The emerging practices of cinema exhibition in Europe

Report written by Mikael ARNAL & Agnès SALSON - March 2016
English version (v2) - May 2017
The emerging practices of cinema exhibition in Europe

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
Email: 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

Proofreading by Duncan Carson, Independent Cinema Office (UK)

Many thanks to all!

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

Contributors ........................................................................................................... 2
Translation ............................................................................................................ 3
Summary .................................................................................................................. 4
Introduction .......................................................................................................... 5
Part 1 : A new relation with the audience ............................................................. 8
  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
Part 2 : Rethinking the cinema’s offer ................................................................. 20
  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
Part 3 : New spaces ................................................................................................ 33
  1. More than just a cinema .................................................................................... 34
  2. Beyond the walls .............................................................................................. 38
  3. Pop-up cinemas ................................................................................................ 39
Part 4 : New models of co-operation ................................................................... 40
  1. Unlimited card for independent cinemas – the example of Cineville ............... 41
  2. New cinemas networks ..................................................................................... 42
  3. Scalarama: a citizen celebration of cinema ..................................................... 44
Emerging trends ...................................................................................................... 45
Conclusion .............................................................................................................. 47
Table of contents .................................................................................................. 48
Appendix 1. List of cinemas visited ...................................................................... 51
Appendix 2. Itinerary ............................................................................................... 53
Appendix 3. Standard interview ............................................................................ 55
Introduction

When in 2014 we embarked on a tour of France and its cinemas, the intention was to collect and gather innovative practices in French cinema exhibition. This project was spontaneously born from the desire to seek inspiration for the creation of our own future cinema. On our website people could follow the progress of our travel, our latest articles on each cinema we visited, but also shuffle through an “Ideas 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 was a direct continuation of this spirit of curiosity and our desire to share. But this time we wanted to extend the field of exploration with one 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 cinemas have found to maintain a culture of cinema-going adapted to their local environments. We wanted both to highlight innovative ideas and to summarize 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 €7,050 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 was 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 researched for several months. The first rough selection was made on internet. Through various search engines and social media accounts, we were able to identify cinemas that showed innovative qualities. We also looked for cinemas that were developing and not yet known publicly. Then we reached out to our community to grow 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 CICAE and Europa Cinemas to refine the itinerary. Several exhibitors contacted us to visit 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...
(a pop up cinema 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 exhaustive as our focus was on independent exhibition.

Over four months, we crossed 17 countries, visited 90 cinemas in 47 cities and traveled more than 15,000 kilometres. 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 journeys and accommodation to book for daily trips across 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 visual identity and a revised structure. Finally, we prepared the study materials: the interview grid, a dossier on the exhibition landscape in each country we planned to visit and the cinemas we were going to see.

During the tour of Europe

Once on the road, we had a full itinerary of plane, train or bus journeys to reach each cinema. We updated our social media accounts every day with a summary of each visit – along with a few photographs of each place – and a regular email newsletter. During the trip, we also launched a web series the aim of which was to highlight in a few minutes the most emblematic initiatives. The first episode of the web series has been seen more than 5,000 times and the website has received more than 200,000 visits since its launch.
New practices

In this document, we have collected new practices in European cinema exhibition, which we have classified in four parts in order to offer a clearer sense of emerging trends.

I. A new relationship with the audience: In part one, we present the increasing involvement of the public as a participant in the life of the cinema, both in its creation and its management, building a new relationship between the cinemas and their public.

II. Rethinking the cinema’s offer: In part two, we focus on the curation 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. New spaces: In part three, we examine new spaces that expand the activities and the role of the cinema, providing new sources of revenue and capturing new audiences.

IV. New models of co-operation: In part four, we explore the new models of co-operation between cinemas that allow them to exchange best practice but also to celebrate the cinema going experience.
The emerging practices of cinema exhibition in Europe

Part 1: A new relationship with the audience

The major challenge for cinemas is to create and retain a community around them. While 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 deprived areas by offering means of gathering popular support.

Digital tools and the internet have given people new means to participate and share opinions. The cinema has not escaped this evolution, by involving the audience in its activity or even its construction and management.

A link with their audience proved to be crucial in many of the cinemas we visited, whether that was shown by audience members’ investment in a cinema’s creation or resurrection or by being involved in the venues’ promotion.
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 is 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 a cinema. Instead, they decided to go for a co-operative credit bank, whereby third parties could act as guarantors for loans. The cinema opened in March 2015 as a non-profit making workers’ co-operative, with the project overall encompassing a 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 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 €1,000) 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: becoming 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 złoty (the equivalent of €1,350). 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: a change of seating and carpets, upgrade of technical equipment and refurbishment of the toilets and entrance foyer. Sponsorship of cinema seats meant they could raise interest in their wider 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 solely as an information tool to publicise events or film programmes. We have seen how some venues use social media 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 towards 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 the cinema has permanent premises to call its 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 sustainable. But this overlooked 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 the venue 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, including screens, projectors and 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, heritage films, 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 previous 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 fundraiser, initially to be able to afford new seating. 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 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 and film distribution.

The **DEPTFORD CINEMA** was created in south east London (UK) in 2014 because there was no longer any cinemas in the Lewisham Borough. 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 and £3.50 for concessions, making it the cheapest cinema in London. The story began with the discovery of a building that 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 developed. That means film-making will become accessible to all and there will be workshops to help train people. 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 that 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

As patterns of cultural consumption constantly change, new content allows cinemas to enrich their offer and to reinforce their role as trendsetters. Extending their programming work, cinemas become a showcase for new authors and reinforce their identity.

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

Rethinking the cinema's offer inevitably leads to a rethinking of its image, through the creation of new branding that is carefully designed for and consistent with the identity of the cinema.
1. Organising events

Organising events around film screenings makes an outing to the cinema a distinct and memorable experience. This uniqueness allows cinemas to bring new value to films in new, creative ways, making them even more desirable.

The KINODVOR in Ljubljana (Slovenia) organises a horror films marathon every year for Halloween and a Retrosex night for Valentine’s Day, referencing 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 (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.

Every month IL KINO in Berlin (Germany) screen a surprise film in a programme 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 regularly 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: The Force Awakens*, POSTMODERNISSIMO in Perugia (Italy) organized a special weekend with special appearances and many events linking cinema to music and comics to celebrate the new film with fans. On the programme: a screening of the documentary *The People vs. George Lucas*, a Q&A with two editors (Darth Von Trier and Jackie Lang, in preparation for the release of the new episode *The Awakening Force*) and, with Lorenzo “LRNZ” Ceccotti (voted Best Cartoonist at 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 screenings in unusual places with interactive performances in specially designed sets has been growing over the recent years. Inspired by this trend, KINO NOWE HORYZONTY in Wrocław (Poland) set up interactive events as a curation of their film premiere. In September 2015, in honour of *Sin City* sequel, the cinema organised a scripted treasure hunt, built film sets and hired actors who wore make up with the unique look of the film. The distributor agreed to invest financially in the event.

To celebrate KINODVOR ninetieth anniversary in Ljubljana (Slovenia), the team
organized screenings in the old cinemas of the city that are now closed. On this occasion, they screened *The 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 the shape of maids. Every element of this project had been carefully thought through and set up: from selecting the place, to the screening itself and the audience involvement on social media with the opportunity to sharing pictures taken at the event.

**A new framework for archive screenings**

To make archive 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 targeting 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 dialogue 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 development of traditional Questions and Answers sessions in cinemas but thanks to Internet and new technologies, it allows combining the proximity of the cinema with openness to the world.

Each year, Rotterdam Film Festival organises IFFR Live, a series of simultaneous screenings in around 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 with a Q&A session with the film team broadcast 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 programme. 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 quizzes 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 DEPTFORD CINEMA in London (UK), these quizzes take place in the screening room twice a month with game and film clips.

2. Creating editorial content

Talking about cinema creates a particular style that helps a cinema to develop a deeper relationship with their audience. Many venues now create their own editorial content, in various 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 at 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 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 kinds of information about the documentary film world.

The SMALL CINEMA in Liverpool (UK) releases a podcast every month on its website 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 creators

Engaging with local creators is not only a means to give voice to artistic expression, it also transforms the cinema into a cross-pollinating 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 CINEMA 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 work and to have its audience discover it.

The same logic applies to the Sputnik, except their parameters allow for films can be up to 25 minutes, but 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.

Deptford Cinema 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 in 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 different 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, Deptford Cinema 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 Deptford Cinema exists not 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 €3,000 earned through their crowdfunding campaign to support the production of *Monkey’s 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 outset.

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. 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 content

Since the digital transition, alternative content (concerts, opera performances, museum visits, etc.) has become a major development. Some cinemas exhibit this content distributed in Europe like the Metropolitan Opera or the Bolshoi Ballet. 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' 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 returns for the cinemas; they are 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 for this new content, while at the same time making the cinema the place "where it's all happening". Presenting TV series in cinemas renews interest across a series' run by creating a 'moment' where a cinema can participate. Inversely, for the broadcasters, the presence of their series in cinemas is part of the promotion, but there is currently only an experimental framework for these kinds of presentations. A sustainable economic model between broadcasters and cinemas remains to be determined.

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 programme of Hungarian and international contemporary music videos shown in a cinema screen.

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 64s and hold Mario Kart and Street Fighter contests. They keep the scores on the wall and people come in to play and watch while having a drink. The audience for these nights is different from movie screenings, and they serve as a means to make new spectators discover the place and its atmosphere.
Virtual reality
The WOLF in Berlin (Germany) created a flexible room to welcome new content, 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 listening sessions of radio programmes, 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 media profiles 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 sessions to sound creations in the dark. Before each session, a call is sent to authors and volunteer radio producers to send their creations, which should be ten minutes maximum in length, and be related to the theme of the evening.
5. Cinemas for niche films

Experimental cinema and documentary films are rarely shown 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 organisational structure, their numerous collaborators and their policy of “open programming” allow them to show niche 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 hosts a small room mostly devoted to screening children's films and documentaries. With its twenty seats, this screening room allows the Kinodvor to show films across the week 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 programmes documentaries from all around the world and organizes events including debates and Q&As. The Dochouse programmes documentaries commercially distributed in the UK, and also organizes thematic weeks and retrospectives allowing audiences to discover films without UK distribution. 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 seat 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 programme 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 produces, distributes and exhibits documentary films and also deals with education. This 70 seat 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 on the documentary scene.
The CLOSE-UP CINEMA 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. Close-Up is also the home of Vertigo Magazine, a journal of cinema culture founded in 1993.
6. New ways to communicate

Rethinking the cinema offer also means communicating differently about this offer. To do so, the cinemas establish a strong image around their place and their programming. This identity includes establishing programming strands, as well as bringing a level of consistency and care to visual branding, merchandising and external communications.

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 Bechdel Test, the criteria for which demands that the film has two named female characters talking with each other about something other than 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 Letters to Max by Eric Baudelaire. In the Zumzeig, “Inqualifiable Cinema” is a special part of the programme 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 bespoke font (Postypo) created 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 branding of the GLORIA in Copenhagen (Denmark) was recreated by design students when it was taken over by a new owner. This rebrand has inspired a new dynamism in the communication of the venue.

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 programme. Every month, a new graphic designer designs the cover page. They have published a book that collects all the posters made since the creation of the cinema.
Likewise, the CUBE MICROPLEX in Bristol (UK) has an open call for the visual of its monthly programme. Due to the cinema's national influence and reputation, many suggestions are sent each month and staff members choose between them.

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

**Merchandising**

Through objects designed with the brand of the cinema, put on sale or offered to audience members, cinemas spread their image outside the physical place. A playful image of the venue increases the sense of belonging to a community. Many cinemas in Europe make totes, bags, mugs, T-shirts or screen-printed posters such as KINO POD BARANAMI in Krakow (Poland), DEPTFORD CINEMA 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), 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 Wrocław (Poland) established a partnership with a theatre 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 creates centralised communication campaigns, showing new releases for all their cinemas in one single poster displaying the network’s visual identity.

THE LEXI CINEMA in London (UK), situated 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 set itself apart. 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) has offered a selection of video-on-demand (VOD) titles 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. Alongside their activity as an distributor, it seemed natural 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 have yet 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 offering from their website and thus sell films online to stream for 48 hour rental. Their strength is to allow the cinemas to curate what they are offering on the platform, adapting the selection to deepen a theme or to coincide with theatrical programming, respecting the media release chronology and the payment of the creators. Some cinemas can thus extend their reach 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, here cinemas benefit from a larger catalogue 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 strand chosen 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

Besides the screening room as a space for the showing of films, the adjacent spaces play a fundamental role in the identity of the place. The audience member must have a desire to come before the session and stay after, and social spaces play a key role in this. Adding catering, shop space, co-working and post-production environments to a cinema offers additional financial benefits but also presents an opportunity to capture new visitors by offering them new services. The multiplicity of sources of income offers unprecedented agility to places previously entirely dependent on movie tickets.

Cinema activity can also extend outside its walls for workshops or open-air screenings. Some cinemas are created as pop ups 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 unique.

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 income for the business model of many cinemas.

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 them 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 café/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 various streams of income, but the café/restaurant is among the highest. In 2015, the café/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 centre of the place and its economy. Of the 86 full-time equivalent staff 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", a cross between a cinema room and a lounge that allows the audience to eat in front of a movie. The bar/restaurant in this space opens every evening at 5pm, and film starts 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 the Art Deco style, with 65 armchairs, three sofas at the back of the room and six 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 ten minutes before the beginning of the programme (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/bar space themselves so they can control their environment 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 the 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 offer new services that invite a wider group of people into their space to enjoy themselves. They also make a financial contribution 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 will become a real cinema hub, with several screens and a bistro on the ground floor, co-working spaces on the upper level, allowing anyone working in creative audiovisual sectors to come together in the same work space. The BURO will be an 800m² 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 that 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 Wrocław (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 that can host stage plays or concerts too. During the summer they build a terrace decking in front of the cinema for both open air films and outdoor concerts.
The ARTHOUSE CROUCH END in London (UK) holds concerts, stage plays, workshops, stand-up comic shows, dance performances and other live entertainment. Il 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 preparation, understanding the role of different professions and eventually 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 twenty 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 are way of testing 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 has met with great success. Support from renowned Italian film-directors (including Nanni Moretti, Paolo Sorrentino, Bernardo Bertolucci and 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 screenings and debates there. They showed movies on public squares during summer, before moving to the 50,000m² drive-in of Cinecittà, the biggest in Europe. Their repeated success shows that moving from place to place did not prevent them from building a community, a community that proved 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 spurred on 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 ten-metre wide dome can welcome 30 people. The furniture was custom built, from lazy bags to bar stools and kids’ seats. Such care for details demonstrates a holistic approach to the viewer’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 expand. 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 co-operation

Within an often fragmented independent sector, models of co-operation allow the most isolated to find synergy and strength that is otherwise impossible to reach.

Cinemas and other groups 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 filmgoers 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 discovery. It 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, along 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 that 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** is an arthouse cinema networks uniting more than 30 cinemas in Spain thus far, promoting arthouse classified films via educational and promotional programmes. Cinearte is an initiative from CineCiutat in Palma de Mallorca (a cinema saved from closure by its inhabitants) in 2014. Born from the “citizen”-driven 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). Step by step, the informal collaboration transformed into a real arthouse network aiming to share findings and film programmes, to boost collaborations between cultural film sites 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 as an initiative of the Rotterdam International Film Festival and NOVA Cinema in Brussels. It is presented as "a European network of independent cinemas to support the freedom of programming and diversity in film culture. Our aim is to generate new ways to work while maintaining our heritage." Particularly concerned with problems relating to the digital transition, Kino Climates defends a vision of cinema that includes the marginal and experimental. The network is composed of 38 cinemas from 16 countries, mainly alternatives cinema spaces, 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 developed in the different members’ locations, but also to exchange films and organize the transfer of equipment.

**CINEMA FOR ALL** is an organization born in 2013 out of the British Federation of Film Societies, founded in 1946. Its activity focuses on supporting and developing community cinemas in the United Kingdom, where there are more than 250. A cultural phenomenon in the UK, community cinemas help to give accessible to the theatrical cinema experience, and Cinema for All help to democratize and professionalize these community-led cinemas. Cinema For All is an organization bringing together online resources on how to set up community cinemas, and they regularly organize information days on community cinema with presentations on the process and model, case studies and training for public development and communication. Skype sessions allow those who cannot travel to have access to the same information.

The **BFI NEIGHBOURHOOD 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 programme entitled "Film Forever" that 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 that 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 infrastructures such as libraries, cultural centres, fire stations, cafés. The idea is to build communities around the cinema experience. They want to grow a network of small cinema rooms, with reduced costs to operate and maintain, but of irrefutable quality, providing 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-led celebration of cinema

SCALARAMA is an annual celebration of cinema that since 2009 has taken place throughout the month of September. Developed in 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 community and to encourage collaborations between different kind of organizations, cultural and otherwise. Anybody who wants to organize a screening is encouraged to do so. Every year, Scalarama publishes its monthly programme, 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 names. Beyond the programme and the editorial content, the newspaper gathers the information needed to set up a screening, since one of Scalarama’s objectives is the professionalization of non-professionals by building a network that supports their work. Workshops for the creation of cinemas are also organized to engage and train anyone wishing to launch their own 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 emerged. We have expressed them through the practices gathered in this report and we will try to summarise them here:

> The cinema as an indispensable place

Every technological upheaval brings with 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 complement rather than replacement for the cinema. The physical experience of gathering and socializing, as well as the big screen is obviously a sufficient attraction to be an enduring attraction. Even the erosion of the exclusivity of content has merely shifted the attention to the main strength of the cinema: the experience.

> A natural integration of the internet and digital tools

Perceived as natural allies of the cinema and as crucial communication tools, social networks and digital tools are central for 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 emerging cinemas, which naturally integrate digital tools in their work to build their capacity 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, forming an active community around the cinema. One can leave one’s mark, use the place, feel that he/she is part of it and enrich it with his/her own contributions. From a financial stake in supporting 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 planned from the start

All the emerging cinemas we encountered had planned from their conception a structural agility that offers them a resilience in uncertain economic contexts. This is expressed through a diversification of activities (restaurant, bar, bookstore, creative laboratory, shop etc) and by the construction of projects in relatively small places only requiring a reduced team. Using modular spaces allows cinemas to adapt to new functions, to new forms of art and to technological evolutions. This structural agility allows them to adjust quickly and to experiment, allowing
possible failures to be quickly resolved. We also noticed a preference for horizontal structures with overlap between the activities of each team member.

> **A playful approach to cinephilia**

We have noted on all our visits a recurrence of an inclusive viewpoint, with an openness towards niche programming naturally mixed with more cinema "commercial" cinema. A vertical approach ("You must have seen this film") is rejected in favor of peer-to-peer recommendation, aiming to eliminate the widespread association between less commercial films and elitism or boredom. Many cinemas have an "enriched" approach to their offer, extending beyond films, with the desire 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 content 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 desire for cinemas to be an actor in the audiovisual landscape that is not limited to screening work. From this desire appears new ecosystems for emerging talents. The cinema's position in the community already made it a natural place for decentralized talent scouting, and the democratization of filmmaking tools now fully allow the expression of this vocation.

> **Co-operation as a central philosophy**

Whether it be the setting up of knowledge sharing network or in co-operation between cinemas in the same region, we have found a common desire to work together outside of territorial competition, 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 the digital has transformed our relationship 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 cinema forges an identity that is today expressed between prescription and participation of the audience in an inclusive and playful way. Digital has pushed cinemas to be closer to their audiences, to listen carefully to their desires. The emerging cinemas we visited organically incorporate new practices, new media and explore new directions of what a cinema can be.
# Table of contents

| Contributors | 2 |
| Translation | 3 |
| Summary | 4 |
| Introduction | 5 |
| **Part 1 : A new relation with the audience** | 8 |
| 1. Fundraising/Crowdfunding: Involving the audience from the beginning | 9 |
| Co-operative loans | 9 |
| Crowdfunding platforms | 9 |
| Seat sponsorship | 10 |
| Fund-raising parties | 10 |
| 2. Participatory communication | 12 |
| Using social media | 12 |
| Cinema-goers as ambassadors for the cinema | 12 |
| Public feedback on cinema programming | 13 |
| Solidarity tickets | 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 |
| **Part 2 : Rethinking the cinema’s offer** | 20 |
| 1. Organising events | 21 |
| Surprise screenings | 21 |
| Creating events for a film release | 21 |
| A new framework for heritage screenings | 22 |
| Capturing new communities | 22 |
| Events cinemas | 22 |
| Simultaneous screenings | 22 |
| Strengthening film-loving communities | 22 |
| 2. Creating editorial content | 23 |
| 3. Supporting local creations | 24 |
| Creating new spaces for artistic practice | 24 |
| Productions from the cinema | 25 |
The emerging practices of cinema exhibition in Europe

Challenging the relationship between artists and audience ........................................... 25

4. Showing new contents .................................................................................................. 26
   TV series .................................................................................................................... 26
   Music videos ............................................................................................................... 26
   Video games ............................................................................................................... 26
   Virtual reality ............................................................................................................. 27
   Collective listening sessions ..................................................................................... 27

5. Cinemas for niche films .............................................................................................. 28

6. New ways to communicate ......................................................................................... 30
   Labeled screenings .................................................................................................... 30
   Coherent and impactful visuals for a brand image .................................................... 30
   Merchandising ........................................................................................................... 31
   Outdoor communication ............................................................................................ 31

7. The cinema as a video-on-demand curator ................................................................ 32

Part 3 : New spaces ......................................................................................................... 33

1. More than just a cinema ............................................................................................. 34
   Bars and restaurants .................................................................................................. 34
   Shops and bookshops ................................................................................................. 35
   Creative & working spaces ......................................................................................... 35
   Social spaces .............................................................................................................. 36
   Spaces dedicated to other arts .................................................................................. 36

2. Beyond the walls ......................................................................................................... 38

3. Pop-up cinemas .......................................................................................................... 39

Part 4 : New models of co-operation ............................................................................... 40

1. Unlimited card for independent cinemas – the example of Cineville ....................... 41

2. New cinemas networks ............................................................................................. 42

3. Scalarama: a citizen celebration of cinema .............................................................. 44

Emerging trends ............................................................................................................... 45

Conclusion ...................................................................................................................... 47

Table of contents ............................................................................................................ 48

Appendix 1. List of cinemas visited ............................................................................... 51

Appendix 2. Itinerary ........................................................................................................ 53

Appendix 3. Standard interview .................................................................................... 55

49
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  
Wrocław: 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 Crouch End, Close-Up Film Centre, 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)
Wrocław (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
The emerging practices of cinema exhibition in Europe

- 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