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MEDIA SALLES

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NEW TECHNOLOGIES: THE EXHIBITORS' TURN TO SPEAK

Digital is moving forward. And the exhibitors are not idly standing by. They are trying to understand what the truly feasible business models are, asking the distributors to get more closely involved – with a commitment to increasing the number of titles available in digital format, too – and looking into ways of putting together alternative events and regular programming. MEDIA Salles continues to stand by their side, partly through the "DigiTraining Plus: New Technologies for European Cinemas" course, now in its 4th edition: the first and only training initiative in the context of the MEDIA Programme to deal with digital technology applied in movie theatres. A course whose very title suggests a conviction: the theatre must not be the passive object of the digital transition and must not be "besieged" by the new technologies. It is the latter that must be there "for" the theatre. It is therefore impossible for there to be a single business model or type of equipment. To sum up, "each to his own" and it must be the exhibitor who chooses. It is no coincidence that this year's course devotes special attention to an overview of different business models and also to a confrontation with distribution, to the experiences of the first European complexes to become entirely digital and to the new frontiers in alternative content, such as interactivity. In a difficult context, in which European resources increase in name only (because in the meantime the number of countries benefiting from them have also increased and the reference period has grown longer), MEDIA Salles, too, is feeling the effort. However, we are pressing on, with new projects, too, such as "Cinemamondo" (see p. 4), because we do not want to disappoint the expectations of the exhibitors who have trusted us for so many years and who ask for our support. Support which is a duty of anyone who is convinced that, for a chain to be strong, there must be no "weak links" in it.

Jens Rykær
President of MEDIA Salles

BARCO'S GOALS TO ENHANCE DIGITAL PROJECTION
Interview with Glenn Wastyn

Immediately following ShoWest, the event that brings together every year in Las Vegas US exhibitors, representatives of the majors and the main world providers of services and equipment for the sector and which represents a good occasion for summing up prospects for the big screen, we talk to ***Glenn Wastyn, Market Director Digital Cinema of Barco****, that, for the fourth consecutive year, is MEDIA Salles' partner in running the "DigiTraining Plus" course.*

Mr Wastyn, traditionally ShoWest is the occasion when cinema equipment manufacturers present their new products to the international exhibitors' community. How does Barco arrive at this appointment?
With three new models of projectors, representing an evolution of the DP-100. Alongside the upper-range model, the DP-3000, suitable for larger screens – from 20 to 30 metres wide – we have also created two versions which are smaller and more compact, but still DLP Cinema® at the same 2K DCI standard. These are the DP-2000 and the DP-1500, conceived respectively for screens of up to 20 and 15 metres which, thanks to their smaller size, allow even theatres with restricted space in their projection booths to equip themselves with digital projectors based on the most advanced Texas Instruments technology, the new 0.98-inch DLP Cinema®. Reactions have been most positive: exhibitors have acknowledged our ability to interpret their demands correctly.

Barco announced at the end of 2006 that it had reached its 1,000th 2K digital cinema projector milestone. With these new products, do you think the milestone of the 2,000th projector is coming closer?
I certainly do. On the basis of the enquiries we have received so far, I foresee the 2,000 mark being reached by the end of the summer. But we are not stopping here: I expect we will reach 3,000 projectors by the end of the year.

Where do these 2,000 or so new orders that you foresee globally for 2007 come from?
China, a market where we have established a considerable presence, has already ordered 700 new projectors, through GDC. Further, several deals are crystallizing in the United States which amount to at least 1,000 projectors. We estimate that the large chains in Europe will also break onto the scene towards the end of the year.

You have mentioned providing equipment for GDC, a supplier of servers operating as integrator in China which also has an eye on the other big world market characterised by exceptional economic and technological growth, India. What is Barco's position with respect to this market?
We are following its progress attentively, since it could be the big surprise of 2007. It should not be long before the leading exhibition companies – limited in number but with a strong market presence – will be changing to digital in the country's main cities, in order to increase their competitive lead over the myriad of outlying theatres equipped with electronic projectors.

In 2006 the United States experienced a far higher increase in the number of digital screens compared to the world average (1,031% compared to 382%). A key role was played here by the AccessIT finance model based on Christie projectors. How does Barco see its place on this scenario?
An alliance with an integrator who sets up a finance model is a crucial element for market penetration. And in the United States there are several integrators experimenting with finance models and technology on a 60 to 200-unit basis: Kodak, Technicolor, Dolby, Digiserv, NCM (now DCIP)… to name just a few of them. Barco has been working with all of them.

Do you think the formulas that are being used in the United States starting from Virtual Print Fee, will come to Europe, too?
I am amongst those who think that a single business model cannot work everywhere. Alongside Virtual Print Fee, there is, for instance, a sort of "pay per screening" or "pay per week". In Europe, where there are already several well-established integrators, such as XDC, Arts Alliance or Éclair, I think things will proceed country by country. Probably smaller countries with a highly concentrated market will be the first targets for financing models in Europe.

How much do costs influence the exhibitors' decisions on digital technology? At ShoWest Millard Ochs, President of Warner Bros International Cinemas, attributed the reluctance of exhibitors to change to digital to the high cost. What is Barco's position?
A reduction in prices is certainly one of our objectives. And it isn't a new one. Now, thanks to Texas Instruments' new chip, the new projectors cost approximately 10-15% less than the previous generation. However, we are also making efforts to reduce maintenance costs, exploiting the advantages offered by new technological solutions. For example the enhanced cooling and sealed engine boosts the projector's life expectancy by around 30%. The latest lamps reduce the electricity consumed by 50%. The modular design reduces the service time and costs for the exhibitor. New lenses designed by Barco allows you to omit the use of anamorphic lenses, which reduces the total cost of the system by nearly 10,000 euro.

(continues on page 2)

SEE YOU IN CANNES

MEDIA Salles looks forward to seeing you at Cannes Film Festival, where issue no. 2/2007 of the "European Cinema Journal" will be presented.

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(continues from page 1)

All of this together makes digital cinema affordable and ready for use now.

You say that costs are falling and that finding the most suitable business models for each individual country is progressing well. What then is your forecast for development in terms of the number of digital projectors?

Worldwide, I think it is fair to estimate that a total of 4,000 units will be added by the end of 2007, 7,000 in 2008, 10,000 or more in 2009.

What would you like to say to European exhibitors, with particular regard to the crucial issue of standards?

Over the past 7 years 2K DLP Cinema® has become the "de facto" standard, proving its reliability and commercial viability. In view of what has been happening in the United States, Europe, like Asia, will have to embrace digital cinema: so it is best to think about this in time, in order not to miss the advantages of being first movers. Businesses that have multiscreen complexes will do well to start pilot programmes with the new technology on 2 or 3 screens to avoid having to make huge investments all at once and, above all, to gain knowledge and experience.

EMPIRE CINEMAS GOES DIGITAL Interview with Justin Ribbons, Chief Executive Officer of Empire Cinemas

Mr Ribbons, a few days ago it was announced that all six screens at the Empire High Wycombe cinema have been equipped for digital projection. Why was this choice made?

Our High Wycombe site was chosen for this initial test installation for a variety of reasons. Firstly, with wall to wall screens, great seats, stadium seating, and a good range of facilities, including both bar and coffee areas at the site, the cinema provided an excellent platform for an enhanced customer experience.

Secondly, the cinema is easily accessible, being just off the main M40 link out of London and located in a commuter belt which contained high numbers of the "movers and shakers" from film and media, many of whom already use the site as their local cinema. So we saw it as an opportunity to showcase digital to them.

Thirdly, the site has a single projection booth which eased both installation and monitoring the projectors and servers. Empire had already been using digital slide projection at the site, which has additional projection ports and some of the communication links required. It also has a satellite receiver. The projectionists at the site are a well-seasoned and experienced team so the set up was in good hands from the start.

Fourthly, to be a real test we wanted the site to show a high percentage of digital product throughout the year. With six screens it is easier to fill and maintain a full roster of digital prints to see how a multiplex will operate under full digital conditions.

European exhibitors usually complain about the scarce availability of digitally released movies. Is it currently possible to fill six cinema theatres only with this kind of film?

Having recently visited ShoWest and spoken to all of the major studios it is clear that they all intend to release the bulk of their slate in digital. I believe that there will be exceptions, as individual directors or specialist labels stay with 35mm, but these will be exceptions and the majority of product will be digital. Digital prints will be available to cinemas with DCI compliant equipment. Clearly in the initial phases it may be easier to access Hollywood digital product in its original language (English) rather than locally dubbed or subtitled versions.

Do you plan to devote space to alternative content, too? If so, what type (concerts, sport events etc.) and how frequently?

At this stage we are focusing on providing a great digital service to our film fans. Alternative content can be played on the system and we have been involved in some one-off tests. At the current time, however, there is a lack of availability of regular good-quality product to build and sustain an alternative audience. In addition, the business plans associated with the content (which can involve additional equipment, additional third party agents and marketing costs) are still largely unproven.

Do you foresee the use of one or more screens as conference rooms, devoted to meetings and business-to-business events? Have you planned interactive games at the digital cinema?

All of these are potential opportunities for the future. At our flagship site, the Empire, Leicester Square, we have hosted a number of digital interactive games on Screen 1 as the culmination of national events. This is the largest screen in London and, with a brand new, state of the art, 59,000 watt THX sound system, the results of games on screen are truly jaw-dropping. However our prime focus today is to perfect the digital transition in our core business.

Do you think that digital can attract new niches of public?

Indirectly yes. Alternative content and 3-D content can play their part in adding to the experience and reaching a wider audience. However we need to reaffirm cinema as the leisure destination of choice for the whole community. The message coming clearly from most directors is that a cinema is still the best place to see their film. Digital projection enhances the experience of all cinema goers from the first week to the last. As such it provides a great platform to relaunch cinema as the home of film.

Do you foresee a special communication plan on digital screenings? If so, what is the content, aims and targets of it?

Our plan is to highlight and explain the digital experience to the customer without creating a whole new language or jargon around the terms used. This starts with informing the cinema team. The aim is to ensure that the customer is aware that the film is in digital and provide some explanation, allowing them to appreciate the difference.

Maria Vittoria Gatti

From the collaboration between MEDIA Salles and Spectrumanalysts a new column:
AT THE HEART OF THE MARKET – 1

PROFILING CINEMA ATTENDANCE IN ITALY

Basing their work on active research in Italy, Spectrumanalysts have been involved in the introduction of multiplex cinemas throughout regional and major metropolitan areas. As market-place specialists the group has been active in cinema site assessment during the past 20 years in five continents. The information collected has relevance to those interested in the study of the progress of cinema and its patrons. This text introduces a series of articles for MEDIA Salles' readers focusing on key elements of market behaviour.

The choice of cinema venue by the audience is made according to the places that are convenient from home and the entertainment offer provided. Low average travel times for large cinema-going populations provide opportunities for frequent visits. The location is therefore critical for both the patrons and the exhibitor.

This first article for MEDIA Salles' "European Cinema Journal" has been developed from a number of surveys in Italy from 1996 to 2003 and summarises some of the main characteristics in patterns of attendance at selected locations.

The means of transport to the cinema depends on the type of cinema location: generally more than 90% of patrons at multiplexes in city-fringe sites reach the cinema by car. This contrasts with much lower numbers for inner-city locations, which can be more easily reached by public transport or are within walking distance from home.

Also varying according to the type of location are the percentages of cinema-goers coming from within different drive-time zones. Cinemas that are located within high population density areas have considerable numbers of customers coming from their nearby zones.

Where surveys are based on samples of people intercepted while at the cinema, the claimed cinema attendance rate is high, reflecting the absence of non-participating sectors of the market. The choice of different new-release movies at multiplexes also encourages frequent return visits. A different result is obtained where interviews have been taken in the street or by telephone capturing the full spectrum of the population within the age groups selected. This method produces a lower average estimated rate of attendance. In both cases, the attendance rate claimed by the respondents includes an element of over-estimation, determined through comparison with industry data (see Table 1).

The importance of collection and analysis of consumer profiles is known to cinema operators. Some of these conduct regular research on their patrons to maintain information on trends in the market. In addition, key measures of behaviour patterns provide the basis for assessment of competitive strategies and opportunities for new developments.

Silvana Denicolò and John Arnison
Spectrumanalysts
www.spectrumanalysts.com

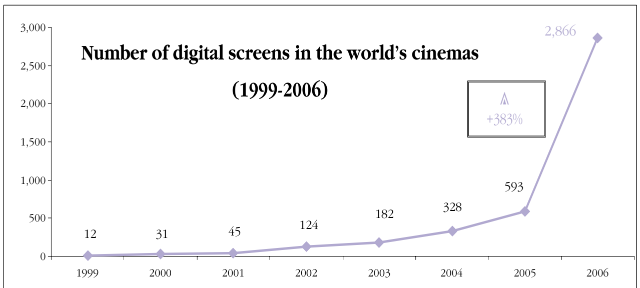
Table 1 – Profiles of cinema patrons – Italy (Claimed frequency)

Area	Rome	Rome	Rome	Bari	Rome	Rimini	Venice	Rome	Tuscany	Naples	Turin
Site	Colleferro	Parco de' Medici	Ostia	Casamassima	Bufalotta	Savignano	Mestre	Cinecittà	Pisa	Various	Beinasco
Year	1996	1999	2000	2000	2003	1995	1996	1997	1997	2000	2000
Survey type	Foyer survey	Foyer survey	Foyer survey	Foyer survey	Outside cinema survey	Street survey	Street survey	Telephone survey	Street survey	Telephone survey	Telephone survey
Sample	486	400	487	300	346	377	321	220	300	250	194
Claimed annual frequency	**23**	**31**	**31**	**25**	**24**	**7**	**14**	**9**	**12**	**11**	**10**
Go every month or more	*78%*	*85%*	*74%*	*72%*	*73%*	*23%*	*50%*	*39%*	*42%*	*26%*	*32%*

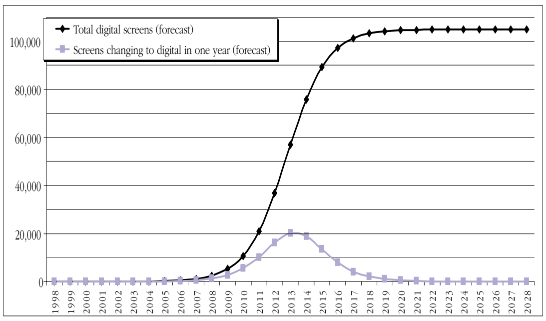
THE SPREAD OF D-CINEMA: 2006 YEAR OF THE WATERSHED

In view of the increased speed at which D-Cinema spread last year, there follows the new forecast using our mathematical models: it is estimated that 35mm will be overtaken earlier now, in 2013. Six years left to go!

2006 was the year of watersheds.
This is the mood of those keeping a close watch on the spread of D-Cinema internationally, a revolution that begins as purely technological but which is destined to produce effects, especially of a commercial nature, on the business of cinema exhibition, transforming it into something different from what we know today.
We can even speak of surprise. After the increase in the number of screens adopting digital projection technology in 2005 (+81%), the idea circulating in the sector was that 2006 would be slower, "a transition year, with a more moderate growth rate compared to the previous year". In fact, many people believed that the market was in the position of having to "*cross the chasm*" of the drop in sales that is sometimes to be seen after the launch of a new product: when purchases by innovators and early adopters are no longer present and a way has not yet been found of getting through to the late majority[1].
Instead, what has happened? In February 2007, as every year, MEDIA Salles published the figures on the number of digital screens worldwide[2] and there was confirmation of the new development that had already been glimpsed in the first half of 2006: on 31st December 2006 the number of digital screens had risen to 2,866, with a 383% increase compared to the previous year! An exceptional growth rate compared to the past, as shown in the following graph.



The enormous growth (the highest ever recorded since the introduction of D-Cinema in 1999) is an average of very different rates. Asia and Europe continued to grow as in the past, respectively +70% e +168%), whilst it was North America that took a stride forward with a growth of 1,031%.
What were the reasons? First of all it should not be forgotten that until last year the USA was still a few steps behind in the process of introducing D-Cinema: in Europe, for example, there were more digital screens than in the USA, thanks also to the incentive offered by public financing. Having said this, the acceleration in the spread of D-Cinema installations in North America is largely due to the effects of an aggressive promotional policy by AccessIT's Christie/AIX, the leading player in America's D-Cinema market. Although we are probably not witnessing the roll-out of digital cinema in the United States – the event that the whole sector is waiting for as the engine for worldwide diffusion of the new technology – the large growth recorded in the USA is visible to everyone and cannot be underestimated. It demonstrates the vitality and the unpredictable nature of a market that is increasingly difficult to reduce to a niche for the fanatics of new technology, and one that is capable of sudden leaps forward.
In this context it becomes more and more important to take a look at the near future of D-Cinema.
As already outlined in the pages of MEDIA Salles' "DGT online informer"[3], our proposal for an adequately reliable forecast of the spread of D-Cinema over the next few years is based on the use of a well-established forecasting tool, borrowed from scientific management and demographic research, which makes it possible, using quantitative data and strict mathematical logic, to show what will happen if the market continues to grow according to the criteria followed up to then. In particular, it is an "epidemiological" model[4] which, in dealing with the adoption of new technology (D-Cinema), assumes that what is most relevant is the information circulating among potential users through direct contacts and/or as a result of the psychological or social pressure that an expanding market exerts on them. It is clear that the more exhibitors opt for D-Cinema, the less psychological resistance there will be amongst the others, thus reducing legitimate fears accompanying the change from a well-known and reliable technology (that of 35mm) to a new one to be tried out.
By using this model we have drawn up a new forecast which also takes into account the updated figures at the end of 2006. Despite the extraordinary growth recorded last year, the effects on our forecast are modest: an acceleration in the growth process of only one year, which confirms the reliable nature of the model used.
In particular we forecast that, although 99% of the potential market (represented by the over 105 thousand screens in operation throughout the world) will not be saturated until 2019, the peak of adoptions will already have taken place at 2013 (with over 20 thousand new installations), a year in which technology based on 35mm film should be overtaken. It is interesting to note that the model foresees a particularly slow phase in the completion of market saturation: over 9 years for the final 1% of cinema screens to adopt D-Cinema.



This forecast is coherent with a sentiment that is widespread in Europe, i.e. that a small number of cinemas will be more resistant to the changeover to digital, either because of being economic-commercial outsiders or because of an extra-rational choice which will lead them to continue using technology by then considered outdated, over the course of the next twenty years.
One closing remark must be made. Reality is obviously (by definition) more complex than the model proposed and, like any forecast, it must be taken with a pinch of salt. The accuracy of the model's forecasts could be improved by introducing further elements, making it more complex, such as the reduction in the price of digital projectors (an average of -16% each year since their introduction onto the market), the inclusion of an external source of communication (e.g. the decision by the majors to change to D-Cinema) or the varied nature of the potential users. What seems most important to us in the light of the new figures, however, (and what we are already working on) is the elaboration of two different forecasts: one for North America and one for the rest of the world (including the EU). In the USA the world of cinema exhibition is characterised by greater concentration (the Regal cinema chain alone possesses as many as 6,386 screens), which means that when a chain decides to change to D-Cinema, this causes a sudden leap forward in the total of digital screens, according to a process of stochastic diffusion which is different to the more uniform (and thus more easily foreseeable) one followed by markets in Europe and Asia. As confirmation of this observation, the average number of digital screens for every cinema having at least one D-Cinema installation grew from 1.3 in 2005 to 2.9 in 2006, showing that it is mainly the multiplexes (generally part of large chains) that are choosing D-Cinema and no longer a few pioneer independent exhibitors.
Nevertheless, we believe that by using this analysis we can offer a useful element for the debate on D-Cinema, not so much by following the fashion for playing at future predictions (we do not have a crystal ball and neither does anyone else), as by offering a working hypothesis that is sufficiently well grounded as to encourage reflection and discussion amongst economic players internationally (from the small independent exhibitors to the companies offering technology and services) and policy-makers. The horizon as regards time is not short-term but time marches on: in 5 years D-Cinema could shift from being marginal (today it is used only for 3% of the world's screens) to one that is worth billions of euro, with important implications, not only in terms of business and technology, but also in socio-cultural and therefore political terms.

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Notes:
1. Cfr. Crossing the Chasm, G. A. Moore, ed. Collins, 1991.
2. MEDIA Salles, "European Cinema Yearbook – 2006 final edition".
3. MEDIA Salles, "DGT online informer" n. 12.
4. Cfr. Mansfield 1961, Mahajan 1993, Manfredi 1996.

Growth of D-Cinema (Dec. '05-Dec. '06):
▶ Europe: +168%
▶ North America: +1,031%

DIGITAL CINEMA AS A RELATIONSHIP-BUILDING EXPERIENCE BETWEEN THE THEATRE AND THE SPECTATOR

Today we can safely say that we are in an age of convergence between sectors, of experience economy, mood segmentation and emotional branding. What emerges on this scenario from the point of view of strategic marketing are:

- the *increasingly pervasive role of new technologies* such as *Internet and digital*, which, on the one hand are gradually able to *offer solutions* that *simplify daily life* and, on the other, *broaden exponentially the options for satisfying users' demands*, contributing towards *increasing the complexity (variety and variability) of the system of interaction between individuals, business enterprises and the environment*;
- the increasingly pressing need to create *multi-media* and *multi-sensorial* events which, by relying on active participation by the consumer, contribute to *building and enhancing the significance of the personality of both the brand* (whether represented by a company, a product, a business sign or a cinema), *and the consumer*.

This leads to two considerations.

Firstly, *the movie theatre is a business enterprise that requires brand management* with respect to the audience, in order to develop a positive image leading spectators to prefer it to others and remain loyal to its offer in terms of type of programming, combination of main services and accessories and quality of the overall entertainment experience created. Today the competitive differentiation of a theatre increasingly depends on the ability to *create events* that involve spectators on an emotional and sensorial level, making them part of a unique and memorable entertainment experience both on a technological-functional plane and on that of symbols and values. An experience that will create in the spectator the desire to establish *a relationship* with the cinema, going beyond the mere price/film ticket exchange. A relationship based on *continuity through time*, on *experimentation* and *enhancement of content, on a pact based on trust* and *mutual commitment* between exhibitor and spectator.

Secondly, at present (and to an increasing extent in the future) *the design of an event at the cinema is facilitated by the considerable potential of technological, functional and symbolic differentiation offered by digital technology*. Innovative theatres, or the 'first movers', which have already installed or are in the process of installing this technology in order to create a "de facto" standard and gain market leadership both in terms of cost economy and in terms of differentiation, will soon be able to raise *entry barriers to cost and image* within the sector, compared to operators who have not succeeded in seizing the opportunity of digital technology.

Digital projection does, in fact, make it possible to *offer a higher quality of film presentation compared to the traditional projection system using film*, guaranteeing quality that lasts through time, stable, clear and brilliant vision and non-compressed sound. This allows the cinema to gain the loyalty of those segments of audiences attracted by the excellent technological quality of the sound and vision and the authenticity of the visual experience at the theatre, enhanced by 3-D images. In this way the audience becomes the protagonist of unique and increasingly involving audio-visual experiences.

Digital projection also makes it possible to *create a strong and stable relationship between the spectator and the theatre*, as it offers the latter the opportunity of hosting media events of various types, diversifying the content of programming, from classical film made available in excellent technological conditions, to include live concerts, international sports events, the projection of video games and quizzes relying on interaction with the audience. This encourages various segments of the public, especially young people in search of a combined and well-articulated consumer experience, to become loyal to the cinema.

By means of differentiating offer in this way, spectators will be strongly encouraged to form a long-term relationship with the cinema, based on the offer of variety, quality and continuity of the entertainment experience and enjoyment of leisure-time.

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NEWS FROM MEDIA SALLES

"CINEMAMONDO": New integration in cinema and culture

What films do foreigners watch in Italy? This is the question at the core of "Cinemamondo", the initiative conceived by MEDIA Salles with the aim of making a qualitative and quantitative analysis of cinema-going amongst Italy's foreign communities. This project, which enjoys the patronage of the Italian Ministry of Social Solidarity, means to fill an important gap of a sociological and anthropological nature as to the types of entertainment preferred by this part of the population. The focus of "Cinemamondo" is directed towards the younger audience range, those more closely involved in the process of integration. The main objective of this project is to serve as a tool of cultural exchange and this is also achieved through an educational sequence carried out in schools which includes cycles of seminars, screening of films, conferences designed for teachers. From another perspective, "Cinemamondo", which is also supported by the Anec (the Italian exhibitors' association), means to provide the cinema industry with the necessary data for responding in a more appropriate manner to the needs of spectators whose origins are from outside Italy. Up to the present no other Italian market survey has taken into consideration the tastes and habits of cinemagoers with foreign origins. If we consider that the interest for non-western, such as Indian or Nigerian, film-making is spreading to an increasing degree throughout the world, the need for such a study can be perceived. For the moment "Cinemamondo" is in its pilot phase with two programmes: "Faraway, so close! The world meets at the cinema", a series of didactical meetings starting in April in collaboration with the Province of Milan and three school institutes in the city, and a survey launched by MEDIA Salles with the collaboration of the 17th African, Asian and Latin American Film Festival (Milan, 19-25 March), to collect information on the cinema-going and television programmes watched by citizens with foreign origins in Italy.

A GOOD YEAR The MEDIA Salles' data on European admissions in 2006

During the latest Berlinale, MEDIA Salles presented the "European Cinema Yearbook - 2006 final edition", with the figures on cinema-going in Europe in 2006.

Costas Daskalakis, Head of the MEDIA Unit in EACEA, European Commission, introduced the presentation, underlining the importance of knowing the main international cinema trends through the statistic analysis carried out twice a year by MEDIA Salles. This edition of the Yearbook revealed an overall increase in admissions in the European Union in 2006 (907.6 million, from 877.7, +3.4%). A better year, but not for everyone. Talking about the five largest European markets, if France, with over 188 million spectators, grew by 8.2%, Germany by 7.4% and Italy by 1.7% (estimates regarding screens operating at least 60 days a year), the United Kingdom and Spain suffered from a considerable drop in audiences (-4.9%). In Europe there has been a slowdown in the growth of multiplexes, whilst digital screens worldwide increased fourfold: screens equipped with digital projectors using DLP Cinema™ technology increased from 595 to 2,866 between December 2005 and December 2006.

The data collected and elaborated by MEDIA Salles is to be easily found in the electronic version of the Yearbook, which can be downloaded free of charge from the MEDIA Salles website at the following address: http://www.mediasalles.it/yearbook.htm

From left: Elisabetta Brunella, Secretary General of MEDIA Salles, Costas Daskalakis, Head of the MEDIA Unit in EACEA, and Dr Joachim Ph. Wolff, Scientific Advisor to the MEDIA Salles' Yearbook, presenting the "European Cinema Yearbook - 2006 final edition" at the 2007 Berlin Film Festival.