

OPEN CINEMA. GOING TO THE CINEMA IN THE NEW MILLENNIUM

Out of 1,056 people interviewed at cinema hall exits, the most relevant information was as follows.

- **Italians and the cinema:** 45.8% of Italians go to the cinema one to three times a week. 47.4% go less than once a week and 6.1% go to the cinema more than three times a week.
- **The overwhelming power of the multi-cinema:** 60% of people interviewed claimed that they preferred watching films at multi-screen cinemas. Only 27% claimed that they preferred watching films at single-screen cinemas. Multi-cinemas or multi-screen cinemas are preferred primarily due to the quality and the wider selection of films on offer.
- **The cinema and humour:** comedy films are still the favourite among Italian cinema goers (over 50% consider comedies to be their preferred choice of film). Those who prefer adventure films amount to 41%.
- **Cinema from the internet:** 33% of people interviewed download, on average, 1 film a month from the internet. 21% download between 4-6 films a month.

Venice, 3rd September 2010. A press conference is due to take place today at 11:30 on the occasion of the 67th International Venice Film Festival wherein **Emiliana De Blasio and Paolo Peverini** are to present their latest publication ***Open Cinema. Scenari di visione cinematografica negli anni '10*** (*Open Cinema. Scenes from cinema in the 2010s*). The publication is the result of research carried out by the **"Massimo Baldini" Centre for Media and Communication Studies - LUISS "Guido Carli"** in collaboration with the **Fondazione Ente dello Spettacolo**.

The aim of the book is to analyze how the habits of Italian cinema goers have changed over time in light of new technology and the internet, reflecting the changes which have taken place within society as a whole as well as within entertainment and free time activities.

The cinema is a complex phenomenon which is no longer solely a question of going to a cinema hall. It could also be maintained that it never actually was only this: this can be seen in the experiences of pre-cinema, in the experiments of Méliès, the mixture of images in movement and popular entertainment, and even the cinematic dream of transferring images from a distance. A dream which was manifest even when cinema, as we know it today, was not in existence. Let alone television.

Open Cinema represents a first attempt in Italy to describe a highly complex and vast area which begins with cinema industry strategies leading up to the latest forms of cooperative cinema; from the numerous forms of rewriting present on the web to the most advanced techniques of experimentation (and, at times, visionary such as that of pre-cinema) which, at times, enter into mainstream cinema modifying both the history and style of production.

Along with the editors, the presentation will also include **Michele Sorice**, director of the Centre for Media and Communication Studies "Massimo Baldini" LUISS "Guido Carli" who was also personally involved in the project and who stated: «The research *Open Cinema* represents an extremely relevant event, not only for academia but also for the cinema industry and, I would say, for whoever loves the cinema. It involves research into areas which are totally new, such as, for example, the numerous cases of audiovisual creativity present on the web. Such creativity begins with the cinema and remains connected to the cinema, thereby potentially developing a virtuous circuit which could even bring to Italian cinema new ideas, precisely as it has done in Great Britain and in the USA. In other words, from such research there emerges that intimate unity which exists between the cinema and the spectator, an issue which is often theorized about and which, thanks to *Open Cinema* becomes highly evident. Ultimately, such work also constitutes a clear demonstration that a more intimate relationship between academic research, cinema professionals and the cinema market can be nothing but a positive gain for the entire Italian creative industry».

The presentation will also include:

Dario Edoardo Viganò, President of the Fondazione Ente dello Spettacolo who declared: «For a number of years we have entered into a phase whereby the cinema is no longer identifiable with its *medium*, just as music cannot be said to coincide with any one particular instrument. Digital technology has definitely clarified that which the cinema has always been: an organized flow of

audiovisual events which can move with numerous supports, modifying itself throughout and developing new, unexpected directions. This book is the first serious attempt at constructing an overall map of such movement in spite of the numerous new possibilities which could still be taken. In search of cinema».

Enrico Magrelli, the director of the Italian national film archives (Cineteca Nazionale del Centro Sperimentale di Cinematografia) is reported to have stated: «For at least twenty years the question has always been the same: where is the cinema at? This irresistible and inescapable narrative form can no longer be found here in Italy nor elsewhere. Apparently. Swept along by a profound and utterly modern estrangement it both multiplies and destroys itself through a dispersion which is destructive but, at the same time, preserves both the cognitive and the symbolic experience».

The discussion will be moderated by **Steve Della Casa**, President of the Film Commission Torino-Piemonte and artistic director of RomaFictionFest - who highlighted «the extreme necessity of a form of research which, from multiple points of view - from the semiotic to the sociological - examines new media along with the changes which have modified our way of using the world of communication and audiovisual technology. There are aspects of reality which are in continuous evolution - such as that of the *Machinima* to which there is definitely a need, especially in Italy, to pay far greater attention. Make way for the young».

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*The **Fondazione Ente dello Spettacolo** was founded in 1946 and works within the field of Italian cinema culture. Over the years it has become a leader in Cinema content which it manages for ilsole24ore.com, virgilio.it, yahoo.it, libero.it, Comingsoon Television, PreviewNetworks, MTV, ITS-Informatica, MSN, Tiscali, Nastro Azzurro, Noverca, lagazzettadelmezzogiorno.it and numerous others.*

It carries out activity in traditional and electronic publishing through the web portal www.cinematografo.it, organizes cultural events, international conferences, seminars and festivals (www.tertiomillenniofilmfest.org), film trailers, often in collaboration with important Italian and overseas partners, among which the 'Centro Sperimentale di Cinematografia', Cinecittà Luce SpA, "Cahiers du Cinéma", Fondazione Cineteca Italiana of Milan, Museo del Cinema of Turin.

*It publishes the **Rivista del Cinematografo**, the longest running Italian cinema periodical.*

*It runs the website **www.cineconomy.com** which was founded in 2009 in order to offer its users a comprehensive view of the market and cinema industry in Italy. Through numerous articles on politics and finance from major European newspapers and journals, Cineconomy offers a wide variety of opinion and outlook in its attempt to provide a unitary outline of the situation in Europe.*

*Each year it publishes the **Report - The Market and the Cinema Industry in Italy** which can be downloaded free of charge from the above website.*

*The **Tertio Millennio Film Fest** is the first cinema festival organized with the Patronage of the Vatican arriving at its 14th edition and developed by the Fondazione Ente dello Spettacolo presided over by **Dario Edoardo Viganò** and the "Rivista del Cinematografo" under the same leadership. It is organized in collaboration with the Pontifical Council for Culture and Social Communications and the Centro Sperimentale di Cinematografia - Cineteca Nazionale, with contributions from the General Direction for Cinema of the Italian Ministry for Heritage and Cultural Activity.*

The Festival had the Patronage of the Presidency of the Italian Republic and the support of the Department of Culture of the Rome local council.