

CHILDREN'S CINEMA: A LOOK EASTWARDS

From 3 to 6 of June 2004 MEDIA Salles' "Focus on Europe - Kidflix Special" will be hosted at the 44th International Film Festival for Children and Youth in Zlín (May 30 - June 5), in the Moravia region of the Czech Republic, 250 km from Prague and 180 km from Vienna.

This Festival is one of the most long-standing of its kind in the world and has a permanent place in the world festival calendar. The last event, Zlín 2003, offered its audiences a total of 232 films from 34 countries and was attended by some 1,800 official guests. A total of 66 works in 5 different sections competed for awards which were assigned by 9 international juries. More than 40,000 spectators watched a whole week of film presentations. Zlín is one of the most popular social events in the country, with the gala evening given live coverage on prime-time TV.

We asked Filip Albrecht, Head of International Relations at Zlín 2004, to tell us about the Festival in more detail, explaining its significance on the international scene and what it has to offer the European exhibitors who will take part in the MEDIA Salles event.

Mr Albrecht, how has the role of the Festival changed in the course of its long history, which has seen so many changes both in your own country and internationally?

Long before the Czech Republic became part of the EU, Zlín was the first step for many filmmakers from the East to come into contact with the world of European films. Many co-productions were also initiated thanks to the Festival and its well-known infrastructure.

Today Zlín is one of the biggest festivals for children and youth in Europe. How has this come about?

Thanks mainly to the work of the Festival President, Vítězslav Jandák, who is a popular actor in the Czech Republic and who takes a close personal interest in the international appeal of the Zlín Festival. As he always says, Zlín is not a festival *about* children, but *for* children: for example all the films are free of charge, no guest has to pay to see our films. Every year thousands of pupils visit us with their schools.

What will be the main focuses in this year's 44th International Film Festival in Zlín?

As always, we are continuing in our work of showing the best international films for children and young people. They are selected in several ways, by visiting all the main festivals such as the Berlinale or Malmö, by collecting all available information from filmmakers, directors and distributors about their new projects, by sending our team all over the world. Our new programme Director, Petr Kolíha, will also be presenting a number of French films

on a special French day this year, whilst last year there was a German day. The activities of this year's Festival will be on a grander scale than ever. We shall have about 130 events, such as concerts, exhibitions, parties, charity events, a special programme for disabled children, and many others. One specific event will be a Children's Film Carnival and, in co-operation with the Czech railways, a special train bringing disabled children from all over the country to Zlín; on the train itself there will be a cinema showing new films.

What are you expecting from the cooperation with MEDIA Salles?

It is a great pleasure for us, that your event Focus in Europe - Kidflix Special will be held in Zlín this year. It will be the first event of this kind to be held in a new member state of the European Union. In addition, having cinema exhibitors from all over Europe in Zlín will be of great interest to our own cinema industry, in order to learn more about the structure of EU activities and film organizations, especially in the field of children's films.

All in all, it will provide one more opportunity to give some thought to European films for children...

The collaboration with MEDIA Salles is another step forward towards making the festival an international European and worldwide event not only for children and young people, but also for professional players who are given another chance to learn and exchange views on how to present children's films in cinemas in the future and how to give films and filmmakers enough space to satisfy younger audiences.



Jens Rykaer, MEDIA Salles' President, and Elisabetta Brunella, Secretary General, with two of the 2003 Euro Kids award winners: Ferdinando Cicoletta of Cinema Cicoletta, San Severo (Italy), and Cristiane Reynaud of Cinéma Méliès, Nemours (France).

MULTIPLEXES IN 2003: STILL ON THE INCREASE BUT SLOWING DOWN

There are 884 multiplexes in Europe, for a total of 9,504 screens: these are the results of a survey carried out by MEDIA Salles in 32 countries of Western, Central and Eastern Europe and the Mediterranean Rim, on complexes with at least 8 screens in operation on 31 October 2003. Comparing this situation to 31 October 2002, when 810 multiplexes and 8,693 screens - around 28% of all Europe's screens - were recorded, it can be seen that the number of multiplexes has increased by 9.1% and the number of screens by 9.3%. This means that the average size of the complexes continues to keep growing, although very slightly: from 10.47 in mid-1998, it had risen to 10.75 in October 2003. During 2003 there was no increase in the number of countries with at least one multiplex in operation: the figures remain 27 out of 32. The explanation is that this type of cinema has now reached even the small markets, where more or less the only

(continues on page 2)

FOCUS ON EUROPE - KIDFLIX SPECIAL - IN PRAGUE AND ZLÍN in collaboration with the "Zlín Film Festival 2004" 3-6 JUNE 2004

4 May is the deadline for applications to take part in the **2004 edition of Focus on Europe - Kidflix Special**, to be held in Prague and Zlín, in the Czech Republic, from 3 to 6 June - an invitation extended to all European exhibitors from countries belonging to the MEDIA Programme and involved in programming for young people and schools.

For the first 40 exhibitors who announce their intention to take part in the event by 4 May, MEDIA Salles will, as usual, cover accommodation expenses and contribute a lump sum towards the cost of travelling. The website www.mediasalles.it contains instructions and an application form to compete for the **Euro Kids awards**, traditionally dedicated to those cinemas that have carried out the best work on programming, bringing alive and promoting European films for young people. **All cinemas from countries belonging to the MEDIA Programme are eligible to compete, independently of whether or not they take part in the Focus on Europe event.**

Entries for the award must reach MEDIA Salles no later than 6 May and can be sent by fax (+39.02.6691574) or e-mail (infocinema@mediasalles.it).

Further information on page 4.

city to offer a catchment area large enough to justify a large-scale facility and investment is the capital. As far as the situation of the multiplexes is concerned, the specifically European profile, regarding practically all aspects of cinema-going, should once again be pointed out, i.e. the existence of characteristics specific to each territory, which makes any discussion of the "European average" only relatively applicable. There are, for instance, a large number of territories which deviate from the average growth rate for screens in multiplexes which characterised 2003 (around 9%): some markets did, in fact, remain at a standstill or even registered a slight dip, whilst others grew at less than the average rate and still others experienced record growth. Austria, for example, is amongst those in the first group; it is a relatively small market but with 38% coverage by multiplexes in 2002, which has remained stable, but the group also includes a large country, like Germany, where the number of screens in multiplexes drops from 1,225 to 1,209, even though there is a lower overall percentage of screens in multiplexes (25% in 2002) compared to other markets of a similar size, such as France or the United Kingdom. The latter two countries come into the second group, with increases of respectively 7% and 6%, similar to that of Belgium (7%), a far smaller territory but with a density of multiplex screens in 2002 that was amongst the highest in the Continent (50%), together with the United Kingdom (59%), Spain (46%) and Ireland (30%).

Yet the high density of screens in multiplexes has not stopped Spain and Ireland from seeing further, considerable growth in this type of cinema. These two countries come into the third group – the one characterised by an above-average growth rate – reaching respectively 15% and 13%. Not surprisingly, even higher percentage growth is to be found on markets where multiplexes did not arrive until more recently. In Eastern Europe this is the case for the Czech Republic (+35%), as for Slovenia (+67%) and Lithuania (+113%), both markets where, nonetheless, only one multiplex was present in 2002. As regards Western Europe, a similar phenomenon has affected Italy, where multiplexes, which became established later than on the other four leading European markets (UK, D, F, E), have grown more quickly over the past few years: +60% between 2001 and 2002, +33% between 2002 and 2003. However brief it may be, this analysis of the trend of multiplexes in various different contexts, together with a comparison of the average 2002/2003 growth rate (+9%) to that of 2001/2002 (+15%), allows us to conclude that in Europe as a whole the development of this type of cinema is slowing down. This is a trend that seems to be similar to that of the United States over the past couple of years, where, after a considerable drop in the total number of cinemas between 2001 and 2002, the development of complexes with 8 to 15 screens has come to a halt (even diminishing between 2001 and 2002, with slight growth from 2002 to 2003). Across the ocean only complexes with at least 16 screens are on the increase, rising from 431 in 2001 to 474 in 2002 and 490 in 2003.

Will this be the situation in Europe, too, in the near future, as a reaction to the decrease in average yearly ticket sales not only per screen but also per cinema – a phenomenon which, to varying degrees, seems to affect those markets with a higher percentage of multiplexes?

Elisabetta Brunella
Secretary General of MEDIA Salles

A DVD screening of a cartoon, a children's film made for television that makes its way onto the big screen. E-cinema seems to offer new opportunities for a recurrent idea: that of diversifying the offer of content for children's programming. Amongst the positive aspects are the increased possibilities for obtaining titles, even for small theatres, and the visibility acquired by productions with a limited budget which would find it difficult to get onto film. Amongst the critical aspects are the risk of a loss in terms of quality. The articles published here go into both aspects, analysing them at close quarters in the light of real experiences.

ELECTRONIC SCREENINGS: children's films in Norway

Film&Kino (formerly The National Association of Municipal Cinemas) is an organisation that develops and promotes the film and cinema industry in Norway. Our project on cinema screenings of children's films on DVD was started as a result of a request made at our general assembly in 2002. The project involved two films. In May 2003 the youth film *The Dangerous Lives of Altar Boys* was released by Scanbox Entertainment. It opened in four cinemas in medium to small towns. In November 2003 the film *Tootletubs & Jyro* (*Turilas & Jäärä*) opened in ten cinemas, including Norway's five biggest cinemas. This film is a compilation of shorts suitable for the age group 3+, distributed by Oro Film, an independent art-house distributor. *Tootletubs & Jyro* is, to date, screened at 23 different cinemas, adding up to 476 screenings and a total of 6,000 in admissions. Both distributors obtained both theatrical and video rights for the films in question, and will release the films on DVD for the home market as well.

Technical problems

The films were played on standard DVD players, using an LCD projector, luminosity 3,000 Ansi lumens, 1,024x768 pixel resolution in 4:3 letterbox format. This is the system on which the cinemas' screen advertisement runs. With *The Dangerous Lives of Altar Boys* and four cinemas involved, only one cinema reported problems, concerning switching from ads to the feature film. With the second release and a wider distribution, more problems were reported. The DVD disc itself stopped during numerous screenings, including a press screening in Oslo. To solve the problem, the distributor was obliged to replace all the discs with others of better quality, obtained by utilizing the *glass master* industrial process. But it is obvious that neither the cinemas nor the distributor were prepared for the new challenges of DVD screenings, and other problems with similar screenings afterwards were reported.

Response

The project was to some degree evaluated as a positive experience amongst the cinema owners. *Tootletubs & Jyro* in particular was considered suitable for this type of screening, with its bright colours and animated figures, and screened in small auditoriums. No negative experiences have been reported from the audience either, although no research was done here. It doesn't seem likely that any of the audiences knew beforehand that the film was going to be screened in DVD-format. But for smaller cinemas, the fact that they could open at the same dates as the bigger cinemas was really attractive.

Conclusions

Film&Kino has concluded that at this stage the technical quality of electronic screen-

ings made from DVDs is simply not good enough. An animated film on a small screen is one thing, *Lord of the Rings* is quite another. The danger is that distributors will start to distribute low-quality films or films for children on DVD in order to save distribution costs, and thereby destroy the cinemas' slogan that the true cinematic experience takes place in theatres and not in your own home. Another finding was that costs were not reduced as much as expected. The distributors still had to pay censorship fees (and other fees) as if the films were on 35mm. Marketing costs are of course the same. As for rental fee, the cinema owners agreed to pay the same rental fee as for 35mm for the two films in this project. But for future films in DVD-format Film&Kino has advised cinema owners to negotiate reduced fees. And the real question will be if the audience will make the same demand for ticket prices...

Tonje Hardersen
Children's film adviser, Film&Kino

ALTERNATIVE CONTENT: novelties from Kinopolis

The first in Belgium was the Kinopolis in Brussels. But in next to no time all the Flemish cinemas in the Group became equipped with digital technology (DLP Cinema™) and now as many as 10 theatres are in a position to provide both films distributed in digital format and alternative content.

Alongside films made in the USA, such as *Finding Nemo* and *Brother Bear* (screened in Brussels in February a week ahead of the national première), the Kinopolis digital screens also make room for local productions, such as the children's film *Plop en de Toverstaf*. Originally conceived for TV and DVD distribution only, the film was brought into theatres thanks to collaboration between Kinopolis, the Alfacam Group – a company supplying television services and equipment, with headquarters in Belgium – and Studio 100. On reaching the big screen, *Plop en de Toverstaf* demonstrated at once that it was capable of gaining results way beyond those forecast, drawing 45,000 spectators in the first week of November alone and thus climbing into the top ten box-office hits.

It is perhaps with alternative programmes that Kinopolis is carrying out its most interesting experiments, such as the cinema pre-screening of a famous television serial and the appearance of information in the cinema with a live news programme.

Taking the serial first, since February one evening programme has been reserved in Brussels and in some of the group's Flemish theatres for the screening of a well-known TV serial in Belgium, anticipating its television release. It is a thriller made by VTM, the leading Belgian commercial TV channel, and inspired by the macabre thrillers of the popular writer Pieter Aspe. On buying a ticket for a total price of 5 euro, spectators are also entitled to a 2-euro coupon towards purchasing a book by Aspe.

And finally there is the novelty of live information making its appearance at the cinema: one evening a week, before the start of the film, audiences can watch "VTM News", from the comfort of their cinema seats. "No more last-minute rushes", they claim at Kinopolis, "to try and get home from the office in time for the news and then out again to get to the cinema in time". Now the news comes directly to the cinema screen and is part of the programme.

CHINA: THE OPERATION AND DEVELOPMENT OF DIGITAL CINEMAS - PART 2 -

In this issue MEDIA Salles' journey of exploration in the China of "digital revolution" continues. In Newsletter 1/2004 we published an article by Zhou Tiedong, President of China Film Import and Export, who described the present situation in cinemas offering digital screening, from the point of view of equipment, management and programming methods, adding a comparison of results obtained by films using the new technology and those using 35 mm. In this issue, we ask Zhou Tiedong a few questions about the prospects for the development of digital cinema in China.

Mr Tiedong, in your previous article you mentioned the intention to create in China an important circuit of digital cinemas which would also have high impact at an international level. What are the current priorities of China Film?

The prime objective of China Film is to speed up the construction of digital cinemas. In practice, the scale of digital cinema is still quite limited, which greatly restricts the exhibition of digital titles and undermines the advantages of digital films in such areas as saving distribution cost and lowering print cost. Up to now, China Film Group Corporation has distributed more than 10 digital films and accumulated experience for the development of digital cinema in China and at the same time made prominent achievements in the operation of digital cinemas.

Since the end of 2003, another 20 digital cinemas have been constructed, bringing the total number of digital screens up to 54, compared to 34 in 2003. Now those new screens have already been put to use.

A considerable increase: will it continue in the future?

The year 2004 will see the installation of 50 more digital screens and, during 2005, another 100-200, the final goal being to construct a digital cinema circuit with a total of 300 digital cinemas covering all large and medium-sized cities throughout China.

This is certainly an ambitious plan. But who will finance the construction of digital cinemas?

The year 2004 has been designated by SARFT (the State Administration of Radio, Film and Television) as the "year of digitalisation". For the construction of digital cinemas, the government has already allocated a total of 200 million RMB yuan (around 24 million dollars) to China Film. China Film will also raise another 30 million USD from various other channels, including the Government Special Film Fund and bank financing.

How will the supply and distribution of content throughout the territory be managed?

China Film Group Corporation and Hualong Digital Production Company have jointly established the China Film Digital Cinema Circuit Co., Ltd., to independently operate the distribution and exhibition of digital films. Thanks to all this, the operation and coordination of the digital film market will be greatly enhanced. On the other hand, it will be more profitable, for financing and attracting external investment, to jointly explore the digital film market. At present the company is negotiating with some foreign companies to form joint-ventures for the operation of digital cinemas in the Chinese film market.

Digital Film Leadership Group will instead ensure the supply of digital programs for existing and future digital cinemas in China.

In your opinion, what are currently the crucial aspects that may favour or hinder the development of digital cinema?

I think we can sum them up in the following three points: the reliability of the technology, the relationship between digital and print and, lastly, server compatibility.

Let's start with reliability.

Because of technical and operational reasons, problems still occur with digital projection and make a negative impression both on part of the audience and on those who oppose the idea of digital cinema.

And the relationship between digital and print?

At present digital and conventional exhibition is still in a state of coexistence. Most of the digital screens are located in the multiplexes. Digital release is not a plus, compared to conventional release. It only subtracts box-office receipts from what should have been earned through conventional release. So digital release and conventional release are not complementary, but contradictory, especially for single-screen theatres.

Why is the server compatibility you mentioned so important?

Today digital projection facilities in China use a total of 4 kinds of servers: EVS, QuBit, Avica and GDC. Those four formats are not compatible, which greatly increases the costs of production, distribution and exhibition management.

What can be viewed in digital format in China today?

The offer is already diversified and includes both authentic digital and electronic content. In the first case, we have quality Chinese films produced by China Film Group Corporation and other film studios in China, profit-sharing foreign films imported by China Film Group's Import and Export Corporation, specially for distribution in the digital cinemas, and digitally-produced animations, features, science fiction and documentaries from home and abroad. In the case of electronic content we have high-definition films made for TV and suitable for digital cinema exhibition, satellite transmission of grand-scale entertainment shows, such as the opening and closing ceremonies of great sports events, important film and TV events, advertising, distance-learning programs and other live commercial programs.

DIGITAL CINEMAS AND SCREENS WORLDWIDE: GROWTH IN 2003

COUNTRIES	CINEMAS			SCREENS		
	as at February 2003	as at December 2003	var %	as at February 2003	as at December 2003	var %
AFRICA	—	—	—	—	—	—
ASIA	48	57	19%	51	61	20%
China	34	34	—	34	34	—
Japan	13	16	23%	16	20	25%
Thailand	1	4	300%	1	4	300%
Taiwan	—	3	.	—	3	.
EUROPE	16	27	69%	16	30	88%
Austria	1	1	—	1	1	—
Belgium	1	8	700%	1	10	900%
Czech Republic	1	1	—	1	1	—
France	3	3	—	3	3	—
Germany	2	2	—	2	2	—
Hungary	1	1	—	1	1	—
Italy	1	1	—	1	1	—
Norway	1	1	—	1	1	—
Russia	—	1	.	—	1	.
Spain	2	2	—	2	2	—
United Kingdom	3	6	100%	3	7	133%
LATIN AMERICA	7	10	43%	7	10	43%
Brazil	4	7	75%	4	7	75%
Mexico	3	3	—	3	3	—
NORTH AMERICA	66	66	—	79	80	1%
Canada	4	4	—	4	4	—
United States	62	62	—	75	76	1%
OCEANIA	1	—	.	1	—	.
TOTAL WORLDWIDE	138	160	16%	154	181	18%

"SCHOOL AND THE MAGIC OF THE CINEMA": AN ITALIAN EXPERIMENT

"School and the magic of the cinema" is now in its third year of existence. Its objective is to offer schools in some municipalities of Lombardy (Italy) an original and structured encounter with the cinema and the main features of audiovisual language. The initiative, addressing both state and private schools, is developed over several years.

The project involves around 50 schools and approximately ten cinemas to date, with a total of around 10,000 pupils, and is organised by AGIS-ANEC (respectively the Italian entertainment association and the Italian exhibitors' association) of Lombardy in collaboration with the Regional Authorities and the Municipality of Monza with the support of Barz and Hippo, a company specialising in the organisation of cultural events.

Going to the cinema and creating cinema

The project consists of two phases: cinema screenings, held in the theatres of the municipalities involved, and laboratories, run directly in the schools.

In the initial phase the children's creativity, imagination and critical powers are supported by means of debates and more detailed learning paths. In the second phase, in the classroom, duly transformed in order to simulate a film set, the children come into contact with the world of the cinema mainly through games and activities and the use of the video camera, films and other teaching aids. They thus have an opportunity to develop their creativity and learn to have confidence in their own abilities and

IN PRAGUE AND ZLÍN THE NEW FOCUS ON EUROPE – KIDFLIX SPECIAL –

Cinema for kids is no kids' game. This is why MEDIA Salles devotes a special Focus on Europe event each year to European exhibitors committed to programming for young people and schools. And following the successful joint work with the Festivals of Castellinaria in Switzerland and Giffoni in Italy, MEDIA Salles continues its collaboration with the leading children's film festivals in Europe, penetrating this year to the heart of Eastern Europe.

The 2004 edition of Focus on Europe – Kidflix Special will, in fact, be held in the Czech Republic from 3 to 6 June, in collaboration with the Zlín International Film Festival for Children and Young People, which has been bringing international films to children and teenagers for over forty years.

Vítězslav Jandák, President of the International Zlín Film Festival says: "The Festival of 2004, the year in which the Czech Republic becomes a member of the European Union, and in which Zlín will be the first festival to be held in a new EU member state, promises many superb activities and meetings. I am very happy that MEDIA Salles has chosen Zlín as the place for their cinema exhibitor meeting and also for the Euro Kids awards. It will be very interesting for our domestic cinema exhibitors and distributors to see how the joint work is progressing and I think that in the future Czech cinema exhibitors will become members of MEDIA Salles".

The Focus event will take place partly in Prague and partly in Zlín itself, during the busy closing days of the Festival. The exhibitors tak-

those of the classmates with whom they are asked to co-operate.

Screenings and laboratories are also enhanced by ancillary activities, such as:

- Meetings concerning the world of the cinema with experts and operators in this sector (actors, directors, producers...);
- Training and experimental learning paths for students and teachers. During the year dedicated to disability, for example, the Association "CapirsiDown" offered detailed encounters on disability in schools;
- Creation of audiovisual products in schools (documentaries, commercials, short films...);
- The David Giovanni Award, for students in the 18-19 age range, organised in collaboration with Agiscuola. The participants, who attend screenings of the Italian films competing for the "David di Donatello" awards (the Italian equivalent of the Oscars), have the task of voting the best film. Two of them have the opportunity of taking part in the International Venice Film Festival and in a Campus Cinema Giovani, organized by Agiscuola, in Rome.

Screenings and laboratories

The films are chosen according to their content and quality, giving priority to European products, with special attention to those produced and distributed especially for young people.

The screenings are held with the assistance of a trainer and the support of didactic fact cards and the programming is divided into four categories.

For children between the ages of 3 and 7 the project offers animated films and laboratories based on games, with the aim of encouraging them to explore the areas of real life and fantasy which together make up their world.

ing part in Focus will thus have the unique opportunity of becoming familiar with a selection of European films suitable for younger audiences and for international circulation, as well as sharing, through seminars and discussions, the most significant experiences in running ancillary and promotional activities in theatres.

In Prague the participants will also be able to visit some cinemas and gain first-hand experience of the modes of cinema-going for children offered by the Czech capital.

The Euro Kids awards

This year MEDIA Salles will continue the long-standing tradition of the Euro Kids awards to those theatres that have carried out the best work in promoting European films with young audiences and to a European film recommended for international distribution.

The first prize for theatres will amount to 1,000 euro, the second to 750 euro and the third to 500 euro. All cinemas located in the countries belonging to the MEDIA Programme that offer special programming for children and schools are eligible to compete. Entries should be sent by fax to +39.02.6691574 or by e-mail to infocinema@mediasalles.it **no later than 6 May 2004**. The entry form can be downloaded directly from the MEDIA Salles' website (www.mediasalles.it), from the section Focus on Europe – Kidflix Special.

Further details of the event, enrolment procedures and the economic contribution offered by MEDIA Salles (see box, p. 1), will be available on the website as from 7 April. On the website documentation on the 2003 edition of Focus on Europe – Kidflix Special, held in Giffoni, Valle Piana (Salerno, Italy) during the Giffoni Film Festival, can also be consulted.

Screenings and laboratories for children aged 8 to 10 aim to offer opportunities for meeting and discovering those who are different from themselves, encouraging a disposition towards the exploration of differences and towards adventure. Above all, the laboratories introduce the concept of narration by means of the various components of the film: lights, words, music, emotions.

The offer for children in the 12 to 14 age range encourages the ability to build relationships, integrating with those similar and different to themselves within the class community. The aim of the laboratories is to introduce, both in theory and in practice, concepts such as the framing of camera shots, editing, cinema genres, going into greater detail on the relationship between history and the cinema, through painting and other forms of audiovisual expression.

Lastly there is the 15 to 19 age range, where the learning paths proposed focus on the enormous power of information media and communication through images. The objective of debates, detailed investigation and laboratories is to provide tools for the critical reading and responsible construction of an audiovisual product, as well as certain technical and theoretical notions regarding the use of digital video cameras. Not forgetting the laboratories devoted to advertising, non-verbal communication and the analysis of film texts.

Stefano Maiocchi
Barz and Hippo, Italy
E-mail: scuola@barzandhippo.com

MEDIA SALLES' COMING EVENTS

CANNES FILM FESTIVAL

20 May, 5.30 pm

Presentation of the MEDIA Salles' Newsletter "European Cinema Journal" no. 3/2004, with an overview of cinema-going in Europe in 2003. International Village – MEDIA Stand.

FOCUS ON EUROPE

– KIDFLIX SPECIAL –

Prague and Zlín (Czech Republic)

in collaboration with the "Zlín Film Festival 2004"

3–6 June 2004

Enrolments for the event

no later than **4 May**.

Entries for the Euro Kids awards

no later than **6 May**.

Further information and the forms for enrolling at Focus and entering for the awards are available on the MEDIA Salles website (www.mediasalles.it).

FOCUS ON EUROPE

AT CINEMA EXPO INTERNATIONAL

Amsterdam

21–24 June 2004

Once again this year the event

organised by MEDIA Salles

to promote European films through the screening of trailers and features, with an opening seminar on cinema-going in Europe.

EUROPEAN CINEMA EXHIBITION:

A NEW APPROACH

Budapest

22–26 September 2004

Amongst the main topics of this training course specifically addressing exhibitors: promotion and marketing, an analysis of film types suitable for different segments of audiences, theatre management, digital cinema.