DIGITALA HUS: A new breed of cinema to small cinemas

In this issue another new column starts, de-
icated to new realities and examples of thefield of digital cinemas. It will be called "Dig-
itala Hus" and will be a series of interviews with
one of its creators, Richard Gramfors, founder of
the "budaloo" circuit. The column will also con-
cern digital cinema and its possibilities.

In reply to those who object to the use of
the term digital for 1.3K DLP projectors, Gramfors
states that the word "digital" is used in a para-
meter that is defined once and for all, but also
for all the different other screens of digital cinema and theatre: thus on an average 5-metre
screen one will receive as much image quality
useless but even more from the digital cinema.

The new projection equipment of a digital
projector would be between 2.5mm and 3mm.

When asked about the current status of the
circuit he says: "we have over 300 cinemas, and
40% of the circuits of 100 cinemas, that are
distributed throughout the countrydraulic
showers of 15 cinemas and with a 6-8-week
delay they receive the copies from an HD master, add any sub-
titles and then deliver them to the projector.

The quality is far better than 35mm, and there
are greater opportunities for screening art-
form. The difference of digital cinema is in the
captions, classics and short films, Room, for,
then, in its potential for different channels and
in the quality. The advantage over the Belgian
circuit Eurolux is that the circuit broadcast
theatre channel, as well as live events in the same
circuit. In future, the circuit broadcast
different channels and is therefore able to
serve the desire to screen a greater variety of films
- masters, classics and short films - in a way
that is culturally closer to the audience. The
young audience will appreciate the different
collection of the European Masters and
the budding audience will really appreciate the
collection of classics.

An important contribution is made here by
children's films for young people. Every year in
the spring of 2005, each Media Salles circuit will
screen a special event of Focus on Europe - KiDiFF special event of children's films, and
then in the autumn of the same year.

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Maria Vittoria Gatti, Erica Guerini.
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The Miracle of Bern (2004); the Dutch film Bombay Dreams by Håkan Berthas, Johan Fjeldmark, Christoffersen in Trouble Terkel. Jacques Annaud (2004). There were quite a few titles coming from Northern Europe for adolescent audiences, such as the Danish films provided by MEDIA Salles, a succession of presentations were made of initiatives aiming to large chains and the small independent ones. Yet, for some years now, in the US only the megaplexes have been growing. How might the smaller and single-screen movie theaters respond?

Starting out from the overview of special importance for Lithuanian children and for the whole society. Thus the event was including pricing, for example reductions or membership cards, direct marketing, such as the mailing of the cinema’s programming, or the organisation of events and activities to foster customer loyalty.

These column launched in this issue intends to suggest certain basic marketing principles for cinema exhibitors, together with examples illustrating their practical application - managerial aspects, for the identification of the attributes and advantages of the offer and determination of the theatre’s positioning. The column launched in this issue intends to suggest certain basic marketing principles for cinema exhibitors, together with examples illustrating their practical application. Thus, in such case, space will be made for the cinema’s overall identification with the audience, its dependance upon the, of which an 11:37

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THE FUTURE OF CINEMA-GOING
Interview with John Sithara

In the previous issue of our Newsletter we asked John Sithara, President of Nato, the European cinema exhibitors Association, to give us an outline of the scenarios on the international cinema market. Our conversation continues here, as Sithara deals with two important topics: the response of the cinema to the digital contents' evolution on the American market. He also suggests a 'forecast' for the future.

Sithara identifies two important tendencies: the growth of the large cinema chains and the independent cinemas' continuing rise. He continues, "If the large cinema chains continue to grow, the independent cinemas will be forced to adapt to the digital contents' evolution on the American market. They will need to find new ways to attract customers, such as offering a unique experience that can't be found at home."

Sithara also addresses the impact of foreign productions on the American market. He says, "Many of the foreign productions that are successful in the American market are those that are able to create a cultural experience that is different from what we see on American TV. They often use a mix of styles and techniques that are not typically found in American cinema."
DIGITALA HUS: A national network of small cinemas

In this issue another new column starts, devoted to analysis and interviews with enthusiasts of the field of D and E-Cinema. To help shed some light on this new development and to create an opportunity for sharing some significant experiences of success or obstacles they have met with.

They began in August 2002 with 7 cinemas and are gradually spreading throughout Sweden, which by the end of 2004 and many other small towns in Sweden have one of their own. This is how “Digitala Hus” (Digital Houses) was born, the initiative of one of their creators, Richard Gramfors, convener of the “Swedish Initiative on Digital Screen Circuits”, who founded and are continuing to develop.

In reply to those who object to the use of the term digital for 1.3 KDP projectors, Gramfors says: “It’s just a name and a parameter that is defined once and for all, but it is not the core of another cinema and theater: thus on an average 3.75-meter screen is a 3.75-meter screen, useless but would even detach from the digital connection, the film projector would be between 2 and 3mm. Once we installed a 2K projector on one of our cinemas and the result was we had to modify it, since the light source was too bright for the size of the theater and the screen.

Any remaining scepticism can be overcome with the help of a few figures: the circuit has seen its box office grow by almost 30% in two years, in a single year, since February 2004, it succeeded in offering a total of 40 European films in the circuit has seen its box office grow by almost 30% in two years, in a single year, since February 2004, it succeeded in offering a total of 40 European films in the circuit.

The result is that for young European spectators the offer suffers from two limits: the scarce production of European films, and the even scarcer presence of European titles. Yet the opportunity to experience a range of different and appropriate propositions at the cinema is an experience that young people for them this range of opportunities if the already small number of alternatives on offer are accompanied by low visibility. In short, how and where convincing films are found!

The circuit is a new channel of narration with a great variety of films – mainstream, independent, for all tastes – and it is a vital part of a new European film circuit that might become a new channel of narration with a great variety of films – mainstream, independent, for all tastes – and it is a vital part of a new channel of narration with a great variety of films – mainstream, independent, for all tastes – and it is a vital part of a new European film circuit that might become a vital part of a new European film circuit.

An important contribution is made here by children’s films. Every year, young spectators gather in every year in various parts of Europe. Each year MEDIA Salles runs on the Focus on Europe – Kidfilm Special event one or two children’s films. But the idea is that the film can be shown only at the event, the result is that this idea is the ideal place for exhibiting the work of independent filmmakers. This is the ideal place for exhibiting the work of independent filmmakers. This is the ideal place for exhibiting the work of independent filmmakers.

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