

EUROPA CINEMAS TRAINING BOOT CAMPS SUPPORTED IN 2024

CREATIVITY AND COMMUNICATION TRAINING



03.-04.10.2024: Kaunas Cinema Centre 'Romuva', Kaunas, Lithuania

Number of days: 2

First day 25 participants from 5 network cinemas, second day 164 participants (cinemas and close collaborators)

Coordinator Indre Malecke, Kaunas Cinema Centre 'Romuva, describes the training project:

Key points of discussion and lessons learned:

The training focused on a number of topics that would help cinemas and the film community in Lithuania to improve communication, publicity and teamwork. The following training methods were used to highlight the selected topics: group work with speakers, presentations, discussions.

On the first day of the training, working in groups, cinema staff learnt the art of public speaking, preparing presentations, conveying a clear message, and for practical tasks, cinema staff prepared speeches that are often used in their daily work - presentations of projects and activities, film presentations. There was also time for cinemas' presentations, during which the cinemas presented their activities and projects, with a strong attention paid to the inclusion of projects focusing on people with disabilities. The presentations were followed by a panel discussion to discuss the presentations, to increase the involvement of cinemas in the projects, to raise questions about the dissemination of European cinema in Lithuania and the involvement of the general public in the activities of cinemas.

The second day of the training was devoted to deepening the knowledge of digital communication in social networks, the development of a digital communication strategy, and the possibilities of using the features of the Mailerlite newsletter platform. This platform is used by the majority of cinemas in

Lithuania, so it was important to learn how newsletter communication can help cinemas to increase their dissemination. Awareness training was also held to discuss work ethics issues and to deepen the understanding of the meaning of communication. There was also a teamwork session where participants were introduced to the importance of division of labour and effective internal communication within an organisation.

All trainings promoted cooperation between cinemas, discussed the situation of cinema in Lithuania and ways to improve it. The main highlights of the training were increased cooperation, improved communication skills, and the knowledge given to cinema staff that will enable them to further develop new activities in their cinemas and to build communities.

Advise for someone who wants to organise a Training Boot Camp:

Listen to the needs of cinemas - what training topics are relevant to them, what areas could be improved, what are the most common challenges. It is important that the training is thematically relevant to the current needs of cinemas, helps to identify emerging issues and minimize them.

It is important to find a balance between guest speakers and presentations from cinemas to find the best balance between gaining new knowledge and sharing best practices. Outside speakers - specialists in their fields - have been very useful in introducing cinema staff to certain market segments, changing industries and the adaptation of cinema needs to them. It is also important to note the need for discussions, which should by no means be eliminated, but should be built into the training programme and given sufficient time.

It is also important to mention the opportunity provided by the training to present the cinema in which the training takes place. Experience has shown that cinema staff do not always have the opportunity to visit other cinemas, especially those in other cities, so the training provides an opportunity to present your cinema, its activities and work ethic. We see that presenting the cinema and learning about the activities creates a closer relationship with other cinemas, so it becomes a good starting point for future joint activities.

INNOVATIVE WAYS TO INFLUENCE YOUNG VIEWERS' CINEMA GOING HABITS



15.-16.10.2024: TISZApART Mozi, Szolnok, Hungary

Number of days: 1,5

Total number of 20 participants from 16 cinemas - of which 16 participants from 12 network cinemas

Coordinator Éva Demeter, TISZApART Mozi, describes the training project:

Key points of discussion and lessons learned:

The main questions that we wanted to answer in scope of the training were:

How to attract and maintain the presence of young people in the art house cinemas? How to promote creatively European films to the audience? How can we enhance the community experience in art house cinemas?

We intended to give practical guidance to art house cinema exhibitors, which we hope we managed to achieve by the experts and their lectures involving cinema exhibitors from all around Hungary. We learned from lecturers coming from different backgrounds such as marketing and brand manager; content generator and influencer, media teacher, drama teacher and film workshop leader, communication expert, quiz master, customer experience coach and organizers of summer film camps. We intended to show how to use creatively the space of our art house cinema, how to add side programs to the cinemas' profile that can interest the young audience, how to rethink art house cinemas' conception in the eyes of young people, how to facelift our websites and online platform to make them more appealing to our viewers and we also touched upon the fresh marketing techniques and modes of advertisement in the social media on various grounds not just film and cinemas. We did learn how to win the audience with different ages and interests to return and stay in the art house theatres, we got to know how to model the audience and made a plan on how to engage them more effectively by defining their needs with regards to European films and cinema programs, and we got many new ideas how to involve content generators to advertise our cinemas in a modern and valuable

way. The lessons learned also included a very useful example of a loyalty card scheme presented by a colleague from Vienna- which proved to be successful and opened up discussion what are the existing loyalty programs in our country and what can be newly implemented to attract more audience.

Advise for someone who wants to organise a Training Boot Camp:

I would advise people who wish to do such a Boot Camp to get familiar with the term *boot camp* (practical training) and avoid mistakes such as we did (we first drafted a plan that was more a conference and not a practical workshop-like event).

I would also suggest that the boot camps should be 1-3 days long, depending on the topics, but it takes time to get people working together from different cinemas and also if the training is too packed it is hard for the participants to acquire more knowledge after a while.

It takes time to profoundly organize a boot camp, to gather all participants, lecturers, to effectively coordinate all the days of the training to do the payoff of the training. It takes at least half a year, not just a couple of weeks. I would also add that in case the boot camp can be organized during the coordinators other program such as film festival or film week, any other occasions, it is a very good addition of the boot camp for the participants as they get an insight into the cinema's life which is hosting them.

AI IN PRACTICE FOR CINEMA'S COMMUNICATORS



23.10.2024: Cnema, Norrköping, Sweden

Number of days: 1

Total number of 11 participants from 9 network cinemas

Coordinator Johan Karlsson, Cnema, describes the training project:

Key points of discussion and lessons learned:

Lessons learned: The course presented which AI tools are available for communication work. How they work and what they can be used for. The insight is that it is possible to simplify and develop the communication work at the cinema with them.

Key points: Ethical issues surrounding responsible AI use were discussed several times in the group. For example, so that it does not contribute negatively to various professional groups (for example, artists, photographers, etc.), not to spread sensitive information and the environmental impact.

Advise for someone who wants to organise a Training Boot Camp:

Find the right target group so that the participants are really invested in participating and that they are at roughly on the same skill level and comes from similar cinemas. Dare to use an experienced course leader who, for example, comes from outside the industry, who can provide new insights and perspectives.

BALTIC CINEMA DATA TRAINING



31.10.-02.11.2024: Kinoteatris Bize, Riga, Latvia

Number of days: 2 (1 full day and 2 half days)

Total number of 19 participants from 13 cinemas - of which 12 participants from 8 network cinemas (Latvia, Lithuania, Estonia)

Coordinator Maris Prombergs, Kinoteatris Bize, describes the training project:

Key points of discussion and lessons learned:

The training focused on the importance of data collection and analysis for understanding and engaging cinema audiences effectively. Key points and lessons include:

- Quantitative audience research is essential for advocating for cinema within cultural policy discussions. It provides data-driven evidence to highlight cinema's role in cultural events. However, such research can be resource-intensive and may not fully capture diverse audience behaviours, especially those outside traditional cinema-goers.
- Qualitative research, shared by Andres Kauts, focuses on observing audience patterns and motivations. Tools like personas help cinemas tailor their approaches to target specific groups.
- Julien Staartjes shared practical tools like website analytics and heatmaps to translate audience data into actionable steps. Ideas included improving websites, adding search functionality, and using feedback forms to enhance audience engagement.
- Jessica Grundemar highlighted the importance of consistent data recording to identify trends and set goals. She stressed encouraging a team culture of excitement and "play," using data to create internal challenges and celebrate achievements.

Advise for someone who wants to organise a Training Boot Camp:

I would recommend to start by identifying the specific needs and gaps in training within the respective region. The more focused and detailed the topic, the greater the opportunity to explore it in depth and implement actionable changes in participants' cinemas. While participants might be accustomed to

formats like conferences or labs, it's important to approach Boot Camps differently by emphasizing practical, hands-on training. This type of training is less common but incredibly valuable and necessary.

On another note, things like logistics are equally important, especially when participants are traveling from different regions. Scheduling should account for travel times to minimize fatigue and optimize engagement. Providing preparatory materials in advance would also be a good idea to ensure participants arrive ready to contribute and fully benefit from the experience.

PROJECT AND TEAM MANAGEMENT USING TECHNOLOGICAL TOOLS AND THE OPTIMISATION OF RESOURCES



14.-16.11.2024: CINE CIUTAT, Palma, Balearic Islands, Spain

Number of days: 3

Total number of 21 participants from 15 cinemas - of which 18 participants from 15 network cinemas

Coordinator Javier Pachón, CINE CIUTAT, describes the training project:

Key points of discussion and lessons learned:

The training focused on project optimisation through the use of innovative management systems and the use of ICT tools (Information and Communication Technology) that could be applied to the general management of a project as well as specific areas like communication (both internal and external), projection, remote-working, event-planning...

The 4 main lesson/discussion highlights would be:

1. The management system based on sociocracy and holocracy
2. The use of project-management software
3. National-level collaboration for the development of investment-heavy projects
4. An introduction to AI in cinema management

Advise for someone who wants to organise a Training Boot Camp:

Select a date that gives you enough time not to rush through pre-production (including logistics and communication) and do thorough budget planning in advance.

'UNDERSTANDING GENRE IN USE OF BETTER PROGRAMMING FOR LOCAL CINEMAS



4.-5.12.2024: Kino Samobor, Samobor, Croatia

Number of days: 2

Total number of 17 participants from 9 cinemas - of which 9 participants from 4 network cinemas (all multi-purpose venues)

Coordinator Jelena Vojvoda, Kino Samobor, describes the training project:

Key points of discussion and lessons learned:

1) Genre as a Tool for Programming

Erik Lončar's lecture highlighted the role of genre in influencing audience engagement and how to use genre diversity to create balanced and appealing film line-ups. Participants gained practical methods for evaluating films and selecting titles that resonate with local audiences. Those methods consisted of fast movie-evaluation – how to know everything about the movie based on poster font and first and last scene of the movie and then you can decide whether to put it in your weekly/monthly programme or no.

2) International Best Practices

Frédéric Cornet shared insights from European cinemas, specifically his Cinema Galleries, including the innovative Cineville subscription model and collaborative programming across multiple venues and he shared his practices on special programmes for children, teenagers, outdoor cinema and gave many valuable insights in building audience through special programming.

3) Creative and Artistic Aspects of Programming

Mario Kozina provided a class on curating cinema's identity through thoughtful film selection, focusing on the balance between artistic integrity and commercial appeal. The importance of visual identity and marketing in building audience recognition and loyalty was also discussed.

4) Workshops on Practical Programming

Participants engaged in a hands-on workshop facilitated by Nataša Šimunov, where they collaboratively integrated the film "One Fine Morning" into a weekly cinema schedule. This exercise simulated real-world programming constraints and encouraged problem-solving. Discussion later ensued where everyone gave their input whether we can use this movie in some special events or is it more suited for regular cinema programme.

5) Focus on Audience Needs

All speakers stressed the importance of understanding and responding to audience desires and habits. Kino Valli programs specific events on fixed days and times to create routine and build audience loyalty (e.g., Films for All Time every Wednesday). Marketing and visual identity were highlighted as critical tools for promoting programs and creating a recognizable brand.

6) Monthly vs. Weekly Programming

Kino Valli's monthly approach ensures continuity and clear scheduling and Kino Kinoteka's weekly programming allows for flexibility, enabling quick responses to audience preferences, such as extending popular screenings. Both approaches emphasized the importance of maintaining consistency in time slots to foster audience habits.

Advise for someone who wants to organise a Training Boot Camp:

This is a great opportunity for every cinema and valuable knowledge can be shared and gained through these kinds of Trainings and we will try to encourage everyone to organize more Trainings in the future.

We would just point out that it is really necessary to ensure sufficient funds in advance for covering the costs that are not eligible (like the costs of VAT, dinner, movie distribution, transportation to and from the Training venue).

It is also important to set up a "waiting list" for participants in case of last-minute cancellations to avoid stressful situations in days before the event. To ensure a bigger participation, it is imperative to provide high-quality, interesting and relevant themes and lecturers that other cinemas recognize as important and valuable for their work, just as we have done.

Lastly, it is also important to leave enough room for discussions in which everyone can share their experience and good practices from their cinemas. We would also point out that Frederic's experience was very valuable so it would also be good to always have the opportunity to hear European practices from outside the country.

CINECOMUNICAZIONE 2024



9.-12.12.2024: Centro Culturale Salesiano, Rome, Italy

Number of days: 3 (2 full days and 2 half days)

Total number of 19 participants from 6 cinemas - of which 18 participants from 5 network cinemas

Coordinator Fabio Zenadocchio, Centro Culturale Salesiano, describes the training project:

Key points of discussion and lessons learned:

During the Boot Camp we worked on cinema communication. We worked on the creation of photos and videos to advertise the events on social media, on the creation of an editorial plan for each cinema, on the creation of graphics and flyers, on the restyling of the logo of each cinema, on the interpretation of the advertising campaigns of the cinema distributions for make the most of them for advertising films in your cinema and on WhatsApp and email strategies.

Advise for someone who wants to organise a Training Boot Camp:

Our advice is to choose the period and times well. We were very tight. Not only for internal logistics, but also for supplier research. It would be useful, but this needs to be considered with Europa Cinema, if the professionals who hold the courses during the camp did an in-depth analysis of the cinemas' communication before getting into the heart of the training. We have done this work in some respects, and it has been very useful.