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An initiative on behalf of Italian film-making, with the aim of bringing its latest productions into the limelight, even on markets, such as Russia and China, that have been the almost exclusive prerogative of US films up to now. This, briefly, is **Italian Cinema Worldwide**, which I have the pleasure of introducing in this edition, entirely devoted to it.

In line with MEDIA Salles' vocation, this new initiative, made possible thanks to the support of the Italian Government, again sees cinema exhibitors as its prime interlocutors, and their most important meetings as its venues. For this reason, if its beginning was marked by the presentation, at Cinema Expo International in Amsterdam last June, of the "European Producer of the Year" Award to Elda Ferri - who in recent years has produced some of the most outstanding and successful Italian films and who was in Venice this year with the latest work by Roberto Faenza, *The Days of Abandonment*, - it will be followed by other, very important appointments. For example, Kino Expo, now in Moscow, ShowEast in Orlando in October 2005 and CineAsia in Beijing in December.

Recently a showman of the stature of Roberto Benigni stated: "in the cinema, two things are important: the screen and the seats. Both have to be filled".

We trust that Italian Cinema Worldwide will succeed in contributing to this undertaking on both fronts.

Domenico Dinoia
 President of MEDIA Salles

MEDIA Salles presents



Italian Cinema Worldwide

for promoting Italian films during the most important professional gatherings of cinema exhibitors.

Italian Cinema Worldwide in 2005:

- Cinema Expo International**, Amsterdam, The Netherlands, 27-30 June 2005
- Kino Expo**, Moscow, CIS, 13-16 September
- ShowEast**, Orlando, United States, 24-27 October
- CineAsia**, Beijing, China, 13-15 December

For further information:
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An initiative supported by the Italian Government



CULTURE AND THE ECONOMY: THE COMMITMENT OF ITALY AND THE EU TO THE SUCCESS OF THEIR FILMS



"I think Italy has to co-operate closely with the other countries to build a European cultural policy on two bases: cultural goods are not a commodity like any other but entitled to special safeguarding, because it is through them that a people's conscience takes shape and is consolidated; the culture industries must work together, so as to build a European common market of culture, able to stand up to the impact of American hegemony. The European Union numbers 450 million citizens and if we succeed in co-ordinating our European policies, we are capable of producing a cultural voice that is just as strong as that of the United States".

Rocco Buttiglione
 Italian Minister for Cultural Resources
 and Affairs

"I want to ensure that Europe's cinema can continue to fascinate audiences everywhere in Europe and beyond. This is why the competitiveness of Europe's cinema is my key priority. I want to ensure that in the long-term, European cinema keeps a market share of at least 30% in Europe. I want to ensure that adequate funding is provided by Europe to ensure that European films can travel across borders in Europe. And I want to guarantee that new technologies - such as digital and online film distribution - can become an important tool of a globally successful European film".

Viviane Reding
 Member of the European Commission,
 Responsible for the Information Society
 and Media

ITALIAN FILMS GO EAST

We have made an attempt to follow the "Eastern journey" of Italian films, by talking not only to festival directors (see pages 3 and 4), but also to exhibitors and distributors involved in making the cinema of the *Bel Paese* better known. In **Hungary**, for example, Best Hollywood just offered two films by Soldini, which had already begun their travels outside Italy a long time ago: *Agatha and The Storm* and *Bread and Tulips*, which bring to the screen an eminently European figure, Bruno Ganz. In November Budapest Film will distribute *The Consequences of Love*. Hungarian movie theatres, which recently screened *After Midnight*, are awaiting *Eros* for the month of October, a title that will also be appearing on **Czech** screens. And Soldini once again, with *Agatha and The Storm* in **Serbia** and **Montenegro**. Together with *The Life I Want*, which is also distributed in the **CIS** by the Ukrainian Dvd Company, it will be one of the titles that characterise the quality programming of Intermezzo which, in Belgrade, recently proposed *Strange Crime* and *The Keys to The House*, too. The latter film is one of the titles chosen by EEAP, the acquisition pool which, from Berlin, negotiates the distribution rights for films in a wide range of Eastern European countries. One of the EEAP associates - the Russian Soyuz Video - will be distributing *The Keys to The House* for home entertainment, whilst Cinemania's plans include distribution in the theatres of **Croatia** and **Slovenia**.

Another title selected by EEAP is *All The Invisible Children*, making its debut at the Venice Festival. "Fellow feeling" between Italy and **Poland** as regards distribution and co-production. In

the country with the highest population of the ten that joined the EU in 2004, November will see the release of *Good Morning, Night*, thanks to Gutek Film. Following *The Religion Hour*, this distribution and exhibition company continues its work in circulating the films of Bellocchio. In Polish theatres the Polish-Russian-Italian co-production *Persona Non Grata* by Krzysztof Zanussi finds a natural outlet. A very special case, the Poles are able to watch the Italian tv mini-series *Karol*, distributed by Multikino, the biggest exhibition chain in the country, in the movie theatres. Released last June, this film has already been seen by almost two million spectators. Still further East, in **Russia**, where *Sacred Heart* is planned for release on dvd, Paradise, to whom we owe the distribution of *The Last Kiss* and *I'm Not Scared*, will offer *Manual of Love* to the movie theatres. And this very film will be presented during Italian Cinema Worldwide, the new MEDIA Salles' initiative, at Kino Expo 2005, the Moscow event that brings together exhibitors from the CIS and bordering nations.

Elisabetta Brunella
 Secretary General of MEDIA Salles

MEDIA SALLES AT KINO EXPO 2005

Presentation of a selection of the most recent Italian productions.

16 September,
 from 10.30 am to 12.30 pm,
 Conference Hall, 4th floor, at the
 Moscow Expocentre Exhibition Complex.

During the event, MEDIA Salles may be contacted at the Kino Expo booth, Trade floor.

ITALIAN PRODUCTION FROM EUROPE TO CHINA Interview with Gianni Amelio

From The Stolen Children to The Keys to The House, Gianni Amelio's films have gained important recognition in Italy, widespread attention from the public and an international distribution that has made them well known in many countries, from the United States to Germany, from The Netherlands to Greece, to the United Kingdom. The keys to this success are explained by the director himself.

Mr Amelio, in your opinion what are the elements that have made your films so well loved by Italian audiences and have enabled them to cross national frontiers? If there's one thing a director never manages to find out, it's the mysterious reason why a film becomes popular. If we knew the secret of popularity, we'd all be much happier to do this job. Perhaps a spectator can give a better answer than the director to a question like yours. I can only make a guess: the constant attempt to tell stories with strong feelings involved, in a simple, accessible language and never putting stylistic ambitions before the claims of the heart.

In The Keys to The House the encounter between father and son takes place in Berlin, in The Missing Star China is the stage. What prompted you to set these two stories abroad – unlike the texts that inspire the films – Born Again by Pontiggia and Abandonment by Ermanno Rea?

I set both my last two films outside Italy, but for very different reasons. In *The Keys to The House*, Berlin was a backdrop, an alien place where the impossibility of communication and solitude of the father and son were able to gain the right prominence. In other words, given the type of story, there was no desire to portray Berlin. In *The Missing Star*, China is the protagonist, even though it is seen through the eyes of an Italian.

Globalisation changes the structure of work more or less everywhere and, with it, also the human relationships in which it consists. This redefinition often causes fear and raises many questions. Is some sort of answer suggested in The Missing Star?

Let's just say that I feel I'm in the same position as those who ask themselves the questions and not in that of those who provide the answers. At least not all of them, and perhaps not the right ones.

Can you tell us about the human and professional experience of shooting in a country like China?

It would take an entire book to describe this experience. I hope it shows in the film. Shooting in China, I was in an ideal position to understand, step by step, my hero's feelings. We both made the same journey and neither of us as a tourist. Perhaps it's never possible to get to know a country properly, unless you live in close contact with its inhabitants. So that what I learnt about China didn't come from the landscapes and the monuments, but from the people I had near me while I was working.

Maria Vittoria Gatti

THE PRODUCTION OF FILMS CROSSING NATIONAL BORDERS Interview with Elda Ferri

"If there's no story, there's nothing doing". The speaker is Elda Ferri, a producer who, in recent years, has come out with some of the most important and successful of Italian films, including *Life is Beautiful* by Roberto Benigni, *The Keys to The House* by Gianni Amelio, and almost all of Roberto Faenza's works for the cinema, from *Jona Who Lived in The Whale* to *According to Pereira* and his most recent film, *The Days of Abandonment*, a competitor at this year's Venice Film Festival. The subject and the plot, thus, stand at the centre of the film and its possible fortunes – abroad, too. Because the more universal the film's values are, the more they can be shared outside the home country. To back up her argument, Ferri does not use the words of a cinema expert, but of a psychoanalyst, the Italian Musatti: "Once in the auditorium, it is the spectator's sub-conscious that enters into relationship with the images on the screen". This is why fear, passion, love, are chords which, once touched, are likely to produce a very similar effect in France, as in China. "A cinema of the sentiments might be Italian or Canadian, it doesn't matter much". This is the case of *The Days of Abandonment*, which centres on "one of the essential themes of our society, self-esteem". It is the case of *The Tiger and The Snow*, where poetry, war, suffering and love hold together and promise to take the spectator far beyond the physical boundaries of the story, between Italy and Iraq.

And yet, not all good stories with universal appeal manage to travel the world. Why is this?

If a lot depends on the plot, on the story, a lot is linked to promotion. American films, for example, are anticipated by massive campaigns. Not by chance, P&A investments for large-budget films in America are almost equal to those of production, whilst here the relationship is around 1 to 20. However, even with a lower budget, it is essential for us to increase our promotional capacity. Partly because, in an increasingly standardised situation, the first to invent something new is the winner. And winning is vital since, in my view, it is difficult to cover a film's production costs today unless it crosses national borders.

But it takes a lot of energy to cross borders. Who can afford this?

The great difference lies between having contacts with a foreign distributor or agent guaranteed by the home distributor, and



The Italian producer Elda Ferri.

proceeding independently. As far as I'm concerned, for example, *The Keys to The House* was co-produced with Rai Cinema. This made things a lot easier, because Rai has an agreement by which all its films are taken on by Lakeshore Entertainment, and we receive a minimum guaranteed return. This is a great thing, because the films really do travel after that. But for many Italian films, the problem is to have a company that takes care of this work, that believes in the foreign distribution of a film and invests in it, which is why it's very difficult to sell outside national borders. Co-productions are partly an exception. At least they are usually distributed in the countries of the co-producers.

What role is played by Festivals on this scenario? Do they represent a launching pad for films, or not?

Yes, without doubt. Merely on hearing that *The Days of Abandonment* was competing in Venice, distributors in Spain, England, Germany and Switzerland thought it would be best if they got there first and asked to view the film. In this sense, the visibility that a festival offers a film cannot be denied. If, as in this case, the film is also taken from a novel, the popularity of the latter makes a big difference to the reception the film can expect. In fact, the fine book by Elena Ferrante, from which the film was taken, has been translated in many European countries. This greatly raises interest in the film's theatrical release.

If you had to suggest a promotional formula compatible with an "Italian" budget, what would it be?

If we're talking about films dealing with big themes, I think an interesting formula is one that we have already tried on several occasions: a campaign linked to the central issue in the film. For example, in the case of *Come Into The Light*, the story of Don Puglisi, the Italian priest killed by the mafia, we organised meetings, open to schools, with leading figures in the battle for law and order, who exchanged views with young people on the subject of justice and the relationship with rules and regulations that are perceived as unjust. It was a success: around 400,000 young people took part. For *The Days of Abandonment*, instead, we have planned round tables with famous "abandoned people" on the subject of fidelity, betrayal, self confidence. Because, in our view, a film must arouse emotion, but not only this: it must also ensure that, after seeing it, there is something left to say that is not banal.

M. V. G.

MEDIA Salles presents DigiTraining Plus: New Technologies for European Cinemas

Kuurne (Belgium), 5-9 April 2006
at the headquarters of BARCO

Main topics:

- The present state of the European and international market for digital screening
- Overview of technologies
- Exhibition and Distribution
- Digital cinema economics
- Market potential

The course will also offer:

- Visit to a cinema equipped with digital projector
- European case studies



KARLOVY VARY: A GOOD CHANCE FOR ITALIAN FILMS

Interview with Eva Zaoralová

It should have had its 59th anniversary; instead, last June it "only" celebrated its 40th edition: this is the Karlovy Vary International Film Festival, which started in 1946, but suffered for a long period the limitations resulting from the rigid politics of the Soviet régime, also in the field of culture. In fact, in 1953 and 1955 the Festival didn't take place; from 1956 to 1994 it was held only once every two years, as it alternated with the one in Moscow, launched in 1959. And if the Festival experienced a moment of glory in the Sixties, its international fame suffered a hard blow with the Soviet repression of the "Prague Spring" in 1968. Moreover, in the following two decades, a programme consisting exclusively of works by directors officially approved by the socialist régime contributed to the decline of interest in it. After a transition period following the political events of 1989, the organisation of the Karlovy Vary Festival was placed in the hands of an independent foundation, whose members included Jiří Bartoška, now President of the Festival, and Eva Zaoralová, who has been Artistic Director of it ever since. We asked her for an evaluation of the Festival's "new lease of life" and her opinion of Italian cinema, of which she is a connoisseur and to which her programme always devotes considerable attention. Ms Zaoralová, the Karlovy Vary Film Festival

has celebrated its 40th edition this year. What do you consider the balance of the past 10 years during which you have been Artistic Director? In 1994, many people said that it was useless to go on holding the Festival in Karlovy Vary, and that it would find better conditions and bigger audiences in the Capital. But in our view, it was worthwhile continuing to hold the festival in this small town on the German border, with its fascinating past as a spa visited by Goethe, Tchaikovsky, Dostoevsky and many others, and with its original architectural style and intimate atmosphere. The past ten years have proved us right: if, in 1994, we had 46,000 spectators, today we have over 140,000. The Festival attracts all sectors of the public but what we most appreciate is the massive attendance by young people, who arrive with their backpacks, crowd the theatres and sleep in camp sites or even in the open air. We try to offer the public an interesting programme and well-organised structures and to create a convivial atmosphere. Many famous people who have visited the Karlovy Vary Film Festival over the past twelve years – including, this year, Robert Redford, Liv Ullmann, Sharon Stone, Tom Vinterberg – have appreciated the atmosphere of the Festival, too, and the opportunity for contact with a public of cinema lovers.

Italian films are generally very well received at the Festival. Facing Window and A Children's Story, for example, won the 2003 and 2004 Festivals respectively and this year the award for the best actor went to Luca Zingaretti for Come Into The Light by Roberto Faenza. Are

festivals also a launching pad for reaching the theatres?

I'm very happy that the Juries of the last three festivals appreciated the Italian films I'd selected and that these positive judgements have had a follow-up. *Facing Window*, by Ferzan Ozpetek, did in fact find a distributor for cinemas in the Czech Republic and Slovakia, while Czech television's Channel 1 is interested in the other two films.

In an interview some time ago, you said that your favourite film of all time was Federico Fellini's The Road. Can contemporary Italian cinema keep up with that of the "Great Masters"? Who are your favourite directors and actors in the Italian cinema today?

Amongst the directors, I admire Gianni Amelio, Nanni Moretti, Gabriele Salvatores, Giuseppe Tornatore. Amongst the younger ones, Vincenzo Marra and Cristina Comencini, for example. But it is difficult to find out in Italian cinema today a talent who could be compared with those of the '60s, such as Fellini, Visconti, Pasolini or Antonioni. There are some good actors, but... will their name have the same echo as those of Mastroianni, Volonté, Gassman, Sordi, Tognazzi?

What are your plans for the future of the Karlovy Vary Film Festival?

At the moment, it is too soon to talk about actual projects for the following Festival, which will take place from 30 June to 8 July 2006. But one thing I'm certain of: I want to continue offering the public a fine, rich programme.

M. V. G.

THEATRE MARKETING – 4

AUDIENCE SEGMENTATION

In order to effectively translate the *attributes* characterising the theatre's offer into *benefits* perceived by the spectators, the theatre will have to carry out an analysis of audience expectations, to be sure of developing those features of the service that coincide with these expectations and with the mechanisms by which the value identified by spectators is perceived.

This process is termed *audience segmentation* and allows the theatre to analyse the characteristics of the audience, in order to concentrate marketing and communication work on those *segments* of the public that are most *attractive* to the theatre, in other words most *profitable* and most *sensitive* to the type of programming selected and the information, cultural, entertainment and promotional strategies carried out.

Having identified those segments of the public most likely to be receptive to the characteristics of the offer, the theatre will have to choose its own *distinctive position*, in terms of the attributes/benefits given by its system of offer, and communicate them to those segments clearly and precisely.

The *positioning* thus located will then have to be supported by defining the best *marketing mix* for each segment of the public selected, with special attention to the *pricing and communication policies* suitable for making the most of it.

Let us now see more precisely what the process of *audience segmentation* consists in. Starting from the premise that demand in cinemas is diversified and heterogeneous, segmentation leads to the subdivision of audiences into distinct groups, each as

homogeneous as possible in itself – in terms of motivation and cinema-going habits – but heterogeneous one with the other. In this way the theatre is able to achieve a better focus in its marketing operations for attracting audiences.

Segmentation is thus organised into the following phases:

- market analysis and its breakdown on the basis of the most important differences between consumers in terms of their attitudes to the range of offers made to them (evaluation of the attributes of the service and the benefits sought in the theatre, such as interest in a specific type of programming, attention to comfort when visiting the cinema, approval of the cinema's technological equipment, interest in finding areas devoted to recreation and socialisation inside the cinema, appreciation of information material and cultural initiatives offered by the theatre);

- grouping of consumers into different segments, as homogeneous as possible in themselves;

- identification of a 'profile' of the various segments (size in terms of numbers, distribution by gender, age, geographical area, profession, lifestyle, consumer preferences, purchasing habits) and evaluation of the attractiveness of each segment (audience suited to the theatre's main characteristics and to its offer);

- selection of one or more segments as objectives on which to focus attention and service.

Traditional segmentation carried out using variables of a *socio-demographic* and *geographical* nature fails to distinguish adequately in the field of the cinema and therefore needs to be integrated using two particular types of segmentation, which, without doubt, prove to be more effective:

- segmentation carried out using the *public's cinema-going habits*; in particular *frequency*

of cinema-going and *loyalty shown to the theatre*. As regards the first aspect, spectators can be divided into three segments: 'frequent cinema-goers' (who go to the cinema once or more every week), 'fairly frequent cinema-goers' (once or more every month) and 'infrequent cinema-goers' (once or more every six months). As regards the second aspect, spectators can be divided into three main segments: 'loyal' (to a specific theatre or to other competitors), 'disloyal' (those who frequently change cinema because their decision to visit the cinema is mainly based on parameters related to the type of programming) and the 'non spectators' (those who do not normally visit the cinema because they prefer to spend their leisure time differently).

In connection with this, the theatre may be interested in consolidating the frequency of 'frequent cinema-goers' and/or incentivating the 'fairly frequent cinema-goers'. In addition, it might choose to increase the loyalty of its 'loyal' spectators, to draw spectators who are 'loyal to its competitors' or to develop the loyalty of the 'disloyal' spectators;

- segmentation carried out using *styles of cinema-going* and their system of perception; in particular, two main segments can be distinguished: 'young audiences' and 'adult audiences'. 'Young audiences' are less sensitive to cultural and information aspects and to comfort and quality of service. Instead, they are attracted more by recreational aspects, the availability of gadgets and merchandising activities, as well as by refreshment facilities. 'Adults', on the other hand, are more attracted by cultural quality and seek technological quality and a comfortable environment in their cinema-going.

Rossella Gambetti

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ITALIANS FOREVER

For more than half a century Italian films have been the darlings of Eastern European audiences. The mutual love affair started with neorealism, reluctantly adopted for a time by new communist rulers as something similar to socialist realism. During the "thaw" period in the late Fifties many Italian classics, as well as "lightweight" neo-realist features were released in the Soviet Union and (even more) in its European satellites. Antonioni, Fellini, late Rossellini and Visconti were loved by the intelligentsia but less so by the authorities, as shows the scandal at the Moscow Film Festival – the party elders did not like the main prize going to Fellini's *8½*, and not to the current Soviet "masterpiece". The authorities were less critical of the new political wave of more or less Marxist inspiration: Rosi, Petri, Damiani... Pasolini was banned from Russian screens due to sex and religion. In the Seventies, after the invasion of Czechoslovakia the cold-war mentality limited access to anything appealing or serious from the West. The crisis of Italian cinema at the time did not help.

The collapse of the Soviet Union and the "socialist camp" in the early Nineties brought new hopes. Most important, formerly banned films were shown on videos (pirated, as a rule), and sometimes in film theatres and on television. But new releases were mostly American, except in Russia, which was boycotted by the Hollywood majors till the *Titanic* release in 1997. Then Hollywood took over everywhere, with some exceptions for domestic productions (first in Poland, and for the last two years in Russia).

AIP-FILMITALIA: THE PROMOTION OF ITALIAN FILMS WORLDWIDE Interview with Giovanni Galoppi

Giovanni Galoppi is President of AIP-Filmitalia, the company resulting from the joint venture between Fiera Milano and Cinecittà Holding, for the promotion of Italian films worldwide. This task is carried out both by supporting Italian participation in the great international festivals and by means of partnerships with local companies or institutions in areas of prime importance, such as Japan and the United States.

Mr President, why should spectators from such different geographical areas and cultures choose to go and see an Italian film?

Despite its distance in terms of time and style from the great masters, in my opinion Italian cinema has retained its ability to move people by telling day-to-day stories about ordinary people. Ours is not a cinema of super heroes, yet, to take some recent examples, films such as *The Son's Room*, *The Best of Youth* or *Don't Move* have been distributed throughout the world. This ability, this talent for bringing deep and moving sentiments onto the scene, is certainly one of the key aspects that make our cinema universal. And we should not underestimate the importance of the territory, of this country – Italy – which, with its historical and artistic treasures and natural beauty, enchants international audiences.

From Europe to Asia, the big market shares are a prerogative of the United States. What

The data on the film business available for most of the former "socialist" countries after 1990 is often inaccurate and at the best incomplete.

It is reasonable to believe that in most Eastern and Central European countries and in the former Soviet republics (CIS countries, Latvia, Lithuania and Estonia), Italian films occupy the fourth position, far behind the USA, then domestic products, and, usually, France.

*Each country buys different films for theatrical and video distribution. Even the box-office champion *Life is Beautiful* (around one million admissions for the region), sold worldwide by the American company Miramax, did not seem to make it to all the countries under consideration.*

As demonstrated by some research studies, for the eight major Eastern and Central European countries the diversity of results is evident, as is evident the interest of the audiences in Italian films. However, they lack advertising and are losing the battle to Hollywood.

In Russia, even though accurate data is unavailable, many Italian films are bought (an average 10 per year), but very few are released theatrically and even fewer make enough money to enter the charts.

For example in 2004 8 Italian feature films were bought for the cinemas (only 4 released so far) and 108 for video (obviously including older titles) (Source: Rossiiskaia Kinematografia 2004, Bulletin of the Federal Agency for Culture and Cinematography), plus one animated and 29 non-fiction films for video. These are films officially registered by the Federal Agency. Usually big Russian companies buy films for all the for-

*mer Soviet republics, which does not mean they release them everywhere. The opposite might also be true. For example the opening film at the last 27th Moscow International Film Festival *The Life I Want* was bought by a Ukrainian video company for the whole CIS, including Russia. The film was very well received and might have its theatrical release now.*

strategies are possible for livening up a situation that otherwise risks becoming too uniform?
First of all we must move towards the introduction of obligatory quotas, perhaps envisaging a mutual arrangement with different countries. Obviously, the quota should also cover tv networks, since a film is rarely distributed in movie theatres only. In any case, especially when considering the new markets, the present situation is dramatic. In Russia, for example, no quotas have yet been established (this year the government should define the situation), whilst in China the law foresees the distribution of 40 foreign films a year. If, however, we consider that of these 40 titles around 27 are American, the odds for the rest of the world are 13 films a year. This is a truly negligible figure.

In many quarters China is considered to be the "market of the future". What steps have you taken to introduce Italian cinema into this complex situation, as well?

As mentioned previously, at the moment China is one of the markets of the future and one of the most impenetrable of countries, due, in fact, to a quota for foreign movies that does not distinguish between American and European products. However, we and the other European countries are not giving up and, year by year, we are increasing our presence at the Shanghai festival/market, the real eastern gateway for Chinese distributors. Our investment in this event has increased greatly and at last year's edition we managed, together with the Italian Foreign Trade Institute, to develop a particularly interesting and varied programme, which

also provided for an Italian pavilion in the market area. As well as organising the Italian selection for the Director of the Shanghai Festival and putting together a considerable artistic/technical delegation, we set up an Italy/China co-production workshop, bringing together three Italian producers and the most important Chinese producers during the Festival.

In your view, how were the Italian films presented in Shanghai received?
It is always very interesting to watch the Chinese audience's reactions to Italian cinema. The film competing, *Now and Forever* by Vincenzo Verdecchi, and the four films presented during the special Focus Italy (*13 at a Table* by Enrico Oldoini, *The Iguana* by Catherine McGilvray, *My Brother's Summer* by Pietro Reggiani, *Chemical Hunger – The Munchies* by Paolo Vari e Antonio Bocola), were received with special attention to the stories but also, and prevalently, to what lies hidden behind the stories: the historical, social and cultural fabric of contemporary Italy. During the press conference which followed the screening of *Now and Forever*, for example, the film's representatives were literally submerged by endless questions on the history of Italy, its present, the value of memory in Italian culture, our post-war period, which was the background for the film. The success was not limited to the festival and, in fact, *Now and Forever* was sold to Chinese television, whilst in the case of *13 at a Table* negotiations on Chinese distribution began.

The Grand Prix winner of the 25th Moscow Festival *The End of a Mystery* (a co-production with Spain) was released in the theatres just this year. The results of Italian films are usually modest, because of the limited release (less than 10 prints). Local distributors propose most co-productions with Italian participation to the festival selectors (for example this year's successes *Hidden* and *Tickets*). On the other hand some famous films, like *The Consequences of Love*, have been festival successes, but still do not have a local distributor.

The conclusion of this short analysis is evident: there are great possibilities of promotion for Italian films in Russia and Eastern and Central Europe, but there is a lack of mutual efforts and a conscientious promotion policy. New and enterprising initiatives such as that taken, in the field of production, by Anica at the Moscow Festival to promote shooting facilities in Italy are therefore most welcome in the area of promotion, too.

Kirill Razlogov
Programme Director of the
Moscow International Film Festival

A version of this article with tables included will soon be available in the "Cinema Research Library" section of the MEDIA Salles' website (www.mediasalles.it).

From Europe to Asia, the big market shares are a prerogative of the United States. What

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Maria Vittoria Gatti