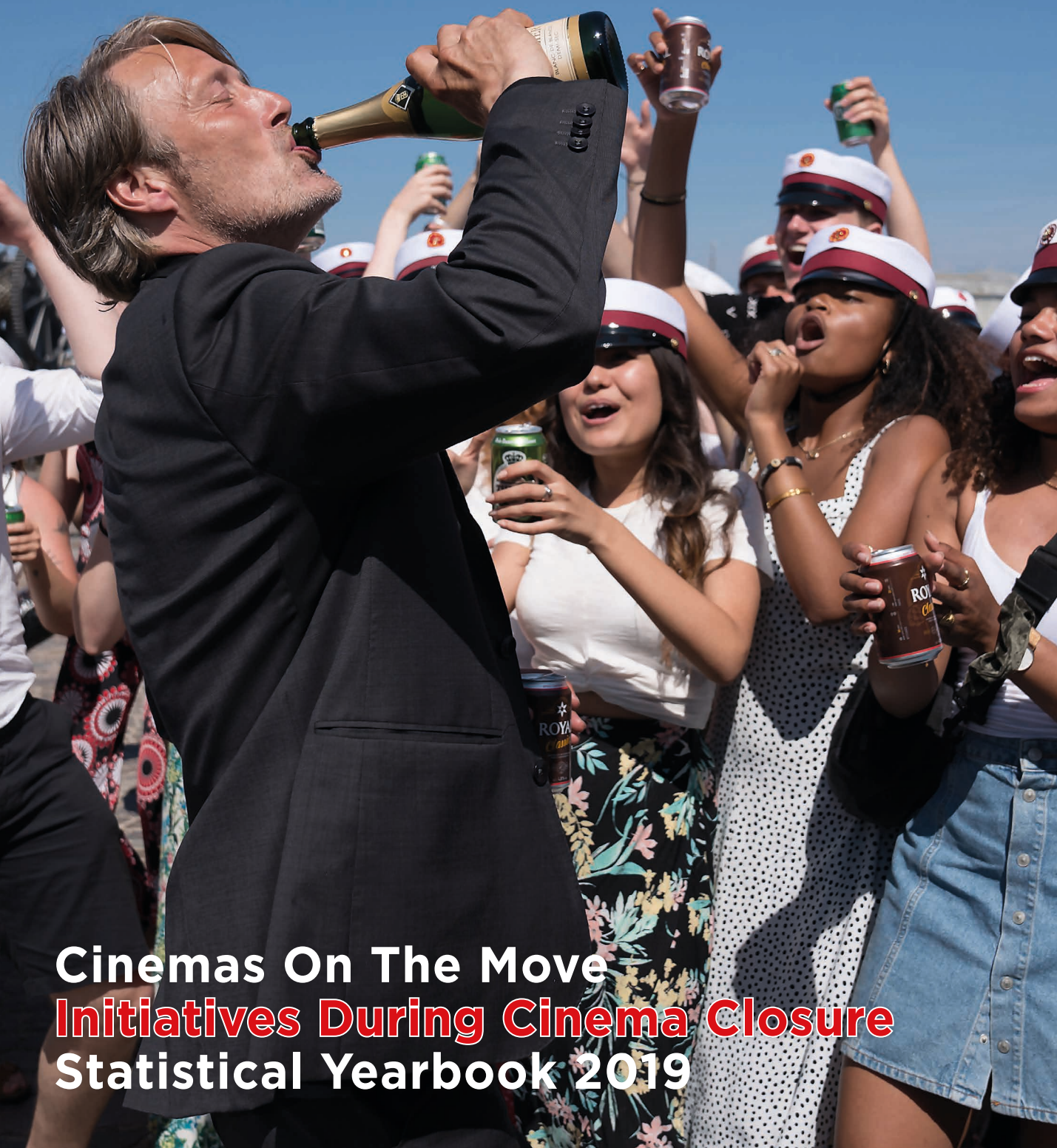


Europa Cinemas

Network Review #35 Cannes 2020



Cinemas On The Move
Initiatives During Cinema Closure
Statistical Yearbook 2019

Europa Cinemas Network Review

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Founded in 1992, Europa Cinemas is the first international film theatre network for the circulation of European films.

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Dear Network Members,

We'd like to start by saying "well done" to all of you!

In spite of countries across Europe deciding to close public venues in March, over the past few months, you have kept your cinemas "open" through an unprecedented health crisis. Instead of just sitting back, you have come up with all kinds of initiatives to keep in contact with your audiences.

Today, it is encouraging to see a steady trickle of announcements about reopening, everywhere in Europe, even though there will be new difficulties to face and we will have to deal with strict sanitary regulations, possible wariness of the audience and a limited offer of films during the summer months, which are always quieter.

As you know, since the very beginning of the lockdown, Europa Cinemas immediately opened a dialogue with senior officials from the European Commission and Creative Europe, in order to alert them to the serious financial difficulties of our network exhibitors whose activity ceased completely leaving them without revenue, but with maintained running costs.

We would especially like to thank Commissioners Mariya Gabriel and Thierry Breton, Lucia Recalde (Head of Unit, Creative Europe MEDIA) and Harald Trettenbrein (Head of Creative Europe MEDIA, EACEA agency) and their teams for listening and responding swiftly during this exceptionally complicated time when administrative bodies and cinemas have both had to deal with extraordinary situations.

Following a number of constructive discussions and suggestions, Europa Cinemas obtained the Commission's and Creative Europe's approval for three immediate measures to support network exhibitors:

- Support for 2019 to be paid before summer 2020 and not in autumn as in previous years.***
- An exceptional advance payment of 50% of support for 2020 is currently being made.***
- An increase of €5M on the 2021 contract.***

In crisis discussions, the Europa Cinemas network has frequently been cited as an example for its decisive action in support of European cinema and its indispensable economic role alongside distributors, producers, and of course, all filmmakers who regularly visit our cinemas and their audiences.

We know that reopening is going to be challenging, if not problematic for the most vulnerable among you. We will remain attentive to you and share your interests as we have done over the past few months. Above all, we hope that the financial aid that you will receive from Europe very soon will enable you to reduce your losses and help you to relaunch the activity of your teams and cinemas.

We would like to congratulate you for the day-to-day work you carry out, on your own initiative, to share the best of European cinema with audiences and to support the economic growth of the whole industry.

We hope you will be able to capitalise on this well-deserved recognition from the European Commission and entire profession.

Fatima Djoumer, Claude-Eric Poiroux, Nico Simon

Closed But Open!

Opinion Column by Claude-Eric Poiroux published in *Le Film Français* (22 May 2020)

Despite the unprecedented closure of all film theatres, rather than resigning themselves to the situation, Europa Cinemas' exhibitors have stepped up their activities with one single goal in mind – maintaining their relationship with the public.

Cinemas were making effective use of social media long before the pandemic and the lockdown has offered an ideal opportunity to engage with audiences. Several film theatres have organised short film competitions such as #shortitout at the Watershed in Bristol, *Filmer le confinement* (“Filming Lockdown”) at Cinéastes in Le Mans, and *Courts intérieurs* (“Inside Shorts”) organised by Est Ensemble in the Paris region. Other venues, including Numax in Santiago de Compostela, Cineteca in Bologna, Visionario in Udine, the Greek Film Archive in Athens and the Renoir cinemas in Spain, have put documentaries, short films and audio/video recordings of their past events online. And in preparation for when it reopens, Amsterdam's LAB111 has been asking cinemagoers to vote for the films they have always wanted to see on the big screen.

Initiatives for Young Audiences have also continued throughout lockdown. Many cinemas have used social media to offer children games, competitions and other activities they can do at home. Some film theatres, such as Nuovo Eden in Brescia have moved their screenings for schools online and others, such as CineCiutat in Palma de Mallorca have been sharing their educational resources.

It goes without saying that many venues have teamed up with platforms closely linked to the cinema, such as Picl in the Netherlands, La Toile in France, Nettkino in Norway, Curzon Artificial Eye in the United Kingdom, Filmin in Spain and the recently launched MioCinema in Italy. Europa Cinemas has also signed an agreement with MUBI, giving our members the option of offering their audiences three months' free subscription while they are closed.

It is obvious that our cinemas share common ground with these independent platforms. First and foremost, there's the editorial approach to programme scheduling, based on criteria relating to quality and diversity, far removed from the profusion and confusion of content on mainstream platforms. Then there are the promotional initiatives to encourage audiences to go out to cinemas by

offering free or reduced-price tickets (Mubi Go in the UK).

Some exhibitors have gone even further and launched virtual cinemas and e-cinema screenings. Thanks to geolocation technology and outstanding cooperation between cinemas, platforms and distributors, film lovers have been able to maintain a close relationship with their favourite venues. Remote screenings are shown at set times, often supported by presentations and discussions. This model shows lots of promise, as can be seen with the success of *La Vingt-Cinquième Heure* which has drawn in more than 25,000 viewers via the Luminoir Cinema in Paris, the Arvor in Rennes, the Méliès in Montreuil and more than a hundred cinemas in France. Various distributors, such as Shellac in France, have released films online via cinemas in the network. Innovative models include #lorestoinSala in Italy, Moje Kino Live and Kino Aero in the Czech Republic, Tavmozi in Hungary, Kino Lumiere Doma in Slovakia, Draken Films in Sweden, A Contracorriente Films' virtual film theatre in Spain, and Poland with Kino Pod Baranami and this week, the launch of a virtual cinema shared by several cities in the country.

Independent cinemas are still seen as iconic cultural venues in our towns and there have been several audience-led initiatives, such as crowdfunding and voucher schemes, to help film theatres in difficulty. As familiar places in their communities, cinemas have also been showing solidarity with their neighbourhoods. In Angers, for example, the 400 Coups has opened up its lobby to local growers.

Whether we are talking about virtual cinemas in the Czech Republic and France, German and Baltic drive-ins, online discussions in Italy, webinars in Valencia, “Battles” at Le Méliès in St Etienne, short film competitions or film education initiatives, the network's cinemas have sent out strong messages to their audiences and the response has been tremendous. On their own or in groups, film theatres have reinvented themselves, they have tried new ventures, formed new partnerships, overcome the unprecedented hurdle of the shutdown and laid the foundations for when service resumes - eagerly awaited by the entire European film industry. And let us underline the contribution of Creative Europe's exceptional package of financial support for the network's exhibitors at this challenging time. This crisis

has shown exhibitors that they have resources and allies. Initiatives started during shutdown have led to mutually beneficial relationships between freelancers, cinemas, distributors and platforms. Europa Cinemas will be following this up so that exhibitors can describe what they have done and put a figure to their initial results. Cinemas are about to reopen and restart their activities, but health restrictions are still going to have an impact on their capacity and the

way they operate for a long time. The films and the artists will be on board, the real challenge however is still the public.

It is thanks to your innovative initiatives, bound to continue, and new partnerships between different stakeholders in distribution that we can successfully push our boundaries to nurture a love of film in everyone, especially young people, and bring cinegoers back to our venues together.

Up-and-coming arthouse films suffer most from the cancellation of international festivals such as Cannes Karlovy Vary and Locarno

We're all familiar with the Cannes "star system" and its red carpet, but let's not forget that half of the films featured in the various selections are virtually unknown when they first come to la Croisette. Often, it takes several screenings in front of a few thousand professionals and journalists to give films a profile and access to an international distribution network- and filmmakers the audience and recognition they need to embark on new projects. Without these festivals they are going to have to address a serious lack of visibility with their producers, sales teams and distributors.

Three months of closure has highlighted the irreplaceable role cinemas play in making the world of film stand out in everyday life and in enabling creative, profitable productions to be developed internationally. In the arthouse sector, where the majority of Europa Cinemas exhibitors operate, our film theatres primarily programme auteur films of all genres and origins. These films rely on a long chain of professionals for promotion, and of course it is mainly at film festivals and markets that we all meet up to discover gems we can then share with audiences in high quality venues like our cinemas.

We now face an additional challenge if we are going to return successfully and surprise and delight audiences with new releases in the coming months- as we did last year with *Les Misérables*, *Vivarium*, *Papicha*, *Little Joe*, *Atlantics*, *A White, White Day* and *The Whistlers* at Cannes, and *Vitalina Varela* and *Isadora's Children* in Locarno.

A number of programme schedulers have been doing everything they can to make journalists, professionals and the public aware of the films they were going to showcase in their selections, and we thank them for this. Over the next few months, we are also going to make every effort to support all those new films that have been left to fend for themselves following the cancellation of the spring and summer festivals.

The difficult times we have just come through have at least drawn attention to the common ground film theatres and festivals share in working to provide audiences and professionals with the best environment in which to discover and enjoy films - namely the collective experience of the auditorium and the big screen.

Claude-Eric Poiroux

General Director, Europa Cinemas



© Thalia Galanopoulou / FFF 2018

Facts & Figures 2019

In MEDIA countries



A record year for European Admissions in the network

1.07 M

European non-national screenings
33,3% of the total screenings

1.82 M

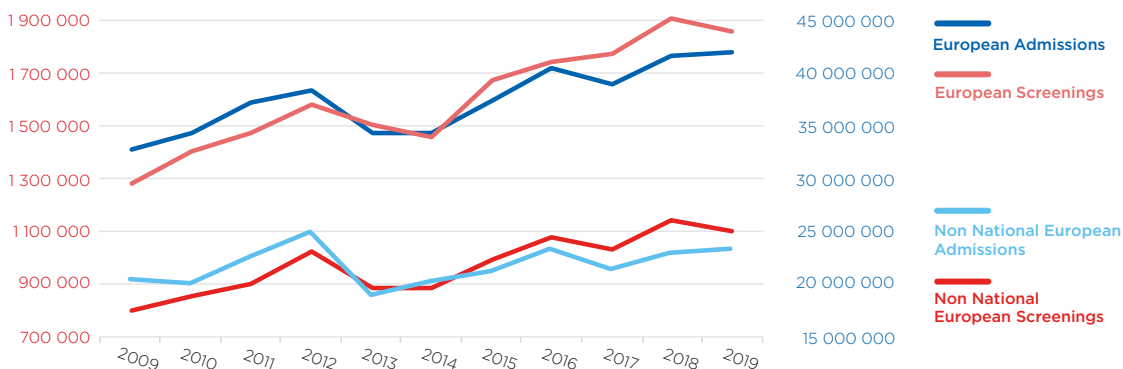
European screenings
56,9% of the total screenings

23.0 M

European non-national admissions
28,8% of the total admissions

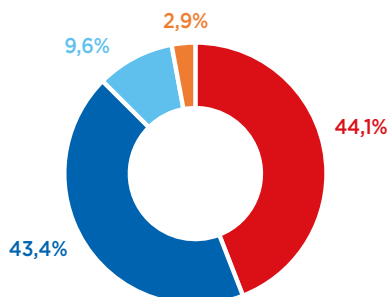
42.2 M

European admissions
52,9% of the total admissions



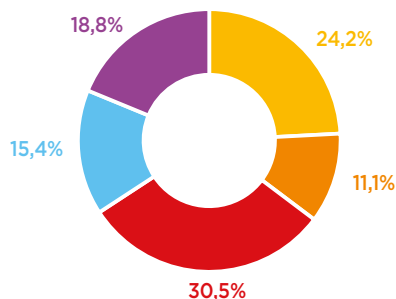
Profile of the Cinemas

Cinemas by number of screens 2019



Single Screen: 500 Cinemas
2-4 Screens: 492 Cinemas
5-7 Screens: 109 Cinemas
8 Screens +: 33 Cinemas

Cinemas by city sizes 2019



< 50 000 inhabitants: 274 Cinemas
50 -100 000 : 126 Cinemas
100 -500 000 : 346 Cinemas
500 000-1M: 175 Cinemas
> 1M: 213 Cinemas

Films d'auteurs, Festivals, Cinemas: never without each other



Collective

In the wake of the COVID-19 crisis, there was an opportunity for professionals to reaffirm the role that the two biggest international film festivals, Cannes and Venice, play in the circulation of arthouse films. At the same time, because so many festivals are linked to cinemas in the Network, it's been possible to measure how each aspect operates within the ecosystem to enable the circulation of films.

Venice and Cannes. One is still planning to take place, with adapted safety conditions. The second has just announced the labelling of 56 films which will be promoted across several events.

The conclusion was thus: auteur films need these major events to make themselves known to cinema exhibitors and to the public. The absence of the Cannes Film Festival as we know it, followed by Karlovy Vary and Locarno (two festivals where the Europa Cinemas Label is also awarded every year), leaves a hole in the calendar, and forces distributors to review their strategies and to postpone their releases, in some instances, until 2021.

As we study in the Network Review every year, the statistics concerning the top 50 European films in the Europa Cinemas Network demonstrate a link between the presentation of those films in festivals and their subsequent theatrical careers. Cannes is the most striking example, with 16 films (7 in 2018 and 9 in 2019) making their way into our top titles for 2019.

Among them, films of the Official Competition are logically ranked in the first places. There are films by major European filmmakers, already publicly known, including Pedro Almodóvar, Ken Loach and Marco Bellocchio. But, every year, the Competition also plays its part in discovering major new talent, past examples including Andrea Arnold and Cristian Mungiu and, more recently, Céline Sciamma.

Sciamma's "rise" to the Official Competition in 2019 with *Portrait of a Lady on Fire*, after *Water Lilies* screened in Un Certain Regard (2007) and *Girlhood* in Directors' Fortnight (2014), seems to have strongly encouraged the film's rapid distribution in some fifteen European countries, beginning in Autumn 2019. "*Portrait...*" attracted more than 500,000 viewers in Europe, more than 70% of them in Europa Cinemas' theatres. As far as the Competition is concerned, we are also seeing the films screened in cinemas far sooner than in the past, at a time when platforms are also buying films programmed at major festivals.

But the films selected for other sections of the festival are also reflected in our top 50, as seen with *Kona fer í stríð* (*Woman at War*, Critics' Week, 2018) and *Gräns* (*Border*, Un Certain Regard, 2018), the results of which, over two years, have reached theatres in more than 20 European countries, with more than 700,000 admissions for the former and almost 500,000 for the latter, 60% of which were in Network cinemas.

With seven films from our European top 50 programmed in Venice (including *An Officer and a Spy* and *The Truth in*

2019), a ratio of almost one film in every two has screened at one of these two festivals, not to mention five films that were programmed in San Sebastián (for example, *El reino* in 2018) and four in Berlin (including *System Crasher* in 2019).

Only 7 films in this top 50 did not start their career with a festival presentation!

Venice 2019 was also the festival where *Corpus Christi* was discovered, winner of the Europa Cinemas Label at the Giornate degli Autori. As we write, one year after our article on the healthy state of Polish film in cinemas, Jan Komasa's film is resuming its career, having been interrupted in the Spring by COVID-19.

Prior to his fourth feature film, Komasa had only been successful in Poland and a handful of Central European countries. Since Venice, *Corpus Christi* has screened at more than twenty international film festivals, and has won awards at fifteen of those, from Vilnius to Chicago, Stockholm and Bordeaux. Its journey reveals the path that many films are now taking, thanks to the speed of digital transfers, also ensuring, beyond the promotional aspect of these premieres in many countries, some income for international sellers.

While the "big" festivals ensure a film's initial recognition, this is enriched by the work of programmers from dozens of festivals around the world, an essential link in a chain that brings films to cinemas, in the best instances.

These festivals are often in close contact with partner arthouse cinemas, and it is not unusual for those in charge of the cinemas to also be involved in their organization

and programming. Some emblematic cases of this within Europa Cinemas include Roman Gutek in Poland (exhibitor, distributor and creator of the Era New Horizons festival), Tudor Giurgiu in Romania (the Cityplex cinemas and TIFF in Cluj-Napoca), Gian Luca Farinelli in Italy (Cinéma Lumière and the Festival del Cinema Ritrovato in Bologna), Stefan Kitanov and Mira Staleva in Bulgaria (Dom na Kinoto and the Sofia International Film Festival), Sabrina Baracetti and Thomas Bertacche, again in Italy (Visionario in Udine and the Far East Film Festival), not forgetting the Premiers Plans Festival in Angers, of course.

In la Roche-sur-Yon, the management of their international festival goes hand in hand with that of cinema Le Concorde, a Europa Cinemas member. In 2019, the Romanian documentary, *Collective*, had its national premiere there (where it was awarded the Jury Prize), and, after presentation in Venice, its reputation among French professionals grew. We must emphasise that this documentary is not to be missed.

But, after screening at the Europa Cinemas Conference, in a dozen festivals and winning several awards, its path froze in 2020, awaiting a promising release in the United States and then in Europe. We hope to see it back at the top of our Network list in a year's time, thanks to distributors who won't chose online platforms.

Jean-Baptiste Selliez

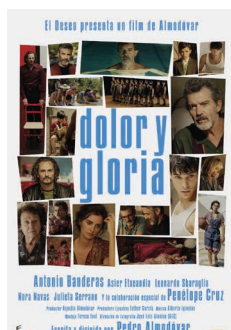


Corpus Christi



Portrait of a Lady on Fire

Top 50: European Movies By Admissions MEDIA 2019



1

Dolor y gloria (ES) Pedro Almodóvar

countries 31/
cities 587/
cinemas 869/
admissions 1 347 179



2

The Favourite (GB) Yorgos Lanthimos

countries 30/
cities 593/
cinemas 854/
admissions 1 325 215/
1 348 971*



3

Downton Abbey (GB) Michael Engler

countries 30/
cities 434/
cinemas 584/
admissions 714 509



4

Qu'est-ce qu'on a encore fait au Bon Dieu? (FR) P. de Chauveron

countries 25/
cities 352/
cinemas 489/
admissions 540 854/
541 000*



5

Yesterday (GB) Danny Boyle

countries 30/
cities 467/
cinemas 652/
admissions 532 346

countries/cities/cinemas/admissions

11 Il traditore (IT)

Marco Bellocchio

22/275/365/379 506

12 Systemsprenger (DE)

Nora Fingscheidt

24/199/314/373 996

13 The White Crow (GB)

Ralph Fiennes

24/373/502/365 346/367 603*

14 Grâce à Dieu (FR)

François Ozon

32/464/613/360 252/360 688*

15 Les Invisibles (FR)

Louis-Julien Petit

15/345/462/330 193/332 299*

16 La Belle Époque (FR)

Nicolas Bedos

20/295/418/303 574

17 Doubles Vies (FR)

Olivier Assayas

28/448/631/302 265/309 543*

18 Zimna wojna (PL)

Pawel Pawlikowski

32/421/619/282 147/1 256 994*

19 Hors Normes (FR)

Olivier Nakache & Éric Toledano

18/279/382/273 819

20 Werk ohne Autor (DE)

Florian Henckel von Donnersmarck

24/318/413/268 290/407 064*

21 The Wife (SE)

Bjorn Runge

18/231/314/259 895/597 718*

22 A Shaun the Sheep Movie: Farmageddon (GB)

Will Becher & Richard Phelan

30/403/502/252 822

23 Martin Eden (IT)

Pietro Marcello

9/223/287/251 027

24 Mientras dure la guerra (ES)

Alejandro Amenábar

5/29/42/245 029

25 Das perfekte Geheimnis (DE)

Bora Dagtekin

3/74/101/235 543

26 Les Misérables (FR)

Ladj Ly

16/161/201/235 107

27 Colette (GB)

Wash Westmoreland

24/338/445/226 336/326 481*

28 Yuli (ES)

Icíar Bollaín

22/337/477/222 628/254 506*

29 Kona fer í stríð (IS)

Benedikt Erlingsson

30/435/602/221 027/415 397*

30 Stan & Ollie (GB)

Jon S. Baird

24/382/508/216 717/217 975*

This list includes movies whose exhibition began before 2019
and others which will continue theirs after 2019



6

Rocketman (GB)
Dexter Fletcher

countries 32/
cities 487/
cinemas 659/
admissions 507 352



7

**Der Junge muss an
die frische Luft (DE)**
Caroline Link

countries 13/
cities 144/
cinemas 220/
admissions 487 266/
600 968*



8

**Sorry We Missed You
(GB) Ken Loach**

countries 30/
cities 353/
cinemas 468/
admissions 447 871



9

**Portrait de la jeune
fille en feu (FR)**
Céline Sciamma

countries 24/
cities 448/
cinemas 633/
admissions 427 413



10

J'accuse (FR)
Roman Polanski

countries 10/
cities 221/
cinemas 291/
admissions 423 326

*Total admissions generated since the first release, before 2019.

31 Le Mystère Henri Pick (FR)
Rémi Bezançon

14 / 248 / 317 / 206 701

32 Red Joan (GB)
Trevor Nunn

21 / 287 / 389 / 206 563

33 Alice et le Maire (FR)
Nicolas Pariser

14 / 157 / 186 / 206 321

34 Le Grand Bain (FR)
Gilles Lellouche

24 / 319 / 452 / 202 617 / 432 383*

35 Celle que vous croyez (FR)
Safy Nebbou

22 / 313 / 405 / 198 620

36 Gräns (DK)
Ali Abbasi

32 / 418 / 564 / 197 686 / 300 419*

37 Deutschstunde (DE)
Christian Schwochow

4 / 107 / 162 / 195 974

38 Todos lo saben (ES)
Asghar Farhadi

30 / 219 / 315 / 188 863 / 805 144*

39 El reino (ES)
Rodrigo Sorogoyen

29 / 254 / 319 / 181 966 / 233 886*

40 Tel Aviv on Fire (EU)
Sameh Zoabi

16 / 287 / 393 / 178 264 / 179 024*

41 Ženy v behu (CZ)
Martin Horský

2 / 40 / 56 / 175 804

42 The Sisters Brothers (FR)
Jacques Audiard

21 / 316 / 420 / 166 144 / 344 309*

43 Mia et le Lion blanc (FR)
Gilles de Maistre

26 / 358 / 442 / 154 257 / 163 760*

44 Ballon (DE)
Michael Herbig

16 / 306 / 382 / 153 883 / 230 781*

45 La Vérité (FR)
Hirokazu Kore-eda

12 / 180 / 236 / 153 307

46 Unga Astrid (DK)
Pernille Fischer Christensen

18 / 258 / 344 / 152 601 / 330 088*

47 La Dernière Folie de Claire Darling (FR)
Julie Bertuccelli

17 / 338 / 448 / 148 002 / 149 381*

48 La Fameuse Invasion des ours en Sicile (FR)
Lorenzo Mattotti

13 / 234 / 290 / 147 468

49 Le Jeune Ahmed (BE)
Jean-Pierre & Luc Dardenne

15 / 314 / 398 / 142 653

50 Edmond (FR)
Alexis Michalik

17 / 291 / 389 / 141 960 / 142 956*

Country Focus 2019

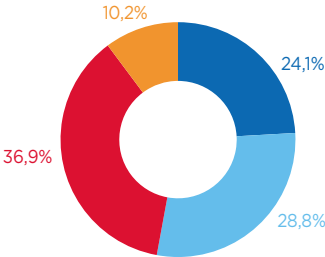
The figures from the European Audiovisual Observatory for 2019 show that 25,7% of all admissions in Europe were for European films. In our Network, this figure is 52,9%. The following pages serve to better understand the different national realities behind global European figures.

Hereafter, you will find two types of results for 2019: national results for several different European countries and our Europa Cinemas members' results (we have selected 28 countries where Europa Cinemas is best established). They enable us to compare the results achieved in different markets and to quantify the remarkable work done by the Network venues in terms of promoting European films. We believe that presenting these figures provides a deeper understanding of the exhibition market in Europe.

According to the European Audiovisual Observatory EU cinema attendance increased by 5,3% in 2019, showing best result since 2004. This trend is obvious in some major European cinema markets, in Italy for example where global admissions increased by 13,6% between 2018 and 2019, in Germany (+12,5%), France (+5,9%) and Spain (+4,9%). Other countries kept very positive results, such as the United Kingdom (176 million admissions) and Poland (61 Mio). Results in the whole Europa Cinemas Network are very positive with almost 80 million admissions. Some countries achieved outstanding results, especially Lithuania where admissions of our cinema members increased by 67,3% between 2018 and 2019 and in Serbia (+23,6%).

DATA/2019 NETWORK

Results in the Network		
	2018	2019
Total admissions (Mio)	75,8	79,7
Cinemas	1 121	1 134
Screens	2 709	2 761
National	25,6%	24,1%
European non-national	30,1%	28,8%
US	37,0%	36,9%
Others	7,3%	10,2%



Top European film in Europa Cinemas Network (by admissions): *Dolor y gloria* (ES) by Pedro Almodóvar



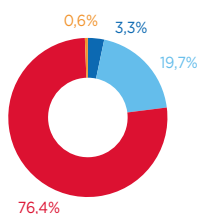
Austria

41,9%

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

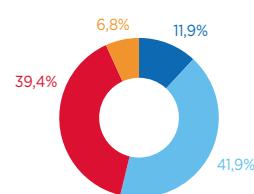
Results in the country

	2018	2019
Total admissions (Mio)	12,9	13,7
Cinemas	142	n/a
Screens	577	n/a
National	6,2%	3,3%
European non-national	17,7%	19,7%
US	74,9%	76,4%
Others	1,2%	0,6%



Results in the Network

	2018	2019
Total admissions (Mio)	1,9	1,9
Cinemas	34	34
Screens	80	80
National	16,1%	11,9%
European non-national	42,8%	41,9%
US	37,6%	39,4%
Others	3,5%	6,8%



sources: Wirtschaftskammer, Österreichisches Filminstitut

Top 10 European films by admissions in the Network 2019

	Title	Country	Director	Release date	Admissions
1	Qu'est-ce qu'on a encore fait au Bon Dieu ?	FR	Philippe de Chauveron	04/04/2019	62 937
2	Das perfekte Geheimnis	DE	Bora Dagtekin	31/10/2019	36 499
3	But Beautiful	AT	Erwin Wagenhofer	15/11/2019	30 615
4	Love Machine	AT	Andreas Schmied	01/02/2019	27 673
5	Leberkäsjunkie	DE	Ed Herzog	01/08/2019	25 699
6	The Favourite	GB	Yorgos Lanthimos	25/01/2019	22 745
7	Yesterday	GB	Danny Boyle	11/07/2019	21 531
8	Dolor y gloria	ES	Pedro Almodóvar	26/07/2019	19 344
9	Gut gegen Nordwind	DE	Vanessa Jopp	13/09/2019	18 302
10	Systemsprengrer	DE	Nora Fingscheidt	27/09/2019	18 105

Belgium

+15,8%

Increase in total number of admissions in Belgium's member cinemas

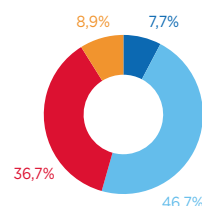
Results in the country

	2018	2019
Total admissions (Mio)	18,8	20,2
Cinemas	n/a	n/a
Screens	n/a	n/a
National	11,0%	n/a
European non-national	n/a	n/a
US	n/a	n/a
Others	n/a	n/a



Results in the Network

	2018	2019
Total admissions (Mio)	1,9	2,2
Cinemas	32	33
Screens	74	75
National	14,1%	7,7%
European non-national	47,3%	46,7%
US	32,2%	36,7%
Others	6,4%	8,9%



sources: Cinedata, FCB, ABDF

Top 10 European films by admissions in the Network 2019

	Title	Country	Director	Release date	Admissions
1	Dolor y gloria	ES	Pedro Almodóvar	01/05/2019	44 706
2	The Favourite	GB	Yorgos Lanthimos	09/01/2019	41 727
3	Hors Normes	FR	Olivier Nakache & Éric Toledano	23/10/2019	38 050
4	Werk ohne Autor	DE	Florian Henckel von Donnersmarck	06/02/2019	25 116
5	Downton Abbey	GB	Michael Engler	25/09/2019	24 957
6	Portrait de la jeune fille en feu	FR	Céline Sciamma	02/10/2019	22 115
7	Le Jeune Ahmed	BE	Jean-Pierre & Luc Dardenne	22/05/2019	20 442
8	Qu'est-ce qu'on a encore fait au Bon Dieu ?	FR	Philippe de Chauveron	04/04/2019	20 398
9	J'accuse	FR	Roman Polanski	13/11/2019	19 578
10	Sorry We Missed You	GB	Ken Loach	30/10/2019	19 166

Bosnia and Herzegovina

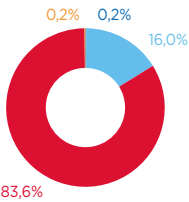
-6,9 pts

Decrease in European non-national market share of BiH's member cinemas (by admissions)

Results in the country

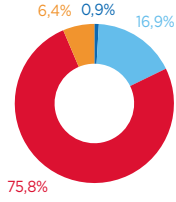
	2018	2019
Total admissions (Mio)	1,2	1,2
Cinemas	11	11
Screens	34	34
National	0,5%	0,2%
European non-national	21,7%	16,0%
US	76,3%	83,6%
Others	1,5%	0,2%

source: Creative Europe Desk



Results in the Network

	2018	2019
Total admissions (K)	694,1	699,3
Cinemas	5	5
Screens	17	17
National	0,9%	0,9%
European non-national	23,8%	16,9%
US	69,6%	75,8%
Others	5,7%	6,4%



Top 10 European films by admissions in the Network 2019

	Title	Country	Director	Release date	Admissions
1	Taksi bluz	RS	Miroslav Stamatov	24/01/2019	23 993
2	Ekipa	RS	Marko Sopić	31/10/2019	7 753
3	Vojna Akademija 5	RS	Dejan Zečević	10/10/2019	6 685
4	Cold Pursuit	GB	Hans Petter Moland	07/02/2019	4 700
5	Realna priča	RS	Gordan Kičić	14/11/2019	4 129
6	The Queen's Corgi	BE	Vincent Kesteloot & Ben Stassen	04/04/2019	4 119
7	Liliane Susewind - Ein tierisches Abenteuer	DE	Joachim Masannek	24/01/2019	3 257
8	Kralj Petar I	RS	Petar Ristovski	14/03/2019	3 081
9	Anna	FR	Luc Besson	20/06/2019	2 350
10	King of Thieves	GB	James Marsh	27/12/2018	1 751

Bulgaria

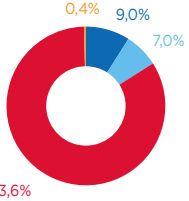
-20%

Decrease in total number of admissions in Bulgaria's member cinemas

Results in the country

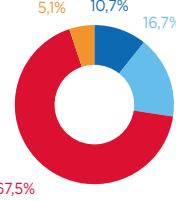
	2018	2019
Total admissions (Mio)	4,9	5,0
Cinemas	61	68
Screens	218	241
National	6,7%	9,0%
European non-national	9,6%	7,0%
US	81,2%	83,6%
Others	2,5%	0,4%

source: NFC



Results in the Network

	2018	2019
Total admissions (Mio)	1,5	1,2
Cinemas	17	16
Screens	75	75
National	10,6%	10,7%
European non-national	16,6%	16,7%
US	68,5%	67,5%
Others	4,3%	5,1%



Top 10 European films by admissions in the Network 2019

	Title	Country	Director	Release date	Admissions
1	Уют	BG	Kamen Donev	22/03/2019	23 037
2	Завръщане	BG	Niki Iliev	18/10/2019	16 401
3	Dolor y gloria	ES	Pedro Almodóvar	06/12/2019	14 668
4	Wildlings	BG	Martin Makariev	29/11/2019	13 189
5	Južni vetar	RS	Milos Avramovic	11/01/2019	13 183
6	Доза щастие	BG	Yana Titova	08/11/2019	12 083
7	Лошо момиче	BG	Marian Valev	12/04/2019	12 036
8	Astérix - Le Secret de la Potion Magique	FR	Alexandre Astier & Louis Clicky	21/12/2018	10 545
9	Cold Pursuit	GB	Hans Petter Moland	22/02/2019	8 086
10	The Favourite	GB	Yorgos Lanthimos	08/02/2019	7 821

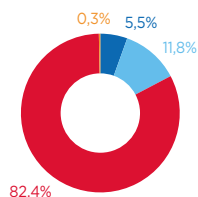
Croatia

-8,7% Decrease in total number of admissions of Croatia's member cinemas

Results in the country

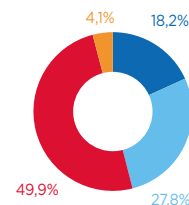
	2018	2019
Total admissions (Mio)	4,6	4,9
Cinemas	88	95
Screens	185	192
National	1,1%	5,5%
European non-national	19,1%	11,8%
US	76,0%	82,4%
Others	3,8%	0,3%

source: HAVC



Results in the Network

	2018	2019
Total admissions (K)	506,3	462,5
Cinemas	16	15
Screens	29	29
National	11,4%	18,2%
European non-national	37,0%	27,8%
US	44,8%	49,9%
Others	6,8%	4,1%



Top 10 European films by admissions in the Network 2019

	Title	Country	Director	Release date	Admissions
1	Dnevnik Diane Budisavljević	HR	Dana Budisavljevic	26/09/2019	12 953
2	General	HR	Antun Vrdoljak	01/08/2019	11 758
3	Koja je ovo država	HR	Vinko Brešan	17/12/2018	11 704
4	Moj dida je pao s Marsa	HR	Marina Andree Skop & Dražen Žarkovi	21/03/2019	9 975
5	Posljednji Srbin u Hrvatskoj	HR	Predrag Ličina	28/02/2019	7 002
6	Dolor y gloria	ES	Pedro Almodóvar	28/11/2019	4 159
7	OLIVERovih 70	HR	Lea Dekleva & Branko Drakulić	01/01/2019	3 595
8	The Queen's Corgi	BE	Vincent Kesteloot & Ben Stassen	14/03/2019	3 306
9	Yesterday	GB	Danny Boyle	27/06/2019	3 208
10	F 20	HR	Arsen A. Ostojić	27/09/2018	3 177

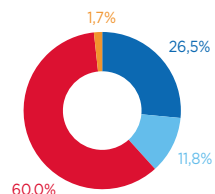
Czech Republic

+12,5% Increase in total number of admissions in Czech Republic's member cinemas

Results in the country

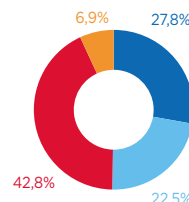
	2018	2019
Total admissions (Mio)	16,3	18,3
Cinemas	798	913
Screens	1 047	1 157
National	23,3%	26,5%
European non-national	19,2%	11,8%
US	55,3%	60,0%
Others	2,2%	1,7%

source: Creative Europe Desk



Results in the Network

	2018	2019
Total admissions (Mio)	1,6	1,8
Cinemas	33	33
Screens	42	43
National	30,2%	27,8%
European non-national	27,9%	22,5%
US	37,4%	42,8%
Others	4,6%	6,9%



Top 10 European films by admissions in the Network 2019

	Title	Country	Director	Release date	Admissions
1	Ženy v běhu	CZ	Martin Horský	31/01/2019	117 034
2	Poslední aristokratka	CZ	Jiří Vejdělek	24/10/2019	46 408
3	Vlastníci	CZ	Jiří Havelka	21/11/2019	31 243
4	Teroristka	CZ	Radek Bajgar	04/04/2019	29 762
5	Skleněný pokoj	CZ	Julius Ševčík	14/03/2019	26 147
6	Přes prsty	CZ	Petr Kolečko	29/08/2019	21 610
7	Nabarvené ptáče	CZ	Václav Marhoul	12/09/2019	20 793
8	The Favourite	GB	Yorgos Lanthimos	24/01/2019	14 403
9	Rocketman	GB	Dexter Fletcher	30/05/2019	12 771
10	Dolor y gloria	ES	Pedro Almodóvar	23/05/2019	12 438

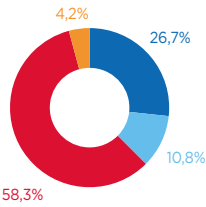
Denmark

61,7% Market share of European films in Denmark's member cinemas (by admissions)

Results in the country

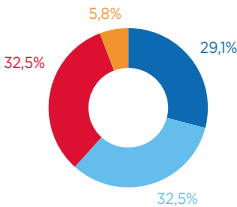
	2018	2019
Total admissions (Mio)	12,5	12,8
Cinemas	167	169
Screens	470	484
National	30,0%	26,7%
European non-national	16,0%	10,8%
US	52,0%	58,3%
Others	2,0%	4,2%

source: Danish Film Institute



Results in the Network

	2018	2019
Total admissions (Mio)	1,1	1,1
Cinemas	15	15
Screens	44	44
National	32,5%	29,1%
European non-national	31,5%	32,6%
US	31,2%	32,5%
Others	4,8%	5,8%



Top 10 European films by admissions in the Network 2019

	Title	Country	Director	Release date	Admissions
1	Dronningen	DK	May el-Toukhy	28/03/2019	53 329
2	Daniel	DK	Niels Arden Oplev	29/08/2019	46 798
3	Downton Abbey	GB	Michael Engler	26/09/2019	42 305
4	Før frosten	DK	Michael Noer	10/01/2019	32 077
5	Unga Astrid	DK	Pernille Fischer Christensen	31/01/2019	30 845
6	Kollision	DK	Mehdi Avaz	31/10/2019	23 411
7	The Favourite	GB	Yorgos Lanthimos	24/01/2019	23 401
8	Dolor y gloria	ES	Pedro Almodóvar	05/09/2019	21 686
9	De frivillige	DK	Frederikke Aspöck	13/06/2019	20 996
10	Ut og stjæle hester	NO	Hans Petter Moland	03/10/2019	19 792

Top European film in Denmark's member cinemas (by admissions): *Dronningen* (DK) by May el-Toukhy



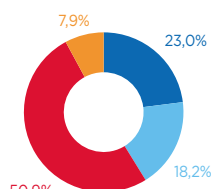
Estonia

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

Results in the country

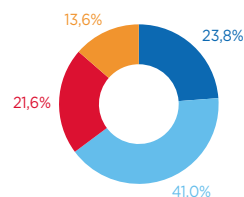
	2018	2019
Total admissions (Mio)	3,6	3,7
Cinemas	54	56
Screens	104	111
National	17,9%	23,0%
European non-national	29,6%	18,2%
US	47,2%	50,9%
Others	5,4%	7,9%

source: EFI



Results in the Network

	2018	2019
Total admissions (K)	259,2	246,8
Cinemas	4	4
Screens	5	5
National	31,1%	23,8%
European non-national	40,2%	41,0%
US	18,6%	21,6%
Others	10,0%	13,6%



Top 10 European films by admissions in the Network 2019

	Title	Country	Director	Release date	Admissions
1	Tõde ja õigus	EE	Tanel Toom	21/02/2019	19 245
2	Dolor y gloria	ES	Pedro Almodóvar	14/06/2019	5 019
3	Loro	IT	Paolo Sorrentino	04/01/2019	4 357
4	Downton Abbey	GB	Michael Engler	13/09/2019	4 021
5	Klassikokkutulek 3: Ristiisad	EE	René Vilbre	25/01/2019	3 856
6	The Favourite	GB	Yorgos Lanthimos	25/01/2019	3 489
7	Lotte ja kadunud lohed	EE	Heiki Ernits & Janno Põldma	04/01/2019	3 429
8	Marju Lepajõe. Paevade sonad	EE	Vallo Toomla	28/10/2019	3 315
9	Aasta täis draamat	EE	Marta Pulk	24/10/2019	3 266
10	Ott Tänak: The Movie	EE	Tarvo Molder	12/04/2019	3 102

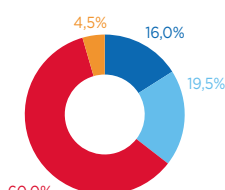
Finland

40,9% Market share of European non-national films in Finland's member cinemas (by admissions)

Results in the country

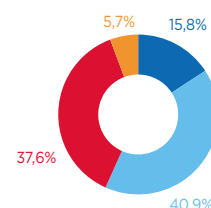
	2018	2019
Total admissions (Mio)	8,1	8,4
Cinemas	181	176
Screens	355	358
National	23,6%	16,0%
European non-national	23,1%	19,5%
US	48,8%	60,0%
Others	4,5%	4,5%

source: Finnish Film Foundation



Results in the Network

	2018	2019
Total admissions (K)	257,6	247,7
Cinemas	7	7
Screens	10	10
National	19,4%	15,8%
European non-national	38,4%	40,9%
US	35,4%	37,6%
Others	6,8%	5,7%



Top 10 European films by admissions in the Network 2019

	Title	Country	Director	Release date	Admissions
1	Downton Abbey	GB	Michael Engler	13/09/2019	16 530
2	Dolor y gloria	ES	Pedro Almodóvar	30/08/2019	9 700
3	The Favourite	GB	Yorgos Lanthimos	08/02/2019	6 796
4	Tuntematon mestari	FI	Klaus Härö	04/01/2019	6 500
5	Rocketman	GB	Dexter Fletcher	29/05/2019	4 504
6	Todos lo saben	ES	Asghar Farhadi	29/03/2019	3 899
7	Sorry We Missed You	GB	Ken Loach	08/11/2019	3 365
8	Portrait de la jeune fille en feu	FR	Céline Sciamma	27/12/2019	3 203
9	Juice	FI	Teppo Airaksinen	21/12/2018	3 191
10	La Dernière Folie de Claire Darling	FR	Julie Bertuccelli	05/07/2019	3 015

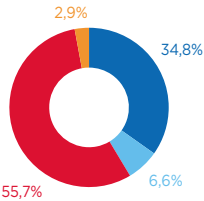
France

65% Market share of European films in France's member cinemas (by admissions)

Results in the country

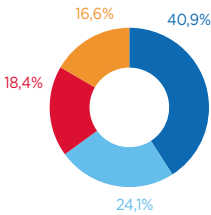
	2018	2019
Total admissions (Mio)	201,1	213,0
Cinemas	2 040	2 040
Screens	5 981	5 982
National	39,5%	34,8%
European non-national	13,1%	6,6%
US	45,3%	55,7%
Others	2,1%	2,9%

source: CNC



Results in the Network

	2018	2019
Total admissions (Mio)	14,7	15,7
Cinemas	155	156
Screens	464	484
National	39,3%	40,9%
European non-national	25,4%	24,1%
US	20,1%	18,4%
Others	15,2%	16,6%



Top 10 European films by admissions in the Network 2019

	Title	Country	Director	Release date	Admissions
1	Dolor y gloria	ES	Pedro Almodóvar	17/05/2019	268 128
2	Grâce à Dieu	FR	François Ozon	20/02/2019	241 534
3	J'accuse	FR	Roman Polanski	13/11/2019	232 978
4	Sorry We Missed You	GB	Ken Loach	23/10/2019	207 442
5	Alice et le Maire	FR	Nicolas Pariser	02/10/2019	194 002
6	Les Misérables	FR	Ladj Ly	20/11/2019	182 062
7	The Favourite	GB	Yorgos Lanthimos	06/02/2019	180 862
8	Les Invisibles	FR	Louis-Julien Petit	09/01/2019	167 027
9	Il traditore	IT	Marco Bellocchio	30/10/2019	148 246
10	Chambre 212	FR	Christophe Honoré	09/10/2019	134 509

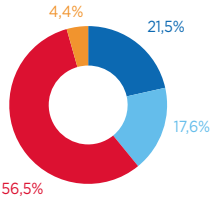
Germany

+12,5% Increase in the country's total number of admissions

Results in the country

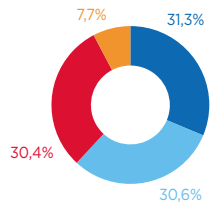
	2018	2019
Total admissions (Mio)	105,4	118,6
Cinemas	1 672	1 734
Screens	4 849	4 961
National	23,5%	21,5%
European non-national	13,0%	17,6%
US	61,8%	56,5%
Others	1,7%	4,4%

source: FFA



Results in the Network

	2018	2019
Total admissions (Mio)	10,3	11,3
Cinemas	196	198
Screens	418	424
National	35,2%	31,3%
European non-national	30,4%	30,6%
US	31,4%	30,4%
Others	3,0%	7,7%



Top 10 European films by admissions in the Network 2019

	Title	Country	Director	Release date	Admissions
1	Der Junge muss an die frische Luft	DE	Caroline Link	25/12/2018	462 718
2	Systemsprenger	DE	Nora Fingscheidt	19/09/2019	332 105
3	Qu'est-ce qu'on a encore fait au Bon Dieu ?	FR	Philippe de Chauveron	04/04/2019	259 609
4	Das perfekte Geheimnis	DE	Bora Dagtekin	31/10/2019	192 871
5	Deutschstunde	DE	Christian Schwochow	03/10/2019	187 052
6	Dolor y gloria	ES	Pedro Almodóvar	25/07/2019	161 416
7	The Favourite	GB	Yorgos Lanthimos	24/01/2019	161 394
8	The Wife	SE	Bjorn Runge	03/01/2019	153 678
9	Yesterday	GB	Danny Boyle	11/07/2019	145 317
10	Lara	DE	Jan Ole Gerster	07/11/2019	135 176

Greece

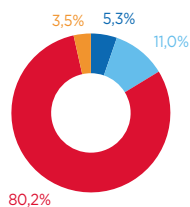
44,4%

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

Results in the country

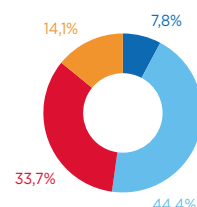
	2018	2019
Total admissions (Mio)	9,3	9,4
Cinemas	339	339
Screens	547	547
National	7,1%	5,3%
European non-national	12,0%	11,0%
US	79,8%	80,2%
Others	1,2%	3,5%

source: GFC



Results in the Network

	2018	2019
Total admissions (Mio)	0,9	1,2
Cinemas	35	41
Screens	45	56
National	6,5%	7,8%
European non-national	54,1%	44,4%
US	27,6%	33,7%
Others	11,8%	14,1%



Top 10 European films by admissions in the Network 2019

	Title	Country	Director	Release date	Admissions
1	The Favourite	GB	Yorgos Lanthimos	31/01/2019	49 716
2	Eftychia	GR	Angelos Frantzis	19/12/2019	24 075
3	Dolor y gloria	ES	Pedro Almodóvar	31/10/2019	17 022
4	Sorry We Missed You	GB	Ken Loach	07/11/2019	15 432
5	Todos lo saben	ES	Asghar Farhadi	27/12/2018	15 402
6	Yesterday	GB	Danny Boyle	27/06/2019	14 908
7	Adults in the Room	FR	Costa-Gavras	03/10/2019	14 412
8	El reino	ES	Rodrigo Sorogoyen	08/08/2019	13 607
9	Qu'est-ce qu'on a encore fait au Bon Dieu ?	FR	Philippe de Chauveron	11/07/2019	11 402
10	The Wife	SE	Bjorn Runge	21/02/2019	10 609

Hungary

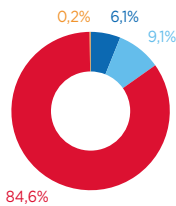
39%

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

Results in the country

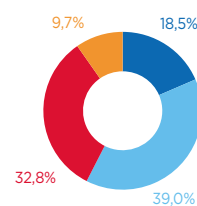
	2018	2019
Total admissions (Mio)	15,5	15,2
Cinemas	129	132
Screens	372	368
National	6,1%	6,1%
European non-national	12,4%	9,1%
US	80,4%	84,6%
Others	1,1%	0,2%

source: NMHH



Results in the Network

	2018	2019
Total admissions (Mio)	1,1	1,0
Cinemas	18	17
Screens	43	40
National	23,3%	18,5%
European non-national	41,2%	39,0%
US	31,2%	32,8%
Others	4,3%	9,7%



Top 10 European films by admissions in the Network 2019

	Title	Country	Director	Release date	Admissions
1	Rossz versek	HU	Gábor Reisz	27/12/2018	27 846
2	Dolor y gloria	ES	Pedro Almodóvar	23/05/2019	20 391
3	Akik maradtak	HU	Barnabas Toth	26/09/2019	19 481
4	Todos lo saben	ES	Asghar Farhadi	30/12/2018	13 324
5	Drakulics elvtars	HU	Mark Bodzsar	31/10/2019	11 934
6	Ruben Brandt, a gyűjtő	HU	Milorad Kistić	15/11/2018	11 453
7	Downton Abbey	GB	Michael Engler	12/09/2019	11 306
8	Apró mesék	HU	Attila Szász	14/03/2019	11 139
9	Three Identical Strangers	GB	Tim Wardle	13/06/2019	11 001
10	Yesterday	GB	Danny Boyle	27/06/2019	10 965

Ireland

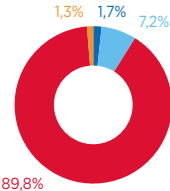
+4,5 pts

Increase in European non-national market share of Ireland's member cinemas (by admissions)

Results in the country

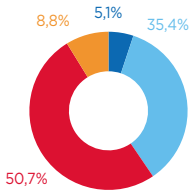
	2018	2019
Total admissions (Mio)	15,8	15,2
Cinemas	101	132
Screens	436	368
National	2,5%	1,7%
European non-national	6,7%	7,2%
US	89,9%	89,8%
Others	0,9%	1,3%

source: Creative Europe Desk



Results in the Network

	2018	2019
Total admissions (K)	475,7	505,8
Cinemas	25	25
Screens	35	35
National	12,8%	5,1%
European non-national	30,9%	35,4%
US	47,6%	50,7%
Others	8,7%	8,8%



Top 10 European films by admissions in the Network 2019

	Title	Country	Director	Release date	Admissions
1	The Favourite	GB	Yorgos Lanthimos	01/01/2019	16 236
2	Dolor y gloria	ES	Pedro Almodóvar	23/08/2019	9 594
3	Marianne and Leonard: Words of Love	GB	Nick Broomfield	26/07/2019	9 252
4	Diego Maradona	GB	Asif Kapadia	14/06/2019	6 882
5	Rocketman	GB	Dexter Fletcher	22/05/2019	6 238
6	Wild Rose	GB	Tom Harper	12/04/2019	4 640
7	Colette	GB	Wash Westmoreland	11/01/2019	4 051
8	Stan & Ollie	GB	Jon S. Baird	11/01/2019	3 918
9	Downton Abbey	GB	Michael Engler	13/09/2019	3 868
10	Sorry We Missed You	GB	Ken Loach	01/11/2019	3 548

Italy

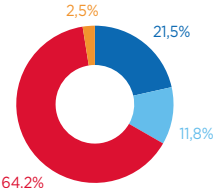
+13,6%

Increase in the country's total number of admissions

Results in the country

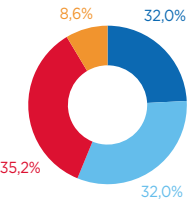
	2018	2019
Total admissions (Mio)	85,9	97,6
Cinemas	1 205	1 218
Screens	3 505	3 542
National	23,2%	21,5%
European non-national	16,0%	11,8%
US	59,3%	64,2%
Others	1,5%	2,5%

source: Cinetel (93% of the Italian market)



Results in the Network

	2018	2019
Total admissions (Mio)	8,5	9,3
Cinemas	178	192
Screens	334	360
National	30,4%	24,2%
European non-national	31,9%	32,0%
US	32,1%	35,2%
Others	5,7%	8,6%



Top 10 European films by admissions in the Network 2019

	Title	Country	Director	Release date	Admissions
1	Il traditore	IT	Marco Bellocchio	23/05/2019	199 859
2	Dolor y gloria	ES	Pedro Almodóvar	17/05/2019	172 328
3	The Favourite	GB	Yorgos Lanthimos	24/01/2019	171 847
4	Martin Eden	IT	Pietro Marcello	04/09/2019	152 839
5	J'accuse	FR	Roman Polanski	21/11/2019	149 930
6	La Belle Époque	FR	Nicolas Bedos	07/11/2019	139 145
7	La dea fortuna	IT	Ferzan Özpetek	19/12/2019	128 540
8	Pinocchio	IT	Matteo Garrone	19/12/2019	116 852
9	Downton Abbey	GB	Michael Engler	24/10/2019	113 880
10	Tutto il mio folle amore	IT	Gabriele Salvatores	24/10/2019	92 641

Top European film in Italy's member cinemas (by admissions): *Il traditore* (IT) by Marco Bellocchio

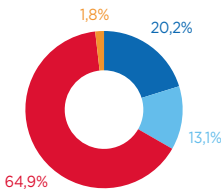


Latvia

74,8 % Market share of European films in Latvia's member cinemas (by admissions)

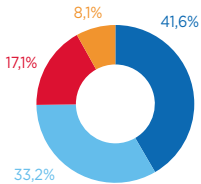
Results in the country

	2018	2019
Total admissions (Mio)	2,5	2,7
Cinemas	27	34
Screens	66	81
National	22,1%	20,2%
European non-national	13,7%	13,1%
US	61,5%	64,9%
Others	2,7%	1,8%



Results in the Network

	2018	2019
Total admissions (K)	160,8	165,8
Cinemas	3	3
Screens	4	4
National	49,2%	41,6%
European non-national	34,9%	33,2%
US	7,3%	17,1%
Others	8,6%	8,1%



source: NKC

Top 10 European films by admissions in the Network 2019

	Title	Country	Director	Release date	Admissions
1	Dvēseļu putenis	LV	Dzintars Dreiberģis	08/11/2019	21 061
2	Jelgava 94	LV	Jānis Ābele	09/11/2019	6 359
3	Jekabs, Mimmi un runajosie suni	LV	Edmunds Jansons	01/02/2019	4 534
4	Blakus	LV	Alise Zariņa	09/11/2019	3 219
5	Dolor y gloria	ES	Pedro Almodóvar	20/09/2019	2 808
6	Klases salidojums	LV	Andrejs Ēķis	04/02/2019	2 717
7	Oleg	EU	Juris Kursietis	04/10/2019	2 717
8	1906	LV	Gatis Šmits	13/03/2019	2 674
9	Spiegs, kurš mans tēvs	LV	Gints Grūbe & Jaak Kilmi	10/11/2019	2 460
10	Homo Novus	LV	Anna Viduleja	26/09/2018	2 110

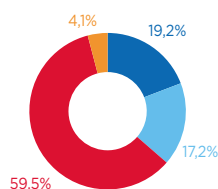
Lithuania

+67,3% Increase in total number of admissions of Lithuania's member cinemas

Results in the country

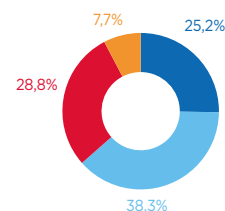
	2018	2019
Total admissions (Mio)	4,3	4,2
Cinemas	28	26
Screens	84	82
National	27,5%	19,2%
European non-national	13,2%	17,2%
US	57,4%	59,5%
Others	1,9%	4,1%

source: LFC



Results in the Network

	2018	2019
Total admissions (K)	255,4	427,4
Cinemas	4	7
Screens	7	11
National	27,5%	25,2%
European non-national	43,0%	38,3%
US	22,6%	28,8%
Others	6,9%	7,7%



Top 10 European films by admissions in the Network 2019

	Title	Country	Director	Release date	Admissions
1	Pats sau milijonierius	LT	Tadas Vidmantas	18/10/2019	13 559
2	Pasmerkti. Pajurio diazias	LT	Ramūnas Rudokas	22/02/2019	12 145
3	Išgyventi vasarą	LT	Marija Kavtaradze	19/04/2019	10 296
4	Ir visi jų vyrai	LT	Donatas Ulvydas	25/01/2019	7 126
5	Purpurinis rūkas	LT	Raimundas Banionis	08/02/2019	6 070
6	Valstybės paslaptis	LT	Donatas Ulvydas	12/04/2019	5 635
7	Riesutu duona	LT	Arunas Zebriunas	27/02/2019	5 577
8	Loro	IT	Paolo Sorrentino	04/01/2019	5 457
9	Zlogonje	RS	Rasko Miljkovic	17/11/2018	4 850
10	The Ancient Woods	LT	Mindaugas Survila	29/03/2018	4 748

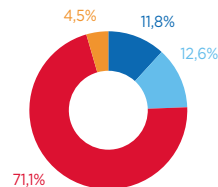
Netherlands

43,7% Market share of European non-national films in the Netherlands' member cinemas (by admissions)

Results in the country

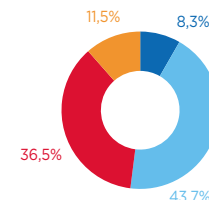
	2018	2019
Total admissions (Mio)	35,7	38,0
Cinemas	194	195
Screens	902	914
National	11,2%	11,8%
European non-national	10,3%	12,6%
US	74,6%	71,1%
Others	4,0%	4,5%

source: NVBF



Results in the Network

	2018	2019
Total admissions (Mio)	4,8	5,2
Cinemas	53	54
Screens	165	169
National	9,8%	8,3%
European non-national	46,3%	43,7%
US	36,8%	36,5%
Others	7,1%	11,5%



Top 10 European films by admissions in the Network 2019

	Title	Country	Director	Release date	Admissions
1	The Favourite	GB	Yorgos Lanthimos	03/12/2019	160 982
2	Dolor y gloria	ES	Pedro Almodóvar	19/09/2019	109 603
3	Werk ohne Autor	DE	Florian Henckel von Donnersmarck	24/01/2019	99 697
4	Downton Abbey	GB	Michael Engler	12/09/2019	98 638
5	Rocketman	GB	Dexter Fletcher	30/05/2019	72 331
6	Instinct	NL	Halina Reijn	03/10/2019	70 452
7	Sorry We Missed You	GB	Ken Loach	14/11/2019	70 148
8	Portrait de la jeune fille en feu	FR	Céline Sciamma	17/10/2019	69 857
9	Le Grand Bain	FR	Gilles Lellouche	11/04/2019	64 048
10	Yesterday	GB	Danny Boyle	27/06/2019	63 991

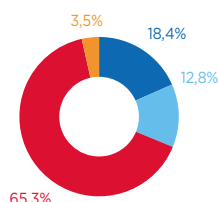
Norway

+3 pts Increase in European non-national market share of Norway's member cinemas (by admissions)

Results in the country

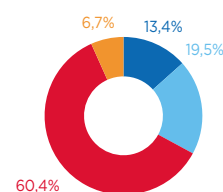
	2018	2019
Total admissions (Mio)	12,1	11,3
Cinemas	208	204
Screens	470	483
National	25,1%	18,4%
European non-national	11,0%	12,8%
US	61,0%	65,3%
Others	2,9%	3,5%

source: Films&Kino



Results in the Network

	2018	2019
Total admissions (Mio)	1,4	1,3
Cinemas	5	6
Screens	27	30
National	19,3%	13,4%
European non-national	16,5%	19,5%
US	59,7%	60,4%
Others	4,5%	6,7%



Top 10 European films by admissions in the Network 2019

	Title	Country	Director	Release date	Admissions
1	Rocketman	GB	Dexter Fletcher	29/05/2019	25 455
2	Downton Abbey	GB	Michael Engler	13/09/2019	23 473
3	The Favourite	GB	Yorgos Lanthimos	18/01/2019	20 370
4	Snekker Andersen og Julenissen: Den vesle bygda som glømt at det var jul	NO	Andrea Eckerbom	08/11/2019	18 913
5	Ternet ninja	DK	Anders Matthesen	24/05/2019	17 003
6	Ut og stjele hester	NO	Hans Petter Moland	08/03/2019	16 608
7	Amundsen	NO	Espen Sandberg	15/02/2019	15 681
8	Kaptein Sabeltann og Den Magiske Diamant	NO	Rasmus A. Sivertsen	27/09/2019	13 623
9	Sonja: The White Swan	NO	Anne Sewitsky	25/12/2018	13 160
10	Spionen	NO	Jens Jonsson	18/10/2019	12 994

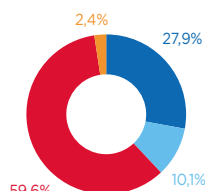
Poland

54,4% Market share of European films in Poland's member cinemas (by admissions)

Results in the country

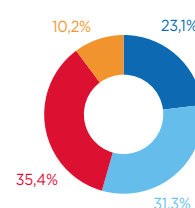
	2018	2019
Total admissions (Mio)	59,7	60,9
Cinemas	508	490
Screens	1 338	1 360
National	33,1%	27,9%
European non-national	7,2%	10,1%
US	52,3%	59,6%
Others	7,4%	2,4%

source: PISF



Results in the Network

	2018	2019
Total admissions (Mio)	3,9	3,9
Cinemas	40	40
Screens	104	102
National	32,6%	23,1%
European non-national	33,4%	31,3%
US	27,8%	35,4%
Others	6,2%	10,2%



Top 10 European films by admissions in the Network 2019

	Title	Country	Director	Release date	Admissions
1	Boże Ciało	PL	Jan Komasa	11/10/2019	116 493
2	Dolor y gloria	ES	Pedro Almodóvar	30/08/2019	93 605
3	The Favourite	GB	Yorgos Lanthimos	08/02/2019	56 578
4	Todos lo saben	ES	Asghar Farhadi	15/03/2019	53 136
5	Polityka	PL	Patryk Vega	04/09/2019	51 193
6	Miszmaz, czyli Kogel Mogel 3	PL	Kordian Piwowarski	25/01/2019	50 170
7	Zimna wojna	PL	Paweł Pawlikowski	08/06/2018	48 547
8	Słodki koniec dnia	PL	Jacek Borcuch	10/05/2019	42 985
9	Zabawa zabawa	PL	Kinga Dębska	04/01/2019	42 558
10	Qu'est-ce qu'on a encore fait au Bon Dieu ?	FR	Philippe de Chauveron	19/07/2019	35 004

Top European film in Poland's member cinemas (by admissions): *Boże Ciało* (PL) by Jan Komasa



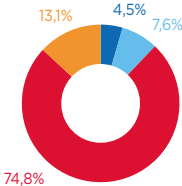
Portugal

-22,7% Decrease in total number of admissions of Portugal's member cinemas

Results in the country

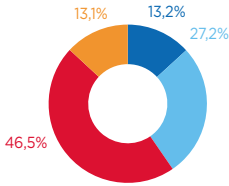
	2018	2019
Total admissions (Mio)	14,7	15,5
Cinemas	179	185
Screens	580	583
National	1,9%	4,5%
European non-national	6,5%	7,6%
US	71,3%	74,8%
Others	20,3%	13,1%

source: ICA



Results in the Network

	2018	2019
Total admissions (K)	344,6	266,4
Cinemas	8	5
Screens	19	13
National	6,4%	13,2%
European non-national	39,2%	27,2%
US	44,3%	46,5%
Others	10,1%	13,1%



Top 10 European films by admissions in the Network 2019

	Title	Country	Director	Release date	Admissions
1	Dolor y gloria	ES	Pedro Almodóvar	01/09/2019	9 667
2	Variações	PT	João Maia	22/08/2019	8 677
3	The Favourite	GB	Yorgos Lanthimos	07/02/2019	5 299
4	A Herdade	PT	Tiago Guedes	19/09/2019	4 158
5	Downton Abbey	GB	Michael Engler	19/09/2019	4 058
6	Vitalina Varela	PT	Pedro Costa	31/10/2019	3 365
7	Santiago, Italia	IT	Nanni Moretti	12/09/2019	2 597
8	The White Crow	GB	Ralph Fiennes	20/06/2019	2 442
9	Snu	PT	Patrícia Sequeira	07/03/2019	2 409
10	Sorry We Missed You	GB	Ken Loach	21/11/2019	2 315

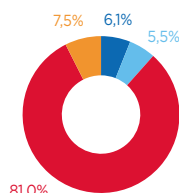
Romania

+3,4 pts Increase in national market share of Romania's member cinemas (by admissions)

Results in the country

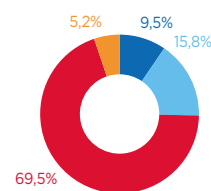
	2018	2019
Total admissions (Mio)	13,3	13,1
Cinemas	96	98
Screens	404	432
National	3,2%	6,1%
European non-national	5,9%	5,5%
US	85,6%	81,0%
Others	5,3%	7,5%

source: Romanian CNC



Results in the Network

	2018	2019
Total admissions (Mio)	1,7	1,4
Cinemas	23	21
Screens	61	50
National	6,1%	9,5%
European non-national	18,9%	15,8%
US	70,4%	69,5%
Others	4,6%	5,2%



Top 10 European films by admissions in the Network 2019

	Title	Country	Director	Release date	Admissions
1	Oh, Ramona!	RO	Cristina Jacob	15/02/2019	23 789
2	Maria, Regina României	RO	Alexis Cahill	08/11/2019	21 368
3	5Gang: Un Altfel de Craciun	RO	Matei Dima	27/12/2019	10 468
4	Cold Pursuit	GB	Hans Petter Moland	22/02/2019	9 192
5	Faci sau taci	RO	Iura Luncașu	15/03/2019	9 157
6	The Queen's Corgi	BE	Vincent Kesteloot & Ben Stassen	15/03/2019	6 875
7	Dolor y gloria	ES	Pedro Almodóvar	18/10/2019	6 639
8	Parking	RO	Tudor Giurgiu	14/06/2019	6 622
9	Todos lo saben	ES	Asghar Farhadi	08/02/2019	6 499
10	La Gomera	RO	Corneliu Porumboiu	13/09/2019	6 055

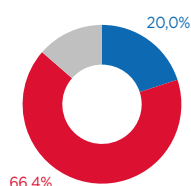
Serbia

+23,6% Increase in total number of admissions of Serbia's member cinemas

Results in the country

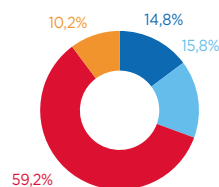
	2018	2019
Total admissions (Mio)	4,5	4,8
Cinemas	70	70
Screens	158	158
National	19,3%	20,0%
European non-national	19,0%	n/a
US	51,5%	66,4%
Others	10,2%	n/a

source: Creative Europe Desk



Results in the Network

	2018	2019
Total admissions (K)	674,9	834,2
Cinemas	12	13
Screens	27	28
National	18,8%	14,8%
European non-national	18,3%	15,8%
US	52,4%	59,2%
Others	10,5%	10,2%



Top 10 European films by admissions in the Network 2019

	Title	Country	Director	Release date	Admissions
1	Taksi bluz	RS	Miroslav Stamatov	17/01/2019	41 616
2	Ekipa	RS	Marko Sopic	24/10/2019	14 181
3	Ajvar	RS	Ana Maria Rossi	11/12/2019	11 133
4	Vojna Akademija 5	RS	Dejan Zečević	02/10/2019	10 181
5	Hodja fra Pjort	DK	Karsten Kiilerich	24/01/2019	10 170
6	Kralj Petar I	RS	Petar Ristovski	05/12/2018	10 132
7	Realna priča	RS	Gordan Kičić	12/11/2019	8 878
8	4 Ruze	RS	Vasilije Nikitovic	05/12/2019	7 964
9	Dnevnik Diane Budisavljević	HR	Dana Budisavljevic	11/11/2019	7 832
10	Dolor y gloria	ES	Pedro Almodóvar	24/10/2019	6 677

Slovakia

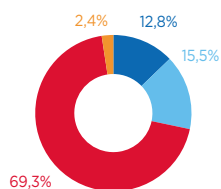
+9,4 pts

Increase in national market share of Slovakia's member cinemas (by admissions)

Results in the country

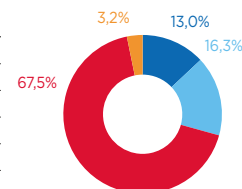
	2018	2019
Total admissions (Mio)	6,0	6,5
Cinemas	166	168
Screens	266	269
National	2,8%	12,8%
European non-national	15,1%	15,5%
US	81,0%	69,3%
Others	1,1%	2,4%

source: SFU



Results in the Network

	2018	2019
Total admissions (Mio)	2,8	3,2
Cinemas	25	26
Screens	77	82
National	3,6%	13,0%
European non-national	17,6%	16,3%
US	75,5%	67,5%
Others	3,3%	3,2%



Top 10 European films by admissions in the Network 2019

	Title	Country	Director	Release date	Admissions
1	Trhlina	SK	Peter Bebjak	24/01/2019	130 297
2	Šťastný nový rok	SK	Jakub Kroner	05/12/2019	100 922
3	Lolí paradíčka	SK	Richard & Víto Staviarsky	18/07/2019	60 531
4	Ženy v běhu	CZ	Martin Horský	31/01/2019	58 770
5	Ženská na vrcholu	CZ	Lenka Kny	07/11/2019	36 667
6	Přes prsty	CZ	Petr Kolečko	29/08/2019	29 211
7	Amnestie	SK	Jonáš Karásek	31/10/2019	28 755
8	LOVENÍ	CZ	Karel Janák	21/03/2019	23 768
9	Qu'est-ce qu'on a encore fait au Bon Dieu ?	FR	Philippe de Chauveron	28/02/2019	23 316
10	Ostrým nožem	SK	Teodor Kuhn	21/02/2019	20 915

Slovenia

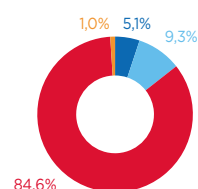
36,6%

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

Results in the country

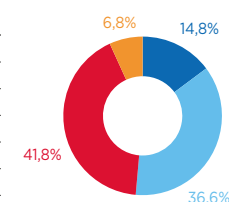
	2018	2019
Total admissions (Mio)	2,5	2,4
Cinemas	55	52
Screens	108	107
National	5,3%	5,1%
European non-national	13,8%	9,3%
US	79,5%	84,6%
Others	1,4%	1,0%

source: SFC



Results in the Network

	2018	2019
Total admissions (K)	396,4	399,7
Cinemas	20	20
Screens	23	23
National	16,1%	14,8%
European non-national	38,0%	36,6%
US	39,6%	41,8%
Others	6,4%	6,8%



Top 10 European films by admissions in the Network 2019

	Title	Country	Director	Release date	Admissions
1	Kosarkar Naj Bo 2	SI	Boris Bezic	26/09/2019	9 887
2	Kona fer í stríð	IS	Benedikt Erlingsson	16/11/2018	7 425
3	Gajin svet	SI	Peter Bratuša	27/09/2018	6 064
4	Ne bom več luzerka	SI	Urša Menart	21/03/2019	5 701
5	Dolor y gloria	ES	Pedro Almodóvar	04/09/2019	5 500
6	Den utrolige historie om den kæmpestore pære	DK	Philip Einstein Lipski, Jørgen Lerdam & Amalie Næsby Fick	31/12/2018	5 210
7	Zgodbe iz kostanjevih gozdov	SI	Gregor Bozic	19/09/2019	4 586
8	Preboj	SI	Dejan Babosek	17/10/2019	4 505
9	A Shaun the Sheep Movie: Farmageddon	GB	Will Becher & Richard Phelan	31/10/2019	3 769
10	Maria by Callas	FR	Tom Volf	03/01/2019	3 361

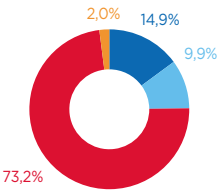
Spain

44,9% Market share of European films in Spain's member cinemas (by admissions)

Results in the country

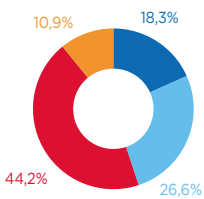
	2018	2019
Total admissions (Mio)	98,9	103,7
Cinemas	734	766
Screens	3 589	3 700
National	17,6%	14,9%
European non-national	15,1%	9,9%
US	64,1%	73,2%
Others	3,1%	2,0%

source: ICAA



Results in the Network

	2018	2019
Total admissions (Mio)	7,7	8,0
Cinemas	58	59
Screens	262	265
National	20,2%	18,3%
European non-national	30,0%	26,6%
US	44,0%	44,2%
Others	5,9%	10,9%



Top 10 European films by admissions in the Network 2019

	Title	Country	Director	Release date	Admissions
1	Mientras dure la guerra	ES	Alejandro Amenábar	27/09/2019	243 807
2	Dolor y gloria	ES	Pedro Almodóvar	13/03/2019	214 671
3	The Favourite	GB	Yorgos Lanthimos	18/01/2019	171 061
4	Downton Abbey	GB	Michael Engler	20/09/2019	83 896
5	Yesterday	GB	Danny Boyle	05/07/2019	78 061
6	Le Mystère Henri Pick	FR	Rémi Bezançon	14/06/2019	66 632
7	Red Joan	GB	Trevor Nunn	18/04/2019	63 145
8	Rocketman	GB	Dexter Fletcher	31/05/2019	61 468
9	The Sisters Brothers	FR	Jacques Audiard	10/05/2019	60 415
10	La trinchera infinita	ES	Aitor Arregi, Jon Garaño & Jose Mari Goenaga	31/10/2019	57 982

Top European film in Spain's member cinemas (by admissions): *Mientras dure la guerra* (ES) by Alejandro Amenábar



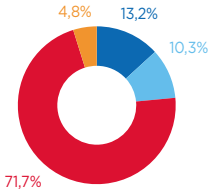
Sweden

40,6% Market share of European non-national films in Sweden's member cinemas (by admissions)

Results in the country

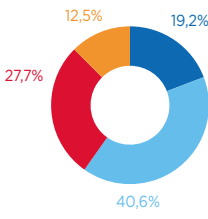
	2018	2019
Total admissions (Mio)	16,3	15,9
Cinemas	481	476
Screens	923	920
National	16,9%	13,2%
European non-national	12,0%	10,3%
US	64,2%	71,7%
Others	6,9%	4,8%

sources: Swedish Film Institute, Sveriges Biografägarförbund



Results in the Network

	2018	2019
Total admissions (Mio)	1,3	1,4
Cinemas	46	47
Screens	82	87
National	20,3%	19,2%
European non-national	41,5%	40,6%
US	29,1%	27,7%
Others	9,0%	12,5%



Top 10 European films by admissions in the Network 2019

	Title	Country	Director	Release date	Admissions
1	The Favourite	GB	Yorgos Lanthimos	25/01/2019	47 052
2	Dolor y gloria	ES	Pedro Almodóvar	27/09/2019	41 945
3	Downton Abbey	GB	Michael Engler	13/09/2019	40 646
4	Hasse & Tage en kärlekshistoria	SE	Jane Magnusson	06/09/2019	37 019
5	And then We Danced	SE	Levan Akin	13/09/2019	31 625
6	The Wife	SE	Bjorn Runge	07/12/2018	29 447
7	Sorry We Missed You	GB	Ken Loach	01/11/2019	18 598
8	Beyond the Visible - Hilma af Klint	DE	Halina Dyrschka	04/10/2019	17 189
9	Ballon	DE	Michael Herbig	16/08/2019	15 613
10	Judy	GB	Rupert Goold	11/10/2019	15 319

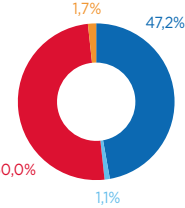
United Kingdom

45,7% Market share of European films in UK's member cinemas (by admissions)

Results in the country

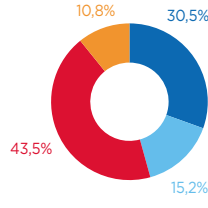
	2018	2019
Total admissions (Mio)	177,0	176,1
Cinemas	775	775
Screens	4 340	4 340
National	44,8%	47,2%
European non-national	1,2%	1,1%
US	52,5%	50,0%
Others	1,5%	1,7%

source: British Film Institute



Results in the Network

	2018	2019
Total admissions (Mio)	3,4	3,0
Cinemas	42	29
Screens	91	74
National	24,7%	30,5%
European non-national	18,9%	15,2%
US	49,0%	43,5%
Others	7,4%	10,8%



Top 10 European films by admissions in the Network 2019

	Title	Country	Director	Release date	Admissions
1	The Favourite	GB	Yorgos Lanthimos	01/01/2019	125 241
2	Dolor y gloria	ES	Pedro Almodóvar	23/08/2019	51 008
3	Sorry We Missed You	GB	Ken Loach	01/11/2019	37 245
4	Downton Abbey	GB	Michael Engler	13/09/2019	35 957
5	Stan & Ollie	GB	Jon S. Baird	11/01/2019	35 506
6	Rocketman	GB	Dexter Fletcher	22/05/2019	34 273
7	Judy	GB	Rupert Goold	02/10/2019	34 269
8	Colette	GB	Wash Westmoreland	11/01/2019	31 533
9	The Souvenir	GB	Joanna Hogg	30/08/2019	30 932
10	The White Crow	GB	Ralph Fiennes	22/03/2019	28 377

Since November 2015 we have portrayed 137 «Cinemas on the move» in 35 different countries, showing the most innovative practices in the network. In the next pages we present 7 new cinemas.

Showcasing the wealth and diversity of European film theatres in the Network is undoubtedly a source of inspiration for other exhibitors and for us too.

Cinemas on the move

Austria, Cinema Paradiso (St. Pölten And Baden), Admiral Kino (Vienna), Movimiento & City Kino (Linz), Stadtkino (Vienna), Das Kino (Salzburg) / **Belgium**, Le Caméo (Namur), Plaza Art (Mons), Quai10 (Charleroi), Cinema Galeries (Brussels), Studio Skoop (Ghent), Zebracinema, (Flanders), Cinema Palace (Brussels), **Cinema ZED (Leuven)** / **Bosnia & Herzegovina**, Obala Meeting Point (Sarajevo), Operation Kino / **Bulgaria**, G8 Cinema (Sofia), "Lucky" Home Of Cinema (Plovdiv), Dom Na Kinoto (Sofia) / **Canada**, Cinema Beaubien (Montreal) / **Croatia**, Kino Europa (Zagreb), Art-Kino (Rijeka), Kino Mediteran (Croatian Coast), Art-kino Metropolis (Zagreb) / **Czech Republic**, Scala (Brno), Kino Aero (Prague), Bio Oko (Prague), Kino Pilotu (Prague) / **Denmark**, Grand Teatret (Copenhagen), Øst For Paradis (Aarhus), Nicola Biograf (Kolding) / **Estonia**, Kino Sõprus (Tallinn), Elektriteater (Tartu) / **Finland**, Kino Tapiola (Espoo), Kino Engel (Helsinki) / **France**, Cinema Lux (Caen), Les Carmes (Orléans), Le Méliès (Saint-Étienne), Café Des Images (Herouville-Saint-Clair), Omnia (Rouen), Les Montreurs D'images (Agen), Le Méliès (Grenoble), Cinéma de Contis (Contis) / **Germany**, Liwu@Frieda (Rostock), Atlantis, Gondel & Schauburg (Bremen), Programm kino Ost (Dresden), Casablanca (Nuremberg), Cinema And Rex (Wuppertal), Wolf Kino (Berlin), Kommunales Kino (Pforzheim), Endstation Kino (Bochum) / **Greece**, Danaos (Athens), Cine Paradisos (Korydallos), Filmcenter Cine Trianon (Athens), Olympion (Thessaloniki), **Astor Cinema (Athens)** / **Hungary**, Urania And Béke Art Cinemas (Miskolc), Budapest Film Cinemas (Budapest), Tisza Múzi (Szolnok), Apollo Múzi (Pecs) / **Iceland**, Bió Paradís (Reykjavík) / **Ireland**, Light House Cinema (Dublin), Cinemobile, Irish Film Institute (Dublin) / **Italy**, Postmodernissimo (Perugia), Cinemazero (Pordenone), Cinema Beltrade (Milan), Cinema Oberdan (Mantua), Visionario (Udine), Lumière (Bologna), Cinema Massimo (Turin), Cinema Farnese (Rome), Modernissimo (Naples) / **Latvia**, K-Suns (Riga), Splendid Palace (Riga), Kino Bize (Riga) / **Lithuania**, Pasaka (Vilnius), Kauno Kino Centras 'Romuva' (Kaunas) / **North Macedonia**, Centre Of Culture (Bitola) / **Montenegro**, Cadmus Cineplex (Budva) / **The Netherlands**, Filmhuis Den Haag (The Hague), Plaza Futura (Eindhoven), Lantarenvenster (Rotterdam), Lumière (Maastricht), Studio K (Amsterdam), Focus Filmtheater (Arnhem), Cinema Middelburg (Middelburg), Rialto (Amsterdam), **Forum (Groningen)** / **Norway**, Cinema Gimle (Oslo), **Vega Scene (Oslo)** / **Poland**, Kino Muza (Poznan), Kino Pod Baranami (Krakow), Luna (Warsaw), Agrafka And Kika (Krakow), Nowe Horyzonty (Wroclaw) / **Portugal**, Cinema Ideal (Lisbon), Cinema Trindade (Porto), Cinema Alvalade (Lisbon) / **Romania**, Cinema Victoria (Cluj-Napoca), Mobile Cinemas, Arta (Sfantu Gheorghe), **Cinema Ateneu (Iasi)** / **Russia**, Pioneer Cinema (Moscow), Kinoteatr Zarya (Kaliningrad), Pobeda Cinema (Novosibirsk) / **Serbia**, Bioskop Vilin Grad (Niš), Kupina Bioscop (Niš), Eurocinema (Subotica) / **Slovak Republic**, Artkino Metro (Trencin), Kino Usmev (Kosice) / **Slovenia**, Art Kino Odeon (Izola), Mestni Kino (Ptuj), Kinodvor (Ljubljana), Kosovelov Dom (Sezana) / **Spain**, Cineciutat (Palma, Mallorca), Cines Zoco (Majadahonda), Cinemes Texas (Barcelona), Numax (Santiago De Compostela), Cines Renoir (Barcelona And Madrid), Cinemes Girona (Barcelona), Zumzeig (Barcelona), Golem (Madrid, Bilbao, Pamplona), **Cines Van Dyck (Salamanca)** / **Sweden**, Rio (Stockholm), Biografcentralen, Borås, Karlstad (Skövde), Cnema (Norrköping), **Capitol Bio (Stockholm)** / **Switzerland**, Arthouse Cinemas (Zürich), Kultkino (Basel), Cinepel (Neuchatel) / **Turkey**, Beyoglu Sinemasi (Istanbul) / **United Kingdom**, Home (Manchester), Curzon Bloomsbury (London), Queen's Film Theatre (Belfast), Filmhouse (Edinburgh), Glasgow Film Theatre (Glasgow), Independent Cinema Office, Curzon Soho (London), Watershed (Bristol)



Belgium

Cinema ZED, Leuven

The winning “ZED formula”

Leuven has always boasted a vibrant cinema scene, but from the late 1950s/early 1960s onwards one cinema after another closed its doors. By 2010 only one commercial multiplex remained. Fortunately, in 2002, Cinema ZED was opened, a 1-screen, 96-seater cinema within the STUK Arts Centre. With its focus on non-commercial arthouse film it acted as a counterweight to the multiplex. In 2017 ZED opened two brand-new screens with 68 and 147 seats. It now offers a daily programme, all year round, spread across 3 screens at 2 different locations within Leuven city centre.

“Diversity” has always been a key ambition for ZED when putting together its varied programme: alongside numerous recent releases, its offer also includes documentaries (5 per month on average), short-film compilations, classics (sometimes with a live musical accompaniment), films previously unreleased in Belgium through a cycle called “Please Release Me” and wide-ranging young audience programming (5 children’s screenings every week and every day during school holidays).

In addition to “diversity”, “delving deeper” into a film is also an important part of ZED’s approach. A significant emphasis is placed on contextualisation, through introductions, Q&As, debates, themed series, lectures, etc. and on special events (films with a live musical accompaniment,

festivals, premieres, etc.). Every year around 100 special events, on a small or large scale, are scheduled, alongside the cinema’s regular film programming.

Naturally, the educational function also plays an important role within this context. Under the Filmklap banner the organisation offers an impressive programme for young people and schools. In 2019, for example, 7,000 school pupils and accompanying adults attended a film screening at ZED.

Cinema ZED is committed to embedding itself within its local community and its year-round activities are woven into the artistic, social and educational fabric of the city.

Audience development and communication are priorities for the whole of the ZED team. The cinema has a diverse and wide-ranging approach to communication and audience development, making use of all manner of visual material, trailers, competitions and special promotions (hot-weather discount, teacher and student discount, discount for members of the organisation Samenaankoop, etc.).

The cinema is also constantly seeking out partnerships with appropriate target groups (organisations, associations, companies, educational institutions, etc.). Being embedded within its local community, and with its active approach to developing public activities, Cinema ZED is very much committed to creating connections.

In September 2019 we also launched an ambassador programme for university and college students, who help

us coordinate communications and activities aimed at the student community. Our aim is to develop a genuine, close-knit ZED community centred around the social aspect of the cinema experience.

In 2019 Cinema ZED was able to welcome more than 110,000 visitors, making it Flanders' most popular arthouse cinema.

In close collaboration with the city council, our organisation has produced local history documentaries that shed light on important chapters in the city's history. In September the documentary *De Slag om Leuven* [*The Battle of Leuven*] was released, on the subject of Leuven during WWII. This film was screened exclusively at Cinema ZED over a number of months. Not only was it the most successful film in ZED's 18-year history, but the cinema also provided a great deal of contextualisation: introductions, post-film discussions, school screenings, a small exhibition with an augmented reality app and a tailored city tour were organised – an excellent example of a successful local project and of the role that film can play in the community.

For a number of years now, Fonk vzw, the organisation behind Cinema ZED, has been running its own streaming platform, namely Dalton.be (usually only for documentaries, short films, quality young audience films and world cinema). As soon as the lockdown started and ZED had to shut its doors, we used this platform to launch 'ZED vanuit je zetel' (ZED from your sofa), a virtual, online version of Cinema ZED. On this platform we have been presenting a 'premium VOD' film selection for the past few months. We have tried to achieve the same level of diversity and the same local connection by developing an online offering: premieres, short films, documentaries, online events

with films available as three-day or one-day exclusives, classic films in partnership with the Belgian film archive, Cinematek, in Brussels, online introductions, etc. The highlight has been the documentary *I Am Not Your Negro*, which we made available for free for two days on Blackout Tuesday, to great success! There are now around 80 curated, quality titles on *ZED vanuit je zetel*.

We will keep this offer in place for the first few months after our reopening, as we will be operating at significantly reduced capacity and some ZED regulars will not yet feel ready to sit together with other people in a cinema theatre, in spite of the coronavirus guidelines we are observing, including adapting our ventilation to make use of fresh outdoor air. Once our screens are back at normal capacity again, *ZED vanuit je zetel* will come to an end.

In spite of all the new streaming platforms and the digital explosion we have witnessed over the last decade, we have managed to increase our audience figures for 18 years in a row. The 'ZED formula' is proving to be a winner and is gaining in popularity year on year. Elements of this 'formula' include: a focus on the very highest technical audio and projection quality, diverse programming, no adverts, no popcorn, no intervals, strong contextualisation, numerous events, a focus on the social aspect of the cinema experience, fantastic catering, embedding ourselves firmly within the local community, intensive partnerships and, above all, flexibility and enthusiasm on the part of the ZED team.

Koen Monserez

Programmer & Coordinator



Greece

Astor, Athens

“Back to the Future” in Athens

With a long history harking back to 1947, Astor is situated in the heart of downtown Athens, inside the arc Korais. What's most fascinating is the location of the cinema itself, which feels like the beating heart of Athens; everyone across the city passes by and through it. The foyer café operates autonomously, serving coffees and other beverages from the morning. It is a constantly buzzing place where you can feel, literally and figuratively, what is going on in the city.

We've managed the cinema since March 2015, and under the slogan, “Back to the Future”. We tried, from the very first moment, to show the many ways that a single screen cinema with purely arthouse programming can be a way out of multiplex culture and TV narratives, to become the model of cinema-going for the future. As such, at Astor, cinema itself becomes an event.

Our programming is idiosyncratic in a way, as we only project films that we know very well when it comes to their artistic value, and, perhaps more importantly, of their vision in introducing new narratives. One of the greatest contributors of this steady profile is Weird Wave, the distribution company which also owns the cinema, with its simple and strict policy of acquiring a majority of films presented at top international festivals.

This makes a big difference, as most cinema venues in Athens are rarely in control of their programming; they

are “obliged” to rent films from one distributor's catalogue each season. At the same time, the majority of the distributors pre-buy many of their titles and, as a result, cinemas are frequently having to screen films of dubious quality. Therefore, it is impossible for exhibitors to develop a programme that would add value to their cinemas; most often they operate only because of one or two box-office hits per year. On the contrary, Astor has become a film-label in itself, one that invests in a consistent cherry-picking.

Astor cinema is very active online through social media, via the website and through the online ticketing system. Perhaps our greatest strategy was, from day one, to attract new audiences through our quality on site customer service and welcoming approach. Dealing with people, as people, face to face, and in person, we believe it is key for achieving the right atmosphere in the cinema, in an age of automation, of bureaucratic management and self-service attitudes. In these ways and, in just a few years, Astor has become a point of reference not just for cinema-goers, but for Athens' cultural life more generally.

We have hosted numerous great festivals for the city, such as the Athens IFF, the Festival Francophone, and the Athens Ethnographic IFF, as well as great film events, including the 50 year anniversary tributes to May '68, the centenary celebrations of Bauhaus, and the 100 years since the birth of Ingmar Bergman, all of which we organised ourselves.

Perhaps the most fantastic event we hosted is “The Lost





Highway of Greek Cinema”, organised by a wild bunch of new Greek directors, who managed to find and programme a lot of forgotten 35mm and 60mm Greek films from the 1960s through to the 1990s. As there was nothing similar to it in the past, it was a risk, yet these were, perhaps, some of the most exciting days at Astor. The young Athenian film society made each day of screenings an elevated experience, both inside and outside of the cinema. We were very proud to contribute to this unique rebirth of film in the city, and to make a statement regarding the necessity of saving our common cultural wealth.

This year, we launched a limited music documentary programme in collaboration with “Cinematik” film magazine, which was also a striking success, stopped short, however, by the pandemic. The enforced closure of the cinemas in early March was devastating, not only economically speaking – a situation that becomes harder with the

government’s decision to oblige us to still pay 60% of our building rent, despite this clearly being the result of force majeure. Perhaps, most significantly, we are very much worried by the full attack on the theatrical window made by many platform players who took advantage of the pandemic in order to push their own agendas, as we watch them to try to abolish cinema, as we are on hiatus. At the same time, we are stressed by the possibility that we will not be able to keep the wonderful team of people who work at Astor and make it what it is. Finally, we do not know how things will look from September and if the situation will allow us not just to reopen, but, more importantly, to once again be a social space where we can all watch great films, together.

Babis Kontarakis

Manager & Programmer



The Netherlands Forum, Groningen

An accessible meeting place about tomorrow's possibilities in today's world

In the heart of the lively city of Groningen, in the North of the Netherlands, you'll find Forum Groningen, a spectacular building that houses different activities and great ambitions. Designed by NL Architects in Amsterdam, the ten floor, 17,000m² building is open seven days a week from early morning until late evening. Forum opened its doors to visitors in November 2019 and welcomed its one millionth visitor in March 2020 — a week before mandatory lockdown, amid the Coronavirus pandemic.

Forum is an accessible meeting place for those who are curious about tomorrow's possibilities in today's world. Housing international exhibitions and Storyworld, an interactive museum for comics, animation and games, and with five cinema screens, a multifunctional auditorium, a rooftop cinema and city library, it challenges people to look at current developments with an open mind, inviting them to be amazed and inspired.



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© Peter Wiersema

Themes you can expect at Forum include topics in the news, technology and popular visual culture. These themes are translated into versatile, crossover programmes: talk-shows, lectures, debates, films, documentaries, courses and workshops, festivals, the collection and exhibitions. In addition, Forum offers a continuous programming of arthouse cinema.

The building features many open, easily accessible areas that are home to the library collection. Here, visitors can relax in the comfortable seating of our study and work spaces, meeting rooms, interactive installations or enjoy something to eat and drink. At a height of 45 metres, the rooftop terrace offers fabulous views over the city. The large glass atrium offers appealing glimpses of the same view throughout the building.

Exhibitions, events, film screenings and performances are ticketed. The majority of the building, however, including the roof terrace, is freely accessible. This is one of the reasons why Forum attracts a diversity of visitors – from (very) young to elderly, coming from the city itself, but also from the rest of the Netherlands and abroad.

To accentuate the versatility of Forum, we produced a free 24-hour programme for our Opening Night in November. It included an *Alice in Wonderland* dress up breakfast party and a continuous cinema programme with sing-a-long *Grease*, *E.T.*, *Woodstock*, various shorts and slow TV in the late hours. Around the building, there was live music and space to play with Virtual Reality and retro games, to dance like a robot with the international performance *Inferno*, to join in with talk shows or interviews with Dutch writers, or to watch the sunrise with live comments from a popular science journalist. It was a huge success: on the opening weekend alone Forum welcomed 33,000 visitors.

Forum's film theatre is the largest arthouse in the northern part of the Netherlands, selling approximately 150,000 tickets annually. In what is a massive building there are seven locations suitable for film screenings: we have four stylishly designed screening halls in regular use, with 175, 121, 84 and 62 seats, as well as a luxurious lounge cinema with 30 cosy armchairs, a multifunctional auditorium with 180 seats and, last but not least, a 45m high rooftop cinema with an amazing view of the city skyline. Each is equipped with the best screen, projectors and sound system.

For more than 25 years, Forum has been affiliated with the famous International Film Festival Rotterdam (IFFR) and, more recently, with the International Documentary Film Festival Amsterdam (IDFA). Every year, Forum simultaneously organises a pocket edition of the festivals, broadening their range and impact by giving residents in the north the opportunity to explore these international festival programmes closer to home.

The beating heart of our film programme is the continuous and carefully selected flow of quality films from all around the world. Complemented by diverse special programming, Forum is always on the lookout for greater depth and

different ways to welcome as many diverse people from our local society as we can. For example, with special film events for our youngest and oldest audiences, for expats and our local LGBT+ community. Forum offers challenging sessions in its weekly documentary series with introductions and discussions, determined to create a wider awareness of the world. But there's also room for playful events like "The Dude Day", when we celebrated the 20th anniversary of *The Big Lebowski* with White Russians and an indoor bowling alley.

Because Forum is more than just film, the movie theatre is always finding ways to connect with the international Storyworld museum and the various, prestigious international exhibitions we host, like *AI: More Than Human* (2019-2020) and *The Magic of Aardman* (2020-2021). With special film programmes and talks about Artificial Intelligence and screenings of the complete works of Aardman Animations, Forum offers its audience an extensive and diverse cultural experience, across different art forms.

During mandatory lockdown, Forum started a fruitful cooperation with the Dutch streaming service Picl. We created our own digital cinema where we were able to offer a large segment of our programming online. In that way, our audience could continue to watch the quality films we would offer in our venue in their homes, which was widely appreciated. We have decided to keep our digital cinema offer when we re-open the venue because we are convinced they can coexist. We strongly believe in the power of the big screen but think streaming offers a great service for those in our wider audience who are not always able to visit our venue.

Dirk Nijdam

General Director



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Norway

Vega Scene, Oslo

A vibrant meeting place for arthouse cinema, contemporary theatre and debate

In 2013, Oslo Kino, owned by the municipality who had a monopoly on cinema in Oslo, was sold to the Danish company Nordisk Film Kino (owned by Egmont), spurring on an independent distributor, Arthaus, and a festival, Films from the South, to team up to establish an independent cinema in the capital. We found an undeveloped plot, in a so-called “problematic

area”, joined a group who were working to establish a stage theatre and, after five years of hard work, were ready to open Vega Scene. Vega Scene became a reality on November 3rd 2018, right after Odeon opened a 14-screen multiplex in the Storo neighbourhood, bringing 100 years of the cinema monopoly in Oslo to an end.

Vega is an independent, non-commercial hybrid venue with a three-screen arthouse cinema, a debate lounge, a stage for contemporary theatre and an organic and sustainable café/wine and cocktail bar, located on the river Akerselva, in the Central East side of Oslo.

Gradually, while developing the Vega project, the neighbourhood changed and is now infused with urban culture, housing underground artists, independent bars/nightclubs and with live music venues.

Vega Scene's mission is to be a vibrant meeting place for arthouse cinema, contemporary theatre and debate. It's also a meeting point where audience and industry can get together, share, discuss and gain knowledge of the world through art.

The building features a distinctive exterior of burgundy concave panelling and vertical slats, and a visual identity of colour blocking, arrows, monospaced typeface and motion. This visual identity links our posters, neon signage, wayfinding and website, and also moves across the surface of the building. The building and interiors were designed with sustainability in mind and our roof is Norway's first blue-green roof, designed to function as storm water management, with vegetation chosen to resemble the valuable habitat around the Oslo fjord. Vega Scene was awarded with the prestigious City of Oslo Architecture Award in 2019.

The cinema programme aims to screen the best in arthouse, independent and documentary films from Europe and the rest of the world, within a contextualized framework, and that welcomes an audience of all ages. We host a large number of special screenings in co-operation with the local art scene, and host a number of crossover festivals and debates with our theatre group.

There are two things in particular that stand out and that we are really proud of thus far. First is our diverse programming, combining major festival titles and auteur films with smaller, unknown films, from international and local independent distributors, innovative and cross artistic collaborations, events with short filmmakers and documentary filmmakers, and film programmes for children and families. The second is how the space functions: you come in and out of the auditoriums the same way, which helps to create a unique atmosphere and a point of difference to the multiplex. Our audience often sit with a glass of wine, beer or cup of coffee before or after the screening, discussing the film they have seen, or are about to see. Oslo doesn't have a tradition of this type of cinema culture and we are really proud to be a part of developing a more reflective film culture, one that sees film as an art form and not just entertainment.

After introducing our special offer, 100-ings (10 Euros), on Mondays, what was usually a slow week-day has turned into a busy student-day. Our Wednesday-documentary initiative has also had great success, as well as our Vega Music-section. We have introduced a successful walk-around

cinema for children aged 1-4, screening animated shorts without dialogue. And our VEGA UNG Film Society is a film club that offers participants the opportunity to get deep and intellectual insight into different themes related to the films. The film club co-ordinates its own screenings and courses on a weekly basis.

Our aim is to communicate in a personal way, both by being present in the cinema and through our digital communication.

We also have a loyalty programme; for the annual membership fee of 149 kroner, members receive cheaper tickets, a discount in the café, access to exclusive events such as premieres and debates, and advance booking for popular titles. We have around 1,500 active members.

Already, in our first year of operation, we have established our niche and built a large, faithful audience. During the COVID-19 crisis, we have communicated actively with our audience. We've held competitions for special screenings of up to 5 people, have recommended films streaming on VOD platforms, partnered with MUBI to offer an extended free subscription period and sent out weekly newsletters. We have also had a digital version of Blått lerret (Blue Screen), a presentation of upcoming Norwegian productions aimed at the industry. In this period of full closure, we have transformed our cinemas into studios for live streaming, blue-screen and podcast productions. Vega has now reopened for up to 50 people, and we are hopefully, though slowly, on our way back to a normal cinema life.

Unnur Sande
Ida Johannessen
Truls Foss

Cinema Managers



Romania

Cinema Ateneu, Iasi

The first state cinema reopened in Romania after 1989

In 2008, the Romanian state enforced a law in which local authorities could take over state cinemas to return them to the public for use. In Iasi, this was not successful, and in 2015, after several discussions yielding no results, the City Hall of Iasi sued the authority that was managing those cinemas (RADEF). What should be emphasized is that, for more than 40 years, no investment was made in those venues, rendering them untenable for future use. At the start of August 2017 the municipality won the four cinemas from the Romanian state but, unfortunately, they were unusable and the infrastructure obsolete. The local authorities promised to equip an auditorium with state-of-the-art technical cinema equipment, until the other spaces were restored. From there, our story is writ with powerful emotion...

Cinema Ateneu opened its doors in the Autumn of 2017 and, since then, has become a landmark on the map of Iasi. The cinema is located inside the National Athenaeum of Iasi, a prestigious cultural institution, that organizes quality film events.

The opening of the cinema took place during the second edition of the “Les Films de Cannes à Iasi” Festival, as part of a promise made to filmmaker Cristian Mungiu: in his hometown there should be a modern state cinema, with state-of-the-art audio-video equipment, to attract film lovers. At the opening, the actor Nahuel Pérez Biscayart, Cristian Mungiu and film critic Irina-Margareta Nistor were present. It was the first state cinema opened in Romania since 1989.

Thanks to the high-performance projection and sound equipment, the weekly programme could include Romanian,



Cristian Mungiu at Cinema Ateneu's opening

arthouse and European films for all age groups. We set out to offer a different experience to watching a film in a mall, creating special events around our film screenings, attracting a new cinephile audience.

“Les Films de Cannes à Iasi” Festival is organized every year at Cinema Ateneu, bringing award-winning films and internationally recognized guests, like director Carlos Reygadas and actress Natalia López to our audience. The cinema also hosts several famous festivals: the French Film Festival, the European Psychoanalytic Film Festival, Serile Filmului Românesc (Romanian Film Evenings) and the American Film Festival. Many of our screenings sell out.

Cinema Ateneu also offers the public numerous recorded concerts and live broadcasts from international events. For example, in the last two years, movie-goers have been able to enjoy concerts from all over the world, and opera and ballet broadcast from the Paris National Opera. Through various special events, we also promote film education and offer, for young audiences, an opportunity to participate in an educational cultural experience. We often collaborate with local primary schools and high schools and organize special screenings for pupils, students and teachers.

One of the most well-received and anticipated festivals in Iasi is Serile Filmului Românesc (*Romanian Film Evenings*), the only event entirely dedicated to Romanian cinematography. The festival was launched ten years ago, and for the past three years, Cinema Ateneu has been the venue where most film screenings take place. Through this event, dozens of personalities from the film industry are welcomed in our cinema.

Our efforts were rewarded when, in December 2018, the cinema became a member of the Europa Cinemas network. This membership gives us the opportunity to be in close contact with other cinemas and to learn from their experiences.

In 2019, Cinema Ateneu introduced a children's films section. Here, children can watch animated films and 3D movies every weekend. Another great project for us was the second edition of European Cinema Night. For the first time in our city, moviegoers were able to participate in an event dedicated to European films, and organized in over 50 cinemas across Europe.

We also launched our new website, cinemaiasi.ro, in December last year, streamlining how viewers can discover our programming, event details and can purchase tickets for screenings. At the start of 2020, we offered moviegoers limitless enjoyment of events at Cinema Ateneu, by introducing an unlimited admissions card.

We have made ourselves known as the only arthouse cinema in Iasi, making us the home for cinephiles. Our hall has 240 seats, and also hosts theatre performances. Nevertheless, from October 2017 until now, we have welcomed over 45,000 visitors, sold over 40,000 tickets and hosted more than 900 film screenings.

Indeed, quarantine has kept us physically distant from our audience, but through social media (Facebook, Instagram and our blog) we have stayed connected with them, including via special video messages from actors and directors who visited our venue. Our audience has remained connected to the world of cinema - both through our posts and messages, and through beautiful memories of the past.

When we return to the cinema, we will resume our programming with films that didn't yet reach our big screen, and we will show new productions for the first time. The famous film festivals we host every year will, however, probably be held with a smaller number of visitors.

This is our story for now. We are a small team, but we love quality films and our audience. It's only the beginning, and we promise to not stop here, bearing in mind that Iasi City Hall is working on the rehabilitation of other movie theaters reclaimed from the Romanian state, to make them accessible to the public, too. Cinema Ateneu is proof that through hard work and with intense passion it is possible. This is what our audience tells us, motivating us to go further. And that's what we are going to do.

Andrei Giurgia

Cinema Director





Spain

Cines Van Dyck, Salamanca

40 years of independent cinema in a World Heritage city

Our passion for movies led us to founding Cines Van Dyck in April 1979, shortly after Spain's first democratic elections. If our flame is still burning 40 years later, it's not only because of our perseverance, hard work and eagerness to evolve, but, especially, owing to a deep belief: in the big screen, in the darkness and silence, an in film theatres as temples where audiences can share an experience.

It is because of this belief that Van Dyck is respected as a cultural establishment in Salamanca, itself a UNESCO World Heritage Site, with one of the oldest universities in Europe. Our venue – which is located outside of the city's downtown area – invigorated a neighbourhood, previously lacking in activity but now very popular for its gastronomy.

By 1996, what started as a two-screen theatre had grown into a ten-screen plex. Then, in 2000, we opened another 9-screen plex in a shopping mall on the outskirts of the city. We now own a total of 34 screens, including in the cities of León and Cáceres, and are also partners in Van Golem (in Burgos) and 7 Infantes (in Logroño).

Three hallmarks distinguish Cines Van Dyck. First, our varied and high-quality programming. We also show

blockbusters, but we have always advocated for arthouse films, whether they come from Europe, Asia, Africa, America or our own country. Not only do we select our movies carefully, but we often screen them in both their original language and dubbed to Spanish versions. Owing to our support of European productions in particular, we are proud members of the Europa Cinemas network, since 2004.

Ten years ago, thanks to the full digitization of our projection equipment, we also started offering cultural events from all over the globe: opera, ballet, concerts, art documentaries, theatre. Our offer is diverse and inclusive, in the spirit of a city that welcomes thousands of foreign students every year.

The second of our hallmarks is our audience. As a family business, we are involved in every aspect of the cinema management. Movie-goers feel at home at Van Dyck because our small and committed team attend to them closely, guiding their choices where necessary. We always try to provide valuable information both in person and online, in our newsletters and via our social networks. For instance, before every opera screening, we send our subscribers exclusive previews with commentaries on the music. Then, on the day of the screening, we offer a glass of cava and a snack of

jamón ibérico in the intermission. We turn a mere screening into a social event. All of this translates into garnering the audience's loyalty and trust.

In addition, we always try to engage with our customers through contests, games and Q&As with directors and artists. Throughout our history, we have welcomed world-class names such as Pedro Almodóvar, Alejandro Amenábar, Rodrigo Cortés, Antonio Banderas, Leonardo Sbaraglia, Elena Anaya, Maribel Verdú, cinematographer Javier Aguirresarobe, and others.

The third and final defining feature of Van Dyck lies in its broad cultural view. Our philosophy goes beyond the seventh art; we have hosted exhibitions of paintings, photography, magazines, vinyl records, comics, theatre shows, monologues, fashion parades, cosplays, workshops... too many events to include here.

Our special "ciclos" are our crown jewel. These mini festivals are highly successful thanks to their reduced ticket prices. In association with the University and the Official School of Languages, we schedule seasons of auteur cinema in their original language versions with subtitles. Together with the NGO Salamanca Acoge, we show films that defend human rights. We also run a project, Erasmus+Hospitality, in European Film. Every month, something special happens here: wine tasting, fencing exhibition (!), European Film Marathon for children, seminars on chess, ecology, feminism... the list goes on.

Last year, our 40th anniversary gave us the opportunity to celebrate this multicultural spirit. On July 17th, we opened onto the street to stage a concert with a Beatles tribute band, to celebrate the film, *Yesterday*. The large audience couldn't stop dancing. On December 3rd, for the European Cinema Night, we invited our audience to see Marco Bellocchio's *Il traditore*, followed by a round table with a Supreme Court judge and an expert Cosa Nostra prosecutor. In that same

week, we hosted our first Film and Literature Festival for Children, which included introductory film workshops for teachers and students. This is part of a wider film education project.

In 2020, in the wake of the COVID-19 crisis, we face two major challenges: reopening requires new health measures, and there is uncertainty in the wake of streaming platforms rising exponentially. Although it will be hard, we are not afraid. Over the months that our theatres were closed, we've kept in touch with our audience via social networks and newsletters; we even hosted an online film quiz. We're also in the midst of renovations, as we never stop investing in the improvement of our facilities and technological equipment.

Cines Van Dyck was born in an era where mobile phones didn't exist and where TV had just one channel. We have grown and adapted amid numerous social changes. Without any public funding, we have survived piracy, an economic crisis, the heyday of multiplexes and the disappearance of downtown venues. As an independent exhibition company, we carefully decide on every step we take. Now, once again, we will continue on our way, always eager to learn and to enjoy cinema.

Juan Heras & Luz Delgado
Cinema Managers



Heras family with film director Alejandro Amenábar



Sweden

Bio & Bistro Capitol, Stockholm

Reinventing an Art Deco venue

Bio & Bistro Capitol is a sophisticated cinema in Vasastan Stockholm. In a carefully renovated and refurbished Art Deco style cinema from the 1920s, we operate four screens with 103, 82, 17 and 19 comfortable seats and sofas.

Our holistic approach spans Spanish delicacies of Jamon Duroc and Manchego, and quality wines, a glass of which you can pre-order with your ticket, a small table and dimable light at your side, and, of course, our smart, modern programming, ranging from *Little Women*, *Jojo Rabbit* and *Knives Out* to classics like *Apocalypse Now*, *Accattone* and *Akira*, and to event titles such as *Once Were Brothers* and *Last and First men*.

The venue originally opened its doors during the summer of 1926 and, in many ways, it mirrors the history of film and cinemas in general. John Bergendahl, the man behind it all, was involved in some of Sweden's first cinemas in the 1910s. By the 1920s, he was a cinema mogul in Stockholm, having built and operated some of the biggest and most beautiful cinemas in town.

But as early as 1929, around the time talkies arrived, he sold every one of his cinemas, believing the "fad" was over. The legendary Svensk Filmindustri acquired the place and ran it up until the 1950s. It then changed ownership, and the new exhibitors, RI-teatrarna, installed 70mm and set up a marquee for big blockbuster wide format premieres. By

1968, the cinema merged with the competition next door and thus became Sweden's first duplex cinema, Ri-Ettan and Ri-Tvåan. By 1985, when multiplexes were widespread, it was shut indefinitely.

After a long hiatus and having housed a theatre, TV studio, rehearsal hall, a choir hall, a Hillsong church, a realtor, and various concerts and parties; two local film distributors, NonStop Entertainment and Njutfilms, got hold of the place, in 2016. We went travelling the world and took inspiration from the Britain's Everymans, Curzons, Prince Charles, Olympic Studios, The Electrics, BFI Southbank, America's New Beverly, Metrograph, Alamo Drafthouse, Ipic and others who aim to evolve the cinema experience. Finally, after various delays, we re-opened as a cinema and bistro in July 2018.

Since then, we've managed to become an integral part of Swedish cinema life, attracting more guests than we had anticipated and, making us humble and joyous in equal parts, won the ICTA (International Cinema Technology Association) award for Classic Cinema of the Year 2019 in Europe.

A key takeaway has been to release tickets as early as possible. Our audience likes to plan ahead and if we can drop *Downton Abbey* tickets a month before of its premiere, there is a good chance of selling out. We also work hard on our Facebook and Instagram pages, as well as on growing our newsletter audience.



We pride ourselves on and our general focus is in offering a positive approach and experience for our guests, and we place a strong emphasis in being welcoming rather than snobbish. We'll happily program *Mamma Mia!* and, while serving that audience, we promote upcoming screenings of *The Umbrellas of Cherbourg* and *Cabaret*, or show *Parasite* and promote *Jeanne Dielman, 23, rue de Commerce, 1080 Bruxelles*. Generally speaking, what we do not do, is programme a lot of teen horror or romance, or superhero movies. But exceptions like *Suspiria* and *The Dark Knight* trilogy do occur.

We also try to do things that would be hard for other venues to pull off. For example, we've introduced "Afternoon Tea Screenings" on weekends, where, typically, we screen a costume drama, with the option to pre-order a full menu of classic British Afternoon Tea and champagne. This has been hugely popular and has sold out numerous screenings.

As one of few cinemas in the world to do so, Capitol and a couple of other venues have stayed open throughout the Covid-19 outbreak. It is a whole new reality to operate under, with a cap of 50 people per screen, with many seats blocked off. The same is true for the foyer, and with distancing between tables in our bistro, a heavier regime of disinfecting and cleaning, very few premieres to programme – not to mention furloughing, reduced operating hours, and the termination of a few temporary positions – it's tough times indeed for society and for cinema.

We decided, however, to do what we can and have received great support from our patrons both on social media and in real life, but, also, in the shape of radically increased member/gift card sales. We have tried to adapt to this unprecedented situation in putting on different events, like a "jukeboxcinema" (a concept invented by Bio Scala in Båstad) where a private party rents one of the small screens and picks a film (or brings their own gaming console). The



bistro has created take away menus for special occasions like Ascension Day and Midsummer Eve that have been quite successful. Finally we've even organised two small, capped live music concerts to an audience of 45, with an American musician stranded in Stockholm, King Dude.

The next big step forward is actually a step back, we're putting the finishing touches onto our project of re-installing two 35mm projectors, so that we are able to project new films including *Tenet* and other classics on film. We think it's the next big thing!

Jakob Abrahamsson
CEO





#KeepTheLightsOn Moje Kino Live, Czech Republic

Interview with Ivo Andrlé (Director of Kino Aero and Aerofilms)

Ivo Andrlé brought independent cinema exhibition back to Prague, opening Kino Aero in 1999, followed soon after by cinemas Svetožor and Bio Oko. Concerned with addressing the insufficient art-house film offer, he founded the distribution company Aerofilms in 2006. In 2013, cinemas Scala in Brno and Bio Central in Hradec Kralove affiliated into a network, making the Aero constellation the biggest art-house film organisation in Czech Republic, claiming over 20M viewers for their 170 film catalogue. In addition to their existing VOD service, during the COVID-19 lockdown, the company held the first.

During lockdown, you launched a virtual cinema screen called «Moje kino Live» (My Cinema Live), streaming films in the conditions of a cinema theatre, with a precise schedule without interruption. What was the outcome of this initiative? How many viewers? How many films?

We had about 15,000 tickets sold for approximately 60 events, plus we hosted some private closed screenings for companies who wanted to share a film screening with their employees/clients/friends.

What was the industry response to that? Did other distributors join the virtual screen? Were there reluctancies?

The project is co-organized by six cinemas closely related to Aerofilms. Any other cinema in the territory could join in and participate by selling tickets to the shows through their own box offices. Some 30 cinemas did join in across the whole period of online screenings. As for the distributors - yes, there were films by other distributors included in the programming as well. Of course, we couldn't get all the films we wanted to have - for example studios or some recent releases were not approved for this type of exhibition.

Was the technical implementation complicated? Are the virtual cinema screenings geolocked, locally or nationally, or are they accessible from anywhere in Czech Republic?

Well, the technical aspects were a bit complicated and we were lucky to have skilled people within our team, so we were able to start within just four or five days after our closure. The geoblocking was in place wherever it was required by the content licensing. The tickets were only available to the viewers from the relevant territories.

For the virtual cinema screen, you have set four price levels, the lowest being the film ticket. The others are, in a way, a crowdfunding exercise, aimed at supporting the cinema. Was the audience response satisfactory to you? Does the audience continue to support your cinemas through this channel, now that they have reopened?

Yes, we offered our audiences the choice of various price levels, enabling them to support their favourite cinema in this way. The average price people paid was approximately 25% above the minimum.

After the cinema reopening, we are going to slightly reshape the project. We are keeping the technical and communication solutions, but we won't offer everyday film screenings now. We will, rather, keep this tool for special occasions: online premieres, presentations, private screenings etc. Since the cinemas' reopening, we have seen the online numbers go down, of course. We need to acknowledge that, aside from cinemas, many other social activities are also now allowed and the demand for those is very high. The over-saturated online film viewings are now experiencing a short break.

You already had your own VOD channel. How did the virtual screen impact the regular VOD results? Do you

foresee a possible enhancement of your regular VOD platform thanks to the live cinema stream?

I think that the regular VOD and the online cinemas work in complementary ways - for example while screening some titles at our online cinema, we could communicate the upcoming VOD release of the title at the same time, etc.

Since the cinemas' reopening, you have maintained the virtual screen channel. Do you fear it might divert the audience from the physical cinema space in the long term? What are the industry prospects in Czech Republic?

For more than five years, our cinemas have been promoting our VOD channel. We do not think there will be a fight between these two forms of film viewing. Watching films at home is not a direct substitution for going out to the cinema. It is close, but no one can see each film in cinemas, and sometimes people stay at home, so it's perfectly fine if they decide to watch our film (legally) online instead.

The next day, they might come back to the cinema again. It seems very natural for us. Plus, there is the benefit of being able to reach audiences that do not have the option to see films in a cinema at all. We had a great response to our online screenings from people who live in smaller cities without any provision for arthouse films. They love the opportunity to watch these films online, and to exchange their opinions with other audience members, etc.





#KeepTheLightsOn Vitamin Cineville, The Netherlands

**Interview with Thomas Hosman and Rewan Jansen (Cineville)
and Frank Groot (Kino Rotterdam and Cineville cinema member)**

Cineville is the Netherlands' largest film club. Members are given a Cineville card, which offers unlimited access to 44 arthouse theatres, from Rotterdam to Amsterdam and from Maastricht to Groningen. Founded 11 years ago, Cineville currently has 50,000 active members that are kept up to date through the Cineville website, app, social media and podcast. The Cineville team also supports theatres through custom marketing and data analytics. Since March 2020, as Dutch cinemas had to close due to the Coronavirus emergency, Cineville has launched a temporary VOD service for their subscribers, called Vitamin Cineville, allowing them to continue to support their local film theatres.

Can you please explain how the initiative Vitamin Cineville has been set up?

Cineville: When there was the threat of cinemas closing, we knew we had to be creative and think of ways to stay connected to our 50,000 members. Within a few weeks, the hard work of our team and the Dutch distribution network paid off and Vitamin Cineville was born. Vitamin Cineville was free of charge for all our members, although almost 30% of them donated their April and May subscription fees to the cinemas.

What is the reaction of Cineville member cinemas and Cineville subscribers to the launch of this initiative?

Cineville: We received many positive reactions on our social media channels and through our customer services. People were looking for other ways to watch quality films. It also contributed to our strategy of being sympathetic towards our members in these troubling times.

KINO: We and our cinema colleagues were more than happy that Cineville started this salvage mission (as we saw it). And then, when 30% of all Cineville members donated their subscription fees in April and May, we were so humbled and happy. Vitamin Cineville for sure played a big part in this, so it only made us more grateful.

What is the added value for the member cinemas, in comparison to other similar offers in the Netherlands?

Cineville: We view Cineville as the biggest film club in the Netherlands. We wanted to create something that would strengthen our relationship with our subscribers as well as the connection between them and the cinemas. For that reason, we decided to create something under the Cineville banner rather than forwarding our members to one of the other available platforms.

KINO: I cannot compliment the Cineville team enough for how they keep reinventing themselves, and for their continued efforts for the Dutch theatres and the films we love to

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show. The Cineville subscribers are our most loyal customers, and in fact are one of the pillars on which we have been able to build our cinema, KINO Rotterdam, three and a half years ago. Vitamin Cineville has been instrumental in serving them and keeping them connected – to our cinemas, to beautiful movies and to each other.

What is the VOD offer on Vitamin Cineville? Does it also offer first-run films? Do member cinemas contribute to the selection of films?

Cineville: Our team, together with distribution partners, created a selection of first-run titles and films that were released between one and several years ago. We also added some classics, from *Stalker* to *Under the Skin*. We hosted several online viewing parties for first-run titles to generate extra traction and views, which were very successful – especially in comparison to other Dutch indie film platforms, that didn't set-up similar Q&As with filmmakers. We believe that organizing a collective viewing experience enabled our members to connect with each other on a different level than watching a film together in the cinemas.

KINO: Interestingly, some had rather successful VOD first-run releases. We did show the beautiful Cornish film *Bait* at KINO in February, in a nautical retrospective together with films like *The Lighthouse* and *La terra trema*, but must confess more people saw it on Vitamin Cineville, as they managed to get the director in for a great online Q&A, and where the film was instantly available to the whole of the Netherlands.

What are the results of these first 2 months? How many new subscribers did you get and how many Cineville card subscribers signed up to the VOD platform?

Cineville: The main focus of Vitamin Cineville was to retain the almost 50,000 members we had when the cinemas had

to close. It succeeded: although we had some cancellations in the last few months, the drop was even a little lower than our summer seasons over the past few years. Almost 75% of our members signed up for Vitamin Cineville, so it played an important part in keeping them on board.

KINO: In our reopening week starting June 1st, about 70% of all our attendees were Cineville members – that would be 30% in normal times. We were super happy to welcome them back.

Do you plan to keep Vitamin Cineville active now that cinemas have reopened?

Cineville: The idea behind Vitamin Cineville has always been to offer a temporary online solution for our 50,000 members whilst cinemas were closed. In the meantime, the cinemas have reopened, June 1st, with strict limitations. We decided for the month of June to create a dual offer for Cineville members, which allows them to watch films both in the cinemas and online. Based on this month's experiences, we'll decide together with the cinemas how to proceed in the following months. Hopefully the cinemas can go back to full capacity soon and we can think about if and how we can create something that is an add-on to what the cinemas offer. We do not intend to compete with them.

KINO: I have no doubt Vitamin Cineville will be a successful service. But this, in a way, runs opposite to the fight we're facing as theatres in the coming period, to get our visitors back and continue to prove why it's at our beautiful theatres that films are watched best. Although we think VOD in general is a blessing to the art house cinemas, it's a delicate relationship and we'll have to think carefully with all our cinema colleagues about how to handle these challenging times.



Cannes

#KeepTheLightsOn

Drive-in: Cinema Fury Road

Among the initiatives taken by cinemas during lockdown, drive-ins, which popped up unexpectedly, have been the only screenings to take place on the big screen.

Drive-ins are far from a widespread tradition in Europe. Their advent in April-May, however, was an obvious move, following the announcement of successful screenings in the USA. Though the restriction to a vehicle limits the ability to share the screening, enthusiasm from the public has demonstrated a new kind of collective encounter that sits between home cinema and the big screen.

When the first drive-in announcements were made, social networks pounced on them. Every project attracted media attention, as in Bologna (where the Cineteca finally gave up) or in Caen (where it was, after various authorisations, a success).

It was also a surprise to see Europa Cinemas' exhibitors playing lead roles. But, owing to their ability and experience in organising events, more so than cinema chains, as well as existing relationships with distributors, strong and established communication with local partners and audiences and, in some instances, experience of outdoor screenings, many cinemas across the network were already well equipped. This enabled them to take the initiative or respond to requests, as these screenings became a symbol for the cultural action of cinemas on a local level.

The drive-in boom in Germany, Europe's premiere automobile nation, was based on the success of the "Autokinos" from the start of lockdown, and on their technical expertise, using LED or classic cinema screens, which led to setting up more than one hundred drive-ins, some with a huge capacity (500 cars), and often the result of a collaboration between an

exhibitor and an event company. The figures are substantial, with more than 100,000 admissions over the first weekend in May.

In our network, Kino Lumiere started screenings in Göttingen in mid-April, their programming aimed at a general public and screening recent releases (*Rocketman*, *Frozen 2*). Many other cinemas were involved, from Wuppertal to Tübingen, where exhibitor and distributor Stefan Paul organized a premiere of the documentary *Suzy Q*, via Hamburg. Across the board, these events were a success, whether repertory films and previews, or broadcast operas at higher prices.

The speed of opening drive-ins in Germany was mirrored in Lithuania with "ŽMONĖS Cinema drive", in partnership with Kino Pasaka in Vilnius. "It only took us ten days to set up the project," explains its director Giedrius Gudaitis, before expanding their drive-in model to include other locations. In both instances, in Germany and Lithuania, obtaining the radio frequencies required to broadcast sound was a quick process. This was paramount, as sound most often comes through a personal, portable or car radio. Giedrius says, reflecting on the role of their Lithuanian drive-in, "It filled a cultural void that was difficult to bear during lockdown".

In France, this desire to fill the schedule goes hand in hand with electoral issues, as Christophe Maffi of Les Navire, explains. Lockdown has indeed interrupted the process of municipal elections.

Les Navire is a co-operative that manages four cinemas, and has a tradition of hosting open-air screenings, enabling them to respond to requests. In Crest, at the Drôme, the first film shown was *La Bonne épouse* (*How to Be a Good Wife*),

one of independent distributor Memento's tentpole releases, its run interrupted by the closure of cinemas just days into its release. With 120 vehicles (and a maximum of 4 people per car), the screening was full. Audience members were not allowed to leave their vehicles. The sound was transmitted via loudspeakers and the image was projected on an inflatable screen with a 15m base. The ticket price was that of the local partner cinema, between €5 and €8 per seat, which differs from the event rate of €6.50, established by Laetitia Mazeran, director of the Arcades in Cannes.

In Cannes, the event was set up with the city, and Les Navire were technical service providers who brought the screen for the exhibitor of the Arcades, Philippe Borys Combret. Launched on 20 May, it saw five films and five screenings take place over two weeks, in two different locations: first, at the Palm Beach car park for 50 vehicles, its opening screening of *E.T.* selected by Thierry Frémaux, followed by a second car park with a capacity of 100 vehicles.

Laetitia Mazeran insists that success is due to the programming, which sees two previews each week, including *Les Parfums* and *La Daronne* (*Mama Weed*), as well as films whose theatrical run was cut short, and "event" films such as *La Cité de la Peur* (*Le Film de les Nuls*). With 1,827 admissions, production teams present via video and happy distributors, it was indeed a success.

Having tested a variety of sound systems (radio and 4G in particular), the final choice was loudspeakers in order to place the quality of the screening in the hands of the organisers and not relying upon the quality of the audiences' own equipment.

In Caen, Gautier Labrusse also learnt "on the job" and has concluded that he will not use radio broadcasting in the future. For the drive-in at the Lux, the price was €20 per vehicle, with a three person maximum. Each evening, the screenings (which continued up until 20 June), brought between 100 and 150 vehicles together, with pedestrians and cyclists also welcomed in the rollout of a second phase. Like his colleagues, Gautier has seen a different kind of audience: not only the art house regulars, but, also, people who were

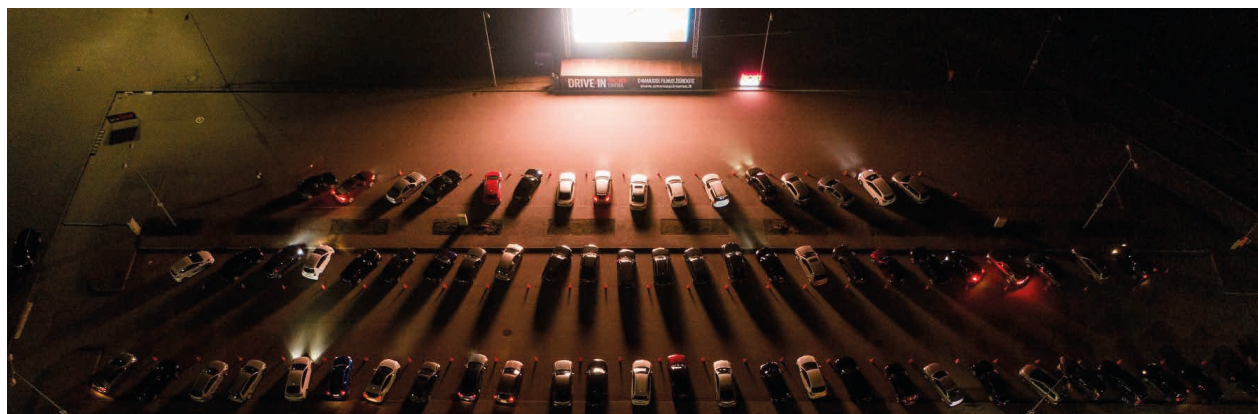
simply curious about the experience and who did not go to the cinema. The films were sometimes very "mainstream", also attracting a younger audience and, often, couples.

If the profitability of these events is nil and they depend upon the support of the municipalities for equipment (barriers, physical layout of car spaces and other logistics), and if the budget is also plagued by the security constraints of the state of emergency, it is not impossible that for some, the experience will continue, depending on the circumstances. Indeed, cinema exhibitors have gained experience in managing traffic and the positioning of cars (SUVs need to be parked at the back, and special attention paid to antennas). It's worth noting that there are slightly lower numbers of people per car admitted to see auteurist films (2 people) than a mainstream film (between 2.5 and 3), according to Laetitia Mazeran.

Also, as these drive-ins were, for the most part, not intended to last, they do, however, offer ideas for future outdoor screenings. Christophe Maffi wants to organise "Ciné-Champs" ("Cine-Fields"), in which the audience would be grouped in circles, and in small numbers. As for the Lux, it should end the drive-in period in style with a car karaoke of *Bohemian Rhapsody*, to celebrate the 60th anniversary of the cinema on the eve of the Fête de la Musique. Previously, the programming opened up access to genre films, with *Mad Max Fury Road* (logical!) and *Return to the Future* (in the presence of a DeLorean).

Screenings outside of cinema walls should develop during the summer, a sign that the period was conducive to reflection and the emergence of new ideas.

**Jean-Baptiste Selliez, with Raphaëlle Gondry
and Alexandre Tchernookov**



Vilnius



#KeepTheLightsOn Fortsetzung folgt, Germany

Interview with Iris Praefke (Manager of Moviemento, Berlin)

Fortsetzung folgt (To be continued) is the joint crowd-funding campaign of 36 Berlin arthouse cinemas launched at the end of March 2020 with the goal of keeping the Berlin cinema landscape as colourful and interesting as it has been in the past years, despite the crisis cinemas are facing. Until end of June over 160,000 euros have been raised by 2,800 supporters.

How was your project Fortsetzung folgt born and who initiated it?

Fortsetzung folgt is a joint project between Berlin's independent cinemas, and was initiated by some of them, with the others joining soon after.

How was it received by your audience?

We experienced a lot of positive and emotional responses from our audiences. They seem to miss us as much as we are missing them.

Under these difficult circumstances, all Berlin arthouse cinemas joined forces to launch this initiative. How was the collaboration with your Berliner colleagues?

Quite some video-conferences, many e-mails... it worked quite well actually. We knew each other before, of course, but we never communicated so much with our other Berlin

colleagues, and it was super joyful to see that everybody worked towards the common goal to save the cinematic landscape of Berlin. Of course, some cinemas had more energy for the joint initiative than others, but all of them participated. And it was a joyful experience to see some of our colleagues having the typical emotional roller-coaster of a crowdfunding campaign for their very first time.

The crowdfunding is now in its final days, are you happy with the results achieved?

We are of course happy that our campaign worked, people actually supported Berlin's cinemas. And we also believe that the campaign provided general communication for German politicians, and especially those in Berlin, demonstrating the need to support our cinemas.

How will you use the money raised by the campaign? Which areas will be a priority?

The money from the campaign will evaporate in no time as we have all kinds of invoices incoming, whether or not we are showing films right now...

Can you tell us about Windowflicks and how it is connected with this crowdfunding campaign?

A Berlin architect contacted us with the idea to show films

in Berlin's courtyards during the period of closure for cinemas, and to put the money collected from that initiative towards the Fortsetzung folgt campaign. We were happy to hear that, and asked some distributors if they would sponsor the rights to show some of their films. And in no time Windowflicks began.

Do you plan to launch other joint initiatives among all Berlin arthouse cinemas?

Why not? Maybe sometime soon. However, there is nothing planned yet.

Did you receive other private donations or public support to survive during the closure?

We sold more vouchers than we usually do. Also, we launched two special vouchers that included direct support for our cinemas. We also received a few direct donations for the cinema, and we did get some support both from the Berlin as well as from the German government. Berlin's Medienboard acted quite quickly and was the first to support cinemas. However, it is still not guaranteed that all cinemas will survive and we have seen cinemas closing for good, even in Berlin. But, of course, we hold a strong belief in the strength of cinema.





Co-organized by Europa Cinemas with the LUX Film Prize of the European Parliament and Giornate degli Autori, this initiative invites 27 young European film lovers to the next Venice Film Festival (from 2nd to 12th September 2020) as part of the Giornate degli Autori official jury.

More information at <https://www.europa-cinemas.org/en/news/network-highlights/27-times-cinema-2020>



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