

OFFICIAL NEWSLETTER OF SAWA

APRIL 2016

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FROM THE PRESIDENT'S DESK

Dear SAWA Members,

What a fantastic year 2015 we had in many respects. It was the year SAWA has been one of the most visible media trade bodies around the globe. Project Everyone helped us in getting enormous attention in the whole media environment for Cinema. For many markets it was a real boost in sales. For our home markets in Germany and Switzerland it was a record year in sales for the last 10 years.



Of course it was a very promising line-up of movies, resulting in the end in a series of box office records around the world. Most of the industry professionals expected a good box office but media critics did not and in the opposite expected an increasing competition with online video, streaming and mobile usage time. Most of these negative predictions were luckily false. Yes, the competition within the media categories about time and dedication of the consumer is harsh but it seems if the outstanding qualities of cinema are less challenged than expected.

My whole family at home enjoys Netflix and this absorbs time. But the offer in recent movies is say lousy. There is only one alternative to the cinema and this is to stay home. This is a powerful enemy, this lack of energy and interest to get up and get out is apparent. Cinema has to make sure that young people learn early enough the benefits of reaching for the cinema to escape.

We as part of SAWA have to make sure that decision makers in media and advertising within all the digital hype do not forget about the one and only real impact medium with real people - the cinema - the medium that can drive cultural change and change hearts and minds.

After the big success in our marketing and PR we want to continue on this powerful track in bringing big and relevant social issues together with great talent and influencers on a global platform. Maybe we will be successful in having another big partner like UNICEF this year on the right stage.

This could be our second big bang after the Global Goals in 2015. But for doing really good business in our local markets we need to understand deeply what drives our business. There is no better and easier way than to join our 2016 convention in Los Angeles from November 6 to 10 to get and exchange all the elements of a successful year 2016 and beyond in cinema advertising. Are you coming? I definitely will be - there is more information in this edition of the newsletter.

Cannes Lions is another must for our industry to especially to see how the newly introduced entertainment category newly this year will educate what is happening in Hollywood and the music world - both which are directly related to our industry. See information on the Cannes Lions festival at canneslions.com.

Before seeing you later this year in Cannes or LA I wish you a perfect start into a promising year again.

Regards,

Florian Weischer

Managing Partner, Weischer.Media
Germany and Switzerland.

THE EXECUTIVE COUNCIL MEMBERS 2016

The SAWA Executive council consists of eight industry professionals from Cinema Advertising Companies across the Globe. A bio for each of the council members listed below can be found by visiting:

<http://www.sawa.com/about/executive-council>

PRESIDENT OF SAWA

FLORIAN WEISCHER

Co-Founder of Weischer Media Group, Germany

VICE PRESIDENT OF SAWA

CLIFF MARKS

President of Sales & Marketing National CineMedia, USA

COMPANY SECRETARY OF SAWA

ROBERT COOKSEY

Financial Director, Pearl & Dean UK

GENERAL MANAGER OF SAWA

CHERYL WANNELL

DIRECTORS OF SAWA

LORI LEGAULT

Senior Vice President, Cineplex Entertainment, Canada

MARIANO SUEZ

Director, Film Suez, Argentina

KATY LORIA

EVP National Ad Sales, Screenvision, USA

CARLOS ROCHA

CEO, Kinomaxx, Brazil

SAWA DIGITAL SUB-COMMITTEE MEMBERS

The following Industry people make up the SAWA Digital Sub Committee and volunteer their time to set standards and recommendations in the Digital rollout for Cinema Advertising. SAWA thanks these people for their timeless efforts and dedication to the ensuring the highest level of Digital Deployment for Cinema Advertising is achieved through the publishing of the SAWA Digital Standards and Recommendations document which is now in its 3rd edition and can be found in the member's only section of SAWA.com

A bio for everyone listed below can be found by visiting: <http://www.sawa.com/about/digital-subcommittee>

MARLON TEICHFUSS, CEO, CineDavis, GmbH

MARK STEPHEN, Director of Sales, Unique Digital Ltd, UK

PATRICK VAN DIJCK, Managing Director, Brightfish, Belgium

CHERYL WANNELL, General Manager, SAWA, Australia

TOM BERT, Senior Product Manager for Digital Cinema, BARCO, Belgium

ENNO DIETRICH, CEO, Adeins Media Logistik GmbH

RAJA SEHGAL, Director of Sound Engineering, Grand Central Studios, UK

JULIAN PINN, Managing Director, Julian Pinn Ltd, UK

LUCY STERN, Head of Content & Distribution, DCM, UK

BLACKETT DITCHBURN, Head of Knowledge, Cinime

CINEMACon, LAS VEGAS 2016



SAWA as in previous years will attend Cinemacon 2016, the worlds largest Movie convention held in Las Vegas at Caesars Palace. Many SAWA members will attend to keep up to speed with technical innovation, up and coming movies and have a chance to catch up with their exhibitors partners.

**CINEMACon LAS VEGAS 2016 –
SAWA HAS INFORMAL GET TOGETHER**

APRIL 11 TO 14TH 2016

The Global Movie Convention run by NATO held at Caesar's Palace in Las Vegas is a very important industry event held each year. From April 11 – 14 the eyes and ears of the worldwide motion picture theatre industry will be focused on Caesars Palace in Las Vegas, as the sixth annual CinemaCon, the Official convention of NATO, takes flight.

Since its inception in 2011, CinemaCon has become the largest and most important annual gathering of cinema owners and operators from around the world.

Whether you work in Cinema Exhibition, Film Distribution or Production, or, in the Equipment or Concession fields, CinemaCon is where you should be come April 11th. If you're involved in Marketing, Advertising or the burgeoning field of Social Media Networking, CinemaCon is where you should be come April 11th. And, should your field of expertise be in the design, construction or financing of movie theatres or the exciting world of digital cinema, then CinemaCon is where you definitely should be come 24th March. If your business is the motion picture theatre business, or, if this is the industry in which your business needs to be, then CinemaCon is the place for you!

REGISTER NOW ON <http://cinemacon.com>

Any SAWA member attending this year's CinemaCon is invited to a casual and informal dinner and get together with other SAWA members at the Carmike Italian Restaurant at 7.30pm in Las Vegas located in Caesars Palace. SAWA with Cannes Lions looming and the Biennial Convention in November in Los Angeles has a year of big expense as such like in 2104 the dinner will be approximately \$100USD per head and is pay your own way. Please confirm your attendance to cwannell@sawa.com by april 8th. Look forward to catching up.

CANNES LIONS 2016



SAWA'S PLAN FOR CANNES LIONS JUNE 18TH – 25TH 2016

Cannes Lions Festival of Creativity is a significant date in the SAWA calendar as each year we hold the high level SAWA Seminar at the Palais de Festival. At the 2015 festival SAWA shared the stage with Project Everyone – Film maker Richard Curtis and advertising legend Sir John Hegarty, Freida Pinto from “Slumdog Millionaire” and Chiwetel Ejiofor from “12 Years a Slave”, who announced the ‘First Ever Global Cinema Ad’ to TELL EVERYONE about the United Nations Global Goals that were due to be released to 7 billion people on the planet in New York later in September 2015. The Cinema medium was positioned as the launch platform for the Global Goals. Visit Project Everyone and SAWA founding partnership on sawa.com home page.

In 2016 we will continue the conversation, discussing why Cinema was chosen as a power influencer to announce the Global Goals and how it is a space like no other, influencing audiences with the ability to drive cultural change...with no AD BLOCKERS...

...AD BLOCKERS seems to be the predicted topic for the 2016 festival. While ad blocking has been around for years, it is now top of mind for marketers and publishers as ad blockers experience massive growth. With this being the hot topic, Cinema will be able to use this to our advantage, as a medium with NO AD BLOCKERS.

We are currently lining up guest speakers and finalising our strategy for the festival. We are promising to confirm some big names from the Cinema & Advertising industry as well as the Global Cinema Advertising Client the UNITED NATIONS who will be able to discuss the First Ever Global Cinema Ad to tell everyone about the Global Goals and the amazing success it enjoyed on cinema, together with well-known personalities from the Movie industry. Last year due to the significance of our Seminar at Cannes Lions and the high level of speakers involved we moved to the premium venue, the 2200 seat Grand Audi in the Palais de Festivale and Cannes Lions have confirmed this venue for 2016.

SAWA OBJECTIVE FOR CANNES LIONS FOR 2016

**MONDAY JUNE 20TH AT 10AM – PALAIS DE FESTIVALE
GRAND AUDI**

To host a seminar outlining the “power of Cinema” to drive cultural change that inspires and influences and discuss why cinema delivers this result to the most sought after consumer audience with the below key note speakers;

- A WORLD LEADING CREATIVE - Sir John Hegarty, Founder of BBH
- WORLD LEADING HOLLYWOOD producer Steve Golin – produced “Spotlight” Oscar winner for best picture and “The Reverent” Best Actor and Best Director at Oscars 2016
- WORLD LEADING HOLLYWOOD DIRECTOR/ACTOR
- A UNITED NATIONS AMBASSADOR TO PROMOTE THE GLOBAL GOALS

SAWA will be able to screen important content from the above four speakers to demonstrate THE POWER OF CINEMA and promote the speakers’ profiles alongside the Cinema Medium via Cannes Lions enormous PR and social media arm. Freud’s Communications UK will also work together with SAWA to reach the communication industry and global brand marketers who all attend Cannes Lions each year.

CANNES LIONS 2016

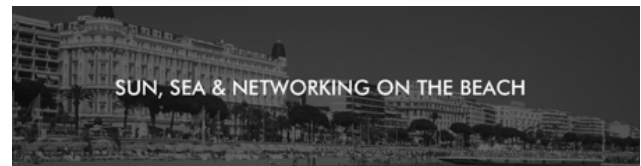
MOVIE BACKGROUND: Since 1890 when motion picture cameras were invented the movie industry has continued to enthral, fascinate and beguile the public. It has of course evolved, in 1927 sound was introduced into what had up until then been a silent industry, but it did not stop there, artificial lighting, special effects, specialist studios and writers, animation, the list is a relentless roll out of innovation and adaption at both production level and of course exhibition level where theatres have been built to adapt to the changing needs of today's consumer. From commercial film from Hollywood to Indian film from Bollywood, the International nature of the industry sees strong and government supported film industries in places as diverse as France, Korea, Australia and Japan to name just a few. It is the power of Hollywood – driving engagement at a truly International level on one hand combined with the power of nationalistic film on the other that keeps the movie industry driving along. In fact, 2015 reached new levels at the box office with the quality of films available. It has of course the star power to attract, it has amazing technological developments in both sound and film and it is the power of the movie industry to develop which has seen it resist what many considered to be substantial threats. Firstly TV was going to kill the movies, then Video, then the DVD, then streaming, none of the doom eventuated because the doomsayers underestimated the power of the big screen as the ultimate format for viewing. They underestimated the need for people to escape, they did not see the need for people to laugh together, cry together, to be scared together which only the movie industry can achieve in a most unique shared experience. Also not understood was the massive cultural influence films have on people and on our daily lives, great film helps change cultures, it helps mould and influence how people see their world and it has significant influence on fashion, music and social trends.

Cinema now a fully digital industry still innovating and adapting through technology – it is the star power – the visual and sound memories – the sheer power of the presentation that will keep the movie industry where it should be – the leading emotional, dynamic and larger than life entertainment format on the planet today.

SYNERGY: The cinema Medium enjoys the same features and benefits as does the movie industry, where hearts and minds can be changed though great storytelling using this powerful commercial creative process.

ABOUT CANNES LIONS:

Cannes Lions is the world's greatest celebration of creative communications in all its forms. Each year in June, the whole creative industry gathers for over seven days to learn from the best and to celebrate the work that is being done to change the communications landscape. Each year it welcomes thousands of entries from over 90 countries. It is seen as the Olympics of the communications industry and a must attend event for any remotely associated. Visit www.canneslions.com where you will get an understanding of the power of this festival.



OUR HISTORY: SAWA & Cannes Lions Inspiring Creativity on Cinema for over 60 years; Inspired & motivated by the first International Film Festival in Cannes; a group of Cinema advertising contractors who belonged to SAWA felt that the makers of advertising films should be similarly recognised and have their own show, so they established and held the first 'International Advertising Film' festival in 1954, not in Cannes but in Venice. The big prize was a lion trophy, inspired by the lion monument in Piazza San Marcos in Venice. The festival later moved to Cannes and is now renamed as the Cannes Lions International Festival of Creativity.

ABOUT SAWA:

SAWA is the Global Cinema Advertising Association – We are the global trade body of Cinema Advertising Companies and Associated Companies that supply services to the Cinema Advertising Industry.

The role of SAWA is to develop international standards and best practice for the Cinema medium and to

CANNES LIONS 2016



improve communication between Cinema Advertising Companies around the world. This facilitates the easier buying of the Cinema medium for Advertisers and Agencies.

The Cinema advertising medium has always been uniquely positioned. High quality on screen image, excellent sound, highly targeted audience and a high rate of captivity of that audience. This has positioned Cinema advertising as a powerful albeit small medium in percentage terms of main media expenditure. Its size of main media expenditure is dictated by its finite reach in terms of the sought after audience it can deliver.

SAWA has been established for over 60 years and now represents the Cinema advertising medium in 35 countries with over 75 members. The membership body is made up of Cinema advertising companies who sell the medium of Cinema, research companies that analyze and collect data on behalf of the medium and technology companies who supply products and services to the business. – see sawa.com

The Trade body is seen as very proactive one that continually builds the profile of the Cinema advertising medium through research, setting of standards and marketing initiatives. In 2005, SAWA set up the SAWA Digital Sub Committee. This brought together world leading technology companies and the Cinema advertising industry who pioneered the setting of standards and recommendations, as the Digital world became a reality for the medium. In 2009, SAWA released its 3rd edition of the standards and recommendations and to date many companies have adopted these principles when going Digital.

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SAWA Seminar at Cannes Lions with total audience engagement.

Watch highlights from the 2015 SAWA Seminar: <https://www.youtube.com/watch?v=lpCxo-ryNCI> or on the home page on sawa.com

CANNES LIONS 2016



THE POWER OF CINEMA TO DRIVE CULTURAL CHANGE.

The power of the Cinema medium has long been apparent – from the time of silent film right through to the implementation of 3d and all in between. But technology is one thing – its story telling capability and ability to shape and change culture is when cinema is at its most powerful and that is a totally different thing.

SAWA the Global Cinema Advertising Association brings to the stage at Cannes 4 world class speakers, 4 people who have spent their life using the most powerful visual medium on the planet cinema , to drive cultural change and help make the world a more entertaining and better place in the process.

WE THANK OUR SPONSORS FOR 2016.



FINCH

SAWA ANNUAL DRINKS PARTY



sawa
GLOBAL CINEMA ADVERTISING ASSOCIATION



YOU ARE INVITED TO THE SAWA PARTY!



WHEN: SUNDAY 19TH JUNE 2016, 7.30PM ONWARDS

WHERE: L'ONDINE BEACH - 64 BOULEVARD DE LA CROISSETTE, 06400 CANNES, FRANCE (NEXT TO THE CARLTON BEACH).

RSVP SAWA MEMBERS ONLY TO [CWANNELL@SAWA.COM](mailto:cwANNELL@SAWA.COM) BY JUNE 1ST. COME ALONG, ENJOY THE ROSE, FOOD, MUSIC AND COMPANY

CANNES LIONS 2016



SAWA SPECIAL DELEGATE RATE FOR MEMBERS

In 2016 there is a new system in place by Cannes Lions to assist SAWA Members to register for the event. SAWA negotiates a two day pass each year as part of our sponsorship a special rate for SAWA Members wishing to attend the Cannes Lions Festival of Creativity. You can either register for Sunday and Monday or Monday and Tuesday. The SAWA Seminar "The Power of Cinema to shape cultural change" will be held in the Grand Audi at 10am Monday morning June 20th, 2016. Please ensure you put SAWA in the designated box when you email registration@canneslions.com for this special rate and ensure you advise SAWA via email to Cheryl Wannell at cwannell@sawa.com so I can assist where possible. All SAWA members are eligible to take advantage of this offer.

CANNES LIONS 2016



sawa

GLOBAL CINEMA ADVERTISING ASSOCIATION

Special Cannes **REGISTRATION** **AVAILABLE TO SAWA** **DELEGATES**

By special arrangement with the **International Festival Of Creativity**, the world's biggest celebration of creativity in communications, SAWA delegates can take advantage of a special two-day Festival registration. The days are Sunday 19 and Monday 20 June or Monday 20 and Tuesday 21 June 2016, and will get you access to the Screenings, Exhibitions and Content Programme, including SAWA's own Cannes Seminar.

The cost is **€925 + TVA at 20%**. You can register your interest by emailing registration@canneslions.com, with "SAWA" as the subject.

Please specify in your email which pass you prefer:

Option 1: **Sunday 19 June and Monday 20 June** or

Option 2: **Monday 20 June and Tuesday 21 June**

You will then receive instructions on how to book your pass(es).

Those delegates wishing to register for all other passes can register in the normal manner by going to canneslions.com.



SAWA BIENNIAL CONVENTION 2016

SAWA GOES TO HOLLYWOOD

SUNDAY 6 NOVEMBER TO WEDNESDAY 9 NOVEMBER



The SAWA Biennial Convention 2016 is to be held at the The London Hotel West Hollywood in Los Angeles USA. The Convention will open at lunchtime on Sunday 6th of November and will be followed by a Welcome dinner on the Sunday night and finish at noon on Wednesday 9th November, 2016 with delegates returning to their home cities. The convention will consist of a total on 3 days and 3 nights.

Please diarize these dates now so that you don't miss out as there is limited delegate numbers that can be catered for at the London Hotel.

Further details such as; the delegate registrations fees, a preliminary Agenda outline and sponsorship opportunities will be in the June issue of the SAWA Newsletter with registrations opening mid-July.

Our 2014 Convention at the Waldorf Astoria in Berlin, Germany saw record attendances from SAWA Members. In fact, the majority of companies attended this convention either from the Cinema Advertising sector or Associated

members supplying services and products to the Cinema Advertising Industry. They all wanted to ensure they were up to speed with the latest sales and research methodologies being used globally given the development Digital advertising that had transpired in each market. It overall was a huge success with SAWA presenting a line-up of external speakers that covered off the threats that the advertising industry is facing with a focus on the Cinema Medium. SAWA managed to also bringing the latest technology opportunities to grow sales revenue, research innovations like neuroscience marketing and Nielsen's take our on Medium globally.

SAWA GOES TO HOLLYWOOD promises to offer more exciting new ideas from the global membership, Studio executives outlook, Hollywood publicists view on the next 12 months, content creators insights, social media experts and new amazing technology innovation to assist in building the profile and growing the Cinema Medium.

SAWA BIENNIAL CONVENTION 2016

SAWA GOES TO HOLLYWOOD

AND BOOKS THE LONDON HOTEL, WEST HOLLYWOOD FOR THE BIENNIAL CONVENTION 2016



Perched below the Hollywood Hills steps from Beverly Hills and the Sunset Strip, The London West Hollywood is a fusion its namesake cities. An all-suite luxury hotel, interiors offer one, two and three bedrooms. Panoramic rooftop pool, new fitness center, complimentary breakfast and free WiFi.

The hotel's interiors were conceptualised by renowned designer David Collins, who also did the London NYC, the Apartment at the Connaught and the Hilton Prague Old Town. The idea was to create a property that embodied "the best of London and the best of LA".

WHAT'S IT LIKE?

Upon arrival, porters are immediately on hand to help with luggage and a life-like statue of an English bulldog sits outside the entrance.

The ground-floor lobby is elegant, with ambient lighting and an art deco feel with polished black and cream

marble, and gold accents. Behind the reception desk is a tapestry of a vintage map of Los Angeles – from Hollywood to Santa Monica. In the background plays chilled electro music, softly.



SAWA BIENNIAL CONVENTION 2016

The luxury five-star property offers excellent service and a relaxed, exclusive vibe. Often spotted are sons of a very famous singer or movie stars themselves by the pool but no one was bothers them – the London is known for its discretion and for being less of an ostentatious option for celebrities.

It still has an air of glamour about the place, though, which is always nice when you're in Hollywood. Gordon Ramsay provides all the dining and room service, and there are various indoor and outdoor options for events.

WHERE IS IT?

Set just off Sunset Boulevard in West Hollywood. It's 16km to Downtown and 26km to LAX International airport.

ROOM FACILITIES

Free wifi is available without a password throughout the whole hotel. The property is all-suite, with 200 sizeable open-plan rooms ranging between 67 sqm and 153 sqm.

Amenities that come as standard include private dressing areas, step-out balconies, large marble-topped workdesks and media hubs, Keurig coffeemakers, wet bars and well-stocked minibars, safes, iron and ironing boards, air conditioning, iHome iPod docks and LG flatscreen TVs.

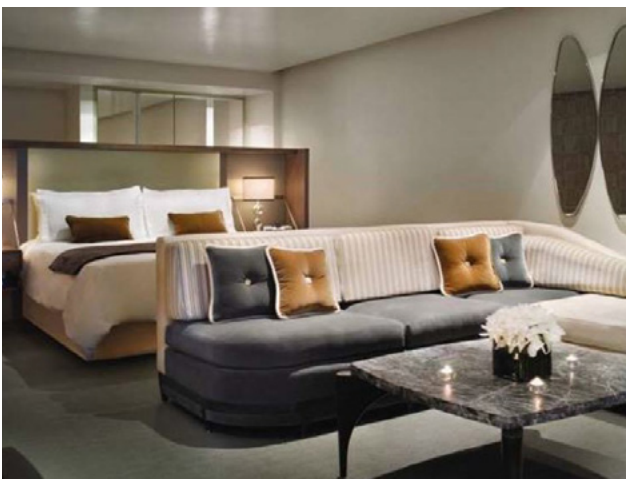
Beds in most of the suites are placed in the centre of the room facing the window with a low partition wall acting as a headboard behind that you can walk around on either side to get to the bathroom and dressing areas. This worked well, creating a sense of more than one space to inhabit. The spacious bathrooms feature

Waterworks double-headed rain/power showers and separate tubs, hand-cut mosaic tiles, a full-length mirror, Clear toiletries, stylish robes, thick towels and hairdryers. Guests can also avail of a free buffet breakfast at the Boxwood Café and complimentary calls to London.

The décor is refined and soothing, with a palette of pale green, blue, tan, cream and white, contrasted with chrome, inlaid bamboo, grey velvet and suede.

RESTAURANTS AND BARS

The London's dining concept was launched by Gordon Ramsay, and is directed by executive chef Anthony Keene, dishing up tasty Californian fare across the fine-dining Gordon Ramsay at the London West Hollywood (dinner only 6pm-10pm), the casual Boxwood Café and Rooftop by Gordon Ramsay.



SAWA BUSINESS

SAWA CINEMA DATA INFORMATION SERVICE –NEW SURVEY FOR FULL YEAR 2015 TO BE DISTRIBUTED EARLY APRIL 2016

SAWA and Nielsen in the first week of April 2016 will release the full year survey for the Cinema Medium. SAWA and Nielsen would appreciate the full support of its members to complete this survey.

The SAWA Cinema Information Data Service prepared jointly by Nielsen and SAWA service is the only comprehensive service on the Cinema Medium collected globally and to accurately measure the Cinema Advertising business we need members to actively participate. If you have not looked at this service lately, it is well worthwhile as there are new questions and answers and new updated information added each 6 months. Such as; 3d advertising performance on screens across the globe and whether it is up or down and the reasons why. Trends and expectations for 2016 across the globe is also a very important part of the service and give you a global comparison for your territory. You will find the data service in the member's only section of sawa.com and access can be gained by using the user name and password provided by SAWA.

This information collected from the new full year 2015 survey is being used to prepare for 2016 SAWA GOES TO HOLLYWOOD Convention in November 2106 and putting together a very powerful agenda with important input from the membership body. Thank you to our members for your continued support and to Nielsen for their partnership in collating and analysing this data.

SAWA SOCIAL MEDIA

Our aim as a global Trade Body is to build the profile of the medium globally. Cinema audiences are very social media savvy and this is all the more reason for Cinema Medium to have a presence on the social media channels. This was so apparent surfing the Project Everyone strategy as the social media activity was very high. As such, SAWA have become more active on social media and ask that you follow us, like us tweet us etc. so over the next year we can start to build our presence, not as a trade body but as the Cinema Advertising Medium. The links to all our social media channels can be found at the bottom of the SAWA.com Homepage.

SAWA.COM – NEWLY LAUNCHED WEBSITE

In June 2015, Neo Labs Norway, completed the development of a brilliant new website for SAWA. The new website is viewable on all devices and is a very detailed and easy to navigate site bringing new global information to the world at large on the Cinema Medium.

To ensure it accuracy SAWA have sourced and checked as much information as possible from our end and we now need all members check their listings on SAWA.com. It's important we have the most up to date logo for your company, the correct address and contact details AND a short bio, detailing number of screens, your market share, digital and 3d deployment, who your main are exhibitors and even social media links etc. If you would like to update these, please write to the SAWA Secretariat on cwannell@sawa.com

The member's only section OF SAWA.COM carries the most up to date documentation and tools including the SAWA CINEMA DATA information listed above, SAWA Digital Standards for picture and sound, What's on the SAWA ftp site for members to use, the SAWA style guide, just to name a few. If a file is too large to host on SAWA.com we have listed the file available on SAWA.com but have pointed you to download the source material from the SAWA.FTP site.

SAWA are also searching for new Case Studies, Research material, Video Clips of the Best Uses of Cinema Innovation in your territory and other relevant material that can be loaded into the new web site for members around the world to use. If members can share some of your research or marketing material, SAWA would appreciate your support.

SAWA BUSINESS

SAWA.FTP

SAWA has redesigned the content on the ftp site so that all available collateral is there for you to download and use. Content available on either ftp or web site

- SAWA 2D end tags both DCP and QT
- SAWA 3D end tag DCP
- SAWA "Full attention: DCP and QT promoting Cinema v/s TV
- SAWA New logos
- Berlin Conventions Presentations
- SAWA Seminar – 45 minute version video
- SAWA Seminar highlights (5 minutes) video
- "The Making of" video (early days in preparing for Cannes and the 60 second ad)
- "Behind the Scenes" video and DCP from BBH for Cannes Lions – 60 second ad
- Photo Library of SAWA @ Cannes Lions 2015
- Global Goals Tool Kit for SAWA Members to use
- SAWA Social Media and Communications Plan
- SAWA Full Strategy Document for Project Everyone
- SAWA PR Success Report from Cannes Lions
- SAWA PR success Report of the world Premiere of "The First Global Cinema Ad"
- Photo Library of New York premiere of 60 second ad 2015
- SAWA - New York trip report
- The First Ever Global Cinema 60 second Ad (Mov) – WEHAVEAPLAN (with wrap around for Cinema Medium so if used on your company YouTube channel it remains a Cinema only ad.

Contact cwannell@sawa.com if you need assistance with access to this ftp site or members section of sawa.com

SAWA MEMBERSHIP FEES

Annual membership fees are now due and prompt payment of fees would be greatly appreciated due to the commitment SAWA has to Cannes and the up and coming Biennial convention. SAWA has not increased fees since June 2012 – over three years. This year with the extra funds required to drive a PR campaign and promote the Cinema Medium in line with the Global Goals initiative, the SAWA Executive Council approved an increase to £2850. The new invoices reflect this figure and with the convention coming up in 2016 the funds will be needed to ensure we have good speakers able to great value and insights to our membership body.

CALENDAR OF EVENTS FOR SAWA – 2016

Below is a brief calendar of events for SAWA over the next 12 month

Sunday April 10th – 7.30pm

SAWA Members informal get together
Carmines Italian Restaurant
Caesars Palace, Las Vegas

April 11 – 14, 2016

CinemaCon Convention
Caesars Palace, Las Vegas

June 19 – 25, 2016

Cannes Lions Festival of Creativity
Palais de Festivale
Cannes, South of France

Sunday June 19, 2- 5pm

SAWA Digital Sub Committee Meeting
Sirocco Room, Carlton Hotel, Cannes

Sunday June 19th – 7.30pm – 11.30pm

SAWA Party (members only)
LÓndine Beach
64 Boulevard de la Croisette, 06400 Cannes, France
(next to the Carlton Beach).

Monday June 20th – 10am

SAWA Seminar – Grand Audi
Cannes Lions festival
Palais de Festivale, Cannes

Tuesday June 21st, 2016 – 9am – 12.30pm

SAWA Executive Council Meeting
Sirocco Room, Carlton Hotel, Cannes

June 20 – 24, 2016

Cineurope
Centro de Convenciones Internatacional de Barcelona
Barcelona Spain

November 6 – 9, 2016

Sunday noon November 6 to Wednesday noon
November 9 (3 days and 3 nights)
SAWA Biennial Convention
The London Hotel – West Hollywood
Los Angeles, USA.

SAWA BUSINESS

SAWA BINNERIAL CONVENTION NOVEMBER 6 – 9, 2016 LOS ANGELES, USA

SAWA GOES TO HOLLYWOOD in November 2016 to bring all its membership body together to a share common practices in our business. Registration details and preliminary agenda will appear in June Newsletter to outline what to expect and to ensure you note this event in your diaries. Speakers from Hollywood Studios, US Publicists, Social Media networks, gaming industries and the like will be in the lineup.

Thank you for your support and feedback is always welcome in regards to new projects, innovations, case studies and input on direction for SAWA to undertake to bring value to their members.

SAWA NEWSLETTER

All Members have the opportunity to include any Press Releases or articles they wish to distribute to Members in the SAWA Bi monthly newsletter. The SAWA Newsletter is issued every two months via email and posted to the Members only section of sawa.com. There is also an archive of past newsletters there for your convenience. If you have misplaced your user name and password please contact the SAWA Secretariat for this information.

The deadline to include an article in the 2 monthly issues is the 15th day of the previous month. For example February issue the deadline on January 15th. The SAWA Secretariat welcomes your input and can be contacted via email on cwannell@sawa.com

CINEMA ADVERTISING NEWS FROM ACROSS THE GLOBE

FRESH PERSPECTIVES: US CINEMA ADVERTISING GIANTS WELCOME NEW LEADERS

US SAWA members - Andy England the new CEO of NCM and John Partilla the new CEO of Screenvision give their fresh insights for the Cinema Medium in the US in an article in Film Journal

"Cinema's time has come," says John Partilla, who succeeded Travis Reid as chief executive officer of leading cinema-advertising company Screenvision last October. "And there will be substantial movement and energy within the industry moving the sector forward." Within that environment, Partilla says, the company "will be at the forefront, creating value for our exhibitors and brands." In his view, "the elevating impact of the movie screen" still represents "so much upside with respect to revenue and bottom-line growth. I truly believe this is a once-in-a-lifetime opportunity where we can make substantial impact on a sector."

With the retirement of Kurt C. Hall, change was equally in the air at National CineMedia. "The nature of NCM's business is that we proudly represent our circuit partners, and we need them on our side to make good things happen for all of us," notes Andrew J. England, who was appointed NCM's chief executive officer and director at the beginning of the year. "It's a great time to be in the movie business," with such good cinemas, he adds. "And National CineMedia is committed to have the products, tools and relationships to be the film industry's best advertising partner."

In past editions of our Cinema Advertising section, which was launched exclusively in October 2004, it was customary to lead our annual survey with the latest trade association findings from the Cinema Advertising Council (www.cinemaadCouncil.org). Looking at this unprecedented changing of the guard, and coming on the heels of a failed attempt to combine both companies, Film Journal International took the opportunity to speak with both of the new leaders in the field. Screenvision represents over 14,300 screens in 2,300+ theatres across all 50 states and 94% of DMAs nationwide, delivering through more than 150 theatrical circuits, including six of the top 10 exhibitors. National CineMedia's preshow



covers the three largest among 40 leading national and regional theatre circuits, with approximately 1,600 locations and 20,050 screens in 187 DMAs and 49 of the top 50.

While Partilla and England can count on mature networks and seasoned teams, both executives have arrived from other areas of the media mix to continue the groundwork laid by two tried-and-true cinema experts. They share their thoughts and ideas individually here and here; meanwhile, let's take a look at their respective backgrounds.

Andy England, as he prefers to be called, came to NCM having held the position of executive VP and chief marketing officer of MillerCoors, a \$7.5 billion-net-revenue U.S. joint venture of Molson Coors Brewing Company and SAB Miller PLC. During his nearly 10-year tenure there, "England built new brand architecture," the NCM announcement stated. He "led a 200-person marketing department, revamped the go-to-market strategy for classic brands such as Coors Light and Miller Lite, broadened the company's reach in social and digital media, and created sponsorship deals with major sports franchises." With that, and all along, England always included films and movie theatres in his reach towards consumers.

Screenvision's new chief executive officer, John Partilla, is another movie [theatre] fan. "Widely recognized for his vision and innovation," Partilla most recently worked on the agency side as chief executive officer of Olson and executive VP at the Digital Services Group of ICF International. According to the media announcement, he will focus "on elevating Screenvision's position in the broader video media landscape, integrating new and emerging technology, strengthening the preshow advertising platform, and creating tentpole programs for brands." All of this and more will be discussed on the following pages.

"Cinema has a great offering, and there are many more brands that can access the medium," Partilla asserts. "As the fragmentation continues, and technology advances, cinema's role as a prime video replacement will be further highlighted. As we go through the year, we will seek opportunities to evangelize this message to our key constituents: brands, buyers, planners, research and creative. My number-one goal is to make Screenvision a key must-have component of media campaigns."



CINEMA ADVERTISING NEWS FROM ACROSS THE GLOBE

A NEW AGE FOR THE CINEMA MEDIUM: EVOLVING TECHNOLOGIES IMPACT CINEMA ADVERTISING

The McKinsey and Company–Global Media Report 2015 states Cinema advertising is on the rise and they are seeing more ad dollars coming into our medium. 2015 was a growth year for many in cinema advertising, linked in part to a strong slate of movie titles with clearly defined audiences. This growth suggests that brands will continue to move to cinema if assured of finding their audience. Arts Alliance (SAWA Member) gives view on evolving technologies that can impact the Cinema Medium.

Today's digital world continues to evolve at an astounding rate, and changing consumer expectations continue to put pressure on cinemas' ability to respond to change. Adding to the age-old challenge of maximizing occupancy within theatres, cinemas now additionally have to keep pace with new technologies that are transforming how consumers digest content.

The way customers consume content has completely transformed. Services like Netflix, Amazon Prime and iTunes have given customers unlimited access to the content they want, whenever they want it. But, from the content they are watching to the ads they are exposed to in the process, this new *modus operandi* is increasingly a highly personalized experience.

Customers now have these same expectations for their cinema experience and it is up to exhibitors to meet this demand if they want to remain relevant to audiences. The same is also true in relation to advertisers, who are looking for ways to engage with consumers on their own terms and to use precision targeting to avoid wastage. Cinemas and screen advertising companies need to think about a number of different aspects to successfully compete in the evolving market as new digital potentials emerge.

Cinema advertising currently accounts for just 0.5% of global advertising spend—a mere \$2.1 billion of the global annual \$450 billion.* The cinema is a special medium, but advertiser interest and trust has been dented. Why? Because cinema advertising is seen as untargeted, error-prone and lacking in visibility in comparison with other media.

Cinema advertising is therefore in need of a makeover. Brands need to be awakened to the possibilities that

cinema advertising brings. With the unique power of cinema, not only do advertisers have the potential to reach and target audiences in one of the most emotionally engaging and impactful forms of advertising, there is also an enormous opportunity to drive revenues.

One of the main reasons cinema advertising has seen relatively little love to date is that, quite simply, advertisers deem other media as a more attractive investment.

Technology advances in other areas, such as online, allow advertisers to enjoy far greater targeting of more tightly defined audiences who are more likely to act and respond to that advertising. With the right technology, advertisers can target when and to whom their ads are shown, serve up highly personalized content and see exactly where and when their campaign is being played.

But there's no doubt that cinema advertising brings advantages that no other medium does. Unlike TV advertising, customers can't fast-forward or mute the ads, and unlike online advertising, no one in a cinema auditorium is using an ad blocker. And research by U.K. screen-advertising company DCM shows that cinema is eight times more effective at making your brand stand out from the crowd than TV. And cinema is catching up with other advertising media. No longer do brands have to "hit and hope" with a mass untargeted campaign and no data about how their ad performed. Cinema-advertising technology now allows highly precise targeting to specific locations or demographics, as well as reliable data on exactly when and where each spot played. In other words, making measurement of effective advertising and return on investment much easier.

Evolving technologies are also starting to offer new areas where cinemas can capitalize on advertising. For instance, the “second screen” experience, where consumers watch content onscreen but can also interact with that content via a second screen (i.e., their phones). By embracing the second screen, and offering exclusive promotions and offers that become an extension of the big screen, advertisers and exhibitors have the ability to drive customer engagement and drive additional revenues.

Overall, cinema advertising is on the rise and we are seeing more ad dollars coming in. 2015 was a growth year for many in cinema advertising, linked in part to a strong slate of movie titles with clearly defined audiences. This growth suggests that brands will continue to move to cinema if assured of finding their audience. With the right tools, cinemas have the ability to target the audience they want—whether that is targeting by identifiable demographic and geographic inventory segments, targeting by day of the week, or even by part of the day. Those same tools can also address the other key challenge for cinema, by providing real-time and accurate reporting of what showed where. This ensures cinemas can build propositions that not only meet the pinpoint targeting that advertisers require but can also ensure their audiences are even more engaged, by showing only advertising that is relevant to them, providing the personalized experiences consumers now seek. Ultimately, these new technologies enable cinemas to dramatically increase the value of their advertising proposition and drive new and higher revenues.



CINEMA ADVERTISING NEWS FROM ACROSS THE GLOBE

NCM IN THE US, GLOBALLY THE LARGEST CINEMA ADVERTISING COMPANY, ADDS AMAZON'S ORIGINAL, AWARD-WINNING PROGRAMMING TO ITS FIRSTLOOK PRE-SHOW

NCM have done a deal with Amazon to give moviegoers a behind-the-scenes look at season two of its hit drama Bosch, based on Michael Connelly's best-selling novels and starring Titus Weaver as LAPD homicide detective Harry Bosch. Also highlighted will be the Annelly, Annie and multi-Emmy award-winning Tumble Leaf, a whimsical series aimed at preschoolers from Bix Pix Entertainment. This will appear in NCM's First Look pre show programme.

Amazon is bringing its entertainment content to the big screen in a new in-theater marketing relationship with National CineMedia (NCM), America's Movie Network. The new multi-year relationship will bring original content from Amazon Prime Video's award-winning programming to the big screen.

Amazon's debut long-form content pieces for NCM's FirstLook pre-show featured a look at the new season of the celebrated Roman Coppola and Jason Schwartzman comedy Mozart in the Jungle, winner of two 2016 Golden Globe awards for Best Television Series - Comedy or Musical and Best Performance by an Actor in a Television Series - Comedy or Musical: Gael Garcia Bernal.

In March, Amazon will give moviegoers a behind-the-scenes look at season two of its hit drama Bosch, based on Michael Connelly's best-selling novels and starring Titus Weaver as LAPD homicide detective Harry Bosch. Also highlighted will be the Annelly, Annie and multi-Emmy award-winning Tumble Leaf, a whimsical series aimed at preschoolers from Bix Pix Entertainment.

"Moviegoers are the most engaged and enthusiastic audiences out there, so of course the perfect place for Amazon to reach new fans is at the movie theater," said Cliff Marks, President of Sales and Marketing for NCM. "Movie and TV marketing have always had a great symbiotic relationship, and now with the many new

ways to enjoy entertainment programming through Amazon, it's the logical next step in the evolution of media to expand that relationship to include streaming video as well."

"We are excited to be working with NCM," said Mike Benson, Head of Marketing for Amazon Studios. "Their movie-going audience appreciates innovative, premium entertainment and we are anxious to expose our award-winning Amazon Original television programming to these influential viewers."

NCM's FirstLook pre-show program showcases entertainment content from ABC Networks, A+E Television Networks, Amazon, Disney, Fandango, Nintendo, Microsoft, NBC, Turner Broadcasting System, and more, along with national, regional and local advertising. As the number one weekend network in the country, NCM's average unduplicated weekly audience represents a Nielsen rating of 7.0 in adults 18 to 49, making FirstLook one of the top 10 primetime shows in the U.S. every week.



CINEMA ADVERTISING NEWS FROM ACROSS THE GLOBE

RECORD YEAR FOR EUROPEAN CINEMAS

European Update - With some data remaining to be collated and confirmed, the International Union of Cinemas presents "the first wide-ranging assessment" of the performance of the European cinema sector last year. 2015 was "a record year in many countries," the trade association reported. Total admissions for EU countries (where data was available) increased by 6.9% compared to 2014, while total admissions for all UNIC territories grew 5.5% to more than 1.2 billion visits to the movie theatre.

With some data remaining to be collated and confirmed, the International Union of Cinemas presents "the first wide-ranging assessment" of the performance of the European cinema sector last year. 2015 was "a record year in many countries," the trade association reported. Total admissions for EU countries (where data was available) increased by 6.9% compared to 2014, while total admissions for all UNIC territories grew 5.5% to more than 1.2 billion visits to the movie theatre.

While local films performed remarkably well in some countries, this overall trend was mostly the result of strong international titles throughout the year, including, but not limited to, *Fifty Shades of Grey*, *Furious 7*, *Minions*, *Spectre*, *Jurassic World* and *Star Wars: The Force Awakens*.

Once final box-office figures for all territories are available, it will be possible to ascertain the impact of these positive overall trends in admissions on total revenues.

Here are the key trends.

- * Increases in U.K., Germany and Scandinavia
- * Positive performance in France and Turkey
- * Strong developments in Southern Europe
- * Continuing growth in Central and Eastern Europe

Looking south, Italy was showing "signs of recovery" with an impressive increase of 10.9% and 8.6% in admissions and box office. At 7.5% and 9.2%, respectively, Spain enjoyed equally positive results, with 8 Apellidos Catalenes leading the box-office top-five. In Portugal as well, a local title ranked high on the list, as admissions increased by an "astonishing" 20.2%. In the U.K. and Germany, admissions climbed over 9%, with Teutonic sequel *Fack Ju Göhte 2* bringing local titles to a record market share. While Scandinavia profited equally from

homemade product, France and Turkey had a bit of catch-up to do after local films had been doing well in 2014. More than 200 million cinema visits were counted in France, but admissions slightly decreased by 1.4%. Turkey increased its box office by 4.4% while admissions were down slightly by 1.3%. With attendance up across the Central and Eastern boards, "Poland has now become one of the leading European cinema markets," UNIC noted about the 10.6% growth rate.

Admissions of 1.5 per capita for all UNIC territories, again based on available results, were equal to 2014. France (3.1) and Ireland (3.3) experienced the highest cinema-going rate. UNIC is the European trade grouping representing cinema exhibitors and their national trade associations across 36 European territories.

BIG PLUS FOR KINOWERBUNG

The news about cinema advertising is good everywhere. Looking at Germany, it is "sehr gut," in fact. According to trade association FDW Werbung im Kino, at €95.14 million (US\$104.94 mil.), total revenue was up 18.05% over the prior year. Countrywide ads were up 22.1% (€75.24 mil.) and regional-local increased 4.9% (€19.9 mil.), not including charges for production. "New and even better hitting concepts for targeted audiences and attractive pricing models" were named as the main drivers at the same time as new advertisers selected the medium.

VR TOUR GOES GLOBAL

From the beginning of March to mid-April, as "the largest community for virtual-reality creators," Kaleidoscope is presenting a ten-city international tour showcasing over 30 "innovative and thought-provoking experiences," deemed the best in virtual reality (VR) film, art and immersion. With this edition's focus on

alternative content, interactivity and immersion have been mentioned as both new options and opportunities for movie theatres, as well as yet another way to keep people in their personal environments.

Either way, Gear VR equipment supplied by Samsung, Oculus Rift, HTC Vive VR headsets and Nokia's OZO VR camera will be available from Paris, France (La Gaîté lyrique), to Pangyo, South Korea (Gyeonggi Center for Creative Economy & Innovation) and Melbourne, Australia (Melbourne Meat Market). Powered by the Wevr Transport content network for VR creators and their audiences (four Wevr experiences premiered at the 2016 Sundance Film Festival), other notable European stops include Cologne, Germany (Photokina trade fair) and Amsterdam, The Netherlands (The EYE Film Museum).

Kaleidoscope was founded less than a year ago by entrepreneur René Pinnell and former Industrial Light & Magic technical director Michael Breymann. The startup's mission is "to empower independent VR artists" in a variety of ways and to raise "the visibility of VR as the new frontier of film and entertainment."

D-CINEMA DOMINATES BERLINALE

Over the course of the past six years, the Berlinale "has grown to be one of the biggest technological trailblazers on the film festival scene." Organizers give credit "in no small part" to the support of its digital-cinema partners: Colt Technology Services, Rohde & Schwarz DVS, ARRI, Dolby, Barco and Aspera, an IBM company. "They enable the festival to make use of the newest technologies for the distribution and projection of our films," noted festival director Dieter Kosslick.

All of the participating cinemas and venues—95% of more than 2,500 screenings are from DCPs—are connected to the festival's Film Office via fiber-optic network. An entirely new workflow for the inspection and administration of submitted films necessitated a central system with over one petabyte (1,000 TB) in storage. With that come transfer software (Faspex from Aspera) and high-speed Internet (Colt) running at 10 gigabits per second that made global DCP hard-drive shipping obsolete for over 100 films.

The Berlinale Palast is equipped for Dolby Atmos, the festival acknowledged. "A further milestone this year is the use of a 4K laser projector from Barco in the Friedrichstadt-Palast [enabling the delivery of] especially high-contrast and bright images to the venue's 22-meter-wide screen" (72 feet) and 1,895 seats. Calling their collaboration "pleasant" and "win-win," head of Berlinale sponsorship Dagmar Forelle admits to being "even more excited" this year. "As true film enthusiasts, we are really impressed with the exceptional brightness...the sharp contrast and the crisp colors. We truly appreciate Barco bringing this premium laser technology solution to the biggest venue of the Berlinale." Added Stijn Henderickx, VP of cinema at Barco, "It's the perfect projector for this grand film festival."

CINEMA ADVERTISING NEWS FROM ACROSS THE GLOBE

ENTERTAINMENT & ARTIFICIAL INTELLIGENCE: HOW TO BOOST CINEMA AUDIENCES WITHOUT AN OSCAR

Artificial intelligence start-up company LoopMe, the leading mobile video platform says in this article it improves cinema campaign results and works on an impression level, analysing data to determine the likelihood of a particular advert generating a desired outcome for each ad call. It then predicts which advert is most likely to deliver the strongest result and serves the ad. Interesting read on the power of the mobile phone.

We're in the thick of awards season, the BAFTAs just behind us and the Oscars looming. While nominated films always receive plenty of attention, the hundreds of films released each year need to find equally powerful ways to generate interest and engagement from their audiences.

From Hal 9000 in 2001 Space Odyssey to C-3PO in Star Wars, Artificial Intelligence (AI) has always proved popular in the film industry, but it's not always considered within an advertising context. In fact, it's a highly effective way for entertainment brands to reach their audiences.

AI improves campaign results and works on an impression level, analysing data to determine the likelihood of a particular advert generating a desired outcome for each ad call. It then predicts which advert is most likely to deliver the strongest result and serves the ad.

Cinema audiences are often diverse, after all there's no accounting for taste. It's extremely important to target the right audiences with the right trailer if a campaign is going to be successful, and this is not always achieved with conventional targeting.

For example, an ad call comes through and is identified as being from a woman aged 18-34. With traditional targeting and prevailing gender stereotypes in place, she may be targeted with an ad for a rom-com as she fits a certain demographic. But what if the woman in question cannot stand rom-coms and is actually a fan of blood-curdling horror? She won't interact with the ad served and the impression is wasted.

With AI in place far more factors than the demographic of the user are considered. It will analyse many layers

of data including information from the app or site she's using, which ads she's interacted with before or which sites she visits frequently, amongst others.

The technology considers which characteristics from the advert features best align with her past behaviour: maybe it includes rich media elements which she has preferred in the past, maybe she interacts with native ads more often than other formats. Information from hundreds of thousands of data points is analysed in milliseconds to serve the user with the most relevant advert. In this case our user wouldn't be served a rom-com trailer but an ad for the next slasher film. And she's interested in the content so engages with it.

As well as helping deliver the right advert, AI can also promote campaigns based on real-time information. This can be particularly good at driving footfall in cinemas for entertainment clients.

For example, if it's 11am on a Saturday morning and it's 25 degrees and sunny outside, there is very little point in using that ad call to deliver an ad for the cinema. People aren't likely to engage with that kind of content; the AI will register low engagement rates and reduce the circulation of that ad. If by 2pm rain sets in, users are going to be more interested in cinema trailers; AI will register the renewed engagement and begin to serve more of these ads. Without AI it is impossible to be this agile with optimisation.

While it's often easiest to describe how AI works anecdotally, hard data proves its use. Results from 17 mobile video advertising campaigns run for entertainment brands since the start of this year show an average uplift of 108 per

cent on CTR and VCR, when AI was implemented on the campaign. One example (which originally ran without AI, on the advertiser's request) achieved an average of 2.9 per cent CTR. Once AI was incorporated into the campaign the CTR increased dramatically, delivering nine per cent CTR after four days of running, an increase of 221 per cent. By precisely targeting the adverts to each environment, time and user, ads are engaged with more frequently, improving value and results for advertisers.

While every studio would love their productions to command attention thanks to their award-winning cast and crew, for the vast majority of films the audience must be attracted through promotional campaigns. By implementing AI entertainment brands can not only achieve excellent results on paper, but effectively reach cinema-goers at the right time and place with ads for the films they're going to love.



CINEMA ADVERTISING NEWS FROM ACROSS THE GLOBE

**NATIONAL CINEMEDIA, INC. USA REPORTS
INCREASED RESULTS FOR FISCAL FOURTH QUARTER
AND FULL YEAR 2015**

Total revenue for the year ended December 31, 2015 increased 13.3% to \$446.5 million from \$394.0 million for the comparable period last year. Adjusted OIBDA increased 15.4% to \$229.9 million from \$199.3 million for the full year of 2014. Great result for NCM.

National CineMedia, Inc. (NASDAQ: NCMI) (the Company), the managing member and owner of 43.8% of National CineMedia, LLC (NCM LLC), the operator of the largest in-theatre digital media network in North America, today announced consolidated results for the fiscal fourth quarter and fiscal year ended December 31, 2015.

Total revenue for the fourth quarter ended December 31, 2015 increased 10.8% to \$136.4 million from \$123.1 million for the comparable quarter last year. Adjusted OIBDA increased 3.7% to \$75.2 million for the fourth quarter of 2015 from \$72.5 million for the fourth quarter of 2014. Net income for the fourth quarter of 2015 was \$6.6 million, or income of \$0.11 per diluted share compared to net income of \$8.1 million, or income of \$0.14 per diluted share for the fourth quarter of 2014. As adjusted to exclude costs associated with the terminated merger with Screenvision, an income tax reserve and certain other non-recurring items set forth in the table at the end of this release, net income for the fourth quarters of 2015 and 2014 would have been \$0.20 per diluted share and \$0.19 per diluted share, respectively.

Total revenue for the year ended December 31, 2015 increased 13.3% to \$446.5 million from \$394.0 million for the comparable period last year. Adjusted OIBDA increased 15.4% to \$229.9 million from \$199.3 million for the full year of 2014. Net income for the fiscal year of 2015 was \$15.4 million, or income of \$0.26 per diluted share compared to net income of \$13.4 million, or income of \$0.23 per diluted share for 2014. As adjusted to exclude costs associated with the terminated merger with Screenvision, an income tax reserve and certain other non-recurring items set forth in the table at the end of this release, net income for

the full year of 2015 would have increased 42% to \$0.51 per diluted share from \$0.36 per diluted share for the full year of 2014. Adjusted OIBDA and adjusted earnings per share are non-GAAP measures. See the tables at the end of this release for the reconciliations to the closest GAAP basis measurement.

The Company announced today that its Board of Directors has authorized the Company's regular quarterly cash dividend of \$0.22 per share of common stock. The dividend will be paid on March 24, 2016 to stockholders of record on March 10, 2016. The Company intends to pay a regular quarterly dividend for the foreseeable future at the discretion of the Board of Directors consistent with the Company's intention to distribute over time a substantial portion of its free cash flow in the form of dividends to its stockholders. The declaration, payment, timing and amount of any future dividends payable will be at the sole discretion of the Board of Directors who will take into account general economic and advertising market business conditions, the Company's financial condition, available cash, current and anticipated cash needs, and any other factors that the Board of Directors considers relevant.

Commenting on the Company's 2015 operating results, Andy England, NCM's CEO said, "2015 was a very strong year for National CineMedia with record revenue and Adjusted OIBDA derived from advertising. These results reflect higher national and local advertising revenue, as well as higher utilization and pricing compared to 2014. Our medium was embraced across the advertising community as a result of high Millennial movie theater attendance and increased fragmentation across the media landscape."

Mr. England continued, "We enter 2016 with a strong platform and an enviably stable position in the fast changing premium video advertising segment. We continue to strengthen the core of our business by upgrading our targeting and data analytics tools, while also building new digital marketing solutions to enable marketers to reach movie-goers before, during and after the movie. With the support of our founding member circuits and network affiliates, as well as the attention of advertisers, we are confident that NCM is well positioned to continue creating value for our stockholders, employees and circuit partners. It is a great time to be in the cinema advertising business and I look forward to working with the talented NCM team to build on our strengths, expand our theatre circuit and advertising client relationship base and capitalize on our strong position within the marketplace."

SUPPLEMENTAL INFORMATION

Integration payments due from Cinemark and AMC associated with Rave Theatres for the quarter and year ended December 31, 2015 and January 1, 2015 were \$0.9 million, \$0.8 million, \$2.7 million and \$2.2 million respectively. The integration payments were recorded as a reduction of an intangible asset.

2016 OUTLOOK

For the first quarter of 2016, the Company expects total revenue to be down 2% to 8% and Adjusted OIBDA is expected to be down 13% to 28% from a record first quarter in 2015 that grew revenue and Adjusted OIBDA 10% and 23%, respectively versus the first quarter of 2014. The Company expects total revenue in the range of \$71.0 million to \$75.0 million during the first quarter of 2016, compared to total revenue for the first quarter of 2015 of \$76.9 million and Adjusted OIBDA in the range of \$20.0 million to \$24.0 million during the first quarter of 2016 compared to Adjusted OIBDA for the first quarter of 2015 of \$27.7 million.

For the full year 2016, the Company expects total revenue to be up 4% to 6% and Adjusted OIBDA to be up 4% to 8% from the full year 2015. The Company expects total revenue in the range of \$463.0 million to \$473.0 million for the full year 2016, compared to total revenue for the full year 2015 of \$446.5 million and Adjusted OIBDA in the range of \$238.0 million to \$248.0 million for the full year 2016 compared to Adjusted OIBDA for the full year 2015 of \$229.9 million.

CONFERENCE CALL

The Company will host a conference call and audio webcast with investors, analysts and other interested parties February 25, 2016 at 5:00 P.M. Eastern time. The live call can be accessed by dialing 1-877-407-9039

or for international participants 1-201-689-8470. Participants should register at least 15 minutes prior to the commencement of the call. Additionally, a live audio webcast will be available to interested parties at www.ncm.com under the Investor Relations section. Participants should allow at least 15 minutes prior to the commencement of the call to register, download and install necessary audio software.

The replay of the conference call will be available until midnight Eastern Time, March 10, 2016, by dialing 1-877-870-5176 or for international participants 1-858-384-5517, and entering conference ID 13629909.



CINEMA ADVERTISING NEWS FROM ACROSS THE GLOBE

CHEVY BRINGS MENACE TO ITS MOVIE MARKETING WITH EXCLUSIVE INTERACTIVE CINEMA AD

Chevy worked with cinema-advertising company Screenvision to get the trailer into theaters. The spot, which won't air on TV, will run before films with Moviegoers being treated to a dose of Chevy horror at theaters across the country. Instead of showing a standard TV spot when the lights dim, Chevrolet is taking full advantage of the medium with a spooky 60-second trailer-like ad during previews that pokes fun at horror flicks and touts the new Malibu and Cruze Chevrolet.



<https://www.youtube.com/watch?v=gNWlEoSsNS4>

Moviegoers are being treated to a dose of Chevy horror at theaters across the country.

Instead of showing a standard TV spot when the lights dim, Chevrolet is taking full advantage of the medium with a spooky 60-second trailer-like ad during previews that pokes fun at horror flicks and touts the new Malibu and Cruze.

Automakers using theaters to capture audiences with traditional TV ads before films is nothing new, but Chevrolet is adding an extra layer of production value to the mix with a spot that's optimized for the silver screen.

With blockbuster films such as *Batman v Superman: Dawn of Justice* and *X-Men: Apocalypse* on the way, Chevy expects to surpass Super Bowl viewership totals once the six-month campaign that began this month at nearly 2,300 theaters ends.

Chevrolet knows consumers -- with popcorn and candy in tow -- are at movie theaters to be entertained, so it

didn't want to disappoint them with a standard TV ad. The automaker took this approach to help the new Malibu and Cruze break through in front of "highly engaged, distraction-free" audiences that are younger and more affluent, said Paul Edwards, U.S. vice president of Chevrolet marketing.

Edwards said Chevrolet has found that its recipe of shocking consumers -- think about its "Blackout" Super Bowl ad in 2015 -- and then surprising them with a brand message is an effective strategy. This mock horror trailer is a continuation of that philosophy.

Chevy worked with cinema-advertising company Screenvision to get the trailer into theaters. The spot, which won't air on TV, will run before films with a PG-13 or stricter rating.

"This opportunity really provided us a chance to disrupt consumers in a highly entertaining and engaging way," Edwards said. "It was spawned by the fact that we're launching Cruze and Malibu almost simultaneously. To launch great cars like that and really grab people's attention, we need to try a few creative things like this in the marketplace."

Michigan-born director Sam Raimi, who gained fame for creating *The Evil Dead* cult horror movies, taps into his vast reservoir of suspense-building tricks to reel viewers in.

The spot opens with a shot of a woman walking into a dwelling that looks like the stereotypical haunted house. Scary music, chilling sound effects and flickering lighting set the mood as the woman is tormented by the home's supernatural inhabitants.

The spot, which was tailored for the theater experience using surround sound, takes a comedic turn as the woman approaches a door leading to certain danger. Instead of meeting her fate as a movie character would, she is suddenly warned by off-screen voices not to open it.

She improbably heeds their advice, and the ad closes with a message touting the active-safety features of the Malibu and Cruze by asking, "Wouldn't it be nice to have a warning before bad things happen?"

Edwards said the surround-sound component gives the impression that other audience members are yelling at the screen.

"We've had reports come back where consumers were engaging with the screen," Edwards said. "They hear those voices and think it's other audience members, so there's an element of audience participation."

Mike Bernacchi, a marketing professor at the University of Detroit Mercy, said cultivating theater audiences in this fashion makes sense.

Bernacchi said he has always wondered why automakers didn't produce ads in the same vein as movie trailers to entice viewers.

"When you're in that environment, why would you not optimize?" Bernacchi asked. "Why would you not try to do something that connects to the audience?"



CINEMA ADVERTISING NEWS FROM ACROSS THE GLOBE

BEACONS GET PALLY IN 300 MOVIE THEATRES IN US

A deal between cinema advertising agency Screenvision USA and location-based mobile advertising network Mobiquity Networks Inc. will install beacon technology in 300 theater complexes in major markets over the next three months. Beacons are small pieces of hardware that can be placed anywhere. They use Bluetooth technology to send messages to consumers' smartphones when they pass by or are in their general vicinity.

Cinema advertising agency Screenvision plans to use beacons to send advertisements to moviegoers.

Beacons just got a ticket into 300 movie theaters across the United States.

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To receive these messages, consumers have to download an app with Mobiquity Networks' software development kit in it and opt in to push notifications. These apps are mostly shopping-related, as Mobiquity Networks has also deployed beacons at 475 U.S. malls, and apps that are movie-related, including Shopular, SnipSnap App LLC, Movietickets.com Inc., Moviefone and Dealflicks Inc.

Mobiquity Networks installed the beacons in the theater at no cost, says Jim Meckley, chief marketing officer at Mobiquity Networks.

Screenvision, which is responsible for serving up ads on movie screens before a film starts, is looking to expand the reach of its ads for its clients, says John McCauley, chief strategic development officer of Screenvision. The beacons will be placed at the theater building's entrance, in the concession area and at each door of each theater, so Mobiquity Networks can track the movies consumers are viewing.

From there, the beacons will allow Screenvision to send follow-up advertisements to moviegoers and ad messages that are targeted to specific consumers. For example, Screenvision will know when a consumer is watching the action adventure movie "Deadpool" in Chicago and can follow up with an advertisement for the latest Audi AG model. Movie theaters can also use this information to send moviegoers advertisements for similar movies to ones they've seen or send a coupon for the concession stand, Meckley says.

If one of the advertisers already has its own app and wants to use the beacons to target consumers with it, Mobiquity Networks will work with them to get the SDK in the app, Meckley says.

McCauley declined to name any clients signed up to use the beacon network to advertise, although Screenvision claims there are several that will be announced soon. The cost to use the beacons to advertise will depend on each client, and will either be per campaign or cost per thousand impressions, McCauley says.

A variety of retailers, venues and even schools are trying out beacon technology. Levi's Stadium, home of the San Francisco 49ers and host of Super Bowl 50, for example, installed 2,000 beacons to message fans about when a pregame show would begin and which bathroom is closest to them, as well as other relevant messages.



CINEMA ADVERTISING NEWS FROM ACROSS THE GLOBE

SPOTLIGHT CINEMA AD SALES HOUSE BOWS AUDIO RECOGNITION

Like other branches of out-of-home advertising, cinema advertising companies are trying to figure out how to leverage practically mobile devices on behalf of their advertisers. One of the most promising ways is through audio recognition apps that allow marketers to engage with consumers through content, forming relationships that continue after they leave the theater. Spotlight Cinema Networks, a relatively smaller player alongside the two dominant cinema ad companies, NCM and Screenvision, has formed a partnership with The Tone Knows, an audio recognition technology company, to integrate mobile interactivity into its on-screen programming and advertising content.

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Spotlight Cinema Networks, a relatively small player alongside the two dominant cinema ad companies, NCM and Screenvision, has formed a partnership with The Tone Knows, an audio recognition technology company, to integrate mobile interactivity into its on-screen programming and advertising content.

Marketers using the Tone platform can send a silent tone to moviegoers' smartphones when their advertisement is shown during either Spotlight's preshow or Trailer Pod programs, offering consumers who have opted in digital coupons, videos, retail partner graphics, links to incentives, and localized messaging for outlets such as auto dealerships, or encouraging entertainment tune-in.

To receive the offers and other content, moviegoers just have to download Spotlight's CineLife app and activate it on their mobile device. Spotlight is promoting the app throughout its network of luxury and independent theaters, which altogether operate around a thousand screens.

Spotlight president Michael Sakin noted that the Tone integration allows theater owners and marketers to deliver messages to moviegoers' mobile devices after they have left the theater, if desired, in order to avoid

disrupting both the theater experience and the cinema ad environment.

Sakin explained: "Cinema is one of the strongest advertising mechanisms out there because of the recall and the captive audience. Everyone is trying to figure out how to extend that message via mobile devices without annoying the audience and taking away from the cinema experience. The collaboration with Tone Knows is really the first time we have been able to work with a partner in a way that doesn't intrude on the message."

The bigger cinema advertising networks have been employing mobile audio recognition technology for several years, although most applications are still in the experimental stages.

Among Spotlight's larger peers, NCM has a partnership with Shazaam, while Screenvision works with Soundhound.

SPOTLIGHT
CINEMA NETWORKS

CINEMA ADVERTISING NEWS FROM ACROSS THE GLOBE

NCM, USA APPOINTED AS OFFICIAL REPRESENTATIVES OF LIONS FESTIVALS IN USA

NCM in the U.S., SAWA Member and the world's largest Cinema Advertising Company have been appointed to represent the Lions Festival taking over from a ten year stint as the festival rep by USA Today.

Lions Festivals have announced that America's largest cinema advertising network, National CineMedia (NCM), has been appointed as the official representatives in the USA.

Philip Thomas, CEO, Lions Festivals, said, "We have a network of representatives in 90 countries and as a global Festival the role that these representatives play within their own markets is essential to the whole creative community. We're delighted to be able to welcome NCM to that team. Their knowledge and expertise, along with a passion for and understanding of what we do is second to none."

As America's Movie Network, NCM helps brands get in front of the movies that shape the national conversation. More than 700 million moviegoers annually enjoy NCM's FirstLook pre-show, which showcases premium video content and advertising creative on 20,050 movie screens in 1,600 theaters in 187 Designated Market Areas® in the U.S. NCM Digital goes beyond the big screen, extending in-theater advertising campaigns into online and mobile marketing programs to reach entertainment audiences.

Cliff Marks, president of sales and marketing with NCM, said, "Some of the best creativity, innovation and storytelling in the world can be found on the big screen, and NCM as a company has always been dedicated to featuring the best of advertising alongside the best of Hollywood. As a leader in today's evolving video media landscape, we are thrilled to have this chance to work with America's creative community to help bring their work to the global stage of the Lions Festivals."

NCM takes over from USA TODAY, which has represented Lions Festivals for more than 10 years. Thomas said that he was incredibly grateful to USA TODAY for their loyalty and commitment, adding that they had been "instrumental in increasing awareness and participation from the USA as well as supporting and developing young creative talent in the region."

NCM will take responsibility for the Young Lions Competitions, holding regional competitions to find the winning teams that will compete at Cannes Lions, as well as managing the jury nominations from the USA. Susan Lilley, who had served as Cannes Festival Manager for USA TODAY previously, will be joining NCM as Director, Cannes Partnership, based in its New York office. Susan can be contacted at Susan.Lilley@ncm.com for 2016 information on Young Lions competitions, delegate registrations and entries. Going forward, details on Cannes Lions initiatives in the USA can be found at <http://canneslions.ncm.com>.

Cannes Lions is the world's leading celebration of creativity in communications and representatives act on behalf of the Festival in their respective countries, championing creativity by supporting creative agencies and clients to participate and succeed at the Festival. Further information can be found at www.canneslions.com.

63rd Cannes Lions International Festival of Creativity, 18-25 June 2016, Cannes, France

The International Festival of Creativity, also known as Cannes Lions, is the world's leading celebration of creativity in communications and encompasses Lions Health, Lions Innovation and Lions Entertainment. Founded in 1954, the Festival takes place every June in Cannes, France.

As the most prestigious international annual advertising and communications awards, over 40,000 entries from all over the world are showcased and judged at the Festival. Winning companies receive the highly coveted Lion trophy, a global benchmark of creative excellence, for Film, Print, Outdoor, Interactive, Radio, Design, Product Design, Promo & Activation, Film Craft, Mobile and Integrated advertising, as well as the best Media, Direct, PR, Integrated, Creative Effectiveness, Creative Data, Innovation, Entertainment and Music ideas. The Festival is also the only truly global

meeting place for advertisers, advertising and communication professionals. More than 15,000 delegates from 95 countries attend a week-long programme of exhibitions, screenings and talks by worldwide thought leaders. As the networking and learning opportunity of the year, Cannes Lions is the must-attend event for anyone involved in brand communications.

LIONS FESTIVALS

Lions Festivals is the organiser of Cannes Lions International Festival of Creativity, Lions Health, Lions Innovation, Lions Entertainment and eurobest, as well as co-organisers, with its joint venture partners, of Dubai Lynx International Festival of Creativity, Spikes Asia Festival of Creativity, and the Asian Marketing Effectiveness & Strategy Awards. www.lionsfestivals.com

Lions Festivals is powered by Ascential.

KEY DATES:

Delegate registration opens: 14 January 2016

Entries open: 21 January 2016

Entries Deadline: 31 March 2016

63rd Cannes Lions International Festival of Creativity:
18-25 June 2016, Palais des Festivals, Cannes, France

Lions Health 18-19 June

Lions Innovation 21-22 June

Lions Entertainment 23-24 June



CINEMA ADVERTISING NEWS FROM ACROSS THE GLOBE

MEDIADIRECT NORWAY AS CHOOSES ADVERTISING ACCORD FROM UNIQUE DIGITAL

SAWA Member - MediaDirect Norway AS (Oslo) has chosen Advertising Accord™ – developed by Unique Digital – to provide its business operations with advertising sales & pre-show management solutions. Advertising Accord went live with MDN on February 1st.

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Unique Digital's Advertising Accord is the market leading campaign management and content distribution solution for cinema advertising companies and will provide MDN with a core system solution which will accommodate, support, grow and innovate with their business ongoing.

"We are delighted to welcome MDN on board; they now have a powerful system solution to support their ongoing business requirements" commented Phil Morris, Chief Operating Officer of Unique Digital. "Our team worked with the MDN team to effect a 'lightning fast turn-around' for a core business systems replacement project. Ensuring MDN business continuity while moving them to our Advertising Accord solution was a challenge the team both embraced and delivered on."

Ronny Lieblein, Acting CEO Media Direct Norge, "Advertising Accord provides both us and our Exhibitor customers with a more flexible, integrated and dynamic solution – benefiting our entire workflow from sales through campaign management to delivery and billing. Seeing the ability of the product, which is already operational with our sister company DRF in Denmark, convinced us Advertising Accord was the required solution for our business."

The Advertising Accord solution is now responsible for managing and delivering the pre-show content for over 8,000 screens in Europe and is operated by all the market leading cinema agencies in the UK, Irish and Nordic markets - providing all the tools necessary to manage clients, campaigns and a complete postto- screen DCP distribution service.

Key features include scheduling to individual showing level, on-site screen swap, multiple content block provision and is designed with integration to other data feeds allowing for assimilation of numerous data sources, for example Admissions & Movie Schedule. The Advertising Accord scheduling engine, constantly maximises advertising revenue by dynamically scheduling campaigns for maximum capacity usage.

Advertising Accord is completely agnostic to cinema equipment and is designed to integrate directly with all types of digital cinema TMS, Server and Projector systems, providing automated pre-show playlist building per show.



NEXT EXECUTIVE COUNCIL MEETING

Next meeting to be held in October 2015 in London . Any agenda points that any member would like raised please write to the SAWA Secretariat one month prior to the meeting. Thank you

SAWA SECRETARIAT

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Please Note; Change of address of the SAWA Secretariat in Sydney.

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Unique Digital