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MEDIA

European Cinema JOURNAL

MEDIA SALLES

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European Film Promotion: no motion without promotion

In the previous MEDIA Salles' European Cinema Journal Romano Fattorossi mentioned the problem we all face: European cinema is not good at crossing borders outside home territory. What can be done about this?

For many years most European countries used their own national promotion agencies to promote their films outside their home countries by taking their films to many different festivals and film markets and organising film weeks and retrospectives of their national cinema heroes in other countries. But most of these organisations have access to very limited funds and their scope is rather limited by the size of their organisations.

For this reason, "European Film Promotion" (EFP) was founded in 1997 during the Berlin International Film Festival by 10 European promotion/export organisations, who felt the need to collaborate on a larger scale. Originally we started out with ten founding members of the Association: Austrian Film Commission, British Screen, Export-Union des Deutschen Films, Flanders Image, Greek Film Centre, Holland Film, Scandinavian Films, Swiss Films, Unifrance Film International and Wallonie Bruxelles Images. Since then, the Association has expanded to include 20 individual organisations. The next organisations to join were: The British Council, ICAA/Spain, ICAM/Portugal, Irish Film Board, Italia Cinema, Luxembourg Film Fund and all five of the Scandinavian promotion organisations (Danish Film Institute, Finnish Film Foundation, Icelandic Film Fund, Norwegian Film Institute and Swedish Film Institute).

As a result of the creation of this new pan-European association, the most well-established and well-regarded promotion/export organisations of Europe now collaborate financially and programmatically within an official structure on programmes, events and presentations in order to promote European film on a global level.

The members of EFP meet on a regular basis in order to exchange experience, discuss and analyze the marketing situation of European films, evaluate projects and develop new concepts, strategies and methods for the more effective worldwide promotion of European films. The collaboration under the EFP umbrella allows for the Association to promote European films

US Theatres - Films from Europe

The United States offer the most competitive but, at the same time, the most profitable cinema market in the world. As regards exhibition, the US turnover is decidedly higher than in Europe. In 1999 admissions to American cinemas stood at around 1 465,2 million (a slight dip compared to the previous year: -1%), distinctly higher than those in Western Europe: 838 million (here again there was a slight drop of

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in ways which each individual organisation could not do on its own, while at the same time allowing each individual organisation to retain its own national identity and agenda.

Several of the methods by which EFP operates include for example the organisation of events via the framework of international film festivals such as young and upcoming acting talent (Berlin International Film Festival), young directors (Toronto International Film Festival), young producers (Cannes International Film Festival) and facilitating the access to major film markets such as AFM, the search for new markets such as the Pusan Film Festival in Korea and the Punta del Este Film Festival in Uruguay and the organisation of workshops and conferences within the context of film politics (Locarno).

The activities of the Association are carried out by the Hamburg-based office of EFP. The EFP office is financially supported by the Film Fund Hamburg and the German Federal Ministry of Economics. Most of our Projects are sustained by the MEDIA Programme and have the majority support of the 20 EFP member organisations.

All the activities of EFP are aimed at reaching the distributors, exhibitors and international press to inform them as well and as fully as possible about all the European films that are out there waiting for an audience. Because at the end of the day it is the distributor who has to take up the challenge to acquire these films and, together with the exhibitors and the press, find ways to reach the right audience. Let promotion make the right motion!!

Claudia Landsberger
President European Film Promotion

MEDIA Salles coming events

International Venice Film Festival

Venice, 30 August - 9 September 2000

MEDIA Salles will be present on the MEDIA Program stand with a terminal for access through Internet to the European Cinema On-line Database and with the third issue of the "European Cinema Journal" newsletter.

Eurovisioni

Paris, 9 October 2000

Issue of the Advance Edition 2000 of the European Cinema Yearbook, the MEDIA Salles publication which offers the most complete and up-to-date overview of the cinema industry throughout Europe.

ShowEast

Orlando, 11 - 14 October 2000

Following the Cinema Expo International in Amsterdam, a new appointment with "Focus on Europe", the MEDIA Salles initiative for the promotion of European cinema at an international level at the most important meetings with exhibitors.

5th Annual Meeting of the Euro Kids Network Members

Varese, 27 - 29 October 2000

The annual meeting, an opportunity for the exhibitors belonging to Euro Kids Network to learn and to compare notes, sees its fifth edition. The Network supports and links movie theatres committed to programming films for children and young people, giving priority to European productions.

MIFED

Milan, 29 October - 3 November 2000

MEDIA Salles presents the fourth issue of its quarterly newsletter "European Cinema Journal".

International Festival of Film for Young Audiences "Castellinaria"

Bellinzona, 18 - 25 November 2000

This year sees the beginning of collaboration between MEDIA Salles and "Castellinaria": an important survey on the expectations of European audiences between 9 and 11 years of age.

Cinema Research Libra



On 18 May last during the Cannes Festival, at the MEDIA Stand, MEDIA Salles presented the Cinema Research Library. This is the new section of the MEDIA Salles Internet site, entirely dedicated to the publication of texts, articles and surveys on the European and world cinema industry. Many of the texts elaborated or collected by MEDIA Salles over the years are now easily accessible and catalogued in an authentic library, allowing for rapid consultation by themes and subjects. Five sub-sections cover five areas of research: Cinema Exhibition in Europe, The US Cinema Exhibition Industry, Multiplexes, The Young Audience, The History of Cinema Exhibition.

A special section, entitled Call for Papers, collects papers by professional players and researchers who, by responding to MEDIA

around 1,4% compared to 1998). If we also consider average frequency per-capita, the gap between the United States and Europe becomes even wider. In 1998 a US citizen went to the cinema an average of 5,5 times, whilst in Europe the figure is 2,2. Over the last few years, moreover, Western Europe has seen a larger growth, in terms of number of spectators, than the United States. Between 1996 and 1997, for example, the growth rate of tickets sold was equal to 7,4% in Europe and 3,7% in the USA. Most of the extremely high box-office in America is firmly in the hands of US producers and distributors. Films "made in the USA" have the largest market share not only in the States but also in Europe (standing in 1998 between the 64% - 65% of France and Italy and the 90% - 92% of Holland and Iceland). In this context, dominated by the "stars and stripes", it is interesting to reflect on the space for European productions and, in particular, the number and titles of the films coming from the Old Continent, that are distributed on the US market.

To provide an answer to this question is the aim of the research carried out by MEDIA Salles, which last year extended its analysis of cinema exhibition to the US market. This was the context for two of the more recent events promoted by MEDIA Salles: the presentation of the initial results of a survey on the US cinemas specialising in European films, in Cannes during the round table on the theme "What Buyers are Looking for: Art vs. Commerce", and the seminar that opened the "Focus on Europe" event organised by MEDIA Salles at Cinema Expo International 2000.

At Cannes, Sydney Levine, representing Film Finders, a partner of MEDIA Salles in this type of research, presented a map locat-

ing around 600 US cinemas that generally set aside a space for foreign language films in their programs. This is an offer that generally accompanies that of independent American movies. These "specialty cinemas" provide for a particular type of audience: generally spectators with a high level of education and over thirty-five years old. Compared to the total number of screens operating throughout the US territory, which recorded a steady growth in the nineties, reaching the present figure of 37 185, these specialised cinemas represent a niche market.

Analysing the sample of 602 cinemas located by Film Finders, it can be seen that "specialty cinemas" are concentrated mainly in the states along the West Coast and the East Coast, while there are very few in the central states. Most of them (as many as 180) are located in California and in the states of Washington (43) and New York (32). The territories with the lowest number of this type of movie house are Nevada (zero), South Dakota (zero), Utah (1), Arkansas (1) and Mississippi (1).

If Los Angeles is the heart of US production, New York instead is the trampoline from which European films are launched, thanks also to the role played by the critics of the leading newspapers (in particular the New York Times) who influence the subsequent circulation of films in other cities. In general, after New York, European films or, to use the more widespread term in the USA, "foreign language films", visit Los Angeles, Chicago, Boston, Seattle and San Francisco.

Again referring to the sample of 602 cinemas provided by Film Finders, it can be seen that around 15% of these theatres operate in a university or museum context, which constitutes the so-called non-com-

mercial (non-theatrical) circuit.

Although, as reported in the May 2000 Newsletter, new, specialised chains are about to enter the market, such as that of the Sundance Film Festival, or initiatives regarding "quality films" are announced for the movie houses belonging to large groups like Loews Cineplex, until now only one national circuit specialising in European and independent American films has been in operation: Landmark Theatres. Landmark own 52 cinemas at present (for a total of 162 screens), dedicated to the screening of foreign and independent American films. The opening of six new cinemas has been announced in the cities of New York, Chicago and Washington DC, for a total of 39 new screens. The present 52 cinemas belonging to Landmark are concentrated mainly on the West Coast and in particular in California, where there are, in fact, as many as 24 theatres (46% of the total). In the seminar held at Cinema Expo International, the theme of the circulation of European films in North America was dealt with by Jeff Jacobs. Following many years of experience at the Angelica, the "temple" of quality cinema in Manhattan, Jacobs now acts as programmer for several "specialty cinemas". Of particular interest in his richly informative talk, was the evaluation of the commercial aspects involved in launching a "foreign language film". The distributor's investment cannot be lower than 400 000 dollars: this means that, in order to cover costs, the film must make a box-office of at least one million dollars. Not many European films achieve this result, if we consider that over the past few years

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Percentage variation of admissions in Western Europe and in the USA

	1995 - 1996	1996 - 1997	1997 - 1998	1998 - 1999
Europe*	7,2%	7,4%	7,1%	-1,4%
USA	6,0%	3,7%	6,6%	-1,0%

*Including the following countries: Austria, Belgium, Denmark, Finland, France, Germany, Greece, Iceland (Reykjavik only), Ireland, Italy, Luxembourg, The Netherlands, Norway, Portugal, Spain, Sweden, Switzerland, United Kingdom.

ry presented at Cannes

Salles' invitation, wish to communicate the results of their research, which are often inspired by the data published in the European Cinema Yearbook. A committee of experts examines the texts and publishes the most interesting of them (for information see the web page <http://www.mediasalles.it/paper99.htm>).

In the Cinema Research Library it is possible to find, for example: the research carried out by MEDIA Salles on ticket prices in European cinemas; the full transcriptions of contributions by speakers at the round table on the distribution of European films in the United States organised by the Association during the Cannes Festival in 1999; some contributions from the seminar "Marketing Film on a Worldwide Basis" and "An Update on European Exhibition", held in Amsterdam last June in the context of Focus on Europe at CEI 2000; the results of the research study carried out in the theatres belonging to Euro Kids Network on cinema-going by young Europeans.

the total box-office for "foreign language films" has been between 20 and 50 million. Considering that the total gross box-office of US cinemas in 1999 was 7 billion dollars, it becomes clear how urgent it is for Europe to put into practice measures and strategies that can offer their productions a truly international dimension.

The Editors wish to thank Sydney Levine of Film Finders, who has provided most of the data reported in this article. Her column "News from the States" will be resumed in following issues.

ANEC 2000 Shield Awarded to MEDIA Salles

During the "Giornate Professionali di Cinema" at Sorrento on 9 June last, MEDIA Salles was awarded the ANEC 2000 shield for its work in providing information on the international cinema market, in particular through the publication of the "European Cinema Yearbook". The award was received by the President of MEDIA Salles, Romano Fattorossi, and the scientific adviser for the Yearbook, Dr Joachim Ph. Wolff.



From left:
Tosca D'Aquino, Romano Fattorossi, Dr Joachim Ph. Wolff.

Featuring Cinema for Young People

5th Annual Meeting of Exhibitors
belonging to Euro Kids Network:
Varese, 27-29 October 2000

October will see the fifth edition of the annual meeting of exhibitors belonging to Euro Kids Network. This circuit, launched in 1996 to support theatres committed to programming films for children and young people and to the promotion of European films, now includes over 300 screens in 16 European countries. This year the meeting, conceived as an opportunity both for learning and for exchanging views, will once again take place in conjunction with Kid Screen, the international event regarding cinema for young people and media education, organised by the E.C.F.A. (European Children's Film Association) in close collaboration with the Regione Lombardia. The Euro Kids Network members will thus be able to complete their meeting by attending Kid Screen, which will deal with the theme "Communication and Creativity". The program for the Euro Kids Network members will be particularly varied this year. A novelty for the year 2000 is the showcase of European films suitable for audiences of children or young people, including the full-screen viewing of titles that will be distributed internationally during the next few months, following their successes in their countries of origin. Together with the Italian, "I Prefer the Sound of the Sea" by Mimmo Calopresti, which tells the story of a difficult but deep friendship between fifteen-year-olds and a relationship with the adult world that is full of strong conflicts, two Swedish films will be presented: "Tsatsiki, Mum and the Policeman" by Ella Lamhagen and "A Witch in the Family" by Harald Hamrell.

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The traditional slot for sharing experiences will not be neglected and will highlight the more significant initiatives offered to theatres belonging to the circuit, to their young audiences and to schools. The aim will be to develop the ability of theatres to motivate younger audiences and to promote European films. The Euro Kids Network meeting will be completed this year by the presentation of the measures in favour of cinema exhibition provided for in the proposal for a decision on the MEDIA Plus Program, which will ensure the continuity of a European intervention in the audiovisual industry, as from 2001. Once again this year the event will conclude with the presentation ceremony of the Euro Kids Network award, created to attract the attention of the industry and of European institutions to the necessity of increasing and supporting the production and circulation of films for younger audiences. In 1999, the year it was launched, the award went to "La Gabbianella e il Gatto", the cartoon by Enzo D'Alò which attained considerable international success, allowing cinemas to propose a film particularly suited to younger spectators.

MEDIA Salles lends
its voice to the European
audience of tomorrow

To support the initiative "Euro Kids Network", MEDIA Salles has, for some years now, been carrying out an analysis of younger

audiences. The aim is to find out how young people spend their free time, how much they dedicate to cinema-going and how their expectations compare to the offer from the movie theatres. Carried out by means of a questionnaire distributed in the theatres belonging to Euro Kids Network, up to now the analysis has made it possible to obtain a "photograph" of European audiences for the 11-18 age range (this can be accessed at the Internet site in the Cinema Research Library section). During the second half of 2000 the survey will, instead, take into account young people between the ages of 9 and 11. A special questionnaire, conceived for "budding audiences" will be distributed not only in the theatres which, throughout Europe from Great Britain to Greece and Sweden to Spain, belong to the Network, but also at the events that involve this particular type of audience. MEDIA Salles first partner in this operation will be "Castellinaria", the festival that Bellinzona dedicates to films for young people and which, in November 2000, will see its 13th edition. The Euro Kids Network questionnaire will be submitted to the audiences that take part in the screenings for schools organised by "Castellinaria". This will be an opportunity to "lend our voice" to the young people and offer useful guidelines to the "workers in the field".



Received and Published eDward – The 1th European New Talent Contest

eDIT 2000 announces eDward, the 1st European New Talent Contest for Creative Visual Design that will take place from October 25 - 27, supported by the European Commission and the European Parliament. The topic, in which contestants are asked to produce a 30-sec-film, is "Introducing the EURO".

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Subscription to the Newsletter for 2000

If you have received the European Cinema Journal by mail, it means that you are on our mailing list and that you will always receive the issues published in the year 2000 free of charge.

If you happened to pick up the European Cinema Journal during a cinema event and you wish to be included in our mailing list, please send a message to: newsletter@mediasalles.it, or fax it to: +1 781 9988427.

E.C.F.A. and MEDIA Salles: an aim in common

Ever since 1988, the year of its foundation, the E.C.F.A. (European Children's Film Association) has promoted a policy on culture that aims to define new spaces for communication, to initiate and develop more up-to-date forms of collaboration in Europe, with young people and quality European films at the heart of every initiative. Providing a vital link between the sectors of production, distribution and cultural organisation, in the vast area dealing with younger audiences, the Association has been pleased to note the development of close contacts with the professional operators working with MEDIA Salles, who have been fixing a parallel and complementary appointment at Kid Screen, the international meeting on films for young people and media education, organised by the E.C.F.A. with the support of the Regione Lombardia, Management of the Department of Culture, Identity and Autonomy of Lombardy. An opportunity for meeting people, reflecting and learning, for all those whose work respects the UN Declaration of Children's Rights, the event aims, amongst other things, to act as a link between exhibition and European films. This is the direction in which our joint action will be able to acquire greater influence within the context of the promotion of quality cinema in Europe.

Eva Schwarzwald - Director of the Office for Cinema and Multimedia of the Regione Lombardia and member of the Board of the E.C.F.A.

European Festivals

International Kinder & Jugend Film Festival LUCAS

Frankfurt on Main, Germany
11 - 17 September 2000
Tel. +49.69.620167
Fax +49.69.6032185
e-mail: lucas@deutsches-filmmuseum.de

IL CORTO DEI CORTI: exhibition of films by and for young people

Trevignano Romano, Italy
18 - 22 October 2000 (9 -13 May 2001)
Tel. +39.06.9999014

CINEKID International Film and Television Festival for children and young adults

Amsterdam, Holland
21 - 29 October 2000
Tel. +31.20.6247110
Fax +31.20.6209965

Biennale Cinema Ragazzi

Pisa, Italy
6 - 12 November 2000
Tel. +39.050.5024329
website: www.web.tiscalinet.it/cineragazzi

BUFF International Children's and Youth Film Festival

Sandnes, Norway
13 - 18 November 2000
Tel. +47.51.683734
Fax +47.51.683720
e-mail: buff@netpower.no
website: buff@sandneskino.rl.no

Augsburger Kinderfilmfest

Augsburg, Germany
11 - 19 November 2000
Tel. +49.821.3491060
Fax +49.821.3495218

Festival Internazionale del Cinema Giovane "Castellinaria"

Bellinzona, Switzerland
18 - 25 November 2000
Tel. +41.91.8252893
Fax +41.91.8253611
e-mail: info@castellinaria.ch
website: www.castellinaria.ch

Oulu International Film Festival

Oulu, Finland
20 - 26 November 2000
Tel. +358.8.8811294
Fax +358.8.8811290
website: www.ouka.fi/oex
e-mail: filmbuero@fi

Gijon International Film Festival for Young People

Gijon, Spain
24 November - 1 December 2000
Tel. +34.98.534.3739
Fax +34.98.535.4152
website: www.las.es./gijonfilmfestival

CINEMAGIC

The Northern Ireland International Film Festival for Young People
Belfast, Ireland
30 November - 10 December 2000
Tel. +44.1232.311900
Fax +44.1232.319709

Internationale Filmfestspiele Berlin (Children's films section)

Berlin, Germany
7 - 18 February 2001
Tel. +49.30.25920
Fax +49.30.25920299

Europees Jeugdfilmfestival Vlaanderen

Anvers, Belgium
24 February - 2 March 2001

Tel. +32.3.2326409
Fax +32.3.2131492
website: www.vub.ac.be

BUFF International Children's and Youth Film Festival

Malmö, Sweden
13 - 18 March 2001
Tel. +46.40.307822
Fax +46.40.305322
e-mail: buff@kajen.com
website: www.buff.nu/2000

Goldener Spatz German Children's Film & Television Festival

Gera, Germany
1 - 6 April 2001
Tel. +49.365.8004874
Fax +49.365.8001344
website: goldenerspatz.gera.de

Festival International du Cinéma Jeune Public

Laon, France
3 -13 April 2001
Tel. +33.3.23793937
Fax +33.3.23793932
email: ficjp@aisne.com
website: www.aisne.com/festival_cinema_jeune_public

International Film Festival for Children and Youth

Zlin, Czech Republic
27 May - 2 June 2001
Tel. +420.67.7592442

Giffoni Film Festival

Giffoni Valle Piana, Italy
15 - 22 July 2001
Tel. +39.089.868544
Fax +39.089.866111
website: giffoniff.it

Prix Jeunesse International München, Germany

5 - 12 June 2002
Tel. +49.89.59002058
Fax +49.89.59003053

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From left:
Liana Ocri, Dr Joachim Ph. Wolff, Enikő Kiss.