

EUROPA INTERNATIONAL

6th Europa International Conference

<<Set the Trend!>>

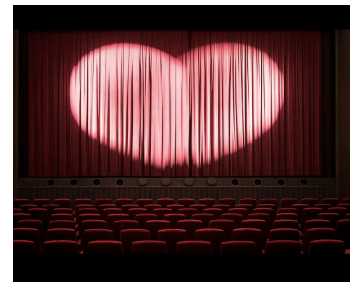
24 – 26 November 2017

Bucharest, Romania

Moderated by Brian Newman

With the participation of:

ARTHOUSE
CONVERGENCE



arte

SPIDEO



LA TOILE



UNIVERSITY
of York



6th Europa International Conference

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With the financial support of



Creative
Europe
MEDIA

And the official partnerships of



And the help of



"Broaden the minds means engage, provoke, inspire, and ultimately connect"
Robert Redford, President and founder of Sundance Institute.

In this spirit, Europa International - sales agents' organization - conference "Set The Trend!" is curating and nurturing the film community by exploring new digital business models that give more value and lead to a win-win situation for all players from the cinematographic chain, to rethink and reboot films distribution due to the digital age.

"Set The Trend!" calls the European and American industries to question themselves about international distribution in digital age, and especially about the promotion and marketing regarding theatrical and digital releases.

- What are the new business models for promotion on theatrical and digital releases? What are the experimentations for marketing tools on various releasing platforms?
- How do the sales agents position themselves, as right holders, along the classical cinematographic chain for the promotion and marketing of the films (work with distributors and producers versus work with exhibitors and VoD platforms)?
- How to improve marketing strategies during the life of the films: during the film's production, once the film is finished, when the film gets distributed?
- Is it possible to have a market balance between a theatrical and digital release? Is there a need to rethink the content windowing?

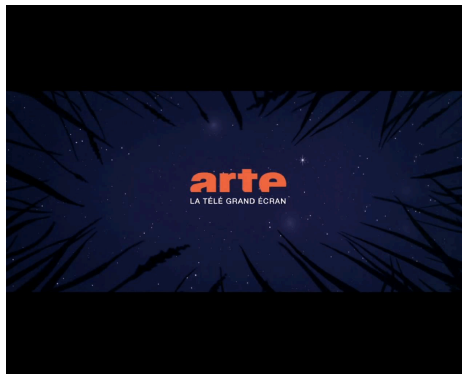
On the spot: Set The Trend ! What is happening in business trends? What is happening on the VoD marketplace and the theatrical marketplace? What is the combination between the 2?

1st panel with experience on cinemas and 2nd panel on the marketing side and see the overlaps.

1st panel: Set The Trend!

Rémi Burah (Deputy CEO & MD @ ARTE FRANCE CINEMA, France)

ARTE



Cinema Investment

+ **3.5%** ARTE France's Budget for European coproductions
= **10M€** for Broadcasting rights (1/3) and Coproduction (2/3)
24-26 Feature-length / Year
Fictions (20 - 22) + Documentaries (3 - 4) + Animation (1)
& Additional supports :

- **ARTE/Cofinova** (500k€ / Year)
- **ARTE Kino** Endowment fund

=> ArteKino Festival + Arte International awards

Project Selection

+ **400 scenarios** written by French or foreign authors (50/50)
// Preselection Team of 12 professionals led by the Director of Cinema
=> Selection Committee composed of 6 professionals
5 Times per year
= 80 projects received / 12 preselected / **3 or 4 selected**

3 categories:

- International coproductions
- French movies
- 1st feature films

ARTE is one of the best partners all over the world. The competition for foreign movie is really high.

Evaluating the support given to cinema

Since its founding, ARTE France Cinéma :

- took part in the production of more than **700 films**
- collaborated with more than **200 different producers**
- close to **400 different filmmakers**
- from more than 50 different nationalities

Gilles Jacob on the ARTE committee: the 1st partner of Cannes Film Festival is not L'Oréal but ARTE. ARTE has the Palme d'Or, Caméra d'Or in 2017.

Supporting cinemas in France

ARTE France Cinéma:

- pays close attention to **first French films**:

“En attendant les hirondelles” by Karim Moussaoui, “Ava” by Léa Mysuis, “A mon âge je me cache encore pour fumer” by Rayhana, “Lousie Wimmer” by Cyril Mennegun, “L'indomptée” by Caroline Deruas, “La foret de quiconces” by Grégoire Leprince-Ringuet, ...

- also works with **well-known talents**:

Olivier Assayas, Bruno Dumont, Alain Guiraudie, Christophe Honoré, Stéphane Brizé, Bertrand Bonello, Agnès Varda, Leos Carax, Philippe Faucon, Claire Denis, ...

Supporting foreign cinemas

ARTE France Cinéma:

- takes part in the **European cinema production**:

Lars Von Trier, Ulrich Seidl, Ruben Ostlund, Alice Rohrwacher, Roy Andersson, Michael Haneke, ...

- and the **international** one:

Abderrahmane Sissako, Jia Zhangke, Andrei Zviagintsev, Felipe Barbosa, Ritesh Batra, ...

Awarded films in festivals

Berlinale

“Fuocoammare” G. Rosi / Golden Bear 2016

“L'avenir” M Hansen-Love / Silver Bear 2016

Cannes

“The square” R. Ostlund / Golden Palm 2017

“Winter Sleep” N. B. Ceylan / Golden Palm 2014

“Loveless” MA. Zvyagintsev / Jury Award 2017

Venice

“A pigeon on a branch reflecting on existence” R. Andersson / Golden Lion 2014

ARTE / Cofinova

- Since 2004: 14 companies
- 500k€ every year Sofica COFINOVA

More than 70 movies supported

“Naissances des pieuvres” by Céline Sciamma, “La guerre est déclarée” by Valérie Donzelli, “L’économie du couple” by Joachim Lafosse, “Grave” by Julia Ducournau, “Jeune femme” by Léonor Serraille, “Un beau soleil intérieur” by Claire Denis

ARTE Kino Endowment Fund

- Created in 2016, it is intended to receive exterior financing : Nespresso, E-Cinéma.com, Media Vision...
- ARTE International Award : to filmmakers or projects identified in international coproduction forums.
- ArteKino Festival : European Digital Festival www.artekinofestival.com

ARTE Kino Festival – The European Film Festival

10 European films / 17 days
17 cinemas across Europe
1 European digital cinema offering 5 000 viewings
45 European countries / 4 languages

European Audience Award
€30 000

2nd edition
1 to 17 December

ARTE KINO FESTIVAL



10 European art-house films screened simultaneously in physical cinemas and online

Programming by Olivier Père, Head of Cinema of ARTE France, from among the films presented at Berlin, Cannes, Locarno, Venice and Toronto.

ARTE Kino Festival

- Film festival created in 2016 by ARTE and Festival Scope
- Propose 10 European feature-length films selected from the most prestigious film festivals
- Online and in theaters
- Made available in 4 languages and in 45 countries

In all, the online audience is expected to reach 50 000 Europeans.

- 2nd year
- from 1 to 17 December 2017
- 17 cinemas across Europe allow to watch the films on big screens as well
- spectators and online viewers form the judging panel for the Audience Award
- the award 30 000 € to be shared between director, producer and sales agent

10 movies

17 days

45 countries

17 movie theaters in Europe

1 audience award

Objective: To support modern European arthouse films in an original manner by giving them greater visibility and wider distribution.

ARTE Kino Festival is an innovative event aimed at film-lovers and cinema-goers throughout Europe who wish to discover a selection of the most stimulating and original European productions from recent months.

ARTE Kino Festival was designed last year to be a 100% free digital event.

With the Festival Scope platform, they have developed a dedicated website that allows audiences from over 40 European countries to watch the 10 selected films with subtitles in French, German, English or Spanish.

For its second year, the ARTE Kino Festival is venturing onto new screens. The Festival's films will be projected in movie theatres across France, and in a few other European cities (London, Madrid, Bucharest, Berlin and Sarajevo).

The audience, who are invited to vote after having viewed a film, judges the only prize awarded by the festival.

The main aim of the ARTE Kino Festival is **to provide a wide audience with online access to independent feature-length films that often find it hard to break into movie theatres in Europe, despite receiving critical acclaim and awards from the most prestigious international festivals.**

Big screen partners: the Cinémathèque Française, the Institut Français and the SCARE union, by organising preview showings as part of the festival.

Selection (video)

- 10 films representing the eclectic and daring trend of European productions
- Latest work from renowned filmmakers and showcase new talents
- Countries such as Romania, Greece and Poland.

"Bright Nights" by Thomas Arslan

DE, The Match Factory, Silver Bear for best actor 2017

"Chevalier" by Athina Rachel Tsangari

GR, The Match Factory, Official competition Locarno 2015

"Colo" by Teresa Villarde

PO, Films Boutique, Competition Berlinale 2017

"Frost" by Sharunas Bartas

LI, Luxbox, Directors' Fortnights Cannes 2017

"Godless" by Ralitza Petrova

BU, Heretic Outreach, Golden Leopard best Actress 2016

"Scarred Hearts" by Radu Jude

RO, Beta Cinema, Special Jury Prize Locarno 2016

"The Giant" by Johannes Nyholm

SE, Indie Sales, Special Jury Prize San Sebastian 2016

"The Last Family" by Jan P. Matuszynski
PO, New Europe Film Sales, Best Actor Award Locarno 2016

"Sunbeat" by Clara and Laura Laperrousaz
FR, Alfama Films

"Living and other fictions" by Jo Sol
ES, Eddie Saeta, Best Film Golden Antigone, Montpellier 2016

Premieres in Europe

in partnership with La Cinémathèque française, SCARE and l'Institut français

Paris

La Cinémathèque française

December 6 to 10

Wednesday 6 December

20.00 *Sunbeat*
opening screening

Friday 8 December

19.00 *Colo*

21.45 *Chevalier*

Saturday 9 December

15.45 *Living and other fictions*

18.30 *The Last Family*

21.00 *Scarred Hearts*

Sunday 10 December

18.15 *Godless*

16.15 *The Giant*

20.30 *Bright Nights*

also Monday 15 January 2018

20.00 *Frost*

as part of the retrospective of Lithuanian Cinema

Other theaters in Paris

Christine 21: *The Last Family* 7 December at 20.30

Les 7 Paroissiens: *Living and other fictions*

12 December at 20.30

Antony / Le Select: *Sunbeat*

9 December at 18.00

Amiens / Ciné St-Leu

Sunbeat 7 December at 20.30

Caen / Le Lux

The Last Family 8 December at 19.30

Fontainebleau / L'Ermitage

Sunbeat 8 December at 20.00

Lyon / Comoedia

The Last Family 4 December at 20.00

Nancy / Caméo Commanderie

The Last Family 8 December at 20.15

Nantes / Le Concorde

The Last Family 10 December at 18.15

Saint-Etienne / Le Méliès St François

The Last Family 8 December at 20.30

Sunbeat 12 December at 20.30

Strasbourg / Star

Frost 10 December at 20.00

Soleil Battant 11 December at 20.00

The Last Family 12 December at 20.00

Berlin : Cinéma Paris/Institut français

Sunbeat 3 December à 11.00

Londres : Ciné Lumière / Institut français

Sunbeat - 16 December at 18.00

Frost - 17 December at 16.00

Chevalier - 16 December at 16.00

Bucarest : Cinéma Elvire Popesco / Institut français

Scarred Hearts - 6 December à 19.00

Colo - 7 December at 20.30

Sunbeat - 9 December at 16.00

Chevalier - 9 December at 20.15

Godless - 10 December at 17.30

Madrid : Filmoteca Española/Cine Doré

Colo 1st December at 21.30

Frost 15 December at 22.15

Sarajevo : Kino Meeting Point

Godless

Scarred Hearts

The Giant

After each screening, the audience is invited
to vote for the Audience Award through the
ArteKino App with the code given to them
at the cinema.

Press Relations : Margo Cayla

+331 7374 1914 / margo@festivalscope.com



Workflow:

- For people not lucky enough to be closed to a cinema:
- 5000 tickets in 45 countries during the 2 weeks
- each country has got a quota in the screening room
- Like a VoD platform bit not a VoD platform as it is free
- When the festival starts in 45 countries you can go on ARTE Kino Festival you have an accreditation, and you see all the 10 different selection of movies
- To see the movie you get into the screening room and you watch the movie
- Because ARTE is dealing the rights with distributors there is an organization: max is 5000 views and repartition in different countries (because sometimes the movie is free for all Europe, sometimes ARTE got to close few territories, sometimes ARTE got to limit to 100 views in a territory...)
- At the end 5000 European guys will watch the films and there is a winner at the end
- **5000 tickets per film**
- to **respect the theaters** and to have a partnership with Europa Cinemas in 2018 to have more cinemas involved for more partnership with local theaters in more countries

Rights:

- High level of demand for foreign films
- Dealing the rights: if there is a local distributor he will do an avant premiere, if there is no distributor the sales agents is dealing with the theaters
- ARTE don't earn anything but invest money from coproduction and foundation.

ARTE invest, organize and push the promotion = Curation

Russ Collins (Founding Director @ ART HOUSE CONVERGENCE, US)

The US is the largest market for cinema in general. Art House Convergence is the **North American equivalent to Europa Cinemas**. It is much different as it is not a government-funded organization but it is privately funded, partly through people coming to the conference, and paying a fee and partly through sponsorship, it is the American way.

The MISSION of the Art House Convergence is to increase the **QUANTITY** and **QUALITY** of Art House cinemas in North America and the Art House Convergence believe that they actually achieve it.

Ten years ago delegates came together to the first Art House Convergence. Since then, US Art Houses have

- built a stronger moviegoing audience
- strengthened their role as economic anchors in their communities, and
- demanded their voices be heard on industry-wide issues.

This year over 600 folks are coming and representing 256 theaters and distributors and business suppliers for the cinema.

Europa Cinemas is discussing American films killing European films. In Art House Convergence the difference is between Hollywood killing independent films and cinemas. The situation is similar to what Europe is experienced today.



ART HOUSE TALES

Art House Tales are short talks about different theaters. Each speaker presents 20 slides, each for 20 seconds – total time 6 minutes 40 seconds. We get to hear and see how these theaters got started and about the people who make them run. They were recorded "live" at the conference, which is held annually each January.

Europa Cinemas conference is now doing the Art House Tales as Art House Convergence.

- The Belcourt Theatre in Nashville, Tennessee, US – Stephane Silverman (video)



- Alamo Drafthouse Cinema, in Austin, Texas – Tim League (video)



Impediments for European Films finding a place in the US market

Systemic Problems in US market:

- ✚ **More cinema education** needed in US schools
- ✚ **Foreign language study needs to be increased** in US schools and universities

Problems Film Industry can address:

- ✚ Digital distribution harming European market in US: Industry pundits believe **digital distribution is killing foreign language cinema business** on large screens and small (in Europe and US)
- ✚ **More and better marketing of European** films required to break into the “noisy” US market
- ✚ US distributors and exhibitors must **increase audience outreach** with European films to US audiences

US Art House Cinemas are the primary place European Film will be shown in the US

Many US Art Houses play European Films:

- They have annual foreign cinema programs
- They work with Embassies, Consulates and University departments and others to effectively program foreign films
- They program International Film Festivals and include many foreign language films in those festivals

However, US Art Houses do not do enough to play European film in part because:

- US film audiences, like US (and British) citizens generally, are spoiled by the ubiquity of English
- US film audiences are essentially ignorant about world cinema and need to be exposed and better taught about it by US Art Houses (help from the EU and other national cinemas would be welcome and appreciated!)

**US theaters need to make sure that
Foreign and European EU films are an essential component of the programming.**

Issues:

- To teach film education and to deal with visual literacy
- Foreign languages instruction has been declined at university level
- Social and educational issue outside of the preview of the film industry

=== Very negative impact on subtitled films / US audience tend to go to English movies

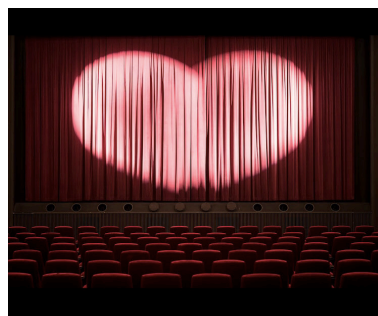
Kim Foss (Managing Director @ CAMERA FILM, Denmark)

Running a cinema and a distribution company:

- **Grand**

6 screens artplex in Copenhagen

Roughly **300 000 tickets** sold annually pr. Year



- **Camera Film**

Distributes **20 titles** pr. Year

Profile:

- **High end art house**
- **Documentaries**
- **Japanese animation**

The best thing is to have both, cinema and distribution company, a set up like Curzon and Artificial Eye on a smaller scale (compared to the programming).

+ **Cinema Club**

10 film pr. year

The selection is made by Danish distributors and exhibitors.

The membership to get access to the club

Half price to watch the film.

Partnership such as Fillykken a luxury brand for pastry.



Results

RESULTS

OUT OF THIS WORLD:

Toni Erdmann	107.000 tickets
The King's Choice	82.000 tickets
Moonlight	58.000 tickets

LATEST FLOPS:

Lady Macbeth	2.000 tickets
Bacalaureat	4.000 tickets
The Other Side of Hope	4.000 tickets

LATEST HITS:

Stefan Zweig: Farewell to Europe	20.000 tickets
Frantz	17.000 tickets

Theatrical VS other platforms

Content is **king**. Only the hits make a difference in the other windows.

- **DVD**: Good until last year, but most shops are gone, so sales are slowing down.
- **VOD**: Still slow.
- **TV**: It is getting ridiculous. Public TV offer 2 000 euros pr. title for all but the very biggest arthouse films.

Marketing

For mots titles the marketing is aimed at the mature audience, so traditional print ads are **indispensable**.

Rodin: Booked in 10 cinemas

Promotion & advertisement: 20 000 €

Print vs. online: 7 000 – 2 000 €

Nonetheless very active on the various SoMe platforms, have blogs and do plenty of advertisement on the internet – especially with films ailed at a somewhat younger target group.

Thelma: Booked in 30 cinemas

Promotion & advertisement: 40 000 €

Print vs. online: 4 000 – 10 000 €

Issues raised:

- Cinemas are selling less ticket. This is because of the market. This is the same with all Europa Cinemas members: from 7 to 10% less.
- Too many films in the market and too many buyers and distributors in the market
- The main problem by distributing and running a theater is the competition against yourself as having a role for the culture and being a film lover.
- One solution: **Trying to target the younger audience with online ad.**



Joséphine Létang (Founder & Managing Director @ LA TOILE, France)

Practical innovation and best practice

What is La Toile?

The VOD platform of the cinemas thought for the public as an extension of their favorite cinema.

- ❖ One-stop solution : technical solution, marketing, right negotiation
- ❖ Curation strongly connected to the cinema program
- ❖ Powerful loyalty tool
- ❖ New source of income



Case study: Netflix

- LUX cinema in Caen (France)
- VOD platform branded with the image of the cinema
- 4 thematics by month linked with the cinema program



Why should cinemas do VoD?

- With LA TOILE the cinema remains **THE** place of cinema, Offline and Online
- Even at home the spectator stay connected with his cinema
- LA TOILE allows to reinforce the relation with the spectator and to know better his desires, thanks to the treatment of the datas which are collected by the service
- An innovative way to highlight the film releases
- It allows the spectator to deepen the theme of a movie or the filmography of an author

1st VoD platform for cinemas = 1 stop solution for cinemas

- Cinemas can offer on their own website a platform with VoD films curating accordingly to their own programs in the cinemas
- Choose 2 to 4 films per month and build the curation around the film (thematic either filmography, director, themes)
- The platform is branded with the cinema logos and not with an their brand of an other platform
- Very user friendly (TVoD, streaming 48h)
- Carte blanche with Gbeka for young audience to explain what is a distributor
- One stop solution meaning La Toile is doing the technical platform, marketing such as trailers, flyers, posters, facebook pages, and deadling the rights of the films
- **=== managed all those areas for the cinemas**

Cinemas remain the reference for the film.

Fact and figures

- 1st platform in september 2017 in France
- 30 cinemas at the end of the year
- more than 20 thematics around the film i.e. 20 releases are accompanied
- set up of a group of VoD platforms in Europe (Germany with Kino on demand, Norway with Pickle, Netherlands with Met Kino) adapted to the local market such as day-and-date and sharing the connection and knowledge between cinemas and VoD

Questions

- Subtitles: having VO version and local version on the platform
- Share of revenues: cinemas get the same share as VoD platform depending on the deal with distributors

2nd panel: Set The Trend!

To move the conversation more towards the marketing side of the equation
How do you reach audiences, doing a good job of giving them to show up to theaters and online

Darcy Heusel (VP Audience Engagement @ NEON, US)

Normally a marketing strategy for a movie is mainly: Create Trailer, Poster, etc...

NEON: Targeted Marketing to Key Audiences + Interactive Social Media: Finding people to be ambassador of your film to find the most obvious audience for your film and bring them at an early stage to speak about your film.

NEON will show 3 different approaches with 3 different movies:

- ❖ Colossal,
- ❖ Ingrid goes west,
- ❖ Wasted

1.1 Business Case: Movie “Colossal”:

Find people who are interested in Gender Film.

Pre-traditional marketing + Partnership with a company “LEGION” Fan base company:

JOIN US FOR A PARTY OF EPIC PROPORTIONS

"Colossal is seriously unmissable"

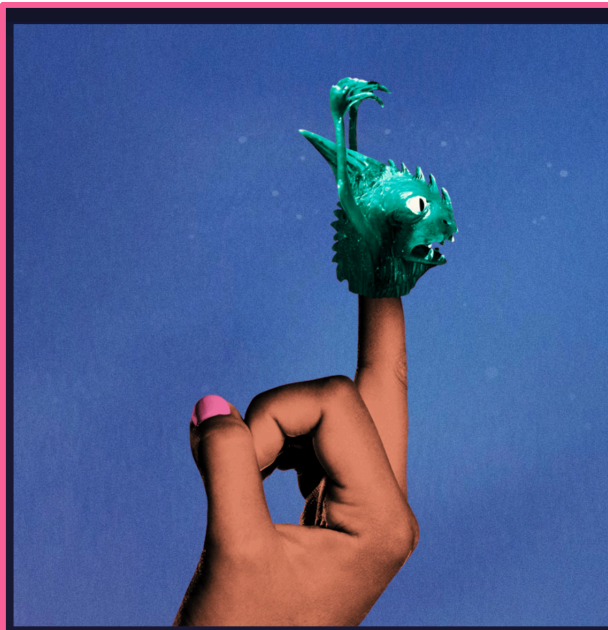
-Peter Travers, [Rolling Stone](#)

Below is a list of all the theaters currently scheduled to show Colossal. This list is constant being updated-
-if you don't see a theater in your area, [click here](#),
and we'll send you an alert when Colossal comes to crush your town!

Colossal is not just one of the most boldly original movies in years--it's also the first-ever release from **Legion M**. To celebrate, we're organizing opening-weekend meet-ups around the country with free Colossal SWAG BAGS! Join us at a meet-up below to connect with other film fans, get some cool SWAG, and learn how you can **JOIN THE FAN-OWNED REVOLUTION!!!**



[LEARN MORE ABOUT LEGION M](#)



Win a COLOSSAL Trip to Austin!

Take a photo with your finger puppet monster in the weirdest, wildest and coolest location and hashtag it with #sheiscolossal for a chance to win a trip for two to Austin!

Finger monster puppets will be given away at our opening weekend screenings until supplies last.

[See Contest Rules](#)



sheiscolossal • [Follow](#)

sheiscolossal "got this weird tick I do when I'm nervous." -@lishaguevara
#sheiscolossal #annehathaway
#jasonsudeikis

lishaguevara Loved the film! A unique hilarious deep portrait of strength of woman. 🍷👊

#sometimesmykidscallmeMomster

santtyzelada Hi anne! I'm a big fan. I love you so much! You are the best actress. I saw you for first time at the movie The Dark Knight Rises. And i have a question How did you train to be Catwoman? I love so much!!!! And Happy San Valentine's Day. You are my motivation ♡ (I'm from of Argentina and i don't speak english very well. So, sorry for my spelling) (i'm 13 jajaja)

santtyzelada If you can askme i would



305 likes

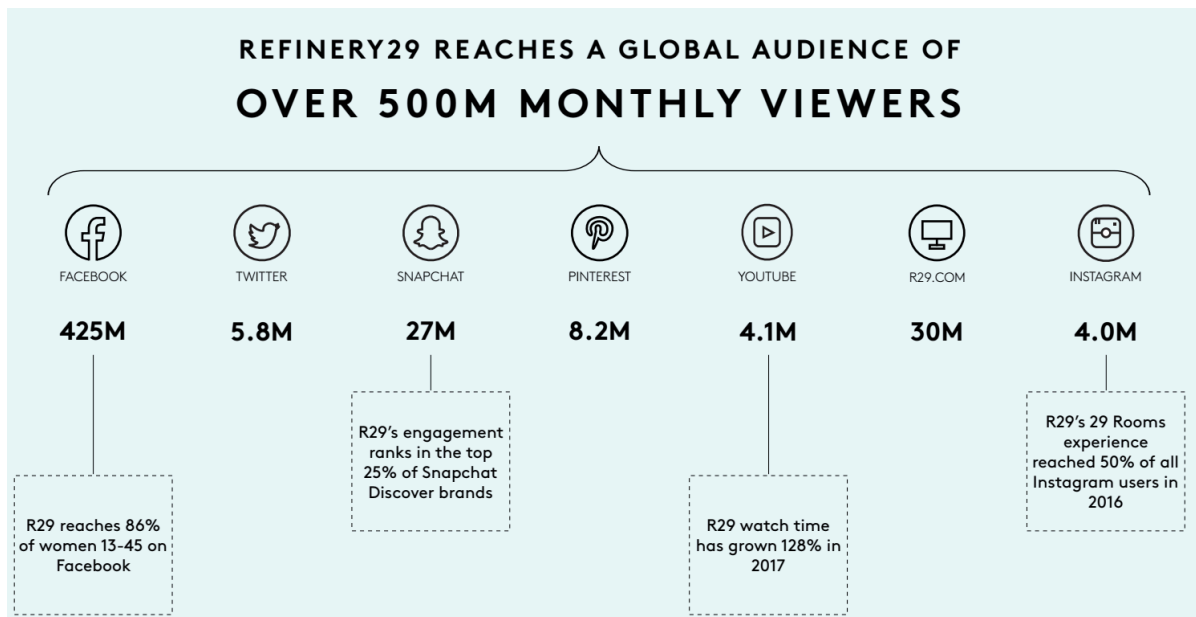
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[Add a comment...](#)



1.2 Business Case: Movie “Ingrid goes West”

A new approach through Refinery 29, which has transversal strategy.



EXPERIENTIAL COBRANDED SCREENINGS

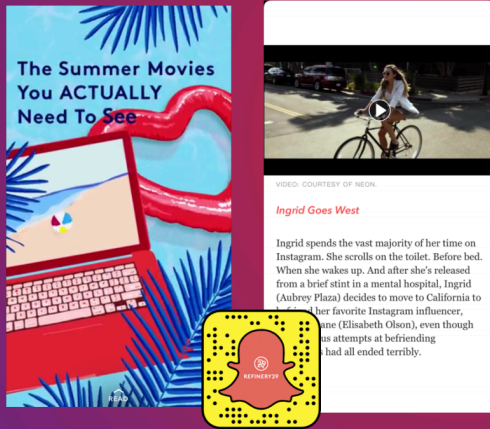
8/8 Alamo DraftHouse New York . 8/10 Arclight Theatre Los Angeles

Refinery29 Amplification:

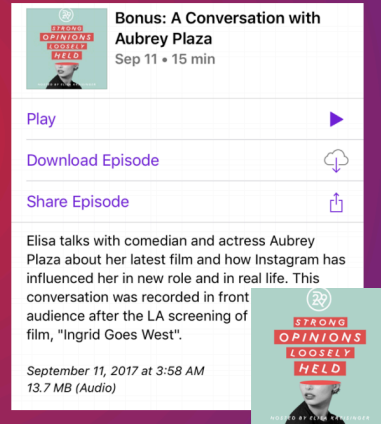
- R29 hosted Q&A Moderation for both premieres
- Red Carpet Coverage NY premiere
- 1x dedicated newsletter blast to LA distro list
- 1x Facebook Live broadcast on Main and Entertainment channel
- 3x Tune-In Tweets
- Podcast Recording

CROSS CHANNEL CONTENT DISTRIBUTION

SnapChat Discover Article Feature Reach: 3mm



Podcast Episode 35k Downloads



#IAMINGRID TWITTER GIVEAWAY

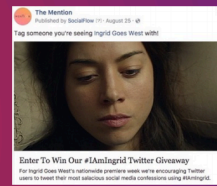
Capitalizing on IGW's societal conversation, we encouraged our audience to submit their most taboo social media confessions wrapped in the #IAMingrid Giveaway contest. From fake accounts to stalking ex's, #IAMingrid generated tangential organic conversation around the film, traction around the hashtag #IAMingrid, and garnered over 100 organic submissions, reaching 5mm unique users.

Refinery29

Amplification:

- R29 newsletter (3mm)
- 1x Site Article
- 10x Twitter Posts
- ReTweets of submissions
- 2x Facebook posts
- Boosted tweet targeted to affinity audiences

Reach: 5mm
Engagement: 35k



INSTAGRAM ILLUSTRATION AND CAPTION CONTEST

Refinery29 will work with illustrator @loganspector to create interpretations of hilarious relatable film moments, calling to attention the unfiltered life of influencer stardom. Users will be asked to give an #Unfiltered caption on the photo for a chance to win an Ingrid Goes West Swag Bag.



Reach: 4.3mm
Engagement: 6.8k

Music Festival audience



SUPER LTD is the newly announced boutique division and incubator from NEON dedicated to films and release strategies that seize upon the political and cultural moment.

1.3 Business Case: Movie “Wasted”

FROM EXECUTIVE PRODUCER ANTHONY BOURDAIN

WASTED!

The Story of Food Waste

APPEARING NOW ON SCREENS NEAR YOU!

CHEFS COLLABORATIVE

WASTED!
The Story of Food Waste

SCREENINGS and CHEF APPEARANCES:
Los Angeles, CA
Brooklyn, NY
Portsmouth, NH
#WASTEDDOC

chefscollaborative • Follow

chefs collaborative We're proud to be partnered with the new documentary film WASTED! The Story of Food Waste, which opens next week! (@wasteddoc)

Catch our member chefs at screenings around the country now:

Oct 13 - Chefs Collaborative Co-founder Chef @marysuekilliken in Los Angeles

Oct 15 - Chef and Board member

42 likes

OCTOBER 6

Add a comment...



Mirona Nicola HEUSEL (Marketing Lead @ GRUVI, UK)

Your audience is:

- ❖ EVERYWHERE
- ❖ BUSY
- ❖ OVERWHELMED

- European adults consume 7.56 hours of media/day - an increase of 9% since 2016
- Worrying Trend in The Divergence of the Ticket Prices and Sales = Netflix monthly fee equals to a cinema ticket
- Series are winning the attention war
- Demand for European Film is strong
- Winning Your Audiences Ebook - New Landscape Predictions
 - Release windows will keep shrinking through pressure from studios
 - Movies will be made and distributed annually and for niche groups of people



- Exhibitors and distributors will have to specialize in order to compete with Netflix
- Launches of multiple proprietary VOD platforms
- Audience are OVERWHELMED
 - The paradox of choice & analysis paralysis
 - Laziness, Bubbles and Poor Attention Spans

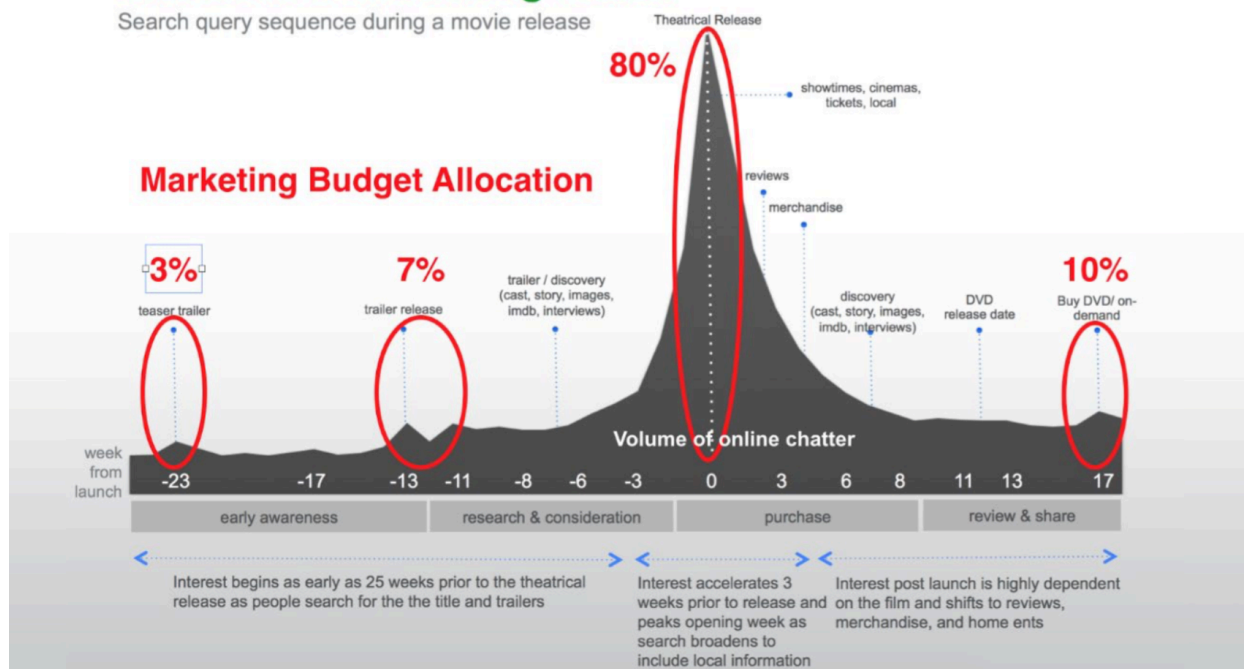
NO AVAILABLE DATA BUT THE PRINCIPLES OF MARKETING ARE THE SAME

You might laugh, but a lot of companies invest in content marketing on the assumption that this is how it works



Interest in a film during launch

Search query sequence during a movie release





- **Tailored Marketing approaches are important**
 - You need to be able to communicate with different groups in different ways
 - Presenting relevant and interesting audiovisual information
 - Keep going back to them in a way they appreciate and can easily access
- **Different approaches for different context and audience:**
 - **Context:** Sport, Cars, Lifestyle, Gaming, Music, Movie...
 - **Audience:** Gender, Age, Income, Location, Education...

Gruvi strategy is to create powerful tools that look great and work together to reach audiences everywhere.



- **Case Study: Kidnaping**

Challenge:

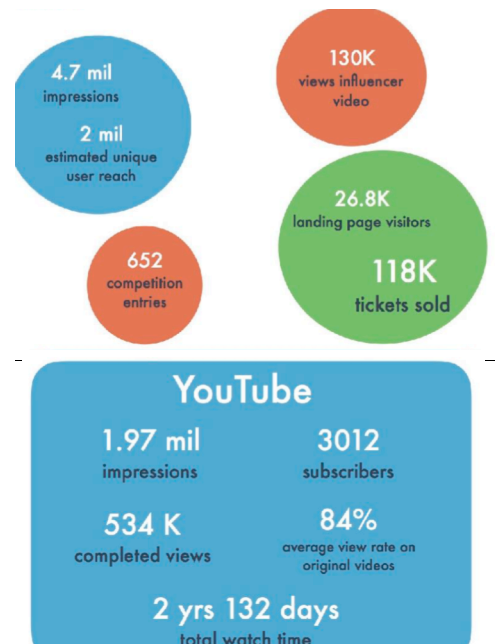
- reaching a very young audience that rejects ads/branded messages
- source material familiar to & beloved by the parents of the target audience

Insight:

- importance of online frame
- strategy at script level
- different approach for each channel

Solutions:

- original promotional materials (video)
- influencer marketing campaign - competition on musical.I



- **Case Study: Shark Week**

Challenge:

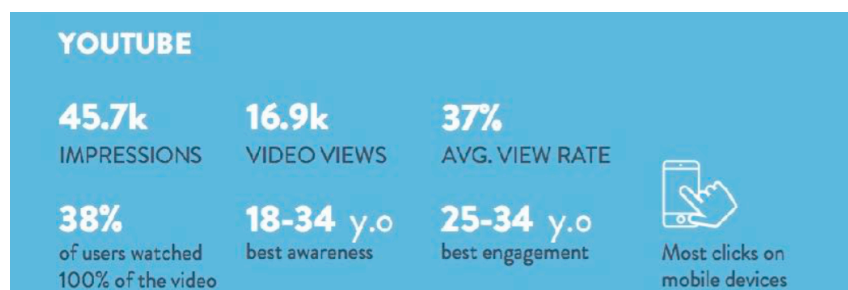
- bringing audiences into cinemas for content that they usually watch on TV

Insight:

- testing with video content
- audience predominantly male
- 18-24 y.o and 23-34 y.o. also significant level of interest among female audience

Solutions:

- optimizing for clicks to landing page
- Instagram stories campaign- to reach young audience - narrowing down targeting to radius around specific cinemas



GRUVI brings New pragmatic distribution opportunities
Access, Targeting, Relationships

Handling both theatrical and VOD
SMART MARKETING in theatrical will bring data for VOD

Sarah Rashidian (Head of Business Development @ SPIDEO, France)

SPIDEO

“WE ARE HERE TO BRING THE RIGHT CONTENT TO THE RIGHT PERSON”

Spideo helps increase discoverability & build business intelligence:

- A semantic approach bringing a better recommendation for the Digital distribution of content
- Innovative business models for theater exhibitors to achieve success and help users find the perfect match
- Walk this Way Spideo & Under the Milky Way team up to understand the consumption basis of the new European digital market

1. SPIDEO: A Semantic Approach

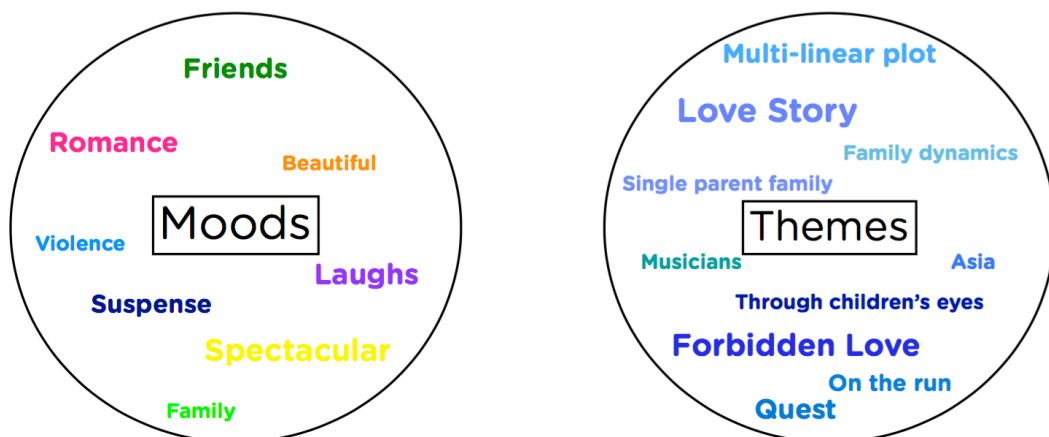
Two ways for a semantic Approach:

- Content semantic fingerprint
- User semantic fingerprint

Content semantic fingerprint

- ✓ **Spideo's Semantically-enhanced metadata**
In-house - Content-related - Weighted

A proprietary taxonomy of thousands of data points



- ✓ **Better discoverability**
Smart data - Multi-faceted and explained recommendations

BASIC TAGS

James Gray
Action
and Adventure
2017
Biography
Charlie Hunnam
Robert Pattinson
Sienna Miller

New Horizons
Beautiful
Subtle

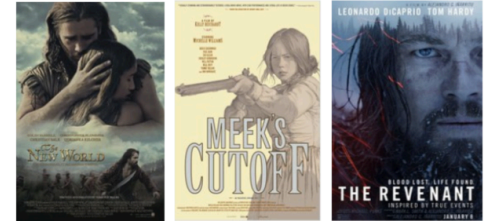
Latin America
Columbia
Great Britain
Family dynamics
Far from home
1900s
1910s
1920s
Throughout the 20th century
Team spirit
A dream come true
Biopic
Reputation
Indigenous tribes
In the woods
Explorers
Searching for
Natural landscape



SPIDEO'S ALGORITHM

RECOMMENDATIONS

MOVIES WITH EXPLORERS AND NATURAL LANDSCAPE

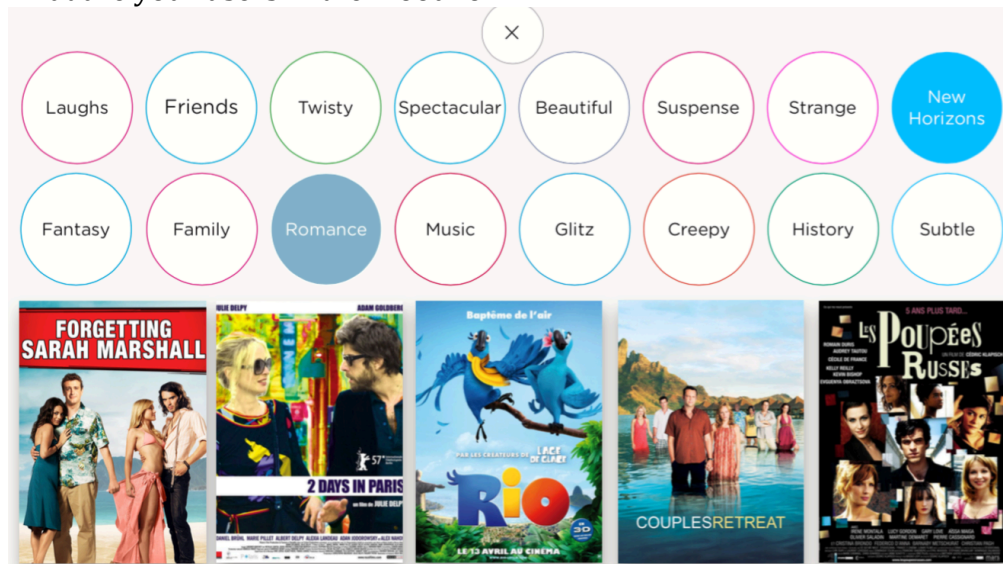


ARTHOUSE MOVIES IN THE WOODS



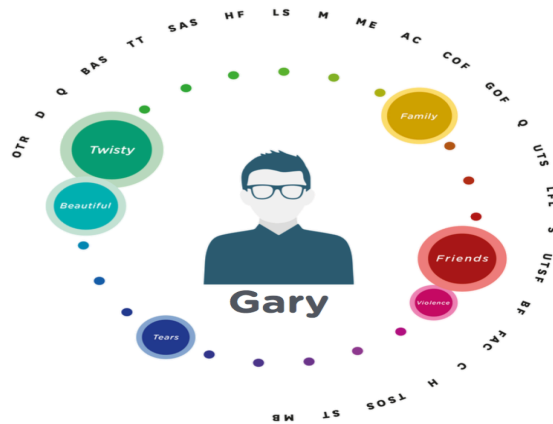
- ✓ **Display of the contents' semantic fingerprint**
Better understanding - Better redirection

- ✓ **Mood Discovery**
What are your users in the mood for?



User semantic fingerprint

- ✓ **With Spideo: User semantic fingerprint**
Transparency - Trust - Time and Device-based



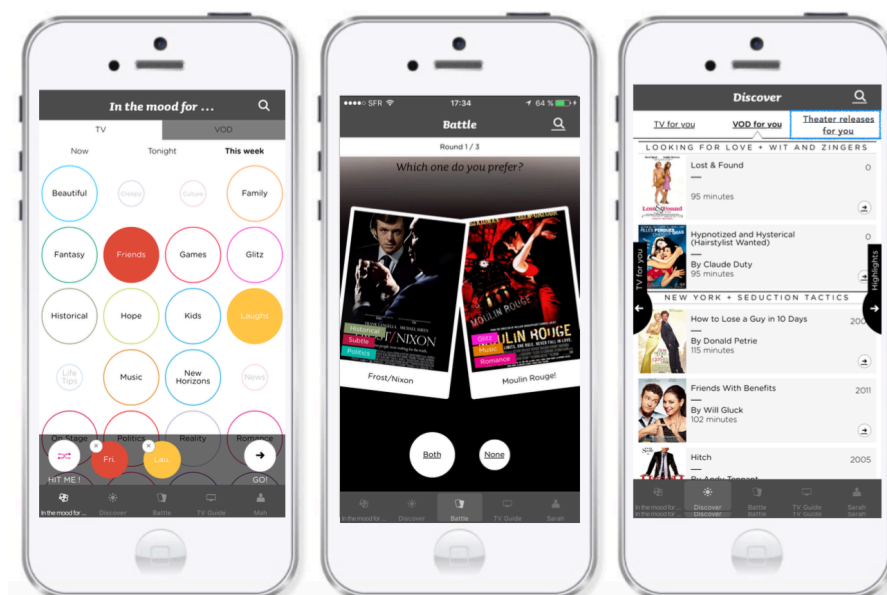
OTR	ON THE RUN
D	DESERT
Q	QUEST
BAS	BLADES AND SWORDS
TT	TIME TRAVEL
SAS	SWORD-AND-SANDAL
HF	HEROIC FANTASY
LS	LOVE STORY
M	MAGICAL
ME	MIDDLE EAST
AC	ANCIENT CIVILIZATIONS
COF	COMEDY OF FRIENDS
GOF	GROUP OF FRIENDS
Q	QUIRKY
UTS	US TV SERIES
LFL	LOOKING FOR LOVE
S	SITCOM
UTSF	UNDER THE SAME ROOF
BF	BEST FRIENDS
FAC	FLIRTS AND CRUSHES
C	COUPLES
H	HEARTBREAK
TSOS	THE SUBJECT OF SEX
ST	SEDUCTION TACTICS
MB	MOURNING AND BEREAVEMENT

- ✓ **Step-by-step recommendations**
Swipe or Play - Recommendation guarantee

2. SPIDEO: Innovative business model

The Spideo App

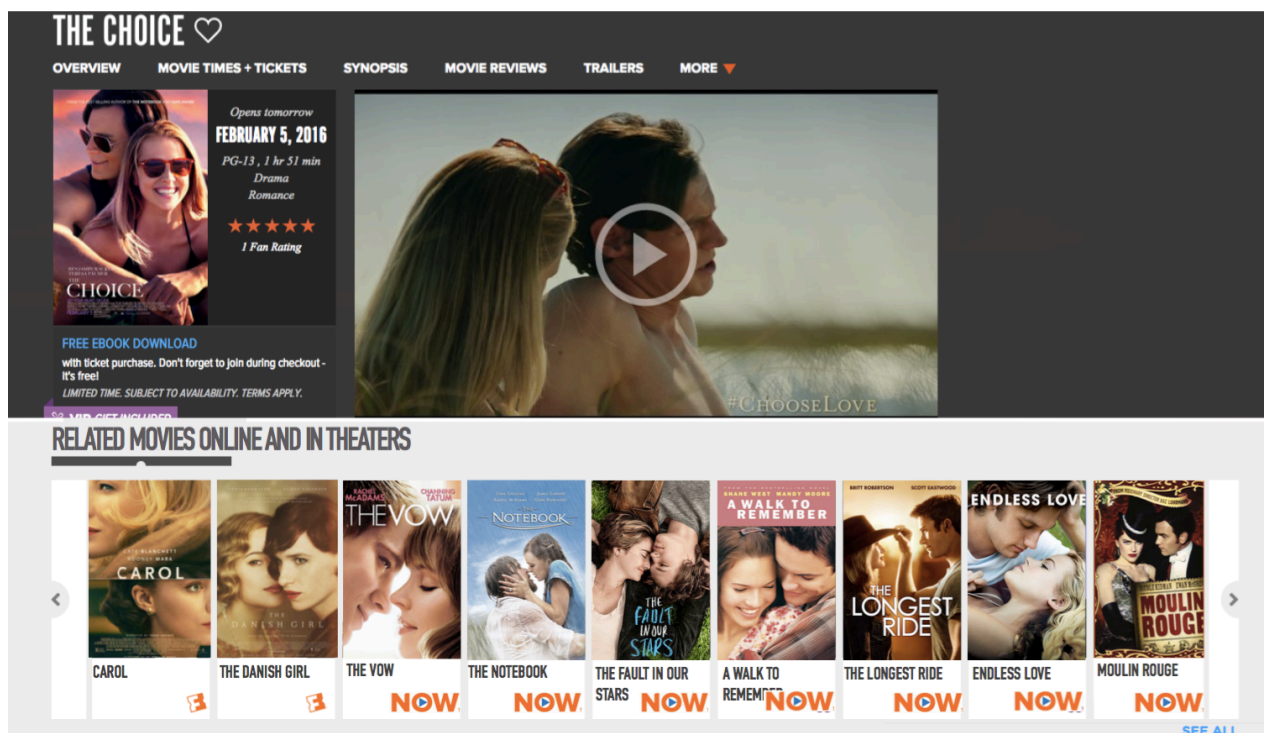
Communicate our philosophy to the end-user directly with the SPIDEO app.
The future theater release section on our App:



3. SPIDEO: Theatre + VOD platform combo

- **TRANSFORMATION:** Lead your users to buy movie tickets and VOD content thanks to a personalized and relevant recommendation
- **CONVERSION:** Drive your users from consuming on a Ticketing platform to consuming on a VOD platform
- **ENGAGEMENT:** Enrich your users' profiles thanks to the complementarity between the two platforms and lead them to interact with the content
- **EXPOSURE:** Use significant purchases on the ticketing website to recommend older content with less visibility on the VOD platform

RELATED CONTENT - For each movie page on a Ticketing website, suggest similar movies in theaters and on VOD



PERSONALIZED RECOMMENDATIONS - The VOD platform would keep a record of the movies seen in theaters and offer an even more complete recommendation

WALK THIS WAY

- A Creative Europe / MEDIA supported project since 2015 (call on Online Distribution)
- Main objective: to broaden the exploitation of European films on new markets through cross-border Video on Demand (VoD) distribution.
- WTW aggregates and promotes films for straight-to-VOD distribution in the European Union and since 2017 also in Japan, North and Latin America.
- Since 2015, WtW has federated 24 companies, and among them 21 sales agents from 7 European countries.
- In total (3 editions 2015-2017): 111 films, 733 subtitles created, 994 releases, 45 territories, 12 VOD platforms

Experimentation field - R&D

WALK THIS WAY represents a great experimentation field for the marketing and the promotion of online distributed films.

- Editorial Experimentation: packaging of films into collections
- Online marketing strategies (both local and global)
- Digital PR strategies (both local and global)
- A Business Intelligence research on the motivations of VOD consumption through innovative partnerships (like SPIDEO)
 - Probably one of the first BI approach for the European Cinema Industry
 - Understand the consumption basis of the new European digital market

Partnership with SPIDEO: goals

Objective:

Analyze the sales performance of WTW films in VOD, using the expertise and technologies of SPIDEO

Principles:

1. Selection of a panel of films (111 WTW films)
2. Indexing of the movies according to the SPIDEO methodology (Themes, Wishes, Pairs, Related Movies)
3. Reconcile these objective criteria with the VOD sales, and observe the potential correlations

First results

To what extent does the presence of a THEME or a MOOD among the intrinsic characteristics of a film trigger / inhibit the VOD sales?

Method :

- Creating Semantic fingerprints for contents
- Observation of a correlation coefficient between the presence of a theme in a film and its sales
 - The closer it is to 1, the more the theme favors sales.
 - The closer it is to -1, the more the theme disadvantage the sales.

Observed examples for themes:

the "Germany" theme would disadvantage sales with a coefficient of -0.25 !
and the theme "Family dynamics" would favor sales with a coefficient of +0.35...

Observed examples for moods :

"Hope" favors sales at 0.38 ...

"Reality / Subtle" would disadvantage at -0.27...

Next steps

- MORE CONTENT SEMANTIC FINGERPRINTS TO BE CREATED
- ADVANCED CLASSIFICATION OF THE MOODS AND THEMES
- ANALYSE ON SIMILAR CONTENT: IDENTIFY IF SALES OF THESE RELATED MOVIES ARE CLOSE OR NOT
- ANALYSE ON THEMATIC LISTS
- USE THE SPIEDO ALGORITHM TO GENERATE THEMATIC LISTS FOR EDITORIAL COLLECTIONS

[Roderik Smiths \(Academic Researcher @ UNIVERSITY OF YORK, UK\)](#)

1. Netflix

- Premiere at the 2017 Sundance Film Festival
- Critical acclaim / positive buzz
- Acquired by Netflix for \$12.5 million
- Release exclusively on Netflix and day-and-date release in the US and the UK to be able to qualify the film for Awards ceremonies

2. Digital disruption: Amazon as an example of business renewal?



3. Digital disruption versus Business Renewal

- Newly emerging players: iTunes and Facebook
- Investment in original content

4. The pros and cons for the sales and distribution community

- More buyers results in a buoyant marketplace
- AFM 2017
- Dis-intermediation?

5. Experiments at the specialist, indie end of the market

- The current state of film distribution
- Self-distribution and direct distribution
- Day-and-date releasing and marketing

Showcases: Set The Trend!

ACM DISTRIBUTION

New territories, new audiences for international co-productions

Introduction – what is ACM?

Since 2012, **Aide aux Cinémas du monde** (ACM), co-managed by the CNC and Institut français, has supported the production of 270 films from 90 different countries.

With the support of the European Commission through its sub-program MEDIA, the CNC launched a new scheme in 2015: **ACM Distribution**

Purposes are:

- Promote circulation of films in Europe and throughout the world and help them find new audiences
- Boost distribution of ACM-funded international co-productions on all platforms

2017 – ACM Distribution is changing

Starting December 2017, **ACM Distribution will be open to all international co-productions between a MEDIA country and a non-MEDIA country**, in order to enlarge its field of application – there will no longer be a need for the film to be part of the ACM catalogue.

However, a **particular attention** will be given to ACM-funded films in the decision process. Other rules remain the same.

Who can apply?

1. Right holders of a film or a selection of up to 4 films...
2. ...established in a country belonging to MEDIA...
3. ...initiators of a coordinated distribution strategy of the film in minimum 3 countries

Is your film eligible?

1. At least 1 co-producer is established in a MEDIA country
2. At least 1 co-producer is established in a non MEDIA nor Eurimages country
3. Share of the MEDIA co-producer:
 - between 25% and 70% for fiction and animation feature films
 - between 20% and 70% for documentaries

Candidates are expected to:

1. Present a distribution strategy for 1 film (or up to 4 films) in at least 3 countries
...at least 1 MEDIA country (outside France) and 1 non-MEDIA country
2. Offer at least 1 VOD exploitation in at least 1 country
3. Implement innovative approaches

Eligible costs

- **Promotion and publicity**

marketing, websites, trailer, market research, social media, posters, press...

- **Technical costs**

subtitles, digitization...

- **Overhead costs**

up to 7,5% of eligible costs

- **NB**

- MG are not eligible

- The expenses may be made by the coordinator or the involved national distributors

Selection process

Committee assessment

- Selection by a committee of 7 international experts
- Two committees per year (April and November)

Award criteria

- Financial capacity and experience of the applicant and its partners; partnership structure
- Relevance of strategy to reach the audience
- Innovative aspects

Specific attention to

- First and second films
- ACM-funded films

Amount of the grant

- A total envelope of 440 000 € is available in 2018 to support between 6 and 18 projects
- Maximum amount per project: 60 000 €
- Subsidy capped at 50% of eligible expenses (80% for difficult/low-budget films)
- Maximum amount per distributor: 15 000 €
- NB: No possibility to cumulate with support from another fund supported by MEDIA: IDFA Bertha Fund / Torino Film Lab Distribution

Next calls

CALENDAR

Next call for projects:

- 11 December 2017: Launch of call for applications
- 23 February 2018: Deadline for submission
- April 2018: Selection and results
- June 2018: Launch of call for applications
- September 2018: Deadline for submission
- November 2018: Selection and results

Application online → cnc.fr/web/en/acm-distribution

Success stories

- 4 selection committees have been organized so far and **24 films were granted support**
- 13 of these films were **first or second feature films**
- Thanks to the grant, those films were released (or are to be released) in over **137 extra countries** overall
- Already **over 200 000 admissions and 6 000 VOD views** were generated so far in these extra countries

As I Open My Eyes by Leyla Bouzid (Tunisia) Released in **8 extra countries**

Ixcanul by Jayro Bustamante (Guatemala) Released in **4 extra countries**

Clash by Mohamed Diab (Egypt) Released in **17 extra countries**

AN by Naomi Kawase (Japan) Released in **4 extra countries**

Neruda by Pablo Larrain (Chile) Released in **6 extra countries**

Cemetery of Splendour by Apichatpong Weerasethakul (Thailand) Released in **3 extra countries**

AN by Naomi Kawase (Japan) Released in **4 extra countries**

Tadmor by M. Borgmann & L. Slim (Lebanon) Released in **7 extra countries**

Mrs B by Jero Yun (Korea) Released in **6 extra**

Tramontane by Vatche Boulghourjian (Lebanon) Released in **3 extra countries**

Hedi by Mohamed Ben Attia (Tunisia) Released in **3 extra countries**

Harmonium by Kôji Fukada (Japan) Released in **9 extra countries**

Jesus by Fernando Guzzoni (Chile) Released in **6 extra countries**

Apprentice by Boo Junfeng (Singapore) Released in **3 extra**

The Road to Mandalay by Midi Z (Burma/Taiwan) Released in **3 extra countries**

EYE ON FILMS

- A unique global network of film professionals
- A label of first time directors and new talents
- A guarantee of festival exposure and commercial exploitation for 125 international titles among its catalogue in 2017



Wide creates synergies and provides resources for theatrical, festival and digital releases

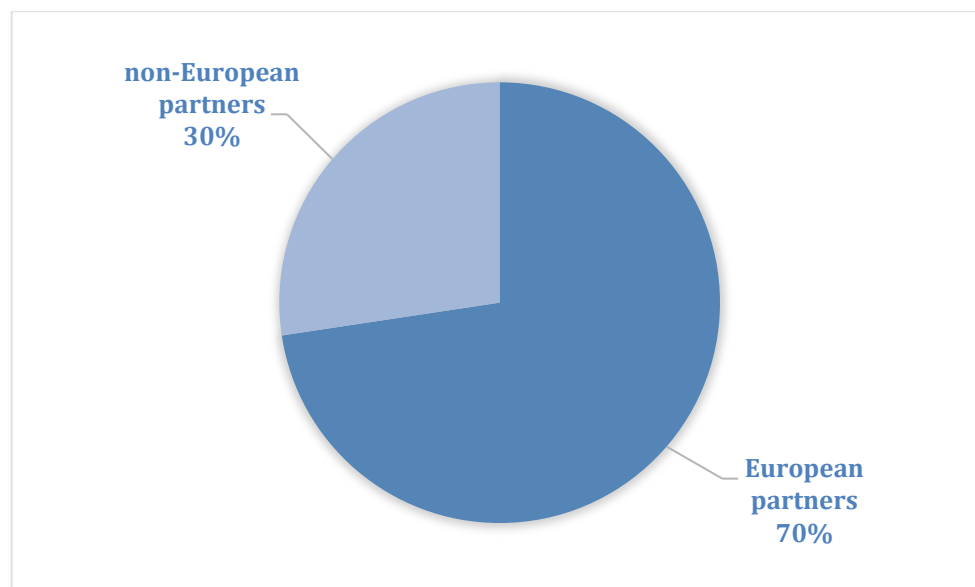
Results 2017: Network of 152 partners

- **78 DISTRIBUTORS:** 52 European, 26 non-European guaranteed of theatrical release in **39 COUNTRIES**
- **9 SALES AGENTS:** Amadeus Entertainment (UK) Autlook Film Sales (AT), EastWest Distribution (AT), New Morning Films (FR), The Open Reel (IT), Pluto Film (DE), Urban Distribution International (FR), Wide House (FR) and Wide (FR)

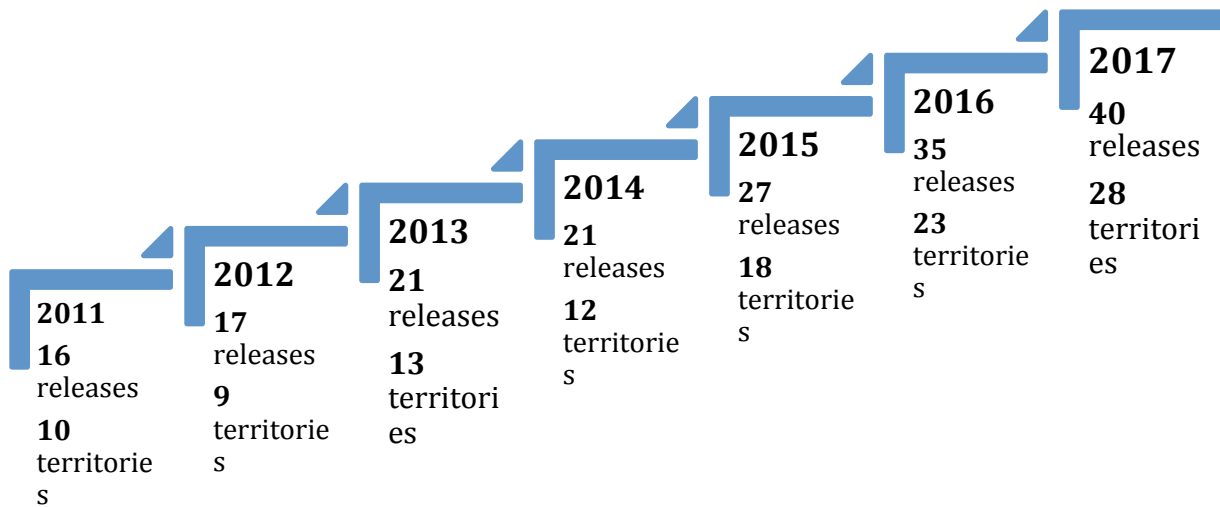
- **37 European, 16 non-European: 53 FESTIVALS** guarantee of circulation & exposure in **33 COUNTRIES**
- **12 VOD PLATFORMS:** Dailymotion (Worldwide), Realeyz.tv (DE), Cinecliq (FR), Croatian Telecom – Hrvatski Telekom (HR), FilmDoo (UK), Filmin (ES), Eyeflick (Worldwide), Ojocorto (CL), Carnot VoD (Mahgreb), Mubi (UK, MX, FR and USA), Gowizmi (FR), indiefilmchannel.tv (IT)

... and more ...

- **2 TECHNICAL PARTNERS:** Titra TVS, DCINEX
- **7 MEDIA PARTNERS:** Screen International, Cineuropa.org, LatAm, Gowizmi, C'est au Quatre, Allociné, Variety
- **2 COMMUNICATION PARTNERS:** Cinando, Manufactor
- **5 INSTITUTIONAL PARTNERS:** Europa Distribution, Eurimages, Europa International, Cinema do Brasil, Creative Europe – MEDIA (only institutional and no financial support)



EoF support for Theatrical releases



In 2017 without the financial support of MEDIA, the support for theatrical release has been developed towards marketing, communication and events with the talents and the industry

Commercial exploitation and Festival support 2017

- 155 deals of EoF titles in 51 countries:
- 32 deals with EoF distributor partners in 30 territories
- 123 deals with non EoF partners

EoF films selected in over 330 festivals in 66 countries: 33 European and 33 non-European won 76 awards

EoF success story



Orlando Bloom starring in ROMANS by Shammasian brothers, attending and holding a masterclass for the young audience at Alice nella Città – Festa di Roma (November 4th, 2017) Italy. This second time directors' film has been already sold in more than 20 countries!

At the heart of Eye on Films

1. Bring visibility to **European independent films in and outside Europe** as well as represent and show the diversity of current European independent cinema worldwide
2. Coordinate a network of festivals, distributors, sales agents, exhibitors and VoD platforms both in and outside Europe
3. Ensure the selection and screening of EoF titles in festival partners and their commercial exploitation by EoF distribution partners, in and outside Europe
4. **Reach new audiences** thanks to always growing and wide catalogue of films (notably by cooperating with sales agents) and raise the awareness of European independent films among them via digital technology means
5. **Develop an educational mission** by creating special events at the occasion of film festivals or EoF programmes/seasons in cinemas such as **masterclasses with filmmakers**
6. Develop distribution strategies dedicated to **increase the visibility** of EoF titles such as **Day-and-Date releases**
7. Develop the EoF network to **enlarge the visibility of European first feature films, including also in third countries**
8. **Defend young European filmmakers, emerging producers** and their first feature films, increase their visibility on the international market and make them benefit from EoF network of film professionals for their future projects. Maintain a synergy between film professionals involved and **ensure a global communication all year long for EoF European titles**
9. **Establish a long-term evaluation of our action's efficiency**: enrich and consolidate our database with the results of our actions and about our target audiences by defining more criteria to collect data/figures/information/reports and to make relevant statistics
10. **To affect the commercialization of the films by increasing a direct link to the audience** by shortening the chronology of the medias and widen this audience by giving them access to the films faster by having a direct access to regional theatres
11. **To create a synergy between all our distribution partners with the exchange of technical and marketing material, marketing plan, statistics and data...**
12. **Creation of a Mini Markets** with focus on the topic of alternative releases

Strong and weak points of Eye on Films

Strenght:

- The projects mixes many different partners and is focusing on very specific films
- The European dimension is strong in terms of partnership and targeted countries
- Good methodology in creating synergies among the industry agents and to collect, analyse and share datas and metadatas
- Experts from almost every knowledge area are involved
- Potential to improve collaborations with international actors, providing a positive impact on industry practices
- A brand that has developed over the years with a large partnership and is unique in its kind

Weakness:

- Working with new time directors, film origins and descriptions cannot be determined one year in advance
- Limited impact and relevance due to a small number of films dedicated to selected audiences (15 new films and a library of 117 films)
- Weak business model in terms of innovations, cost-effectiveness and long term feasibility
- Partners involved are not always key players

CINANDO SUBTITLES

Cinando introduces Cinando Subtitles.

This game-changing online tool will boost the appeal and distribution of European films by promoting and sharing available subtitles. Cinando Subtitles allows industry players to easily store, promote, browse, find, buy and reuse existing subtitles.

Share & Monetize

- Share subtitles with more than 300 VOD platforms, 1.500 distributors and 1.700 festivals
- Monetize subtitles with no intermediaries and retain 100% of the revenues

Search & Find

- Browse referenced subtitles with advanced search tools
- Festivals & Distributors: find and acquire films subtitles in your language
- VOD platforms: find and acquire multi-language versions for a specific film

Check & Conform

- Subtitles providers approved by the Cinando team
- Quality check and conversion to TTML standard advanced format
- Unique ISAN number for each subtitle version

Archive & Protect

- Long-term, free and secure repository to archive subtitles
- Automatic notification to film rights-holders when subtitles are shared

Roundtable

Moderated by Jean-Baptiste Babin, Founding partner of Backup Films, leading the packaging strategy of the films represented by Backup Media.

Backup Media is a bridge between finance and entertainment. Backup Media's different operations serve the development, the production and the distribution of ambitious cinema and TV projects.

Member of Europa International

Usually 8 to 10 films a year = limited number of films

Represent new comers and non commercial type of films to help to raise new profiles (1st time director) and also more confirmed directors and talents

The role of the investors...

The main difference between US and FR is the relationship when you work with an author in the US or in FR. You have usually in the US financiers who need to recoup and putting

pressure while in FR you don't have this type of pressure and you have several investors and all of them have different requirements.

... and the relationships with the sales agents

In the US unless you have a regular partner or studio investing in the film (which is really uncommon for 6 to 10 Mio doll) it is individual financiers that are usually either the producers or the agents representing the producers and they are sometimes taking over the relationships and the control of the finance on set.

Issue with the sales agents if you have to make the pre sales and if it needs a lot of time to have the approval for the positioning and the sales of the films. At the end of the day the sales agents have to report the same way to financiers in US or to producers in EU.

Commitments

The sales agents are usually very director-driven and share a vision (local issues, social background, the essence of what the sales agents are doing).