



**Cinema advertising.**

**Which novelties from the  
digital technologies?**

April 8th 2006  
DigiTraining Plus  
Patrick Van Dijck

 **SCREENVISION**  
**PURE CINEMA**

- **About Screenvision**
- Current position of cinema advertising
- What will digital change?



# About Screenvision

- \* Screenvision Europe is the leading cinema advertising sales house in Europe, representing close to 4 500 screens.
- \* Screenvision operates in 9 countries across Europe: France, Belgium, The Netherlands, Spain, Portugal, Denmark, Finland, Czech Republic and Slovakia.
- \* Its sister companies, Carlton Screen Advertising (CSA) and Screenvision USA are both market leaders in their respective markets (UK, Ireland and USA).
- \* Screenvision, a Thomson / ITV joint venture, aims to create cinema advertising propositions which closely meet the needs of advertisers, leveraging its key assets: a targeted and captive audience, an unmatched recall rate, presence in key leading exhibitor theatres, and constant innovative research in marketing and advertising.

# Some of our main customers



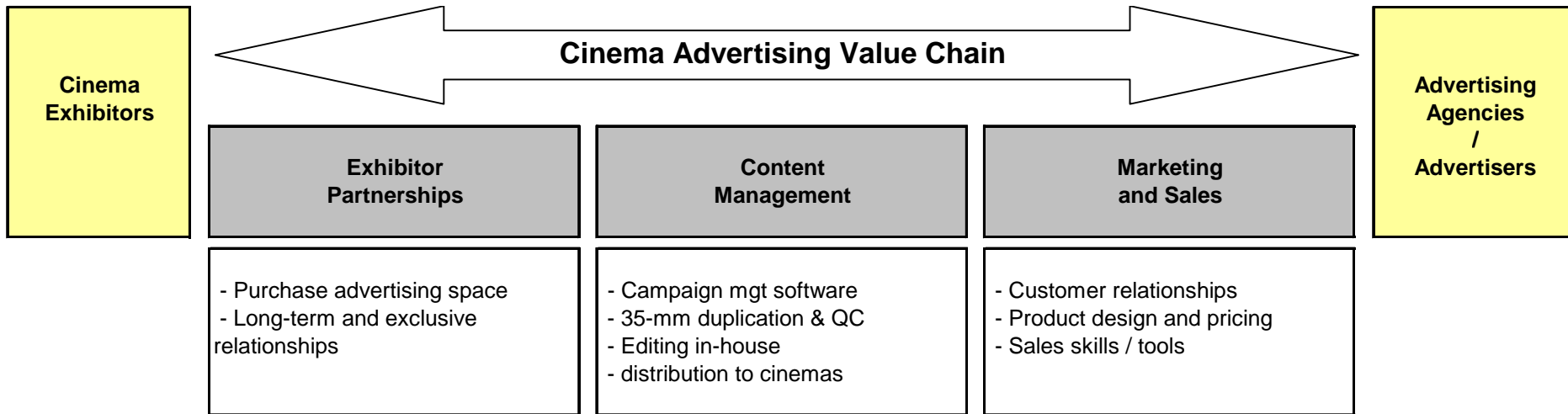
Source: Screenvision Europe

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# Structure

- Screenvision
- **Current position of cinema advertising**
- What will digital change?

# Cinema advertising value chain





## Some key facts

- \* Europe accounts for 27% of all global advertising expenditure, with almost all of this originating from Western Europe.
- \* The Big 5 of Europe; Germany, UK, France, Italy and Spain account for 73% of European advertising expenditure.
- \* Cinema advertising stands at +/- 0,9 % of advertising expenditures in Europe. The share varies from country to country between 0,2% and 1,8%.
- \* In most European countries several cinema advertising saleshouses are active.

# The plus and minus of available media

(as seen by one of our Belgian customers)

	TV	Newspapers	Magazines	Free Sheets	Outdoor	Radio	Cinema	Internet
<b>1. Quantitative</b>								
Geographical coverage	👍👍👍	👍👍👍	👍👍👍	👍👍👍	👍👎	👍👍👍	👍	👎
Cost per 1000	👍	👍👍	👍👍	👍👍👍👍	👍👍👍	👍👍👍	👎	👍
Rapid coverage build-up	👍👍	👍👍👍	👍👍	👍👍	👍👍👍	👍👍👍	👎	👍
Socio-demographical selectivity	👍	👍👍	👍👍👍	👎	👍👎	👍👍	👍	👍
High Frequency	👍	👍	👍	👍	👍👍👍	👍👍👍	👎	👍
<b>2. Qualitative</b>								
Regional actions	👍👍	👍👍👍	👎	👍👍👍👍	👍👍👍	👍👍	👍👍	👍
Impact on distribution	👍👍👍	👍👍	👍👍	👍👍	👍👍👍	👍👍👍	👎	👎
Media creativity possible	👍	👍👍👍	👍👍👍	👍	👍👍	👍	👍	👍👍👍
Evenemential	👍	👍👍👍	👍	👎	👍👍👍	👍	👍	👍👍👍
<b>3. Technical</b>								
Short terms booking	👍👎	👍👍👍👍	👍👍	👍👍👍	👍👎	👍👎	👍	👍👍👍👍
Low technical costs	👎	👍👍	👍👍	👍👍	👎	👍👍	👎	👍👍👍👍
Reproduction quality	👍👍👍	👍	👍👍👍👍	👍👎	👍👍👍	👍👍	👍👍👍	👍👍👍👍
Minimal media access threshold	👎	👍👎	👍👍	👍👍👍	👍👎	👍	👍	👍👍👍👍

Source Mediaedge:cia Belgium

# Why cinema advertising?

## \* A targeted audience

- Youth
- Executives
- Brand consumers

## \* Complementarity with TV plans

- Heavy cinemagoers are small TV viewers

## \* Exceptional impact

- Captive audience
- High memorization
- Positive attitude towards cinema advertising (it is part of the show!)



# Profile of heavy cinema goers in Europe



Almost 1/5 have been on 2 or more holidays in the last 12 months.

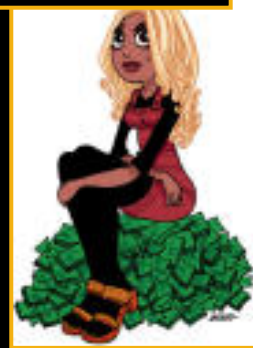


19m of them own a credit card

21% more likely to earn £50k plus per year



Heavy Internet users



Young people

40% like to eat take-away meals



51% of them are men



89% more likely than average to drive a convertible / sports car

50% like to try out new food products

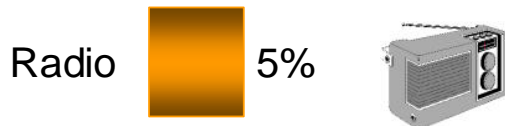
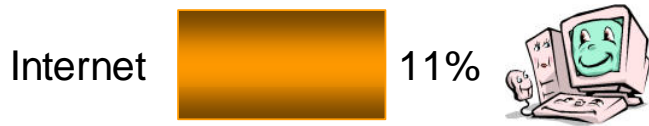


Source : TGI Europa, July 2003

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# Recall Index



Source: Carat Mediactive juin 2004  
Carat France & Armand Morgensztern



# Structure

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# What are the main changes for the switch from 35mm to digital cinema advertising?

- \* Constant quality of picture
- \* Improved accountability (proof of projection)
- \* Flexible scheduling of advertising campaigns (time slot, movie style, region, audience profile)
- \* Shorter lead times, last minute opportunities
- \* Production cost reduction (Kinescopage - 35mm prints)
- \* Opportunities for local & regional advertising
- \* Opportunities for increased exhibitor marketing
- \* Opportunities for alternative content/event marketing



# What will this change for Screenvision ?

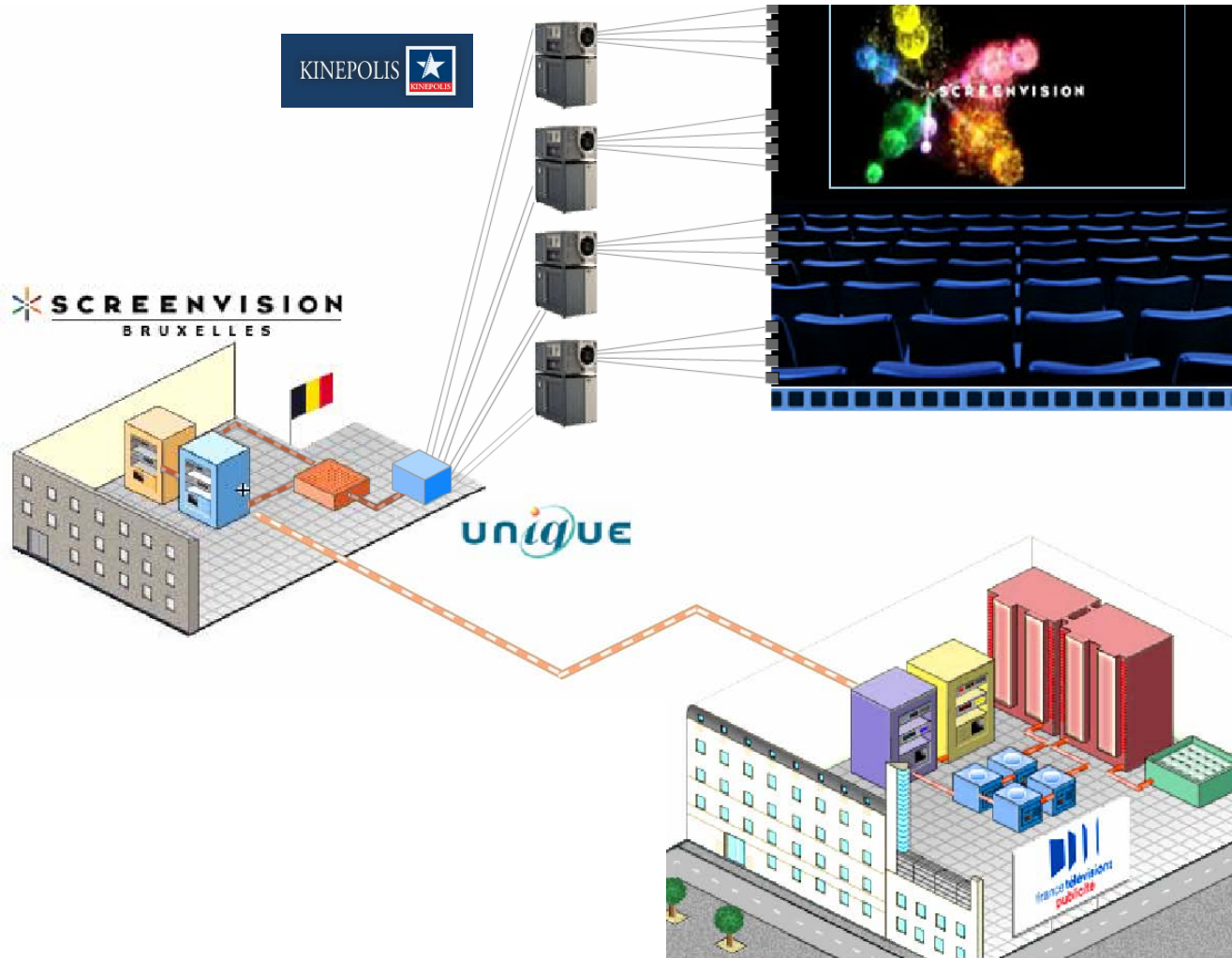
- \* Replace current logistics organisation (editing, QC,..) by new one (NOC, WAN,...)
- \* Create new sales strategies based on customised research data
- \* Deploy performant booking & planning software tools
- \* Create new revenue streams with new product formats



## Critical succes factors

- \* Close collaboration with exhibitors on all aspects of the transition is crucial
- \* Projection quality must justify the premium for cinema
- \* Obtain HD (&5.1) source material from the admarket
- \* Manage fragmented buying behaviour
- \* Position cinema correctly and futureproof in the fast changing audiovisual landscape (digital TV, branded entertainment, internet, push to pull, ad avoidance..)
- \* Develop an entertaining pre-show with high like-ability from viewers

# Digital cinema pilot in Belgium





## Digital cinema pilot in Belgium

- \* Since May 2005 the advertising reel is projected in HD digital in 10 Kinopolis screens in 8 multiplexes.

(Specs: Barco 2K, MPEG2, Standard HD 1080i, 35MB/s, Dolby Digital AC3)

- \* Since March 2006 we have equipped 3 screens at Kinopolis Gent with Unique server and DLP projectors where the existing 35mm automation is now fully synchronised with digital advertising.
- \* Content is digitized and distributed without additional costs for the advertiser.

## First learnings



# q&a



# Thank you

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[www.screenvision.be](http://www.screenvision.be)  
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