000 from each member of the team, we finally reached the budget required to build our venue.

Our first screening of *Drifting Clouds* by Aki Kaurismäki on 13 March 2015, held to show our appreciation to our guarantors for their support, was graced with a surprise visit from our much-admired Finnish film director and his wife Paula, for whose immense generosity, support and affection we will never be able to thank them enough.

A little over two years since our opening, we are immensely grateful to the more than 1,000 subscribers to our loyalty schemes (over 700 on average always active) and to all the people who visit us every day and who have contributed to turn our modest space into a lively hub in the local cultural scene. In the first two years of our operations we have accommodated more than 70,000 viewers across more than 3,000 screenings, with an average of around 25 admissions per screening in 2016 which, for our single screen cinema seating 70 people, reflects an occupancy rate of over 30% across 5 daily screenings.

Working in a country that offers no support to independent exhibitors, in which cinema is absent from public education programmes and that has no official arthouse network (as other countries around us do), we are trying our best every day to build alliances with other cultural players, both in our own region and throughout Spain. For instance, in our cinema we host and encourage collaborations with the Curtocircuíto and Cineuropa festivals, the WOS music festival, the Escenas do Cambio theatre festival, (S8) Mostra de Cinema Periférico and Festival de Cine Internacional de Ourense. We also operate at state level, with a view to consolidating the CINEARTE film network, which should become established over the next few years as a network of cinemas that show independent films in their original language versions, unheard in this country until now. We are also taking part in educational programmes designed to take cinema to school children (CinEd)

and creating our own NUMAX training programme for young people in schools, to enable young people in our region to enjoy and experience independent films in their original language version for the first time.

Thanks to the support we have received from both local and provincial authorities, we have managed to set up a steady programme of meetings with filmmakers and a masterclass that has brought many acclaimed filmmakers to NUMAX in recent months: Pedro Costa, Albert Serra, Oliver Laxe, Jonás Trueba, Patrícia Saramago and many others. We also host many premiere screenings with the directors present in the film theatre.

Finally, this last year we consolidated NUMAX Distribution, gradually expanding our catalogue of films for distribution in Spain and bringing titles such as *Los Hongos* (“The Mushrooms”) by Óscar Ruíz Navia, *Cavalo Dinheiro* (“Horse Money”) by Pedro Costa, *Mimosas* by Oliver Laxe, to this country. We have also expanded our number of workers from an initial 5 who opened our space in March 2015 to 11 in March 2017.

Our biggest challenges are: first to consolidate and stabilise our project, improving it every day to continue winning the support of the community as we have done until now. As such, we work at a local level to offer our audience the most outstanding films on the distribution line-up. Second, on a broader level, we support the exhibition and distribution of independent art-house films in their original language version and hope we will soon be able to point to many new cinemas and the circulation of independent cinema in our country, thanks to national support programmes.

— Ramiro Ledo, Director



From left to right, in first row, Irma Amado and Ramiro Ledo, second row Carlos Hidalgo and Pablo Cayuela, at the back, Antonio Doñate and Margarita Ledo.



© Chris Scott



© Chris Scott



© Jenny Leask



American Pastoral Premiere © Alex Hewitt

## UNITED KINGDOM

### FILMHOUSE, EDINBURGH

#### Programming innovatively, inclusively, radically and with integrity

**Filmhouse Edinburgh has always been more than a cinema, it's both a symbol and a celebration of the brilliance and diversity of the art of film and the power of the cinematic experience to change the way we look at life.**

As Scotland's leading arthouse cinema, Filmhouse remains true to its roots, even in today's world of the all-encompassing blockbuster: we are unafraid to take risks and ask audiences to join us on a journey of discovery.

Emerging from the Edinburgh Film Guild and intrinsically linked with the Edinburgh International Film Festival, Filmhouse occupies a special place in Scotland's rich cultural landscape, residing in a former church in the heart of Edinburgh since 1978.

The Filmhouse programme includes around 700 films and events every year and is extraordinarily eclectic: from quality crowd-pleasers and family films to esoteric art house works, via restored classics, retrospectives and themed seasons and festivals. Uniquely, we can screen work digitally and from film (35mm, 16mm or 70mm). Our education and learning department offers a range of screenings, workshops, courses and events for all ages.

Alongside our year-round programme and visiting seasons and festivals, Filmhouse also hosts special events, such as the Scottish Premieres of *Sunset Song* with Agyness Deyn, Noah with Russell Crowe, and the recent UK Premiere of Ewan McGregor's directorial debut, *American Pastoral*, which achieved global press coverage.

One of the jewels in our crown is, of course, hosting the Edinburgh International Film Festival, the world's oldest continually running film festival, each June. New international cinema, retrospective and country focus strands, industry activity and high profile guests bring a certain sparkle to proceedings to our door for ten days each year.

Filmhouse also supports quality programming further afield: lending our programming and technical expertise to our sister cinema Belmont Filmhouse in Aberdeen, as well as other independent cinemas throughout Scotland; collaborating with over 30 programme partners each year who deliver special events, festivals, tours and collaborations (including Scottish Mental Health in the Arts Festival, Edinburgh Asian Film Festival, Scottish Queer International Film Festival)

Filmhouse operates in an increasingly competitive marketplace in Edinburgh. When we opened in the late 1970s there were less than 20 screens in Edinburgh; now there are over 60. We deliberately balance our programming such that the more commercial cinema we screen helps subsidise less commercial fare. This is a choice, and allows us a freedom not otherwise available. We must compete with local competitors to secure the films we want on release, which is an ongoing challenge.

More widely, there is a shared sense amongst cinemas like Filmhouse across the UK that the audience for foreign language (including European) and cultural/art house cinema more generally could be healthier. English language cinema, particularly American cinema, tends to make it difficult for cinema from other cultures to find its place, both in terms of leaving limited screen space for much beyond the Hollywood Blockbuster in UK cinemas, and the media attention those films receive to the exclusion of all others. Regardless, Filmhouse continues to regularly be the best performing art house cinema nationally (outside of London). And accordingly, much lively discussion is taking place among these cinemas as to what we can and should do to reverse this trend.

While it can be seen that there was a downturn in audiences for cultural (including European non-national) cinema generally, as well as here at Filmhouse,

an incredible start to 2017 (with the films released in Awards Season) has made up for it a little. There was undoubtedly a lack of bigger foreign language titles in 2016, though the quality of those there were was very high. Of those, the best performing European titles at Filmhouse in 2016 were *Julieta* by Pedro Almodovar, *Rams* by Grímur Hákonarson, *Son of Saul* by Laszlo Nemes, *Mustang* by Deniz Gamze Ergüven and *Dbeepan* by Jacques Audiard.

One of our big successes in 2016 was showing *The Hateful Eight* by Quentin Tarantino. Filmhouse was one of a handful of cinemas in the UK able to screen the Ultra Panavision® 70mm version of the film. Audiences travelled from all over the UK for the exclusive roadshow presentation, which included an overture and intermission as well as extra footage not seen anywhere else. With over 4,000 admissions, almost all shows sold out in advance, 3 extra days of screenings, *The Hateful Eight* was the biggest weekly sales in our history.

Across all of this is our focus on building and retaining audiences that are ready to consume cinema outside the mainstream. We tackle this in many different ways, including "Filmhouse Explorer", a discount scheme to encourage audiences to experiment with film choice; "See You Next Tuesday", a weekly ticket offer for students; "For Crying Out Loud", dedicated screenings for carers and babies; "Season Ticket Offers" which incentivise bulk bookings in the programme and cross-selling to EIFF audiences.

With all of the challenges in mind, we will continue to programme as we always have – innovatively, inclusively, radically and with integrity – and take film lovers and film makers with us.

— Rod White, Head of Filmhouse



The Programming Team



Festival del Cinema Ritrovato, Bologna 2016 © Lorenzo Burlando

## EUROPA CINEMAS AUDIENCE DEVELOPMENT & INNOVATION LAB

Bologna, 24-28 June 2017

### Building Inclusion & Reaching Out To New Audiences

Taking place at the inspiring Il Cinema Ritrovato Film Festival (Bologna, Italy), dedicated to rediscovering lost or forgotten cinema, this Europa Cinemas Audience Development & Innovation Lab will be led by **Madeleine Probst** (Vice-President of Europa Cinemas and Cinema Producer, Watershed, United Kingdom) together with **Daniel Sibbers** (Director of Marketing, Yorck Kinogruppe, Germany), **Mathias Holtz** (Programming Manager, Folkets Hus och Parker, Sweden) and **Hrvoje Laurenta** (Manager, Kino Europa, Croatia and Europa Cinemas Awards 2016 – Best Programming winner).

The focus will be on inclusive and forward-thinking approaches to audience development in-venue and online, in particular in relation to younger generations of digital natives that perhaps haven't grown up with the idea that cinema is for everyone. The Lab will also look at ways of better understanding barriers to engagement,

from simply getting lost in the multitude of content and experiences available to pricing, accessibility and discoverability issues.

It will tackle topics such as: getting to know existing and new audiences better through data capture; reaching out to audiences with relevant personalised content, tone and timing, responding to user behaviours and accessibility needs; navigating the proliferation of social media platforms to improve audience reach and engagement including DIY solutions, evaluating the effectiveness of campaigns and experiences and developing more responsive editorial and programming strategies; improving accessibility, discoverability and experience design to develop the depth of engagement with audiences. Open Slot sessions will also give participants the space to share a problem, pitch innovative ideas and/or identifying potential international collaborators for new projects.

# EUROPA CINEMAS LABEL



## AT THE 2017 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 15th Europa Cinemas Label to the best European film of the Directors' Fortnight.



**Roger Gibson**  
Chichester Cinema  
at New Park, Chichester (UK)



**Hannele Pellinen**  
Kino Tapiola,  
Espoo (Finland)



**Joanna Żak**  
Kino Nowe Horyzonty,  
Wrocław (Poland)



**Paolo Moretti**  
Le Concorde,  
La Roche-sur-Yon (France)

## 28 TIMES CINEMA VENICE DAYS

Co-organized with the LUX Film Prize of the European Parliament and Venice Days / Giornate degli Autori, this initiative invites 28 young European film lovers to the next Venice Film Festival (from 30 August to 9 September 2017).

For the 8th year in a row, these 28 "Ambassadors", representing each a Europa Cinemas film theatre from one of the 28 member states of the European Union, will be the official jury of the Venice Days selection.

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

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

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





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