

# The emerging practices of cinema exhibition in Europe

Report written by Mikael ARNAL & Agnès SALSON

March 2016

## Contributors

---

### **AGNÈS SALSON**

*@agnesalson*

Cinema exhibition/distribution graduate from the French cinema school *La Fémis*. Her project is to create a cinema with strong roots in the community, embracing new cultural practices and new forms of audiovisual contents.

### **MIKAEL ARNAL**

*@mikaelarnal*

Filmmaker and computer graphics artist. He wants to make the cinema a creative ecosystem of artistic and technological experiments.

### **CONTACT**

**Website** : [www.tourdescinemas.com](http://www.tourdescinemas.com)

**Email** : [contact@tourdescinemas.com](mailto:contact@tourdescinemas.com)

**Tel** : (+33) 6.71.93.95.00

# Translation

---

## **Translated with the help of :**

- > ALEXANDRE Florence
  - > AMES Juliet
  - > AYARI Khawla
  - > BERCHON Alice
- > BOUSQUET Stéphanie
  - > CHOLMÉ Mélodie
  - > DUFFIN Simon
  - > DUNNE Jeremy
  - > DRESDA Daniela
- > LALLOUET Morvan
  - > PICOLLOT Juliette
  - > TRALCI Cloé

*Many thanks to all !*

*This report was initially published in French, in March 2016.*

# Summary

---

<b>Contributors</b> .....	<b>2</b>
<b>Translation</b> .....	<b>3</b>
<b>Summary</b> .....	<b>4</b>
<b>Introduction</b> .....	<b>5</b>
<b>Part 1 : A new relation with the audience</b> .....	<b>8</b>
1. Fundraising/Crowdfunding: Involving the audience from the beginning.....	9
2. Participatory communication.....	12
3. Cinemas saved from closure and run by cinema goers .....	14
4. Community cinemas: letting the public build and shape the cinema themselves .....	16
5. Occupied cinemas.....	18
<b>Part 2 : Rethinking the cinema's offer</b> .....	<b>20</b>
1. Organising events .....	21
2. Creating editorial content .....	23
3. Supporting local creations .....	24
4. Showing new contents .....	26
5. Cinemas for niche films.....	28
6. New ways to communicate.....	30
7. The cinema as a video-on-demand curator .....	32
<b>Part 3 : New spaces</b> .....	<b>33</b>
1. More than just a cinema.....	34
2. Beyond the walls.....	38
3. Pop-up cinemas .....	39
<b>Part 4 : New models of cooperation</b> .....	<b>40</b>
1. Unlimited card for independent cinemas – the example of Cineville .....	41
2. New cinemas networks .....	42
3. Scalarama: a citizen celebration of cinema.....	44
<b>Emerging trends</b> .....	<b>45</b>
<b>Conclusion</b> .....	<b>47</b>
<b>Table of contents</b> .....	<b>48</b>
<b>Appendix 1. List of cinemas visited</b> .....	<b>51</b>
<b>Appendix 2. Itinerary</b> .....	<b>53</b>
<b>Appendix 3. Standard interview</b> .....	<b>55</b>

# Introduction

---

When in 2014 we embarked on a tour of France and its cinemas, the intention was to collect and gather the innovative practices of the French cinema exhibition. This project was spontaneously born from the desire to seek inspiration for the creation of our future own cinema. On our website, people could follow the progress of our travel, our latest articles on each cinema visited, but also shuffle through an “Idea’s Box” that gathered the most interesting ideas classified by themes. The adventure ended with the writing of a book “*Rêver les cinémas, Demain*” (“*Dream the cinemas, Tomorrow*”, published by Ateliers Henry Dougier).

The European Cinemas Tour took place in the direct continuity of this curiosity and desire to share. But this time, we wanted to extend the field of exploration with a key question in mind, what will the independent cinema of tomorrow be like? By visiting the countries of Europe, with different cultural, social and political environments, we wanted to discover the creative responses that the cinemas have found to maintain a culture of cinema going adapted to their local specificities. We wanted both to highlight innovative ideas and to summarize the global and emerging trends of independent cinematographic exhibition in Europe.

## **Setting up the project**

While the *Tour de France* was a self-financed project, we sought the help of the community and partners to realize the Tour of Europe. In April 2015, we launched a crowdfunding campaign that enabled us to collect € 7050 thanks to 153 backers. The success of the campaign reinforced us that there was a need and a desire for such a study. We were supported by the CNC, Unifrance, Ciné Chèque, Les Arcs European Film Festival, the cinema Café des Images, the Crédit Agricole Foundation, the media Bande à Part and the professional magazine Le Film Français.

## **The community**

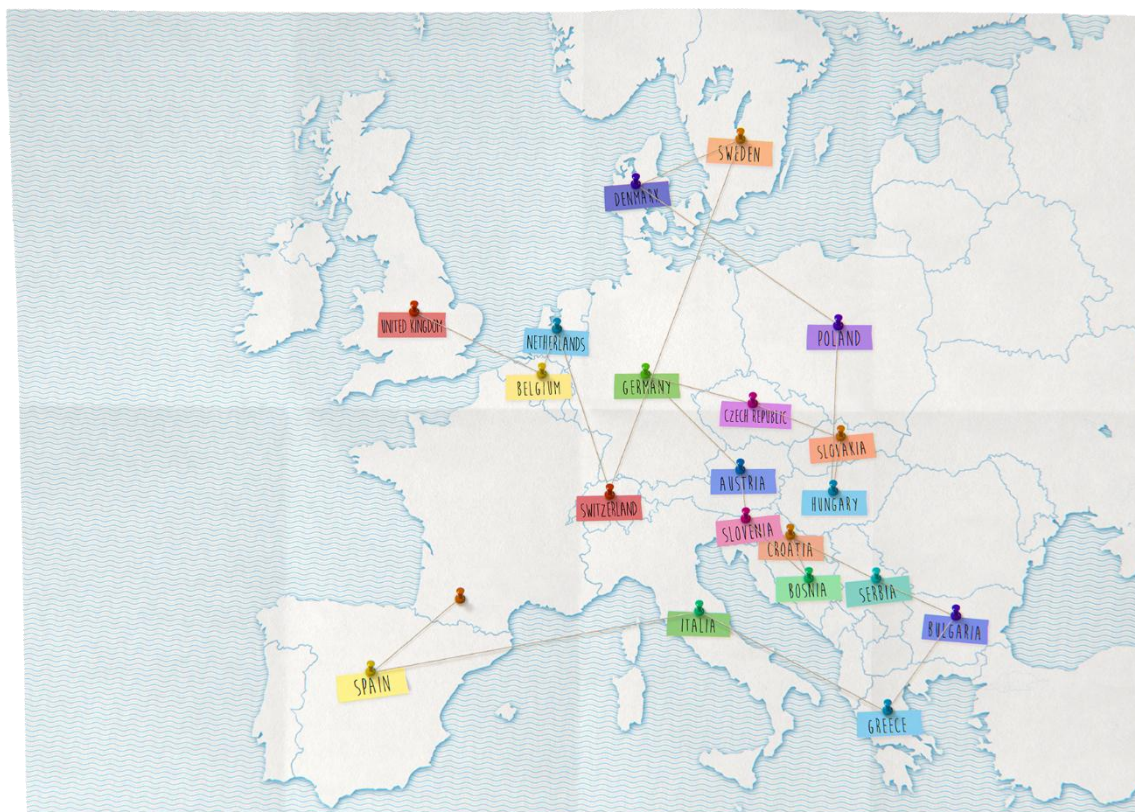
*Crowdfunding* was essential to build a community around the project. This community was at the heart of the success of the European Tour : it helped us to refine and enrich the choice of cinemas, significantly reduce project costs by helping us with logistics (20 % of our accommodation provided free of rent) but also to give international visibility to the project thanks to a translation of our contents in English and Spanish. We were in constant interaction with our community through our daily updated social networks (Facebook, Twitter, Instagram) and through regular newsletters.

## **The choice of cinemas**

To choose among thousands of cinemas in Europe, we did a research that was spread across several months. The first rough selection was made on internet. Through various search engines and social medias, we were able to identify cinemas put forward for their innovative qualities. We also looked for cinemas that could be emerging and not yet referenced. Then, we reached out to our community to enrich this selection, leading us to a first itinerary that included 200 cinemas in 27 countries that proved to be too dense. We contacted European networks such as CICAÉ or Europa Cinemas to refine the itinerary. Several exhibitors contacted us to present their cinemas. We then traced the final route that went through 20 countries and contacted the 122 cinemas on our list to make appointments for interviews and visits of their cinemas. The itinerary fluctuated during the journey, enriched with recommendations and opportunities

discovered on the road (an ephemeral place on the Black Sea coast in Bulgaria, an invitation to participate in a documentary festival in Leipzig, etc.). The final choice of cinemas was far from being exhaustive, our focus being on independent exhibition.

During 4 months, we crossed 17 countries, visited 90 cinemas in 47 cities and traveled more than 15,000 kilometers. Due to unforeseen circumstances, we were not able to visit Belgium, Slovakia and Bosnia.



### **Preparation of the tour**

Once the itinerary was completed, we had to create our print and digital communication tools, do research for our study and manage the travel logistics. With many transports and accommodations to book for daily trips during more than 120 days, logistics proved to be an important and time consuming task. At the same time, we updated our website with a new graphic identity and a revised structure. Finally, we prepared the study : the interview grid, a research on the situation of the cinematographic exhibition in each country visited and the cinemas we were going to see.

### **During the tour of Europe**

Once on the road, we had daily appointments with trips to make by train, plane or bus to reach each cinema. We updated our social networks every day with a summary of each visit - along with a few photographs of each place - and a regular mailing of newsletters. During the trip, we also launched a web series whose aim was to highlights in a few minutes the most emblematic initiatives. The first episode of the web series has been seen more than 5000 times and the website has received more than 200 000 visits since its launch.

## **New practices**

In this document, we collected the new practices of the european cinema exhibition which we have classified in four parts in order to offer a better readability of the emerging trends.

**I.** At first, we will present the increasing involvement of the public as an actor in the life of the cinema, both in its creation and its management, building a new relationship between the cinemas and their publics.

**II.** In a second phase, we will focus on the editorialization of the cinema's offer, from the rise of event cinema to the creation of editorial material and the diffusion of new contents, which contribute to the singular identity of these places.

**III.** Thirdly, we will examine the new spaces that expand the activities and the role of the cinema, providing new sources of revenue and capturing new audiences.

**IV.** In a fourth phase, we will explore the new models of cooperation between cinemas that allow them to exchange good practices but also to celebrate the cinema going experience.

## **Part 1 : A new relation with the audience**

---

The major challenge for cinemas is to create and retain a community around them. While the cinemas have always benefited from a proximity with their audience, this relationship has changed with the emergence of the Internet and social networks, allowing a continuous link with an ever broader community. Social networks and the Internet did not really invent the idea of community but they have largely contributed to the renaissance of cinemas in devastated cultural environments by offering tools of relays for initiatives requiring popular support.

Digital tools and the internet have also generalized the habit and the desire to participate, giving its opinion or acting directly on its environment. The cinema does not escape this evolution, by involving the audience in its activity or even its construction and management.

Whether it is in a relationship of trust expressed by a financial investment in the creation of a cinema, by a support in the rescue of a place or by an involvement in the promotion, the link with the audience proved to be crucial in many of the cinemas visited.



## 1. Fundraising/Crowdfunding: Involving the audience from the beginning

Some cinemas across Europe have used crowd-funding from the outset of their project. This not only allows them to raise funds when more traditional forms of financing are not available, but also means they can develop a relationship with a wider audience by forming an active community around their project. It also adds legitimacy to the project by showing that there exists already a public interest and a need for what they are developing.

### **Co-operative loans**

The **NUMAX** team in Santiago de Compostela (Spain) decided to bypass the banks when it wanted to open up a cinema. Instead, they decided to go for a cooperative credit bank, whereby third parties could act as guarantors for loans. The cinema opened in March 2015 as a non-profit making workers' cooperative, with the project overall including the cinema, a bookshop, a café and a graphic design and video studio. To get the funding for their cinema based right in the heart of the town, they ran a campaign targeting future users of the cinema. 182 people became guarantors for amounts ranging from €1,000 to €5,000, allowing Numax to get the funding it needed to get the ball rolling, which represented €300 000 of a total budget of €474 000. The key factor of the successful campaign was its transparency, where everything was detailed, including salaries, budget and planning. It was their network in Santiago de Compostela and their strong links to the community which allowed the Numax team to get the project off the ground. Quite a few of the guarantors came from all over the world, but 80% of them were local.

### **Crowdfunding platforms**

Other cinemas have chosen *crowdfunding* as the way to raise the funds needed to launch their projects:

The **POSTMODERNISSIMO** in Perugia (Italy) used to be a single-screen auditorium, but was bought by four cinema enthusiasts who came together with a view to reopening it. To make the cinema economically viable, they had to create two new screens as well as bringing in new digital projectors and making sure the building met various safety standards. To meet the overall costs of €400,000, they first of all set up a cooperative where each of them invested €15,000 of initial capital. They then obtained a loan from a regional fund targeting new businesses aiming to restore historic buildings. And they decided to involve the whole community in their plans for reopening the cinema. As soon as work started in summer 2014, they set up a *crowdfunding* campaign to build a community around the project. In exchange for contributions (from €10 to €1000) people received cinema tickets, tote bags and t-shirts branded with the cinema visuals. A temporary welcome desk was set up inside the cinema building, meaning future cinema-goers could simply drop by and wish them luck or ask how it was going. In just a few months, €25,000 was raised. Alongside this effort they also set up a kind of shareholder system whereby anybody could become an 'associate' of the cinema for just €100. This associate status allowed those who joined to take part in any of the regular meetings to decide on the future of the cinema. 70 people took up this option, from school students, through to retirees via a whole range of cinema-lovers.

The **WOLF** in Berlin (Germany) launched a crowdfunding campaign in April 2015 on the *KissKissBankBank* platform aiming to raise €50,000. In just 60 days, a total of 663 people put down €54,741. Wolf Cinema offered various incentives in exchange for financial support: become a member for a year, the possibility of private hire of the cinema, sweatshirts, limited edition DVDs, the names of contributors published on the cinema website, showing of short films or of an advert of their choice before the main film screening.

With their overall funding not yet guaranteed, the *crowdfunding* exercise gave them a chance not only to raise much-needed money but also to get people talking about the cinema's opening, and to give them more ways of staying independent. They also used the funding campaign to call for supporters to offer their skills to the project too: *"If you are statistician, electrician, acoustics expert or know about sound insulation; or if you just want to give us a practical hand so we can keep the costs of this rebuilding work to a minimum, we'd be delighted to have your support."* Verena Stackelberg, founder of the project, also organised a series of events to run in conjunction with the campaign.

In 2014 the **KINO POD BARANAMI** in Krakow (Poland) set up a crowdfunding campaign for the Krakow Festival of Silent Movies (*Festiwal Filmu Niemego*). 85 people took part, raising 5874 zloty (the equivalent of €1350). For the festival organisers, it was a way of seeing if people would be interested in the project, but also a means of promoting the event itself.

## **Seat sponsorship**

Some cinemas encourage cinema goers to sponsor seats in the screening rooms, meaning that in exchange for different amounts of money, they can get their name inscribed on the back of a seat, or choose a favourite quote to have written there instead. It's a kind of sponsorship aimed at engaging people in restoring local heritage.

The **WATERSHED** Cinema in Bristol (UK) promotes sponsorship of cinema seats not only, as they put it, as *"a vital contribution to our future"*, but also as a gift, a commemoration or dedication for individuals, businesses or organisations. The cinema highlights the participation of prominent people from the industry like co-founder of Aardman Animations David Sproxton, and actor Peter Postlethwaite, as a way of underpinning the Watershed community.

Other cinemas reopened with seat sponsorship campaigns, including **KINODVOR** in Ljubljana (Slovenia) and **CASABLANCA** in Nuremberg (Germany)

After 20 years in operation the **SHOWROOM CINEMA** in Sheffield (UK) wanted to raise £250,000 for a complete revamp of the cinema: change of seating and carpets, improving technical equipment, refurbishing the toilets and entrance foyer. Sponsorship of cinema seats meant they could raise interest in their bigger project.

## **Fund-raising parties**

Organising fund-raising parties is another way some cinemas have raised money but also connected to their local community.

**IL KINO** in Rome (Italy) organised a party for the local community when they reopened the cinema: more than 3,000 local residents, friends and future cinema-goers came to the festivities. Every three months since then, they've held a party of some sort to finance other activities and these have been go-to events involving screenings and concerts as well.

At the **POSTMODERNISSIMO** in Perugia (Italy) they organise an end-of-term party every year before the cinema shuts up shop for the summer holidays.

## 2. Participatory communication

### Using social media

Some cinemas go beyond the use of social networks purely as an information tool, for example to publicise events or film programmes. We have seen how some venues use new medias in a more creative and engaging way. Sometimes this involves talking about the daily life of the cinema and its audience, for others it involves the cinema-goers themselves as the networks become a means of sharing opinions or simply saying what they have liked. It all goes to creating a community around the cinema.

**CINEMA AMERICA OCCUPATO** in Rome (Italy) is a movement of places occupied by young students, who communicate mainly via social media. There they can speak about how their project is growing, and their authenticity is a determining factor in their success. They have almost 50,000 Facebook Likes, 4,500 followers on Twitter and 3,300 on Instagram, even though none of them has permanent premises to call their own. Their real 'capital' comes from the community they have created.

On Instagram, **BIO RIO** in Stockholm (Sweden) posts photographs about the life of the cinema, which range from special screenings, through workshops they may be organising, to recipes for food available in their restaurant. They also publish regularly a photo of a member of their team who may talk about his or her favourite film, or mention something new happening in the cinema, or even just rave about their favourite food. It's a way of personalising communication by creating a direct link between people involved in the cinema and those who come to watch films.

**CINECIUTAT** of Palma de Mallorca (Spain) puts up a long post every day on its Facebook page, which has nearly 9,000 followers. Although it is often said that social media lends itself to short, punchy posts, Cineciutat have invented a new form of narrative as their long posts are eagerly awaited by their followers, who react in great numbers every day, sharing their own reactions to each post.

### Cinema goers as Ambassadors for the cinema

Cinema goers are the best ambassadors for spreading the word about the cinemas and the films they show. Cinemas know that word of mouth is the best way to garner support so they increasingly involve the public in their promotion campaigns.

**KINODVOR** in Ljubljana (Slovenia) has regular preview screenings where it sends out targeted invitations to potential audience members with a view to filling the auditorium for the screenings. They have created their own address book with headings and categories allowing them to target the most relevant opinion leaders for a given film.

The **ART KINO** in Rijeka (Croatia) designed a kind of *ballot paper* on the back of its cinema tickets so that the audience can rate the film it has just seen by circling a number from 1 to 5. The tickets all go into a monthly pot from which the votes are read and a '*Film of the Month*' decided by popular vote, which is then communicated on social media.

## **Public feedback on cinema programming**

Cinema goers can also give feedback on the programming of films shown. Some cinemas like the **WATERSHED** in Bristol (UK) or the **KINO POD BARANAMI** in Krakow (Poland) encourage cinema goers to leave their views on post-it notes stuck to the walls of the cinema.

## **Solidarity tickets**

The public can also get involved in the life of the cinema by buying solidarity tickets. **CINECIUTAT** in Palma de Mallorca (Spain) launched a campaign called '*butacas solidarias*' or '*solidarity seats*', whereby cinema goers can pay for a cinema ticket for someone less well off than them, with the cinema making a commitment to ensure that the tickets go to people in need via local charities and organisations.

### 3. Cinemas saved from closure and run by cinema goers

The conversion to digital led to the closure of a number of cinemas as owners came to the conclusion that they were no longer viable enough to justify the investment. But this ignored the attachment cinema patrons felt to their local venue. Several local communities got together to reopen closed cinemas, with a similar *modus operandi* in each case: volunteer involvement of the cinema-going public in the running of the cinema, joining committees to help run the venues and supporting financially through annual membership. The more an individual was involved in rescuing the cinema, the more attached he or she would become to the initiative and the more they would develop their own knowledge of how to screen a film in public.

**CINECIUTAT** in Palma de Mallorca (Spain) grew out of the closure of the Renoir cinema, which had been the only cinema on the island to show films in their original language. Cinema goers organised a meeting one day to discuss the closure and came up with the idea of launching a 'Save the Renoir' project. The initial idea, to get people to offer financial support to keep the cinema open, met with immediate success. In just three weeks, 2,000 people responded, quickly raising a total of €50,000. One month after the closure of the cinema, 500 contributors turned up for the first general meeting and voted to reopen the cinema under a new name: CineCiutat (using the Spanish for *cinema*, and the Catalan word for *city*, also a wink to Cinecittà). *Alta Films*, the company which previously ran the cinema, was so enchanted by this citizens' initiative that it very graciously donated all the equipment inside the building, ie screens, projectors, seating. On 13 July, barely two months after its closure, the cinema was open to the public again.

To run this cinema collectively, they set up a management committee elected for a two year term by members of the specially-created *Xarxa Cinema* Association. This committee decides the overriding strategic goals for the project, with six working groups – for programming, film reruns, communications, events, education and an ideas laboratory – made up of volunteers and members of the association. This has been a way of giving structure to the functioning of the cinema while preserving the heart and soul of the project, which was to have a cinema run by and for the community. A group of about 50 people work on ticket sales, projection needs, programming, coordination, admin tasks and management.

They also encourage cinema goers to support the economic viability of the project by paying an annual subscription. For €100 a year, it's possible to become a 'partner' of the cinema with incentives such as free tickets, reduced prices for some tickets down to €4 a seat, price reductions for events and the right to vote on important decisions affecting the future of the cinema. The subscriptions are also a vital factor in the survival of the cinema because – unlike the income from basic ticket prices, which CineCiutat has to share with others – subscription income goes in its entirety to the cinema itself. So subscriptions help the financial security of CineCiutat but also raise its status as a social hub with its customer base becoming partners in the cinema and having a say in the important decisions affecting its future.

The **CASABLANCA** cinema in Nuremberg (Germany) went through a similar process. In autumn 2008, its owner Wolfram Weber announced the imminent closure of the cinema. An interest group was set up to try to save the place, but closure of the Casablanca went ahead in spring 2009 because its old owner did not feel it was a viable concern anymore. A dozen or so members of the public got together, building broader support to try to raise the funds needed to save the venue. In just a few days they found 100 people willing to join the association – Casa e.v – set up to manage the venue. 'Kino mit Courage' ('Cinema with Courage') is now the motto of the

cinema. But the project was not made any easier by the fact that the former owner had auctioned off the seating and film equipment. Faced with a totally empty space, the new team had to launch a fund-raiser to be able to buy new seating for starters. The cinema was able to reopen some months later but only after considerable input from a team of volunteers. Today there are 700 members of the association, who support the cinema by their active involvement and the €30 annual subscription. Its financial model depends on these subscriptions and on the time volunteered by its members.

## 4. Community cinemas: letting the public build and shape the cinema themselves

Communities can not only come together to save their local cinema, but they can also join hands to create cinemas too. *Community cinemas* have become a movement where local residents take it on themselves to screen films in areas where there is a perceived need. For many people, going to the cinema regularly has become difficult, either because there is no accessible cinema nearby, or for reasons of cost, or simply because they lost the habit of going.

*Community cinemas* can also emerge when there is no space locally for screening more niche films. Their flexibility in the way they are organised means they can experiment, trying new ideas, which may have a cultural influence far beyond what their size would at first suggest. By engaging also more disadvantaged areas of a given community, these cinemas can broaden access to knowledge of how cinemas operate, giving people practical skills and reigniting interest in the whole cinematographic process.

There are more than 250 *community cinemas* in the United Kingdom, where this has become a real social movement. Their development is supported by the *BFI (British Film Institute) Neighbourhood Cinema* and *Cinema for All* initiatives. These were set up to encourage people interested in creating their own cinema – they provide information needed to start such a project, like costs, equipment, film distribution.

The **DEPTFORD CINEMA** was created in south east London (UK) in 2014 because there was no longer any cinema in the Lewisham Borough at that time. London cinema ticket prices can go as high as £19, but the philosophy of the Deptford Cinema was to make cinema accessible for all with ticket prices as low as £5 for normal price and £3.50 for concessions, making it the cheapest cinema in London. The story began with the discovery of a building which had lain empty for more than 15 years. A crowdfunding campaign (run on the Kickstarter platform) managed to raise £7,824 to pay for projectors. The local council offered an interest-free loan and with further private funding they managed to get the funds they needed to pay a deposit on rent for the premises and for construction materials. The cinema was built completely by volunteers during so-called 'Building Weeks'. The principle behind these weeks was simple: volunteers would come forward and work together to offer their skills and knowledge to the project, whether this be to build a wall or to set up sound insulation in the auditorium.

There are now more than 700 people who volunteer their time for the cinema. There's a public meeting every Sunday where the main decisions are made, and everyone can have their say. After the meeting, individuals and small groups can go ahead and implement the decisions made. There's another weekly meeting to decide on programming. Anybody who wants to organise a screening or an event is free to do so, in the knowledge that they will have help with film licensing, graphic design for publicity materials, communications in general etc. As well as the main screening room and the bar, there are plans in place to build a space where 16mm films can be produced. That means film-making will become accessible to all and there will be workshops to help train people in that as well. The whole project has developed beyond just having a wide range of films to see, as it now involves also the sharing of skills among equals, whether in how to build a wall, how to organise film programming or even how to make films themselves.

Inspired by this experience in Deptford, a group of volunteers got together in 2015 to set up the **SMALL CINEMA** in Liverpool (UK). The Small Cinema was set up by the Re-Dock collective,



which had begun showing films on short runs across the North West of England but wanted a permanent base in Liverpool. Sam Meech developed the Small Cinema idea after he realised that there wasn't a single cinema in Liverpool dedicated to independent filmmakers. He wanted to create an equivalent to the music scene, which had a number of venues for musicians just starting out, by creating a cinema 'scene', to put in place the infrastructure so that there would be no missing links in the chain of film production through to film screenings. The idea was that filmmakers would have a space to show their work. So the cinema, which was initially conceived as a showcase for local filmmakers, became a much broader project to enable the local community to get involved in organising events.

The **MINICINE** in Leeds (UK) is a community cinema with a less permanent stable base. It was set up in 2010, and by 2015 it had won *Cinema For All's* awards for best programming, best marketing and best advertising. They don't organise daily screenings of films, but instead have two films a month in venues which change with the seasons: sometimes a café or bar (The Arch Café, 51% Bourbon Lounge, The Maven, The Adelphi), sometimes a museum (Armley Mills), sometimes an art gallery (Munro House) or even a community centre (Left Bank Leeds).

Films are shown currently on the third Thursday of the month at the Picturehouse Palace in the industrial museum at Armley Mills (Minicine at the Mills). To make the experience all the more special, there is an intimate feel to the venue, they show a short movie before the main film, and they offer soft drinks and cakes for those attending the screening. The quality of the cakes, baked specially for the film, contributes to the occasion and makes the room often fully-booked. After the film, they ask the public to rate the film and they publish the result of the polls on their website, so everyone can see which films were most popular.

The **CUBE MICROPLEX** in Bristol (UK) opened in 1998 as a venue run as a co-operative to organise cultural events, film screenings, music and to serve as a meeting place for the local artistic community. It presents itself today as a '*social art experiment in the form of a cinema and event venue*'. Today it is one of the most well-known community cinemas in the United Kingdom. It is run by 150 volunteers who managed at the end of 2013 to raise funds amounting to £185,000 so that they could buy the building that hosts the Cube. And on 1 April 2014 the building became theirs. This was only the first stage in their project, though, as they now have plans to refurbish the cinema completely. The Cube Microplex organises 350 events a year, most notably their humanitarian project Kids Kino, which took films for kids to areas devastated by earthquakes in Haiti (2010) and Nepal (2015).

## 5. Occupied cinemas

The various financial crises that have hit European countries in recent years have led to the closure of a number of cinemas. This has led some groups of young enthusiasts to occupy cinema buildings, with the aim of opening the doors again. In the two occupied cinemas we came across, the same issues had triggered the action in both cases: a dramatic reduction in culture on offer aimed at their age group; a lack of public space for emerging young artists to meet and develop their work; and the need for active campaigns to preserve cultural heritage in the face of predatory property developers and financial institutions. The lack of financial or political means to take action and the urgency of the situation led these young people to choose a path that took them outside the law.

With few resources to hand, these groups turned to social networks to spearhead their action, as these can be built at no financial cost. What's more, social networks are not only easily accessible to all, but they are the mainstay of the daily lives of these groups and allowed them quickly to build widespread backing and awareness. This link to their community was crucial both to get across the message of how their actions were legitimate and to involve more people in their activities.

The programming in these cinemas showed a mix of films: classic, cult, experimental, *mainstream*, locally-made. A mix of genres that reflected the unrestrained and playful approach of the young cinema lovers involved.

The Cinema America in Rome (Italy) used to be a cultural focal point for the Trastevere district of Rome, but after lying shut for fourteen years, plans were afoot to develop the site with apartments or a car park. When the building's demolition was finally announced, a group of a dozen or so young people decided to occupy the premises and try to save it from its sinister demise. On 13 November 2012 it became the **CINEMA AMERICA OCCUPATO**.

In the run up to that date, the group organised various activities over the course of three months to keep local residents on board and encourage them to get involved. So when they broke the chains and occupied the building on 13 November 2012, the neighbourhood was behind them. They then organised not just film screenings, but also book readings, debates around documentaries shown, and the public was invited to get involved with programming, either by just sending an email or by dropping by the cinema to suggest the name of a film they'd like to see. They now have 50,000 likes on Facebook and more than 4,500 followers on Twitter so are using social media to the maximum and getting people involved by speaking directly to them. But there are other reasons why the community has grown so large so fast: cinema goers feel part of a citizens' movement aimed at putting the cinema back in the heart of the district; they are supporting the notion of cultural heritage by keeping the building open; and they are bringing the cinema back to life again.

A hundred or so students and other film lovers have been occupying the **ZVEZDA CINEMA** in Beograd (Serbia) since November 2014. They had witnessed a collapse in box office figures across the Serbian capital which had seen 4.2million cinema tickets sold in 2004 before privatisation led to the closure of 14 of Beograd's 19 cinemas – a terrible blow to the cultural life of the city. Frustrated at the lack of venues to show their films and develop their art, a generation of young filmmakers decided to act.

The occupations started with the showing of a film, *'The Disobedient'*, by Mina Djukic. But they didn't just occupy the premises. They also decided slowly to renovate the building on the back of donations from cinema goers and engage the help of local tradespeople to do the work on a voluntary basis to support the project. The slightly anarchic approach of their early days had been made necessary by the need for speedy action at first, but once the group got organised they quickly steadied the ship with daily events and regular programming of films. And their action gained some international backing: Michel Gondry made an animated short in defence of the Zvezda Cinema which led to support for the project from filmmakers and politicians across the world.

## **Part 2 : Rethinking the cinema's offer**

---

New contents allow the cinemas to enrich their offer and to reinforce their role as spotters with audiences that have practices of cultural consumption constantly changing. Extending their programming work, cinemas become a showcase for new authors and reinforce their editorialization.

The identity of the venue is also intrinsically linked to its capacity to produce editorial content, to communicate on its programming and the life of the place, on physical and virtual media to further strengthen its uniqueness to the public.

Rethinking the cinema's offer inevitably leads to a rethinking of its image, through the creation of new communication media that are carefully designed for and consistent with the identity of the cinema.

## 1. Organising events

Organising events is making the outing at the cinema a distinct and memorable moment. Playing on this uniqueness allows cinemas to value the films differently and creatively, making them even more desirable.

The **KINODVOR** in Ljubljana (Slovenia) organises a horror films' marathon every year for Halloween and a *Retrosex* night for Valentines' day referring to the venue's past as an adult movies' cinema (the Kinosloga).

### Surprise screenings

Organising surprise screenings is another way of transforming a standard screening into a special event.

At **KINO AERO** in Prague (Czech Republic), they set up a surprise screening every last tuesday of the month, called *Aero Naslepo* (meaning *blind screening*). If the viewers have already seen the film, they can go to the bar and ask for a free beer. If they decide to attend the screening, they pay as much as they want at the end of the film.

**IL KINO** in Berlin (Germany) screen every month a surprise film in a program slot called *Cinephilia*, showing a film they consider essential but that has not reached its full potential public.

At the **DEPTFORD CINEMA** in London (UK), they punctually organise surprise screenings where the audience can vote online (or using a QR code printed on the program sheet) for the film they wish to watch.

### Creating events for a film release

For the release of the movie *Star Wars 7*, **POSTMODERNISSIMO** in Perugia (Italy) organized a special weekend with meetings and many events linking cinema to music and comics to celebrate this event with all fans. On the program : the screening of the documentary *The People vs. George Lucas*, a meeting with two editors (Darth Von Trier and Jackie Lang in preparation for the release of the new episode *The Awakening Force*) and Lorenzo "LRNZ" Ceccotti -elected Best Cartoonist at the Treviso Comics 2015-, a performance of "live drawing" inspired by the saga with about twenty designers accompanied by live music and a choreographic show with fights of lightsabers entitled "JEDI POSTMOD". By reclaiming the world event of the release of the new Star Wars, the PostModernissimo offered a unique experience of the film.

The *Secret Cinema* movement, a live film experience combining film screening in unusual places with interactive performances in specially designed sets has been growing over the years. Inspired by this trend, **KINO NOWE HORYZONTY** in Wroclaw (Poland) set up interactive events as a curation of their film premiere. In September 2015, in honour of *Sin City* re-edition, the cinema organised a scripted treasure hunt, built film sets and hired actors who wore make up with the singular look of the film. The distributor agreed to invest financially in the event.

To celebrate **KINODVOR** 90's anniversary in Ljubljana (Slovenia), the team organized screenings in the old cinemas of the city that are now closed. On this occasion, they screened *Grand Budapest Hotel* in the Grand Hotel Union. To promote this screening, they turned the box office into an hotel reception desk. That night, hosts and hostesses were dressed as bellboys and maids,

to create a very special atmosphere. Wes Anderson himself directed a video clip to welcome the audience at the screening. They organised a *photocall* around the films' atmosphere and sold chocolate figurines in maids' shape. Every element of this project has been carefully thought and set up: from selecting the place to the screening itself and the audience involvement on social media with the possibility of sharing pictures taken there.

### **A new framework for heritage screenings**

To make heritage films more accessible, some cinemas invent a new framework to present them. The **BIOS** in Athens (Greece) organize a program of cinema projections on their terrace: *Ssssh! Silent Movies*. The films are screened on the wall and the audience can relax in a deckchair. They can get wireless headphones and enjoy a live DJ set inspired by the film.

### **Capturing new communities**

To get new audiences, unique events towards communities are also set up. At **KINO POD BARANAMI** in Krakow (Poland), the team organized film screenings around the cycling practice and a race organized in association with the local sports associations.

### **Events cinemas**

Other cinemas specialize in the organization of events such as the **PRINCE CHARLES CINEMA** in London (UK), whose programming focuses mainly on *sing-a-long* (sessions where the public sings during the film), *quote-a-long* (screenings where you repeat the dialogs out loud), retrospectives, film marathons, cinema nights such as "*beers and pizzas*" where the film is accompanied by a beer and a slice of pizza, 70mm screenings and standard film releases.

### **Simultaneous screenings**

Videoconference is the modern continuity of traditional Questions and Answers sessions in the screening room but thanks to Internet and new technologies, it allows combining the proximity of the cinema and openness to the world.

Rotterdam Film Festival organises each year IFFR Live, a series of simultaneous screenings in about forty independent cinemas in Europe (**NUMAX** in Santiago de Compostela, **HOME** in Manchester, **IL KINO** in Rome, **KINO NOWE HORYZONTY** in Wroclaw, **RIALTO** in Amsterdam, and so on...) at the same time as the festival. Each screening ends up with a Q&A session with the film team broadcasted via Skype in the partner cinemas.

### **Strengthening film-loving communities**

The **WATERSHED** in Bristol (UK) organise discussion groups called *Cinephiles* in order to reinforce the feeling of being a member of the film lovers' community. They meet once a month to discuss the film offer and the cinema program. They pay a special price for this session (2.5 £ full price and 2 £ with discount).

Some cinemas' bars (**TOLDI MOZI** in Prague, **HACKNEY PICTUREHOUSE** in London) organise film quizz for film "buffs". The idea is to set up a team and answer very specific difficult questions about cinema. Extracts from films are projected on a large screen and the team that collects a maximum of points leaves with many gifts. At **CINEMA DEPTFORD** in London (UK), these quizzes takes place in the screening room twice a month with game and film clips.

## 2. Creating editorial content

Talking about cinema defines a particular style, that helps a cinema to create a deeper relationship with the audience. Many venues now create their own editorial content, under different forms. This content can be about the life of the cinema or the community to which it belongs. The cinema can become an online resource about these topics and reach out to a wider audience.

The **WATERSHED** in Bristol (UK) has built an online platform: the *DShed*, a storefront for creative work, debates, artists' journals, festivals notebooks, archives, etc. All the events of the cinema are filmed and shown on the platform. Each month, the Watershed programmer, Mark Cosgrove, shares a podcast about the cinema's news and his choices of films and events.

The Watershed also offers its premises to the *Rife Magazine*. This web-magazine is entirely written by young journalists who get paid for their work. It deals with the cultural life of Bristol (cinema, music, art, social and political issues).

The **DOCHOUSE** in London (UK) has created an online platform sharing podcasts, filmed masterclasses and debates, job offers, links to films, online courses, a list of documentary film festivals... all kind of information about the documentary film world.

The **SMALL CINEMA** in Liverpool (UK) releases every month on its website a podcast about the cinema's news, including interviews with movie-goers and the staff.

The **NUMAX** in Santiago de Compostela (Spain) offers lists of books, called "*itineraries*" that connect the featured films to the books sold in the bookshop of the cinema. All these "*itineraries*" are available on their website and in the bookshop.

### 3. Supporting local creations

Welcoming local creations is not only a means to voice artistic expression, it also transforms the cinema in an intersecting space, integrated within a creative ecosystem. Screening local productions during dedicated sessions reinforces the role of the cinema within the local community and offers a new artistic venue for local artists.

The **SPUTNIK** in Berlin (Germany), the **NOVA** in Brussels (Belgium) and the **DEPTFORD** in London (UK) organise “*Open Screens*”, a session where filmmakers can present their work to the audience without any registration and without preliminary selection by a jury. Often free, these sessions enable directors to get feedback from the audience and from other filmmakers.

The Nova accepts all films below 15 minutes without any form of censorship. One of the key events of the cinema’s programming, the *Open Screen* is the occasion for the Nova to host amateur artistic forms and to have its audience discover them.

The same logic applies to the Sputnik except films can be up to 25 minutes, they must be introduced by someone involved in its production and they can be censored live by the audience (by showing a red card). These sessions act as platforms for directors and amateur filmmakers in need of a test screening.

The Deptford also organise *Open Screens* where local directors are invited to present their films, with a prize awarded to the most popular. To complete its thematic showings, the cinema also invite directors to send films that relate to the theme during an *open submission film night*.

In Cardiff (UK), the **CHAPTER** organise monthly screenings of short-films directed by local filmmakers, an event entitled “*Chapter MovieMaker*”. After each screening, the moderator (also a director) interviews the participants on the making of the film. Chapter MovieMaker thus encourages increased networking between local talents. This community further expands online, via the Chapter MovieMaker blog and a Facebook group gathering 800 members.

In its hall, the **ART KINO** cinema in Rijeka (Croatia) installed tablets which enable the spectators to discover the local film production.

#### **Creating new spaces for artistic practice**

In addition to being spaces of exhibition and discussion, some cinemas also open new spaces for artistic practice.

The **ZVEZDA CINEMA** in Beograd (Serbia) intends to renovate its building to create a working space for filmmakers. The cinema’s old offices would be turned into editing and post-production suites. The Zvezda wishes to offer a creative environment for artists who have no space of their own, spanning the fields of cinema, experimental art, theatre and music, and ultimately hoping to become a cultural centre able to nurture a new wave of Serbian artists. The project is currently being blocked for financial and political reasons.

In Berlin (Germany), **IL KINO** organises regular stand-up comedy shows. The stand-up artists all come from the local area, and the cinema enables them to develop their skills.

The **DEPTFORD** cinema in London (UK), which is still under construction, intends to build a series of new spaces: a filmmaking studio, and a dark room to develop 16mm films. In the long run, the Deptford aims to handle film production from A to Z: from shooting to 16mm film processing, and screenings within the cinema. These future activities are essential to the cinema’s



identity as the Deptford does not exist only to show films but also as a space where people will be able to access video equipment and make their first steps into filmmaking.

### **Productions from the cinema**

Some cinemas now wish to produce audio-visual content, an opportunity for them to create and broadcast new works for specific communities.

**IL KINO** in Rome (Italy) produced a webseries (*Seconds*) of long interviews of directors, as well as other video projects such as *Stand Up Kino*.

The **POSTMODERNISSIMO** in Perugia (Italy) used the first €3000 earned through their crowdfunding campaign to support the production of *Monkeys Apocalypse*, an independent film directed by Romano Scabolini. For the Postmodernissimo, this support to film production is crucial to connect spectators and creators from the onset.

The **NUMAX** in Santiago de Compostela (Spain) screened two documentary films directed by members of its team: *VidaExtra* from Ramiro Ledo and *Fóra* from Pablo Cayuela and Xan Gómez Viñas. In the long run, their goal is to invest more heavily in local film production.

### **Challenging the relationship between artists and audience**

Producing locally can further challenge the relationship between spectators and content creators. **IL KINO** in Rome (Italy) opposes the idea of a separation between audience and artists, and intends to narrow the gap between the two. Still under construction, the **WOLF** in Berlin (Germany) is also promoting innovative ways to connect filmmakers and their audience: integrating the audience at every stage of the filmmaking process through a multidisciplinary approach, and encouraging widespread participation in the process. The Wolf will invite film professionals and neighbourhood residents to share a meal, encourage exchanges with young artists, and host collaborative events of national and international scope, both onsite and online.

## 4. Showing new contents

Since the digital transition, the alternative contents (concerts, opera performances, museum visits, etc.) have strongly developed. Some cinemas exhibit these contents distributed in Europe like the MET or the Bolshoi. In continuing with the work of discovery, of trailblazers, a growing number of cinemas organize events joining film and other arts: TV series, video clips, virtual reality, video games, radio podcasts, etc.

### **TV series**

It is the age of hybridization of formats, media and forms of artistic expression. TV series created initially for television are looking for their place in the cinema.

Thus, **CINECIUTAT** in Palma de Mallorca (Spain) in collaboration with Canal+ and Canal Plus Séries, has been able to show the final episode of the third season of *Game of Thrones* simultaneously with its broadcast on television in the US. For that event, they organized a contest for the best costume inspired by the TV series's universe.

For their opening, the cinema **IL KINO** in Berlin (Germany) showed an episode of the TV series *Heimat* every Sunday for 11 weeks.

Numerous cinemas now wish to show TV series, regarding them as having undeniable cinematographic qualities and that they are part of the audiovisual landscape. The broadcasting of these TV series present strong stakes for the cinemas: of cultural, strategic and economic importance. One illustration of this are the examples of experimental events presented above. From a strategic standpoint, TV series screenings allow the cinemas to be a promotional showcase of these new contents, while at the same time making the cinema the place "where it's all happening". The TV series format could retain the audience's' fidelity over specific periods of time: it creates a desire and a date. Inversely, for the broadcasters, the presence of their series in cinemas is part of the promotion, but the framework in which these screenings exist, remains until today only experimentations. The economic model remain to be determined in a discussion between broadcasters and cinemas.

### **Music videos**

At the **CITY CLUB PULLY** cinema in Lausanne (Switzerland), Vincent Moon, the creator of *La Blogothèque* was present in order to show a selection of musical short films from all over the world. At the **TOLDI MOZI** in Prague (Czech Republic), the bar team put together a program of Hungarian and international contemporary music videos screened in a cinema room.

### **Video games**

Emerging experiments brought the video game into the cinema rooms. The **DEPTFORD** cinema in London (UK), organize video games nights: they install Nintendo 64's and put up *Mario Kart* and *Street Fighter* contests. They keep the scores on the wall, people come in to play and watch while having a drink. The audience for these nights is different from movie screenings, they then appear as a means to make these new spectators discover the place and its atmosphere.

## **Virtual reality**

The **WOLF** in Berlin (Germany) created a flexible room to welcome new contents such as virtual reality.

In Amsterdam (Netherlands), the opening of the first permanent cinema entirely dedicated to virtual reality, **THE VIRTUAL REALITY CINEMA**, is expected for March 2016.

## **Collective listening sessions**

At the **GLORIA** in Copenhagen (Denmark), the *Københavns Radiobiograf* (Copenhagen Radio Cinema) organizes monthly sessions of radio programs listening with compilations of thematic reports and recorded shows from around the world. These sessions are particularly popular with young people who are ready to pay 60 Danish Krone (around 8€) for one session, which is always sold-out. The communication for the event is mainly carried out through the social medias of *Københavns Radiobiograf*.

The **CINEMA BELLEVAUX** in Lausanne (Switzerland) organizes listening sessions of CDs in partnership with music labels for the releases of new albums.

The **NOVA** in Brussels (Belgium) occasionally offers “Ears Open” sessions in the screening room or in the café which are group listening to sound creations in the dark. Before each session, a call is sent to authors and volunteer radios to send their creations which should be 10 minutes long at the maximum, and be related to the theme of the evening.

## 5. Cinemas for niche films

Experimental cinema and documentary films are rarely visible in commercial cinemas. This situation led several European cinemas to find specific solutions to give them visibility.

Alternative venues such as the **CUBE** in Bristol (UK) or the **NOVA** in Brussels (Belgium) often show experimental films. The flexibility of their organisation chart, their numerous collaborators, their policy of “open programming” allow them to show rare cinematographic genres.

In Perugia (Italy), the **POSTMODERNISSIMO** devotes a screening room to experimental films, retrospectives and research cinema. It is called “La Terza Sala” and offers thirty seats. Its name hints at the third page in Italian newspapers, which is dedicated to cultural events.

In Ljubljana (Slovenia), the **KINODVOR** arranged a small room mostly devoted to screening children’s films and documentaries. With its twenty seats, this screening room allows the Kinodvor to show during several weeks films that attract an intimate audience.

In London (UK), the **BERTHA DOCHOUSE** is a cinema exclusively dedicated to documentary films. Part of the *Curzon Bloomsbury* cinema, it has 56 seats and programs documentaries from all around the world, organizes events as debates and Q&As. The Dochouse programs documentaries commercially distributed in the UK, and also organizes thematic weeks and retrospectives allowing to discover non-distributed films. One can also attend courses and master classes. Next to the screening room is a lounge where one can chat, and a video-library with three screens. The DocHouse also runs an online hub allowing anyone interested in documentaries to access resources such as filmed Q&As and debates, master classes, information about movies or festivals, etc.

The **XCENTRIC** is the cinema of the CCCB (Cultural Contemporary Centre of Barcelona). Dedicated to experimental cinema and art films, the Xcentric opened in 2001 and is today the perfect venue for filmmakers and students who want to discover rare filmic works. In addition to a 190 seats auditorium, an archive library called *Arxiu*, Xcentric offers free access computers and a small screening room for the audience to come and pick films from an exclusive collection of a thousand experimental films. The programming is the result of an original process. A team of guest-programmers, teachers, academics or artists, makes a selection – from experimental films to documentaries and films directed by local artists – and builds a program on a specific theme. From this collective research work arises a broad choice of international artists, whose works are shown in their original format whenever possible.

In Zagreb (Croatia), the **DOKUKINO** is a cinema entirely dedicated to documentary. The “Restart” association manages this structure which produce, distribute and exhibit documentary films and also deals with education. This 70 seats cinema is located in a cultural centre downtown, and presents the work of local and international documentary filmmakers. Dokukino hosts workshops, master classes and retrospectives of documentary classics, and represents a forum for professionals of the documentary scene.

The **CLOSE-UP** in London (UK) opened in July 2015 and focuses on archive films and classics. It has forty seats and presents 16mm, 35mm and digital projections. It aims at promoting the history and culture of cinema. The venue also features a café and a library offering 19 000 titles. The Close-Up also publishes *Vertigo Magazine*, a reference in cinema culture since 1993.

## 6. New ways to communicate

Rethinking the cinema also offer means for communicating differently about this offer. To do so, the cinemas establish a strong image around their place and their programming. This identity includes the labeling of the screenings, the consistency and the care given to their visual branding, merchandising and communication outside the walls.

### **Labeled screenings**

In Sweden, the **BIO RIO** has created a label with three other cinemas (**ROY** in Goteborg, **SPEGELN** in Malmö and **RÖDA KVARN** in Helsingborg): the "A-rate". This label has been designed to make cinema goers more aware of gender issues. To be certified "A", a film must succeed at the *Bechel test* which implies that the film has two named female characters talking with each other about issues that are not about men. Although this test is not meant to measure a film's overall quality, it questions female representation in contemporary cinema.

The **NUMAX** in Santiago de Compostela (Spain) and the **ZUMZEIG** in Barcelona (Spain) have launched labels to highlight certain films in their program. At the Numax, the "*Green Eyes*" (*Os ollos verdes*) sessions brings together films that rethink ways of seeing and telling, like *The Joycean Society* by Dora García or *Lettres to Max* by Eric Baudelaire. In the Zumzeig, "*Inqualifiable Cinema*" is a special part of the program allowing viewers to enjoy films screened in international festivals but not distributed in Spain, like *The Tribe* by Myroslav Slaboshpytskiy or *Mercuriales* by Virgil Vernier.

### **Coherent and impactful visuals for a brand image**

The promotion of **POSTMODERNISSIMO** in Perugia (Italy) is based on their unique visual identity, which is based on a typographically created (posttypo), especially designed by Daniele Pampanelli and based on the three graphic elements of the logo (square/round/rectangle). Combined, these three symbols offer infinite possibilities. This identity is also enriched by illustrators invited to create the poster of the monthly retrospective.

The **NUMAX** in Santiago de Compostela (Spain) produces all the visuals of their cinema in its own graphic and video creation laboratory, which are used on cinema tickets, informative panels, room sheets, bags and other goodies.

The graphic charter of the **GLORIA** in Copenhagen (Denmark) was recreated by design students when it was taken over by a new owner. Its modernization has inspired a new dynamism in the communication of the place.

The **ZUMZEIG** in Barcelona (Spain) has established a partnership with the cartoonist Pierre La Police who collaborates in the design of communication materials.

The **KINO XENIX** in Zurich (Switzerland) pays special attention to its monthly program. Every month, a new graphic designer specially create the cover page. They have published in book form all the posters made since the creation of the cinema.

Likewise, the **CUBE MICROPLEX** in Bristol (UK) allows anyone who wishes to create the visual of its monthly program. Many suggestions are sent each month, due to the cinema's national influence and reputation, and staff members can choose between them.

**KINODVOR** in Ljubljana (Slovenia) personalizes its communication tools depending on the films screened. To promote Bob Marley-focused documentary *Marley*, flyers with detachable cards to be distributed in bars and clubs have been made. When *Sin Nombre* was released, a special space on a giant billboard has been purchased, and ZEK Crew, a local artist, drew a graffiti inspired by the movie.

## **Merchandising**

Through objects designed with the brand of the cinema, put on sale or offered to the spectators, the cinemas propose to carry their image outside the physical place. A playful conception of the image of the venue that increase the sense of belonging to a community. Many cinemas in Europe make totebags, bags, mugs, T-shirts or screen-printed posters such as **KINO POD BARANAMI** in Krakow (Poland), **DEPTFORD** in London (UK), **POSTMODERNISSIMO** in Perugia (Italy), **KINODVOR** in Ljubljana (Slovenia), **ZUMZEIG** in Barcelona (Spain), **ART KINO** in Rijeka (Croatia), **KINO SVETOZOR** in Prague (Czech Republic), the **CHAPTER** in Cardiff and the **WATERSHED** in Bristol (UK).

## **Outdoor communication**

Communicating beyond the walls of the venue, by investing in public space, allows cinemas to meet new audiences.

To promote French Film Week, the **KINO NOWE HORYZONTY** in Wroclaw (Poland) established a partnership with a theater company that produced a flashmob on the street: two young actors faked a marriage proposal, gathering all the stereotypes of France (beret, baguette of bread, clothes, etc). The performance concluded with an invitation to participate in the festival.

**YORCK** cinemas network in Berlin (Germany) is creating mutualised communication campaigns, indicating new releases for all their cinemas in one single poster displaying the network's visual identity.

**LEXI CINEMA** in London (UK), localised in a typical British house barely visible from the street, mentions in capital letters on its frontage "I am a cinema, love me", a way to catch the eye, arouse curiosity, and be distinguishable. These few letters on the cinema frontage strengthen its personality and give it a proper voice.

## 7. The cinema as a video-on-demand curator

Since July 2012, the **FILMHOUSE** in Edinburgh (UK) offers a selection of video-on-demand (VOD) via the Filmhouse Cinema player on their website. After realising that some Filmhouse audiences could not always go to the cinema (parenthood, distance, illness, etc.), they decided to give them the opportunity to see some of the movies from their programming online. A new way to earn money but also to reach new audiences. Simultaneously to their activity as a distributor, it seemed coherent for them to support the films they buy for the VOD. They have engaged a partnership with *Curzon Home Cinema*, a video-on-demand service managed by the *Curzon* cinema network, enabling them to access a wider selection of titles. It is difficult for them to continue to manage this platform because they do not always have access to the films they want to release and they still have to make this model economically viable.

Based on the observation that it is complicated for a single cinema to manage a VOD platform, *Kino on Demand* has therefore launched in Germany to answer this problem and offer a VOD solution for cinemas. **APOLLO** cinema in Aachen and **KULT KINOBAR** in Hessen are among the tens of cinemas participating in the experimentation of this new service which allows cinemas to offer a VOD bouquet from their website and thus sell films online to stream for rentals of 48 hours. Their strength is to allow the cinema to editorialize the offer and to adapt the offer to deepen a theme or to catch up a theatrical programming, respecting the chronology of media exploitation and the payment of the beneficiaries. Some cinemas can thus extend their showtime with this virtual site, and sometimes even offer exclusive titles that do not appear in cinemas. Each cinema can personalise its VOD interface.

Unlike a VOD platform created for a single cinema as for the Filmhouse, cinemas benefit here from a larger catalog that they do not have to manage themselves as well as new additional resources. VOD from the cinema offers them the opportunity to benefit from a new movie screen, a new income and a new source of audience loyalty.

Other cinemas are wondering about a new approach on VOD:

At **CINECIUTAT** cinema in Palma de Mallorca (Spain), they are considering collaborating with *Filmin*, the Spanish VOD platform, to release some of the films available on the platform that do not have a release date in Spain. They would also like to allow their audience members to schedule cinema screenings directly through the platform.

The English cinemas network **PICTUREHOUSE** (UK) has engaged a partnership with *Mubi*, a VOD platform for film-lovers: they offer in their cinemas a session chose by *Mubi* every Tuesday (art-house film, documentary or classics) and a 90-day subscription to *Mubi* included in an annual subscription to Picturehouse cinemas. In exchange, Picturehouse promotes the digital platform *Mubi* on their screens and on their social networks.



## **Part 3 : New spaces**

---

Around the screening room as a space for the diffusion of films, the adjacent spaces are a fundamental stake in the identity of the place. The spectator must have a desire to come before the session and stay after, and spaces of conviviality play a key role in this. The extension of cinema activity to the catering or sale of products (DVD, merchandising, etc.), through the coworking or post-production spaces, allows additional financial benefits but also to capture new spectators by offering them new services. The multiplicity of sources of income offers unprecedented agility to places previously entirely dependent on movie tickets.

Cinema activity also extends outside its walls for workshops or open-air screenings. Some cinemas are created as ephemeral form to set out to conquer new audiences.

## 1. More than just a cinema

Going out to the cinema no longer means just going to see a film. In this section, we're going to look at other activities before and after the film and explore the other uses cinemas can have of their spaces to be more attractive and singular.

### **Bars and restaurants**

Having a restaurant or café attached to the cinema is the most common way of making the venue into a more social space. These allow film-goers to extend their time in the cinema, to meet friends before or after the film and to provide a space for people to discuss the film after it finishes. They are also a crucial source of finance for many cinemas' business model.

The **NUMAX** in Santiago de Compostela (Spain) uses income from its café to lower the average price of cinema tickets and make a night at the movies accessible to more people.

At **ZUMZEIG** in Barcelona (Spain) the creation of a bistro was preferred to a second screen because this space allows to attract new people to discover the cinema but also made the whole project more economically viable.

The **WATERSHED** in Bristol (UK) has a large cafe/restaurant area open every day of the week, from morning to night, with free wifi access to invite potential spectators to settle in to work. The Watershed has varied economic inputs but the cafe/restaurant is among the highest. In 2015, the cafe/restaurant accounted for 22% of their revenues (£ 1,107,091), compared to 14% for ticket sales (£ 682,697). The dining area is therefore at the center of the place and its economy. Of the 86 full-time equivalents that are required to run the venue, 13 are employed in the restaurant and 13 in the bar.

The **BIO RIO** bistro in Stockholm (Sweden) offers French-inspired vegetarian cuisine. They also have another space called "The lounge" at the intersection of a cinema room and a lounge which offers the possibility of eating in front of a movie. The bar/restaurant in this space opens every evening at 5pm, with the film starting at 6pm. Orders can be made up to 20 minutes before the film starts and the room has capacity for 35 people.

The **ELECTRIC CINEMA** in London (UK) has a small room in Art Deco style, with 65 armchairs, 3 sofas at the back of the room and 6 double sofa beds in the first row. A bar at the back of the room offers hot and cold drinks as well as some cakes and tapas to be enjoyed in front of the film. Consumption of alcohol is permitted. The bar opens 10 minutes before the beginning of the program (commercials, trailers and short films) and closes five minutes before the main feature starts.

**KINODVOR** in Ljubljana (Slovenia), **CLOSE UP** in London (UK), **IL KINO** in Berlin (Germany), **ØST FOR PARADIS** in Aarhus (Denmark) have also chosen a café in their space to diversify their sources of income and offer a space of conviviality.

Some cinemas rethink the interior of the screening rooms. At the **SPOUTNIK** in Geneva (Switzerland) the spectators are installed on cinema seats but also armchairs and sofas. A bar is

installed on the side of the screen. Spectators can thus order a drink before the screening starts and take it with them, but also stay after to discuss the film. This modular space accommodates other activities such as performances, concerts and readings.

All the above-mentioned cinemas manage their coffee/restoration space themselves so they can control their space and maximize economic revenues.

In Amsterdam, entry to most independent cinemas is via their own bar, which is the social hub of the place. Each café or restaurant has its own identity, closely linked to that of the cinema where they are based. **KRITERION** and **STUDIO K**, two student-run cinemas, have a dynamic café, mainly attended by young people. The cinema **DE BALIE**, which specialises more in documentaries and debates, has a vast restaurant which opens out into two cinema auditoriums. The same goes for the **THE MOVIES** cinema, which has its own pub but also for the **KETELHUIS** or **RIALTO**, each of which has a café/restaurant. We also found a similar approach in Berlin at the **II KINO**, the **SPUTNIK** and the **YORCK** chain of cinemas. **ZUKUNFT AM OSTKREUZ** in Berlin (Germany) even launched a brewery to make its own beer as a way of complementing its economic activity.

## **Shops and bookshops**

Other activities complement the offer of cinemas, including bookshops (**NUMAX** in Santiago de Compostela, **KINODVOR** in Ljubljana), multi-media libraries (**CLOSE UP** in London), DVD shops (**VISIONARIO** in Udine, **BELTRADE** in Milan) and boutiques that sell cinema's own merchandising and other treats for the cinema lover (**KINO EUROPA** in Zagreb, **HOME** in Manchester, **WATERSHED** in Bristol, **CHAPTER** in Cardiff and **KINO SVETOZOR** in Prague). These spaces allow cinemas to propose new services that contribute to the diversification of their public and offer spaces of conviviality. They are also multiple financial contributions to the economic model of the cinemas.

## **Creative & working spaces**

The **NUMAX** in Santiago de Compostela (Spain) set up a graphic design and video laboratory. It is a studio that designs all the visuals of the cinema and offers, externally, its services of graphic design, production and audiovisual post-production (editing, grading, DCP creation, subtitling, etc. ).

The **CHAPTER** in Cardiff and the **WATERSHED** in Bristol (UK) offer meeting rooms for rent. The Watershed also has its own '*Pervasive Media Studio*', a centre for research around creative technologies. This is a collaboration with the University of Bristol and the University of the West of England aimed at promoting creative industries, artists and academics who want to explore art and its relationship with technology. The range of projects – both cultural and commercial – is very broad: performances, digital screens, robotics, connected objects, music, moving image, games...

The **SHOWROOM** in Sheffield (UK) offer offices for rent within their **WORKSTATION**, which now hosts more than 60 companies in the creative and digital industries.

The **KINO** in Rotterdam (Netherlands) is set to reopen in the summer of 2016. This vast building, which will become a real cinema hub, with several screens and a bistro on the ground floor, co-working spaces on the upper level, to allow anyone working in creative audiovisual sectors to come together in the same work space. The **BURO** will be an 800m<sup>2</sup> space above the cinemas. It already has its first tenants and the idea is that those working in the space can have access to the cinemas when films are not being shown, as well as access to two multimedia studios on their floor (for sound, post-production, special effects).

The **WOLF KINO** in Berlin (Germany), which is due to open in 2017, will offer a modular room as well as post-production spaces to invite creators to finish their film on the premises.

## **Social spaces**

The **HACKNEY PICTUREHOUSE** in London (UK) has its own 'Hackney Attic' space for live arts and contemporary music. They have concerts, stage plays, stand-up comics, DJ sets, but also parties, film quizzes and even weddings are held there.

The **KINODVOR** in Ljubljana (Slovenia) has an occasional crèche for young children on Sunday mornings, which runs in conjunction with a breakfast-time screening for the parents. Those who work long hours during the week and haven't got the means to pay for a childminder can come to the cinema and leave their kids at the crèche. While the film is on, the kids take part in workshops.

The **KINO NOWE HORYZONTY** in Wroclaw (Poland) has board games available to use for free. They have also drawn giant-sized games for kids on the floors (a maze and hopscotch grid).

## **Spaces dedicated to other arts**

By opening up to other arts, cinemas can create bridges and make themselves attractive to a broader audience.

In the **TOLDI MOZI** in Budapest (Hungary), there is a concert space in the bar. In the **CINEMA PARADISO** in ST Pölten (Austria) the screening rooms are convertible with movable walls and seating, and a third room – called Club 3 – is set aside just for concerts, with a retractable screen and a bar in the middle.

The **WOLF** in Berlin (Germany) will be a space for production and screening in the Neukölln area of the German capital and had from its initial design concepts the idea of adaptable spaces capable of housing all sorts of artistic forms of expression, including virtual reality, but also for conferences and classes.

Different artists can exhibit all year round in the **POSTMODERNISSIMO** in Perugia (Italy). Their Room No 1 has a movable stage with wooden boards which can host stage plays or concerts too. During summer they build a terrace decking in front of the cinema for both open air films and outdoor concerts.

The **ARTHOUSE** in London (UK) holds concerts, stage plays, workshops, stand-up comic shows, dance performances and other live entertainment. **II KINO** in Berlin (Germany) also hosts

stand-up comedians in their cinema. The **CUBE MICROPLEX** in Bristol (UK) adds to its film offerings with concerts, cabaret, art exhibitions, comedians and conferences.

## 2. Beyond the walls

Special outdoor screenings often take place during summertime, for example in the courtyard of the cinema **ART KINO** in Rijeka (Croatia) or in the heart of the city at **KINODVOR** in Ljubljana (Slovenia).

Every summer, **AEROSKOLA** in Prague (Czech Republic) organizes a 12-day children's cinema summer camp in a chalet surrounded by nature. They also have a summer camp specialized in the making of animated films. Children learn to make a film from A to Z: script writing, shooting's preparation, role of different professions, shooting. Film professionals (actors, directors, directors of photography, etc.) are invited to participate.

**NOVA** cinema in Brussels (Belgium) has been leading a festive outdoor cinema project for 20 years, *PleinOPENair*. By occupying emblematic sites for screenings, they questions other issues and makes it possible to decode the urban politics.

### 3. Pop-up cinemas

Ephemeral cinemas allow to test new ways of showing films and to reach to new spectators. The communities these venues build can live on, through social networks and the Internet, and gather spectators in a lasting virtual space. Ephemeral cinemas are also a way to broaden access to cinema, as they can pop up in remote places where this form of art is scant.

The **CINEMA AMERICA OCCUPATO** is an occupied cinema in Rome (Italy) that was met with great success. The support from renowned Italian film-directors: Nanni Moretti, Paolo Sorrentino, Bernardo Bertolucci, Ettore Scola, among others and a letter of support from the Italian president Giorgio Napolitano allowed them to escape legal problems for some time. However, in September 2014, legal action brought by the owners of the building led to the closure of the cinema. The team of movie-lovers then decided to occupy an abandoned bakery nearby, and organized there screenings and debates. They showed movies on public squares during summer, before moving to the 50 000 square metre drive-in of *Cinecittà*, the biggest in Europe. Their repeated successes show that moving from place to place did not prevent them from building a community – a more important asset than the venue itself. Each time they move, they are able to reach to new audiences.

On the Black Sea Coast of Bulgaria, a couple of kilometres from the Turkish Border, the resort of Lozenets is home to a pop-up cinema: the **UP OUTDOOR CINEMA**, created in 2014. The structure sheltering the cinema room – a white dome – was first built by the *Гараж* (*Garage* in Bulgarian) design studio in order to be lent for events. One summer, as the structure was lying unused in their premises, the studio decided to turn it into a cinema. They were propped by the lack of cultural venues where one can see a movie in decent conditions, have a drink and meet friends. Built in 24 hours by a team of five, the 10 meters wide dome can welcome 30 people. The furniture was built on purpose, from lazy bags to bar stools and kids-seats. Such care for details reveals a global reflection on the spectator's experience. Open from July to September, the cinema attracts both Bulgarian and international movie-goers. In the future, the team plans on setting up new domes in order to widen their offer. While they have not chosen yet whether it will be on a beach or in a forest, the flexibility of the structure and its low impact on the environment offers a wide range of possibilities.

## **Part 4 : New models of cooperation**

---

In response to the fragility of an often fragmented independent sector, models of cooperation allow the most isolated actors to find synergy and strength otherwise impossible to reach.

They can federate together to collaborate locally, nationally or internationally, to exchange good practices and celebrate the cinema going experience.



## 1. Unlimited card for independent cinemas – the example of Cineville

The **CINEVILLE CARD** was launched in Amsterdam (Netherlands) in 2009 on the initiative of two students who used to work for the Kriterion cinemas (a chain run entirely by students under the auspices of the Kriterion Foundation). This card gives unlimited access to independent and arthouse cinemas across the city. Several factors led to its creation: first of all the French company Pathé was about to enter the arthouse movie market. Another problem was the perception of arthouse cinemas among young film goers as places ‘where their parents and grandparents’ like to go and where the films shown are aimed at an older audience. However, a survey carried out by the two creators of Cineville, then aged 21 and 23, suggested that the films their peers and friends wanted to see were most often shown in those same arthouse cinemas. The Cineville card grew out of this finding and was accompanied by online film reviews written by a young editorial team who wrote in a more informal style, making the reviews accessible to people of their own age, unlike the more traditional cinema publications.

The card creators’ hunch paid off and the scheme has been a great success. The average age of the 20,000 card holders is between 25 and 30, with half of them being former holders of the Pathé subscription card. The average number of times card holders go to the cinema has doubled, marking a 300,000 increase per year in tickets sold. For some cinemas, Cineville card entries represent 40% of their total ticket sales. What’s more, with the increase in frequency of going to the cinema has come a shift in film choices, with people more open to seeing more ‘difficult’ films. What’s been observed is that if the average card user goes to see three films a month, their first choice of film might be similar to one they would always have chosen, the second might be a slightly less obvious film, but the third might well represent a risk taken. Cinemas that were maybe on the brink of not surviving have found themselves on a firmer footing thanks to Cineville and this has allowed them to take more risks in the films they show, sometimes targeting certain niche audiences and making sure they complement the programmes of their neighbours. This has been beneficial both for cinemas which want to experiment and for the film-going public who have so much more variety on offer for what to see. For €19 a month, the card holder has access to more than 100 new films a week and can see them now across the whole of the Netherlands in any of 38 cinemas in 17 towns and cities.

## 2. New cinemas networks

**CINEARTE**, imitates others Arthouse cinemas' networks and unites more than 30 cinemas in Spain thus far, promoting Arthouse classified films via educational and promotional programs. Cinearte is an initiative from CineCiutat in Palma de Mallorca (a cinema saved from closure by its inhabitants) in 2014. Born from the "citizen" rebirth movement of independent cinemas in Spain -which has suffered a 35% loss in cinema screens in 10 years- the network aims to quicken the process by promoting the initiatives and practices that have allowed the emergence of a new generation of cinemas but also to recreate a viable ecosystem of production and diffusion of independent cinema on Spanish territory.

Officially launched in November 2014, The **CROATIAN INDEPENDENT CINEMAS NETWORK** unites 27 cinemas in 24 cities. These cinemas first made contact in 2012 in the early days of the digital transition, supported by the HAVC (*Audiovisual Croatian Center*). The informal collaboration step by step transformed into a real Arthouse network aiming to share experiments and film programs, to boost collaborations between cultural locations but also to defend and develop the national cinema industry, and easing the diffusion and professionalization of the cinemas operators.

**KINO CLIMATES** was born in 2010 at the initiative of the Rotterdam International Film Festival and the NOVA Cinema in Brussels. It is presented as "a European network of cinemas having in common to defend freedom and diversity in their programming choices as well as an independent organization". Particularly concerned with the problems related to the digital transition and the defense of a vision of cinema enlarged to the margin and experimental, the network is composed of 38 cinemas from 16 countries, mainly alternatives, but also a wide informal panel of film professionals (distributors, programmers, laboratories, directors, etc.). Every year, Kino Climates organizes meetings to share ideas and practices experienced in the different member locations, but also to exchange films and organize the transfer of equipment.

**CINEMA FOR ALL** is an entity born in 2013 out of the British Federation of Film Societies, founded in 1946. Its activity consists in supporting and developing community cinemas in the United Kingdom, which has more than 250. A cultural phenomenon in the UK, the community cinemas form a fabric of cinemas venue which help to make accessible the theatrical experience, and to democratize and professionalize the community-led cinemas. Cinema For All is an organization bringing together online resources to set up its own cinema and regularly organizing information days on community cinema with a presentation of the model, case studies as well as training for public development and communication. Open Skype sessions allow those who can not travel to have access to the same information.

The **BFI NEIGHBORHOOD CINEMA** is another structure in charge of supporting community cinemas that works closely with Cinema For All. On the initiative of the BFI, this organization is part of their program entitled "Film Forever" which aims to stimulate the UK film industry through funding, education and bringing more diversity to audiences. They offer a fund to support to the development of community cinemas which allows them to renew their equipment.

**KINO ZA ROGIEM** ("*Cinema at the corner of the street*") is an organization in Poland that supports the creation of "small" cinemas in existing infrastructure such as a library, cultural center, fire station, a café, the idea being to recreate communities around the theatrical release. They want to build a network of small cinemas rooms, with reduced costs to operate and maintain but of irreproachable quality, an alternative offer to meet new cultural needs. In this cinema model, the viewer can not only participate in the creation of the cinema but also in the programming.

### 3. Scalarama: a citizen celebration of cinema

**SCALARAMA** is an annual celebration of cinema which takes place throughout the month of September since 2009. Coming from the United Kingdom, the phenomenon has grown more and more over the years with more than 500 events organized throughout the country in 2015 and a global development planned for the 2016 edition. Taking place in traditional cinemas and community cinemas but also in bars, concert halls, on the street, in parks, schools, the event has one simple principle: "*Fill the land with cinemas*". The idea is to use cinema as a way of celebrating the living together, the sharing and to suggest collaborations between different kind of structures (cultural and others) not linked one to another. Any person wishing to organize a screening is encouraged to do so. Every year, Scalarama publishes its monthly program gathering all the events in the form of a newspaper distributed free of charge throughout the United Kingdom. The newspaper features articles written by guests, from Martin Scorsese to John Waters, among many other prestigious feathers. Beyond the program and the editorial content, the newspaper gathers the information necessary to set up a screening, one of Scalarama's objectives being the professionalization of amateur practices by raising awareness of the cinema diffusion chain. Workshops for the creation of cinemas are also organized upstream to involve and train anyone wishing to launch their venue. Scalarama is coordinated by *Cinema Nation* and supported by the *BFI*.

## **Emerging trends**

---

Throughout our journey, common approaches and emerging trends in European cinemas have loomed. We have expressed them through the practices gathered in this report and we will try to synthesize them here:

### **> The cinema as an indispensable place**

Every technological upheaval will have brought its share of catastrophic forecasts on the future of cinemas. Yet we have seen that wherever cinemas have disappeared - for economic and/or political reasons, they are reborn, as a necessity. Many initiatives were carried out by younger generations who naturally integrated new Internet-related practices (viewing on online video platforms like Youtube, VOD and illegal downloading) as a complementary rather than threatening environment for the cinema. The physical place of gathering, socializing, the experience of the big screen is obviously sufficiently desirable to be constantly up-to-date. Even the erosion of the exclusivity of content has merely shifted the attention to the main strength of the cinema : the experience.

### **> A natural use of Internet and digital tools**

Perceived as natural allies of the cinema and as crucial communication tools, social networks and digital tools are central for the emerging cinemas. The culture of sharing, of community and a participatory philosophy, along with versatility and flexibility, already forms a large part of the identity of the emerging cinemas, which naturally integrate digital tools in their work to extend their capacities and reach.

### **> A new relationship with audiences**

Digital tools allows a new proximity between audiences and cinemas, which can now involve their audiences in the life of the venue thus forming an active community around the cinema. One can leave its mark, use the place, feel that he/she is part of it and enrich it with his/her own contributions. From a financial share to support the place, to a collaboration in the programming or in the animation of the place, the role of the public become more and more active. The rise of community cinemas - cinemas created and managed by citizens - particularly illustrates this trend.

### **> Structural agility thought from the start**

All the emerging cinemas we encountered had planned from their inception a structural agility allowing them a resilience in uncertain economic contexts. This is expressed through a multiplicity of activities (restaurant, bar, bookstore, creative laboratory, shop, etc.) and by the construction of projects in relatively small places only requiring a reduced team. The modularity of spaces facilitates the adaptability of these cinemas to new functions, to new forms of art and to technological evolutions. This structural agility allows them a quick adjustment and a capacity of experimentation whose possible failures are easily absorbed in their economy. We also noticed a

preference for horizontal structures with percolation between the activities of each member of a team.

### **> A playful approach to cinephilia**

We have noted on all our visits a recurrence of an inclusive speech, with an opening towards cinematographies with small visibilities naturally mixed with a cinema identified as more "commercial". The vertical approach ("one must have seen this film") is rejected in favor of a peer-to-peer recommendation with the aim to eliminate the widespread association between more confidential films and elitism or boredom. Many cinemas have an "enriched" approach to their offer, extending beyond films with the wish to show new content, build bridges between different art forms and host new interactive creations in their spaces.

### **> The cinema as an active participant in the creation**

While the cinema is undeniably part of cinematographic culture, it is traditionally one of the last links in the creative process. The emergence of cinemas -or projects of cinemas- incorporating the production of content demonstrates a will from the cinemas to be an actor in the audiovisual landscape which is not limited to diffusion. From this desire appears new ecosystems for emerging talents. Its presence on the territory already made the cinema a natural place for decentralized talents scouting and the democratization of filmmaking tools now fully allow the expression of this vocation.

### **> Cooperation as a central philosophy**

Whether it be in the setting up of shared experience networks or in cooperation between cinemas on a same territory, we have found a common desire to work together outside the territorial competitions, by exploiting the potential mutual benefits. Exchange of experience between cinemas is crucial to enable feedback and rapid adaptations to new uses.

## **Conclusion**

---

With the recollection of all these practices, we have tried to provide an overview of the independent cinema exhibition in Europe, in an era where digital has transformed our relation with culture. We live in a world that has changed, where practices are constantly evolving, where the cinema is no longer the only place to watch movies, but participates in an extended cultural environment. The cinema, now a multifaceted space adapted to social and cultural upheavals, draws from its historical role as a place of socialization and discovery. By embracing other forms of images, of arts and creating new spaces, each cinemas forges an identity that is today expressed between prescription and participation of the audience in an inclusive and playful approach. The digital has pushed the cinemas to be closer to their audiences, to listen carefully to their desires. The emerging cinemas we visited incorporate organically the new practices, the new medias and explore new directions of what a cinema can be.

## Table of contents

---

<b>Contributors</b> .....	<b>2</b>
<b>Translation</b> .....	<b>3</b>
<b>Summary</b> .....	<b>4</b>
<b>Introduction</b> .....	<b>5</b>
<b>Part 1 : A new relation with the audience</b> .....	<b>8</b>
1. Fundraising/Crowdfunding: Involving the audience from the beginning .....	9
<i>Co-operative loans</i> .....	9
<i>Crowdfunding platforms</i> .....	9
<i>Seat sponsorship</i> .....	10
<i>Fund-raising parties</i> .....	10
2. Participatory communication .....	12
<i>Using social media</i> .....	12
<i>Cinema goers as Ambassadors for the cinema</i> .....	12
<i>Public feedback on cinema programming</i> .....	13
<i>Solidarity tickets</i> .....	13
3. Cinemas saved from closure and run by cinema goers .....	14
4. Community cinemas: letting the public build and shape the cinema themselves .....	16
5. Occupied cinemas .....	18
<b>Part 2 : Rethinking the cinema's offer</b> .....	<b>20</b>
1. Organising events .....	21
<i>Surprise screenings</i> .....	21
<i>Creating events for a film release</i> .....	21
<i>A new framework for heritage screenings</i> .....	22
<i>Capturing new communities</i> .....	22
<i>Events cinemas</i> .....	22
<i>Simultaneous screenings</i> .....	22
<i>Strengthening film-loving communities</i> .....	22
2. Creating editorial content .....	23
3. Supporting local creations .....	24
<i>Creating new spaces for artistic practice</i> .....	24
<i>Productions from the cinema</i> .....	25



<i>Challenging the relationship between artists and audience</i> .....	25
4. Showing new contents.....	26
<i>TV series</i> .....	26
<i>Music videos</i> .....	26
<i>Video games</i> .....	26
<i>Virtual reality</i> .....	27
<i>Collective listening sessions</i> .....	27
5. Cinemas for niche films.....	28
6. New ways to communicate.....	30
<i>Labeled screenings</i> .....	30
<i>Coherent and impactful visuals for a brand image</i> .....	30
<i>Merchandising</i> .....	31
<i>Outdoor communication</i> .....	31
7. The cinema as a video-on-demand curator.....	32
<b>Part 3 : New spaces</b> .....	<b>33</b>
1. More than just a cinema.....	34
<i>Bars and restaurants</i> .....	34
<i>Shops and bookshops</i> .....	35
<i>Creative &amp; working spaces</i> .....	35
<i>Social spaces</i> .....	36
<i>Spaces dedicated to other arts</i> .....	36
2. Beyond the walls.....	38
3. Pop-up cinemas.....	39
<b>Part 4 : New models of cooperation</b> .....	<b>40</b>
1. Unlimited card for independent cinemas – the example of Cineville .....	41
2. New cinemas networks .....	42
3. Scalarama: a citizen celebration of cinema .....	44
<b>Emerging trends</b> .....	<b>45</b>
<b>Conclusion</b> .....	<b>47</b>
<b>Table of contents</b> .....	<b>48</b>
<b>Appendix 1. List of cinemas visited</b> .....	<b>51</b>
<b>Appendix 2. Itinerary</b> .....	<b>53</b>
<b>Appendix 3. Standard interview</b> .....	<b>55</b>

# Appendix

## **Appendix 1. List of cinemas visited**

---

### **SPAIN**

Santiago de Compostela: Numax

Madrid: The Casa Encendida

Palma de Mallorca: CineCiutat

Barcelona: CCCB, Zumzeig

### **ITALY**

Milan: Beltrade

Bologna: Cineteca

Perugia: PostModernissimo

Rome: Cinema America Occupato, Il Kino

Udine: Visionario

### **GREECE**

Athens: Bios

### **BULGARIA**

Sofia: Cinema House, One More Kino

Lozenets: Up Outdoor Cinema

### **SERBIA**

Beograd: Zvezda Cinema

### **CROATIA**

Zagreb: Kino Europa, Dokukino

Rijeka: Art Kino

### **SLOVENIA**

Ljubljana: Kinodvor

### **AUSTRIA**

Linz: Movimiento & City Kino

Vienna: Top Kino

St Pölten: Cinema Paradiso

### **GERMANY**

Nuremberg: Casablanca

Berlin: Il Kino, Wolf, BrotFabrik, B-ware! Ladenkino, Delphi, Kino Intimes, Kino

Movimiento, Sputnik, YORCK cinemas (FilmTheater, Kino International, Neues Off), Zukunft am Ostkreuz

Hamburg: B-Movie

### **CZECH REPUBLIC**

Prague: Kino Aero, Bio Oko, Kino Světozor

Brno: Kino Scala

**HUNGARY**

Budapest: Kino Café, Toldi Cinema

**POLAND**

Krakow: Kino Pod Baranami, Kino Kika

Wroclaw: Kino Nowe Horyzonty

Warsaw: Stacja Falenica, Kino Muranów, KinoLab

Poznan: Kino Muza

**DENMARK**

Aarhus: Øst for Paradis

Copenhagen: Gloria, Huset

**SWEDEN**

Stockholm: Bio Rio

**SWISS**

Geneva: Sputnik

Lausanne: City Pully Club, Bellevaux, Zinema

Zurich: Kino Xenix, Kino Riffraff, Kino Houdini

**NETHERLANDS**

Amsterdam: From Balie, Eye, Ketelhuis, Kriterion, Rialto, Studio K, The Movies

Rotterdam: Kino, Lantaren

**UK**

London: Arthouse, Close-Up Center, Crouch End Picturehouse, Curzon Victoria, Deptford Cinema, Electric Cinema, Gate Picturehouse, Hackney Picturehouse, Lexi Cinema, Underground Film Club

Manchester: Home

Bristol: Watershed, Cube Microplex

Cardiff: Chapter

Sheffield: Showroom

Liverpool: Fact, Small Cinema, Metal,

Edinburgh: FilmHouse

## **Appendix 2. Itinerary**

---

### **AUGUST**

Santiago de Compostela (14/08> 15/08)

Madrid (16/08> 18/08)

Palma de Mallorca (19/08> 21/08)

Barcelona (22/08> 24/08)

Milan (25/08> 27/08)

Bologna (27/08> 28/08)

Perugia (28/08> 30/08)

### **SEPTEMBER**

Rome (30/08> 02/09)

Athens (02/09> 05/09)

Sofia (05/09> 08/09)

Lozenets (08/09> 11/09)

Belgrade (11/09> 14/09)

Zagreb (14/09> 21/09)

Rijeka (21/09> 23/09)

Pula (23/09> 25/09)

Ljubljana (25/09> 27/09)

Udine (27/09> 28/09)

Linz (28/09> 30/09)

### **OCTOBER**

Nuremberg (30/09> 02/10)

Prague (02/10> 06/10)

Brno (06/10> 07/10)

Budapest (07/10> 12/10)

Vienna (12/10> 15/10)

St Pölten (15/10)

Krakow (15/10> 17/10)

Wroclaw (17/10> 20/10)

Warsaw (20/10> 22/10)

Poznan (22/10> 23/10)

Berlin (23/10> 27/10)

Leipzig (27/10> 31/10)

Hamburg (29/10> 31/10)

Aarhus (31/10> 01/11)

### **NOVEMBER**

Copenhagen (01/11> 04/11)

Göteborg (04/11> 05/11)

Stockholm (05/11> 07/11)

Geneva (07/11> 12/11)

Lausanne (12/11> 14/11)

Zurich (14/11> 15/11)

Amsterdam (15/11 > 20/11)

Rotterdam (20/11 > 24/11)

London (24/11 > 01/12)

**DECEMBER**

Manchester (01/12 > 04/12)

Bristol (04/12 > 06/12)

Cardiff (06/12 > 08/12)

Sheffield (08/12 > 09/12)

Liverpool (10/12 > 12/12)

Edinburgh (12/12 > 15/12)

## **Appendix 3. Standard interview**

---

### **INFRASTRUCTURE**

- Location
- Number of admissions
- Screenings per week
- Building: architecture, number of screens and number of seats, etc.
- Filling rate
- Average ticket price
- Opening of the place (number of days per week and per year)
- Means of access
- Projectors

### **HISTORY OF THE PLACE**

- Date of creation of the cinema
- Launch of the cinema >> Today

### **ORGANIZATION**

- Legal framework
- Number of FTEs and / or volunteers
- Organization of the team
- Dedicated jobs

### **PROGRAMMING & EVENTS**

- Editorial line
  - > TV series
  - > Short films
- Number of new releases per week
- Share of the national cinema
- Festivals and previews
- Regular events
  - > Hosting of film crews
  - > Hosting of associations
  - > Networking events / Programming sharing
- Events (indoor and outdoor)
- Other events: skype nights
- Events for young audience

### **PROMOTION TOOLS**

- Internet (Website, blog, tumblr ...)
- Social Networks
- Press
- Print program
- Flyers, posters
- Publicity

- Other
- Partnerships

**PRICE**

- What are the prices per screenings ? (Depending on age, events, etc.).

**AUDIENCES**

- Describe the audiences
- Do they vary according to the sessions and the events?

**ADDITIONAL ACTIVITIES**

- Describe any additional activity

**FINANCING**

- Owner or tenant of the walls / business?
- Status
- Private or public management
- Sources of financing of the cinema