EUROPA CINEMAS

Cannes 2025

Network Review #45

Arthouse Renaissance

Facts & Figures 2024

New Scheme: Training Boot Camps

Cinéma Beaubien, Montreal © Richard Mardens

Cinéma Arvor, Rennes © adrc

Cinema Without Barriers, Poland

EUROPA CINEMAS NETWORK REVIEW #45 - MAY 2025

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At the 2025 Directors' Fortnight

Metka Dariš
Vice President of Europa Cinemas (Kinodvor, Slovenia)

Several months after the 23rd Europa Cinemas network conference in Vilnius, I'm thinking about the biennial event, which felt so special this time around. The rejuvenation of the network was strongly felt: the participants – the network exhibitors – are younger, motivated, creative, and passionate. The succession is assured. The conference was not only an opportunity to meet and share experiences across panels, workshops, and social events, it was also a way of taking the pulse of how cinemas across Europe feel, think, and plan.

Metka Dariš

In recent years, Europa Cinemas members did that a lot: feeling, thinking, and planning – sometimes for an unknown future. Judging by the numbers reported by Europa Cinemas members over the last two years, it seems that cinemas mostly passed "the stress test" that was so unexpectedly inflicted upon us by the pandemic. And, furthermore, it also seems that cinemas are well equipped to go from crisis to crisis. Because sometimes it really feels as if the pandemic was just a warm-up, to prepare us for everything that came after. To put it differently: we are living in strange, complicated, and unprecedented times; the screenplay is lost and we are all improvising.

So what is it that makes cinemas so adaptable and resilient? Cinemas are changing all the time, responding to (and sometimes even anticipating) the changes around them, but are not – most importantly – changing the essence of what cinema is. Cinemas were always cultural and social spaces, places of community with values that provide social cohesion. Different words were used for describing that in the past, but going to the cinemas was always one of the most democratic and accessible ways to enjoy art and culture. Cinemas have also always been important, especially in times of crisis. Historically, that was always the case, and it is the same now. The cinema-going experience cannot be replaced by any other free-time activity, because cinemas also function as sanctuaries, spaces for human interaction.

Why, then, does it also feel as if the whole cinema-going culture is more fragile than ever? Especially in smaller European countries, where the full potential of what contemporary cinema has to offer hasn't yet been reached. These are usually the same countries that cannot provide equal access to cinema for all, and that have low screen density or lack cinemas in general. These are also some of the areas that are described as "cinema deserts".

If it were only up to audiences that visit the existing cinemas in those countries, the feeling would be different, but what is lacking is strategic, well-thought out cultural policies that can be adapted to accommodate the changes to the wider audio-visual sector in Europe, and across the world. It seems that, while cinemas were struggling to survive during the pandemic, the balance was lost and recovery efforts in those countries went to production of national / European films. The result is an abundance of films and not enough local distributors to distribute or cinemas to screen them. These cinemas have simply been left out and are not

Kinodvor during the Europan Cinema Night, Ljubljana, Slovenia.

viewed as a vital part of the sector anymore, contrary to many other EU countries, which are doing all they can to support cinemas, because of their all-round important role.

It is important to be aware that only a wide, strong, and successful network of cinemas all across the EU can provide access to a diverse variety of European films in order to enrich cultural experiences and strengthen shared European values. The cinemas in smaller EU countries will have to be louder and more politically active to be heard, so that they too get the chance to share what they know best: how to make cinemas work for audiences today and – most importantly – for the audiences of tomorrow.

Metka Dariš

A workshop during Europa Cinemas Network Conference, Vilnius 2024 © Gediminas Gražys

The Arthouse Renaissance
Adapting and thriving in a changing world

Woman of... premiere at Bio Paradis, Iceland

The cinema conversation too often centres on "recovery," as if we were chasing past benchmarks. Yet the past five years have shown that whether or not we return to pre-2020 results, the environment has fundamentally changed.

Shifts in business models, audience behaviour, and geopolitics have reshaped the landscape far beyond the old "streaming versus cinema" narrative. Today's reality demands constant reinvention of what cinema can and must be.

What stands out amid this period of uncertainty is how arthouse cinemas have shown remarkable dynamism, embracing innovation and collaboration, deepening their community roots, and redefining the cinema experience.

BELIEVING IN LOCAL STORIES

2024's performances paint a nuanced picture. Challenges remain, but the sector's resilience is clear.

The European Audiovisual Observatory reported that cinema attendance across Europe reached 841 million admissions in 2024, a 2% decline from 2023. Yet markets like France, Poland, and the UK saw growth, as did smaller territories such as Greece, Latvia, and Slovakia. Italy even broke records with its best summer Box Office ever, defying long-held beliefs that Italian audiences avoid cinemas during the warmer months. Once again, compelling content proved to be the key.

Local productions were pivotal. Beyond France's usual success, countries like Bulgaria registered a 24% market share for national titles, while Finland enjoyed over 2 million admissions for local films, the best since 2017. Europa Cinemas members attracted 36 million visitors for European films in 2024, making up half the total for the network, with non-national European releases recording a staggering 21.57% market share.

As industry expert Patrick von Sychowski aptly observed in a blog post earlier this year, 2024 numbers "tell a story not of crisis, but of adaptation."

Kino Rotterdam © Baris Azman

ARTHOUSE ENERGY

Meanwhile, arthouse cinemas have often outpaced the broader market.

In Germany, arthouse venues saw a 3% increase in admissions in 2024, compared with a 6% decline for the overall market. Christian Bräuer, Chairman of **AG Kino**, credited this to "the rising enthusiasm of younger audiences for arthouse films and the unique communal cinema experience."

In Belgium and the Netherlands, many arthouse cinemas have recorded an increase in admissions over the past two years, even as their national markets did not experience the same level of success. Brussels' **Palace cinema** reported a stunning 57% increase in admissions between 2022 and 2024, exceeding 2019 figures, with a notable surge in young audiences. **KINO Rotterdam** performed even better, achieving a 72% growth over the same period.

In France, arthouse cinemas held a 36.9% market share in 2024, while total Box Office for arthouse films was 22.8% better than the average for 2015-2019.

These selected numbers highlight the strength of the sector across Europe and illustrate that there is genuine appetite for the arthouse experience.

LASTING INDUSTRY SHIFTS

We can't ignore that admissions are currently settling at approximately 24% below pre-pandemic levels, a reflection of deeper, lasting business changes.

The uneven release calendar has massively hindered admissions in the past five years. Though production levels have normalized, we are still experiencing unhelpful practices, including clustered releases. To quote Comscore's Lucy Jones at the 2025 UKCA conference, "If you're running a cinema with one, two or three screens, you don't want five of the biggest 10 releases of the year to come in a six-week period - you can't physically play them all." The issue is not about demand, but the regular supply of high-quality content.

The shrinking theatrical window is another reality. Despite distributors now recognizing the long term value of a cinema release, the exclusivity window has shrunk to around 45 days. This has had an obvious impact on Box Office, with audiences developing a habit of waiting for certain titles to be available online. Moreover, these films are being actively acquired by streaming platforms, impacting their release model, but also limiting their availability to European independent distributors, who are key partners of exhibition.

Lastly, even if cinema-going remains one of the most affordable leisure activities, ticket price is often highlighted as a reason not to attend. That said, we have seen chains successfully investing in premium offerings, while national discounted "cinema days" have sprouted around Europe in recent years, attracting millions and creating long term engagement with new, untapped audiences. More locally, cinemas like **Vega Scene** in Norway have launched dedicated discount campaigns for specific audience groups, resulting in staggering frequency growth: a 300% increase in Monday admissions for **Vega Scene**. There again, it is all about offering diverse opportunities and adapting to the varying needs of our audiences.

EVENTS AND DISCOVERY

We have seen film's marketing budgets tighten. A direct impact of this, frequently highlighted in surveys, is that audiences often don't know what is currently showing locally.

Cinemas now must take an active role in promoting titles and eventising their releases. Arthouse cinemas, in particular, have embraced the idea that smaller, quality films can thrive, but only with targeted and proactive engagement. This Network Review is full of such initiatives, illustrating the creativity and passion of European cinema exhibitors.

With thousands of films produced annually, discoverability remains a core challenge. Advancements in technology will be central to this. AI-driven solutions, for instance, may ease localisation costs, improving access to independent films across Europe.

In response, new distribution models are emerging, with cinemas and creatives exploring ways to facilitate the circulation of independent films. Vue Lumiere was launched in 2024 by the Vue cinema chain with that goal in mind, embracing the collaborative ethos of the arthouse sector.

DELIVERING DIVERSITY AND ORIGINALITY

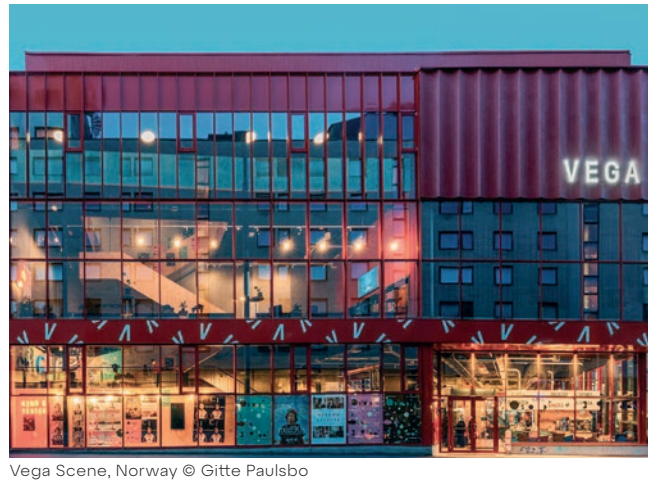
Audiences are increasingly selective, prioritizing originality and diversity. Gen Z and Alpha, in particular, seek culturally rich and meaningful experiences. The continued success of anime is one sign of this shift. But reaching your audiences means reaching everyone: frequent and infrequent visitors, younger and older generations alike. This demands tailored programming and communication strategies.

To answer this, cinemas across Europe have been turning visits into social experiences that make you feel part of something larger. Arthouse venues like **KINO Rotterdam** have pushed it even further, developing distinctive branding to strengthen their identity, from a quirky social media strategy to curated, custom film trailers.

Event cinema and repertory screenings are resonating, especially among younger cinephiles. Platforms like Letterboxd are creating buzz around older or lesser-known films, helping drive demand from unexpected directions. And many cinemas have launched inclusive screenings, catering to the needs of long-ignored audiences.

What started as an organic arthouse response to disruption is reshaping the industry from the ground up. Inspired by the curated, community-driven arthouse model, chains are now designing smaller venues with more intentional offerings.

Passage Kino, Germany © Yorck Kinogruppe, Jan Windszus



Vega Scene, Norway © Gitte Paulsbo

Irene Musumeci, Marketing Director, Global at MUBI, during the Europa Cinemas Network Conference in Vilnius © Gediminas Gražys

Mathias Holtz, President of Europa Cinemas, speaking at the 2024 Network Conference in Vilnius © Gediminas Gražys

Kino Aero, Prague

THE COST OF INNOVATION

These different trends have put arthouse cinemas under pressure to be "more" of everything: more flexible, more creative, more efficient. As Marynia Gierat from **Kino Pod Baranami** shared at the latest Europa Cinemas conference: "We have to do more all the time... The word 'more' is hanging over us."

Innovation can help carry this weight. Investments in software and hardware are allowing cinemas to streamline operations and reach audiences more effectively. Cineville's subscription model, an initiative developed with Europa Cinemas' Collaborate to Innovate scheme supported by the MEDIA Programme, has attracted younger and older viewers alike. It's also proof that collaboration and third-party support can amplify local efforts.

Other investments have focused on new accessibility features, or energy efficiency and sustainability. There again, arthouse venues are always pushing it to the next level, with cinemas like **Utopia** in France or **the Depot** in the UK making environmental responsibility a core part of their identity.

However, these changes come with significant costs. Robust public support at local and EU levels remains critical to the long-term viability of the arthouse sector.

THE ROAD AHEAD

Forecasts from Omdia and PwC predict 2026 global results to be on par with the 2017-2019 average. While expectations for 2025 are broadly optimistic as the effects of last year's strikes continue to fade, we have already witnessed very different fortunes for the start of the year. The UK enjoyed its best opening months in a long time, with the same happening in Italy with several successful local releases including Paolo Genovese's *FolleMente*. Meanwhile, France suffered a particularly bleak March, well below previous years.

The sector has weathered many storms over the past five years. Arthouse cinemas have demonstrated remarkable resilience through collaboration and creative thinking. The outpouring of love to avoid the closure of London's **Prince Charles Cinema** is the latest public demonstration of the cultural and social significance of arthouse cinemas for European cinema-goers.

To quote MUBI's Irene Musumeci, addressing Europa Cinemas' members in Vilnius last year, "You've not only survived, but thrived." This is indeed more than survival. It's an arthouse renaissance that is reshaping the future of cinema as we know it.

Guillaume Branders
Founder at studio funambule

TOP 50
European Movies
By Admissions
Europa Cinemas/
MEDIA 2024

1

C'è ancora domani
Director **Paola Cortellesi**, Nationality **IT**, Countries **29**, Cities **574**, Cinemas **854**, Admissions **933 493**

2

Anatomie d'une chute
Justine Triet, Nationality **FR**, Countries **32**, Cities **534**, Cinemas **801**, Admissions **746 962**

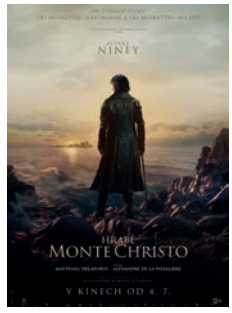
3

Emilia Perez
Director **Jacques Audiard**, Nationality **FR**, Countries **25**, Cities **403**, Cinemas **602**, Admissions **556 423**

4

La habitación de al lado
Director **Pedro Almodovar**, Nationality **ES**, Countries **31**, Cities **427**, Cinemas **646**, Admissions **520 047**

5



Le Comte de Monte-Cristo
Director **Alexandre de La Patellière / Matthieu Delaporte**, Nationality **FR**, Countries **21**, Cities **295**, Cinemas **383**, Admissions **475 712**

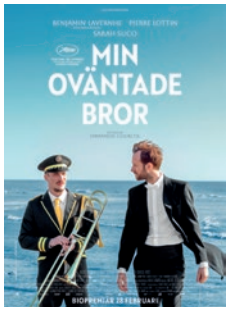
6

Das Lehrerzimmer
Director **İlker Çatak**, Nationality **DE**, Countries **29**, Cities **489**, Cinemas **671**, Admissions **400 203**

7

La passion de Dodin Bouffant
Director **Tran Anh Hung**, Nationality **FR**, Countries **32**, Cities **465**, Cinemas **679**, Admissions **394 825**

8



En fanfare
Director **Emmanuel Courcol**, Nationality **FR**, Countries **12**, Cities **309**, Cinemas **390**, Admissions **390 532**

9

Daneh Anjeer Moghadas
Director **Mohammad Rasoulof**, Nationality **DE**, Countries **15**, Cities **231**, Cinemas **313**, Admissions **335 520**

10

Un p'tit truc en plus
Director **Artus**, Nationality **FR**, Countries **16**, Cities **269**, Cinemas **336**, Admissions **304 438**

11

La nouvelle femme
Director **Léa Todorov**, Nationality **FR**, Countries **19**, Cities **472**, Cinemas **622**, Admissions **296 825**

12

Parthenope
Director **Paolo Sorrentino**, Nationality **IT**, Countries **21**, Cities **194**, Cinemas **281**, Admissions **294 353**

13

Straume
Director **Gints Zilbalodis**, Nationality **LV**, Countries **20**, Cities **307**, Cinemas **417**, Admissions **292 901**

14

Kuolleet lehdet
Director **Aki Kaurismäki**, Nationality **FI**, Countries **29**, Cities **405**, Cinemas **607**, Admissions **256 643**

15

Vlny
Director **Jiří Mádl**, Nationality **CZ**, Countries **3**, Cities **47**, Cinemas **69**, Admissions **251 898**

N°	ORIGINAL TITLE	NATIONALITY	DIRECTOR	COUNTRIES	CITIES	CINEMAS	ADMISSIONS
16	L'histoire de Souleymane	FR	Boris Lojkine	15	233	289	245919
17	La Chimera	IT	Alice Rohrwacher	30	429	623	244327
18	Quand vient l'automne	FR	François Ozon	10	211	255	233614
19	Berlinguer - La grande ambizione	IT	Andrea Segre	2	103	136	231173
20	Zwei zu eins	DE	Natja Brunckhorst	9	229	325	215177
21	Daaaaaalí!	FR	Quentin Dupieux	21	258	335	208631
22	MIKI	SK	Jakub Kroner	2	42	62	206874
23	Vingt Dieux	FR	Louise Courvoisier	11	170	190	201557
24	Io capitano	IT	Matteo Garrone	33	518	702	200972
25	Hors-saison	FR	Stéphane Brizé	21	378	486	198461
26	La Plus Précieuse Des Marchandises	FR	Michel Hazanavicius	10	153	180	196552
27	El 47	ES	Marcel Barrena	1	31	47	186707
28	Die Herrlichkeit des Lebens	AT	Judith Kaufmann / Georg Maas	13	258	346	184706
29	Vermiglio	IT	Maura Delpero	9	126	173	177070
30	Diamanti	IT	Ferzan Ozpetek	1	65	83	175811
31	Die Schule der magischen Tiere 3	DE	Sven Unterwaldt	9	117	168	174646
32	Sterben	DE	Matthias Glasner	18	238	338	172634
33	Bastarden	DK	Nikolaj Arcel	33	438	605	169429
34	Le Deuxième acte	FR	Quentin Dupieux	15	200	255	167653
35	Casa en flames	ES	Dani De la Orden	3	27	42	166904
36	Un mondo a parte	IT	Riccardo Milani	8	104	150	160439
37	Le Roman de Jim	FR	Arnaud Larrieu, Jean-Marie Larrieu	6	182	218	158500
38	Andrea lässt sich scheiden	AT	Josef Hader	5	122	180	157984
39	Monsieur Aznavour	FR	Grand Corps Malade, Mehdi Idir	7	180	220	153822
40	Sidonie au Japon	FR	Elise Girard	10	299	395	146617
41	La infiltrada	ES	Arantxa Echevarría	2	24	34	146103
42	The Magic Reindeer: Saving Santa's Sleigh	FI	Kari Juusonen, Jorgen Lerdam	26	334	400	142335
43	Le tableau volé	FR	Pascal Bonitzer	5	165	195	137781
44	Jedeme na teambuilding	CZ	Zuzana Marianková	2	42	51	137556
45	Complètement Cramé !	FR	Gilles Legardinier	20	222	325	136585
46	Der Buchspazierer	DE	Ngo The Chau	6	106	138	132704
47	Cocorico	FR	Julien Hervé	13	192	243	128868
48	The Inventor	IE	Jim Capobianco, Pierre-Luc Granjon	14	269	351	126556
49	Miséricorde	FR	Alain Guiraudie	11	160	195	125364
50	In Liebe, Eure Hilde	DE	Andreas Dresen	14	175	257	125198

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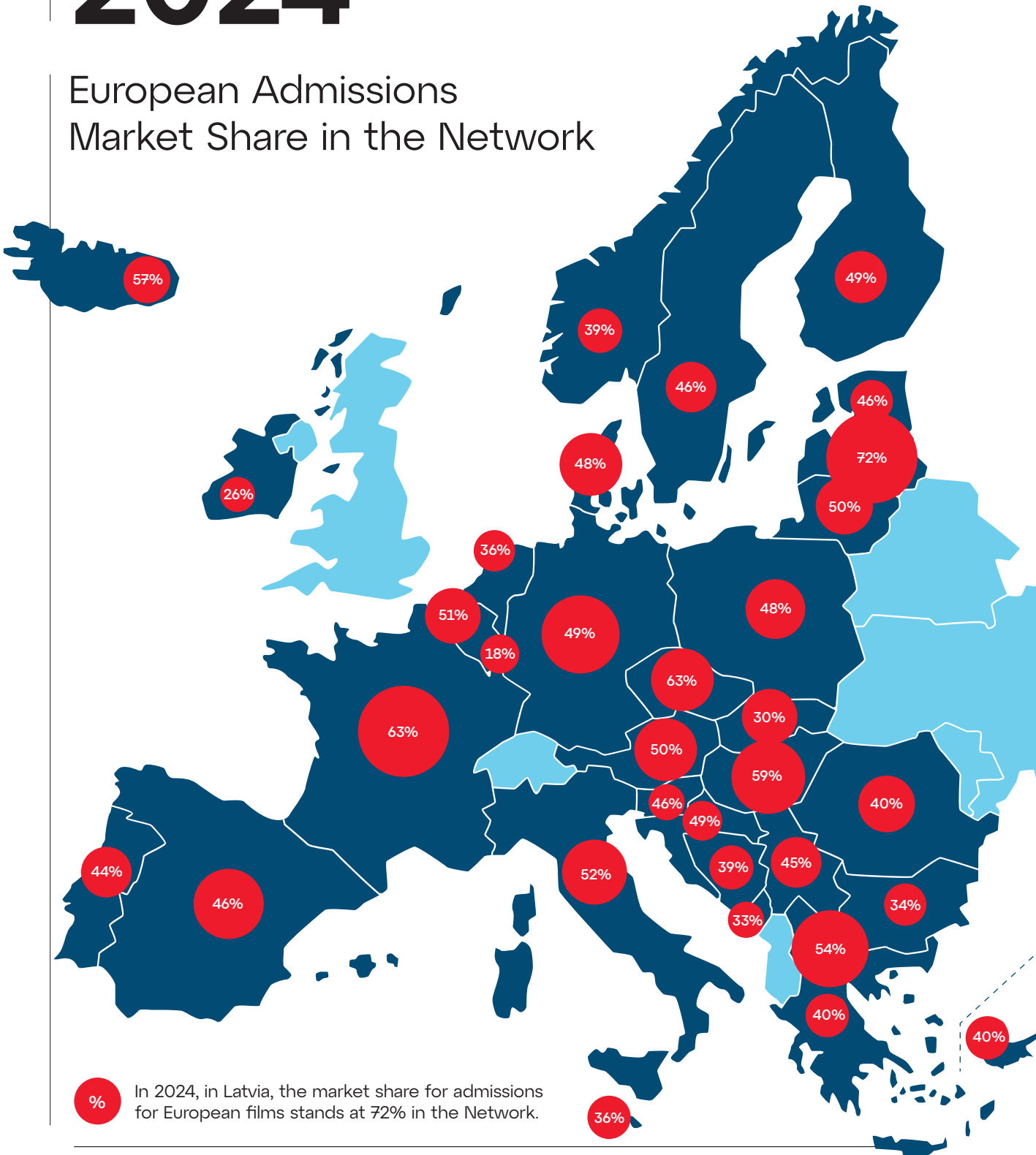
Facts & Figures 2024

European Admissions Market Share in the Network



% In 2024, in Latvia, the market share for admissions for European films stands at 72% in the Network.

Europa Cinemas / MEDIA Network

34 *Countries*
+1 vs 2023

762 *Cities*
+18 vs 2023

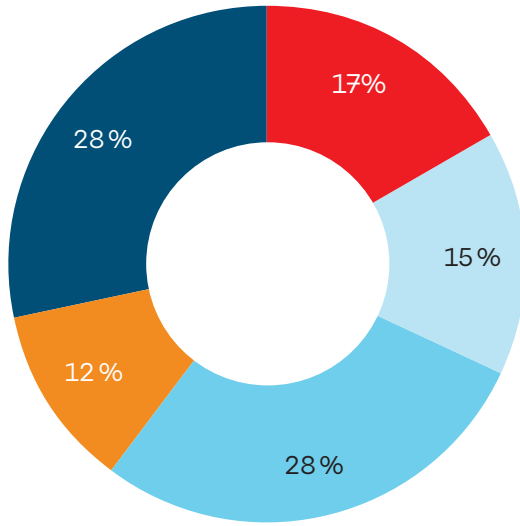
1238 *Cinemas*
+29 vs 2023

2914 *Screens*
+69 vs 2023

Profile of the cinemas

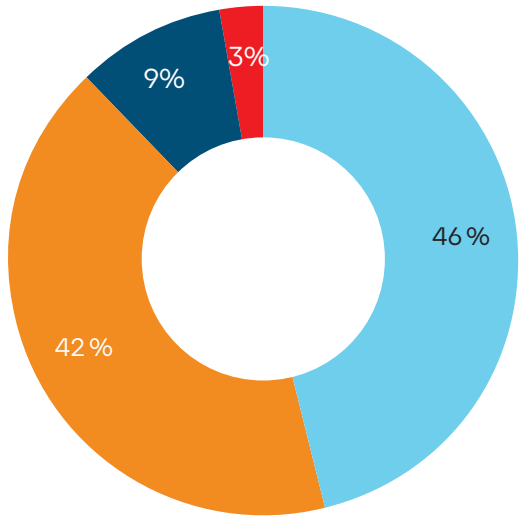
Cinemas by city sizes

> 1M: **208**
500 000 - 1M: **188**
100 - 500 000: **351**
50 - 100 000: **143**
< 50 000 inhabitants: **348**



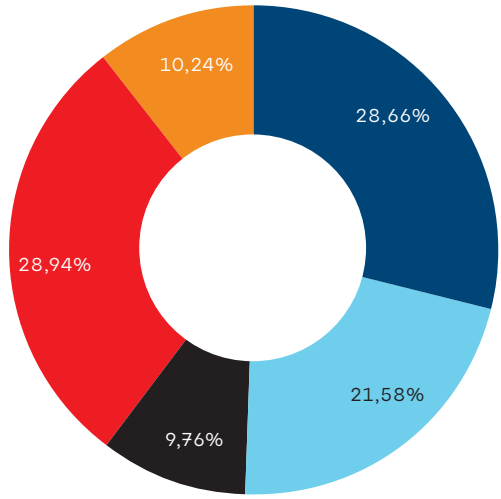
Cinemas by number of screens

Single screen: **572**
2-4 screens: **517**
5-7 screens: **116**
8 screens +: **33**



Network results before and after the Covid crisis

RESULTS IN THE NETWORK	2017 - 2019	2023	2024
Total admissions (Mio)	76,3	68,2	72,3
Cinemas	1 103	1 209	1 238
Screens	2 681	2 846	2 914
National	23,6 %	28,9 %	28,7 %
European non-national	22,0 %	23,4 %	21,6 %
UK	8,3 %	6,8 %	9,5 %
US	36,7 %	31,7 %	29,4 %
Others	8,7 %	8,7 %	10,8 %



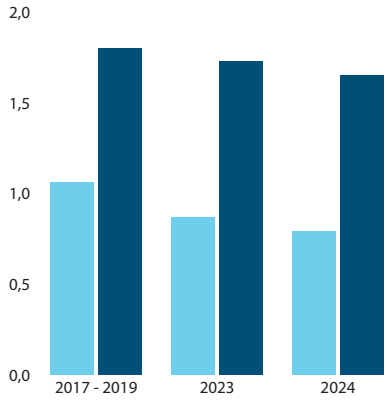
Network results 2024 (in millions)

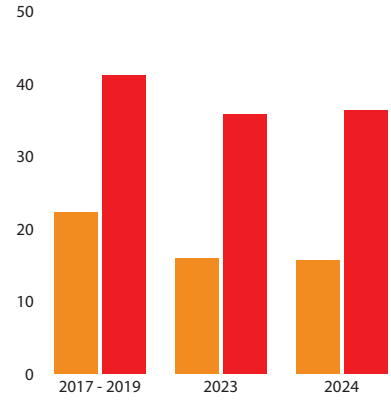
0.79 M
European Non-National Screenings
24.65 % of the total screenings

1.65 M
European Screenings
51.58 % of the total screenings

15.62 M
European Non-National Admissions
21.58 % of the total admissions

36.36 M
European Admissions
50.24 % of the total admissions

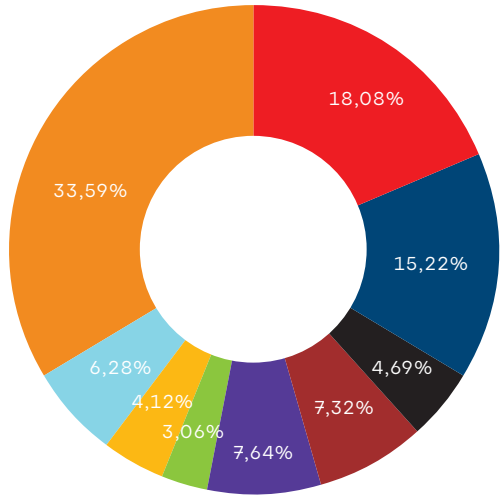




The 2024 network results reflect adaptation and steady growth. Despite regional differences, admissions per screen increased by 3.7 points, highlighting the success of cinemas' efforts to re-engage audiences and navigate a changing exhibition landscape.

Origin of Films in the Network (All countries)

United States	18,08 %
France	15,22 %
Germany	7,64 %
Italy	7,32 %
Nordic countries	6,28 %
United Kingdom	4,69 %
Spain	4,12 %
Japan	3,06 %
Others	33,59 %

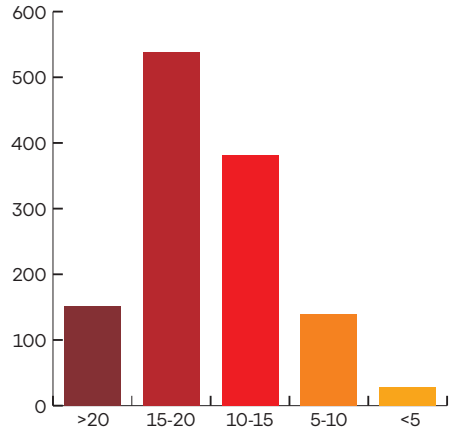


In 2024, out of every 100 films screened, around 18 were from the United States, over 15 from France, and more than 7 from Italy as well as from Germany.

Diversity in the Network: Origin of Films (MEDIA Countries)

>20 MEDIA countries: 151 cinemas
15-20 MEDIA countries: 538 cinemas
10-15 MEDIA countries: 381 cinemas
5–10 MEDIA countries: 140 cinemas
<5 MEDIA countries: 28 cinemas

In 2024, 151 cinemas screened films from over 20 MEDIA countries, each with a minimum of 7 screenings.



Read the Full Facts and Figures online

Europa Cinemas in 2024: A New Normal?

The Covid years are now well behind us and one might ask whether 2024 represents a year of stabilisation that signals a new era for member cinemas.

C'è ancora domani © Vision Distribution

The European Audiovisual Observatory reported in February 2025 that the European market as a whole was down by 2 to 3%. Europa Cinemas theatres (1,238 cinemas and 2,914 screens) are thus performing positively in comparison. Continuing the trend seen in 2023, admissions were once again on the rise in 2024, reaching 72.4 million (+6%). Admissions per member cinema and per screen are also up by an average of 4%, as are screenings (+2%). Network cinemas have therefore expanded their activity this year, with clear success. And while admissions within the network are still below pre-Covid levels (-5%), the drop remains far less steep than that of the overall market (-24%).

Although we appear to be witnessing a levelling out in admissions (the post-Covid recovery continues, but is no longer as obvious), it is harder to assess the situation in terms of market share.

National films remain strong, with only a slight dip compared to 2023 (28.7% of admissions compared with 28.9%). This trend is largely due to the level of national films in the network's 4 main markets: 46.6% in France, 34.7% in Italy, 26.6% in Spain and 25.3% in Germany, systematically above the general trend (particularly in Italy and Spain). A number of national films that did not circulate much abroad outperformed in the network: examples include *El 47*, *Casa en flames* and *La Infiltrada* in Spain, *Vlny* in the Czech Republic and *MIKI* in Slovakia.

Non-national European films, meanwhile, slightly declined to near pre-Covid levels (21.6%) in a year where few European films achieved significant box office results: no European film surpassed the one-million mark in admissions, and only four crossed the 500,000 threshold in the network.

One might assume that American cinema gained ground in response (with two films exceeding 1.5 million admissions: *Poor Things* and *Inside Out 2*). But in fact, it is British films and those from outside both Europe and the US that have gained market share within the network. This dual trend may however be circumstantial. *The Zone of Interest* (UK) was the network's top-performing film this year (1.7 million admissions), and the second British title, *The Substance*, is a UK-US co-production (563,000 admissions). Meanwhile, the rise in the "Rest of the World" category is partly due to the Japanese classification of Wim Wenders' *Perfect Days*, a major hit in the network with 1,340,000 admissions.

While national cinema remains strong, the recovery of British cinema is yet to be confirmed.

Jean-Baptiste Selliez

Top European Films

Paola Cortellesi and Justine Triet still leading for the second year in a row.

Anatomy of a Fall © Les Films Pelleas and Les Films de Pierre.

Europa Cinemas theatres are primarily supported for their efforts in programming non-national European films.

In 2024, these efforts once again brought the same films to the top of our ranking as in 2023—but in reverse order. *Anatomy of a Fall* ranks second this year, with a total of 1,838,101 admissions across the network over two years. *There's Still Tomorrow* takes the top spot as the best-performing European film in 2024, with 1,615,383 admissions.

The success of Justine Triet's 2023 Palme d'Or is all the more impressive given that the film had already been a major hit two years ago, not only in France but also internationally. It continued to perform strongly in 2024, especially in Germany, Spain, Italy, and Poland.

Paola Cortellesi's debut feature, on the other hand, was mainly a domestic success in Italy in 2023. It was in 2024 that international audiences discovered the film, with notable success in Belgium, Germany, Spain, France, the Netherlands, Poland, and Sweden.

Both films are clear examples of how European arthouse films can take time to reach their full potential in cinemas across Europe—especially when success isn't guaranteed from the start. But the same can be said over the last two years for more established filmmakers such as Aki Kaurismäki, Alice Rohrwacher, or Tran Anh Hung.

Of the top 10 films, six are French. While the inclusion of Jacques Audiard's new film *Emilia Perez* is no surprise, nor that of the grand production *The Count of Monte Cristo*, the strong performances of *The Victory Parade* and *A Little Something Extra* were unexpected successes, driven by word of mouth. The international release of *The Victory Parade* planned for 2025 suggests its career abroad might outpace that of Artus's film.

Films by Pedro Almodóvar, İlker Çatak (*The Teachers' Lounge*, a standout discovery for the Europa Cinemas Label Jury in Berlin 2023), and Mohammad Rasoulof also feature prominently in the ranking.

A little further down the list, Léa Todorov's film on Maria Montessori, *The New Woman*, drew more than 103,000 admissions in Germany and nearly 51,000 in the Netherlands within the network.

Finally, we can't ignore the breakout success of *Flow*. Who would have guessed, a year ago in Cannes, that a Latvian post-apocalyptic animated film with no dialogue would go on to have such a run? Its theatrical journey has continued strong into 2025 thus far.

Jean-Baptiste Selliez

A Year of Excellence for the Europa Cinemas Label in 2024

Since 2003, juries composed of exhibitors from the Network have discovered the filmmakers of tomorrow. The Europa Cinemas Label had a standout year in 2024, with five films being awarded and significant results within the Network.

First and foremost, let's highlight the phenomenon that *The Teachers' Lounge* (*Das Lehrerzimmer*) by İlker Çatak has become over the past two years. It now ranks among the Label's all-time greats, alongside *Mustang*, *Corpus Christi*, and *The Broken Circle Breakdown*. Since its premiere in Berlin in 2023, the German film has gathered nearly 650,000 admissions in Network cinemas across 2023 and 2024 (out of 1.1 million in Europe, according to the European Audiovisual Observatory). This year alone, 671 Europa Cinemas theatres programmed this breath-taking school thriller.

The two other best-performing Label films in our cinemas are more recent. The Spanish *The Other Way Around* (*Volveréis*) by Jonás Trueba was awarded at the Directors' Fortnight in May 2024, and the Norwegian *Loveable* (*Elskling*) by Lilja Ingolfsdottir followed two months later at Karlovy Vary, where it also won the Special Jury Prize and the Best Actress Award. Two breakup films, with very different tones.
The Other Way Around, a dramedy by Jonás Trueba, found its audience in our cinemas, with nearly 100,000 viewers.

More psychological but highly dynamic in its direction, *Loveable*, an elegant first feature drama about a woman who is trying to balance parenthood and a demanding career, has launched a very promising theatrical career in the countries where it has initially been released. At the Europa Cinemas Conference in Vilnius last November, several exhibitors from Northern Europe cited it as one of their top European films of the year (with a very high average of 41 admissions per screening in the Network in Norway, Czech Republic, and Iceland).

Three other films received the Label in 2024. *Sex* by Dag Johan Haugerud was given the Label at Berlinale's Panorama, offering a nuanced exploration of intimacy. This Norwegian film opened the trilogy *Sex, Love, Dreams*, currently being released in theatres. The latter was recently awarded the Golden Bear at Berlinale.

Itsaso Arana in *Volveréis* © Lisbeth Salas for Los ilusos films

Moon (Mond) by Kurdwin Ayub (Locarno) is a captivating Austrian thriller about female agency and its limitations. *Alpha.* by Jan-Willem van Ewijk (Netherlands), honoured at Venice's Giornate degli Autori, impressed with its powerful portrayal of a father-son relationship. Both films showcased the diversity and innovation of European cinema.

Beyond the new awardees, several films from previous years continue to thrive within the Europa Cinemas Network this year. Notably, the Swedish film *The Hypnosis* (*Hypnosen*) by Ernst De Geer, awarded at Karlovy Vary in 2023, attracted another 34,000 admissions in our cinemas, and Quentin Dupieux's *Yannick* (*Locarno* 2023), a compact comedy about a French boulevard theatre brought in 20,000 viewers.

Europa Cinemas works hand in hand with sales agents and European distributors to support the launch and career of Label winning films on the international market. With changes to the way bonus support is allocated to cinemas, the Label is now an effective and incentivising tool for Network exhibitors, equipped to support the long-term careers of emerging European filmmakers.

Nathan Germain, Lisa Püscher & Jean-Baptiste Selliez

FLOW
A Success in the Network... and Abroad

One year after its premiere at Cannes and Annecy (where it won the Jury Prize and Audience Prize), Latvian director Gints Zilbalodis's second feature film, which won Best Animated Feature at both the EFAs and the Oscars, has come a long way!

Its theatrical run, supported by distribution funding from Creative Europe / MEDIA (Films on the Move), began in October 2024 in Latvia, where it recorded 173,000 admissions — the best-performing film of the year, well ahead of three American animated titles.

Across the network, the film did particularly well in France (187,000 admissions), Italy (62% of its admissions) and the Netherlands (22,000 admissions in just a few days), ahead of other releases in 2025.

At Charades, the company handling the film internationally, its success has been a source of great satisfaction.

Hélène Espeisse, International Sales agent: "We weren't sure that distributors, exhibitors and audiences would be won over because the film is atypical. The word of mouth from Cannes was fabulous and we closed most of the territories at that point. The distributors did an incredible job and it paid off. We were amazed by Mexico (Cine Caníbal), where the film grossed €7m, and Asia, where China, Vietnam, Japan and Korea were big surprises. We were also delighted to work with Sideshow in the USA, where the film made €4.5m. The UK got off to a very strong start and is now at €1.7m."

Jean-Baptiste Selliez

The impact of Europa Cinemas on the circulation of European films

Kneecap
Rich Peppiatt, IE
79 %, 20 Countries

Crossing
Evan Lakin, SE
69 %, 26 Countries

Zielona granica
Agniezska Holland, PL
68 %, 30 Countries

Kuolleet lehdet
Aki Kaurismäki, FI
63 %, 29 Countries

Robot Dreams
Pablo Berger, ES
60 %, 30 Countries

% of admissions generated by these films in Europa Cinemas theatres in 2024, outside their country of origin.

Sources: European Audiovisual Observatory and Europa Cinemas

Spotlight on Local Stories

Beaubien, Parc, Musée (Montreal, Quebec)

Three is a magic number

Cinéma Beaubien, Montreal © Richard Mardens

Montreal's three arthouse cinemas have undergone extensive renovations and benefited from the Women Directors Bonus.

The group's three cinemas are Montreal institutions. The flagship, the **Beaubien**, has five screens with 500 seats. The two largest screens were renovated in 2022 and 2025. Before the pandemic, the average annual attendance was 300,000 people. In its last financial year, 275,000 people attended, compared with 230,000 the previous year. The **Beaubien**, as it's now known, is the cinema of choice for arthouse film enthusiasts.

At the **Cinéma du Parc**, which has three screens with 450 seats, the average annual attendance was 125,000 people before the pandemic; 113,000 during the last financial year (with several weeks of closure or reduced opening hours during renovations), and 92,000 the year prior. Built in 1976 under the name **Cinéma La Cité**, it was the first cinema complex with more than two screens in Montreal when it opened under the aegis of Famous Players.

Finally, the **Cinéma du Musée** is a single-screen cinema with 290 seats. Before the pandemic, 25,000 people came annually, increasing to 45,000 in the last financial year, with 40,000 in the previous year. The **Cinéma du Musée** offers a programme of arthouse cinema that enriches the cultural experience of the Montreal Museum of Fine Arts. Cinemas are offering themed events, festivals, networking and retrospectives, such as the one recently devoted to David Lynch. The cinemas have been members of the network since 2018, when Canada joined Eurimages.

"Being part of the Eurimages network has been beneficial on several levels," says Managing Director Roxanne Sayegh, "It has facilitated contact with the network of European cinemas; a better understanding of the issues and opportunities for art cinemas, thanks to our participation in Europa Cinemas conferences; and access to significant subsidies for our three cinemas – sometimes

Cinéma du Musée, Montreal

Cinéma du Parc, Montreal

Cinéma Beaubien, Montreal

even more generous than those received by our national funders.
It's also motivating for our programming team to know that there is an appreciation of the effort that goes into presenting a diverse range of European films."

The group has made a number of improvements to keep audiences coming back for more. "We carried out major renovations at **Cinéma Beaubien** and **Cinéma du Parc**. We also added new products: alcohol, kombucha, sweet and savoury zero waste snacks. We introduced special promotions: Summer promotion, Tuesday promotion, two-for-one on presentation of BIXI card, etcetera. We've taken on new staff to expand the team, in particular by hiring a Programming Co-ordinator to develop our events offering series, retrospectives, partnerships, etcetera."

In Montréal, BIXI is a non-profit organisation created in 2014 by the city to manage its bike-sharing system. When asked about the effectiveness of all these initiatives, Roxanne Sayegh stresses that they have all been fruitful. "Yes, all these initiatives have contributed significantly to the success of our cinemas. In particular, by improving the on-site experience and comfort in our cinemas, generating increased attendance and new revenue, and diversifying and revitalising the film offering."

But there's more. The cinemas have been awarded the Women Directors Bonus for three years running. "Yes," Sayegh says, "for the years 2021, 2022, and 2023, we programmed 134 films directed by women, selling 192,028 tickets. It's a symbolically important recognition that we're awarding this bonus to cinemas that give pride of place to films made by women. At the same time, the bonus helps to encourage representation and equity, principles that are dear to our organisation."

Vincent Leleurch

Spotlight on Local Stories

Cines Lys (Valencia, Spain)
The Viridiana Project and beyond

Bringing the crème de la crème of European auteur cinema to audiences who didn't even know such films existed: that's the mission of the Spanish Viridiana Project.

Outside of Cines Lys, Spain © Jose Luis Abril

The Viridiana Project – or Proyecto Viridiana, is a non-profit association whose aim is to promote and disseminate high-quality European auteur cinema. It was initiated in 2021 by **Cines Lys** in Valencia. Its primary aim was to provide a network of around thirty partner cinemas, many of which are located outside major urban centres, with the opportunity to explore work carefully selected by a group of experts, through screenings accompanied by Q&A sessions with talent from the film. The need was originally felt in Valencia, to support a certain type of cinema that is not usually chosen by mainstream audiences. In this way, new talent is brought to the fore and discovered, opening the door to better reception of future such works.

Anamaria Vartolomei for *L'Evénement*, presented as part of Proyecto Viridiana.

Outside of Cines Lys © Irene Angel Echeverri

"As an association, Proyecto Viridiana seeks to expand its reach to areas where audience interaction with filmmakers or cast members – whether in person or virtually– is less common," says project manager Diana Ortiz Borras. "Additionally, it aims to foster cultural enrichment among attendees of these events. Beyond merely watching the film, audiences have the opportunity to gain valuable insights from the life experiences, knowledge, and artistic processes involved in directing, producing, or portraying the characters, as shared by the attending filmmakers or cast members."

The results were quick to follow. "Firstly, it is important to note that the full impact is not measurable, but it is essential for attracting audiences to this more independent type of cinema. We must be clear on this point to understand that, beyond the figures, it is a "must" to continue bringing this cinematic concept to life. On both local and national levels, it is evident that the impact of each event largely depends on the film itself. Locally, in the city of Valencia, **Cines Lys** and **Cines Babel** – the project's partners in this city – have a small but dedicated audience for auteur cinema. And nationally, we have held events attracting between 800 and over 2,000 spectators, for a single screening. All of this has been achieved while acknowledging that the association is still small but eager to grow."

However, these satisfactory results were achieved mainly during the initial phase of the project. "During the initial phase of the project, this goal was successfully achieved thanks to European funding from the **Collaborate to Innovate** programme. There were enough funds to decide where we wanted to bring the film's team. However, since April 2023, Proyecto Viridiana has primarily held in-person events in Madrid or Barcelona, as these now rely on its own funds or support from the film's distribution." In addition to the Viridiana project, which is still running, **Cines Lys** is developing a number of initiatives to promote European arthouse cinema. There is a film club every Monday, divided into three sessions (one dubbed and two subtitled) with a member of the film team present for the presentation and post-screening discussion, which attracts around 500 viewers in total. There is also the Cita a Ciegas con el ciné programme, which takes place every Tuesday and features a surprise film for 200 viewers, as well as Terrorificamente Lys, every other Thursday, dedicated to genre films. The cinema also offers opera and ballet broadcasts, and sessions for schoolchildren on request. All these initiatives have enabled the cinema to rank among the most important in Spain, according to its director Silvino Puig.

Vincent Leleurch

Spotlight on Local Stories

Cinéma Arvor (Rennes, France)
Initiatives that appeal

Since moving to five screens and a new address, the cinema has exceeded its attendance targets.

Salle 3, Cinéma Arvor © adrc

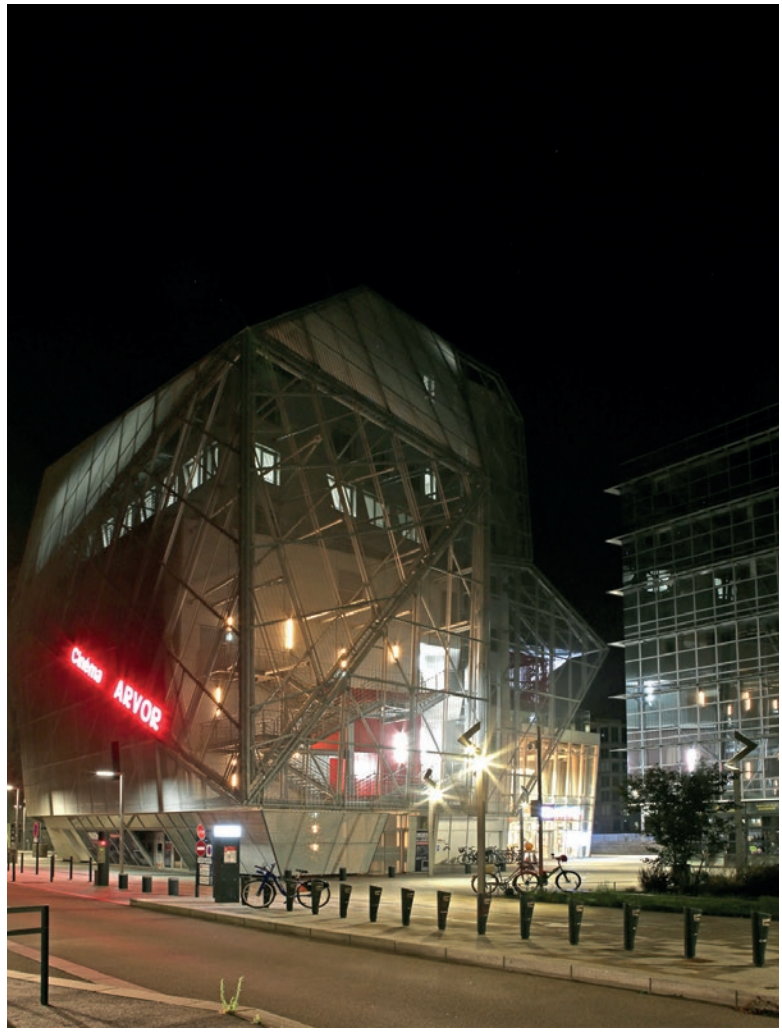
11 rue de Châtillon is a well-known address for cinema-goers in Rennes. This is where **Cinéma Arvor**, which has long been a local cinema elsewhere in the city, set up its five screens on 19 May 2021, following the Covid-19 pandemic. This extension is a welcome boost to the cinema's footfall in the very urban and dynamic EuroRennes district, where you'll also find the Metro station and numerous shops. The entire area is easily accessible by public transport.

"This is the cinema's second move," says Eric Gouzannet, Managing Director. We're now in the station area, with two Metro lines and access for bikes and scooters. The cinema started life in the 1970s as a single-screen cinema, then expanded from two to five screens in May 2021. In all, we have 743 seats and 23 spaces for wheelchairs. The auditoriums range from 76 seats for the smallest to 325 for the largest. We have the Research, Repertoire and Young Audiences labels."

Cinéma Arvor, supported by the city and Rennes Metropole, has made their unique selling point the offer of a specialised arthouse programme in Rennes. Gouzannet adds: "In the area, there is the Théâtre National de Bretagne and its two cinemas, as well as the Pathé multiplex with its 13 screens. We're sharing the load. There are never three prints running at the same time. With us, there are no terminals, we prefer contact with the audience. The Arvor is regarded as a brand, which is a form of recognition." The cinema is an association that now has 10 staff members and a number of volunteers. Four of them programme the cinema via Cinédiffusion. The real revival after the pandemic was the result of a film that won the Palme d'or at the Cannes Film Festival."

"It took us a while to get going again after the pandemic - it's from *Triangle of Sadness* onwards. Our target is 250,000 admissions a year. Last year, we did 263,000 and, by 2023, 265,000," he says. To build audience loyalty and establish itself in its niche market,

Eric Gouzannet, Director of Cinéma Arvor



Cinéma Arvor, Rennes © adrc

Cinéma Arvor and its team have developed a number of initiatives in addition to the traditional arthouse film programme.

"There are, of course, previews, as we are close to Paris, and the talent don't hesitate to visit us - Karim Leklou was here recently. We also have classic film events. I have a colleague who hosts a podcast called *Le cinéma est mort* on a community radio station, and he's passionate about the subject. On that subject, we only do one-shots."

There's also the Sunday night film, in partnership with *Le cinéma est mort,* the En attendant Godard programme, and the Rembobinez! Programme, which shows films from the past that are making cinema news. "We have also developed our young audiences, offering them national releases as well as film cycles." The fact that Rennes is a city where many contemporary debates take place has helped transform Cinéma Arvor into a hub for such discussions. "I get a lot of requests for film debates on social or environmental issues. A lot of students ask us to schedule a film to interact with the audience."

The cinema also hosts festivals such as the Association Française du cinéma d'animation (AFCA), Travelling and CourtMétrange, a festival dedicated to fantasy films, held in September. When asked if he would like to see even more events in his cinema, Gouzannet smiles, "There's always room for more, but we're already very busy. I'm leaving the cinema on July 1st. I'll leave the next initiatives to those who take over from me."

Vincent Leleurch

Spotlight on Local Stories

Nuovo Eden (Brescia, Italy)
An inclusive cultural landmark

Formerly an adult theatre, this cinema has stepped up its initiatives to cater for all types of audiences. Last year, it broke its attendance record.

Managed by Fondazione Brescia Musei, the **Nuovo Eden**, a twin cinema with a total of 255 seats is located in the Carmine district of Brescia. Active since 2007, it is wheelchair friendly. Last year, the cinema sold 75,098 tickets (+23 % compared with 2023 and +35 % compared with 2019), setting a new record.

"Brescia needed cultural spaces capable of addressing social challenges such as isolation, inequality, and accessibility barriers," says Chiara Boffelli, who manages the cinema. "Our goal was to create an inclusive environment, allowing everyone – families, seniors, people with disabilities, the homeless – to access cultural activities. A place to live, share, and experience. At the same time, there was a demand for film education and preservation of the city's cinema heritage."

Dedicated to arthouse cinema, restored classics, retrospectives, thematic film festivals, film-concerts, films by emerging directors, and much more, the **Nuovo Eden** launched multiple initiatives to meet its goal. "In 2024, **Nuovo Eden** developed L'Eden per tutti, a wide-ranging project designed to make cinema accessible to everyone, and to strengthen its role as a cultural and social meeting place." In addition, several initiatives targeted specific groups, responding to different community needs.

"We launched CineRiparo, a solidarity project allowing homeless people to attend screenings thanks to the "suspended ticket" programme; Al cinema con il bebè (Cinema with a Baby), which created a safe, inclusive environment for new parents and their infants; for seniors, we organized Metti, un pomeriggio al cinema (An Afternoon at the Cinema); Piccolo Eden (Little Eden) is dedicated to children and families with weekly screenings of quality films, including an Autism-friendly programme. We also ran Indovina chi viene al cinema? (Guess Who's Coming to the Cinema?), which are inclusive screenings designed for people

Cinema Nuovo Eden

with physical or intellectual disabilities. All these activities are created and organised with local associations and all the screenings are open to everybody to attend. Beyond these, our Cinema per le scuole (Cinema for Schools) programme engages students through screenings and film literacy paths, promoting critical thinking and comprehension of cinematic language. All screenings are accompanied by insights from film critics or experts."

Other initiatives include Meet the Auteurs sessions (where members of the public can meet film-makers, scriptwriters, and actors), film-concerts, the Colazione con il critico (Breakfast with a film critic) programme on

Cinema Nuovo Eden

Sunday mornings, and L'Eden d'estate, an open-air summer cinema in the grounds of the Santa Giulia Museum, the city's largest.

"Lastly, Viaggio nei cinema scomparsi (A trip to the disappeared cinemas) reconnected Brescia's citizens with the city's cinematic history through guided tours, rediscovering long-lost cinemas and their social significance. Together, these actions transformed Nuovo Eden into a vibrant, inclusive space dedicated to cinema and community. The result exceeded expectations: high participation, positive feedback, and growing recognition all confirmed that Nuovo Eden has become a cultural and social hub in Brescia."

Nuovo Eden was, from 1981 to 1999, an adult cinema. "Today, this past is part of the venue's layered identity and symbolic of its complete transformation. From a place once dedicated to exclusionary content, it has become a modern, inclusive cultural centre. This evolution reflects Brescia's broader urban and cultural regeneration, turning a former X theatre into a space that now welcomes everybody, promoting cinema as a tool for community building."

Vincent Leleurch

Cinema Nuovo Eden

Spotlight on Local Stories

Kino Bize (Riga, Latvia)
A data-driven brainstorm

Held last autumn in Riga, the Baltic Cinema Data Training conference was an opportunity to raise awareness among the region's professionals around the importance of data in attracting audiences to cinemas.

Presented at the last Europa Cinemas conference, and supported by the association along with six other events, the Baltic Cinema Data Training Boot Camp brought together a large number of professionals from Latvia, Estonia and Lithuania in Riga in autumn 2024 for three days. The idea for this data-focused boot camp came from "a comparison" according to Maris Prombergs of **Kino Bize**. "The admission numbers in Latvia are smaller than those in Lithuania and almost half of what they are per capita in Estonia in relation to the size of population. The three countries are well placed for comparison owing to the various similar contexts like size, history, geography, climate."

He adds: "During the three days of practical, hands-on learning, we realised the potential of using existing tools, such as social media analytics, basic data from ticketing platforms, and insights from newsletters. These resources, often already available but underutilised, can significantly boost data-driven decision-making. The key takeaway was recognising that many cinemas already possess valuable tools, they just need to be used more effectively." Among the speakers was Andres Kauts from **Kinola** in Estonia who "focused on observing audience patterns and motivations by identifying personas that help cinemas tailor their approaches to target specific groups." For his part, Julien Staartjes of **FilmHallen** in the Netherlands "shared practical tools like website analytics and heatmaps to translate audience data into actionable steps. Ideas included improving

Training Boot Camp at Kino Bize © Andrejs Strokin

Introduction to Cinema Audience Data as part of the Training Boot Camp © Andrejs Strokins

Kino Bize © Reinis Krastiņš

websites, adding search functionality, and using feedback forms to enhance audience engagement." As for Jessica Grundemar of **Fyrisbiografen** in Sweden, she "highlighted the importance of consistent data recording to identify trends and set goals. She suggested encouraging a culture of excitement and play in the team, using data to create internal challenges and celebrate achievements."

Maris Prombergs stresses: "It is notable that the implementation plans were particularly diverse, ranging from smaller cinemas conducting in-person audience research to larger ones exploring loyalty programmes or subscription models connecting multiple cinemas to gather more data. Another important topic that came up was website optimisation, where participants examined one another's websites and found changes that could be implemented. Seemingly minor adjustments can have a significant impact on audience engagement and data collection."
According to Prombergs, there was a kind of urgency to get professionals together for a variety of reasons: the pandemic, of course, but also the cuts in subsidies in the cultural sector in a wider sense, with inflation affecting many countries, as well as the implications from the war in Ukraine. And there's a crucial point that we don't think about as much: climate change. The early onset of spring and longer summers are all factors that are keeping audiences away from cinemas, as they prefer to enjoy the sunshine, especially in these cold regions.

What Prombergs takes away from this boot camp is invaluable collaboration: "In-person meetings made it possible for participants to talk about opportunities and challenges unique to a given region, something that isn't always doable in larger conferences. There is no exhibitors' association in Latvia, therefore this was a unique occasion for the cinemas to be together, as well as for the Baltic cinemas. Likewise, it was important for arthouse and multiplex cinemas to be in the same room and realise there are more similarities in working with audiences than there are differences."

Vincent Leleurch

Spotlight on Local Stories

Kino Pałacowe (Poznań, Poland)
Come as you are

Launched locally in 2022, the Cinema Without Barriers initiative, which provides access to films for all, has been exported to other countries across Europe.

Cinema Without Barriers © Basia Sinica

Supported by the City of Poznań and the State Fund for the Rehabilitation of the Disabled (2022-2023), Europa Cinemas' funding scheme "Collaborate to Innovate" and the Polish Film Institute (2023-2024) and Creative Europe (2024-2026), the Cinema Without Barriers programme is a response to the need for inclusive cinema where film culture is accessible to everyone, regardless of sensory, motor, or cognitive disabilities.

Kino Pałacowe, which is part of the Zamek cultural centre, had already made screenings accessible for the deaf and visually impaired back in 2018. But this was only occasional. The decision to take it to the next level was taken by Jakub Walczyk, who first conducted audience surveys, consulted experts, and then modified the infrastructure of the cinemas to enable everyone to attend a screening at the same time, in an inclusive way, so that people with disabilities could enjoy current films alongside other audiences – rather than watching them sporadically, often years after their original release.

"We had ambitious goals from the start: to develop a sustainable model for accessible cinema, engage audiences with disabilities, and contribute to a broader industry shift towards accessibility," says Joanna Stankiewicz, Cinema without Barriers Programme Co-leader. "Looking back, we see Cinema Without Barriers as an important step in this ongoing process. While accessibility in cinema has been discussed for years, our project helped bring it into a more structured and systematic approach

Festival Kina bez barier at Kino Pałacowe © M.Łubieńska

Kino Pałacowe - Cinema Without Barriers © Basia Sinica

– introducing regular accessible screenings. Through collaboration with organisations that have been working on accessibility for many years (Fundacja Kultury bez Barier, Fundacja Katarynka) and industry partners such as Stowarzyszenie Kin Studyjnych, we created Forum Without Barriers – a space where nearly 200 professionals, including distributors, producers, and cinema operators, come together annually to discuss and implement accessibility solutions. This dialogue has already led to practical changes, such as work on amending the Cinematography Act to include accessibility provisions, the appointment of an Accessibility Coordinator at the Polish Film Institute, and a stronger commitment within the industry to making more films accessible from the day of their premiere."

Cinema Without Barriers at CK Zamek © Kaczyński

The **Kino Pałacowe** initiative has become a model that other cultural institutions have begun to replicate. In addition, collaboration with international partners has enabled the experiment to extend beyond Poland's borders. Cinemas in Romania, Hungary, Slovakia, and Slovenia have adopted similar models, inspired by the initial project. Of course, much remains to be done. "Changing industry standards takes time, and one of our key takeaways is that education and advocacy must go hand in hand with practical implementation," adds Stankiewicz. "However, the growing engagement from audiences, cinema professionals, and cultural institutions confirms that accessibility is becoming an increasingly integral part of film culture – and we are glad to contribute to that shift."

In May this year, **Kino Palacowe** is organising a project created to mark the 50th anniversary of the Polish Film Festival, "50 for 50: Transformation in Polish 1990s Cinema". "All screenings will be organised with audio description, subtitles, and translation into Polish sign language," says **Kino Pałacowe**'s Adrianna Skórnick. "The project is realised with funds obtained from the Pomeranian Film Fund, organiser of the Polish Film Festival. In addition, in our everyday repertoire we inform our audiences about each screening that has audio description available via the Kino Dostepne app. This app allows people to access audio description on their own phone for any film screening they prefer."

Vincent Leleurch

Training Boot Camps
Answering Local Needs

Europa Cinemas Training Boot Camps follow Collaborate to Innovate and Audience Development and Innovation Labs as the latest initiative, which was created after close consultation with network members, and with additional funding from the European Union's Creative Europe programme to identify and address the ever-growing local needs of cinemas and to develop practical skills they could apply to their day-to-day operations. The Boot Camps are training programmes created by network members for network members, with the support of Europa Cinemas.

"It was like an answer from God," says Jelena Vojvoda of Croatia's **Kino Samobor** about the opportunity to organise one of the training programmes as part of this new scheme.

"There isn't any specific educational programme for people in Croatia to become a cinema programmer and we at **Kino Samobor** had been talking a lot with Europa Cinemas about finding the resources to educate our people," Vojvoda notes. "The planets then seem to have aligned when the Boot Camps scheme was announced and we could draw on our experience as a lifelong learning institution organising events for Erasmus+."

Kino Samobor's two-day Boot Camp at the beginning of December on the topic of "Understanding genre use for better programming for local cinema" included lectures by Frédéric Cornet, director of Brussels' **Cinema Galeries**, and writer-director Erik Lončar. There was also a hands-on programming workshop led by Nataša Šimunov of Pula's **Kino Valli**, on the best way to place Mia Hansen Løve's film *One Fine Morning* in a cinema programme, whether in the regular schedule or as part of a special programme.

First day at the Training Boot Camp in Cinema Samobor, Croatia

Training Boot Camp at Tisza Mozi, Hungary

Training Boot Camp at CineCiutat, Spain

Training Boot Camp at Romuva, Lithuania

The Boot Camp in Samobor was one of an initial seven selected to be held between the beginning of October and mid-December in venues across Europe. From **Cnema** in the eastern Swedish town of Norrköpping to **CineCiutat** in Palma on the island of Majorca, the Boot Camps have involved a total of 271 participants from 74 cinemas, of which 110 were from member cinemas of the Europa Cinemas network.

Since the goal of the initiative is to address cinemas' specific local or regional needs, there has been great diversity in the subjects covered by each Boot Camp.

For example, while the participants at the workshop organised by Riga's **Kinoteatris Bize** learnt about the importance of data collection and analysis for understanding and engaging cinema audiences effectively, the Boot Camp at **Tisza Mozi** in the Hungarian town of Szolnok gave practical advice and useful insights into how to attract and maintain the presence of young people in arthouse cinemas, as well as ways to promote European films creatively to the audience through a series of lectures by people from different backgrounds. Lecturers included marketing and brand managers, content creators and influencers, and a customer experience coach.

Meanwhile, the three-day Boot Camp co-ordinated by Fabio Zenadocchio of Rome's **Centro Culturale Salesiano** had a particularly practical approach to the issue of cinema communication.

"We worked on the creation of photos and videos to advertise the events on social media; the creation of an editorial plan for each cinema; the creation of graphics and flyers; the restyling of the logo of each cinema; and on the interpretation of the distributors' advertising campaigns to make the most of them for advertising in our cinemas as well as with WhatsApp and email strategies," Zenadocchio recalls, adding that some of the participants have since changed their choices of graphics on social media and one cinema had changed its logo after attending the Boot Camp.

According to the feedback from 93 participants at the seven Boot Camps, almost 60 % of them gave a five star rating to their overall experience of the training offered and an impressive 84 % said that what they had learnt would have a positive impact on their day-to-day work in their respective cinemas.

The second call for applications for the Training Boot Camps supported by Creative Europe MEDIA is currently open, and trainings will take place throughout the year as applications to the rolling annual fund can be sent until November 5th. The Guidelines and application form can be found on the Europa Cinemas website.

Martin Blaney

Bologna Audience Development & Innovation Lab

In June 2025, Europa Cinemas will once again join forces with Cineteca di Bologna to host the 19th edition of the Bologna Audience Development & Innovation Lab, on the topic: "Rethinking Cinema in Changing Times: From Local Engagement to Global Politics, Sustainability and AI." Taking place from Saturday 21st to Wednesday 25th June, the Lab will gather 40 exhibitors from across Europe for an engaging four-day programme centred on peer learning and exchange.

Il Cinema Ritrovato 2024 © Lorenzo Burlando

This year's Lab will be held on-site during the 39th edition of Il Cinema Ritrovato (21st–29th June), the renowned festival that celebrates cinema heritage by spotlighting both iconic filmmakers and overlooked talent from around the world. The 2025 Lab will be facilitated by Madeleine Probst (Head of Film, **Watershed**, UK), alongside Miranda van Gelder (Head of Programming, **Hoogt**, Netherlands) and Mustafa El Mesaoudi (Managing Director, **Cinema & Rex Filmtheater**, Germany).

Designed for all European exhibitors, the Lab will explore the evolving role of cinemas as vital cultural spaces in today's polarised world. Discussions will address ethical and practical questions around AI, the environmental responsibilities of exhibition venues, and the importance of inclusive strategies that bring diverse communities together. We will also examine how to highlight smaller films within a saturated market, support cinema staff, and reflect on the value of rediscovery and heritage in shaping the cinema of tomorrow.

Through a mix of hands-on workshops, small group conversations, and panel discussions, participants will be encouraged to share their own experiences, challenge assumptions, and work together to generate new ideas. The Bologna Lab offers a rare chance for exhibitors to pause, reflect, and return home with renewed strategies and perspectives. To ensure wider access, Europa Cinemas will also livestream the Lab sessions on our YouTube Channel. This allows members who can't attend in person to follow key discussions and remain part of the conversation—wherever they are in Europe.

Nathan Germain

EUROPA CINEMAS Label Quinzaine des Cinéastes Cannes 2025

At the 2025 Directors' Fortnight

The Europa Cinemas Label, established in 2003 for the Directors' Fortnight at Cannes, has recognized notable films such as *The Other Way Around* by Jonás Trueba (*Volveréis*, 2024), *Creatura* by Elena Martín Gimeno (2023), *One Fine Morning* by Mia Hansen-Løve (2022), and *A Chiara* by Jonas Carpignano (2021), among others.

Europa Cinemas' intention is for these films to receive the recognition they deserve on their journey. Subsequently, the bonus for screening these films was revised in 2023: cinemas now receive a €200 allocation for screening a Label film at least seven or 14 times, depending on the size of their cinema. For further details, please refer to our guidelines, accessible on our website.
Meet the four Network exhibitors set to present the 22nd Europa Cinemas Label to an exceptional European film at the Directors' Fortnight in 2025:

Marie Boudon
(Programmer, Le Méliès, Montreuil, France)

Marie Boudon studied cinema and audio-visual arts at the University of Lyon II. She first worked for various festivals in Seine-Saint-Denis before joining the team at Le Méliès cinema in Montreuil in 2004 as a young audience manager. As a programmer at Le Méliès since 2014, she is part of a team of four that hosts several hundred previews and meetings with directors each year. In 2015, she took part in the expansion of this public cinema from three to six screens, which, in 2024, became one of the most visited arthouse cinemas in France.

Caro Raedts
(Co-ordinator, Cinema ZED, Leuven, Belgium)

Caro Raedts, a history graduate with a passion for film history, began her career as a volunteer at Cinema ZED Leuven. She quickly moved on to co-ordinate school and youth programmes while managing the reception. With dedication and strong organisational skills, she eventually became the cinema's General Co-ordinator. As a young and motivated professional, she strives to bring a fresh perspective to democratizing and opening up the cinema to a wider audience, while staying true to its original DNA and mission.

Ditte Daugbjerg Christensen
(Managing co-director, Øst for Paradis, Højbjerg, Denmark)

Ditte Daugbjerg Christensen inherited a deep love of cinema, growing up in her father's movie theatre. As a schoolgirl and later, during her architecture studies, she worked in the family cinema — selling tickets and coffee, and occasionally designing posters for films in distribution. After several years of working as an architect, she joined her sister to take over their father's art cinema and distribution company, Øst for Paradis, where she has been co-director and head of distribution since 2010.

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Piotr Szczyszyk
(Manager, Kino Pałacowe, Poznań, Poland)

Piotr Szczyszyk, a graduate in Film Studies from the University of Adam Mickiewicz, is a film critic for several Polish magazines. He has worked as a pre-selector for New Horizons IFF and Short Waves IFF, and has served as Program Director of the OFF CINEMA Documentary Film Festival. Since 2020, he has been Head of the Film Department and Manager of Pałacowe Cinema at the ZAMEK Culture Centre in Poznań.

CREATIVE EUROPE MEDIA

MEDIA supported films at Cannes 2025 Competition and Un Certain Regard

Competition

Alpha
by Julia Ducournau

Dossier 137
by Dominik Moll

La Petite Dernière
by Hafsia Herzi

Renoir
by Chie Hayakawa

Romería
by Carla Simón

Sentimental Value
by Joachim Trier

Sirat
by Óliver Laxe

Un Certain Regard

Caravan
by Zuzana Kirchnerová

L'inconnu de la Grande Arche
by Stéphane Demoustier

Promis le ciel
by Erige Sehiri

The Mysterious Gaze of the Flamingo
by Diego Céspedes

Sentimental Value
Joachim Trier

Romería
Carla Simón

The Mysterious Gaze of the Flamingo
Diego Céspedes

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