

Content for the **hybrid** world?



Ian Christie

Vice-President, Europa Cinemas

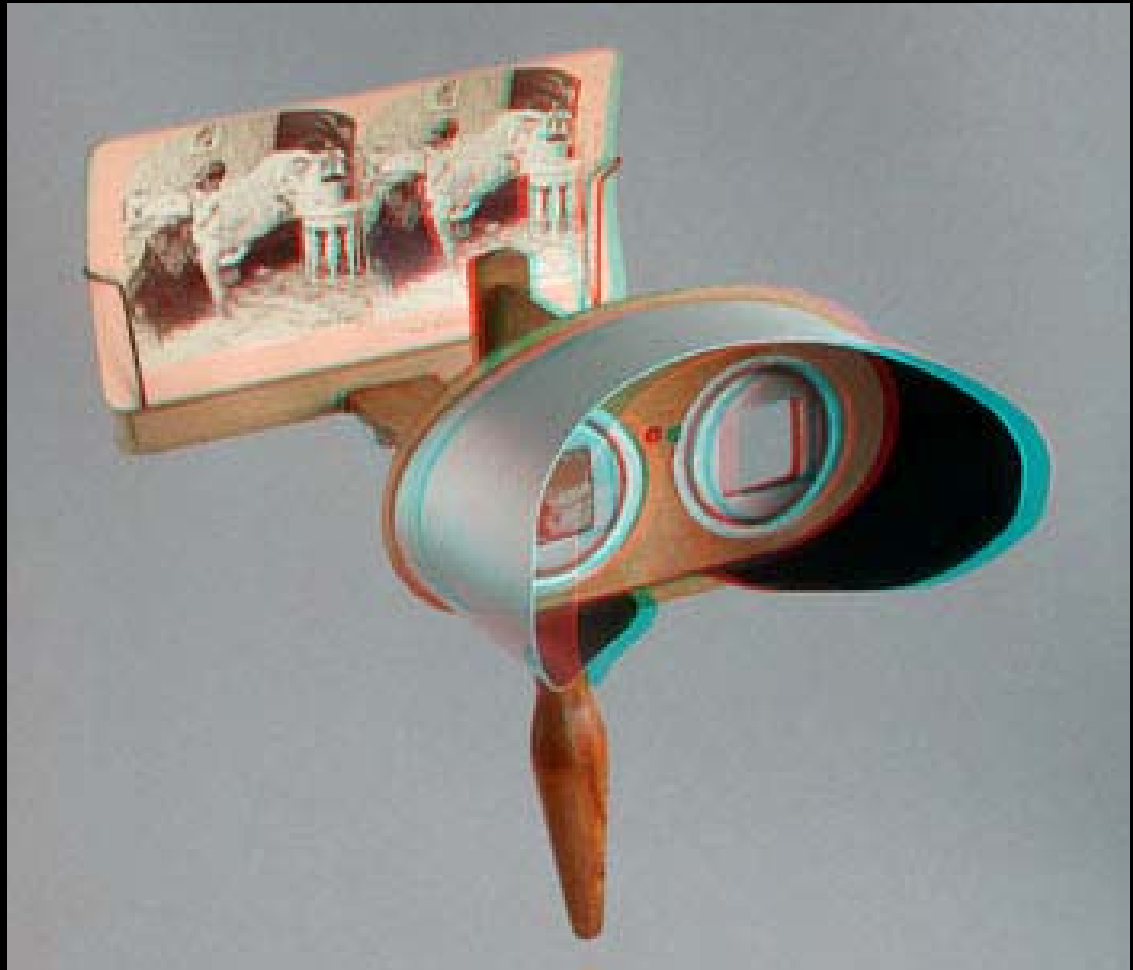
Professor of Film and Media History, London University

AVATAR in 3D!





Stereo was a 19th century craze! Oliver Wendell Holmes, 19c American humanist, photographer and stereo enthusiast





3D may be revolutionising cinemas, and helping to pay for digital projection. But a lot of national cinemas across Europe are in trouble – like Hungary...

2010 GLOBAL TRENDS

Source: Magyar Filmunió



HUNGARY (HU)

Capital: Budapest

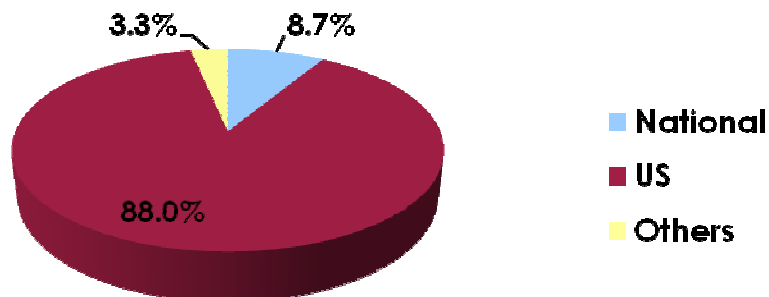
Currency: Forint

Population: 9 982 000

Average admissions per capita: 0,7

	2009	2010	Change 2010/2009
Admissions (million)	783 548	677 945	- 13,4 % ↓
Screens	415	417	+ 0,5 % ↑
Digital screens	30	40	+ 33,3 % ↑
National market share (%)	8,69 %	4,8 %	- 3,8 pts ↓
US market share (%)	88 %	N/A	N/A

MARKET SHARES 2009: (by admissions)



Results from Hungarian exhibition – reported to recent Europa Cinemas Experts Committee

2010 GLOBAL TRENDS

Source: Polish Film Institute



POLAND (PL)

Capital: Warsaw

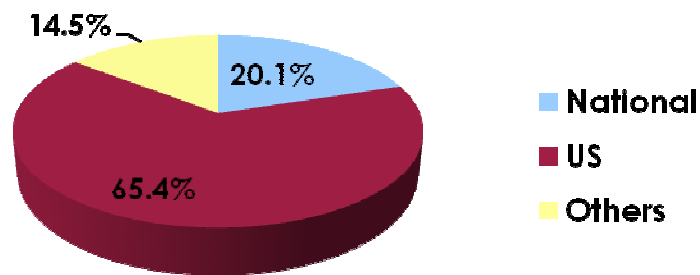
Currency: Zloty

Population: 38 192 000

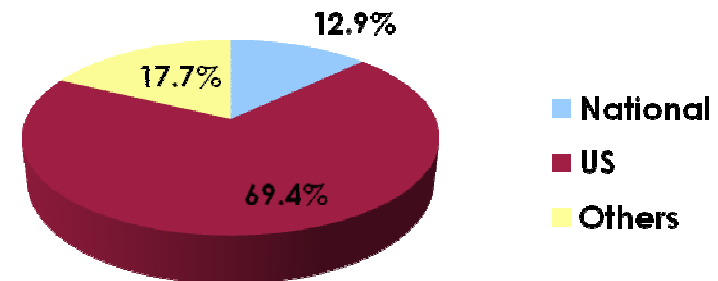
Average admissions per capita: 0,98

	2009	2010	Change 2010/2009
Admissions (million)	39 200 000	37 500 000	- 4,3 % ↓
Screens	648	675	+ 4,1 % ↑
Digital screens	289	362	+ 25,5 % ↑
National market share (%)	20,07	12,9	- 7,1 pts ↓
US market share (%)	65,43	69,42	+ 3,9 pts ↑

MARKET SHARES 2009:
(by admissions)



MARKET SHARES 2010:
(by admissions)



2010 GLOBAL TRENDS

Source: Magyar Filmunió



TOP 5 all films: (by admissions)

Rank	Original title	Country	Director	Admissions
1	<i>Shrek Forever After</i>	US	Mike Mitchell	535 684
2	<i>Inception</i>	US	Christopher Nolan	445 497
3	<i>Alice in Wonderland</i>	US	Tim Burton	377 111
4	<i>Twilight – Eclipse</i>	US	David Slade	260 304
5	<i>Sex and the City 2</i>	US	Michael Patrick King	300 358

TOP 5 European films: (by admissions)

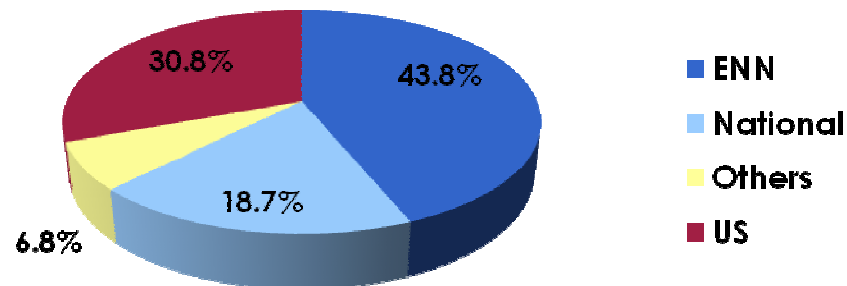
Rank	Original title	Country	Director	Admissions
15	<i>Üvegtigris 3</i>	HU	Péter Rudolf	174 618
26	<i>Sammy's Adventure</i>	BE	Ben Stassen	100 910
57	<i>The Imaginarium of Doctor Parnassus</i>	GB	Terry Guilliam	45 803
58	<i>The Ghost writer</i>	FR	Roman Polanski	41 369
70	<i>Zimmer Feri 2</i>	HU	Reviczky Gábor	34 517

2010 EC NETWORK RESULTS

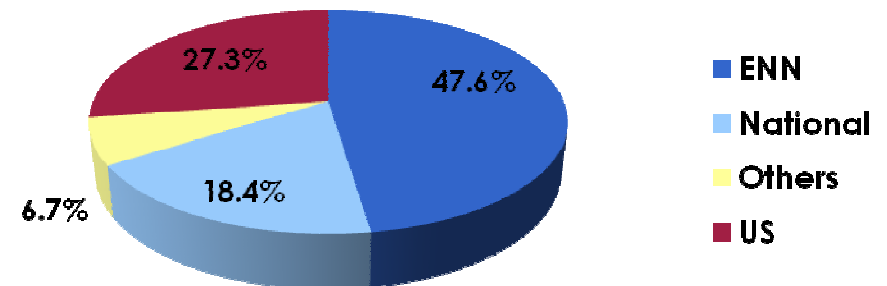


	2009	2010	Change 2010/2009
Agreements	17	16	- 5,9 % ↓
Cinemas	20	19	- 5 % ↓
Screens	40	39	- 2,5 % ↓
Digital screens	1	2	+ 100 % ↑
Global admissions	783 548	677 945	- 13,5 % ↓
Global screenings	45 280	44 525	- 1,7 % ↓
SE	62,49 %	66,02 %	+ 3,5 pts ↑
SENN	43,80 %	47,64 %	+ 3,8 pts ↑
National screenings	18,69 %	18,38 %	- 0,3 pt ↓

MARKET SHARES 2009:
(by screenings)



MARKET SHARES 2010:
(by screenings)



2010 EC NETWORK RESULTS



TOP 10 European films: (by screenings)

	Original title	Country	Director	Screenings
1	<i>Bibliothèque Pascal</i>	HU	Szalbocs Hajdu	1 048
2	<i>Bathory</i>	SK	Juraj Jakubisko	874
3	<i>Män som hatar kvinnor</i>	SE	Niels Arden Oplev	845
4	<i>The Imaginarium of Doctor Parnassus</i>	GB	Terry Gilliam	752
5	<i>Micmacs à tire-larigot</i>	FR	Jean-Pierre Jeunet	743
6	<i>An Education</i>	GB	Lone Scherfig	702
7	<i>El secreto de sus ojos</i>	ES	Juan José Campanella	654
8	<i>Köntörfalak</i>	HU	Zsombor Dyga	646
9	<i>Gordos</i>	ES	Daniel Sanchez Arevalo	557
10	<i>Bogyó és Babóca - 13 mese</i>	HU	Géza M.Tóth	508

YOUNG AUDIENCES:

⇒ **Average figures per agreement:**

24 Euro. films ; 15 Euro. non national films; 60 screenings ; 2 613 admissions

3,6 average % YA screenings and 10,4 average % YA admissions in general programming

⇒ **Collective Initiatives and relevant facts:**

No national policy towards YA. Difficulties to get European films for YA.



Many network members are managing 'heritage' buildings as well as trying to run contemporary cinemas



Curzon Soho,
London
Le Balzac, Paris
The Lighthouse,
Dublin



Europa
CINEMAS

The Picture House Uckfield

Fully Air Conditioned



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The Metropolitan Opera **HD LIVE**

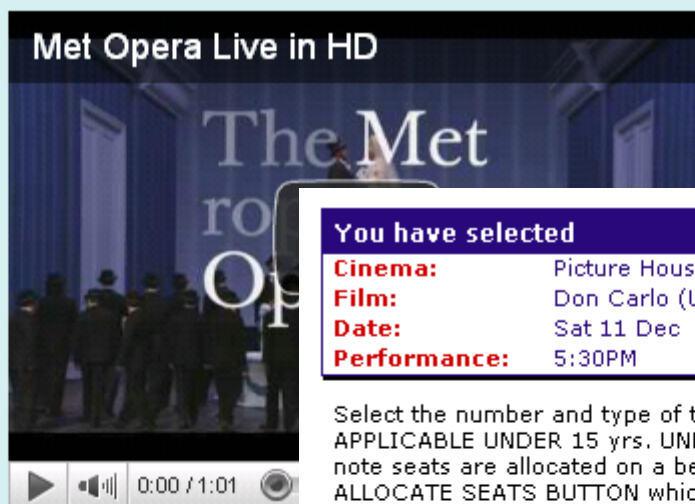
Verdi's Don Carlo – New Production

December 11, 2010

Expected Running time:
4 hours, 30 minutes

met-hd-live.aspx

Met Opera Live in HD



Director Nicholas Hytner m
of Verdi's profound, beaut

You have selected

Cinema: Picture House
Film: Don Carlo (U)
Date: Sat 11 Dec
Performance: 5:30PM

Select the number and type of tickets you wish to buy. CHILD TICKETS APPLICABLE UNDER 15 yrs. UNDER TWO YEARS NOT ADMITTED. Please note seats are allocated on a best available basis UNLESS you choose the ALLOCATE SEATS BUTTON which will appear after you choose the number of seats you want.

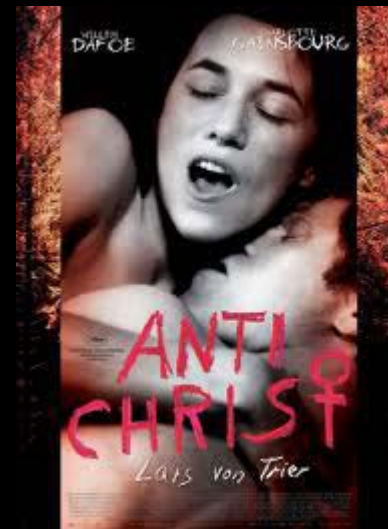
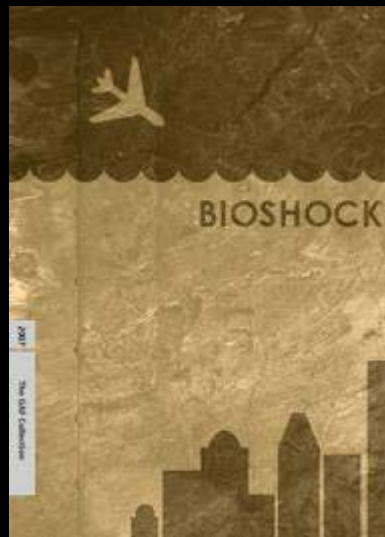
You can buy a maximum of 10 tickets per transaction.

TYPE OF TICKET:	QTY:	COST:	SUBTOTAL:
ADULT:	<input type="text" value="0"/>	22.50	0.00
TOTAL:			0.00

including VAT

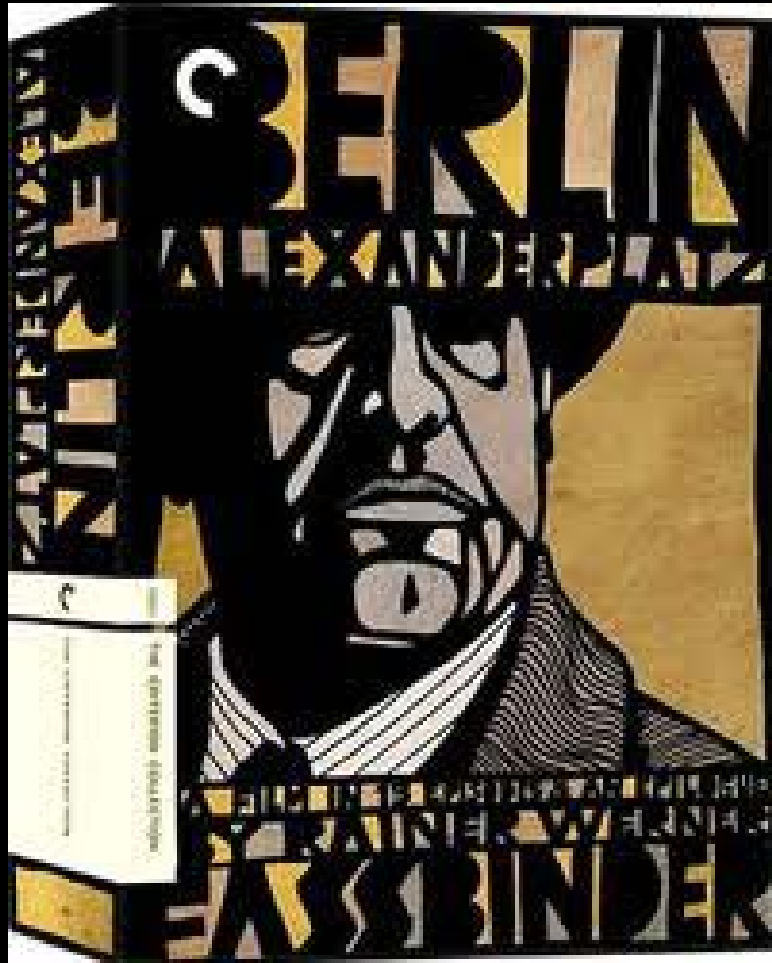
* Booking Fee to be applied

The challenge – and opportunity – of 'alternative content', for community cinemas like this one in a small town in Sussex, England



Criterion
DVDs – a
model for
ambitious
digital
publishing





DVD box sets can allow to see work that is rarely, if ever, shown in cinemas.

How can we learn from this and get **two-way traffic** between digital publishing and cinemas?



But will it work on/as television?

So cinema buildings have to go on changing, adapting. And many Europa members have shown how they can think outside the traditional box they live in...



Watershed, Bristol



Roy, Goteborg

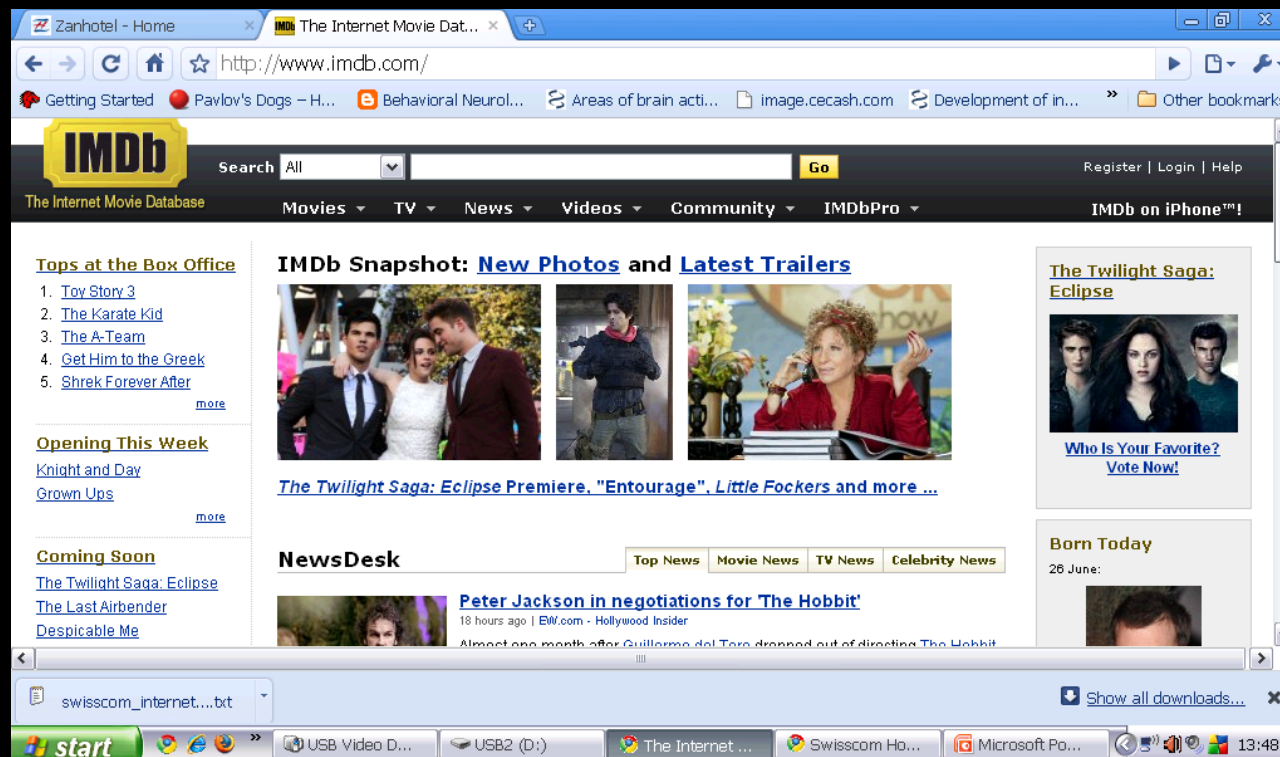


Europa Cinemas' annual Bologna Workshop, where we discuss how to modernise the cinema experience – and attracts the youth audiences of the future



La concurrence. L'internet donne la publicité aux films 'grand surface' – regardez IMDb, par exemple. Comment engager les jeunes avec un cinéma européen et 'local'?

[slide from a training session for exhibitors in Berne, Switzerland], 2010



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Is it about media 'language'?

or about imagination and creativity?

or about transmitting the canon?

! Remember - teaching literature was a new idea
at the start of the 20th century, with all the same
confusions ...



Louis Lumière, an early colour and 3D enthusiast, reshot *Train Entering Station* in 1903 in stereo, but couldn't project it in 3D until the 1930s... Now we can once again see it as part of the current 3D wave

**Will the cinema of
the future be
stereoscopic?
Will tomorrow
follow today?**

**Sergei Eisenstein
(1947)**





That's all folks



