

# EUROPA INTERNATIONAL

## 5<sup>th</sup> Europa International Conference

<<Set the Trend!>>

17 – 20 November 2016

Tallinn, Estonia

Moderated by Brian Newman

With the participation of:



## 1<sup>st</sup> panel: Set the trend! Sales and new opportunities.

### Jaume Ripoll (Co-Founder & Head of Content and Development, FILMIN)

Filmin is a VOD platform, we are in Spain, Mexico and since this week, in Portugal.

Some figures:

#### WHAT IS NOW FILMIN?

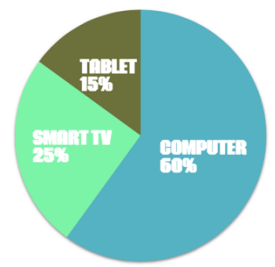
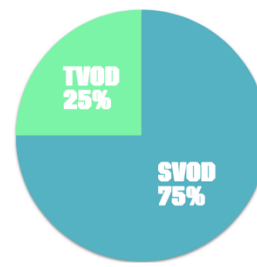
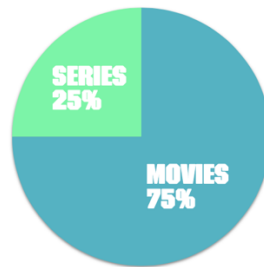
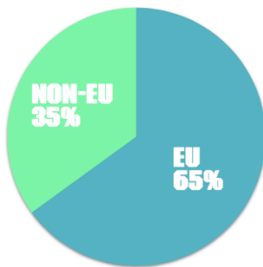
The largest online catalogue in Europe with

**10.000**  
TITLES

#### WHAT IS NOW FILMIN?

The largest online catalogue in Europe with

**125.000**  
FOLLOWERS ON SOCIAL MEDIA



Subscriber price: 75-80€/month.

We expected to have 40% of our customers connected through smart TV. We haven't reached this goal yet but hopefully by the end of the year, we will be at 30-32% which is a good number for us.

#### WHAT IS NOW FILMIN?

The largest online catalogue in Europe with

**3 MILLION**  
FILMS AND SERIES STREAMED THIS YEAR



- Each subscriber watches approximately 10 films per month.
- 67% of them watch the whole film.
- We have 10,000 films in the catalogue.
  - 3000 make up 70% of our incomes.
- 13,5% are classical films.

We are not like Netflix, so classical films are not the Godfather.

### How to survive the Mona Lisa Syndrome

- That syndrome that affects all the tourists when they go to the big museum, and they have two hours to watch all the masterpieces. They usually only go to the Mona Lisa, they take a selfie and that's it.
- Trying to convince the audience to discover new films, new directors, we are developing different things, initiatives trying to seduce the audience.

- One is the **use of a blog**, not to talk about the films we have, but the films that maybe we will have, and the films that they are actually screening in the festivals and in the theatres.
- Theatres and festivals are not competitors but allies. We are all together, fighting the same thing, the survival of the European films.

### Atlantida Film Fest

- Online film festival
- On and offline.
- 45,000 admissions online
- 4,000 admission live
- 90,000 spectators on the TV.
- More than 150,000 admissions on the film festival.



### How to entice the younger audience

The nine years we have been developing this idea, we have collaborated with a lot of initiatives, like comic book, like Norma Editorial, Random House, film schools, trying to use a new and younger audience.

During the Sevilla festival, we gave high school students 40,000 **promotional codes** to watch European films. Sadly, only 10% of the codes were redeemed. Only 4,000 European films were watched. But it's the first step. I think we all agree that we have a long way until we reach the profitability of the new business model.

### SVOD vs Theatre

I agree with Michael that **SVOD has not given the same kind of money that theatre has**. It is a problem that we are all aware of, but it is important, if we need to survive, that we secure the future of the European films online. We are based in Spain, Mexico, Portugal and we are defending European content. For some of the spectators with boring subjects, and ugly posters. So we need to find ways to convert these kind of things to attract viewers.

### Ivo Andrie (Acquisition Manager, Aerofilms)

WHO ARE WE



- VOD platform with a good taste
- Providing films of Aerofilms and of other arthouse distributors
- Established in 2012
- One of the first VOD platforms in CZ and the first one to offer quality arthouse content
- TVOD – stream, download
- Using Distrify
- 700 - 3000 transactions a month
- Approximately 100 films of Aerofilms and other arthouse distributors

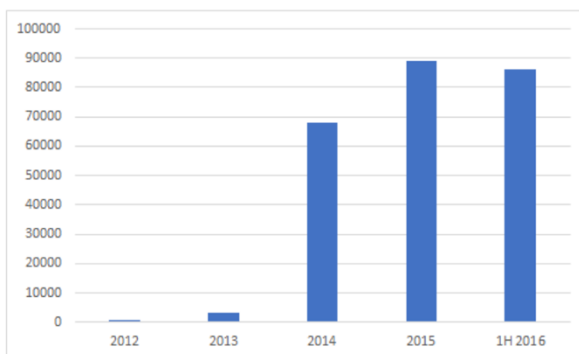
- We have five cinemas in the territory.
- A big portion of our activity is dedicated to **film education for young and adults**.
- We also have a huge film poster education with a shop attached to it.
- We are also VOD operators. All of that is in Czech Republic territory.

## A few words on avoiding illegal pirating.

In 2010, when the internet got fast, and music and films got heavily pirated. We were getting frustrated as a distributor because many times we were telling our people and viewers, please do not watch our films online illegally, it's not fair. Of course, there was no other option for them because in 2010 there were hardly any platforms that existed in our territory. Their answer was **"Give us legal chance, and we will do it."** We were looking for some partners but there was basically only one platform to ask. We found this company called **Distrify** in Scotland. We built a very simple website and started working in 2012 selling our films online. We had a feeling that audiences understand us as a selector of some type of films for them. They trusted us that that could be transferred into the online world. You need to have someone that you trust to tell you, **"This is good, watch this!"** So we tried to bring that online, we used AeroVOD and Aerofilms to tell people that it is a VOD platform and it only has good films. That is why we are not a long tale.

- We only have 100 films at the moment in the last four years.
- We only do TVOD and it works for us quite well.
- We are having 700 to 3000 transactions a month at the moment, depending really on what are the new films.

Total number of transactions of our films on all VOD platforms we use, year-on-year



## Our growth

We had a year to year growth of 500% to that in 2014, still 72% growth, in 2015 just 1%. However, this year in 2016 looks really good and we have 221% in the first nine months. To be honest, without trying hard, it grows on its own. It is just becoming a habit, and ok for people to go online and watch single-y. Our audiences that know our brand seem to be using the platform more and more every day.

## How do we promote Aerovod?

- Promotional channels of our cinemas to address our core audience
- Promotional channels of individual films
- Building its own fanbase step by step (FB, newsletter...)

## Promotion in cinemas

- slides before screenings
- social media
- websites

**The cinemas are smart enough not to fight the VOD.** They like to support it and they understand not everyone can out to the cinema every night, so they are keen on having, even on their websites, our

player, and promote films that are being presented on Aerovod. We also use any promotional channels, while releasing films to make sure the people understand that our films will appear online. Also, the Aerovod has some own fan basis, we build Facebook and of course there is a database of people that we can communicate to directly.

Core audience of Aerovod is  
audience of our cinemas.  
Does Aerovod steal audiences from  
the cinemas?

There was a big survey in Czech Republic two years ago on cinema-going, and surprising to me, when people are asked what is the number one substitution for you for going out to a cinema, it was definitely not watching films at home. This was number five or six. It was going to a theatre or going to a concert, but number one substitution was going for a trip to a country. So this whole thing 'going to the cinema' we divide very strictly from watching movies at home, there is only slight competition between those two.

### David White (CEO and founder of Shift72)

New Zealand based technology company, where we power VOD platforms for TV networks and large digital retailers.

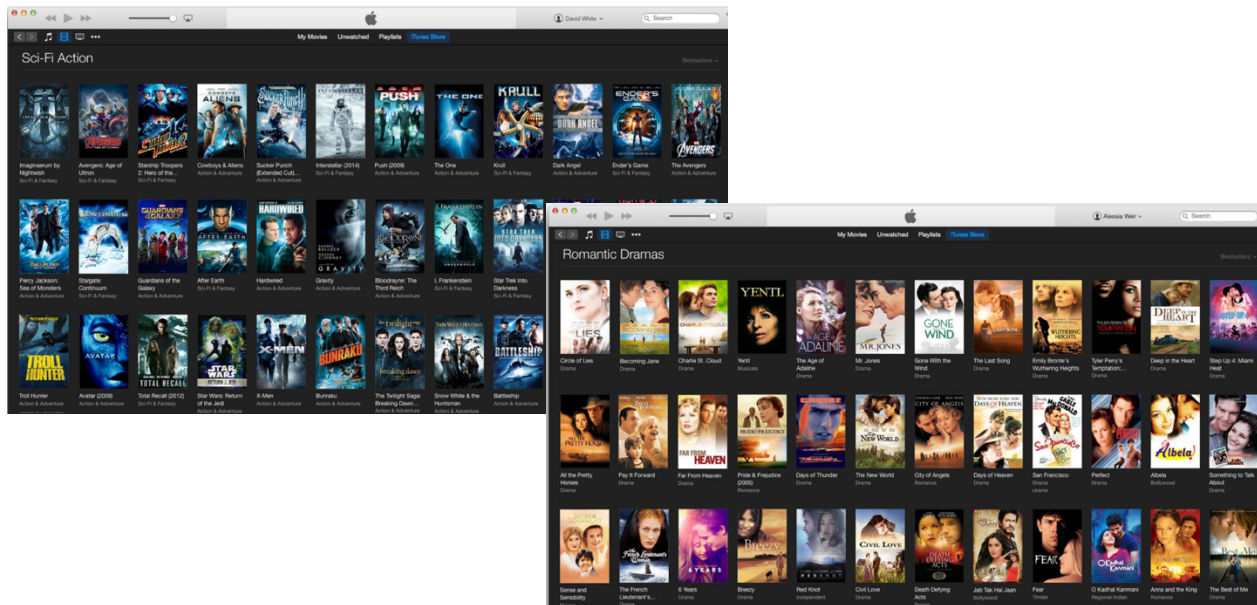
#### Partnering is crucial

- Pre-sales work.
- Does not dilute theatrical.
- Reduces piracy.
- Charged more than the theatrical ticket.
- When done in partnership with theaters it works.
- Deals need to be more in-line with theatrical splits.

Partnering is crucial with chains, you have to include them all. What we found was that presales worked really well. 1/4 to 1/3 of all sales happen during the presale window. We enabled bonus content to be unlocked once you've made the presale purchase, so you could watch some outtakes, you got something instantly. It doesn't dilute theatrical, it had no adverse effect, it actually helped the whole promotion of the film. It reduces piracy. If it is available, it won't be pirated as much. We actually charge more than the theatricals, across rental on EST, however, they actually made more revenue. The big feedback is partnering with the festivals and work out a split that is attractive. If you pitch a good enough campaign it can actually be really successful.

#### A note to sales agents and distributors: How to stand out on platforms with film posters.

this is Sci-Fi/Action on iTunes, I grouped all the light colors together, so you see that this is the same genre, and Sci-Fi blue and everyone wants to be like aliens, so we want a Sci-Fi blue poster, but the problem here, if you are scanning for a film to watch, **they all look exactly the same**. So if there as a pink poster here, it would stand out. **It is important to know what everyone is doing in the genre that you listed, and how you differentiate**. All you care about here is someone clicking through. That is your first acquisition point is getting a click.



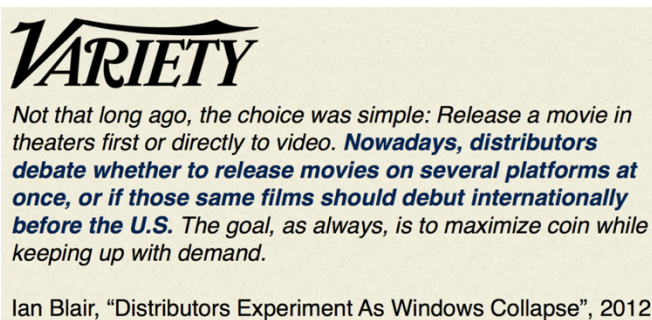
Romantic dramas have a lot of floating heads, they are all the same. **You have got to stand out from the noise.** Also, iTunes has a black background so black or dark gray posters don't stand out as much. Where there is HULU has a white background. **So you have to know your platform** and making sure you put a totally different poster for the platform you are going to be on.

It is also important to know that a lot of sites are using landscape layouts, so that's also really important. **We can see a 200% increase in click-throughs from a subtle change in a poster**, which can greatly affect your bottom line. You really got to be aware and be educate your film makers and distributors.

## Missy Laney (Independent marketing and distribution consultant)

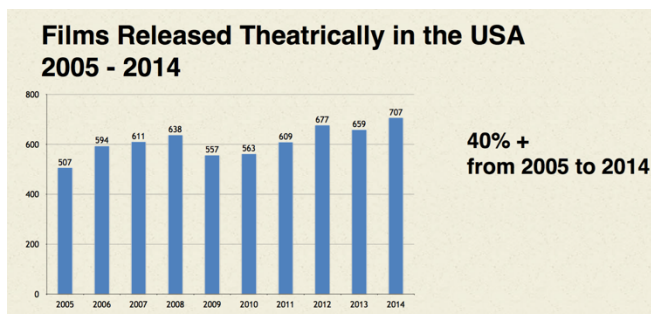
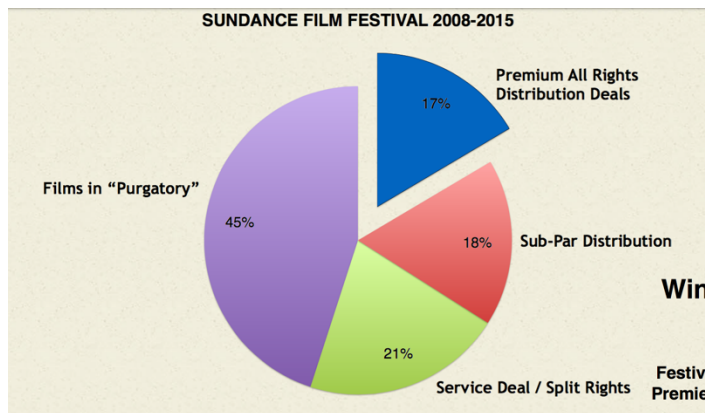
### What I do

I ran a program at Sundance, called Artist Services that focused on how technology is changing the way audiences and films interact. So I worked a lot with the 6,000 Sundance alumni to release their work to audiences using the innovative means, either with Distrify, or working directly with platforms such as Netflix, Amazon and really what our role was to do, was to study this changing landscape and then to advise and strike these deals with different platforms to have a successful release. A lot of the time we were partnering with sales agents or partnering with the creative teams at large to have a plan. Of course we want you to premier at the top festival and get the biggest all-rights deal. But in case that doesn't happen before your film even premieres, let's have a few back-up plans. Then I went over to BitTorrent, and helped them build an advertisement-based platform. It was originally known as the BitTorrent bundle, and we relaunched it as BitTorrent Now. —Well-known musicians such as Madonna to Moby have used it to distribute their work. But the vast majority of the films that I work with today are not these premium all-right deals. About 80% of the Sundance slate are working creatively with splitting up their rights. These are films that are audience, award-winning films.

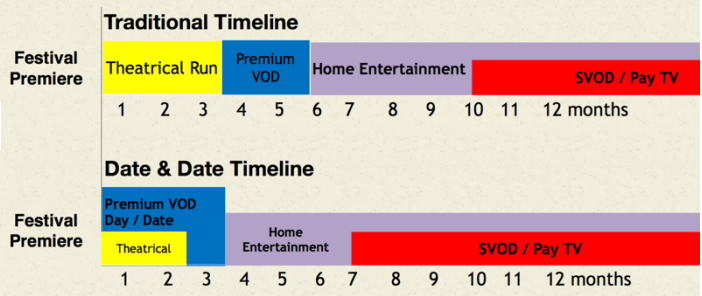


## Hacking the system

I believe that there used to be a standard, traditional timeline because there are traditional, standard outlets that all required these certain boxes to be checked. So that's no longer the case. **iTunes will feature a film that maybe none of us has heard of but because it had a 100 preorders the week before, it is getting prime placement.** There are other ways to hack the system per se and build a custom release around each individual project. So that is what I work with specifically with my clients. So even though there are a vast majority of different ways to release your film. In the US we have actually seen an increase in theatrical releases, from 2005-2014, there was a bump of about 40%. Not all these films are making money per-se but it is something to note when people say that theatrical is 'dying'. The data doesn't show that.



## Windowing Strategies



**sundance** institute ARTIST AUDIENCE SUPPORT FESTIVALS

WHY WE CHOSE TO SELF-RELEASE *NUTS!*, A FILM ABOUT GOAT TESTICLES AND SO MUCH MORE

BY: JAMES BELFER

We want to work towards artist sustainability to come together as every part of the industry. **We are not here**

BitTorrent NOW, and Vimeo On-Demand. Theatrical screenings are still being held through October. For more information please visit [www.nutsthefilm.com](http://www.nutsthefilm.com).

## NUTS!

She was able to carve out her SVOD rights to do a large sale with Amazon and then highlight a theatrical booker to do an independent release that way. So, independent film makers as well as distributors and sales agents at large were trying to figure out if there's a changing market. We have new channels to distribute. Old rules don't apply anymore. So how do we take this plethora of opportunity to share these pieces of art from festivals to one-off screenings, arthouse releases, educational sales can be huge. All of these different channels, and how do we window them in a specific way for each film.

as platforms to disrupt but to strengthen because a healthy film is going to all of us be profitable.

## Michael Gubbins (Journalist and Analyst, Director of Sempermedia, former Editor of Screen International)

### Exceptions vs Brands

The exceptions, we think we are exceptional, and the quality rises to the top, it is one of the great dreams. Exceptionalism is a problem. To me, the fact that we didn't have enough women that we have suddenly discovered 'Oh look women don't make films'. People from ethnic minorities aren't making films. Shows you that exceptionalism is placency. Placency is what leads us directly to Donald Trump. Believe it or not. I think that there is that kind of exceptionalism. **The other kind of exception is luck.** So much of what has worked over the years has been luck. **So our exception is that we get lucky with our first film.** That's going to happen to less and less because there is so much more choice in the market than there has ever been before. When you can get everything that you want, **we have to move towards a world of brands.** Everything is an adaptation, a remake, a sequel, we go for things for things that we know that we want.

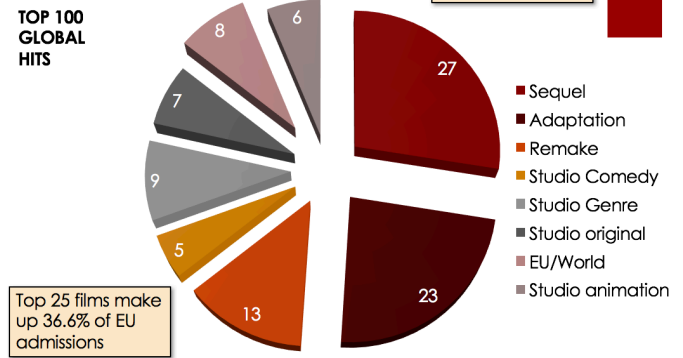
Amazon has a business model all of its own, its branding is based on the idea that every time you buy from them, they know more about you, than you know yourself. So the hateful thing about Amazon is that it knows exactly what I want for Christmas, and my wife doesn't.

### My cinema knows who I am

The cinema that I go to is very much fitting into the modern way of things. We say that that's the old world and VOD is the new world, my cinema knows who I am. It sends me the staff, it listens to me more and more because its got a young and smart owner that knows how to use social media and chats me. Evo, to me is a genius. I have been listening to him for ages. Someone who understands the cinemas to create demand. **If you can build up a community around your brand, I trust what they put on.** If they then say, I'm going to then move onto VOD as well, I think it's a very smart business because I'm going to think 'I trust him.' I'm sure the choices they are going to make afterwards are going to be really good.

### Personalized relationships drive business

### Demand patterns



Source: European Audiovisual Observatory/ Box Office Mojo

New research: 40% of cinemas now are looking at VOD platforms.

Why is it important? it all comes down to the fact that brands that work know how you think, know how you behave, know many kinds of stuff that you are looking for.

## Participation and community



if you know that the world is one where books lead people to watching films, my argument is, what at right at the earliest stages, what if we were producers at the very early stages, the writers, the development stage, you were thinking about if you might create the books, the games, the IP, you must build the brand from here, so by the time it gets to the sales agents and they are in this discussion, you are already thinking about who that audience might be.

## Mirva Huusko (Sales Executive, NonStop Entertainment)

Swedish distribution company which distributes independent movies, classics, documentaries across Scandinavia, we are also a cinema owner.

### DIGITAL DISTRIBUTION examples

TVOD/EST  
Sf Anytime, iTunes, Google Play, TriArt, Plejmo, Blockbuster, Viaplay, Norges Film, Viaplay, Filmstriken, Elisa

SVOD  
Netflix, Draken Film, HBO Nordic, Mubi

AVOD, FVOD

DAY & DATE

FESTIVAL ON DEMAND

"INSTITUTIONAL" VIDEO-ON DEMAND (LIBRARIES)

We launched the 2013 winner, Black Coal, Thin Ice in cinemas in very limited edition, TVOD and Swedish public broadcasters on the same day. Here are the results, they are quite sad but we still feel like it is good that we broke those windows, and hopefully we will be experimenting with bigger titles in the future.

### Peggy Guggenheim: A case report.

We released in cinemas this spring, one month after it became available on VOD. What is interesting with Peggy Guggenheim is that there were over 8000 admissions in cinemas, whereas the amount of online transactions is much lower, in the 100s. For comparison, The Summit, did 1200 admissions in cinemas, the amounts of transactions in 1000s. That is also interesting if you think about the audience, what kind of audience would go see Peggy Guggenheim and if that same audience is active online. Whereas, The Summit is more of a documentary that has a thriller element, that might be more thankful for the digital audiences.

## SUPERSIMULTANEOUS: BLACK COAL

JANUARY 29, 2015 | 05:44PM PT | VARIETY | BY ELSA KESLASSY  
GÖTEBORG, Sweden — Considered a pioneer of day-and-dating in Scandinavia, Nonstop Entertainment is set to go one step further, releasing Yi'nan Diaos' noir thriller "Black Coal, Thin Ice" simultaneously in theaters, via VOD and on TV. The pic, which won both the Golden and Silver Bear awards, will roll out in Swedish theaters, on VOD via SF-Anytime as well as on pubcaster SVT1 on Jan. 30. Drawing on the model for Film 4's release of "A Field in England" in



Just an example of what we are doing with Day-and-date for next year. **We are going to open our own cinema in Stockholm next year**, then we can discuss holdbacks, community building, festivals, creative digital strategies.

*Cinema is not dead, it is being rebuilt.*

-Brian Newman

## Barry Rebbo (Managing director of EclairUSA)

it was really designed to facilitate Rightsholder and Exhibitors to even the playing field so that the economics make sense for both parties and the accessibility makes sense for both parties.  
A subscription fee of 75 USD dollars a month for unlimited deliveries of anything that is on the portal.

Download DCPs by clicking on the movie and then checking off the file(s) you want:  
TRAILER/Flat, TRAILER/Scope, FEATURE

Content kind	Language	Subtitles	3D	Atmos
<input checked="" type="checkbox"/> TRAILER	EN			
<input checked="" type="checkbox"/> FEATURE	DE			
<input checked="" type="checkbox"/> TRAILER	EN			

What is Cineconductor?

'Distributor Validation' notifies you whenever a cinema attempts to Download a DCP of one of your titles.

'Accept' or 'Deny' the Download/Booking request, and include comments (optional):

EXPERIMENTER  
Sent on 23 October 2015  
Play Date 26 October 2015  
Demo Exhibitor - Direct Cinema US Demo Exhibitor  
Accept Deny

STEVE JOBS: THE MAN IN THE MACHINE  
Sent on 23 October 2015  
Play Date 26 October 2015  
Demo Exhibitor - Direct Cinema US Demo Exhibitor  
Accept Deny

TANGERINE  
Sent on 23 October 2015  
Play Date 26 October 2015  
Demo Exhibitor - Direct Cinema US Demo Exhibitor  
Accept Deny

STEVE JOBS: THE MAN IN THE MACHINE Validation  
You can leave a comment to the exhibitor of Direct Cinema US Demo Exhibitor  
Accept Cancel

TANGERINE Validation  
You can leave a comment to the exhibitor of Direct Cinema US Demo Exhibitor  
EXAMPLE: I don't yet APPROVED. COMMENT: ... TO RELEASE UPLOADED TERMS AND DATES.  
Deny Cancel

- A logistics service for rights-holders.
- It can be traditional distributors, can be national film boards like UniFrance, with their young French cinema and all the significant arthouse distributors in the US.
- You can look at Cineconductor as two components.
  - It is a B-to-B marketplace where rights-holders can post their content for venues to look at. There is a portal that has the material that is provided to promote the material to the Arthouses that are signed on with us.
- we have 90 Arthouses in America that are signed onto Cineconductors as an alternative to getting hard drive deliveries of traditional hard drive media from distributors or other facilities. **It gives them the ability to negotiate directly with the rights-holder.** Set the terms for what the engagement is going to be. We are not negotiators, bookers, distributors, **we are facilitators for the rights-holders to reach the cinema community.** Once it is decided, it dispatches a DCI-compliant file directly to the venue. It eliminates shipping in and shipping out of hard drives.

It is imperative for a single screen operation or even a three screen operation to dramatically split the screens. So we have venues that are routinely showing 12-15 titles that they source from Cineconductor after negotiating with the rights-holder.

## Benefits

- We are making it easier to access this content. You can request directly from rights-holder.
- The cinemas are booking far more films.
- The file is on its way directly to the venue.
- There is no shipping, there is no digesting, there is no turning.
- Saving money from the shipping of the hard drive (around \$40 each, round trip). With this model, after two titles, it is basically free.
- It has given people the license to pick more titles.

# CINE CONDUCTOR™

## FOR DISTRIBUTORS

See a complete list of Exhibitors connected to CineConductor, search by name, and export the full list as a spreadsheet(.xls).

Push DCPs directly to cinemas' DCP server via [secure broadband download](#)

'Accept' or 'Deny' DCP (booking) Requests by cinemas with [Distributor Validation](#)

Deliver DCPs "hidden" from cinema, to be revealed at date of your choice

The screenshot displays the CineConductor web application. The top navigation bar includes links for 'Exhibitors', 'Movies', 'Tracking', 'Theaters & Contacts', and 'Settings'. Below this is a search bar with a 'Find' button and a 'Country' dropdown menu. The main content area shows a list of exhibitors with columns for Name, Cinema address, City, Zip Code, and Country. The list is filtered to show 5 entries. The sidebar on the right contains a 'Filter & Sort' section with a 'Find' button and a 'Country' dropdown menu. Below this is a 'Active Filters' section showing 'Showing 1 to 5 of 57 entries'. The bottom of the sidebar has a 'Filter by' section with a 'Filter by' button and a 'Filter by' dropdown menu.

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## End of Panel Questions

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**We kept coming back to the centrality of the cinema itself. You are building a cinema, what has led to this decision and do you think that it will drive the digital side as well?**

There used to be a cinema in each quarter in Stockholm and 80% of the cinemas are owned by this one chain. This one chain they are not opposing this new proposal for a new cinema. The thought has been with us for many years. We have been looking for a location, the flexibility, and giving a meeting place for people. I think that the pitch of the cinema takes inspiration from the UK, like from Picturehouses.

**Building this place for people to meet and interact.** I think that that everyone can get everything in their home, on their big TV. **And I still think there is going to still be a need to interact and sit in silence together with people** and have a glass of wine and discuss that afterwards, or not.

-Mirva

**Michael, in your presentation you mentioned briefly that you have done a study recently that there a lot of cinemas that are starting their own VOD platforms. Can you elaborate a bit more and tell us how you see that shaking up?**

I think it is going to take a while to settle in. Some of the smaller VOD platforms, it is much more difficult to create demand for arthouse film, from a point where nobody knows who the hell you are. You cannot have a relationship with those kinds of people. **There is a strong logic in the idea that the trust that I have in my cinema, to curate content for me might lead to me to also trust them to curate that kind of content in a VOD world.**

-Michael

**These local cinemas are considered the communities local living room.** That is what they are really marketing. **We know you, you know us** and if you can offer a brand extension to a home environment then it makes perfect sense.

-Barry

**The data analysis is something that we are way behind,** not only online but from our cinema go-ers. This is certainly something on the top of the agenda for the future. We need more specific data about people that come to see us in cinemas and online and why they do it, who are they. It is something important to us but we don't work well with it, we work better with guts. We select films that we buy for our cinema audience, then we show them online. In our case, we are more thinking about when we select films, we ask if we can find an audience for this.

-Jaumee

Michael: As for someone that works in that set, where we are looking at a lot of that analysis, **I think it is appalling that in this data rich world that we now live in, I still get more knowledge and information from a box office than VOD platforms.** We have a long, long way to go in the knowledge economy.

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## Panel 2: Discussion

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### How do we generate more demand?

I've done a lot of work with producers and the first thing is to get in the producer's head **that the marketing plan is important. The script is where this is started to be formulated**, so right at the beginning. **It needs to start at the same time in order to build an audience.** If you look at tech startups, they are really good at building an audience from zero to millions of users, often before they have a product launch. There's a concept called '**growth-hacking**'. It is just marketing, but it is more like audience-hacking. How you create all these little funnels that are bringing you potential users or fans, how you involve your audience, so when it does come to release online there is a window, where every knows about the film, and they will find it and buy it. One thing I think is important is that you have to keep it real, and **you have to promote a person and not a poster.**

-Michael

The marketplace has evolved, there is a new currency, we all want to blame each other, the producer for not doing the poster properly, and the director for not engaging their audience at their script phase. But it is about aggregating your audience. At the end of a festival run, I love to look at **Google trends**, and type in a film title, and when did it spike. Often the spike is during the festival premier. **It spikes when people want to learn about it, when they are reading about it, they're following it.** It is not going to hit theatres for another four to five months and then digital another month after that. **It is about how you create demand**, if you have a buzzy festival premier, you have that opportunity. But now, we are seeing film makers say, you know... eventually the film is going to be available online, so how do I activate that by **presales**. By using an aggregator to capture that information on iTunes.

-Missy

I think everyone is **using Facebook to promote their films**. But if you correlate to what you are doing on Facebook, you are constantly scrolling, somewhere **between 87 and 92% of videos on Facebook are viewed with the sound off and are never viewed for longer than 3 seconds.** So when you are now thinking of promoting your movies, you have to be thinking of **short little clips, that are even 5 seconds** and are watchable with the sound off, and can somehow promote your movie. It is hard to get them past that mark, but if they do go past 3 seconds, they usually watch the whole thing no matter how long it is.

-Brian

### What tools are you using to aggregate audiences for your films?

Being on the **home page** and what that means for discovery. How one can make that happen. It used to be very easy to be number 1 on Google. You would put some keywords, get some links and you are number 1, and then it got harder and harder as Google's algorithm got better and their ranking got better, **now it is almost impossible to be on Google's first page. Yet, with platforms, it is still really easy to be number 1 and get trending.** The algorithms are so basic. If you are smart with your marketing spending, you can get a film trending quite easy. **Presales**, getting some momentum there. Also, really smart release windowing and buying and putting some money into buying your own films strategically can actually get it trending in the top categories.

-David

There is a distributor in the US that just goes straight to digital and not too much strategy. There was a very, very small film that used them and what they did was for one week, the film was 99 cents and the film maker got all of his friends and network to buy it for 99 cents, and then after that one week, it was trending, it was number 3 on the iTunes Romantic Comedies, and stood out like a sore thumb because there is all these Meg Ryan and Tom Hanks films that are just these classics, and **he was able to hack the iTunes system** by getting it ranked really quickly and at the very top for marketing, that was one trick that worked for him.

-Missy

### How can sales agents take a leading role?

There are the big data companies like Amazon and Netflix that have those audiences built in, then there are the cinemas that have those relationships, and more and more they are innovating around those relationships. What we are looking at here from a sales agent point of view,

**Sales agents know film, they bet on films, they understand film, they're film-lovers.** Out of experience, they know what kind of films might work as they go through.

There is a changing point to the moment where the knowing film, and knowing audiences, how can we keep the whole industry together, where everyone wins. How can we have every independent, distributor, every cinema, every sales agent work. We should be using that wealth of knowledge and changing some of that flow through the value change, and all the experience and knowledge about films and all the relationships that cinemas have.

-Brian

### There are too many films in the industry! How do we change this?

We all know there are too many films being made. We all know all the finances mainly, go into production. We all know there are too many films. Too many orphans, that nobody wants to adopt. We have to stop this system. **It is like a sickness;** it is not working anymore. We have to pay people to see films that nobody wants to see. We have to stop and review the whole system.

-Audience member

**I think it is a human right to make a film.** Like there is a human right to write a story. I have no problem, everyone has got a camera, everyone can do this stuff. The more people that make films, the better. **You just don't have a right for it to become part of an industry.** One of our big problems, is that **we don't have an amateur sector.** In music, there is. Everyone thinks that the film they make automatically has this right to go through the system. If only we had a brilliant amateur sector, where its being shown to 300 people. The internet is becoming audio-visual rather than script. It is no longer a written medium, its more an audiovisual medium. I want my children to express themselves through film all of the time. They way that people communicate with each other, this is the audiovisual age. What you are saying is: **How can we create a system in which you find the best at the stage where you are.** It's the liberal entitlement culture. Our problem lies to the fact that **people think that they are entitled** to that. That hope should not be that somehow I am entitled, because I went to a film school somewhere to make film that gets seen. It is time that we started believing in this Artform, and start thinking of it as something which can make a difference.

-Michael

Back to tools and tactics, I would never say that there are too many movies because I think it's a super exciting time to be a film lover. It is something I've seen lots of film makers doing is bringing marketing as an extension of their story telling. Not all of these films are financially viable but to define manage expectations, maybe for a first time film maker it is just getting it made, getting your name out there and getting recognition. From there, building your career.

-Missy

**What are some of the strategies you are using to break through the noise and grab people's attention, and get people to open their wallet hypothetically and purchase these films.**

As an industry, we should start realizing, if you have a film, then there are huge numbers of audiences that we can reach and they are in **pop-up cinemas**. There are the possibilities of re-opening cinemas in those smaller towns that used to have cinemas. Maybe cinema is no longer culturally relevant, I don't believe that in which case, we need to use the digital strategies. Those opportunities are about being a little bit smarter about how film culture works. The most beautiful time I've ever had in a cinema was when we reopened a cinema that was built by coal-miners in a small town, and we put a projector in there and it is still going. What we did, we went around to the local schools, we said, make us a short film, an animation, we will get the young kids to interview their grandparents and we will bring an animator in. We had a red carpet thing, and for the first time we had kids who had never seen a cinema screen, suddenly saw their own work on the cinema screen. It was the most beautiful occasion that I've ever been to.

-Michael

I am in the book industry, and everyone in my industry was scared about **e-books** when they came out. People were like '**That's it! We're going to lose all our money**' When something comes on digitally, there are people that think that the market is going to completely fall out. What we are actually seeing, if you work for a book publisher, is very much similar to what is going on in the film industry. You still see 70-80% of the revenue from a book are actually a hard copy of a book. Digital sales are only about 20-30% of that. The danger here is that focusing all attention on VOD and on digital is really not what consumers actually want. Yes, I think cinemas need to step up the game, and become an offering, become the consumer voice and communicate to their local audiences.

-Audience member

The producers and film makers need to stop being so arrogant first and foremost, and actually think of the fact that we are making a film, who is going to be our audience for this film? And go out and get the audience, go out to the sales agents when they are making that film and say, we've got 35,000 Instagram followers etc. and I think that's the direction that it needs to go in. I think **that the sales agents really need to be more concerning in the product**, not just does this have a festival. I think what needs to happen is to work with film makers and push back a little back that way, and **you need to come with an audience**, you need to go and do your work. You need to believe in this film and go out there and find the audience and then come to me with your audience so then I can then say, yes you got the festivals, yes you got the audience, you can offer that then to a distributor which can then go to an exhibitor and say look, we've got this whole package that you can sell. It's a no-brainer. Right now, we are finishing the product then looking around for the audience, and that's the completely the wrong

approach. **We have to think about what the market is before we make a film.** Film makers need to stop just making a film but working towards creating a brand and finding an audience for that product.

Vimeo recently did a study where if you're dealing with content that **hits a definable niche audience**, you can double your price point and the selling of that film to that audience because they are willing to pay a higher price because they are so fanatical about that content.

-Michael