CINEMA D'EUROPA
MEDIA SALLES

an initiative of the MEDIA
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FOCUS ON EUROPE AT CINEMA EXPO INTERNATIONAL 2004

Cinema-going in Latvia

The National Film Centre of Latvia is a public institution under the Ministry of Culture responsible for elaborating and carrying out cultural policy in the film sector. The tasks that the Centre has to perform imply a need for exact information, expressed in comparable figures about the current state of film production and distribution. The data collection has had to be done in a situation where, following the collapse of the previous, state-run system, a completely new one, based on personal enterprise and a free market was emerging. For this purpose a special unit was set up at the Film Centre - the Film Registry - with two main objectives: to collect trustworthy information and to counter piracy.

The Registry was created on the basis of the assumption that every producer or distributor might wish to know the results of his film screenings in Latvia - especially in view of our wish to join the European Union - and that the growing information society is capable of providing the technical means to put the project into practice. So we started from scratch. Fortunately we were members of Eureka Audiovisual, which launched the pilot project of the European Audiovisual Observatory. Our cooperation with this organisation was very useful.

The National Film Centre of Latvia has taken part in MEDIA Salles' activities of data collection and elaboration for the "European Cinema Yearbook" since 1999 and this has been beneficial to the development of our statistics services. During those years, following the demands of MEDIA Salles, we introduced many new items into our databases and started to collect the relevant data. As a result, we now have a sufficiently detailed view of the audiovisual scenario in Latvia and so, hopefully, do the users of MEDIA Salles' "European Cinema Yearbook".

This also provides very good feedback for decision-making and policy-making, especially now that our government is orienting the industry towards domestic audiences, after having joined the European film support mechanisms, MEDIA and EURIMAGES.

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It is with pleasure that I greet the participants to the Focus on Europe event at Cinema Expo International 2004, that has by now become a traditional appointment for those that love European cinema and that wish to better understand the changing situation in European cinemas.

The program of this Focus on Europe is particularly rich.

It will start, traditionally, with the seminar, dedicated this year to the theme of the opening of cinemas in new markets. It will continue with a screening of a series of trailers that propose a selection of new European films with international appeal and the screening of the Italian production *Don't move*, directed by Sergio Castellitto, the actor seen on the international circuit in films such as *Mostly Martha*, in his new test as director and at the same time, actor. The film's female protagonist is Penelope Cruz, in an intense and dramatic role.

At the conclusive Gala, MEDIA Salles will be present to assign the "Producer of the Year" award to Peter Aalbæk Jensen of Zentropa Entertainments, for his determining role in the valorization of Danish cinema on a worldwide level.

With the certainty that these initiatives contribute to promote the distribution and knowledge of European cinema and also to facilitate the work of the exhibitors committed to making their cinemas places for meeting and exchanges between the various expressions of the European cinema culture, I'd like to remind you of MEDIA Salles' next appointment: the new edition of the training course for exhibitors "European Cinema Exhibition: A New Approach", specifically devoted to theatre management and marketing, that will be held in Budapest, Hungary, from 22 to 26 September 2004.

I'd like to express the hope that these initiatives proposed by MEDIA Salles and participated in by a growing number of professionals, contribute to consolidate the values that inspire the European Union and that cinema and its development remain in the spotlight as an important means to safeguard these values.

Domenico Dinoia
President of MEDIA Salles

Training course for cinema exhibitors

EUROPEAN CINEMA EXHIBITION:
A NEW APPROACH
Budapest (Hungary)
22-26 September 2004

Amongst the main topics of this training course specifically addressing exhibitors: promotion and marketing, analysis of different film genres for different sectors of audiences, theatre management, digital cinema.

Application forms, available online at www.mediasalles.it, should be returned to MEDIA Salles by **2 August 2004**.

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CYPRUS

	1995	1996	1997	1998	1999	2000	2001	2002	2003
Number of cinemas	17	18	17	17	16	14	17	16	.
Number of screens	22	24	23	26	30	28	43	43	37
Admissions (x 1000)	778	879	931	1 013	842	1 012	858	854	1 038
Frequency per head	1,20	1,19	1,26	1,36	1,12	1,34	1,13	1,12	.
Gross box office (national currency - x 1000)	1 781	2 061	2 610	2 960	2 587	3 313	3 190	.	3 945
Average ticket price (national currency)	2,29	2,34	2,80	2,92	3,07	3,27	3,72	.	3,80
Gross box office (euro - x 1000)	2 997	3 511	4 499	5 109	4 484	5 787	5 554	.	6 727
Films produced in the country	3	1	2	-	-	1	4	.	.

ESTONIA

	1995	1996	1997	1998	1999	2000	2001	2002	2003
Number of cinemas	214	197	179	172	172	74	69	69	69
Number of screens	214	197	180	173	174	76	81	81	81
Admissions (x 1000)	1 011 800	1 004 900	973 844	1 060 485	874 560	1 083 634	1 303 846	1 558 067	1 274 120
Frequency per head	0,68	0,68	0,67	0,73	0,60	0,75	0,95	1,14	.
Gross box office (national currency - x 1000)	15 857	25 869	*c. 33 200*	46 499	40 512	49 336	75 414	91 202	79 890
Average ticket price (national currency)	15,67	25,74	*c. 34,09*	43,85	46,32	45,53	57,84	58,54	62,70
Gross box office (euro - x 1000)	1 072	1 669	*c. 2 100*	2 965	2 589	3 153	4 820	5 829	5 106
Films produced in the country	.	.	1	3	3	-	3	3	3

LATVIA

	1995	1996	1997	1998	1999	2000	2001	2002	2003
Number of cinemas	.	.	.	112	115	108	123	103	.
Number of screens	245	137	114	116	119	111	126	107	106
Admissions (x 1000)	1 020	958	1 268	1 406	1 375	1 457	1 152	1 071	1 133
Frequency per head	0,40	0,38	0,51	0,57	0,56	0,60	0,49	0,46	.
Gross box office (national currency - x 1000)	685	772	1 244	1 635	1 829	2 017	1 829	1 908	2 207
Average ticket price (national currency)	0,67	0,81	0,98	1,16	1,33	1,38	1,59	1,78	1,95
Gross box office (euro - x 1000)	971	110	1 898	2 475	3 040	3 805	3 288	3 190	3 281
Films produced in the country	.	.	.	2	3	4	3	5	2

Data taken from MEDIA Salles' "European Cinema Yearbook - 2003 final edition and Source Document"

Cinema-going in Estonia

From 1940 to 1991, cinema-going was the most popular form of entertainment in Estonia. From the 1960's to the 1980's, over 20 million people visited cinemas annually, purchasing up to 19 tickets per capita. According to the available data, there were 675 screens in Estonia in 1985, including travelling cinemas. Up to 250 motion pictures a year were screened in the Country, 150 of which were produced in the Soviet Union and 100 abroad. All motion pictures were dubbed into Russian, with Estonian subtitles. An Estonian motion picture would be seen by an average of 200 000-250 000 spectators in the 1960-1980 period. These numbers decreased sharply with the privatisation of cinemas in the 1990's. By 2001, only 12 full-time permanent cinemas had remained in Estonia. As a result of this and the scarce domestic film production, the average number of cinema-goers per Estonian film went down to 3 000-12 000 by the end of the 1990's. In 2002, the Estonian feature Names in Marble premiered and broke all box office records by achieving 136 171 admissions in 2002 and 167 399 admissions by 1st June 2003.

Comparing cinema-going in the 1990's to that of the 2001-2003 period, significant growth is to be seen. The first multiplex cinema with 11 screens and 1 968 seats opened in Tallinn in 2001, raising total admissions sharply. In the 1991-2001 period, a little over 80 features were screened each year, 80% of which were from Hollywood.

In 2002, Estonian cinemas recorded 1 558 067 admissions, or 1.14 admissions per capita. Box-office revenues amounted to over 5.8 million euro and the average ticket price was around 4 euro.

There are 6 film distributors operating in Estonia in 2003. Two companies, MPDE and BDG, cover the majority of the market. Both companies focus on importing Hollywood productions, although BDG also imports European films. MPDE is a subsidiary of Finnkino, a Finnish company representing major US studios, which also owns the only multiplex cinema with 11 screens in Estonia. MPDE also manages one 2-screen cinema in Tallinn and one in the second largest Estonian city - Tartu - under long-term lease agreements. MPDE is the leading distributor on the Estonian film market, having most licenses from the major Hollywood studios. The motion pictures distributed by MPDE cover approximately 75% of the total number of admissions and 86% of box-office revenues. Other companies also distribute European films, but have a minor share of the distribution market. BDG owns the Buena Vista license in the Baltic States: Estonia, Latvia and Lithuania.

Tallinnfilm, a subsidiary of the Estonian Film Foundation, has the rights to the films produced in the Tallinnfilm studios before 1995, including most of the post-war Estonian film production. In addition, Tallinnfilm also distributes some European art-house films. Up until 2002, the producers of Estonian films distributed their films themselves. In 2002, for the first time, the two local box-office hits Names in Marble and Made in Estonia were handed to the largest Estonian distributors, MPDE and BDG.
The Black Nights Film Festival which takes place at the beginning of December every year offers the best access to European art-house films. The main objective of the Festival, which has been taking place in Tallinn since 1997, is to give visibility to new foreign feature films of high artistic quality.
In 2002, the main programme of the Festival presented 158 films from 48 countries. Amongst the most widely-seen films in 2002 were Heaven (2 075 visitors in 3 shows), Hable con Ella (1 820 visitors), The Magdalene Sisters (1 466 visitors), Lilja 4-ever (1 372 visitors), House of Fools (1 211 visitors in 1 show). A total of 39 500 people visited the Festival in 2002.
The non-profit organisation Cinemabus has introduced alternative film distribution in Estonia since the summer 2001, taking travelling cinema to places in the Country which lack the opportunities to show films and the necessary technical equipment.
The nucleus of Cinemabus involves young film enthusiasts who, besides screening the films, also teach the local children how a film is produced. For more information about this project, see the web site www.kinobuss.ee
Due to the decrease in the number of cinemas and the closing of local cinemas, the new government, formed in 2003, has declared the launch of the programme "The cinema returns" one of the main initiatives of cultural policy.
This step guarantees the State support for the distribution of art-house films and renewed possibilities for showing films throughout Estonia.
The programme also foresees the State support for the purchase of technical equipment for local cinemas and for the screening of art-house films.
The Estonian Film Foundation and Tallinnfilm plan to establish a permanent art-house cinema in Tallinn in 2004.

Eda Koppel
Estonian Film Foundation

Margit Vremmert
Tallinnfilm

Article published in the Newsletter "European Cinema Journal", no. 4/2003

LITHUANIA

	1995	1996	1997	1998	1999	2000	2001	2002	2003
Number of cinemas	.	.	.	.	91	78	74	65	.
Number of screens	.	.	115	105	99	88	84	79	83
Admissions (x 1000)	680	470	565	1 594	1 780	2 103	2 367	1 916	1 396
Frequency per head	.	.	.	.	0,48	0,57	0,68	0,55	.
Gross box office (national currency - x 1000)	.	.	.	.	11 883	14 798	15 738	16 068	13 422
Average ticket price (national currency)	.	.	.	.	6,68	7,04	6,65	8,39	9,61
Gross box office (euro - x 1000)	.	.	.	.	2 948	4 277	4 427	4 654	3 888
Films produced in the country	.	.	.	.	.	1	-	1	1

POLAND

	1995	1996	1997	1998	1999	2000	2001	2002	2003
Number of cinemas	721	706	686	686	695	687	649	617	.
Number of screens	730	717	698	714	755	824	852	854	*c. 880*
Admissions (x 1000)	22 613	21 440	24 330	20 318	27 516	20 892	27 650	27 091	*c. 25 264*
Frequency per head	0,59	0,56	0,63	0,53	0,71	0,54	0,72	0,70	.
Gross box office (national currency - x 1000)	*c. 98 100*	124 411	*c. 168 000*	*c. 203 300*	337 538	248 600	*c. 365 000*	*c. 368 000*	.
Average ticket price (national currency)	*c. 4,34*	5,80	*c. 6,91*	*c. 10,01*	12,27	11,90	*c. 13,20*	13,58	.
Gross box office (euro - x 1000)	*c. 30 492*	35 016	*c. 42 518*	*c. 50 943*	77 863	64 075	*c. 100 751*	*c. 92 474*	.
Films produced in the country	23	17	20	14	23	22	19	18	.

CZECH REPUBLIC

	1995	1996	1997	1998	1999	2000	2001	2002	2003
Number of cinemas	800	750	730	745	710	686	660	665	.
Number of screens	817	765	747	764	740	743	749	794	*c. 829*
Admissions (x 1000)	9 253	8 854	9 815	9 252	8 371	8 719	10 363	10 693	12 140
Frequency per head	0,90	0,86	0,95	0,90	0,81	0,85	1,01	1,04	.
Gross box office (national currency - x 1000)	255 000	303 499	437 000	509 000	496 000	593 000	817 700	946 000	.
Average ticket price (national currency)	27,56	34,28	44,52	55,02	59,25	68,01	78,90	88,47	.
Gross box office (euro - x 1000)	7 333	8 877	11 349	14 485	13 762	17 148	24 576	30 623	.
Films produced in the country	23	20	20	14	17	14	18	19	.

Data taken from MEDIA Salles' "European Cinema Yearbook - 2003 final edition and Source Document"

SLOVAK REPUBLIC

	1995	1996	1997	1998	1999	2000	2001	2002	2003
Number of cinemas	360	334	*c. 330*	*c. 330*	335	279	276	283	*c. 265*
Number of screens	365	341	*c. 337*	*c. 337*	342	292	289	308	*c. 287*
Admissions (x 1000)	5 643	4 851	4 041	4 082	3 030	2 646	2 848	3 013	*c. 2 968*
Frequency per head	1,05	0,90	0,75	0,76	0,56	0,49	0,53	0,56	.
Gross box office (national currency - x 1000)	150 135	154 548	159 230	194 040	160 326	151 529	201 612	245 558	*c. 256 139*
Average ticket price (national currency)	26,60	31,86	39,41	47,53	52,92	57,28	70,80	81,51	*c. 86,30*
Gross box office (euro - x 1000)	3 930	3 918	4 156	4 614	3 720	3 529	4 651	5 827	*c. 6 222*
Films produced in the country	3	2	3	1	5	3	2	5	.

SLOVENIA

	1995	1996	1997	1998	1999	2000	2001	2002	2003
Number of cinemas	98	97	91	90	85	.	70	66	.
Number of screens	.	99	93	93	88	*c. 84*	92	88	.
Admissions (x 1000)	2 926	2 714	2 503	2 569	1 965	2 077	2 466	2 776	*c. 2 260*
Frequency per head	1,47	1,36	1,26	1,29	0,99	1,04	1,24	1,39	.
Gross box office (national currency - x 1000)	.	1 274 393	1 189 779	1 298 698	974 912	1 270 976	1 734 267	2 157 442	.
Average ticket price (national currency)	.	469,56	475,34	505,53	496,14	611,92	703,37	777,05	.
Gross box office (euro - x 1000)	.	7 256	6 398	6 967	4 952	5 989	7 885	9 390	.
Films produced in the country	2	3	3	3	4	5	8	9	.

HUNGARY

	1995	1996	1997	1998	1999	2000	2001	2002
Number of cinemas	.	488	506	501	480	.	427	393
Number of screens	584	550	580	625	603	562	622	605
Admissions (x 1000)	13 954	13 279	16 443	14 570	14 388	14 287	15 693	15 278
Frequency per head	1,40	1,30	1,62	1,44	1,43	1,42	1,54	1,50
Gross box office (national currency - x 1000)	2 292 838	2 876 954	4 715 354	5 300 055	6 529 530	7 683 029	9 983 451	11 024 823
Average ticket price (national currency)	164,31	216,65	286,77	363,76	453,82	537,76	636,17	721,60
Gross box office (euro - x 1000)	12 779	14 110	21 068	20 833	25 724	28 996	39 822	46 333
Films produced in the country	.	15	23	24	15	.	.	21

Data taken from MEDIA Salles' "European Cinema Yearbook - 2003 final edition and Source Document"

Cinema-going in the Czech Republic

The Czech exhibition market is undergoing a new phase in its development. This affects not only programming in cinemas but also the way they operate.

Before the fall of communism in 1989, a cinema existed in every large village and to have three cinemas operating in a mid-size town was not exceptional. Attendance was accordingly high. Social changes brought different leisure activities to the audience, more sophisticated equipment in households, with video recorders, and a much broader range of programmes offered by private broadcasters. This had a significant effect on the Czech cinema. Besides affecting cinemas, the decrease in attendance influenced producers and distributors. What EU countries faced gradually, the Czech Republic had to face all at once.

The situation was particularly difficult for cinemas. At first, small cinemas started to close down. This began especially in 1992, when the local, municipal and regional cinema administrations were abolished. The closing down of cinemas gradually started to affect cinemas in bigger towns. Most cinemas started to be operated by municipal bodies, which found the cinema a burden on their budget and a non-profitable business.

Only later, in the second half of the Nineties were the cinemas privatized. At present, the cinemas in the Czech Republic are operated in the following ways: directly by the municipal bodies (e.g. Culture Dept.), as a so-called "subscription organization" (the municipal cinema, municipal cultural center) or by a private exhibitor who has a contract with the municipality/owner of the cinema.

At the end of the Nineties, several foreign companies entered our market and built modern multiplexes, which significantly influenced the development of the market. More small and mid-size cinemas were closed down. There were several causes for this - the limited number of prints, worse technical equipment, less comfort for the audience etc. All this caused audiences to move from the old cinemas to the new ones.

As in other European countries, the audience is most interested in American productions (70%-80% market share). The competition of multiplexes has forced the smaller cinemas to pay closer attention to their programming. Several interesting projects have been created -such as the cinema Evald or Aero in Prague, cinema Art in Brno. These cinemas focus on more difficult European and other films, which are not programmed

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The economic potential of the cinema industry in Central and Eastern European countries

This paper[1] concerns the following Central and Eastern European countries: Estonia, Latvia, Lithuania, Poland, Hungary, Czech Republic, Slovak Republic, Romania, Bulgaria, Slovenia, Croatia and Yugoslavia. Ten of these countries have applied to become members of the European Union. Therefore, the subject of this study is of current interest.

The total population of these twelve countries (in 2000) is 119.8 million, whilst the total of Western Europe is 388.3 million, thus 3.24 times as much ("European Cinema Yearbook – 2001 final edition").

Apart from Hungary, the respective frequencies per capita are very, even extremely, low. (The weighted average frequency in the countries belonging to Western Europe was 2.23 in 2000, i.e. about four times higher).

Hungary has about the same frequency as Finland and the Netherlands, the countries with the lowest frequencies in Western Europe. It is not surprising that the Hungarian cinema association was the first Central or Eastern European country that became a member of Union Internationale des Cinémas (UNIC), the federation of cinema associations in European countries, and also became a member of MEDIA Salles. The Hungarian association may well become a go-between for other Central and Eastern European countries for becoming members of European umbrella organisations, which certainly would ease their adaptation to European circumstances.

For an evaluation of the situation the film industry is in, the market shares, especially of US films, are an important political and economic indicator. Table 2 contains the figures.

Before composing Table 2, I expected still larger market shares of US films and smaller ones of non domestic European films. As Table 2 indicates, the latter are of the same magnitude as those in Western European countries (i.e. in the 11 countries for which the market shares are published). The fact that the market shares of US films are nevertheless larger than in Western countries, is thus due to the fact that most Central and Eastern European countries have small market shares of domestic films. Therefore, the support that is given (through Eurimages) now, seems to have effects which do not differ significantly from the effect of the support given through the MEDIA Programme in Western European countries. (A different approach may be called for concerning Hungary, Romania and the Slovak Republic with their small market shares of non domestic European films in recent years).

In the foregoing the attention was focussed on admissions. A totally different picture emerges when one also looks at Gross Box Office (GBO). As is indicated in column 3 of Table 1, the average ticket prices expressed in euro are rather low in Central and Eastern European countries, namely on average € 1.40 versus € 5.60 in Western Europe.

Considering the purchasing power in these countries, the low admission prices expressed in € are not low for their inhabitants, and probably they are even higher than the prices in some West European countries (cf. the table 'Adjusted Average Ticket Prices', in the various editions of the "European Cinema Yearbook"). However, for West European and American film companies exporting to these countries, the earnings can only be very limited. (This fact is hardly altered by the fact that film rental in Central and Eastern Europe is on average somewhat higher than in Western Europe ["European Cinema Yearbook - Source Document 2001"]).

To give an impression of the theoretical potential of the Central and Eastern European countries, the following calculations can be made (on the basis of 2000):

Supposing that the average frequencies in 2000 had been the same in both groups, total GBO in the Central and Eastern European countries would have been: 149,168,000 € (2.23 : 0.56) 594,008,000 €, being about 4 times higher than it really was.

Supposing also that the average admission price had been the same, total GBO would have been: 4,847,928,000 € (119.8 : 388.1) 1,496,475,000 €, being about 10 times higher than it was.

This means that (for instance) an Italian film producer exporting to the countries concerned could potentially receive up to about ten times more out of it than he does now. A situation like that will, of course, certainly not be reached in the coming years. Besides, if the average frequency became about the same as in Western Europe, the relation between the market shares of domestic, US and non domestic European films might be quite different from what they are now (see Table 2). In other words it is not impossible that higher admissions will be mainly due to domestic and American films.

Table 1 – Admissions, frequencies of cinema-going and average admission prices in Central and Eastern European countries in 2000

Country	adm. x 1,000		frequency		av. adm. price in euro
Bulgaria	2,217		0.27		2.05
Czech Rep.	8,719		0.85		2.55
Estonia	1,084		0.75		2.91
Croatia	2,743		0.59		2.52
Hungary	14,294		1.42		2.02
Lithuania	2,103		0.57		2.03
Latvia	1,457		0.60		2.61
Poland	20,892		0.54		3.07
Romania	5,112		0.23		0.78
Slovak Rep.	2,646		0.49		1.33
Slovenia	2,077		1.04		2.88
Yugoslavia	4,096		0.39		0.69
total	67,440	unw. av.	0.65	weighted av.	1.40
		weighted av.	0.56	weighted av. Western Europe	5.60

Table 2 – Market shares in 2000

Country	domestic films %	US films %	non domestic European films %
Bulgaria	0.1	93.2	6.1
Czech Rep.	20.6	68.8	10.2
Estonia	-	92.9	6.6
Croatia	2.3	.	.
Hungary	3.9	93.2	2.7
Lithuania	1.2	86.0	12.8
Latvia	6.4	80.2	13.1
Poland	12.1	80.2	7.0
Romania	1.4	94.4	3.9
Slovak Rep.	1.21	95.3[1]	3.31
Slovenia	4.62	79.9[2]	15.32
Yugoslavia	19.7	59.6	19.7
unweighted average	6.1	84.0[3]	9.1[3]
unw. average of 11 West Eur. countries	14.2	75.1	8.9

1. 1998. 2. 1999. 3. without Croatia.

Table 3 – Basis figures 2000 – Central and Eastern Europe versus Western Europe

Country	(1) 12 Central and Eastern European countries	(2) Western Europe	(2) : (1) = (3)
total admissions	67,440,000	865,761,000	ca. 13 x
population	119,800,000	388,100,000	ca. 3 x
(weighted) av. frequency	0.56	2.23	ca. 4 x
(weighted) av. adm. price	€ 2.21	€ 5.60	ca. 2.5 x
total GBO	€ 149,168,000	€ 4,847,928,000	ca. 32.5 x

Source for tables 1, 2, 3: "European Cinema Yearbook – 2001 final edition".

Dr Joachim Ph. Wolff
Scientific advisor of the "European Cinema Yearbook" and Chairman of The Netherlands Foundation for Film Research

1. Paper presented during Eurovisioni on 22 Oct. 2002. I thank Ms Elisabetta Brunella of MEDIA Salles for her comment on the draft of this text

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In order to avoid making unsubstantiated statements, here are some examples.

In 2002 403 films, of which 99 new productions, were screened in 103 premises equipped for film projection. 32 of these are in film theatres, 36 in culture houses, 10 in educational institutions, 2 in public health care institutions and 23 serve audiences belonging to different institutions, enterprises and associations. 21 of the movies screened were produced in Latvia. Total admissions in 2002 were 1 070 672, with a gross box-office of about 3 190 200 euro.

In 2003, admissions increased by 1.7% compared to 2002, totalling approximately 1 089 000; box-office revenues amounted to over 3 340 300 euro, i.e. nearly 5% more than 2002. Moreover, in 2003 the first multiplex - "Forum Cinema" - opened in Riga, the capital of Latvia, with 14 screens, seating 3 200.

Although last year's figures increased in comparison to those of 2002, it should be considered that people in 38 towns and villages out of 70, no longer have the possibility to see films in theatres and that over 90% of the revenues are generated in Riga.

These figures show the undesirable effects of the free market and the need to introduce policies able to correct these unwanted consequences.

This is one of the most urgent problems the National Film Centre of Latvia is currently trying to solve.

Andris Rozenbergs
Manager of the Film Registry of the National Film Centre - Latvia

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by multiplexes. We expect that this trend will be adopted by more cinemas, especially in regions where more multiplexes are going to be built. However, these art cinemas can exist only in places with audience potential - such as university cities. Only two Acts deal with the cinema in the Czech Republic, both of which were passed in 1992-3. Act no. 241/1992 established a State Fund for support and development of the Czech cinema. The main source of the Fund´s budget is 1 CZK from each cinema ticket sold and revenues from rights to films made from 1965-1991. It is possible to submit an application for a contribution or loan for the reconstruction of the cinema, technical equipment or special projects. However, as the Fund's budget is quite limited, this support is infrequent. Changes are generally expected to take place in the Fund's financing. The new proposal is for a 3% contribution from cinema admissions, then from DVD and video sales and from tele-sales and TV advertising revenues. This new system should bring in about 10 million euro compared to the current 2.6 million. This should make more funds accessible to cinemas and help them to renovate technical equipment. The second, Act no. 273/1993, abolished the state monopoly of the audiovisual industry and founded the National Film Archive. Cinemas which have film clubs cooperate with the Archive. Although their number has decreased significantly as well, it seems that now the situation is stable and the interest of audiences in film heritage and art films is constant. The interests of cinemas are represented by the Association of Exhibitors (APK), which is, together with Union of Film Distributors (UFD) and the Association of Audiovisual Producers (APA), a founding member of the Czech Film Chamber (CFK). The mission of APK is to support cinema operators in their relations with film distributors and other bodies in the audiovisual industry, the state administration and other partners. Together with its partners in CFK, APK works on the preparation of audiovisual legislation. APK comprises all types of cinema operators and as the number of APK members increases, we can say that its work can be regarded as positive. After many years it is certain that each part of the audiovisual industry needs its own representation in order not only to be able to propose new solutions, but also to support them.

Milos Navratil
Chairman of the Czech Association of Cinema Exhibitors

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The MEDIA Salles Opening Seminar

Opening Cinemas In New Markets:
on Monday, June 21st @ 10:30 am
RAI Congress Center - Room A

Big screen presentation of
***Don't move*, directed by Sergio Castellitto, starring Penelope Cruz**
on Tuesday, June 22nd @ 9:45 pm

Focus on Europe - European artists and professionals to receive awards during the Final Night Award Ceremony

MEDIA Salles European Producer of the Year:
Peter Aalbæk Jensen
Zentropa Entertainments (DK)
A tribute for his contribution to the world of European films

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