ABSTRACT: “With the introduction of social media into every field of our life, cinema and film industry also has become a medium which benefits from social media” (Kuruca, 2013). As a tool of marketing, social networks increase popularity and ratings of film before it reaches the big screen. This strategy is often used by individual film production companies, but what if we take European cinema as a whole and try to bridge its diverse identity and reach the audience by “mapping” and communicating it on social media? However, if we want to put European cinema on social media map, we have to understand the complexity of European identity as well as learn the rules of social media marketing. “Understanding and defining European, let alone the identity of European cinema, involves an obsessive wrestling with contradictions, suspicions, and uncertainties, and that fundamental complexity” (Everett, 2005). This paper analyses the potential of mapping European cinema on social media as well as introduces current audience development practices of European cinema industry. It also looks into European commission initiative, Creative Europe MEDIA sub-program. Mapping or communicating European cinema on social media includes various strategies, concepts and various stakeholders’ interests, therefore, looking at European cinema from institutional point of view is as important as understanding potential audience of supranational cinema.

KEYWORDS: European cinema; Social media, European identity, Cultural diversity; Audience
INTRODUCTION

“Cinema’s potential to communicate about Europe and its creativity has been recognised by a number EU Delegations (EUDs) in third countries that regularly organise film festivals. Such festivals are often one of the EUDs most effective tools in reaching out and making Europe and its values, stories and creativity known.” (European Commission, 2015)

“Social media have become an important communication tool for businesses and marketers and a crucial factor for influencing consumers’ attitudes, opinions, and purchasing behaviours” (Oh, Roumani, Nwankpa, & Hu, 2016:2). Film industry uses the same tools for reaching their audience, forming their opinions and influencing their decision making process.

“Last year, for example, Warner Bros started digitally renting movies on Facebook for the first time. This experiment (and others) makes clear just how vital digital distribution is becoming for major Hollywood studios who are now viewing platforms such as Facebook as real destinations for video consumption.” (Kazlowski, 2012)

Even if social media is considerate to be a vital tool for major Hollywood studios and major blockbusters, European cinema can use the same strategy. Creative Europe in its “funding and opportunities for audience development” already emphasized:

“Projects should incorporate the use of innovative promotional techniques and tools, such as social media, capable of effectively appealing to a wider and younger audience.” (Creative Europe’s MEDIA sub-programme 2014-2020)

Today, a wider and younger audience is one of the main goals of European cinema. This goal wasn’t unexpected, it arose from the main problems of European cinema: constant competition with Hollywood, complex identity and history of European cinema, financial instability, quest for quality and art-house content, experimenting with commercial content, language barriers and etc. European identity, as well as EU crises, also puts a mark on our cinema. “Europeanness still means today, and taking into account the political and cultural scenarios where European cinematic identity expresses itself, … it explores the multiple
challenges Europe is facing to consolidate its identity, and to gain visibility on a global terrain” (Marino, 2015). Therefore, the main object and issue of this paper is understanding the complexity of European cinema and its communication on social media map. Main aim of this research is to observe and explain diversity of European cinema, culture and identity in the era of digitalisation, social media engagement, social media buzz and endless creation of content online.

The descriptive research design of this paper asks “what is going on in European cinema today”, “how it adapts to contemporary marketing rules and how it uses social media.” Therefore, main qualitative methods and a systematic methodology (converting text files from social media to concepts) are used, such as literature analysis and monitoring of European cinema social profiles (film festivals, film commissions and offices, European cinema associations, popular European film industry initiatives and etc.).

However, because this paper uses descriptive research design and tries to observe and explain the current situation in European cinema, it might have some limitations. As it was mentioned earlier, European identity, so as European cinema, is complex and has many contradictions. Because we look at a wider scale of European cinema, we might miss out on regional, national and single films industry strategies. This paper will not go into details why social media is an effective tool of marketing and communication but it will present current practices of European film industry (film festivals, film offices/commissions, film industry associations and etc.). This paper will not evaluate the scale of single social media profiles but present them as an object for future discussions. However, there will be several cases for discussion, such as a question of European identity, European Cinema and its formation. Likewise, Creative Europe media sub-programme will be on the focus as the main contributor and investor to European cinema and European identity.

Expected result and contribution of this paper is putting European cinema on social media map and expanding discussion about European identity in fields of culture and politics. This paper should also provoke other questions like “why does European cinema need social media”, “how can social media help to promote European cinema”, “how can European cinema use social media to communicate “Europeanness”? Furthermore, how can cinema through social media unite Europeans in the time of Eurosceptisims and rising nationalism?
EUROPEAN IDENTITY, EUROPEAN CINEMA AND DIVERSE CULTURE

“The concept of a European identity, designed and decided at the Copenhagen EC summit (European Commission, 1973), was introduced in the EU political agenda in the 1970s.” (Karantzeni & G. Gouscos, 2013)

The meaning of European identity in 70s was based on the foundation of unity both of its members and the common responsibility. Later (since 2000), the unity was joined by the concept of diversity. It was a diversity in terms of economy, policy and culture. Main idea of “Unity in diversity” was of course dictated by “the Union’s expansion, bringing in ten new member countries, … [and] people who are often much poorer and culturally vastly different from the majority of the citizens in the older member states” (Blokker, Lantschner, Palermo, Toggenburg, & Marco, 2006). New members and new EU citizens came from a different political backgrounds, one background was the Communist regime. At the end of the 20th century and at the beginning of the 21st, “East met West”. Today we talk about “Unity in diversity” in other context. Refugee crisis, terrorism and nationalistic parties make us question even the foundation and basic value of EU and Europe. However, we have to turn from politics to audiovisual sector and culture and look how it can still contribute to this shared idea of Europeanness.

“The audiovisual sector has substantial cultural, social and economic significance. It shapes identities, projects values and can be a driver of European integration by contributing to our shared European identity.” (European commision, 2014)

But what does European mean in a context of audiovisual sector? “The ‘identity’ of European cinema is a matter of its formal or stylistic differences from Hollywood cinema, differences that are more or less immediately recognizable and often self-consciously foregrounded by European filmmakers themselves” (Trifonova & Brunswick, 2007). In the same article, Trifonova and Brunswick (2007) emphasize that the new European cinema can be defined by shared values and shared subjects such as stories of marginalization, displacement, and exile. Instead of formal and stylistic factors of single films, there is a strong necessity for pan-European film industry, an industry beyond borders. Nowadays European film co-productions are a common practice. Some productions only use financial advantages (for example tax incentives/rebates) while other explore shared European experience and shared memory. However, film co-production
practice is criticized because such films are lacking in coherence, individuality, or authenticity. Nonetheless, a cross-national cooperation in film industry has its pros and cons.

“European art films have been left free to carry on as signifiers of stable national cinemas and identities or as gleaming expressions of their auteur’s vision, somehow not blurred by the quite specific determinants of cross-national cooperation that leave their marks everywhere on the film, from its budget to its shooting locations to its cast to its soundtrack.” (Betz, 2001)

Cross-national identity also applies to European public sphere and the foundation of European Union culture policy “Unity in diversity.”

“A critical normative issue for the development of EU cultural policies has been the extent to which they should follow European traditions of national cultural policy, tied to ‘thick’ models of shared national identity, where the polity is defined in terms of membership of a solidaristic community which defines citizenship, or whether European citizenship presupposes a more abstract, less exclusivist conception of the relationship between citizenship and identity.” (Barnet, 2001)

It is still a subject of discussion if European identity is sovereign, or does the evolution of EU policies and promotion of cultural co-operation form what we call Europeanness? Same question can be applied to the European cinema. After all, when we talk about identities and diversification of culture, we have to take into account that stakeholders have an effect on such processes as well. We can also understand European cinema in comparison with monopolising North American film industry, but it is a different ball game. Nonetheless, we see European cinema’s struggle (not to mention national cinema) when competing with massive North American market. However, competition doesn’t mean that we have to follow blindly the Hollywood model.

“From the perspective of Hollywood, on the other hand, it makes little difference whether one is talking about the Indian cinema or the Dutch cinema, the French cinema or the Chilean cinema: none is a serious competitor for America’s domestic output, but each national cinema is a “market” for American films, with Hollywood practices and norms having major consequences for the national production sector.” (Elsaesser, 2005)
All in all, there are a lot of angles to analyse European Cinema and understand how it communicates Europeanness and cultural diversification, but what is important in this case, it is the existing practices of European cinema and European identity on social media. In order to explain how it works and correlates, we have to understand how identity is created on social media.

**CREATING IDENTITY ON SOCIAL MEDIA**

“Social network sites (SNS) function as socio-technical systems that allow users to broaden their communities and create and maintain new connections and relationships” (Kaskazi, 2014). Before social media, we used other tools for broadening communities, maintaining connections and creating content. Social media changed everything. Now we can connect, create, advertise, discuss, learn and share on the same network. Knowledge and news chase us back and forth. Besides information overload, we use social media for our virtual identity formation. This of course has its negative side, identity theft, fraud, bullying and etc. Likewise, social media is used for communication of public identities (personalities of art, entertainment, politics, specific films, projects, businesses, brands and etc.). Today, social media is also used as an instrument for European identity formation and promotion. Dimitra Karantzeni and Dimitris G. Gouscos’ paper “deals with the decisive role of eParticipation initiatives and social media instruments in constructing and reinforcing a concept of European identity, as a fundamental pillar of integration within the European Union (EU)” (Karantzeni & G. Gouscos, 2013). Nowadays politicians tend to use social media for reaching their voters during election campaigns. What if instead of reinforcing individual political agendas and actors, we use social media for connecting European citizens. Today it is not only “what if” but an existing practise.

“Social media have quickly been adopted by policymakers as well. To have a presence on social media, politicians need to have celebrity appeal in order to be successful and to be able to form a ‘friendship’ with the wider public. While creating a profile itself is indispensable, being active on the media is crucial to success.” (Alujevic, 2014)

Rules of social media and identity formation do apply to politicians. However, being active not necessarily means successful. Therefore, politicians need to learn how play in this social media field. The same rules apply for communication of European institutions. If we consider social media as a tool of power, we have to evaluate how this tool correlates with the audience. Nowadays social
media users consider themselves to be journalists, political scientists, opinion makers (not necessarily leaders), therefore any contact with such audience can be crucial. It may influence voters’ decisions and their opinion. Same tools work not only on politicians, political parties or institutions but also on major or even minor film productions.

MARKETING FILMS ON SOCIAL MEDIA

“Social media which is important in every field of people life is also discovered by movie-makers and this is used very effective for every movie by them” (Kuruca, 2013). Major film production companies, such as “Warner Bros”, “Paramount” or “WingNut Films,” introduced us to some of famous characters like Harry Potter, Indiana Jones or Frodo Baggins. They also began reaching their audience on social media. Interactive maps, live streaming Q and A, trailers, exclusive footage and etc. can be promoted on the go. With a powerful tool such as social media, film industry got closer and closer to its target audience. With introduction of paid marketing and social media analytics, even some minor film studios began to use this tool. Now more than ever we live in M. McLuhan’s global village and it is a village were we all want to be consumers and creators of the content.

“Users are now not passive watcher in this environment; they have started to become active players. Consumers have written blogs, their Tweets and sharing on Facebook, social media with product evaluations has been the scene of the birth of creative consumers and content created by consumers.” (Kuruca, 2013)

Sometimes it only takes for marketers to create a buzz on social media and film message communicates itself. It seems too easy to be true, of course the buzz on social media needs not just financial but creative resources as well. Today film production companies work hand in hand with marketing agencies. Film industry has to adapt to new tools of marketing if they want to reach their target audience. It seems easy for films, directors and actors, who have big fandom from the start, but what if a small budget, independent genre, European film uses the same tactic? In order to understand if the same rules apply to European cinema, we need to understand what strategy comes from above (European commission and Creative Europe) and look how agents of European cinema (film festivals, film offices/commissions) communicate on their social media profiles.
CREATIVE EUROPE MEDIA SUB-PROGRAMME

“Fragmented markets, digitisation and globalisation – the draft of the new European Commission Frame-work Programme "Creative Europe (2014-2020)” aims to tackle these challenges in the various cultural sectors.” (Bruell, 2014)

It has been two years since Creative Europe (the European Commission’s framework programme for support to the culture and audiovisual sectors) launched its renewed work Programme. This paper focuses more on MEDIA (audiovisual sector) sub-programme and leaves out CULTURE. However, culture and media sectors in this interdisciplinary era can’t be isolated one from another. After all, today we talk more about creative industries rather than separate and immovable media or culture sectors.

“The term cultural industries refers to industries which combine the creation, production and commercialization of creative contents which are intangible and cultural in nature. … The term creative industries encompasses a broader range of activities which include the cultural industries plus all cultural or artistic production, whether live or produced as an individual unit.” (UNESCO, 2006)

EBLIDA (the European Bureau of Library, Information and Documentation Associations) criticises Creative Europe initiative as being an addition to economic programme rather than focusing on developing and promoting the idea of a European cultural area (EBLIDA, 2014). They also suggest that the core objective of this programme should be promotion of European identity and support of intercultural dialogue. In times of re-nationalisation, EU and refugee crisis, such objectives should be a priority of any EU programme. Maybe some of MEDIA sub-programme priorities could help communicate current EU problems and regenerate European identity as well as strengthen the sense of belonging to European community? There are three actions in MEDIA sub-programme:

1. European cinema audience development
2. Digitalisation of European cinema
3. Online distribution – video on demand platforms

The first action “Audience development” could be considered as a foundation of this sub-programme, while other two are more of tools for “Audience development”.
“… facilitating the acquisition and improvement of skills and competences of audiovisual professionals and the development of networks including the use of digital technologies to ensure the adaptation to market development, testing new approaches to audience development and testing of new business models.” (European Commission, 2015)

The MEDIA sub-programme also provides support:

“… for the development of a comprehensive range of training measures promoting the acquisition and improvement of skills and competences by audiovisual professionals, knowledge sharing and networking initiatives, including the integration of digital technologies.” (European Commission, 2015)

The use of digital technologies, testing new approaches to audience development, knowledge of sharing and networking initiatives could be easily implemented through social media.

“Activity towards the audience and in particular outreach mechanisms, including the use of the latest digital technologies and tools such as social media, and film literacy actions of the project.” (The Education, Audiovisual and Culture Executive Agency, 2016)

Besides reaching audience through digital technologies, MEDIA sub-programme supports two schemes (Culture partnership, 2016):

1. Film Literacy – available for projects providing mechanisms for a better cooperation between film literacy initiatives in Europe with the aim to improve the efficiency and European dimension of these initiatives.
2. Audience Development Events – available for audience development events focusing on innovative and participatory strategies reaching out to wider, especially young, audiences with European Films.

Digitalisation of European cinema and video on demand platform are a part of “Online distribution action” of MEDIA sub-program. Goals of this action stated by EACEA (Education, Audiovisual and Culture Executive Agency) are as follows:

1. To support transnational marketing, branding and distribution of European audiovisual works on VOD services;
2. To promote innovative actions testing new distribution modes in order to improve the circulation and the global audience of European audiovisual works.
These new distribution modes not only support and expand transnational market of European cinema but also build a global audience. In order to reach a wider audience, European filmmakers experiment with different types of distribution, of course the success of such experiments might depend on personalities who promote films. Nowadays fame or authority is linked to social media and numbers of followers.

“In Spain Paco Léon’s pseudo-documentary Carmina o Revienta was the object of the first trial of a simultaneous theatrical, VOD and DVD release. It was a great success, partly because the director was very well known, with a large following in the social media.” (Paris, 2014)

Being on social media not necessarily means a great success, on the other hand, targeted communication can lead to synergy. Three actions presented in this section are only a few from a list of MEDIA strategies. From the initiatives that help build European film audience and strengthen the industry but lack promotion of European identity, we have to move towards current communication practises of European cinema on social media.

**MAPPING EUROPEAN CINEMA AND EUROPEAN IDENTITY COMMUNICATION ON SOCIAL MEDIA**

“Mapping the structure of ideas, be they the researcher’s ideas about a project or the research subjects’ ideas is generally a small part of such QDA studies.” (Brightman, 2003)

Mapping or qualitative structuring methods in this case help to understand the patterns and connections between various social media practises of European cinema agents. “Extracting, processing, and analysing these networks can reveal important patterns in the structure and dynamics of the institutions that adopt these tools” (Smith, Hansen, & Gleave, 2009). Social media profiles analysed in this section were chosen according to close connection with Creative Europe MEDIA sub-program, supranational European cinema ideas, European cinema digitalisation, European film industry partnership, cooperation and etc. Social media cases of some of European film festivals (co-financed by Creative Europe) will be compared with some of the biggest, globally acclaimed film industry events (Cannes Film Festival, Berlin International Film Festival). Looking how and what content is published on the film industry social media profiles (Facebook, Youtube, Twitter, Instagram and etc.), we can try to find the traces of European identity. Why should we analyse festivals co-financed by Creative
Europe? It might help us understand if institution like European commission influences the European cinema and identity communication on social media.

Next step is to define the analysis of social media content. Instead of quantitative data, qualitative content will be analysed. Systematic methodology by Linda S. L. Lais and W.M. Tos will be a useful tool.

“A systematic methodology to convert text files from social media to concepts that are repeatable, easily interpretable, and visible with a concept map. We have likewise established several criteria to identify sources, minimum sample size (i.e. total number of webpages), the sample size of each category of sources, and the number of key variables (or attributes).” (Lai & To, 2014)

By adapting this systematic methodology, this paper concentrates on certain posts, keywords or images that could promote European identity (“Unity in diversity”, solidarity, rules of law, human rights). In the cases of European cinema on social media, we should be looking for certain patterns that represent European identity and its values and characteristics. “… several paths may lead to the recognition and the assertion of an European identity which in itself is made of a plurality of ethnic, religious, cultural, national, or local identities.” (Tomas Jansen, 1999)

CINEUROPA

“Cineuropa is the first European portal dedicated to cinema and audiovisual sector in 4 languages. With daily news, interviews, data bases, in-depth investigations into the audiovisual industry, Cineuropa aims at promoting the European film industry throughout the world. Welcome to a platform where professionals can meet and exchange information and ideas.” (Cineuropa, 2016)

This platform, co-funded by the MEDIA Plus Programme of the European Commission, is more a of network for European cinema professionals rather than portal for regular audience. However, it serves as communication channel (in four languages) for European culture. Cineuropa social profiles on Facebook and Twitter are regularly updated. Despite activity on these profiles, it is important to look into certain posts that could turn into European identity concepts. For example news about “German diversity at Sundance” (Figure 1) communicate the idea of one European identity value. The keyword in this post is “diversity”.

European Cinema on Social Media Map: Bridging Cultural Diversity and Reaching Audience in the Era of Digitalisation
Another headline in Twitter account of Cineuropa: “The #EuropeanFilmForum celebrates @MEDIAProgEU’s 25th anniversary by “commemorating diversity” #MEDIA25” (Figure 2) also communicates the idea of diversity.
One of the fundamental values of European Union and European identity is "human rights". This characteristic could be found in the lead of the article about Iulia Stoian's production 'The Invisibles' (Figure 3).

Source: https://twitter.com/cineuropa

Source: https://www.facebook.com/cineuropa/?fref=ts
Civil Society and human rights are core ideas of European Union and European identity, but could these keywords on social media be implemented into the minds of European citizens? Could ideas and certain phrases spread like a virus? Here we can think of certain mechanisms on social networks or their viral nature.

“Social networks have several advantages and possibilities allowing ideas to spread faster than in the old-fashioned Internet. For the purposes of promotion of certain slogans, content and ideas are created even on separate websites, however, if the consumer is not a strong supporter of the brand – he will not be often visiting them.” (Nalewajek & Macik, 2013)

Do other European cinema platforms use the same tactics in social media? The rest of this section analyses current practises of European film festivals and European film offices/commissions that are responsible for filming location promotion and national and supra-national film co-productions.

**CREATIVE EUROPE MEDIA DESK (UK AND IRELAND)**

Cases of Creative Europe MEDIA desks in UK and Ireland are good examples of how separately sub-programmes can be communicated. These two European countries are well known for their strong film industry, film history, filming-friendly locations and continuing co-production projects. It is no surprise that they separate Culture sub-program communication from MEDIA sub-program. Social media profiles of @CEDIrelandMEDIA and @CEDUK_MEDIA provide information and advice on EU funding and opportunities for film, television, games and new media. However, social media channels that these two MEDIA desks manage don't have a great number of followers, but this is not the main criteria in this analysis. As Creative Europe MEDIA sub-programme is a project of European commission, its main social media goal should also be linked to communication of European identity, however, in MEDIA desks of UK and Ireland, we can only find news from film, television and digital media industries supported by the programme. It seems that some of these profiles are only used for the accountability of projects financed by MEDIA sub-programme (Figure 4).
Of course, accountability and information of ongoing European cinema projects has its impact, but if we want to find certain keywords and concepts of European identity in communication of UK and Ireland MEDIA desks, we have to analyse other initiatives.

**EUROPEAN FILM CHALLENGE**

European film challenge – project co-funded by European Union and Creative Europe Media sub-programme, encourages audience to watch 10 European films on legal platforms or at the cinema and to share their experience on social media by uploading an image for each film to prove it. The main prize of this challenge is a chance to win a trip to Berlin International Film Festival. This initiative is a bridge towards audience development and a film literacy scheme in action. European film challenge platform promotes European cinema
culture and implements images rather than keywords of European identity in the minds of audience. Language and cultural boundaries sometimes limit our understanding what is Europeaness while visual information remains important tool of transnational communication.

“However, a collective identity could also be constructed through other forms of identity markers in words, images and videos. Especially images and videos are an increasingly important part of content …” (Hillje, 2013)

European film festivals are another medium for transnational discussions and communication of European identity.

EUROPEAN FILM FESTIVALS ON SOCIAL MEDIA AND THEIR COMMUNICATION PATTERNS

Europe is the birthplace of the first international film festival, which dates back to 1932 and took place in Venice. Since then, European cinema has grown, so did the number of festivals. In this paper, only four international European film festivals are analysed. Two of these festivals are co-financed by Creative Europe MEDIA sub-programme (International Vilnius Film Festival, Tallinn Black Nights Film Festival). In contrast, we can look at globally acclaimed international Film events that take place in Cannes and Berlin. By comparing festivals financed by European commission and those which are considered to be commercially and globally successful, we can look at different approaches towards communication of European identity and supranational cinema.

INTERNATIONAL VILNIUS FILM FESTIVAL “KINO PAVASARIS”

International film festival that takes place in Vilnius every spring for the past 21 year uses various social media channels (Facebook, Twitter, Instagram, YouTube) to reach its target audience. Most of its communication is based on promotion of the festival, European cinema, various film industry and social events, and film productions. Audience literacy is also a vital part of its strategy. Despite various social media channels and clear marketing vision, International Vilnius Film Festival doesn’t concentrate on European dimension and European identity in their communication, even if it did in its inception before social media (core program New Europe New names (Nauja Europa Nauji vardai)). However, as organization, this festival supports European values, human rights, and diversity (Figure 6).
As it was mentioned before, language and cultural barriers sometime limit the effect of communication. If social media communication of Vilnius Films Festival is targeted at Lithuanians, does Tallinn Black Nights Festival reach only local audience by creating content in Estonian? This is another interesting case in the context of European film culture on social media. How can we bridge the gap between European countries if we communicate on social media just in our own language? Or is language barrier a myth? As we see on social media profiles of Black Nights Film Festival, they are actually trying to be bilingual (Figure 6).

Source: https://www.facebook.com/kinopavasaris.lt

**TALLINN BLACK NIGHTS FILM FESTIVAL**

As organization, Vilnius International Film Festival supports European values, human rights, diversity...
Diversification of language on social media is a good sign. If this festival does not use certain keywords linked to European identity, it actually shares European values by using bilingual communication. Of course, in the era of web innovations, language is not a big barrier – we can use automatic translators. However, putting effort into bilingual social media communication should be praised and encouraged.

GLOBAL AUDIENCES AT CANNES AND BERLIN INTERNATIONAL FILM FESTIVALS

If we switch the focus on the International Film Festivals that take place in Cannes and Berlin, we might find completely different angle towards European identity. In these festivals, European identity communication might not be at
the centre of attention. Berlinale (International Berlin Film Festival) promotes the idea of the entire “world on film” as well as holds market for filmmakers. The long history of Cannes film festival has completely different connotations. It is an event for elite agents of film industry, therefore, on social media, we see more international acclaimed actors and filmmakers rather than follow European identity narrative. Both of these festivals might have started from the love for European cinema but today are more of praises for the global industry. All these red carpets, opening nights, and celebrities promote completely different values. However, Cannes and Berlinale celebrate great films that later travel around the world and around Europe to festivals like “Black nights” or “Kino pavasaris”. All in all, such massive film industry events like Cannes or Berlinale reach wider audiences by communicating on social media, because they have a reputation. These events are making films of the festival mainstream and popular.

**FILM LOCATION PROMOTION AND CO-PRODUCTIONS**

Last section of this paper looks at another strategy or agents who help to promote European identity. Film offices or film commotions are only a small film industry institutions, but it can have a big impact on film location promotion and an inducing effect on tourism.

“Film tourism is a growing phenomenon worldwide, fuelled by both the growth of the entertainment industry and the increase in international travel.” (Hudson, 2006)

In this case, we look at two different contributors to local and international film industry as well as tourism.

**VILNIUS FILM OFFICE**

Just like in “International Vilnius Film Festival”, Vilnius Film Office uses only local language for communicating on social media. Considering that this institution is targeted at the attraction of international film productions, such strategy limits its potential. Of course, official website is in English, but communicating bilingually on Facebook could help reach a bigger audience. As it was mentioned before, some social media channels are used as an arena for accountability. In this case, it seems to be true. On its social profile, Vilnius Film Office informs followers about film productions taking place in the capital as
well as warn them about closed traffics. It is difficult to find certain ideas that could strengthen European identity and sense of belonging to Europe.

**FILM LONDON**

London Film Office as well as UK has a bigger practice and longer history in promotion of their filming locations. Nonetheless, there is also a lot of information about ongoing or finished film productions on their social media channels. It seems that promotion of filming locations, and praising of past productions are more important for film offices rather than communicating transnational values. However, we can’t narrow the input of these institutions to only promoting film locations and informing about film projects. After all, European film co-productions share transnational ideas that can’t be pushed into social media strategies. The case of “European film challenge” is a good example how to promote European cinema and its identity. By creating a platform and buzzing message on social media, we can help the audience to share experiences and connection to European cinema and shared identity.

**CONCLUSION**

Connecting lines and patterns of European cinema on social media is not that easy. Such initiatives like Creative Europe or Cineuropa are responsible for the promotion and communication of Europeanness; while certain film festivals or other film industry agents might not use European identity as the starting point of their communication, but they will defiantly use other forms for promotion of transnational values. All in all, communication of European identity on social media is as complicated as conceptualising it. If we want to talk about common European values and European cinema, we have to define main goals and target audiences. Marketing or, in other words, communication constantly adapts to new rules and tools of social media, so should European cinema and European identity.

Mapping of European cinema on social media is an ongoing process. This paper presents only patterns that help understand European cinema or European identity. However, as some of examples showed, we don’t need to use certain keywords in order to reach the mind of the audience. Bilingual communication or visual content can be also converted into concepts of European identity. Some concepts and values could be communicated indirectly only by sharing the content of European film culture. However, for a further understanding of
such a strategy, we need to talk with the audience that comes into contact with such content on social media.

As mapping of European cinema on social media is an ongoing process, insights and ideas can change according to other European cinema actors or other research methods that weren’t used in this paper.

In the end, social media can be a useful tool for bringing cultural diversity in European cinema, only if we know how to use it, what ideas to implement, and what discussions to promote.
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EUROPINIS KINAS SOCIALINIŲ MEDIŲ ŽEMĖLAPYJE: TILTAS TARP KULTŪRINĖS ĮVAIROVĖS IR AUDITORIJOS PASIEKIAMUMO SKAITMENINĖJE EROJE

SANTRAUKA

„Socialiniam tinklams įsiliejus į visas mūsų gyvenimo sritis, filmus, kino industriją, atsirado ir kitų joms besinaudojančių medijų.“ (Kuruca, 2013:99) Socialinės medijos kaip marke-tingo įrankis popularina filmus ir kelia jų reitingus jiems dar nepasirodžius ekranuose. Šią strategiją dažniausiai naudoja pavienės kino filmų kompanijos, tačiau ar galima europinį kiną kaip visumą komunikuoti socialinėse medijose kartu skatinant jo įvairumą ir artėjimą prie auditorijos? Vis dėlto, jeigu norime nužymėti europinio kino kelią internetiniame žemė- lapyje, turime suvokti komplikuotą europinio identiteto koncepciją, taip pat išmokti esmines socialinių medijų taisykles. „Europinio identiteto suvokimas ir apibūdinimas, ką jau kalbėti apie europinio kino identitetą, tai – nuolatinė kova su prieštaravimais, įtarumu, neapibrėžtumu ir painiava.“ (Everett, 2005: 7) Straipsnyje analizuojamas europinio kino socialiniuose tinkluose potencialas, supažindinama su esamomis Europos kino industrijos auditorijos plėtros vykdomais praktikomis, pristatomos Europos komisijos iniciatyvos, tokios kaip Kūrybiška Europa ir viena jos programų MEDIA. Europiniam kinui žymėti arba komunikuoti socialiniuose tinkluose pasitelkiamos įvairios strategijos bei koncepcijos, taip pat įtraukiamai skirtinę suinteresuotieji. Todėl europinio kino pristatymas, žvelgiant į institucinio lauko, tokis pats svarbus kaip ir auditorijos bei tarpnacionalinio kino suvokimas.

RAKTINIAI ŽODŽIAI: europinis kinas, socialinės medijos, europinis identitetas, kultūrinė įvairovė, auditorijos plėtra, kino skaitmeninimas.