

Conference on the future of cinema

More than a decade ago a technological revolution fundamentally changed the movie industry: the digitization of cinemas and film distribution. Distributors and exhibitors in the Netherlands responded relatively quick. In 2010 they joined forces and, as a result, the ‘digital roll out’ was completed within roughly two years. The Netherlands became one of the first countries in Europe with a completely digitized film sector.

The willingness of all parties involved to look ahead in order to establish a stronger and future-proof digital industry proved key in this successful and rapid technological transition. Most importantly, stakeholders in this process focussed on the “how” instead of the “if” of digitization. Now, less than a decade later, the Dutch movie industry is looking ahead again. It will explore the ‘how’ of future digital developments during the conference: New Cinema, the second edition of a conference entirely focused on the future of cinema.¹ The conference program will allow participants – mostly professionals in the industry – to gain a clearer picture of how to adapt to changes and challenges of a movie industry strongly influenced by rapid digital changes: how to stay up to date and keep track of all options and how to seize opportunities in order to maximize their effect for the Dutch cinema and distribution market – both culturally and economically.

The Dutch Exhibitors Association (NVBF) took the initiative to organize New Cinema, in collaboration with the Dutch Film Distributors’ Association (FDN) and EYE Filmmuseum Amsterdam. The conference will take place on 30 – 31 October 2019 at the EYE in Amsterdam. New Cinema is sponsored by a select number of companies in the Dutch film industry.

New Cinema will present trends and issues in digital cinema with a focus on the (near) future. The program will allow participants to discover and discuss new developments in digital film distribution and exhibition. They will meet and learn from (new) players, new initiatives, business models and best practices. Solutions for changes in equipment and how to finance these changes will be discussed along with new ways to tell stories, reach audiences, present alternative content and use online distribution. Dreams and visions will be set against good practice and implementation.

¹ A full report of the 1st edition of the conference - Cinema2020 - is [published here](#).

Target groups of New Cinema are board members, management and employees of Dutch commercial cinema, arthouses, distributors, content producers, film students and - researchers. Other professionals and colleagues are welcome. However, the conference will not be open to a general public. Publicity and acquisition will be aimed at professionals.

In short, the aim of New Cinema is to inspire its professional audience by offering insight and giving an overview of the newest developments, challenges and opportunities of digital cinema for the Dutch market. (Inter)national speakers will be invited to place Dutch developments in a broader global perspective in order to shed light on the challenges of the future. Using the online tool Sendsteps to directly involve the conference participants in a debate with experts, New Cinema will address the “when” and “where” and the (im)possibilities of the future. In addition, the conference is explicitly meant to broaden and enhance professional networks. In addition to keynotes, presentations and debate New Cinema will include a social program in EYE for all participants.

The number of participants is expected to be 315 (film)professionals. All keynotes and presentations will be in English.

[Programme](#) ▾

Programme

In development

The focus of the programme is twofold: (1) the effects of digitization on the future of the (inter)national cinema business and (2) insights in audience developments.

Global Trends

Keynote The (new) A to Z of Global Cinema by Patrick von Sychowski (CelluloidJunkie) will kick off New Cinema highlighting current global trends during the second wave of technology upgrades following the digitization of cinemas.

Far out!

The opening keynote will be complemented by a number of short presentations (good practices) to broadly introduce themes of next day's programme, particularly addressing inspiring - and possibly - controversial future developments. Presentations on ecological cinema (the green solution!), the blockchain ecosystem and (a) new VOD initiative(s).

The Bigger Picture

Moderator Jan Runge, independent consultant, will open the next day programme, reflecting on Patrick's keynote speech, while exploring the current positioning of Dutch cinema and the essential role of local and alternative content for the future. Research Organisation Stichting Film Onderzoek will provide data and research facts about the Dutch context.

Audience Insights & Engagement

How are new marketing tools and technologies used to engage increasingly fragmented audiences in a highly competitive environment for cinemas and film distributors?

This session will explore how digitisation and social media have changed cinema going habits of increasingly fragmented audience. It will outline leisure trends that the theatrical sector today competes against. Speakers will look into big data analytics and innovative technologies, ticketing and dynamic pricing, and VOD developments. Topics: Teenage cinema audiences and general views on admissions trends in Europe; New tools and technologies to engage audiences for cinemas and film distributors.

Diversifying the Cinema Experience

How to upgrade the cinema-going experience? Which type of programming will engage different audiences? Which are the best technological and design solutions to provide premium audience experiences?

This session will look at the 'eventisation of the experience', different formats, but also theatre design and successful programming strategies in times of content abundance and attention scarcity.

Topics: Programming strategies in times of content abundance and attention scarcity: Upgrading the cinema experience.

Buzz or Business?

Which innovations will (or will not) be essential for the future of the film industry?

The closing session will discuss trends at the touchpoint between film and technology: how will immersive storytelling (VR, MR, AR) evolve and impact cinema, which projects have achieved major milestones (or failed attempting to do so), who are the visionaries, which are their big visions? Topics: Blockchain technology; Immersive storytelling. Followed by Audience Q&A and critical on-stage expert discussion about the 'hypes and high potentials' of film and technology.

Investment & Growth

How and where to invest in digital cinemas? Which issues effect financing and planning in the post-VPF era? How will the role of exclusive licensing be going forward?

As the business model of cinemas becomes increasingly sophisticated and revenue streams for rights holders diversify, this session explores how the industry can maintain a certain level of investment security and how investments required can be financed. Underlying structural issues including the end of VPFs, the diversification of cinemas and the future of release windows under pressure of large VOD platforms investing in top talent, will be explored.

Discussion about key trends re 'investment & growth' and future development scenarios, based on three statements (on screen), supported by (inter)national data.