The deadline for presenting applications to join Euro Kids Network has been fixed for the 31 July 1999.
The notification is directed at those cinemas that already tend towards specific programming for young audiences and that work in close collaboration with educational institutions, giving priority to European-produced films.
The minimum requirements to be satisfied in order to enter the Circuit are fully set out in the Entry Conditions which, together with the Application Forms, are available in Italian, French, English and Spanish on the Internet at the following address: www.mediasalles.it, or may be requested directly from the MEDIA Salles offices or at the MEDIA Desks and Antennae.
Differentiated entry agreements are foreseen for those cinemas situated in rural areas and small towns, which do not therefore reach the standard figures required and which may associate with each other and submit a joint candidature for two or more theatres, up to a maximum of four.

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different patterns of restructuring (conversion of single-screen theatres, turnkey construction of mini-, multi- and megaplexes) have co-existed over a period of only a few years.

Albeit with some fairly marked differences, this is the positive climate for megaplexes currently found in Italy, Portugal, Greece, Hungary and Finland.

In Finland, for example, where the first multiplex, Sandrew Metronome's ten-screen Kinopalatsi in Helsinki, opened in the second half of 1998, the Finnish distribution and exhibition concern Finnkino opened another, 14-screen complex early in 1999. This, the Tennispalatsi, is again sited in the capital city, which in 1997 accounted for more than a third of the domestic market.

During 1998 the number of multiplexes operating in Greece rose to three, with the inauguration of the 8-screen Ster-Odeon Tsimiski in Thessaloniki. This is the first multiplex built in Europe with the involvement of South African corporation Ster-Kinekor. Hungary, meanwhile, is certainly the country in East Central Europe in which the new generation of cinema complexes has established the most consolidated presence. In the second half of 1998, Intercom added two screens to its Duna Plaza shopping centre multiplex, taking it from 9 to 11 theatres, and also opened a 10-screen complex at Lurdy Ház, another Budapest mall. A further two multiplexes were opened outside the capital during the same period: 10 screens at the Cinema City in Györ and 9 in the one at Debrecen, both initiatives by the Hungarian arm of the Israeli group International Theatres.

Further proof of the trend towards investment in areas of the country where current facilities are few and future potential rewards correspondingly high comes from the Cinema City at Sopron (7 screens) and the 5-screen complex built by Intercom at Kecskemet early in 1999.

Multiscreen, Multiplex, Megaplex?

Multiscreen, multiplex, megaplex: these are terms that are frequently used indiscriminately, causing confusion or misunderstanding, both in the public and amongst those who work in the sector. The presence of more than one screen at a single site, which is certainly the most evident distinguishing feature with respect to the traditional movie theatre, cannot be considered sufficient, to group together in a single category theatres that differ widely from one another, often also in terms of the services offered to the public.

The most easily identifiable criteria for distinguishing the various types of movie theatres include the existence of auxiliary services, such as car parks or refreshments, and the fact that they have been specifically designed for several screens.

Observing the process of transformation that has affected the cinemas of all European countries, although in different ways, over the past thirty years, this last criteria seems to be of fundamental importance.

Given that both monoscreen theatres divided up to accommodate extra screens, and purpose-built designed theatres, allow the public a wider choice of films, in terms of economy of scale and flexibility in meeting variations in demand, a specific design is certainly best suited to the objective (e.g. the projecting booth can be the same for several theatres, the size of the theatres can be gauged to satisfy even the tail end of demand, etc.). It would therefore seem to be useful and reasonable to adopt the term "multiscreen" for sites where a traditional theatre has been divided up, and to make specific design a criteria for calling a theatre a multiplex or megaplex.

Of course the size of specifically designed multiscreen complexes may differ widely, comprising from 4-5 screens up to 25 and more. Are these all "multiplexes"? A useful guideline on this subject comes from the research carried out by MEDIA Salles.

Although there is as yet no official terminology, from a practical point of view wide consensus has been gained in the profession for the definition suggested by MEDIA Salles, according to which the

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Density of screens in multiplexes in Western Europe

The tables shows the screens situated in multiplexes (i.e. theatres with at least 8 screens), as a percentage of the total number of screens in each country, in each of the years under consideration (e.g. in 1998 in Great Britain 46,4% of screens was situated in theatres with at least 8 screens).

	1991	1992	1993	1994	1995	1996	1997	1998
A	–	–	2,1%	4,4%	.	12,1%	16,0%	ca 17,7%
B	21,7%	24,6%	31,1%	32,3%	35,1%	37,1%	41,5%	43,0%
CH	–	–	4,1%	3,5%	2,0%	2,0%	3,6%	3,5%
D	4,0%	4,6%	6,6%	7,1%	9,2%	12,2%	14,1%	16,7%
DK	5,7%	5,4%	6,1%	5,4%	8,7%	7,8%	8,1%	7,9%
E	–	–	1,1%	3,2%	4,8%	10,5%	13,2%	20,9%
F	.	6,5%	7,1%	7,7%	9,9%	12,4%	15,2%	17,3%
FIN	–	–	–	–	–	–	–	3,1%
GR	.	.	.	.	.	.	5,6%	7,5%
I [1]	.	.	.	0,4%	0,4%	0,4%	2,2%	3,3%
IRL	.	16,9%	17,4%	11,5%	20,8%	27,4%	30,7%	28,2%
IS [2]	–	–	–	–	–	–	–	–
L	–	–	–	–	–	–	38,5%	47,6%
N	6,8%	7,1%	7,3%	7,6%	7,6%	7,6%	9,4%	9,4%
NL	–	–	–	1,9%	3,9%	3,9%	3,8%	7,2%
P	3,6%	4,3%	.	4,0%	6,7%	12,1%	ca 15,0%	17,4%
S	.	9,9%	.	.	13,4%	12,7%	12,7%	12,6%
UK	.	25,1%	24,5%	27,3%	27,6%	30,9%	38,9%	46,4%

1) Screens with more than 60 days of activity per year. Source: SIAE. 2) Reykjavik only.

As is customary in statistics, data that is not available is marked with a dot (.) and figures of exactly zero are indicated by a dash (-).
1991-1997 figures: "European Cinema Yearbook – 1998 edition" (http://www.mediasalles.it). 1998 data is provisional.
Data may be reproduced on condition the source is mentioned.