

In only a few months the number of Italian cinemas equipped for digital screening has risen from one to ten. A national project for bringing more documentaries to cinemas in The Netherlands now reaches as many as 8 countries and over 180 cinemas, only just over two years since it was launched. Yet the titles distributed in digital format on European territory could be counted on the fingers of one hand and, amongst these few, it is hard to find alternatives to the American blockbusters. Two sides of the same coin, which increasing numbers of European exhibitors must face. This is why we have chosen to devote an entire issue of the Newsletter to the topic. And, in order to meet the demand for greater knowledge and exchange of views in many quarters of the exhibition field, the second edition of "DigiTraining Plus: New Technologies for European Cinemas", the MEDIA Salles' training course for European cinema exhibitors devoted to digital cinema, begins in Kurne, Belgium in the next few days. Information and training, in order to contribute to an understanding of the questions that still remain unanswered, to learn about the results achieved and to glimpse the possible future development of what promises, in all respects, to become a new frontier in the world of the cinema.

DIGITAL CINEMA - EXPECTATIONS AND PROSPECTS IN EUROPE

Interview with Costas Daskalakis, Head of the European Union's MEDIA Programme

How is the MEDIA Programme involved in the sector of digital cinema? What are its aims?

MEDIA has always promoted digital cinema. Indeed the pilot projects were conceived as a laboratory to enable digital technologies pertinent to the sector to be tested out, before being mainstreamed. The aim is to reinforce the competitiveness of the European audiovisual content sector since this will depend largely on the use of new technologies in the development, production and distribution stages.

What, in your opinion, are the most interesting aspects of using new technology in cinemas?

It is important to distinguish between the different players involved. One of the clearest advantages is for distributors, since digital distribution will reduce the number of copies required. However, cinemas will need to take a longer term view and look at the possibilities offered by alternative content, and being able to access content that they would normally have difficulty in obtaining. *What do you think will be the impact of dig-*

ital technology on the European cinema market?

At the moment it is hard to predict the impact on the European cinema market since the number of digital screens across Europe is still very limited. There is also the issue of availability of digital content justifying investment for digital projection. I am convinced that a suitable business model can be achieved to enable cinemas to profit from the implementation of new technologies, and I would like to recommend looking at some of our pilot projects that perhaps give us an indication of the road ahead.

Do you believe that there is the possibility of a "European way" to digital cinema and, if so, in what terms?

The objective should be to use digital technologies to make European audiovisual works more easily accessible, because new ways of transporting audiovisual content will enable works to be more widely available outside their country of origin. The European way should be in line with this objective and not take the type of standards as a starting point. The type and size of screen are also decisive when looking at digital solutions for European cinema.



Costas Daskalakis, Head of the EU's MEDIA Programme, at the presentation of MEDIA Salles' "European Cinema Journal" no. 4/2004 during the 2004 Venice Film Festival.

Photo: courtesy of Giulio Cipriani.

PRODUCING IN DIGITAL FORMAT

Interview with Peter Aalbæk Jensen

Production and post-production: two areas in which digital technology seems to offer interesting opportunities, both from an economic and from a creative point of view. We discussed this with Peter Aalbæk Jensen, founder, together with the director Lars Von Trier, of Zentropa Entertainments,

the production company which, from 1992 up to the present, has played a decisive role in spreading an appreciation of Danish cinema throughout the world, producing some of the most important titles in Europe, such as Breaking the Waves, winner of the Jury's Award at Cannes in '96, Dancer in the Dark, Golden Palm at Cannes in 2000, Silver Bear award in Berlin in 2001 Italiensk for Begyndere (Italian for Beginners), Dogville (Cannes 2003) and The Five Obstructions, the documentary presented at Venice in 2003. Jensen, who received MEDIA Salles' "European Producer of the Year" award during Focus on Europe at Cinema Expo International 2004 in Amsterdam last year, has gambled heavily on digital technology over recent years. A gamble which, judging by the success of the titles produced, seems to have paid off to a great extent.

Mr Jensen, what are Zentropa's main strong points and to what extent do you feel part of the growth of the Danish market which, according to figures published by the Danish Film Institute, has sold two million tickets thanks to domestic films alone, in the first few months of 2005?

I think the advantage here is that we have quite a big range of films for the Danish audience, which means that we release a lot of films for the standard cinema audience – the young audience – but we also have a strong tie now to middle-aged people and even to the older generations. It has certainly been a fact that the success – small as it may be – achieved by Danish film internationally has helped us a lot nationally. It has become quite popular for all classes, and both people from the big cities and the countryside, to go and see Danish films. Moreover, the Danish press supports Danish film a lot.

How have you come to produce such a wealth of titles?

Denmark is a little country and when we started, at the beginning of the Nineties, we did not have that much money for film production and so we simply needed to invent how to make films in a cheaper, faster way. That's how we went into digital production.

Limited costs and a saving on time, then. What about the quality?

The prime advantage of shooting digitally is that you can shoot a lot of material, which is not the case when you shoot on film. So we can afford to shoot 110, 130 hours of material on a standard production here, to edit the finished film from. And for a lot of our films we also shoot continuously with two cameras, so this opens up a lot of opportunities for us that not only the big American films can afford.

These are the advantages for the producer.

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DIGITAL SCREENING AND DOCUMENTARIES: FROM DOCUZONE TO CINEMANET EUROPE

The idea came from The Netherlands and was initially called DocuZone: it was a national project, conceived to revitalize the documentary sector which seemed destined to be excluded from the big screen, through the creation of digital cinemas.

Kees Ryninks, a producer with long experience in the field of documentaries and with more than thirty titles to his credit, had been nominated as Head of Documentaries of the Nederlands Fonds voor de Film (Netherlands Film Fund), when he had the idea of circulating various titles, with less cost, by creating a circuit equipped with the necessary technology for digital film screening.

In fact, up until then, all that could be done with 60,000 euro was to transform a 16mm documentary into a product for distribution, that is, a 35mm film and print 3 or 4 copies of it. It was decidedly too costly an operation, above all considering the fact that, at times, there wouldn't be more than 700 spectators for a single documentary. In 2000, only 10 documentaries in all were converted for cinema screening, with 3 or 4 copies made an overall cost of 700,000 euro. Over three years, the expenditure would have been more than 2 million euro. But, accumulating this sum at the beginning of the triennial period, it could be invested in digital projectors.

Being a rather useful expenditure, as it was no longer oriented towards software (digital intermediate and copy of films), but rather endowed upon hardware, it guaranteed continuity through time, creating perspectives of future development, thereby allowing the cinemas to screen a larger number of documentaries in digital format at far more contained costs, and with the possibility of utilizing the same equipment also for other forms of entertainment.

Hence, in February 2002, also thanks to significant support from the MEDIA Programme, the first DocuZone circuit in The Netherlands was created: 10 cinemas were chosen that were furnished cost-free with DLP projectors and dvd players. In exchange, the cinemas agreed to leave 6% of their annual programming open for documentaries. The average number of yearly documentary screenings rose from 700 to 1,400. And if ten were produced in 2001, in 2002, there were a good 34 new films, that is, almost one documentary per week reached the cinemas. The public also increased: from 20,000 to 35,000 spectators in DocuZone's first year. It was a decidedly good start, that was improved even further by the interest that the initiative drew also from other European countries.

8 member countries: CinemaNet Europe
Founded in 2004, CinemaNet Europe is a network connecting more than 180 cinemas in Austria, France, Germany, The Netherlands, the United Kingdom, Spain, Slovakia and, soon, also Belgium. Inaugurating the

circuit were three days dedicated to documentaries – held from 12 to 14 November 2004 – during which 8 European documentaries chosen by a jury formed by representatives of the various nations were screened in these countries. Since then, each month a new documentary is shown (with the idea of screening at least 12 in 2005). This programming is naturally flanked by national programming.

In fact, the principle is of furnishing the cinemas with an ever richer catalogue, that doesn't overshadow the local initiatives. In the future, then, there will also be space for other genres, such as short, animated and art-house films.

A few technical notes

The circuit films, that are subtitled and conserved on a central server, are presently distributing on hard disk but soon via satellite to the various cinemas' servers and reach the screen thanks to 1.4K DLP projectors. This resolution would result well for the circuit's medium-sized screens with usually no more than 250 seats. The cinemas' servers, that can update their software through Internet, can contain up to 10 films; they easily manage subtitles in the various languages.

Further information on the DocuZone project is included in the "Course Report" of MEDIA Salles' "DigiTraining Plus" 2004, that can be consulted on www.mediasalles.it, in the "Training" section.

For information on CinemaNet Europe: www.cinemaneteurope.com

Digital screens worldwide¹

	Total number of screens				
	Dec. 2003	June 2004	Dec. 2004	%var 06/04-12/03	%var 12/04-06/04
Africa	-	-	1	.	.
Asia	61	110	136	80.3%	23.6%
Europe	30	37	55	23.3%	48.6%
Latin America	10	11	11	10.0%	-
North America	80	85	86	6.3%	1.2%
Oceania	-	2	2	.	.
Total	181	245	291	35.4%	18.8%

¹ Screens equipped with DLP Cinema™ technology.

The figures published in the margin are taken from the section on digital cinema in the MEDIA Salles' "European Cinema Yearbook – 2004 final edition", presented at the last Berlin Film Festival.

The Yearbook, published twice a year in the *advance* and *final* editions, is available on-line in the "European Cinema Yearbook and other publications" section on the MEDIA Salles' website (www.mediasalles.it).

ITALY: DIGITAL CINEMAS, AT THE STARTING POST

Until a few months ago only one cinema, on the outskirts of Milan, offered digital screenings: the Arcadia of Melzo fitted one of its five theatres with digital equipment, using a Barco Texas Instruments DLP Cinema™ projector, as far back as 2001. It had remained the only one to do so, until, between the end of 2004 and the beginning of this year, as many as 9 digital theatres were inaugurated and the number seems likely to grow. A small but significant "revolution", because the exhibitors who are promoting it are convinced that 2K technology can finally compete with 35mm in terms of visual quality. Especially if they stand united and the number of theatres continues to grow, so that distributors are

encouraged to circulate more titles in digital format and at lower costs. For now, there are still few films available and they are almost exclusively American. Amongst the most recent are *Constantine*, *Robots* and the European co-production *Deep Blue*.

All the Italian cinemas are using 2K projectors and Avica servers. Additional information is given below.

The list includes the "Deluxe" theatre, belonging to the Casa del Cinema, inaugurated last September. Although this is not technically a commercial movie theatre (the Casa del Cinema is owned by the Rome Municipality, through the special Palaexpo company), the technological investment and attention to programming make it a significant phenomenon on the dawning horizon of digital cinema.

Site	Town	Screens	Digital projectors	Digital projector type	First digital projection
ARCADIA	Melzo, Milan	5	3	Barco DP100 Christie CP2000	21/12/2001
APOLLO SPAZIO CINEMA	Milan	5	1	Cinemecanica CMC D2	05/04/2005
CINEWORLD	Cagliari	9	1	Christie CP2000	25/02/2005
CINEMA MANZONI	Milan	1	1	Cinemecanica CMC D2	25/05/2005
LA CASA DEL CINEMA	Rome	1	1	DPI – NEC iS15	11/10/2004
CINECITY SILEA	Silea, Treviso	12	1	Christie CP2000	25/02/2005
CINECITY PRADAMANO	Pradamano, Udine	12	1	Christie CP2000	17/12/2004
CINECITY TRIESTE	Trieste	7	1	Christie CP2000	25/02/2005

MEDIA SALLES' COMING EVENTS

CANNES FILM FESTIVAL

19 May 2005, 5.30 pm, MEDIA Stand
Presentation of MEDIA Salles' Newsletter "European Cinema Journal" no. 3/2005, with an overview on cinema-going in Europe in 2004.

FOCUS ON EUROPE

AT CINEMA EXPO INTERNATIONAL Amsterdam, 27-30 June 2005

This year again MEDIA Salles organises this event to promote European cinema, that will be opened by a **seminar** on the European cinema industry, specifically devoted to the exhibitors' sector, with contributions by representatives of companies operating at an international level.

The Focus on Europe programme also includes **screenings of European films** with good potential for international circulation and a **stand** distributing material on the most recent European productions.

During the closing gala, MEDIA Salles will present the "European Producer of the Year" Award to the producer who will have offered the most significant contribution to European cinema.

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But how do they affect the spectators?

For the spectators I would say that there is – and there should be – no difference whether the film is shot digitally or on film, but we can say that the digital technology also gives us wider scope since, for instance, big scenes, historical scenes, are much cheaper to do when you use the digital technology.

In *The Five Obstructions* you also explored the documentary genre. What are the advantages and limits, if any, of digital filming in this field?

Of course in documentaries cost is even more important because normally for a documentary even less money is available than for a low-budget feature film. For this reason, shooting a lot of material in a very cheap way is an advantage.

In addition, it is possible with very small, handy cameras, for instance TV cameras, to operate practically anywhere. The disadvantage is, you could say, that it can be hard to work in areas where there's only a little light and if you want to do big, spectacular outdoor shots, it does not look that well on the cheap digital formats. So it's a balance you have to look into, to see what will suit each particular project best. But for our company it's extremely seldom that we shoot on film and if we shoot on film we shoot on 16mm.

Why are the films you make in digital format distributed in 35mm?

We very much look forward to when we can also distribute for theatrical distribution on a digital format. But until there is a common standard for digital projection, we let the market decide and right now there's only one market and that is the market for 35mm theatrical distribution. So we have to wait for common international standards for digital distribution and projection.

Can you tell us something about the making of *Manderlay*, the next in the "USA Trilogy" that began with *Dogville*?

Yes, this is shot on high definition digital cameras, like the film *Dogville*, and as in *Dogville*, the camera is so easy to use that the director, Lars Von Trier, can operate the camera, which means that he is both the director and the director of photography at the same time. This, according to Lars, gives him a unique contact with the actors, since he practically looks them in the eye.

Will there again be a single set with filming carried out by a large number of digital videocameras as in *Dogville*?

Here again we have a lot of small TV cameras mounted in the ceiling of the studio which makes digitally-made camera movements, travelling zooms, all these effects that you saw in *Dogville* possible.

When is the release planned for?

The film will hopefully be screened either in competition or out of competition during the Cannes Film Festival 2005. We're still hoping and crossing our fingers for participation in the competition.

Do you perhaps foresee distribution of this film and of the whole trilogy in digital format?

The distribution in digital format can be delivered but it depends on our international buyers; whenever they are ready to distribute digitally in their countries, we can, of course, deliver. We will, naturally, be more than happy to save the very expensive costs of transferring the digital format

THE EU ENLARGEMENT: CINEMA-GOING IN MALTA

A BRITISH STYLE MEDITERRANEAN MARKET

Until 13 years ago the cinema industry in Malta was lifeless. There were 2 multiscreen cinemas still in operation in good locations however they were old, dirty and dingy. Watching a movie at the cinema was not an option for most people.

In 1993 a six-screen, state-of-the-art complex opened in a prominent area on the island – suddenly this brought on a boom and the cinema industry was revitalised and several other complexes opened around the Island.

Having a population of almost 400,000 people means that the industry has its limits. Currently there are 5 multiscreen cinemas in operation with some 40 screens. A 16-screen multiplex in St. George's bay (with an IMAX theatre) in the heart of Malta's entertainment area – (this is the original 6-screen complex which grew to accommodate demand); a 7-screen complex in Bugibba, a popular tourist destination; a 6-screen complex in a shopping mall in the Capital, Valletta; a 4-screen complex in a mall in the South, Fgura; and another 4-screen cinema in the south – Marsascala.

Eden Leisure group owns and operates 20 screens as well as the IMAX theatre in the heart of St. Julians, the entertainment mecca for visitors and locals alike.

Although healthy, the cinema industry is reaching saturation point because with new theatres opening, the market is not increasing, simply diluting market share and with new complexes being scheduled to open, it is becoming a precarious situation.

At present it is estimated there are approximately 2.5 visits per year per head of the population.

According to research analyses performed by 'The Media Warehouse' in October 2004, 54% of the Maltese are cinemagoers, with 2.4% saying that they watch 1 movie a week, 4% every 2 weeks and 10% every 3-4 weeks. It also alludes that men tend to visit the cinema more frequently than women with 3.3% of men saying that they visit once a week but only 1.5% of women attending on a weekly basis.

When it comes to age, the strongest market appears to be the 18-24 year olds, followed closely by the 13-17 year olds. The 25-34 year olds are also quite strong but it

to the final 35mm megachip. We can just wait and hope it will be as soon as possible. Because it's much cheaper for the film makers and producers to reach an international audience, since we can save a lot of money on each delivery to the separate countries.

What other projects do you have for the future?

We are starting shooting with a Danish director, Susanna Bier, who had a certain success with the first two internationally released films, *Open Hearts* and *Brothers*. She's doing a new film called *The Wedding* and we are also preparing a new film by Lone Scherfig, who was very successful with her film *Italian for Beginners*. She's doing a film called *The Young Years*. So these are our two major future releases besides Lars Von Trier's *Manderlay*.

seems that the older people get after that, the less they go to the movies.

Research also indicates that when it comes to frequency of attendance by socio-economic scale, cinema attendance within the A/B category is higher than other categories and the income factor tends to directly reflect the trends in cinema attendance.

The busiest months of the year generally are the summer months of July to September and December. The Christmas period is a very busy one with Boxing Day being the busiest day of the year.

Even though inclement weather attracts people to the cinema, the summer months bring over 1 million tourists to the island increasing our population over threefold.

Many tourists visit the cinema – particularly those complexes located in high tourist areas such as the 16-screen multiplex in St. Julian's and the one in Bugibba.

As children are on school holidays during this time they tend to visit the movies more frequently.

Since Malta is bilingual (Maltese and English), many foreign youths come to Malta to learn English. Many attend English language schools and they bring many students to the cinemas.

The fact that Malta is English speaking means that dubbing or subtitling is unnecessary for most of the films. It also means that cinemas may exhibit the films earlier than other European countries because this extra work is not necessary, the release date is often day-and-date with the UK.

There are several 'Cinema Days' organised throughout the year – a 'National Cinema Day' in July, a Children's Cinema Day in March and September, and a Student Cinema Day in November increase business on those days by 400%; these are national cinema events which bring in large numbers of visitors, selling out many of the shows. Individual cinemas then organise their own promotions and events in addition to these events.

Kate De Cesare
Marketing Director of
Eden Leisure Group, Malta

MALTA	2003
Km ²	316
Population	397,300
Number of exhibitors	7
Number of cinemas ¹	8
Number of screens	41
Admissions	1,106,000
Frequency per head	2.78
Multiplexes	1

(Sources: KRS Film Distributors Ltd, Eden Leisure Group)
¹ Excluding an Imax cinema (1 screen).

Major exhibition companies	Screens	
	No.	%
Eden Century Cinemas	20	48.8%
Empire Cinema Complex	7	17.1%
Embassy Cinema World	6	14.6%
The New Sun City Cine Palais	4	9.8%
Citadel Cinema	2	4.9%
St. James Cavalier Centre for Creativity	1	2.4%
Don Bosco Oratory	1	2.4%
Country total	41	100%

PLANNING THE THEATRE'S OFFER

After presenting an overview on the theatre's *identity* and its role, or the *mission* that it intends carrying out in the context it operates in, we must now go on to identify and plan the elements that are to characterise the theatre's offer, distinguishing it from that of other cinemas.

From the exhibitor's point of view these elements are defined as the *attributes* of the service offered, selected on the basis of the public's expectations. From the point of view of the spectators they are interpreted as *benefits*, or advantages the spectator expects to obtain from using the service.

In this respect the cinema's offer increasingly assumes the form of a 'package of services' consisting of *core* elements and *peripheral* elements, which place the viewing of a film at the cinema in the broader concept of show business, entertainment, socialisation, reflection, transforming the viewing of the film into a consumer *experience* capable of arousing the emotions and involving the spectator personally.

The *core elements* represent the central attributes of the offer (for example, the type of programming, the audio and video technology, the comfort of the seats, the visibility of the screen from anywhere in the cinema, safety and hygiene, furnishings, courtesy and helpfulness of the staff) but they are not key features capable of making a significant difference to the spectator's choice of cinema. They are, in fact, *basic* aspects which offer the spectator *technological and functional types of benefit* that are taken for granted and therefore not perceived to be special or to distinguish one theatre from another.

The *peripheral services* are, instead, special elements which radically distinguish a movie theatre. Although desirable, they are not taken for granted and they are thus able to determine satisfaction in the spectator, influencing the choice of the theatre. In particular, *peripheral* services generate *benefits* for the spectator that are *linked to values*, to opportunities for socialising and entertainment, as well as to the cultural and intellectual inspiration offered by the movie theatre.

These services can be divided into three broad categories:

- **environmental facilities**, regarding the advantage of shorter waits and queuing times at the box office (electronic ticketing, possibility of reserving seats, computerised tables showing how full the theatre is) and the availability of parking areas;

- **food and beverage facilities**, regarding the availability or proximity of places of restoration (bars, pubs, restaurants, pizzerias);

- **information and cultural facilities**, such as the availability of information – or the opportunity of receiving it at home – on the cinema's future programming, the content and casts of films, indication of reviews and comments by critics, the promotion of cultural initiatives held in the cinema, such as series of films, meetings with directors and actors, training and/or up-dating seminars or meetings on special topics. These services also include the possibility of purchasing products (films on dvd and videocassette, cds of sound

EUROPEAN CHILDREN'S CINEMA: THE EXHIBITORS' TURN TO SPEAK

Screenings, workshops and round tables: these are the main ingredients of **Focus on Europe – Kidflix Special** which took place this year in Malmö during BUFF, the International Children and Young People's Film Festival which, since 1984, has provided an interesting international showcase for younger audiences' films, with around 15,000 visitors from all over Europe, over 100 screenings of films and close attention to quality productions.

And so, during the annual meeting devoted by MEDIA Salles to European exhibitors whose programming keeps a careful eye on their younger spectators, there was room for ideas, new proposals, projects for making young people more aware of European films. Projects such as the one presented by **Klas Viklund** of the Swedish Film Institute, promoter of **Skolbio**, an initiative that was started with the intention of facilitating the distribution of films for children and young people in cinemas at over 180 locations throughout the Country, thanks to close collaboration between exhibitors, schools and BUFF itself. Like the activities for children



The BUFF award ceremony on 11 March 2005 hosted the presentation of the **MEDIA Salles' 2005 "Euro Kids" awards**.

From left: Nunzio Chiericozzi of **Falso Movimento of Foggia (Italy)**, winner of the **second prize**, Lennart Ström, **Director of BUFF**, Montserrat Guiu March of **Cinemes Guiu of La Seu d'Urgell (Spain)**, winner of the **third prize**, Elisabetta Brunella, Secretary General of MEDIA Salles, Christer Lundgren of **Facklan cinema of Kungsbacka (Sweden)**, winner of the **first prize**.

tracks, books from which films have been adapted) and gadgets (clothing, stationery, toys, accessories featuring the heroes of films).

Through an *appropriate combination of core and peripheral services*, the movie theatre can combine its classic function as the unique and memorable place for viewing a film, with a *marketing function* which sees its transformation into a place giving visibility to merchandising activities and/or, simultaneously, a sales point nurturing the market for cinema by-products, creating significant opportunities for the development of *co-marketing initiatives*, both with distributors and with other leisure-time businesses (such as those relating to food and drinks, toys and stationery, or even clothing) so as to improve both the economic and the commercial performance of all the players involved.

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and schools carried out by the Danish Film Institute, in collaboration with exhibitors, which was presented by **Jacob Breuning**, Head of Cinema Programmes for the Institute.

Close attention also on the distribution front, certainly of no less importance: **Mattias Nohrborg** of Triangel Film, which each year distributes around twenty European titles for the Swedish and, more generally, the Scandinavian market, presented the Swedish company's buying and circulation strategy for productions targeting young spectators, while **Reinhold Schöffel** outlined the parallel system for the distribution of full-length and short films for children on the German market, based on 16mm films and the growing use of dvd.

Naturally, there was also room for "recommended screenings": the Director of BUFF **Lennart Ström** offered participants from all over Europe, from the Iberian Peninsula to Scandinavia, from the Baltic Republics to the Mediterranean Rim, a panorama of the European films most suitable for young audiences.

The exhibitors – together with 200 school-children from Malmö – also attended a screening of the film *We are the Champions* by Martin Hagbjer, a brand new Danish comedy on the passion for football and the importance of having confidence in yourself if you want to win. "We are always on the lookout for original films – stressed Ström – first of all to offer our audiences but also to promote internationally: this is the significance of the collaboration we have set up with other festivals and, this year, with MEDIA Salles".

From Malmö to Copenhagen: one day was devoted to visiting two cinemas in the Danish capital of significance in terms of the type of theatre and programming: the **Grand Teatret** – an art-house cinema in the heart of the City centre, with 6 screens and intense programming work for young people and schools – and the **Palads Cinema**, a megaplex with 17 screens managed by Nordisk Film, the biggest Danish chain, which is also equipped for digital screening.

The "Euro Kids" awards

During the official closing ceremony of the BUFF Festival, MEDIA Salles presented the 2005 "Euro Kids" awards to the three cinemas that had distinguished themselves for their programming and other work for children.

The **first prize** (1,000 euro) went to the cinema **Facklan of Kungsbacka, Sweden**, the **second prize** (750 euro) to the cinema **Falso Movimento of Foggia, Italy**, the **third prize** (500 euro) to **Cinemes Guiu of La Seu d'Urgell, Spain**.

The **2005 "Euro Kids" award to the European children's film** with the best potential for international circulation was won by the Norwegian production *The Color of Milk* by **Torun Lian**, a film for adolescents about the difficulty and the beauty of growing up.

An up-dated catalogue of European films for children prepared by MEDIA Salles can be found in the "Euro Kids" section of our website (www.mediasalles.it). Brief presentations of the cinemas that competed for the "Euro Kids" awards will also be appearing there shortly.