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Dear participants,

Welcome to Venice and welcome to San Servolo for the 11th edition of the CICAE training seminar for arthouse cinema exhibitors.

Arthouse cinema is changing every day, experiencing new opportunities but also new challenges due to the latest technological changes like digitisation, the growing offer of content and the risk of more competition by globally organised multiplex companies. As CICAE we believe in the irreplaceable qualities and scouting work of arthouse exhibitors and that there is no better place in the world to watch a film and meet great directors and actors than at an arthouse cinema!

We do not just believe it, we work for it. In the past 10 years, CICAE, thanks to the magnificent support of the MEDIA Programme/Creative Europe - has trained more than 550 professionals working in the arthouse cinema industry through this seminar. We are proud to be the only international training dedicated to arthouse exhibitors!

You are here in good hands. You will enjoy 5 or 7 days of conferences and workshops with top-ranking trainers, with the help of the CICAE’s “Dream Team” who will be working everyday for you and of course with your fantastic peers from all over the world. Now it is up to you to make the most of this week.

We wish you a pleasant training seminar!

Detlef Rossmann
President of the CICAE

Benoit Calvez
Project Manager

Silvia Cibien
Training Coordinator

WHAT IS CICAE?

CICAE is the only international association of arthouse cinema theatres worldwide

The CICAE is a non-profit organisation. It is directed by a Board and by a Committee, elected among its members. Its annual Assembly is held in Cannes. The CICAE is recognized by the Council of Europe, has a seat in the Bureau of the International Council for Cinema, Television and Audiovisual Communication (IFTC – Unesco), and of Media Salles, and has been a member of the Coalition for Cultural Diversity since its inception in 2003. It collaborates with Europa Cinemas, receives support from UNESCO, the European Union’s programmes: MEDIA, Europe Creative and Euromed Audiovisual II, the CNC (France), the FFA (Germany), the DGC (Italy), to name but a few.

History

The CICAE was founded in 1955 by the national art house cinema associations of Germany, France, The Netherlands and Switzerland. The collective and concerted action of these pioneers led to the emergence in each country of a real market for quality films, as well as national schemes aimed at supporting theatres that took a stand in favour of this “high-risk” cinematographic art form.

MISSION & ACTIONS

Today, the CICAE brings together about 3,000 screens via 9 national structures (France, Germany, Italy, Switzerland, Hungary, Belgium, Venezuela, Canada, Senegal), independent cinemas in 24 other countries, about 20 festivals, as well as a number of art house film distributors. The CICAE is a network of networks and a bridge between festivals and theatres.

Institutional Objectives:

> To encourage arthouse cinemas to come together under a common umbrella on a national and international level.
> To obtain support for arthouse cinema from government and supranational bodies.
> To foster the distribution of high quality films from all countries, in all countries.
> To promote the screening of art films in order to increase audiences and foster production through targeted cultural initiatives.
**Fields of Action:**
- Training for arthouse cinema managers and operators, and other industry professionals, like festival programmers, distributors, producers and public or private film institutions that would like to enhance their knowledge and skills or are planning to open an arthouse cinema (over 600 professionals trained since 2004).
- Promotion of art films from festivals to art cinemas: each year the CICAE award is given in a dozen festivals (among them Cannes, Berlin, Venice, Sarajevo etc). The distinguished films are then supported in the cinemas of the network.

**MEMBERSHIP**

**Categories:**
- Category A (Active members): National associations of art cinemas
- Category B (Active members): Independent art cinemas as well as cinematheques located in countries where such associations do not exist
- Category C (Special members): Festivals, associations or government bodies that support the goals of the CICAE
- Category D (Associate members): Natural persons or legal entities undertaking a specific action of cultural diffusion through film, without representing a cinema

**THE ARTHOUSE SECTOR: 100-MILLION-STRONG AUDIENCE IN EUROPE**

In countries where the arthouse cinema sector is well developed, art house films account for 10 to 25 per cent of all tickets sold. Art cinema upholds “quality cinema without borders”, although, de facto, the bulk is made up of European productions and co-productions. Statistics show that in several countries art house cinemas draw up to 80 per cent of audiences for quality European films; they are also the most appropriate setting where moviegoers can discover African, Arab, Asian, Latin American and “independent” films from the USA. Thus, art house cinema sector is well and truly (also) a market, which provides quality filmmaking with its main outlets in the largest markets.

**WHAT DOES IT MEAN TO BE A CICAE MEMBER?**

**PUBLIC POLICIES**

- **The CICAE defends your rights in front of national and international public bodies**
  Art cinemas are in danger, in Europe and everywhere else: every day one or more arthouse cinema theatres close and cultural diversity is threatened by the vertical integration of the film industry. The quality of the programming and job that the arthouse operators do every day with their public is still not considered enough as a social, economic and political fundamental value from the public bodies. The main goal of the CICAE since 1955 is to defend the cultural diversity and the diffusion of the quality and independent films worldwide. Being part of the CICAE means to belong to the only association who can defend your rights and your quality job to the national and international public bodies, such as the European Commission.

**FESTIVALS**

- **Represent your institution and the CICAE at major European festivals**
  The CICAE has established partnerships with festivals and festival members all over Europe. Part of these partnerships is based on hosting an international jury of CICAE members that will assign the CICAE ART CINEMA AWARD. You too could become member of one of these juries! Check the list of the festivals on http://cicae.org/en/festivals-jury-application and apply directly online, then travel to the festival with a special jury accreditation! As a jury member your name and your institution will be quoted in all information and press releases sent by the CICAE.
- **CICAE: Your source of information from the arthouse industry**
  Be directly informed about the CICAE ART CINEMA AWARD’s winners and receive all information about the awarded film: distributors’ and sale agents’ contacts and, most importantly, film recommendations from your colleagues!
The CICAE ART CINEMA AWARD is given at major European festivals by an international jury of independent cinema programmers. This award aims at promoting high quality film in the art cinema community, also promoting films from young directors and productions coming from less-recognized countries. The award also encourages this film’s circulation and helps finding an audience in art cinemas.

PROMOTION

- Logo rights
  Obtain the rights to use the CICAE logo on your promotional material and website.
- Benefit from the CICAE well developed network on the web
  Inform the CICAE about any action or news in your cinema/institution and we will promote it throughout the website and the newsletter to 1600 members. We will also transmit it to about 1500 Facebook friends in more than 31 countries.

ART CINEMA = ACTION + MANAGEMENT

- Art Cinema = Action + Management, the only International training for arthouse exhibitors
  Arrived to its 11th edition, Art Cinema = Action + Management gathers together around 50 participants, 30 trainers, from around 20 different nationalities. The training is organised within the framework of the European Union’s MEDIA Programme and is simultaneously translated in 4 languages (English, French, German, Italian).
  Send us your suggestions about a specific topic: you could be invited to give a speech! If you or someone from your institution is looking for professional development, don’t hesitate to apply as a “junior” or “executive” trainee on our website: www.cicae.org

NETWORKING

- The CICAE network
  Benefit from the full contacts of the CICAE network published in the members’ catalogue.
- Be always informed
  Be always informed about all successful actions undertaken by the CICAE and its partners on the international and European political scene.

OTHER

- The CICAE membership card
  Ask your personal CICAE member card. The card gives you and your accompanying person access to all CICAE cinemas worldwide

EXECUTIVE BOARD 2014/2015

- President:
  Detlef ROSSMANN – Casablanca Kino (DE)
- Vice-Presidents:
  Alain BOUFFARTIGUE – AFCAE (FR), Domenico DINOIA – FICE (IT), Christian BRÄUER- AG Kino Gilde (DE)
- Secretary:
  Romy GYSIN – Independent Pictures (CH)
- Treasurer:
  Micheline GARDEZ – AFCAE (FR)
- Honorary Presidents:
  Gabriele RÖTHEMEYER (DE), Roland PROBST (CH)
## APPLICATION FORM 2014

### CATEGORY A: Active Members
National Associations

Membership fee: €31 Euro per affiliated cinema
Please fill in the contact box, attach the statute of your organisation and a full list of your members including:
- Name of the cinema
- Number of screens and seats
- Full address, phone, fax and e-mail address
- Contact person

### CATEGORY B: Active Members
Individual Cinemas, Cinematheques

Membership fee: €46 per theatre
For each cinema, please fill in the contact box below and attach a brief presentation of your activities.

### CATEGORY C: Special Members
Festivals, associations or government bodies that support the goals of the CICAE

Membership fee: €460
Please fill in the contact box below and attach a brief presentation of your activities.

### CATEGORY D: Associate members
Natural persons or legal entities undertaking a specific action of cultural diffusion through film, without representing a cinema

Membership fee: between €46 and €460, upon evaluation of the application by the Board.
Please fill in the contact box below and attach a brief presentation of your activities.

### CONTACT DATA

Organisation’s name:
Legal representative:
Mail address:

Telephone: Fax:
Email: Website:

Members B only

Name of Cinema:
Address:

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CONVERSATION ON ART CINEMA
An interview with Simone Lancelot, founding member of the CICAE

During the Cannes Film Festival, we met Simone Lancelot, honorary member and the only surviving founding member of the CICAE. Recently, the French Ministry of Culture has appointed her as a “Commander of the Order of Arts and Letters”. Simone Lancelot was born in 1917 and today she is 97 years old with 80 years of career experience as well as 66 editions of the Cannes Film Festival behind her! Her career as an exhibitor began in 1934 at the Parisian Cinéma Montcalm. In the 1950’s she started managing the cinema Studio de l’Etoile programming unordinary films for that time: original versions, films from different European regions, short films, projections accompanied by events, debates and cinéma-gouûters. In 1955 she received a visit from Jeander, member of the French Association of Film Critics and journalist at Libération who was looking for a cinema to transform into an arthouse cinema theatre...

Q: Where does the term art et essai (arthouse) come from?
S. L.: It’s the French Association of Film Critics that coined this term. By that time, I was already screening Russian films in their original version, rare films and unordinary films and I was already offering the public entertaining and educational events. When Jeander asked me to transform the Studio de l’Etoile into an art house theatre, I immediately accepted. I was extremely interested. So, Jeander and I started to show art house films and transforming the Studio in the first art house-labelled cinema theatre.

Q: Tell us how it happened.
S.L.: In 1955 the president of the Gilde (the first national association of cinemas in Germany) Walter Talmon-Gros contacted us and invited us to the General Assembly in Wiesbaden, Germany. We went there with other European arthouse exhibitors. Jeander and I, as well as other journalists and exhibitors, met the arthouse delegations from Italy, Switzerland and Germany. There, together, we penned the first principles of the CICAE statute. In the statute it was written that every country could adhere to the CICAE with an association of art cinemas. That is why we created the AFCAE, the French Association of Art Cinemas. At that time, the AFCAE counted 5 members!

Q: Art Cinema Arthouse Cinema was, and still is today, a movement. In certain countries this movement is institutionalised. Nevertheless a clear and universally recognised definition is still missing. What did arthouse mean at that time?
S.L.: The French equivalent of arthouse “art et essai” was coined by the French Association of Film Critics. Arthouse is not a definition, but arthouse are those films which critics define as quality films, with criteria such as first films, innovation in the film language and format, cultural and geographical diversity. Arthouse was a movement of “discovery”.

Q: Even if there is not a clear definition of arthouse cinema, there are, especially in Europe, many art cinema theatres. The majority of them only have one screen and find themselves in an unstable financial situation, favouring the discovery approach over financial stability. Do you think that this is the core element of arthouse, since its beginning? What is the identity of an arthouse cinema theatre?
S.L.: Yes, absolutely. It’s always a risk and it belongs to this profession. Arthouse also means discovering and launching new authors, walking along with them through time. I discovered Wim Wenders since his very first film, which I decided to keep on display for three months. But we’ve also discovered other authors: Resnais, Truffaut, Lars Von Trier... Another characteristic of an arthouse cinema is to entertain its public by organising debates so that the public can actively contribute to the discourse around the film.

Q: Have you noticed any changes in the classification of arthouse cinemas in France during the last years?
S.L.: The classification in France has been created by us, the AFCAE. We have labels with different degrees of recognition. There are, for instance, cinemas programming 100% arthouse films. On the other hand, other theatres programme less than 50%. We do not classify the films. We classify the cinema theatres. The films are “recommended” by around 100 professionals from all branches of the film industry and the cinemas are, henceforth, classified according to the number of “recommended” films they show. The French model could be taken as an example by all cinema theatres that would like to start a confederation in those countries where neither a policy for arthouse theatres nor a national association exist.

Q: Why is it so important today for a cinema theatre to join the network of CICAE, the International Confederation of Art Cinemas?
S.L.: Because together we provide those elements that can contribute to the development of art cinema theatres in the world. The first article of the statute of the CICAE explains it well:

Article 1: Purposes
1- To bring together federations or associations of arthouse cinema theatres under an international association, with a view to foster cooperation among members;
2- To ensure that national and international authorities recognise and support the arthouse film industry via its representative bodies;
3- To support the identification and circulation of old or recent high-quality cinematographic works for inclusion in arthouse cinemas’ schedules;
4- To promote, through appropriate cultural initiatives, the distribution of quality cinematographic work with the aim of increasing audience interest and fostering production.

Q: Do you know that nowadays films are “consumed” on different type of screens...
S.L.: Alas...

Q: Cinema is technology, art, culture and entertainment. The concept of cinema, its role in society and the way the public approaches a film has changed. So why should one continue going to the cinema?
S.L.: Because there is contact with other people, to watch and celebrate something together. When I was a child, I used to watch silent movies at funfairs. Throughout my life I’ve always heard people saying: “the cinema is over because of television”. But, look cinema theatres are still here! We defend ourselves, that’s for sure! When we think about the fact that in France there are over 1,000 cinema theatres labelled as arthouse, well, it’s not such a small thing given the fact that normally people say that only big productions work on the market.

Q: Did the behaviour of the arthouse public change since then?
In France the public has always been very silent, even 50 years ago! The way the public reacts to a film is different in every country. True, at that time there were intervals, sweets were sold, people spoke a lot during breaks...we did not eat popcorn, but other things instead. Today there are no intervals anymore and films are shown without intermissions. Hence the spectators are not used to talk to each other anymore and exchange views except for during debates. In the first cinema where I took care of the programming, I started the “Kids’ Thursdays” and gave each of them a pain au chocolat! It was the beginning of the ciné-goûtés.

Q: There are many exhibitors that would like to better understand what is arthouse, but also identify themselves with a certain editorial choice and feel like showing good movies. What’s the weak side of arthouse and what can be improved?
S.L.: I am not an exhibitor anymore, but I support every action towards the diffusion of quality films, auteur films, and of discovery at the cinema. I hope, and I also believe, that worldwide there are extraordinary and very passionate exhibitors. The many cinemas in the CICAE network are the proof of that, so many people believe in it!

Q: So passion is necessary in the arthouse exhibition field?
S.L.: Absolutely. Arthouse exhibitors do not always earn their money, but they have the passion to screen quality films. That’s why we have a classification in France that considers this issue. We do not force people to show 100% arthouse films in small cities, thereby allowing them to survive.

Q: In front of your cinema, sometimes there used to be a 500 metre queue. It means that you were able to market your films very well even though if they were “discovery films”. How did you promote such difficult films?
S.L.: In the Studio de l’Etoile I experienced screenings with only one person in the public during the first day, then by word of mouth, the next day there were 10 people and then eventually later it was sold out.

Q: How long did it usually take to get the screening room sold out by word of mouth?
S.L.: 15 days

Q: So we should give films some time and keep them on display longer than just one weekend?
S.L.: For me the advantage was that all articles about the films were out on the same day of the premiere because I used to choose my films with the critics of Libération, Le Parisien, Le Monde... I’ve always chosen my films with the consensus of the film critic. If the film was selected because it was worth it, on the next day I had all good articles on the newspapers. Working with the press and the film critic is essential.

Q: Did you try to present to the public new films in order to educate them or, on the contrary, did you try to satisfy the public’s taste?
S.L.: The former. Arthouse cinemas introduce the public to new and unknown authors, new forms of film language and rarities. Arthouse cinema exhibitors truly are cultural mediators. Their role is very important for the public and children’s education.

Q: What would you like to say to all young exhibitors that are about to open or re-open a cinema? Every year about 60 of them, coming from all Europe, attend the training organised by the CICAE in Venice. They have passion, but they have to cope with many issues. What advice would you give to these young exhibitors starting this new adventure?
S.L.: Hold on! I started at zero and one should really be patient and never stop believing in it. The start is hard, that’s for sure, but if you know how to deal with the public, they’ll come at you!

For more information, watch the documentary of Simone’s daughter Martine Lancelot: "Le cinéma de Maman" 2012

(Cinéma Le Studio de l’Etoile, Paris, 1955)
11th Art Cinema = Action + Management 2014

Organised by CICAE
International Confederation of Art Cinemas

Within the framework of the MEDIA Programme of the European Commission

With the support of the national cinema institutions:

Filmförderanstalt / Germany
Centre National du Cinéma et de l’Image Animée / France
Italian Ministry Of Culture
Direzione Generale per il Cinema

In collaboration with the arthouse associations:

AG Kino - Gilde Deutscher Filmkunsttheater (Germany)
AFCAE Association française des cinémas d’art et d’essai (France)
FICE Federazione Italiana Cinema d’Essai (Italy)
In partnership with the local institutional bodies:

San Servolo Servizi srl
Province of Venice
Italian General Association of Entertainment – Regional section of Veneto, Friuli, Trentino.

Veneto Region
University Ca’ Foscari Venezia
Rio Terà dei Pensieri, Malefatte Project

In collaboration with:

71th Venice international Film Festival
Venice Film Market

Communication and pedagogical partners:

www.cineuropa.org
www.mediasalles.it
www.europa-cinemas.org
www.filmeurope.eu
www.cinematca.org.uy
www.independentcinemaoffice.org.uk
ART CINEMA = ACTION + MANAGEMENT
26\textsuperscript{th} August > 1\textsuperscript{st} September 2014

PROGRAMME

Plenary sessions will take place in Sala Teatro

Juniors and Executives will be divided during the workshops
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# Programme

Due to the simultaneous interpretation in 4 languages and the use of headphones, we kindly ask you to arrive in the conference room at least 15 min before the beginning of the lectures in order to take your seat on-time: between 9:00 and 9:15 in the morning and between 14:00 and 14:15 in the afternoon.

## Day 1
**Tuesday 26th August**

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| 09:00 > 17:00 | **Arrivals and Check-In**  
*San Servolo Reception (rooms) and Room 8 – CICAE Office (administration)* |
| 17:00 > 19:30 | **Presentation of the training and of participants**  
*Sala Teatro, 4 languages (EN, FR, DE, IT)* |
| 17:00-17:15 | Welcome / D. Rossmann - DE                                         |
| 17:15-17:30 | Presentation of the training / B. Calvez - FR                      |
| 17:30-17:45 | Practical Info / S. Cibien - IT                                   |
| 17:45-18:15 | Partners Words / Fulvio Landillo-IT, A. Barbera-IT, Pascal Diot-FR |
| 18:15-18:30 | Workshop Guidelines Presentation/R. Walravens-EN, P. Astorga-EN     |
| 18:30-19:30 | Participants Presentation (in English, divided in groups)          |
| 19:30      | **Opening dinner** / Terrazza Basaglia, San Servolo**             |

## Day 2
**Wednesday 27th August**

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| 09:30 > 12:30 | **Economy of Cinema and the Arthouse Movements**  
*Sala Teatro, 4 languages (EN, FR, DE, IT)* |
| 09:30-11:15 | Economy of Cinema : The European Model / L. Creton - FR             |
| 11:15-11:30 | Coffee Break                                                          |
| 11:30-12:30 | Arthouse history and Economy / L. Creton - FR                        |
| 12:30 > 14:00 | **Lunch**                                                          |
| 14:30 > 15:15 | **Programming: Young Audience**  
*Sala Teatro, 4 languages (EN, FR, DE, IT)* |
| 14:30-15:15 | P. Rockenfeller - DE                                               |
| 15:15 > 16:00 | **Workshop on Young Audience**  
*Workshop in English*  
Juniors: divided in 5 groups / P. Rockenfeller  
Executives: Room 7 / F. Morawski |
| 16:00 > 16:15 | Coffee Break                                                          |
| 16:15 > 17:30 | **Programming : Classics**  
*Sala Teatro, 4 languages (EN, FR, DE, IT)* |
| 16:15-17:30 | P. Astorga – EN, A. Trelles - FR                                    |
|            | **Free Evening / Venice Film Festival Opening**                     |
**Day 3**  
**Thursday 28th August**

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<tr>
<td>09:30</td>
<td><strong>Going Digital and Alternative Contents</strong></td>
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<tr>
<td>09:30-09:45</td>
<td><strong>Facts and Figures of Digitisation in Europe</strong> / E. Brunella - IT</td>
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<td>09:45-10:30</td>
<td><strong>Going Digital: Programming and Alternative Contents</strong> / J-P. Villa-FR</td>
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<td>10:30-11:00</td>
<td><strong>Going Digital: What’s next? (Discussion with Training Participants)</strong> / J-P. Villa, E. Brunella - IT</td>
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<td>11:00</td>
<td><strong>Coffee Break</strong></td>
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<td>11:15</td>
<td><strong>Audience Development</strong></td>
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<td>12:00</td>
<td><strong>Workshop on Audience Development</strong></td>
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<td>14:15</td>
<td><strong>Success Stories: Cinemas</strong></td>
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<td>16:00</td>
<td><strong>Success Stories: Festivals</strong></td>
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<td>16:15</td>
<td><strong>Coffee Break</strong></td>
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<td><strong>Europa Cinemas</strong></td>
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<td><strong>Creative &amp; Team Management</strong></td>
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<td><strong>Coffee Break</strong></td>
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<td><strong>Fundraising</strong></td>
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**Free Evening / Venice Film Festival Screenings**

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**Day 4**  
**Friday 29th August**

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<td>09:30</td>
<td><strong>Creative &amp; Team Management</strong></td>
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<td>10:45</td>
<td><strong>Coffee Break</strong></td>
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<td>11:00</td>
<td><strong>Fundraising</strong></td>
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<td>11:45-12:30</td>
<td><strong>Workshop on Fundraising</strong></td>
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11:00 > 12:30
EXECUTIVES: WORKSHOP ON TEAM MANAGEMENT
Room 7, workshop in English
C. Champeyrol

12:30 > 14:00 Lunch

14:30 > 15:15 MANAGEMENT OF AN ARTHOUSE CINEMA THEATRE
Sala Teatro, 4 languages (EN, FR, DE, IT)
J. Barrenechea - EN

15:15 > 16:00 MARKETING AND COMMUNICATION
Sala Teatro, 4 languages (EN, FR, DE, IT)
A. Baumann – DE

16:00 > 16:15 Coffee Break

16:15 > 17:30
JUNIORS: WORKSHOP ON PROJECT MANAGEMENT
Sala Teatro, Workshop in English, Split in 5 groups
J. Barrenechea
EXECUTIVES: WORKSHOP ON MARKETING
Room 7, Workshop in English
A. Baumann - DE

17:30 > 18:00 Group Pictures

FREE EVENING / VENICE FILM FESTIVAL SCREENINGS

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**Day 5**
**Saturday 30th August**

09:30 > 11:00 THE CHAIN OF RIGHTS AND THE LIFE OF AN ARTHOUSE FILM
The case of “Child’s Pose”, Golden Bear at Berlinale 2013
Sala Teatro, 4 languages (EN, FR, DE, IT)
Panel moderated by I. Hronec - EN

11:00 > 11:15 Coffee Break

11:15 > 11:45 VOD AND WINDOWS: FACTS AND FIGURES
Sala Teatro, 4 languages (EN, FR, DE, IT)
B. Thomas

11:45 > 12:30 Q&A, DISCUSSION WITH THE TRAINING PARTICIPANTS
Sala Teatro, 4 languages (EN, FR, DE, IT)
Moderated by I. Hronec

12:30 > 14:00 Lunch

14:30 > 15:15 EUROPEAN PUBLIC POLICIES FOR ARTHOUSE EXHIBITION
Sala Teatro, 4 languages (EN, FR, DE, IT)
European Commission / Creative Europe - FR
**15:15 > 17:30 National Public Policies for Arthouse Exhibition**  
*Sala Teatro, 4 Languages (EN, FR, DE, IT)*  
15:15-15:45 Focus on Italy: FICE / D. Dinoia - IT  
15:45-16:15 Focus on France: AFCAE / A. Bouffartigue – FR  
16:15-16:30 Coffee Break  
16:30-17:00 Focus on Germany: AG Kino-Gilde / C. Bräuer – DE  
17:00-17:30 Discussion with Training’s Participants

**17:30 > 19:00 Cocktail, San Servolo Island**  
**21:00 > 00:00 Closing Party, Lido - Lungomare d'Annunzio 14**

### Day 6  
**Sunday 31st August**

**Juniors:**

09:00 > 13:00 Workshop on Project Management  
*Split in 5 groups, workshop in English*

13:00 > 14:30 Lunch

15:00 > 16:30 Projects Presentations and Evaluations  
*Sala Teatro, in English*  
The 5 groups will present their projects to the jury: R. Walravens and P. Astorga  
16:30 > 17:00 Coffee Break / Jury Deliberation  
17:00 > 17:30 Projects Awards  
*Sala Teatro, in English*  
R. Walravens, P. Astorga

**Evening / Venice Film Festival Screenings**

**Executives:**

08:30 > 09:00 Room check-out

10:00 > 12:00 Conference on Cinema Exhibition  
*Venice Film Market, Lido*

12:30 > 14:00 Lunch and Debriefing

**Afternoon / Departures**

### Day 7  
**Monday 1st September**

10:00 > 12:30 Debriefing and Survey

12:30 > 14:00 Lunch

**Afternoon – Evening: Venice Film Festival Screenings and Networking**

### Day 8  
**Tuesday 2nd September**

**Departures**
DAY-BY-DAY PROGRAMME
TUESDAY, AUGUST 26th

17:00 > 17:30 OFFICIAL OPENING

Welcome word and official opening:

Detlef ROSSMANN, President of the CICAE
Dr. Detlef Roßmann has been active in the arthouse cinema sector for 30 years. Graduated in German, Political and English Studies, he worked as a research assistant at Oldenburg University from 1974 to 1981. During his time as a student and a researcher, he held various positions in the young political scene, both locally and nationally. In 1981 he founded his cinema, Casablanca-Programmkinos, a now four-screen theatre in Oldenburg. He currently sits on the Board of Directors of the German association AG Kino-Gilde, of which he has been president from 1987 to 1997. He has been a member of the administration board of the FFA since 1991, the German Federal Film Board, for the AG Kino-Gilde. From 1997 until today he has been appointed President of the CICAE.

Presentation of the training:

Benoît CALVEZ, Project Manager
After his graduation in Political Science and Cultural Management at Science-Po Lille (FR) and KU Eichstätt (DE), Benoît worked as project manager for the Berlin French Film Week at the French Embassy in Berlin. Since 2012, he's been working for the national art house cinema association AG Kino-Gilde as the project manager of Cinéfête, a French youth film festival touring in more than 110 cinemas in Germany. In 2013, he has been appointed manager of the CICAE, where he runs the Confederation's internal organization and supervises its general activities and training.

Practical info:

Silvia CIBIEN, Training Coordinator
Silvia has a university diploma and a Masters degree in Cultural Management and Audio-visual studies (Ca’Foscari University, Venice). Her career in the audio-visual industry began in 2005 as Film Programmer for the cultural centre Boldù (Venice-Italy 2005-08); then as a Production Assistant for 360 Degrees Film (Venice, Italy 2006-07), and as a Distribution Executive for Officine Ubu (Milan, Italy 2007-08) and Cosmopolis Distribution (Montpellier, France 2012-13). She collaborated with various Film Festivals (Human Rights FF in Venice, Far East FF in Udine, and European Solar Cinema Tour). She joined the team CICAE in 2006 as Local Manager and as Training General Coordinator in 2009. Silvia has been and independent Project Coordinator and Marketing Developer since 2013.

Notes:
PARTNERS’ WORDS

Fulvio LANDILLO
General Manager of San Servolo Servizi

Alberto BARBERA
Artistic Director Venice Int. Film Festival

Pascal DIOT
Director Venice Film Market

Notes:
18:15 > 18:30  WORKSHOP GUIDELINES PRESENTATION

“How to [RE]start your own cinema!”

Raymond WALRAVENS
Rialto Film, Amsterdam, The Netherlands

Manager of Rialto Cinema in Amsterdam, The Netherlands.
Raymond covers responsibilities in several Dutch professional organisations.
He is audio-visual Expert at the European Commission.

Paula ASTORGA
CENTRO University, Mexico City, Mexico

centro.

Former director and founder of Mexico City International Film Festival (2004-8), and former Director of the National Cinematheque and the Mexican Film Archive. Currently, she teaches at CENTRO University and had been part of the committee for the selection of the Ibermedia TV program. Her most recent project, The Film Society of Tlatelolco, opened in 2010 with a 35mm selection of 50 films celebrating the Directors’ Fortnight of Cannes Film Festival. Her last years’ work consisted in conforming an alternative network that promotes and encourages the exhibition of art cinema in Mexico.

Notes:
“HOW TO [RE]START YOUR OWN CINEMA!” GUIDELINES

The Groups
There are five groups, each consists of:
- 2 Management/fundraising
- 2 Programmers
- 2-3 for Marketing & communication
- 2 for the yearly and investment Budgets
- 1 CICAE coordinator / moderator: s/he organizes the discussion & is the time manager.

The Task
Make a strategic presentation and plan for the (re)start of a cinema in a city of choice and ask a fictitious fund, local government body or bank for funding (max. 50% of your budget). The plan should meet the following criteria:
- Choose a city of one of the team members of your project team
- Choose an existing building (cinema) or a new location where you can build a new arthouse cinema
- Make a short physical description of the new arthouse cinema (name, location, how many screens and seats per screen, other facilities in the cinema)
- Make a short description of the concept of the new arthouse cinema (audience target groups, what kind of films and activities, other facilities)
- Make a short description of the marketing & communication strategy (describe the competition, how you’re your cinema be different or unique, what are your communication tools, opening activities)
- Fill in the budget form of the investment plan (how much will the renovation or new building cost, and how will this investment be financed)
- Fill in the form of the yearly budget for the coming five years (what is your yearly income and what will be the yearly costs involved)
- Why should a local fund, city government or bank invest in this plan to create a new arthouse cinema?

In order to ask for funding:
- Fill out the PowerPoint presentation given to you. Fill out all pages (in English) and do not add any.
- Hand in the presentation in written form to the CICAE office by 12.30 h on Sunday (deadline)
- Present it to the jury in oral form (you will have exactly 10 minutes for that)
- Be prepared to answer the jury’s questions (maximum 10 minutes)

The Jury’s Selection Criteria
- Quality and effectiveness of the proposed project for a new arthouse cinema in regard of the objectives set
- Feasibility
- Innovative nature (particularly regarding programming activities, target groups and communication tools)
- Cost-effectiveness of the project

The Jury
- Paula ASTORGA, Manager, former Director Cinetéca Nacional de México, Mexico City (MX)
- Raymond WALRAVENS, Manager, Cinema Rialto, Amsterdam (NL)

Schedule
- Tuesday 26/08 from 18.15 > 18.30 workshop guidelines presentation and separation into groups
- Tuesday 26/08 from 18.30 > 19.30 working on the project in groups:
  - Introduction of yourself to the other project group members (max. 20 min.)
  - Re-read guidelines, make sure you understand everything properly (max. 10 min.)
  - Distribution of tasks (max 10 min.)
- Use your time off (evening, lunch..) in the project groups to contemplate your ideas as a group, choose a city and an existing cinema or a new building, start your part of the research...
  - definition of general settings (location, the name of the (new) cinema, number of screens and seats)
  - definition of general idea (together max 40 min. – you may work longer if you want to...)
- Wednesday 27/08 from 15:15 > 16:00 workshop on Young Audience
  Use this workshop to sharpen your ideas about young audience
- Thursday 28/08 from 12.00 > 12.30 workshop on Audience Development
  Make a short description of the (new) arthouse cinema: audience target groups, what kind of films and activities
- Friday 29/08 use the workshops on Fundraising and Marketing & Management to sharpen your ideas and presentation of the new arthouse cinema project
Fundraising workshop: 11:45-12:30
Marketing and Management workshop: 16:15-17:30

- **Sunday 31/08 from 9.00 > 12.30** working on the project in groups:
  - Evaluate your ideas, and research done by the sub-groups, together (max 30 min.)
  - Split in sub-groups, work on your part (max 30 min.)
  - Re-connect all parts (max 30 min., 5 min. per sub-group)
  - Fill in the final presentation (max 90 min.)
- **Sunday 31/08 from 12.30 > 13.00** coordinators print the PPT presentations for the jury
- **Sunday 31/08 from 13.00 > 15.00** jury reading
- **Sunday 31/08 from 15.00 > 17.30** presentation:
  - 15.00 > 16.30 : per group: **10 min. presentation + 10’ Q&A**
  - 16.30 > 17.00 : jury session
  - 17.00 > 17.30 : debriefing and awards

18:30 > 19:30  **PARTICIPANTS PRESENTATION [RE]START WORKSHOP**

Participants will be divided in groups, and each of them will introduce themselves in English

Notes:
Wednesday, August 27th

Junior + Executives / Sala Teatro
9:30 > 12:30  Economics of Cinema and the Arthouse Movements

Laurent CRETON
University Paris Sorbonne (FR)

Professor at Paris III Sorbonne Nouvelle and the director of IRCAV (Institute of Research on Cinema and Audiovisual), Paris, France. Laurent is an author and has published several books and research works about the economics of cinema.

Notes:
Juniors + Executives / Sala Teatro
14:30 > 15:15  PROGRAMMING: YOUNG AUDIENCE

Know-how and practices for a successful work with young audiences

Petra ROCKENFELLER
Lichtburg Filmpalast, Oberhausen, Germany

Since 1995, film booker, programmer & manager of the cinema Lichtburg Filmpalast Oberhausen. Since 2006, member of the for the selection committee for the Federal Government’s Commissioner for Culture and Media; member of the board of trustees Young German Film for the sectors: screenplay support for youth and children’s film, production and project development of youth and children’s films. From 2008 to 2011, member of the selection commission of the youth film competition of the Int. Short Film Festival Oberhausen

Notes:

15:15 > 16:00  WORKSHOP ON YOUNG AUDIENCE

Juniors
Sala Teatro
Juniors will be divided into groups
Lead by: Petra ROCKENFELLER

Executives
Room 7
Frank MORAWSKI
The Communication Academy, Berlin, Germany

Frank is a communication scientist working as trainer and coach in the fields of communication, intercultural communication and job application coaching. He taught and carried out research in China, Indonesia, Namibia und Poland; wrote books and articles about job application coaching and intercultural communication.

Notes:
Junior + Executives / Sala Teatro
16:15 > 17:30  PROGRAMMING: CLASSICS

How to work with classics: programming, preservation, restoration.

Paula ASTORGA
CENTRO University, Mexico City, Mexico

Alejandra TRELLES
Cinemateca Uruguaya, Uruguay

Programmer and Director of the Cinemateca Uruguaya (the most important Uruguayan film archive), in Montevideo, Uruguay. Since 1989, member of Cinemateca and collaborator. In 2005, Alejandra started to work for the Programming Department. Since then she has been programming exhibitions, retrospectives, premieres, etc. She is also coordinator of the Educational Department and director of the Cinemateca’s Film Festivals.

Notes:
THURSDAY, AUGUST 28th

Junior + Executives / Sala Teatro
9:30 > 11:00 GOING DIGITAL AND ALTERNATIVE CONTENTS

9:30 > 9:45 Facts and figures of digitalisation in Europe
Elisabetta BRUNELLA
MEDIA Salles, Milan, Italy

General Secretary at MEDIA Salles: non-profit association operating within the EU MEDIA Programme, with the support of the Italian Government in the field of cinema exhibition. She studied in Milan, Italy, and Binghampton, USA. 1984-1989: Public Relations and Communication Manager at SAE Sadelmi 1989-1991: Public Relations Manager at Renault V.I. December 1991-present: General Secretary at MEDIA Salles, a non-profit association operating within the EU MEDIA Programme with the support of the Italian Government in the field of cinema exhibition

Notes:

9:45 > 10:30 Going Digital: Programming and Alternative Contents
Jean-Pierre VILLA
VEO Ciné, Egletons, France

President of VEO Cine, in Egletons, France. VEO deals with the programmation and growing of arthouse cinemas. Jean-Pierre Villa is also manager of other societies he founded in France: SAGEC - Société d’Animation et de Gestion d’Entreprises Cinématographiques; arthouse cinema Le Palace; Mediatechniques (cinematographic equipment). He is Manager of the French training course called Managing an independent cinema and he is the Co-Creator of CINELIA, which amalgamates 600 movie theatres to finance digitisation. He had an intensive teaching career.

Notes:
Junior + Executives / Sala Teatro

10:30 > 11:00  **Going Digital: What’s Next?**

Discussion with the Training Participants
with J.P. VILLA and E. BRUNELLA

Notes:
Junior + Executives / Sala Teatro
11:15 > 12:00  AUDIENCE DEVELOPMENT

Tools and strategies for knowing your audience
Raymond WALRAVENS
Rialto Film, Amsterdam, The Netherlands

Notes:

12:00 > 12:30  WORKSHOP ON AUDIENCE DEVELOPMENT

Juniors  Sala Teatro
Juniors will be divided into groups
Lead by: Raymond WALRAVENS

Executives  Room 7
Benoît CALVEZ, Silvia CIBIEN

Notes:
Junior + Executives / Sala Teatro  
14:15 > 16:15 SUCCESS STORIES: CINEMAS

14.15 > 14.45  
Jon BARRENECHEA  
Picturehouse Cinema, Brighton, United Kingdom

Jon Barrenechea is Project Development Manager for Picturehouse Cinemas, the UK's largest quality cinema operator. Before that he ran the UK's oldest cinema, the Duke of York's in Brighton, for 9 years, and was Business Development Manager at the Stratford East Picturehouse in London. He also sits on the BFI Film Hub South East Management Board, the Cinecity Film Festival Board and the Brighton Film City Board. He is a former CICAE trainee (class of 2009).

Notes:

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Junior + Executives / Sala Teatro  
14:15 > 16:15 SUCCESS STORIES: CINEMAS

14.45 > 15.15  
Antonio SANCASSANI  
Cinema Mexico, Milan, Italy

Owner and Manager of Cinema Mexico, Milan, Italy. Cinema Mexico is the most well-known one-screen art house cinema in Italy, a pioneer in discovering and defending quality films. Antonio started in 1956 as assistant operator, and since 1967 he is the director of several theatres, belonging to the same company, in Milan. He also managed Cinema Vittoria of Bellagio (Como), his hometown. In 1977 he became manager, following also as owner, of Cinema Mexico. Since 1981, he has been programming the movie “The Rocky Horror Picture Show”, constantly once a week, with the record of the Most programmed movie in an Italian screen. Cinema Mexico has become one of the few Rocky Horror House in the world. In the past 10 years Antonio has given more visibility to art house films, in his theatre: an example, the premiere work of Giorgio Diritti’s “Il vento fa il suo giro”, in the programme for 2 years in a row.

Notes:
Junior + Executives / Sala Teatro
14:15 > 16:15 SUCCESS STORIES: CINEMAS

15.15 > 15.45

Pedro BARBADILLO
CineCiutat, Palma de Mallorca, Spain

Former director of the Mallorca Film Commission and founder of “Xarxa Cinema”, an Association which reopened “CineCiutat” as a community-supported cinema, in palma, and which is promoting a network of arthouse cinemas in Spain. He is a producer and director of documentaries.

The example of CineCiutat, in Palma de Mallorca, Spain, as a cinema rescued by the citizens, and the creation of a national association of arthouse cinema theatres in Spain.

Notes:

Junior + Executives / Sala Teatro
14:15 > 16:15 SUCCESS STORIES: CINEMAS

15.45 > 16.15

Daniel SIBBERS
Yorck Kinogruppe, Berlin, Germany

Head of Marketing at Yorck Kinogruppe, Germany.

Born in 1977, Daniel graduated in 2004 with a Master of Public Administration at the University of Potsdam. Since 2009, he has been responsible for a series of comprehensive rebranding and repositioning measures at Yorck Kinogruppe. With its 12 venues in Berlin and affiliates in several major cities, the 2003 Europa Cinemas entrepreneur of the year represents Germany’s largest network of independent cinemas. Before his current position, Daniel was the head of local marketing for 80 cinemas of the CineStar group, the country’s largest exhibitor, and a European representative for Material ConneXion Inc., a materials research library for creative industries based in New York City.

Notes:
Deputy Director at Art Fest Ltd. and Program Adviser at the Sofia International Film Festival, Sofia, Bulgaria.
Mira is the Head of Sofia Meetings, the co-production platform of Sofia IFF, designed to promote new projects by young European filmmakers and encourage the distribution and participation of new Bulgarian and Balkan films in European film festivals. She organises workshops and courses for young filmmakers and is deputy director of Art Fest Ltd.

Notes:

Head of the professional platform and international relations of Cinélatino - ARCALT (Association Rencontres Cinémas d'Amérique Latine de Toulouse), France.

Graduated in Management of Cultural Organizations at the Paris Dauphine University, Eva also has a degree in Cinema Studies and Literature and Cinema. Currently, she is the head of the professional platform and international relations of Cinélatino, Rencontres de Toulouse where she has developed the professionals activities and set up EDEN network with CICAE and Europa Distribution. Eva is also expert for funds : l’Aide Aux Cinémas du Monde (CNC/ Institut Français), Fonds d’Aide au Développement de Scénario d'Amiens and Région Midi-Pyrénées fund. She is regularly hired as a tutor, consultant and speaker at workshops.

Notes:
Junior + Executives / Sala Teatro
17.30 > 17:45  **EUROPA CINEMAS**

Objectives, achievements and expectations of Europa Cinemas

**Lucas VARONE**
Europa Cinemas, Paris, France

Joint Activities Coordinator for Europa Cinemas, Paris, France.

**Notes:**
FRIDAY, AUGUST 29th

Junior + Executives / Sala Teatro
09:30 > 10:45  CREATIVE & TEAM MANAGEMENT

Operational creativity: agility and pleasure in building suitable, original and successful solutions

Catherine CHAMPEYROL
BEAUTEAMS Stratégies & Créativité, Paris, France

Graduate EDHEC of the Superior Institute for Marketing of Luxury and Certificate of Creativity from the University Paris-Descartes. Currently founding Associate Director of Beautemps. She has a solid experience in management and supervision of restructuring: commercial development and operational marketing in the international textile branch, in the internet start-up culture in the years 2000 - 2001, and the general direction of a leading style office. Since 2008, she is devoted to the creativity of organisations and accompanies the teams during the accomplishment of motivational challenges (iDTGV, TGV, Europcar, IWD etc). Since 2001, she works on trainings and conferences with enterprises and colleges about the subject “Creativity and Management”. Education of structured and interactive creativity.

Notes:
11:00 > 12:30  **FUNDRAISING: CONCEPTS AND WORKSHOP**

**Juniors**  
**Sala Teatro**

Paula ASTORGA  
CENTRO University, Mexico City, Mexico

**centro.**

11.00 > 11.45  **Tools and strategies for raising funds for art house cinemas**

11.45 > 12.30  **Workshop on Fundraising**

Juniors will be divided into (restart) workshop’s groups

**Notes:**
11:00 > 12:30  WORKSHOP ON TEAM MANAGEMENT

Executives  Room 7

Catherine CHAMPEYROL
BEAUTEIOPS Stratégies & Créativité, Paris, France

Notes:
Junior + Executives / Sala Teatro
14:30 > 15:15 MANAGEMENT OF AN ARTHOUSE CINEMA

The job of a cinema manager working with arthouse films: tips and tricks

Jon BARRENECHEA
Picturehouse Cinema, Brighton, United Kingdom

Notes:

Junior + Executives / Sala Teatro
14:30 > 15:30 MARKETING AND COMMUNICATION

Recognizing and communicating your cinema's identity: marketing and communication actions to improve your cinema impact on publics

Andreas BAUMANN
Lochmann Filmtheaterbetriebe/Sternenpalast Biberach, Germany

Born in 1970, Andreas Baumann studied visual design at the University of Design in Schwäbisch Gmünd and reached the degree of a Diplom-Designer (FH). In 2000 Baumann became the Technical Manager of Heinz Lochmann’s Traumpalast cinema in Waiblingen (near Stuttgart). Further he graduated as a secondary school teacher in Media Technology and Design. Today Andreas Baumann works as the Head of Marketing for the Lochmann Filmtheaterbetriebe (a cinema chain with 8 halls and 50 screening rooms) and is also the General Manager for Marketing & Distribution for the German distribution company drei-freunde Filmverleih.

Notes:
Juniors Sala Teatro
16:15 > 17:30 WORKSHOP ON PROJECT MANAGEMENT

Juniors will be divided into (restart) workshop’s groups
Lead by: Jon BARRENECHEA

Executives Room 7
16:15> 17:30 WORKSHOP ON MARKETING

Lead by: Andreas BAUMANN

Notes:
SATURDAY, AUGUST 30th

Junior + Executives / Sala Teatro
9:30 > 11:00  THE CHAIN OF RIGHTS AND THE LIFE OF AN ARTHOUSE FILM

The case of “Child’s Pose”, Golden Bear at Berlinale 2013
Panel moderated by Ivan HRONEC

Ivan HRONEC
Film Europe - Media Company, Slovak Republic

Founder, owner and CEO of Film Europe Media Company.

Ivan Hronc has been working in television and film since 1995. He was chief producer of various programmes and head of acquisitions for the Slovak channel Markiza (http://www.markiza.sk/), and production and programming adviser for the Polish channel TVN (http://www.tvn.pl/). He has worked throughout Europe as a programming consultant and project coordinator in Central European Media Enterprises Group (http://www.cetv-net.com/en/index.shtml) in London, Amsterdam, Warsaw, Prague, Budapest, Ljubljana, and Bucharest. He is the founder of SPI International (http://spiintl.com/) in the Czech Republic, Slovakia and Hungary. He launched Filmbox HD (http://www.filmboxextra.pl/filmboxhd), the first HDTV film channel in Central and Eastern Europe. Since 2008 he has been coproducing films in Central Europe. He is the founder, owner and CEO of Film Europe Media Company. Since 1991 he has been lecturing on management, communication and media at the Academy of Performing Arts in Bratislava.

Alfred HÜRMER
Integral Film Production, Berg, Germany

Integral Film was founded in 1985. Integral Film develops and realizes preferentially sophisticated film productions, which often are a result of European co-productions. Since 1995, Alfred Hürmer is the management partner. Integral Film GmbH is domiciled in Berg, near Munich.

Ada Solomon
HiFilm Productions, Bucharest, Romania

Producer and Head of Distribution at Hi Film Productions, Bucharest, Romania. HiFilms is production & co-production company of feature films & documentaries, providing full service for foreign productions aiming to shot in Romania, distribution & promotion. Ada is a Producer (Child’s Pose, Golden Bear at Berlinale Film Festival 2013, Mare Nero.) and Distributor. She is also a Festival Director (NexT IFF), Exhibitor of Cityplex in Constanta and Brasov, Romania.
Boris THOMAS
Cine St. Leu, Amiens, France

Programmer and Marketing Manager at Cine St Leu, Amiens, France.
Initially trained in sound engineering and graphic design, Boris started working in cinema exhibition in 2003 for marketing and PR, and then got involved in the programming of arthouse films. After several trainings in the cinema field, including CICAE's "Art Cinema = Action + Management", he followed the french cinema school La FEMIS's training for Cinema management, and wrote an essai about release windows and day-and-date

Notes:
Junior + Executives / Sala Teatro
11.15 > 11.45  **VOD AND WINDOWS: FACTS AND FIGURES**

Boris THOMAS  
Cine St. Leu, Amiens, France

Notes:

Junior + Executives / Sala Teatro
11.45 > 12.30  **THE CHAIN OF RIGHTS: Q&A**

Discussion with the Training Participants

Moderated by: Ivan HRONEC  
With: Alfred HÜRMER, Ada SOLOMON, Boris THOMAS

Notes:
Junior + Executives / Sala Teatro
14:30 > 15:15  EUROPEAN PUBLIC POLICIES FOR ARTHOUSE EXHIBITION

Notes:
Junior + Executives / Sala Teatro
15:15 > 17:30 NATIONAL PUBLIC POLICIES FOR ARTHOUSE EXHIBITION

15:15 > 15:45  **Focus on Italy**

**Domenico DINOIA**
President of FICE – Federazione Italiana Cinema d’Essai / Italian Federation of Arthouse Cinemas, Rome, Italy

President of FICE – federazione Italiana Cinema d’Essai, the Italian Federation of Art Cinema Theatres. Domenico is CEO and Manager of several cinemas in Lombardia Region, Italy. He was the President of ANEC Lombardia (National Association Cinema Exhibitors) and former President of MEDIA Salles.

**Accursio CARACAPPA**
FICE, Italy
Vice-President of FICE - Federazione Italiana Cinema d’Essai / Italian Federation of Arthouse Cinemas, Rome, Italy

Accursio is a Producer, CEO and General Manager of several Art House Cinemas in Sciacca and Manager of the Sciacca Film Festival, Italy.

**Notes:**
15:45 > 16:15  **Focus on France**

Alain BOUFFARTIGUE

AFCAE – Association française des cinemas d’art et d’essai / French association of art house cinema theatres, Paris, France

Vice-président and Responsible for The Young Public Group at AFCAE. Association Française Des Cinémas d’Art et d’Essai, the French Art Cinema Association. Alain is the CEO and Manager of the cinema Cine32 in Auch, France.

Notes:

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16:30 > 17:00  **Focus on Germany**

Christian BRÄUER

AG Kino – Gilde deutscher Filmkunsttheater e.V. German Association of art house cinema theatres and distributors

President of AG Kino – Gilde deutscher Filmkunsttheater, Berlin, Germany. Christian is the CEO of Yorck-Kino GmbH (10 art house cinemas with 26 screens and 2 open-air screens in Berlin) and CEO of Programmkino Ost GmbH (1 arthouse cinema with 5 screens in Dresden). He is also a Board Member of FFA – Filmförderungsanstalt, the German Federal Film Board.

Notes:
17:00 > 17:30  National Public Policies:
Q&A and Discussion with the Training Participants

Notes:
SUNDAY, AUGUST 31st

Juniors / Sala Teatro

09:00 > 17:00  “HOW TO [RE]START YOUR OWN CINEMA!” WORKSHOP

Raymond WALRAVENS
Rialto Film, Amsterdam, The Netherlands

Paula ASTORGA
CENTRO University, Mexico City, Mexico

centro.

09:00 > 12:30  Trainees split in 5 groups will work on their project in Sala Teatro, Room 4, Room 5 and Sala Colonne

12:30 > 13:00  Delivery of the final project and printing for the jury

15:00 > 16:30  Presentation of the 5 projects:
               10 min. presentation + 10 min Q&A for each group

16:30 > 17:00  Jury session (deliberation)

17:00 > 17:30  Debriefing, evaluation and awards

Notes:
Executives / Venice Film Market, Lido di Venezia
10:00 > 12:00  CONFERENCE ON CINEMA EXHIBITION

Conference on European and Italian cinema exhibition, organised in collaboration with the Venice Film Market, Hotel Excelsior, Lido di Venezia.

Notes:
WHO IS WHO
TEAM CICAE

DETEL ROSSMANN, PRESIDENT
Dr. Detlef Rossmann has been active in the arthouse cinema sector for 30 years. Graduated in German, Political and English Studies, he worked as a research assistant at Oldenburg University from 1974 to 1981. During his time as a student and a researcher, he held various positions in the young political scene, both locally and nationally. In 1981 he founded his cinema, Casablanca-Programmkinos, a now four-screen theatre in Oldenburg. He currently sits on the Board of Directors of the German association AG Kino-Gilde, of which he has been president from 1987 to 1997. He has been a member of the administration board of the FFA since 1991, the German Federal Film Board, for the AG Kino-Gilde. From 1997 until today he has been appointed President of the CICAE.

BENOIT CALVEZ, PROJECT MANAGER
After his graduation in Political Science and Cultural Management at Science - Po Lille (FR) and KU Eichstätt (DE), Benoît worked as project manager for the Berlin French Film Week at the French Embassy in Berlin. Since 2012, he’s been working for the national art house cinema association AG Kino - Gilde as the project manager of CinéFête, a French youth film festival touring in more than 110 cinemas in Germany. In 2013, he has been appointed manager of the CICAE, where he runs the Confederation’s internal organization and supervises its general activities and training.

SILVIA CIBIEN, TRAINING COORDINATOR
Silvia has a university diploma and a Masters degree in Cultural Management and Audio-visual studies (Ca’Foscari University, Venice). Her career in the audio-visual industry began in 2005 as Film Programmer for the cultural centre Boldù (Venice-Italy 2005-08); then as a Production Assistant for 360 Degrees Film (Venice, Italy 2006-07), and as a Distribution Executive for Officine Ubu (Milan, Italy 2007-08) and Cosmopolis Distribution (Montpellier, France 2012-13). She collaborated with various Film Festivals (Human Rights FF in Venice, Far East FF in Udine, and European Solar Cinema Tour). She joined the team CICAE in 2006 as Local Manager and as Training General Coordinator in 2009. Silvia has been and independent Project Coordinator and Marketing Developer since 2013.

FEDERICA LODDO, OFFICE ASSISTANT
Federica has been living, studying and working in Berlin since 2001. She started working for film events in 2010 as part of the international comedy film festival team. Former intern at Berlinale’s culinary cinema, she’s been working for various international projects and events. She is a former trainee of Art Cinema = Action + Management (class of 2012) and on the CICAE team since January 2014.
Katrina Miola, Logistics and Welcoming
Co-founder of Art Sharing Project, Venice, Italy. Katrina studied art management in Venice, graduating in 2012. She worked in the art field in Berlin for a year and co-founded and art blog project with other university colleagues. She has been collaborating with CICAE for 4 years, starting as intern in 2011.

Tea Stifanic, Local Coordinator
Tea has been collaborating as Logistic Assistant and then Local Coordinator of CICAE for Art Cinema = Action + Management since 2011. She is currently Program Assistant at the TEN Centre of Venice International University. She is involved in the activities of CINTIA, Interuniversity Centre Netspar Italy, for studies on ageing and retirement and is part of a working group for the promotion of the Convention on the Value of Cultural Heritage for Society. Has graduated in Economics and Management of Arts and Cultural Activities at Ca’Foscari University of Venice in 2013.

Peggy Zejgman-Lecarme, French Tutor and Reporter
Project Manager in Cinema and Art Education for the Conseil general de la Haute-Savoie, France. Since December 2012, after working 9 years in arthouses as a cultural project coordinator and then as a cinema’s manager, Peggy is a Project Manager in Cinema and Art Education for the Conseil général de la Haute-Savoie (local authority). Peggy works also as a freelance project coordinator, a presenter for special screenings and festivals and as a tutor for Art Education courses.

Delphine Riffaud, Reporter
Delphine graduated in 2012 from a Master’s degree in International Projects Management from Sorbonne-Nouvelle University. Since then, she gained experience in distribution and international film sales, working as sales executive for Insomnia World Sales. She also worked as festival assistant for Odin’s Eye Entertainment at the latest Cannes Film Festival.

Mirjam Ziegler, German Tutor
Executive Assistant at Arsenal Kinos and Arsenal Filmverleihe, Tuebingen / Germany. At Arsenal, Mirjam is involved in arthouse film exhibition, distribution and documentary film production. Her tasks include editing for PR and funding applications, event organization, scouting films for distribution, shooting coordination and co-editing of a music documentary. Mirjam has been a CICAE jury member at Cine en construcción, Toulouse. She worked as a projectionist while she was studying Spanish, English and Creative Writing at the University of Tuebingen.

Cathleen Tanti, English Tutor and Welcoming
Cathleen has a Masters degree in Arts Management and Culture Policy from City University (London) with a specialisation in marketing techniques for arthouse cinemas. Previously to working in film exhibition she has worked with MEDIA Desk Malta, Malta Council for the Culture and the Arts and as casting coordinator for numerous foreign films filming in Malta. She has worked on several film festivals in Malta and London and together with a film collective founded InHouse Film Festival in 2014. She works as a manager in a newly restored 2-screen arthouse cinema in North London. Former participant of Art Cinema= Action + Management (class 2009), she is collaborating with CICAE since 2010.
**Manuele Sangalli, Italian Tutor and Photographer**
Since 1999, Manuele has worked in his family’s movie theater (built 1921). After a couple of years showing all kind of movies, they decided to screen arthouse films only. The goal is to attract a new young audience for this kind of movies.

**Francesco Clerici, Cameraman**
Writer and documentary director, Milan, Italy. Since 2003 he has taught film language, presenting a film club and holding workshops around Italy and Europe. Since 2009 he collaborates with the artist Velasco Vitali. In 2011 Francesco published his first short novel book 24 Frames: Anecdotal History of Cinema (Secondavista Edizioni). He is a former Trainee of Art cinema = Action + Management (class of 2009).

**Matjaž Marinic, Technical Department**
Film Programmer at Mestni Kino Domžale, Slovenia. Matjaž is working as a film programmer for the cultural center in Domžale. He works for them as a freelance programmer and project developer for film workshops and young audience programme. Before working as a programmer, he worked as a theater critic, piano teacher, film assistant and assistant director. He is a former trainee of art cinema = action + management (class of 2012).

**Laura Lerro, Volunteer**
24 years old, born in Naples, Laura lives in Padua. Student of Economics and Management of Arts and Cultural Activities at Ca’ Foscari University of Venice, she will graduate in October with a dissertation on film distribution, VOD and the Tide Experiment. Laura loves film adaptations. CICAE intern in 2013.

**Maria Francesca Pionati, Intern**
23 years old student, currently living between Rome and Venice. of Economics and Management of Arts and Cultural Activities at Ca’Foscari University in Venice. She took summer courses on cinematography and is attending a programme in filmmaking and production in Rome. Maria Francesca is very passionate about the independent cinema industry and writes about films in an online blog.

## Interpreters

**Rosella Di Niola**
French > Italian

**Milena Johanna Burkart**
French > German

**Olivier Pean**
English > French

**Paola Giraudo**
French > Italian

**Birgit Schramme**
French > German

**Odile Montpetit**
French > English
TRAI NERS

PAULA AST ORGA
Produc er and Teacher at CENTRO University of Mexico City. Paula has been part of the selection committee of the Ibermedia TV program. Her most recent project is The Film Society of Tlateolco. Until 2013, Paula was the Director of the National Cinematheque, the Mexican Film Archive and the Director and Founder of Mexico City International Film Festival.

PEDRO BARBADILLO
Former director of the Mallorca Film Commission and founder of “Xarxa Cinema”, an association which reopened “CineCiutat” as a community-supported cinema, in Palma, and which is promoting a network of arthouse cinemas in Spain. He is a producer and director of documentaries.

ALBERTO BARBERA
Director of the International Venice Film Festival

ANDREAS BAUMANN
Head of Marketing for the Lochmann Filmtheaterbetriebe, Germany. Born in 1970, Andreas Baumann studied visual design at the University of Design in Schwäbisch Gmünd and reached the degree of a Diplom-Designer (FH). In 2000 Baumann became the Technical Manager of Heinz Lochmann’s Traumpalast cinema in Waiblingen (near Stuttgart). Further he graduated as a secondary school teacher in Media Technology and Design. Today Andreas Baumann works as the Head of Marketing for the Lochmann Filmtheaterbetriebe (a cinema chain with 8 halls and 50 screening rooms) and is also the General Manager for Marketing & Distribution for the German distribution company drei-freunde Filmverleih.

ALAIN BOUFFARTIGUE
Vice-président et responsable pour The Young Public Group at AFCAE Association française des Cinemas d’Art et d’Essai, the French Art Cinema Association. Alain is the CEO and Manager of the cinema Cine32 in Auch, France.

CHRISTIAN BRÄUER
President of AG Kino – Gilde deutscher Filmkunsttheater, Berlin, Germany. Christian is the CEO of Yorck-Kino GmbH (10 art house cinemas with 26 screens and 2 open-air screens in Berlin) and CEO of Programmkinos Ost GmbH (1 arthouse cinema with 5 screens in Dresden). He is also a board member of FFA – Filmförderungsanstalt, the German Federal Film Board.
Elisabetta Brunella
General Secretary at MEDIA Salles. Founded in 1991, MEDIA Salles operates in the framework of the European Union’s MEDIA Programme with the support of the Italian Government. The Association has always placed the promotion of European films through information and training specifically for cinema exhibitors at the centre of its mission. In the field of information, MEDIA Salles provides statistics on trends in cinema-going for all European countries and the leading world markets. This service has been joined, over the past few years, by a census of Europe’s digital cinemas and the elaboration of data and trends in digitalization internationally.

Accursio Caracappa
Vice-President of FICE - Federazione Italiana Dei Cinema d’Essai, the Italian Federation of Art Cinema Theatres. Accursio is a producer, CEO and General Manager of several art house cinemas in Sciaccia and Manager of the Sciaccia Film Festival, Italy.

Catherine Champeyrol
Founding Associate Director of Beaufemps Stratégies & Créativité, Paris, France. Catherine has a solid experience in management and supervision of restructuring: commercial development and operational marketing, in internet start-up culture. Since 2008, she has been devoted to the creativity of organisations and accompanies the teams during the accomplishment of motivational challenges.

Laurent Creton
Professor at Paris III Sorbonne Nouvelle and the director of IRCAV (Institute of Research on Cinema and Audiovisual), France. Laurent is an author and has published several books and research works about the economics of cinema.

Domenico Dinoia
President of FICE - Federazione Italiana Cinema d’Essai, the Italian Federation of Art Cinema Theatres. Domenico is CEO and Manager of several cinemas in Lombardia Region, Italy. He is also former President of ANEC Lombardia (National Association Cinema Exhibitors) and former President of MEDIA Salles.

Pascal Diot
Director of the Industry Office - International Venice Film Festival and Director of the Venice Film Market (Italy).

Alfred Hümer
Management Partner at Integral Film Production, Berg, Germany. Integral Film was founded in 1985. Integral Film develops and realizes preferentially sophisticated film productions, which often are a result of European co-productions. Since 1995, Alfred Hümer is the management partner. Integral Film GMBH is domiciled in Berg, near Munich.
EVA MORSCH-KIHN
HEAD OF THE PROFESSIONAL PLATFORM AND INTERNATIONAL RELATIONS OF CINÉLATINO - ARCALT (ASSOCIATION RENCONTRES CINÉMAS D’AMÉRIQUE LATINE DE TOULOUSE), FRANCE. GRADUATED IN MANAGEMENT OF CULTURAL ORGANIZATIONS AT THE PARIS DAUPHINE UNIVERSITY, EVA ALSO HAS A DEGREE IN CINEMA STUDIES AND LITERATURE AND CINEMA. CURRENTLY, SHE IS THE HEAD OF THE PROFESSIONAL PLATFORM AND INTERNATIONAL RELATIONS OF CINÉLATINO, RENCONTRES DE TOULOUSE WHERE SHE HAS DEVELOPED THE PROFESSIONALS ACTIVITIES AND SET UP EDEN NETWORK WITH CICAE AND EUROPA DISTRIBUTION. EVA IS ALSO EXPERT FOR FUNDS ; L’AIDE AUX CINÉMAS DU MONDE (CNC/ INSTITUT FRANÇAIS), FONDS D’AIDE AU DEVELOPPEMENT DE SCENARIO D’AMIENS AND REGION MIDI-PYRENEES FUND. SHE IS REGULARLY HIRED AS A TUTOR, CONSULTANT AND SPEAKER AT WORKSHOPS.

FRANK MORAWSKI
TRAINER AND COACH AT THE COMMUNICATION ACADEMY BERLIN, GERMANY. FRANK IS A COMMUNICATION SCIENTIST WORKING AS TRAINER AND COACH IN THE FIELDS OF COMMUNICATION, INTERCULTURAL COMMUNICATION AND JOB APPLICATION COACHING. HE TAUGHT AND CARRIED OUT RESEARCH IN CHINA, INDONESIA, NAMIBIA UND POLAND; WROTE BOOKS AND ARTICLES ABOUT JOB APPLICATION COACHING AND INTERCULTURAL COMMUNICATION.

PETRA ROCKENFELLER

ANTONIO SANCASSANI
OWNER AND MANAGER OF CINEMA MEXICO, MILAN, ITALY.

DANIEL SIBBERS
HEAD OF MARKETING AT YORCK KINOGRUPPE, GERMANY.
Ada Solomon
Producer and Head of Distribution at Hi Film Productions, Bucharest, Romania. Ada is a Producer (Child’s Pose, Golden Bear at Berlinale Film Festival 2013, Mare Nero.) and Distributor. She is also a Festival Director (Next IFF), Exhibitor of Cityplex in Constanta and Brasov, Romania.

Mira Staleva
Deputy Director of Art Fest Ltd. and Program Adviser at the Sofia International Film Festival, Sofia, Bulgaria. Mira is the Head of Sofia Meetings, the co-production platform of Sofia IFF, designed to promote new projects by young European filmmakers and encourage the distribution and participation of new Bulgarian and Balkan films in European film festivals. She organises workshops and courses for young filmmakers and is deputy director of Art Fest Ltd.

Boris Thomas
Programmer and Marketing Manager at Cine St Leu, Amiens, France. Initially trained in sound engineering and graphic design, Boris started working in cinema exhibition in 2003 for marketing and PR, and then got involved in the programming of arthouse films. After several trainings in the cinema field, including CICAE’s "Art Cinema = Action + Management", he followed the French cinema school La FEMIS’s training for Cinema management, and wrote an essay about release windows and day-and-date strategies.

Alejandra Trelles
Programmer and Director of the Cinemateca Uruguay (the most important Uruguayan film archive), in Montevideo, Uruguay. Since 1989, member of Cinemateca and collaborator. In 2005, Alejandra started to work for the Programming Department. Since then she has been programming exhibitions, retrospectives, premieres, etc. She is also coordinator of the Educational Department and director of the Cinemateca’s Film Festivals.

Lucas Varone
Joint Activities Coordinator for Europa Cinemas, Paris, France.

Jean-Pierre Villa
President of VEO Cine, in Egletons, France. VEO deals with the programmation and growing of arthouse cinemas. Jean-Pierre Villa is also manager of other societies he founded in France: SAGEC - Société d’Animation et de Gestion d’Entreprises Cinématographiques; arthouse cinema Le Palais; Mediatechniques (cinematographic equipment). He is Manager of the French training course called Managing an Independent Cinema and he is the Co-Creator of CINELIA, which amalgamates 600 movie theatres to finance digitisation. He had an intensive teaching career.
RAYMOND WALRAVEN
MANAGER OF RIALTO CINEMA IN AMSTERDAM, THE NETHERLANDS.
RAYMOND COVERS RESPONSIBILITIES IN SEVERAL DUTCH PROFESSIONAL ORGANISATIONS.
HE IS AUDIO-VISUAL EXPERT AT THE EUROPEAN COMMISSION.

REPRESENTING THE TRAINING’S MAIN SPONSORS

NICOLA BORRELLI
DIRECTOR DGC – ITALIAN FILM BOARD / MINISTRY OF CULTURE (ITALY).

FRÉDÉRIQUE BREDIN
PRESIDENT OF THE CNC - CENTRE NATIONAL DU CINÉMA ET DE L’IMAGE ANIMÉE / FRENCH NATIONAL FILM AND ANIMATED IMAGES CENTRE (FRANCE).

PETER DINGES
DIRECTOR FFA - GERMAN FEDERAL FILM BOARD (GERMANY).

FULVIO LANDILLO
GENERAL DIRECTOR – SAN SERVOLO SERVIZI, VENICE (ITALY).
# TRAINING PARTICIPANTS

## BELGIUM

<table>
<thead>
<tr>
<th>Name</th>
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<tr>
<td>Pierre DROUOT</td>
<td>Flanders Audiovisual Fund</td>
<td>Brussels, Belgium</td>
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<td>Fanny GARET</td>
<td>Plaza Art</td>
<td>Mons, Belgium</td>
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<td>Bert LESAFFER</td>
<td>KASKcinema</td>
<td>Ghent, Belgium</td>
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<td>Erik MARTENS</td>
<td>Flanders Audiovisual Fund</td>
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## CROATIA

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<tr>
<td>Thomas PRÉDOUR</td>
<td>La Vénerie</td>
<td>Brussels, Belgium</td>
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<td>Zeljka FERENCIC</td>
<td>Kino Valli / Pula Film Festival</td>
<td>Pula, Croatia</td>
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<td>Alen MUNITIC</td>
<td>FMFS</td>
<td>Split, Croatia</td>
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<tr>
<td>Marina ŠARAC</td>
<td>Kinematografi Osijek d.d.</td>
<td>Osijek, Croatia</td>
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## CZECH REPUBLIC

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<td>Karolína NEJEPSOVÀ</td>
<td>Hvězda cinema</td>
<td>Kadaň, Czech Republic</td>
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<td>Elo VILKS</td>
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<td>Tartu, Estonia</td>
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<td>Nicolas BAUDOuin</td>
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## ESTONIA

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## FRANCE

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<td>Kevin BECK</td>
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<td>Lea Jansen</td>
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<td>Cara-Lynn BAUER</td>
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<td>Ileana CECANU</td>
<td>Freerealize</td>
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<td>Associació Xarxa Cinema</td>
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<td>MEDYAVIZYON</td>
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<td>Hackney Picturehouse</td>
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58 ART CINEMA = ACTION + MANAGEMENT 2013 - 26/08 > 01/09/2013
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**DREAM TEAM / From 25th August to 1st September 2014 available on ITALIAN mobile (+39)**

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Pierre DROUOT and Erik MARTENS / BELGIUM

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Flanders Audiovisual Fund

FLANDERS AUDIOVISUAL FUND
Brussels – BELGIUM
www.vaf.be

LOCAL FIGURES – MY CITY

<table>
<thead>
<tr>
<th>City</th>
<th>Population</th>
<th>Number of screens in my cinema</th>
<th>Number of seats in my cinema</th>
</tr>
</thead>
<tbody>
<tr>
<td>Antwerp</td>
<td>507,911</td>
<td>50 screens</td>
<td>12,534 seats</td>
</tr>
<tr>
<td>Bruges</td>
<td>117,577</td>
<td>12 screens</td>
<td>2,238 seats</td>
</tr>
<tr>
<td>Brussels</td>
<td>168,576</td>
<td>65 screens</td>
<td>17,490 seats</td>
</tr>
<tr>
<td>Ghent</td>
<td>248,813</td>
<td>23 screens</td>
<td>4,578 seats</td>
</tr>
</tbody>
</table>

Number of theatres & screens in my city:
- Art cinemas: 2
- Multiplexes: 2
- Art cinemas: 7
- Multiplexes: 3
- Art cinemas: 3
- Multiplexes: 1

Number of digital screens in my cinema:
- All screens are digital

NATIONAL FIGURES – BELGIUM

Country Population: 11.2 million
Number of distributors: Independent: 34
Stat: 4
Number of cinemas in my country: Independent / Art cinema: 57
Multiplexes: 29
Number of digital screens in my country: 2K or up: 49%
Other formats: 30
Average ticket price in my country (in Euro): €7.72
Total of admissions in 2013 in my country: 20.3 million
Number of cinema visits per head in 2013: 1.9
Films-Market-share in my country in 2013:
- National: 12.9%
- European: 5%
- USA: 3%
- Others: 3%

Top 4 box office films in my country (09/01/2013-09/01/2014):
- 5, 3, 24, 417
- 6, 32, 274
- 4, 274, 314
- 4, 307, 368
Fanny GARET
mediation.plaza@gmail.com
Graduated in modern literatures, I’ve been collaborating with the ‘Festival International du Film d’Amour’ of Mons for ten years. I recently integrated the team of Plaza Art for which I’m in charge of audiences.

PLAZA ART
Mons - BELGIUM
http://plaza-art.be
The Plaza Art is a place for discovery and education on a human scale. A lively, multicultural site, audience-oriented. Its editorial line is rich, demanding but also open.

MAJOR ISSUES
5 major problems my company faces:
(for instance: Movie-going, Competition, Multiplexes, Evolution of Art Films, Public Policies, Digital Screenings, Piracy, etc.)

One of the problems we are confronted with is the movie-going among young adults; this being related to piracy and new way of ‘consuming’ movies. Competition with multiplexes is another of our concerns, but more in terms of visibility rather than movie-going.

MY CINEMA in 1 PAGE

Brief history:
The Plaza Art has opened its doors in 1994 as an independent and autonomous place dedicated to the diffusion and promotion of art-house cinema. Since then, it has become, beyond a projection room, a place of encounters and discussion with the audience. A key actor that develops educational and event projects in relation with social and cultural operators from the region.

Key facts & actions:
Besides screenings, we organize movie’s premiere in the presence of professionals (film makers, actors as well as producers) during which debates are led with the audience. During the calendar year, our educational team suggests school screenings and develops long-term audiovisual projects. In addition to that, we can mention our regular collaboration with local and cultural collectives to organize targeted screenings. Finally, each year we take an active part to the ‘Festival International du Film d’Amour’ of Mons, (programation, educational program, exhibition.

WHAT WE ARE PROUD OF?
Despite the economic crisis, the cinema has been able to maintain its audience, reaching its highest figure last year. We can also mention the fact that since its creation, the Plaza Art has been awarded with several prizes. This recognition by institutional, media or public instances reinforces our enthusiasm in maintaining our editorial policy.

WHAT ARE YOUR FUTURE PROJECTS?
In the very short term, the cinema is celebrating its 20th birthday. To celebrate it in style, multiple cinematographic activities are organised in order to present our work. In the longer term, we intend to undertake renovations of the building. On a more cinematographical point of view, developing the movie-going of young public and maintaining our editorial line.
Bert Lesaffer
bert.lesaffer@hogent.be

Over-eater (and programmer, screenwriter and producer)

KASKcinema
Ghent - Belgium
www.kaskcinema.be

Arthouse in Ghent, Belgium

MAJOR ISSUES

5 major problems my company faces:

- **Bucket**: single screenings => screening fee is high / small room => no profits
- **Image**: it’s hard to draw a line in all the screenings we do and all the partners we have, which doesn’t help to convey a clear image towards the public.
- **Audience behavior**: we are not located in the city center and we don’t have a consequent time table, which means the audience comes when they want to see this specific film. Almost all our movies are single screenings, so word of mouth has no immediate effect.
- **Structure**: we are located within a school, which has (financial) advantages, but has its (practical, logistic and communication) downsides.
- **Competition**: Ghent is culturally vibrant, students from the academy don’t come that much (downloading...)

MY CINEMA IN 1 PAGE

Brief History:
KASKcinema was set up in 2011 as an outreaching artistic action of KASK / School of Arts Ghent. We screen films that are neglected in other cinemas: documentaries, shorts, unreleased festival hits, experimental films, classics,....

Keyfacts & actions:
3 employees (coordinator 50%, programmer / communication manager 30%, projectionist 20%), 1 room, 86 seats, 145 screenings / workshops / lectures last academic year, 35 visitors on average

WHAT WE ARE PROUD OF?

The freedom we have to experiment in our programming

The success of our events (Night of the Horror, Game Night, Bitches at the movies)

Lots of screenings for quite a small staff

Our focus on music

WHAT ARE YOUR FUTURE PROJECTS?

Continuation of most program lines: Tuesdays (classics), Wednesday (One Shot Cinema), Thursday (our own programming). KIDScinema, Filmtonen (classic with live music), Figures of Dissent (experimental),...

More focus on music and different ways of combining it with film.

A bar!
ART CINEMA = ACTION + MANAGEMENT 2013 - 26/08 - 01/09/2013

Thomas PRÉDOUR / BELGIUM

PREDOUR Thomas
thomas@lavenerie.be

32 years-old, Belgian and French, Manager of La Vénerie since 2010, coordinator of La Quadrature du Cercle, network of programmers.

La Vénerie
Brussels, BELGIUM
www.lavenerie.be

A cultural center with a lot of activities : cinema, theater, music, dance, exhibitions, workshops,...

MY CINEMA IN 1 PAGE

Brief history:
La Vénerie is a cultural center created in 1972. First, we had a little hall of 70 seats. Then, in 1985, an old cinema The Select was restored for us, and we began to make cinema.

Key facts & actions:
Team of 20 people.
Budget = 1,100,000 €
Audience = 50,000 people (Cinema = 15,000)
Activities = +/- 350 (cinema = 130)
Fields of activities = cinema, music, theater, dance, European programs, street art festival, workshops.

MAJOR ISSUES

5 major problems my company faces:
- Increased spendings
- Declining public subsidies
- Aging public
- Exploring new territories of activities

WHAT WE ARE PROUD OF?

We have more audience today than 4 years ago.
We are the only cultural centre in Brussels with DCP technology.
We coordinate La Quadrature du Cercle, a network of cinema programmers.

WHAT ARE YOUR FUTURE PROJECTS?

We will create in November a new « festival » : Brussels in Love.
We want to develop the international cooperation – that’s why I’m here!
Zeljka FERENČIĆ
zeljka@pulafilmfestival.hr
fus@kinovalli.net
- coordinator of the project “Film in school”
- author of educational materials for teachers and schoolchildren
- coordinator of film workshops for children and youth at Pula Film Festival
PULA FILM FESTIVAL/KINO VALLI
Pula - CROATIA
www.pulafilmfestival.hr
www.kinovalli.net
Kino Valli is the only cinema in Pula and over the past six years became a place of social and cultural interest. It hosts Pula Film Festival, oldest national film festival and the most visited cultural event in Croatia.

MAJOR ISSUES
LACK OF EUROPEAN FILMS FOR YOUTH IN NATIONAL DISTRIBUTION
National distribution for independent European films for youth is very limited and leaves us small independent cinemas with no other choice but to start our own distribution.

UPCOMING MUSICPLEX
Since we are the only cinema in Pula and screening both blockbusters and independent films in a year we will be struggling with new competition, multiplex.

FINANCIAL SUPPORT
For the programming and basic marketing we manage to survive from local financial support and cinema admissions but developing other departments (education, PR) is financially limited.

MY CINEMA IN 1 PAGE

Brief history:
Kino Valli was reopened in July 2008 after a complete makeover. It is currently the only cinema in Pula with a single screen and 209 seats. Over the past six years cinema gained its old/new audience and became a place of social and cultural interest.

Keyfacts & actions:
Kino Valli loves film in all its forms - it screens commercial, independent and art films, film classics, experimental films, features, documentaries, animations and shorts. It promotes European and World cinema and gives insight into undiscovered film cultures. Kino Valli is a member of Europa Cinemas, CICAE (International network of Art cinemas), ECFA (European children film association) and EDEN network. Among regular cinema program Kino Valli is a home to Pula Film Festival and many other special programs and events.

WHAT WE ARE PROUD OF?
We think that collaboration with local and regional community and associations for many years attracted new audience. Among regular cinema programs, Kino Valli is a home to Pula Film Festival, oldest national film festival and many other special programs and events. Kino Valli systematically educates teachers within the project “Film Alphabet” organizing seminars led by well known academy professors, film producers and film experts. Most of all, within the “Film in school” project organizes educational cycles for children during the school year.

WHAT ARE YOUR FUTURE PROJECTS?
We are expanding our project “Film in school” to the entire region of Istria, and we are participating in broader regional Creative Europe project which focuses on film program, education and events for youngsters.
Alen MUNITIĆ
alen@fmfs.hr

Director of Mediterranean Film Festival, working in film industry for more than 10 years.

MEDITERRANEAN FILM FESTIVAL
Split - CROATIA
www.fmfs.hr

Film Festival with focus on Mediterranean countries and project of travelling cinema “Cinema Mediterranean”

MAJOR ISSUES

5 major problems my company faces:

1. Lack of DCP projector: we are very limited with film selection
2. Lack of educated staff in the towns: our team must travel to every town
3. Small budget for permanent employment for at least one person (coordinator)
4. Old infrastructure in some towns
5. Lack of interest of young people (18-30) for independent films

Plans for season 2014/2015 are:
- to re-open 3 new whole year round cinemas on the biggest islands with big audience potential.
- trying to get funding from Ministry of Culture for a portable DCP projector
- more educational programmes in schools

MY CINEMA IN 1 PAGE

Brief history:
Cinema Mediterranean is a travelling cinema that started in summer 2012. It travels around Croatian coast with focus on islands where cinemas have been closed for more than 20 years. Project started in 10 towns during the summer, but in two years it grew bigger and it is now a whole year project in 20 towns. Program focus is European film, Short films and films for children.

Key facts & actions:
- 20 towns without cinema programme on the Adriatic coast, mostly on islands
- 6 towns with whole year round programme
- 14 towns during the summer season with plans to turn them into a whole year program
- New European films, cooperation with film festivals and independent distributors
- Education and workshops for children in schools on the islands
- More than 10,000 visitors in 2012 and 2013.

WHAT WE ARE PROUD OF?

We are very proud that we re-opened so many old cinemas in our territory and that local audience recognizes the program and accepts it very well. A great result of the whole project is audience development – before our project they didn’t have cinema at all, but now they are watching high-quality independent European cinematography and not Hollywood production. Our success is work with children – especially on the islands where they don’t have the possibility to go to cinema in the big towns so this project is very important for young generations.

WHAT ARE YOUR FUTURE PROJECTS?

Plan is to get funding for better equipment and to find local people who are willing to take over the cinemas and that we build a network of island cinemas to be only in charge of distribution. If we didn’t have to travel to all those towns, the frequency of the programs could increase. Also we plan to add more towns to our project and to develop some summer season cinemas into whole year round cinemas. We would like to distribute more films and to cooperate with more film festivals.
Marina Šarac
marina.sarac1@gmail.com
program@kinematografi-osijek.hr

Student of Cultural Management (Department of Culture) at the University Josip Juraj Strossmayer and Inesi at Kinematografi Osijek d.d.

Kinematografi Osijek d.d.
Osijek - CROATIA
www.kinematografi-osijek.hr

Our main programme policy is to show a large variety of different films from different countries and with different cultural backgrounds. The cinema is home to many festivals, cultural events and film weeks.

MAJOR ISSUES

5 major problems my company faces:

1. Depend on distributors
2. Single screen
3. Competition with multiplexes
4. Substantial financial funds
5. Administration barriers of the local authorities

WHAT WE ARE PROUD OF?

We have important role in bringing locally or regionally produced films on screen, and screenings of historically important and archival films. Our programme is trying to cater for the diversity of the local population. Our cinema is the one leading in displaying independent film, and consumers are recognizing this. As an independent cinema, we increase the variety of choice to a wider audience to appreciate film of different countries etc. We are using new technology for screenings (DCP).

WHAT ARE YOUR FUTURE PROJECTS?

We are in a constant search for creative expressions, critical thinking and social engagement so we have plans to convert our cinema in "Cinema art cabaret". Activity of art cinema will be film, exhibitions and various cultural events with high standards. Art cinema is seen as a hub that connects and promotes a variety of events and trends in contemporary cultural and artistic social movements.
Karolína NEJEPSOVA / CZECH REPUBLIC

Karolína NEJEPSOVA
karolina.nejepsova@seznam.cz

Hvězda Cinema
Kadaň – Czech Republic
(www.kinokadan.cz)

MAJOR ISSUES

5 major problems my company faces:

- Disinterest in Art Films – A majority of audience search for blockbusters (Transformers, Hobbit, Godzilla etc.) and they are not interested in art films. This is a big problem especially in a smaller town. Classical cinema has better position in big cities (Prague, Brno etc.), which can have it’s program narrowly focused.

- Bad marketing support for art films – A movie which has an advertisement in it, especially in commercial TV, this movie has high attendance. Producers and distributors should put better in the marketing of art films.

- Piracy – A problem of piracy is a little bit better after digitalization. In 35mm era we could have a new movie five or six weeks after opening, because first films would be projected in bigger towns and cities. It has changed with DCP but it’s still a problem and some people prefer downloading to cinema projection.

- Large numbers of low quality films – I have to choose from many openings every week. Quantity is above the quality.

- Marketing – I would like to have a bigger budget for marketing. Because I had worked as a graphic designer in the past, my operator thinks that I can manage every marketing on my own.

MY CINEMA IN 1 PAGE

Brief history:

Kadaň is a royal town in north-west of the Czech republic. Hvězda cinema is a single screen cinema with digital projection and sound which was newly opened in 2009 and its extraordinary interior was made by an acclaimed local architect Vit Branda.

Key facts & actions:

Our cinema showcases a wide variety of films ranging from mainstream Czech and foreign films, documentary films, independent films, alternative content, animations films, 3D films to very special actions like midnight openings, talks with Czech moviemakers, stand-up lives, lectures of travelers or satellite culture transmissions. Our audience is ranging from very small children across students and families to seniors.

WHAT WE ARE PROUD OF?

I am proud of talks with filmmakers. I am trying to prepare one or two talks per month with directors, actors or producers. It is very difficult sometimes, because we are in a small town, which is not as attractive as Prague or Brno.

I am proud of exhibitions in the cinema cafe bar. In the interior of the coffee bar there is also a gallery with regular exhibitions of movie posters, which have been in a long-term cooperation with Jan Evangelista Purkyně University in Ústí nad Labem.

WHAT ARE YOUR FUTURE PROJECTS?

I would like to improve our cooperation with demanding audience searching for art and club movies. This group is very special especially in our town and I would like to attract these people and improve our offers.
**MAJOR ISSUES**

5 major problems my company faces:
(for instance: Movie-going, Competition, Multiplexes, Evolution of Art Films, Public Policies, Digital Screenings, Piracy, etc.)

- Budgeting – project writing and financial planning need improving
- Marketing – low budget, low consistency
- Staff – most of our staff are volunteers and therefore often move on to paying jobs, currently we can offer minimum salary to 1-2 people
- Organisational culture needs improving
- House – we share our house/hall with a theatre and therefore can have screenings 2-3 nights per week, our own cinema hall would let us expand

**WHAT WE ARE PROUD OF?**

- Popular screenings with local filmmakers
- Local fans and regular visitors/supporters (thanks to them we had a successful fundraising campaign for our 35 mm projector and won the participatory budgeting campaign to buy digital cinema equipment)
- We have created knowledge and resources to organise various cinema events
- We have survived and keep going

**WHAT ARE YOUR FUTURE PROJECTS?**

- Paid staff
- Better programming
- Our own cinema house

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**Elo VILKS**
elo@elektriteater.ee

general helper/programming assistant

**TARTU ELEKTRITEATER**
Tartu – ESTONIA

elektriteater.ee

part-time arthouse cinema in the university town of Tartu

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**MY CINEMA IN 1 PAGE**

**Brief History:**
Tartu Elektriteater had its first screening on March 31, 2012. Since then it has been operating as a part-time arthouse cinema, showing films about 2-3 nights a week.

**Key facts & actions:**
- Our programming focus is on Estonian films (screenings followed by a Q&A with the filmmakers), also European and world cinema. We co-operate with many festivals in Tartu. In 2012 we had 85 screenings and 3325 visitors, in 2013 – 139 screenings and 8907 visitors, in 2014 so far we’ve had 98 screenings and 5429 visitors.
Nicolas BAUDOIN / FRANCE

Nicolas BAUDOIN
nicolascinelux@gmail.com

35 years old
Projectionist and assistant director in a small cinema for 2 years

Ciné LUX
Cadillac - FRANCE
www.cinelux.fr

The Ciné LUX is a one-screen art-house cinema located in the countryside, 35 kilometers away from Bordeaux. The building belongs to the township, and the cinema management is lead by a non-profit organization that employs 2 salaried workers.

MAJOR ISSUES
5 major problems my company faces:

1- Only 1 screen: programming is a real headache with 10-12 weekly films release! Getting a film in national release is also very difficult with 1 screen...

2- To be competitive, our average ticket price is (too ?) low compared to national average ticket price : 4,74€ vs. 6,46€

3- Charges of digital screening is high for a 1 screen cinema: initial investments + maintenance fee + cost of updating

4- Difficulties in a rural area to attract young audiences

5- Intrinsic difficulties of the management by a non-profit organization: the employees have the full knowledge but do not have any decision-making power

MY CINEMA IN 1 PAGE

Brief history:
Built during the fifties, the LUX had become time-worn and abandoned. In 1999, some volunteers, grouped together in a non-profit organization called LE PARADIS, decided to re-open it. In 2008, a complete renovation enabled to boost the attendance that reached 30000 admissions in 2011. Now, the projection room is both equipped for film and digital projections (3D is also possible). Next step should be a 2nd screen... work in progress...

Key facts & actions:
- Number of admissions: 27 000 (2013)
- Many locals partnerships + belong to the regional network
- Programming: 60% art films 20% kids films 20% mainstream
- Seat-occupancy rate: 17% (versus 13,5% for same size area in France)

WHAT WE ARE PROUD OF?

- To turn around 27 000 - 30 000 admissions per year, as the cine is located in a very small city: 2 600 inhabitants.

- To see our efforts to defend some qualities movies in a rural area rewarded with an increase of our art audience: 59% of art admissions (2013) 76% of art movies (2013)

WHAT ARE YOUR FUTURE PROJECTS?

- 2nd screen with a capacity of 80-90 seats: fully dedicated to art movies
- To take advantage of the 2nd screen plan to include a cafeteria adapted to our public image
- To get the Europa label
Lara CORTESI / FRANCE

CINEMA QUAI DUPLEIX/ASSOCIATION GROS PLAN
Quimper - FRANCE
http://www.gros-plan.fr/
Cinema promotion and film education association which is in charge of the program and of the cultural entertainment of the Quai Dupleix art-house Cinema in Quimper.

MAJOR ISSUES

5 major problems my company faces:
(for instance: Movie-going, Competition, Multiplexes, Evolution of Art Films, Public Policies, Digital Screenings, Piracy, etc.)

- Weak identification: in 2012 the ancient Cinéma Chapeau rouge has been sold by the local authorities and it has been moved into a bigger complex where two screens are rent. The obligation to share the same hall with a commercial cinema and the lack of external logo are the causes of a loss of identity of the Quai Dupleix cinema as a unique venue.
- Mediocre equipment
- Multiplexes competition:
  - difficulties in the negotiation of major art films
  - attractiveness of the venue that with its 10 screens can offer a wider range of choice for a larger public
- Agency audience: difficulties in attracting young audiences and in encouraging them to watch films in a movie theatre.

WHAT WE ARE PROUD OF?

- High quality program of activities and events to promote movies: 38% of the frequency of the cinema is generated by events organization.
- Great importance attached to partnerships with other cultural organizations.
- Young audience engagement: a special program called “La tête qui tourne” is dedicated to children under the age of 14 and their families and is associated to various activities in and outside the cinema theater. Partnerships with high schools are also set up to create a new generation of moviegoers.

WHAT ARE YOUR FUTURE PROJECTS?

Organization of a festival which will associate cinema with other forms of art such as theater, music, street performances etc. Ecotoxic propositions, off of the wall movies, workshops, live performances will be on the program to attract new and young audiences. A festive occasion to debunk the common idea of art cinema as too intellectual and elitist and to present art houses and art films under a new light.

MY CINEMA IN 1 PAGE

Brief history:
An art-house has existed in Quimper since 1986, the ancient Cinéma Chapeau Rouge. Since September 2012 the local council has decided to change venue and to rent two screens in a bigger commercial cinema of six screens. The present art house, the Quai Dupleix cinema, shares its venue with a commercial cinema but not the management neither the program. Gros Plan association is in charge of the programming and of the organization of the activities for the Quai Dupleix.

Key facts & actions:
Quai Dupleix cinema is classified as Art&Essai with three different labels: Patrimoine et répertoire, Recherche et découverte, Jeune Public. Our principal aim is to promote cinema in all its forms presenting a wide range of high quality films from all over the world. Our program is combined with a big support work through activities organized on films such as previews, cinema classes, events with film makers, film critics, theme evenings, practical workshops etc.

Lara CORTESI
cortesilara@gmail.com
Cultural project coordinator. Italian native, I have lived in France since 2012. After a Specialist degree in Foreign Languages for International communication, since January 2013 I have been working for Gros Plan association and Quai Dupleix art-house cinema. I am in charge of events organization at the cinema, young people’s engagement and communication.
Aurelia GOMES
info@sublimer.net
I’m a 35 years old French citizen. I’ve been teaching abroad for 6 years, came back to France and worked for Europa Cinemas and left again to run the French Institute in Baku, Azerbaijan. I’m currently working for Festival de Cannes Official Competition, and I’m punctually providing support for other major film events, such as TIFF or DIFF. I also work as an independent audiovisual adapter.

SUBLIMER FRANCE
www.sublimer.net
I created Sublimer in early 2014, to provide digital subtitles, as well as various film events services.

MAJOR ISSUES

The main aspect to consider in order to build a serious proposal is the competition. Austin, through institutions such as the Austin Film Society or cinemas and festivals like SXSW, AFF, Fantastic Fest and the Alamo Drafthouse’s franchise, is extremely active in terms of screenings (and diversity of programming) throughout the year.

In regards with the location specifically, there are 2 other indie cinemas, Alamo Ritz and the Violet Crown, only a few blocks away from the Dobie.

The Dobie needs to be original in its content as well as in its branding and approach, without giving up on the indie vibe, as an homage to what it used to be but also because the Dobie wouldn’t be able, for its shape and configuration, to host any first-run movies (or in such conditions that the cinema’s attendance would be in jeopardy).

On the other hand, the Dobie needs to be financially solid, since the non-profit organization model is out of the game the owner being an investment firm. Consequently, there is an hybrid form of programming that needs to be found.

DOBIE THEATER

History:
The Dobie theater is located in Austin, TX, on the campus area. It used to be the city’s main independent cinema. It thrived in the 90’s, with Richard Linklater’s ‘Slacker’ premiere and other outstanding indie screenings (AJS, Austin Film Festival, SWSX, QT festival). Each of its 4 rooms has its theme (Egyptian, Tudor French, Gargole Gothic and Space Age Deco).

Keyfacts & actions:
Operated by Landmark Theaters (America’s largest theater chain dedicated to independent films) since 1999. Closed in 2010. Currently owned by the Carlton Group, a NY-based real estate investment firm. Willing to reopen it (press conference March 2014), the company is looking for an operating proposal. 4 screens, 572 seats. Needs new sound system and seats. Approximately $2 M for the renovation.

WHAT WE ARE PROUD OF?

Not much yet to be proud of, everything has still to be done and it’s definitely a work in progress. But my various contacts are responding well to the reading of my proposal, although the most important and yet most difficult. partner to convince is the financial one, the Carlton Group.

WHAT ARE YOUR FUTURE PROJECTS?

My project is to reopen the Dobie and make it a unique place for screenings and cinematographic events. I believe its location is a tremendous opportunity to team up with Austin University and have the Dobie also operating as a leading audio-visual educational platform. I’m in touch with UT, and hopefully the Carlton Group will let me pitch my project in its NY main office this autumn. Alamo Drafthouse’s CEO Tim League is also aware of my existence and proposal.
Beatrice GROSSI / FRANCE

CINEMA LE STUDIO
Aubervilliers - FRANCE
www.facebook.com/cinema.lestudio

Beatrice GROSSI
beatricegrossi@gmail.com
lestudio.partenariat@gmail.com

MAJOR ISSUES

3 major problems my company faces:
Le Studio Cinema is undeniably facing difficulties in developing its audience.
Here are 3 major points that should be stressed:
- A single-screen-only cinema allowing 127 seats, the venue can hardly compete with the surrounding multiplexes that have surfaced in recent years, and that program more and more art-house films too; Presenting only three new movies per week split in 14-16 screenings, the cinema can never get films in the week of their national release but only in their third or fourth week of distribution; a delay that surely causes a decline in audience. Furthermore, the cinema limited screening capacity again reduces its ability to accommodate the huge school demand of the city.
- The past years’ slow drop of the city fund and involvement in the cinema promotion has also weakened its developing possibilities and its ability to overcome such a competitive environment; There isn’t still any planning on what will be the future of the cinema in the long run although the building of a three-screen theatre would surely bring out a new sustainable strength to the venue.
- Finally, add to that the social and economic difficulties of the city demographics that present another great challenge to the cinema development.

MY CINEMA IN 1 PAGE

Brief history:
Founded about fifty years ago as an extension of the activity of a very prestigious drama center in Aubervilliers (the ‘Theatre de la Commune’), Le Studio Cinema has held since its opening a strong reputation of a profound art-house films cinema. The years passing, it eventually parted from the drama center administration to run on its own thanks to a major funding from the city, yet, facing the drastic development of cinema complexes nearby, its attendance has unfortunately gone down these last years. A phenomenon that was also deepened by a progressive change of the population of Aubervilliers: many of the art-house films’ lovers that had been fueling the audience in the ‘great’ years of the cinema being slowly replaced by movie-goers that are far less drawn to that kind of films and furthermore, encountering more and more social and economic difficulties.

Key facts & actions:
Since the arrival of a new management a little more than a year ago, Le Studio Cinema administration has been profoundly restructured and is now firmly engaged in various attempts to try to increase its attendance: actions are being taken not only to improve the cinema visibility and awareness within the city of Aubervilliers, but also the cinema relationships with local societies and communities, orientations are also taken open the cinema programming to productions that are slightly more ‘mainstream’ to try to reach out spectators who sadly perceive the venue as far too elitist and thus not for them.

WHAT WE ARE PROUD OF?

I am proud of working in such a cinema. Although it’s evolving in a harsh context, I strongly believe in the richness it can definitely bring to the city, nurturing not only cinematic discoveries but also and above all, real human encounters and interactions in a world that’s unfortunately getting more and more individualistic and virtual.

WHAT ARE YOUR FUTURE PROJECTS?

I currently work on a project in partnership with another art-house cinema also located in the northeastern suburb of Paris. This project was made possible thanks to a fund provided by a sub-regional institution, the ‘Conseil General de la Seine-Saint-Denis’. In a common attempt to reach out new spectators for our respective cinemas, we thought of developing a series of actions that are split in three majors steps: 1. We are currently financing throughout the summer holidays ten cinema workshops for teenagers living in both cities. Each workshop will lead to the production of a one minute-long animated short. 2. in September, all shorts will be presented as the pre-program of two open-air screening nights dedicated to animated cinema which will be held in both cities in neighbourhoods that are far from our respective theatres. 3. In October, all workshops’ participants will be invited to come in both cinemas to receive a prize and discover another animated movie.
Pierre MAGNE
pierremagne@hotmail.fr

I’m 28 years old. I studied culture management and I worked for several film festivals.

PARVIS SCÈNE NATIONALE / RÉSEAU CINÉ PARVIS 65
Tarbes – FRANCE
www.parvis.net
12 independent theater network in south of France (Pyrénées).

MAJOR ISSUES

5 major problems my company faces:
(for instance: Movie going, Competition, Multiplexes, Evolution of Art Films, Public Policies, Digital Screenings, Piracy, etc.)

1 – D-Cinéma (KDM, ingest, problems with hard disks…)
2 – Digital content delivery for a theaters network (12 cinemas)
3 – Difficult relationship with local authority
4 – Distance from city center (for Parvis Méridien cinema)
5 – Tempting young people with art films.

MY CINEMA IN 1 PAGE

Brief history:
The network “Ciné-Parvis 65” was created in 1983 by Le Parvis Scène Nationale Tarbes Pyrénées. It federate single-screen theaters located in rural area under a unique programmer. Each cinema is run by city hall.
Theater called “Parvis Méridien”, located in Tarbes, is managing this network.

Key Facts & actions:
“Ciné-Parvis 65” federate 12 theaters. 8 of them are classified “Art et Essai”. The programmation mix blockbusters and art films shown in original languages. All along the year, we organise festivals and meeting with directors. An important film education plan is also developed through this network.

WHAT WE ARE PROUD OF?

Through this arthouses network, we are keeping a cultural activity in little and isolate cities, while the general trend for rural country is concentration in multiplex. Each inhabitants of Hautes-Pyrénées department enjoy a cinema close to is home.

WHAT ARE YOUR FUTURE PROJECTS?

Next november, we will inaugurate a new 2 screens complexe in the city of Tarbes.
This is an important issue for us. We are also thinking about the creation of a film festival.
Cara-Lynn BAUER / GERMANY

caro@3001-kino.de

20-year-old student of metropolitan culture (HCU Hamburg) // cinephile // Acting manager and projectionist

ABATON KINO
Hamburg - GERMANY

http://abaton.de

Arthouse Cinema with 3 screens and a total amount of 524 seats.

MAJOR ISSUES

5 major problems my company faces:

1. The (supposed) oversupply of films, that leads to a concentration on only a few known names. All cinemas want to show the same films, so the competition concerning the running times increases.

2. The demographic change in Germany has come to a point where the larger part of the inhabitants are pensioners and so is the majority of the visitors. We have a lack of young adult audience.

3. There is no “new” cinema these days. Only the long-known and well-working stories are taken by the distributors. The diversity of the film market shrinks massively.

4. The digitisation widens onto ticketing and further technical development, but is still not working smoothly.

MY CINEMA IN 1 PAGE

Brief history:

The Abaton Cinema is operating for forty years now. It was founded by Werner Grassman and Winfried Fedder in 1970. The founders intended to break with the commercial programme most of the cinemas offered at that time. They included mostly independent films, but also organised film series for retroperspectives and documentaries. Since 1990, Matthias Elwardt arranges the programme.

Key facts & actions:

The Abaton has 3 fully digitalised screens with a total amount of 524 seats. In the biggest hall is one 35mm projector. Our programme consists of international films shown in original language (mostly English and French) and German films. We are about 25 employees. The Abaton is a member of the AG Kino Gilde, Europa Cinemas and the CiCAE programme.

WHAT WE ARE PROUD OF?

The Abaton is established in Hamburgs cultural scene and well-known for it’s diverse arthouse programme. Beside the films we are also able to offer panels and discussions with exports and film makers to create an exchange between them and the recipients. Also the Abaton was awarded for the Best European programme in 2011 by Europa Cinema.

WHAT ARE YOUR FUTURE PROJECTS?

We are cooperating with the Sennheiser Streaming Technologies GmbH, which develops a streaming technology for hearing-impaired people as well as people with damaged eyesight. The goal of this project is to make the cinema experience more comfortable and accessible for them. Also we have to renovate our smallest hall (technical and furniture).
Kevin Beck
kevin.beck@scala-kino.net

SCALA Programmkinos
Lüneburg - Germany
www.scala-kino.net
damn fine little cinema

MAJOR ISSUES

5 major problems my company faces:

1. Too many films for arthouse cinemas start at the same date
2. Overspending film rent in spite of less costs on side of the distributors as a result of the digitalization
3. A multiplex in the city, which try to get our films and our audience
4. Costs which are caused by the digitalization like higher energy costs
5. Our audience gets older and older. We need more attractive films for the younger people!

MY CINEMA in 1 PAGE

Brief history:
SCALA Programmkinos opened in August 2000. At first there were just three screens and a little Café called “oyer”, but in 2002 we transformed the foyer into a further screen. In 2007 we were awarded as the best Programmkinos (arthouse cinema) in Germany.

Key facts & actions:
The SCALA Programmkinos has four screens and altogether 263 seats. We are complete digitized and still have one 35mm and one 16mm-projector. We have about 25 employees. Predominantly we are showing German and European art films. We like good documentaries, short films and show two films for our young audience every day. The SCALA is a member of the AG Kino Gilde, Europa Cinemas and the CICAE.

WHAT WE ARE PROUD OF?

We are proud of our differentiated program and our special events e.g. visits by directors and other people from film. Besides that we are integrated very well in the city and we are proud of our good cooperations with many different organizations.

WHAT ARE YOUR FUTURE PROJECTS?

New seats for our biggest hall and to convince more people that an arthouse cinema is the best place to enjoy a film!
Jansen, Nick Alexander
Nick_jansen@web.de

I am 26 years old, I am studying law, I am in the management of our family business since my 20th birthday.

F.T.B. Jansen/Matern, Hamburg, Germany
www.korallekino.de
www.blankeneserkino.de
www.elbe-kino.de

Our company is a family business. We manage a couple of programme cinemas in Hamburg. Our movies are basically European and American arthouse but also selected blockbuster (like James Bond, Lord of the Rings) movies.

MAJOR ISSUES
5 major problems my company faces:
The major problem is the bridging of the summertime. 90% of the visitors visit our cinemas between September and April. Actually we have no concept to lure the visitors in our cinemas between May and August.

Another problem could be soon video on demand and the consideration to play movies in cinemas and on TV at the same time. The German people visit a cinema 1,8 times in the year. We are scared, that the number drops again. In these case a lot of cinemas would have to close.

MY CINEMA IN 1 PAGE
Brief history:
My company (F.T.B. Jansen/Matern) operates a couple of cinemas in Hamburg (4) and Schleswig-Holstein (2). The company was founded by my father in 1992 with our the first arthouse cinema in Hamburg. In the years 1998, 2000, 2002, 2004, 2006, 2012 we opened the other cinemas. Our concept is arthouse in mixed with selected mainstream movies.

Key facts & actions:
We are 4 of 16 arthouse cinemas in Hamburg. We have 7 screens with 930 seats. All screens are digitalized with 2K technology. We have on average 180,000 visitors per year. Our concession includes popcorn (fresh every day), drinks (limonade, juice sprizer, cola, Beer, wine), Ice-Cream, Chips, Nuts and candies. We are present on the internet and on facebook with all our cinemas.

WHAT WE ARE PROUD OF?
We are proud of our service. In our opinion a well-functioning personnel team is crucial that a cinema survives or dies. The personnel team should be interested and informed about the movies you play. They should be friendly and respective to visitors.

WHAT ARE YOUR FUTURE PROJECTS?
Our future projects are more comfort inside the screens. We reduce the seating capacity, so there is space for lounge seats. Furthermore we will modify the foyers for a more luxurious impression. An other future Project is to modify the cinema more environmentally friendly (Lamps, light, energy).
Lea Jansen, Jan Makosch
Lea-Debora@gmx.de
Jan.Makosch@googlemail.com

FTB Jansen
Hamburg - Germany
6 Arthouse Cinemas with 9 Screens

MAJOR ISSUES
5 major problems my company faces:
(for instance: Movie-going, Competition, Multiplexes, Evolution of Art Films, Public Policies, Digital Screenings, Piracy, etc.)

- Home Entertainment
- No interest in cinema at all, the cinema as a cultural place and space to meet, cinema is more than a screening room for seeing the latest movies
- Young people are missing, the audience of the future
- Distribution rights

MY CINEMA IN 1 PAGE
Brief history:
Cinema exists since 1912.
The cinema was reopened in October 2011 after it was closed for more than 5 years.
Digitalisation in 2013.

Key facts & actions:
Downtown cinema with 2 screens. 143 and 72 seats.
About 6 film Festivals each year.
Barrier-free access for room 1.

WHAT WE ARE PROUD OF?
- We are organizing about 5-6 festivals each year.
- We are playing some kind of crossover, i.e. mixed programmes, mostly arthouse and some “cooler” mainstream
- Sunday and Monday evening we show the original version.

WHAT ARE YOUR FUTURE PROJECTS?
- New Homepage
- More presence in digital media like facebook, twitter
- New Seats in Elbe Filmtheater
- Automation in projection
Katrin RIST / GERMANY

Rist KATRIN
katrin.rist@wamerbros.com
Sales Key Account Manager, Hamburg

Warner Bros. Entertainment GmbH
Hamburg - GERMANY
www.wamerbros.de
(Film distribution)

MY CINEMA IN 1 PAGE

Brief history:
On April 4th 1923 Warner Bros. Pictures Inc. was founded by the four brothers Sam, Jack, Harry and Albert Warner. Only 4 years later the breakthrough came with the release of first sound film THE JAZZSINGER. Since then they successfully produce & distribute films.

Key facts & actions:
Warner Bros. Entertainment GmbH is an US-American producer and distributor of film, TV and games with it’s headquarter in Burbank. The company is one of the six majors in the US and is known for the Looney Tunes animation films, many Oscar winning titles and blockbusters like the Dark Night trilogy, The Lord of the Rings Harry Potter and many others.

MAJOR ISSUES

5 major problems my company faces:
- Film piracy
- Influence of weather issues (especially in summertime)
- Loss of young audience
- Competition with other majors
- Finding the right release strategy—especially for arthouse films

WHAT WE ARE PROUD OF?

We are proud of our diversity of genres, working together with directors like Christopher Nolan, Clint Eastwood, Peter Jackson and having a wide repertoire of important classics for example all the works of Stanley Kubrick. And of course we are really proud of the success we achieved with our local productions.

WHAT ARE YOUR FUTURE PROJECTS?

Try to improve the digital management (concerning DCPs & keys).
Restore and digitalise the most important classic films which still are only available on 35mm. We already did this with the Stanley Kubrick titles.
Alex THIELE
xander.thiele@gmail.com
I am laid back guy, shy but open minded. Like – I guess – a lot people “working around movies”, I once planned to make/write movies on my own instead of writing about and screening movies (made by more talented others;) ...but I love what I do.

Kino Babylon
Hagen - Germany
http://seilmke.de/kino_babylon/programm/aktuell.html
We belong to a so called KULTURZENTRUM [cultural centre], located in a former school, in which we run a bar, café, cinema, club and stage for concerts, poetry slams and lectures.

MAJOR ISSUES
5 major problems my company faces:
We are located in an alternative quarter of my hometown. Still, after nearly twenty years, there are people who don’t know we exist or never will set a foot in our house

The follow-up costs of digitalization are bothering us.

The Multiplex in town is also showing arthouse-hits during the last two years.

Even we are digitalized now, I have to fight with the distributors for sending us DCP four weeks after filmstart.

The structure of my team exhausts me from time to time (volunteers, democratic process of programming, no money ;-)

MY CINEMA IN 1 PAGE

Brief history:
Founded in 1996 by two movie buffs with a very low budget, everything was hand built, bought second hand and found in closed cinemas. Three former school rooms were restructurred and, 18 years later, they look like a real cinema. Since the early days, the cinema is a democratic project and mostly run by volunteers (except me).

Keyfacts & actions:
We screen European and world cinema mostly in the undubbed version with subtitles, also German films and Arthouse-Hits. We are cooperating with NGOs, other partners and groups for lectures and “film-series” and nearly doubled our audience in the last 10 years. We have one screen with 64 seats and we are the only arthouse-cinema in a city of 190.000 (but lots of cinemas in our area).

WHAT WE ARE PROUD OF?

That our cinema is now acknowledged by people and politicians in the city, who wouldn’t have set a foot in our house ten years ago. Conservatives called us a “Punkerbude” (disrespectful for place for punks and left wings ...what we are), and now we are regularly organizing films in a local museum, cooperating with the theatre and people from all ages meet at our place.

WHAT ARE YOUR FUTURE PROJECTS?

• We want to to reinstall a regular kids-section with at least two films a month
• We are working on more film-series on special issues like “Psychology and Film”
• To bring our openair-programme from our backyard to different city-locations in the summertime.
Anika WAGNER
anikadanielle12@gmx.de

I am 24 years old and I love cinema. I got to know our cinema when I was 15 and part of a movie-project for a short-film with and from adolescents and with the help of professionals. Then I started playing theater in our company (Theater Traumstern) after that I also started working there. Now my life consists of cinema and movies because I also study filmmaking.  

Kino Traumstern
Lich - GERMANY
www.kino-traumstern.de

Kino Traumstern exists since 1983 and is the only film-art cinema in the small town Lich. Our aim is to be a socio-culturally center with education policy and a culturally mainfocus especially in film.  

MAJOR ISSUES

5 major problems my company faces:
1) Financial problems: higher rent, difficult without gastronomy
2) Digitalization: higher energy consumption, there are no savings
3) Where are the young people? A lot of young people watch movies at home. For young people like students from Gießen it is difficult to reach our small town Lich because bad traffic connections
4) Staff problems: Because of digitalization, actually you don’t need a projectionist anymore. We could also work with only one person but in our cinema it is important to have this communication.
5) Binding supplies: We have only one screen and show a lot of movies (about 200 in one year), so it is sometimes difficult to get a movie from the distributors for only one week.

WHAT WE ARE PROUD OF?

In 2013 Traumstern showed movies from 40 different countries, 244 longfilms and 30 Live-performances. About 40 films are shown in original language. We have cooperations with a lot of institution from socio-culturally sector. We also got in 2013 and the years before a lot of prices, for example: Hessischer Filmpreis and Bundeskinopreis.

WHAT ARE YOUR FUTURE PROJECTS?

We want to make a Music-video-art-Festival in cooperation with filmstudents from Offenbach/Germany. A cooperative will be established to buy it from the house and to save the building-complex Kino-Traumstern.

Artist's views
Winterhalder Leopold  
info@krone-theater.de  

Exhibitor since 1999, married, 3 children, spokesperson of AGkinoGilde members of Baden-Württemberg.

KRONE-THEATER  
Titisee-Neustadt - Germany  
www.krone-theater.de  

Crossover programming cinema but strong sympathy to arthouse, augmented with visits of German and Swiss directors.

MAJOR ISSUES

5 major problems our company faces:  
The Krone-Theater is situated in a rural area but quite close to the main city of Freiburg, which some call the “capital of cinema”. Although the “catchment area” is huge and people are willing to drive up to an hour, there still are not enough people living in the area. Although the digitalisation helps a lot to diversify program (Original version etc) we do not have an ambitious audience that calls for this. So I offer a cross over program with mainstream and arthouse movies garnished with some special movie screenings.  
People between 17 and 28 are a very small part of our audience since these people go to Freiburg where you find multiplexes and additional attractions like bars etc which we can not offer in Neustadt. Therefore my program focuses on kids and people 30 plus.  
Local authorities appreciate the efforts and the ambitious programming but do not give any grants.

MY CINEMA IN 1 PAGE

Brief history:  
Founded in 1949 it was a 1 screen cinema until 2003. It was one of two cinemas in Neustadt, the other one was closed down in the late 60s. I took over in 1999 and added another screening room in 2003.

Keyfacts & actions:  
Some figures:  
admissions per year 30.000, screenings per year 1600.  
We have about 5 - 10 times guests who present their film (mainly directors guests who offer discussions about the topic of the film.  
We participate in “cinéfête” and “Schulkinowoche”.

WHAT WE ARE PROUD OF?

We are proud of having increased the admissions up to 30.000 a year, of being granted each year for our program, of having survived in an area which is not typically “cinéaste”. Of course we are proud of our film maker guests who appreciate our cinema and we are proud of the tourists, that are many times astonished having such a well programmed cinema in a small town.

WHAT ARE YOUR FUTURE PROJECTS?

We want to increase audience with films in original versions. Therefore we now cooperate with the « Volkshochschule » and we intensify personal contacts to teachers of our local schools.  
We also want to create a short film festival with local film makers.
Lysann WINDISCH / GERMANY

Lysann WINDISCH
Lysann.Windisch@gmail.com
Born September 25th, 1985 in Dresden.
Studies of theatre and media in Nuremberg (Bavaria). Since 2 ½ years employed as cinema manager in Munich.

ARENA FILMTHEATER
BetriebsGMBH
Munich - GERMANY
(www.monopol-kino.de / www.arena-kino.de / www.kino-stegen.de)

Founded in 2010. the company owns 3 independent art-house cinemas in and around Munich with overall 8 screens.

MY CINEMAS: Monopol-Kino & Arena Filmtheater

Brief history:
Monopol: Founded in 2005, since then fight against closing due to the difficult real estatemarket. In 2011 move to an old bowling alley with re-opening (only digital) Arena: Existing since 1912 as one of the oldest cinemas in town. Facing radical changes throughout the years, especially the separation from 1 to 2 screens in 2006 and the digitisation in 2013.

Keyfacts & actions :
Monopol: 180 m², 4 screens, 227 seats, since 2013 special screen: Kinobar (32 seats with bar included), Visitors in 2013: 74,714
Servers: Doremi (DCP-2x4), Projectors: Christie & NEC, 3D available (Volfenji)
Arena: 100m², 2 screens, 102 seats, Visitors in 2013: 46,365
Servers & projectors: Sony 4K (no 3D)

• Focusing on sophisticated art-house film (European films, documentaries)
• Complete renunciation of advertising and commercials
• Many special events / renting, e.g. festivals, game-shows, lectures, concerts etc.

WHAT WE ARE PROUD OF ?

• No commercial intention: no advertising except for movies => no popcorn cinema!
• A high-quality programme
• Every Tuesday: every film is screened in original version with subtitles
• Every week special events like premieres, audience discussions and festivals (e.g. Ethnological, Kratian, Polish, Czech, Irish, Iranian, Chinese & short film festival)
• Familiar atmosphere & a in-house bar @

WHAT ARE YOUR FUTURE PROJECTS ?

• Broader focus on event cinema (e.g. opera or ballet screenings, regular concerts or poetry slams) by taking advantage of our Kinobar
• Using all new possibilities of digital technology as well as digital distribution / Installing a TMS in all cinemas / Getting routine in film handling
• Co-operation with other European institutions
• Gaining more expertise in intelligent programming

MAJOR ISSUES

5 major problems my company faces:
(for instance: Movie-going, Competition, Multiplexes, Evolution of Art Films, Public Policies, Digital Screenings, Piracy, etc.)

1. Competition with other art-house cinemas (around 40 cinemas in the city of Munich, of which 36 present art-house films )
2. Competition in programming regarding the distribution policies
3. Competition with open-air cinemas from May-September also presenting major art-house productions
4. Cost recovery after the big investment in digital technology => sticking to a complete noncommercial concept
5. Following the rapid changes in digital (home) technology and offering the audience “more than just a movie”
**Edit Csenki / HUNGARY**

**Edit Csenki**
otthonmozi@gmail.com

I love my work. I have been working as a cinema manager since 1997.

**Otthon mozi**
Kecskemét - Hungary
otthon-mozi.hu

Our cinema is the only traditional cinema in Kecskemét. It has one screen with 210 seats. We have digital equipment and 3D.

**MY CINEMA IN 1 PAGE**

**Brief history:**
The building of secessionist architecture was built by local craftsmen at the turn of 18th and 19th centuries. The cinema has been operating since 1937. In the 1950s the building was nationalized and functioned as a club for Soviet officers for years.

**Keyfacts & actions:**
Otthon cinema has been run by local government as an art cinema since 1994. We have got 16,185 viewers and 571 screenings. The cinema is equipped with a digital projector (2D and 3D) with the help of a national tender and the support of local government last year. We’re the co-organizer of the KAFF – Kecskemét Animation Film Festival.

**MAJOR ISSUES**

5 major problems my company faces:

* Ministry of Human Resources with National Culture Foundation together supported to the art cinemas network’s digitalization between 2012-2014.
* But there are no or rare national tenders called by state regarding our segment. Only one organization - The Hungarian National Film Fund provides some support. There are few Hungarian films. The standard of art films is low.
* Piracy is still a problem.
* Movie-going attitude of audiences is changing very much, especially as a result of the adverse economic situation.

**WHAT WE ARE PROUD OF?**

First of all the tradition and the quality meet in our cinema. We are proud of the our audience, because they love our programs, events year by year. The other hand installing the digital equipment was the large job in the last year. We are very proud of this.

**WHAT ARE YOUR FUTURE PROJECTS?**

Technical development - We would like to show live screening (opera, ballet, concerts, etc) from September and we plan to install satellite system.
Zsolt HANULA and Balazs KALMANOVITS / HUNGARY

BUDAPEST FILM ZRT.
Budapest - HUNGARY

www.artmozi.hu
The largest art house cinema network in Hungary, operating 6 cinemas.

MY CINEMA IN 1 PAGE

Brief history:
Till 1989 the Capital Cinema Operaion Company owned the 80 cinemas of Budapest. From this company Budapest Film was established in the year of the system changing. In the early 90's huge number of cinemas were sold out and only the core stayed: Bem, Átrium, Mammut, Corvin, Pushkin, Toldi, Művész, Kino.
From 2010 we have a new directing group aim to provide quality and survive in the environment of no state fundings and repression of IT Cinemas.

Keyfacts & actions:
Our company's mission is to – being the primary arthouse and classic cinema exhibitor company in Budapest and Hungary – keep on providing quality moving pictures content in its centrally located historic cinemas through programming, events and festivals, as well as other culturally valuable initiatives including the only comprehensive young audience cinema program in Hungary.

WHAT WE ARE PROUD OF?

We are the leading art house and classic cinema exhibitor in Budapest and Hungary. In the framework of our School-Cinema project we focus on educating a responsive and open audience of children, from toddlers to students.

WHAT ARE YOUR FUTURE PROJECTS?

We would like to have more people including children to attend our alternative or premium contents for e.g. classic film (Hitchcock, Tarkovsky etc.) screenings, films for young audience and opera screenings.

MAJOR ISSUES

5 major problems my company faces:

The lack of a consequential, constant political strategy supporting cultural organizations and activities.

Piracy – though these movies are not the most searched ones on torrent sites many of them are easily available via internet.

Getting film rights of classic movies for screening is harder than our audience think.
On the other hand there are many out-of-law screenings in the city.

Ticket prices in our country are often called too expensive for an average Hungarian family.

There is no a large enough amount of cultivated audience in Hungary, not even in the capital, that interesting in art movies.

Balazs KALMANOVITS
balazs.kalmanovits@bpfilm.hu
(cinema manager)

Zsolt HANULA
zsolt.hanula@bpfilm.hu
(social marketing worker)
Jane HORNER / IRELAND

Jane Horner
info@mermaidartscentre.ie

Dublin girl. Loves cinema.

Mermaid County Wicklow Arts Centre
Bray, Co. Wicklow- Ireland
www.mermaidartscentre.ie

Multidisciplinary Arts Centre presenting Cinema, Dance, Theatre and Music

MAJOR ISSUES

5 major problems my company faces:
- As Mermaid screens cinema on a part-time basis one of our biggest challenges is awareness. We have a limited budget to advertise our cinema programme and as a result of this there are still many people who are not aware of our cinema programme. As screenings are only presented on particular days, it is difficult to promote the message that Bray does have a cinema screen albeit part-time.
- Although there is no full time cinema in Bray there is a lot of competition from multiplexes in surrounding towns. Audiences are familiar with the experience of attending cinema at multiplexes and are unsure of what to expect when choose to watch cinema at the arts centre. We need to break down these barriers to attendance.
- Our audience for cinema is generally in the 40-70 year old age group. Although we do not programme specifically with this age group in mind it is difficult to attract a younger audience.
- Commercial cinemas are the first to screen new releases and there is a delay for independent exhibitors to access titles. Therefore most of the films we screen have been released 2-3 months ago and some are close to being released on DVD or VOD.

MY CINEMA IN 1 PAGE

Brief history:
Mermaid County Wicklow Arts Centre opened in 2002 and is jointly funded by The Arts Council of Ireland, Bray Town Council and Wicklow County Council. Mermaid is a registered charity. The arts centre has a 242 seat auditorium, gallery and a café and serves a local population in the town of Bray of 32000 inhabitants. Mermaid presents a diverse programme of cinema, dance, music, theatre and visual arts with on average 5 events per week. We have been screening cinema weekly since opening in 2002 and in 2010 we installed a digital projector with financial support of The Arts Council.

Key facts & actions:
Mermaid County Wicklow Arts Centre aims to enrich the communities of county Wicklow by encouraging and providing the best artistic experiences as a leading centre for the arts in Ireland. Mermaid Arts Centre serves a population of 138,000 people in county Wicklow and aims to act as a platform for local and professional artists providing them with a performance/exhibition space.

WHAT WE ARE PROUD OF?

At Mermaid we are very proud of the high standard of programming for our cinema programme. We programme with our audience in mind while also attempting to engage with new audiences and community groups.

Over the past 12 years of screening cinema at Mermaid we have developed a loyal audience base who trust our judgement and readily provide feedback on the cinema programme and viewing experience.

We have an excellent reputation within the independent cinema exhibition sector, funding bodies, and with our audience.

WHAT ARE YOUR FUTURE PROJECTS?

- Enhance our cinema programme through the development of a complementary education programme.
- Developing additional screenings to facilitate a wider variety of the local population to attend cinema.
- Maintaining high quality of programming.
- Provide a platform for young filmmakers to present their work.
Francesca PIRACCINI
info@cinemaeliseo.it

52 years old enthusiastic and lively “girl”, fond of her job, fond of movies and live events.

ELISEO SRL
Cesena - ITALY
(www.cinemapiraccini.it)

Created in 2009 in order to continue and bring new life to the management of cinema hall inherited from my Grandfather

MY CINEMA in 1 PAGE

Brief history:

Cinema Eliseo was created in 1948 by my grandfather, Emilio, who previously was an Opera manager in the local Theatre. At that time it had 1500 seats, it was the most important and renowned cinema in town and so it has remained throughout the decades, up to now, despite the new entry of multiplex around the town.

Key facts & actions:

First restored in 1992, among the very first cinemas in Italy, and split in two halls (700 + 300 seats) with its first internal bar. It had a huge success until another now 4 screen Cinema opened in town in 1998. In 2005 it underwent a new restoration and division in 4 halls (110, 130, 200, 255 seats). A new bar was created, on the main street side, open 18 hours a day.

WHAT WE ARE PROUD OF?

For over 60 years my family has successfully run the Cinema Eliseo, choosing the best technologies, adapting to new trends and succeeding in remaining the benchmark for cinema users aiming to best quality films and events not only in our town, but in the region. We have never stopped investing in our cinema. A smart and not always simple combination of mainstream movies, art movies, live events, good integration with cultural local partners and schools give us a plus that most people in town is able to recognize.

WHAT ARE YOUR FUTURE PROJECTS?

To maintain our strenghts despite difficulties and decrease in attendance of moviegoers. To keep on innovating the halls and facilities. To build a couple of new small halls in the following 5 years. To find a solution for parking problems in city centre. To enlarge and improve the management of the food area.
Marco SOTTORIVA / ITALY

Marco Sottoriva
bradorf@hotmail.it
I’m 26, I live in Marano Vicentino, I attend classes of theatre, film, television and media studies at the university of Padua. Since last year I’m vice-president of a cinema theatre.

Cooperativa Culturale Cinema Campana
Marano Vicentino - Italy
www.cinemacampana.org
Campana is a small cinema theatre managed by a cooperative of volunteer workers.

MAJOR ISSUES

5 major problems my company faces:
- Distributors tend to give their bias to major cinemas.
- Some distributors force us to accept their arbitration agreements: a box-office film only if we buy minor ones.
- There is a bit of competition with another art cinema in a town near Marano: but this is good, anyway.
- In the early 00’s appeared the first multiplex complex of the territory: a huge supermarket and a new 9 screens cinema.
- In Marano there was a discotheque, which today is a crumbling building: our mayor was very happy when they proposed to restore the building: it will be a 7 screens multiplex.

MY CINEMA IN 1 PAGE

Brief history:
In 1948 a cooperative of workers reunites to organize a summer selection of films; one year after, they build a 620 seats cinema theatre. In 1977 the theatre closes, due mostly to the circulation of television programs. In 1996 it reopens: it is above the discount store the cooperative organized, and it has 141 seats.

Key facts & actions:
Campana is honoured to have hosted such guests like Dario Fo, the Italian actor and dramatist Nobel prize winner, and his company Nuova Scena in the 70’s, or the Aslago-born writer Mario Rigoni Stern. Technical facts are important, just like the purchase of cinemascope equipment in the 50’s, a new projector after the reopening and, in 2013, digital equipment.

WHAT WE ARE PROUD OF?

I think the theatre itself is the most proudly thing: it is a small theatre, in effect it is the gallery of the ancient cinema, and only 141 seats it means that we can have a warm relationship with our public. The honest will of a more engaged exhibition, the affection of part of the public.

WHAT ARE YOUR FUTURE PROJECTS?

The main project is to grow up, every year: we’d like to know our public better, and to have always more relation with it: listen to the people, but also discuss and teach what good cinema is. In the future we’d like to broaden our cultural events, with more special exhibitions but also with theatrical shows and music concerts.
Luca Alessandro Wagner
info@sciaccacinema.it

I’m 21 years old. I’m in charge of programming and organizing events in our family cinemas.

Vertigo srl
www.sciaccacinema.it

Vertigo srl is an independent company who manages 6 screens in two cinema, screening commercial and arthouse films.

Luca WAGNER / ITALY

MY CINEMA IN 1 PAGE

Brief history:
The Cinema Campidoglio Multisala existed for more than 15 and Multisala Badia Grande was founded in 2009. In our city Sciaccia is a place approved for programming especially arthouse cinema.

Keyfacts & actions:
Between 2009 and 2011 we converted to digital technologies and equipped with satellite transmission. This way we offer a continuous film programming, regular screenings of alternative contents (operas, ballets, concerts, exhibitions) and two festivals (Letterando Infest, Sciaccia film Fest), meetings with authors, schools programs.

MAJOR ISSUES

5 major problems my company faces:

- Piracy
- Lack of professionalism in the distribution’s managements of digital contents
- Difficulties in obtaining arthouse films
- High cost of rental

WHAT WE ARE PROUD OF?

We were one of the first cinemas in Italy to be converted to digital technology and to screen alternative contents. We are proud to allow viewers to access a different cinema blockbusters, arthouse cinema, heritage and educational films.

The art of cinema and the movie business are now at a crossroads. Audio-visual entertainment as we know it to be headed in different directions. In the future, we’ll probably see less and less of what we recognize as cinema on multiplex screens and more and more of it in smaller theaters and online, and, I suppose, in spaces and circumstances that I can’t predict. *

Martin Scorsese
Monika INCERYTE
inceryte@gmail.com
Cultural manager currently focusing on non-commercial cinema management.

CINEMA THEATRE ‘ROMUVA’
Kaunas - LITHUANIA
www.ktromuva.lt
The oldest working cinema in Kaunas to promote arthouse cinema industry.

MY CINEMA IN 1 PAGE

Brief history:
The oldest working cinema (1939) and the only venue for non-commercial films and audiovisual production in Kaunas. Recently recognized as a Heritage object for its architecture and the pinball function – demonstration of films. It survived privatization and was closed for several years. Back to the ownership of city’s government in 2011. ‘Romuva’ is appreciated by a few generations of citizens.

Key facts & actions:
Located in the Newtown, the main pedestrian street (Laisvės av.), it has one screening hall (449 seats). Screenings are from Wednesday to Sunday (appr. 12 per week). Most of the festivals tend to visit and choose ‘Romuva’ as the main venue. A wide range of audience is interested in organizing cinema or other cultural events in this venue.

WHAT WE ARE PROUD OF?

We are proud:
to be the only working cinema;
to promote non-commercial cinema in Kaunas;
to present cinematographic heritage;
to be appreciated by people – citizens, visitors and the industry – for its atmosphere and aura;
to have potential for growth and necessity.

WHAT ARE YOUR FUTURE PROJECTS?

EU investment in Cultural Heritage – a project for renovation;
Educational animation workshop for students.
Justin Camilleri  
justin_cam@yahoo.com  
Film Researcher

Euro Media Forum - Malta  
The aim of Euro Media Forum is to use cinema to create a discussion on issues of interest to the general public namely popular culture, social problems.

MAJOR ISSUES

5 major problems my company faces:

- **Sustainability** – It’s not easy to find funding for film nights but we try to rope in key sponsors plus we charge an entry fee.
- **Spaces equipped with audiovisual equipment** are many times lying idle when they could be used for film discussion nights.
- **Screening rights** – Should screening rights for classics over 50 years still apply?
- **Good speakers** are not easy to find so networking is needed.
- **Competing events** – Competing events is something we always keep in mind. For example, we never organised events during December and no events during world Cup playing days

MY CINEMA IN 1 PAGE

Brief history:
I was always very much interested in not just watching a film but also discussing it. I had organised some film discussion events but it was always a one-off event. Since 2011 I set up Euro Media Forum

Key facts & actions:
Two events a month. An average of 100 persons for each event. Media coverage on TV, Radio and Newspapers. Roped in key intellectuals in the field. Collaborations with key Government entities, NGOs and International Embassies. Organised film discussion events on a wide variety of topics ranging from emigration to human rights.

WHAT WE ARE PROUD OF?

- Sherlock event
- We had two speakers delving into
  - The characters
  - The author
- Sherlock film adaptations
- The importance of the character in different cultures

WHAT ARE YOUR FUTURE PROJECTS?

To organise a film event possibly every week as well as raise funding to get international speakers.
Matthew MAGGI / MALTA

Indépendant film exhibitor/event curator

SOPPA Films
Malta

Screening films during one night events, along with activities surrounding the film which are organised and curated on purpose to attract the majority possible number of audience.

MAJOR ISSUES

Unfortunately the company has only been operating for not more then a few months. The ideas have always been there. I have tried to work with other people, but everyone has different views and ideas, some which are good, and some which are just untested. Therefore I decided to vent true my own venture, and create my own concept.

For now it is too early to start thinking of generating revenue. Until now, small screenings have been organised. These small screenings generate proof to be shown as an example of something bigger which can be achievable if the right support is given.

The audience here sometimes doesn’t acknowledge the fact that watching films with other people creates a whole different experience, and make you appreciate the film itself even more. Piracy has always been a problem, it makes people lazy, and decreases the appreciation of such a beautiful art form.

Sometimes films are pushed by local cinemas, or the one distributor(exhibitor) but not marketed well. It will be usually wasted, and again the attendance will be very low.

MY CINEMA IN 1 PAGE

Brief history:
Decided to purchase my own selection of films, films which are based on a more European and sometimes artistic platform. These films are either screened in local cinemas, usually not more than 2 nights, depending on the outcome of the attendance. The rights to the films are usually purchased with the help of local Arts funds, as they are very difficult to gete rate profit from the sales. Since the infrastructure is so small here, and we do not have our own made films, we tend to look for more Hollywood and English speaking films due to our second language being English. The 10 percent of the population, like every other country, which tend to look for an alternative to these films make up a much smaller number than any other country. This will always result in a revenue, and that is why local cinemas tend to refuse screening European or non English films.

Key facts & actions:
Sometimes the screenings have to be surrounded with fireworks, meaning you need to put in something extra in order to lure the audience and convince them that it will be a worth while night out. Films like these are so not used to being shown, that our local audience are used to, and have become satisfied enough, in watching them at home. This unfortunately runs the whole concept of cinema, of connecting people and creating a community.

WHAT WE ARE PROUD OF?

We are proud of the fact that our ideas have been listened to, from both our local Arts Councils, and CICA also. We have managed to organised screenings for different ethnic groups, as long as the film relates, and shown proof that you don’t have to be a fan of cinema to actually appreciate cinema. We have screened our first film, a documentary about a German Ragga artist and his wish to Jamaica and the Rasta movement. The film has been screened to various Reggae club and bars in Malta, while abroad it has a successful cinema run, which is impossible to achieve here.

WHAT ARE YOUR FUTURE PROJECTS?

Future projects consist of organising bigger events, and maybe use the attendance photos as the number of audience Malta can only offer, and try to lure artists, directors and music performers themselves to screenings and separate cultural events. This experiment has been tried and has been successful once before. The formula is to show our humbleness and hunger for such art, but the limitless of numbers that we can offer.
Miguel Ángel Mendoza
morelosfilmcom@gmail.com

Miguel Ángel took over in 2007 as Director of Cine Morelos, where he created and promoted the initiative “La Carretera Móvil” and the Morelos Community Film Clubs Network. He currently promotes an alternative film theatres network to program and promote Mexican and Latin American cinema.

Founding member and Treasurer of the Iberian Cinema Network in Latin America and the Caribbean (REDICAL) comprising 16 countries. He is the producer of two feature films.

Actually he is the Director of Cinematography in Morelos State.

CINE MORELOS
Cuernavaca, Mor. - MÉXICO
www.cinemorelos.com

Cultural Complex, window film for proposals from around the world, especially from Mexico and Latin America.

MY CINEMA IN 1 PAGE

Brief history:
The “Porfirio Díaz” theatre, which now bears the name of “Cine Morelos”, opened on 5th February 1882. In 2010 it closed its doors temporarily for a remodeling and to receive new technical equipment. Now it exhibits national and international quality features, the best of international film festivals and “sessions” in collaboration with the Cineteca Nacional.

Key facts & actions:
In six years the audience has increased by 450%. We got directors like Carlos Reygadas, Bruno Dumont, Alain Guiraud, Gael García and Diego Luna present their work at the Cine Morelos. We have democratized film industry throughout the state of Morelos. We are continuously innovating forms of promotion for consumption of cinema quality.

MAJOR ISSUES

5 major problems my company faces:

The main problem in Cine Morelos is also an advantage, relying on State Government. It is an advantage because we have a subsidy but also payments to distributors it takes months.
Facilities at the cinema does not have an effective maintenance so all the time no moisture problems, odors, electrical installation.
Not having a DCP.
Lack of budget for promotion and operation of cinema.

WHAT WE ARE PROUD OF?

We are proud to have the audience increased 450%, to get the confidence of the distributors to give us more releases.
We were able to achieve a remodeling for almost 2 million dollars.
We managed to bring the film to communities without access to the movies and get more budget to install a first step 8 film clubs with all necessary equipment.

WHAT ARE YOUR FUTURE PROJECTS?

Develop Community Network Film Societies in the State of Morelos.
Generate two units for the outdoor screen cinema.
Open area of audiovisual and video games.
Build a virtual platform for effective promotion of films shown throughout the state.
Ewa Kujawińska
film@czamek.pl
A manager of the Film Department in „Zamek” Culture Centre. An organizer of International Documentary Film Festival OFF CINEMA.
www.czamek.pl/novekinopalacowe
www.offcinema.pl

CULTURE CENTRE ZAMEK
Poznań - POLAND
www.czamek.pl
„Zamek” is an interdisciplinary institution presenting the most interesting phenomena of contemporary culture.

MY CINEMA IN 1 PAGE

Brief history:
NEW PALACOWE CINEMA: NEW SPACE, NEW QUALITY, LATEST TECHNOLOGY.
The New Palacowe Cinema is home to movie classics, documentaries, animation, avant-garde, opera, theatre and anything else interesting, important and curious that’s related to cinematography. We wish to be a place where audience meets the people of the cinema, a place of debate and reflection on the art of film, a place where classical and contemporary cinema encounter each other.

Key facts & actions:
The New Palacowe Cinema reopened after a few years' break in December 2012. We have two air-conditioned halls: Cinema Hall with 143 places and Grand Hall with 450 places. They are equipped with digital projectors (2K and 4K), 35/16mm double format projectors and Dolby Digital EX sound/Dolby 3D Cinema.

WHAT WE ARE PROUD OF?
The cinema offers various film education projects, broadcasts from the legendary National Theatre and The Metropolitan Opera. Cinematic reviews and festivals, encounters with film for children and concerts. Additional attractions include the cinema's bistro with delicious food at reasonable prices and a bookstore with film literature and DVD films on sale. We are the cinema without Hollywood blockbusters and popcorn.

WHAT ARE YOUR FUTURE PROJECTS?
We would like to be a unique cinema with more extensive film offer for preschoolers and their parents as well as for senior citizens. We are aimed at offering an expanded education program for children and young adults. We want to use an additional smaller hall for film shows.

MAJOR ISSUES
5 major problems my company faces

We wish to:
- return to the cultural map of the city (after 3 years’ break),
- have a better audience numbers in the cinema,
- make a profit,
- use for screenings a smaller hall (with 50 seats) which needs a major renovation and cinema equipment,
- encourage people to visit the cinema more often.
Marcin PIENKOWSKI / POLAND

Marcin Pienkowski
marcin.pienkowski@snh.org.pl

Director of marketing & PR, spokesman (since 2011), film historian.

New Horizons Association, Poland
www.kinoh.pl
Organizer of T-Mobile New Horizons IFF (the biggest in Poland), American FF and an owner of New Horizons Cinema in Wroclaw.

MY CINEMA IN 1 PAGE

Brief history:
Two years ago we transformed regular multiplex cinema into a multiplex that presents art films as well as quality middle-of-the-road cinema. The intent was to be a cinema without blockbusters that would offer an expanded education program for children and young adults, festivals and reviews as well as special events to promote film culture. It is an important project of Wroclaw European Capital of Culture 2016.

Key facts & actions:
- new type of cultural center – cinema building as a space for movies, exhibitions, concerts, lectures, meetings, conferences, food and relax;
- home for T-Mobile New Horizons International Film Festival & American Film Festival;
- art cinema in a size of a multiplex – 9 screens, 2329 seats, café & restaurant, bookshops, art gallery.

MAJOR ISSUES

5 major problems my company faces:

1. There has been no arthouse cinema in Wroclaw for four years, so we have to educate the audience.
2. We transformed a regular multiplex cinema into an arthouse cinema – it is a huge and uneasy challenge and a very long process.
3. The cinema is big = expenses are high.
5. We have no commercials before screenings and no multiplex food.

WHAT WE ARE PROUD OF?

We are proud of our education project for kindergarten kids, primary and secondary schools students, university students and teachers. Total audience of all educational projects for the past 22 months: 127,744 viewers.

WHAT ARE YOUR FUTURE PROJECTS?

We’d like to develop alternative content in our cinema. Actually we’ve got transmissions from Metropolitan Opera, Bolshoi Theatre, National Theatre, Stratford Festival, exhibitions on a big screen, etc. We know that film content is not enough for a modern cinema, especially such a big one.
Katarzyna WALETKO / POLAND

Katarzyna WALETKO
kwaletko@fn.org.pl

I work in the programming department of Filmmoteka Narodowa - Iluzjon cinema. I'm responsible for programming and for educational activities of this cinema. I completed film studies at the Silesia University, postgraduate course of photography and the documentary course in the Andrzej Wajda Master School of Film Directing in Warsaw.

Filmoteka Narodowa – kino Iluzjon
Warszawa - POLAND
WWW.FN.ORG.PL
WWW.ILUZJON.FN.ORG.PL

ILUZJON Cinema is a part of Filmmoteka Narodowa – National Film Archive which main objectives are: preservation of the cultural heritage of Polish cinematography and chosen works of world cinema, collecting all forms of historic film documentation and ongoing conservation and processing of the resources.

MAJOR ISSUES

5 major problems my company faces:

• As a cinema that is a part of film archive Iluzjon presents many classical movies that are old, not digitalized 35mm prints. Some of them are not in a good shape and the process of their degradation is progressing. It’s a question of the Iluzjon’s profile in the future.
• Economic crisis which affected also the sphere of culture – lower budget of cultural institutions in Poland
• The decline of interest in cinema in general
• Young audience – how to convince them that an art house cinema can be also appealing?
• Distribution policy of large film distributors

MY CINEMA IN 1 PAGE

Brief history :
Iluzjon Cinema is almost as old as Filmoteka Narodowa - the National Film Archive. The first screenings of classical motion pictures were organized in the late 1950s. In spite of numerous address changes Iluzjon has always been the meeting place for cinema lovers. Who after a John Wayne western would stay to watch an equally appealing melodrama with Greta Garbo.

Key facts & actions :
Profile of the Iluzjon’s activity is concentrated on promotion of art cinema. We give our audience chance of getting acquainted with classical films that are programmed in special film cycles. We present also newest productions, organize numerous presentations and festivals. Our cinema has hosted numerous distinguished filmmakers. Very important part of the Iluzjon’s activity is film education - special educational screenings for young audience, students and seniors.

WHAT WE ARE PROUD OF?

We are proud of the unique profile of Iluzjon cinema that is a mix of classics and new films. Iluzjon has always been the meeting place for cinema lovers. It is located in the lovely, recently renovated building that was designed in 1950. We are proud of its new look – two theatres (a big one named Stolarca and a small one – the Little Black), café, beautiful violet neon, little square that in the summertime is full of people, bikes and loungers.

WHAT ARE YOUR FUTURE PROJECTS?

- next edition of our main festival – Festival of Silent Cinema based on the idea of combining contemporary music artists with old film projects
- Cinema in Sneakers – young audience film festival
- First World War 100th Anniversary – film review (cooperation with embassies, cultural institutes)
- review of Japan and Greek cinema
- cooperation with Planete Doc Film Festival and other festivals
Katarzyna ZALEWSKA / POLAND

Katarzyna ZALEWSKA
k.zalewska@laznia.pl
I am Communication Specialist living and working in beautiful Gdansk. What I do is promoting a positive relationship between the cinema and the public, but also programming and coordinating film events. I love documentaries, Coen brothers and Italy.

CENTRE FOR CONTEMPORARY ART Laznia 2 (KinoPort Cinema)
Gdansk - POLAND

www.laznia.pl
Laznia 2 Art Education Centre (2013) is a branch of Laznia Centre for Contemporary Art (1998).

MAJOR ISSUES

5 major problems my company faces:
One of the major problems the cinema deals with is unsatisfying attendance. There are screenings or events where only a few people attend which is sometimes very surprising.

In my opinion it’s partly because the cinema is situated in a remote district, but it’s also a consequence of piracy (the second major problem) which is common in Poland, though not always intentional – many people don’t make distinction between legal and illegal internet sources and are not aware of breaking the law. Another obstacle is lack of proper equipment to screen films in new technology (DCP). Currently, most of the distributors offer only DCP which enables us to present all the films we find valuable.

MY CINEMA IN 1 PAGE

Brief history:
“KinoPort” is an art house cinema operating within Laznia 2 Art Education Centre which was opened in December 2012. Laznia AEC is situated in a former bathhouse building from 19th century and is a part of district revitalization programme. Apart from screening room there are also rooms for artist in residence, space designed for educational workshops, exhibition space and library.

Key facts & actions:
“KinoPort” is focused on a diverse examples of art cinema with particular emphasis on European and Polish productions, independent American cinema and the classics. Apart from the regular screenings there are meetings with filmmakers, workshops, reviews, festivals, educational projects and open air screenings organized. We try to encourage local inhabitants to participate in the film programme and to become important cultural facility for them.

WHAT WE ARE PROUD OF?

We are particularly proud of project called Polish School of Animation which is series of workshops focused on polish animation where teenagers and adults learn how to create an animated film. During two days of workshop there are also meetings with the best polish filmmakers and screenings of polish classics of animation. Participants not only gain new skills, but also get familiar with history of animated films.

WHAT ARE YOUR FUTURE PROJECTS?

In the near future we plan to launch a Short Film Festival, because we find this form of film art very inspiring and at the same time underestimated. We want to support young filmmakers with promoting their works and let the audience become familiar with this amazing film genre.

In the autumn we plan to start international residency programme for young filmmakers. As first we will be hosting Belgian filmmaker who (during 3 months stay) will work with the local community on animated film concerning Nowy Port district (where „KinoPort” cinema is located).
Ileana CECANU / ROMANIA

Ileana CECANU
ileana@freerealize.com
My love for films and this amazing work with directors, actors, producers, cinemas makes me a passionate human that tries to make the best out of everything.

Freealize
Bucharest - ROMANIA
(www.freerealize.com) - in construction
Freealize is specialized in shorts and feature films distribution offering creative solutions for campaigns, PR & Publicity consultancy for features, documentaries, series, shorts. The company has expertise in the field of cultural events, bringing marketing strategy ideas and implementing them, creating promotion campaigns for films, actors and directors.

MAJOR ISSUES
5 major problems my company faces:
At this moment I just started my own business, the problems I recognize are:
• Lack of financial resources and funding, which means, we have to be very creative in finding solutions for successful film distribution campaigns.
• Independent films we distribute have less audience appeal.
• We face major difficulties in digital area as the screening rooms are not in total prepared for this type of distribution.
• The number of independent or arthouse cinema screening rooms is very reduced in Romania and the multiplexes have the control on rejecting independent titles.

MY COMPANY IN 1 PAGE
Brief history:
Freealize started the activity in September 2013. The main focus of the company is national and international film industry.

Key facts & actions:
In less than a year, the company created marketing and distribution strategy for 5 Romanian Films, provided publicity activities for 1 series produced by HBO Europe in Romania, PR consultancy for Romanian directors actors and produced view materials for promotional purposes.
In November 2014, Freealize will launch in Romanian cinemas the first international title acquired for this market: The Stag/Rarba Mioara, and develops this moment an enormous creative marketing campaign around it.
At the end of November we will release an Omnibus project: 4 Romanian Shorts will be released in a package in the cinemas. This last one is a very challenging operation as cinemas and audiences are not familiar with this type of projects.
Freealize is very connected with all cinemas activities and has a know how on the insides of cinemas, working closely with them, because as a distributor only knowing your audience you can acquire good results in satisfying your customers.
As future goals, the company wants to bring smart titles in the cinemas, with great commercial potential, focusing on independent and European products.

WHAT WE ARE PROUD OF?
We are proud of offering an experience instead of just a job well done.

WHAT ARE YOUR FUTURE PROJECTS?
At the beginning of November we will distribute the Irish title The Stag with a big release, we already started the campaign.

At the end of November we will release an Omnibus project: 4 Romanian Shorts will be released in a package in the cinemas. This last one is a very challenging operation as cinemas and audiences are not familiar with this type of projects.
Javier PACHÓN / SPAIN

Javier PACHÓN
javipachonpaz@gmail.com

I'm an art historian dedicated to the development of cultural leisure activities for non-profit organizations. Lately focused in cinema and alternative content experience.

CINECIUTAT
Palma de Mallorca - SPAIN
www.cineciutat.org

A non-profit, democratic and participative cinema understood as a versatile space for film and cultural activities

MAJOR ISSUES

5 major problems my company faces:
(for instance: Movie-going, Competition, Multiplexes, Evolution of Art Films, Public Policies, Digital Screenings, Piracy, etc.)

- The basic problem we are facing is managing an economic stability. Even though Spain is suffering from a severe economic crisis and has a problem with piracy (both aspects obviously affect attendance), we may find ourselves in a city that does not have enough population for a pure 100% art-house cinema. This could be balanced with more commercial award-winning films, but we lack the funding for the full digitization these films require.
- Besides, there is a complete absence of public funding or tax-benefits and, finally, the rest of the cinemas in the city belong to the same company, which hinders a balanced film-distribution.

MY CINEMA IN 1 PAGE

Brief history:
After the closure on May 2012 of Mallorca’s only original version cinema, a group of previous users and people related to social and cultural movements promoted its re-opening. Inspired by the concept of community-supported cinemas, the non-profit association ASSOCIACIÓ XARXA CINEMA was created, recruiting more than 1000 members that pay a yearly quota to support it. In July it re-opened as CineCiutat.

Key facts & actions:
Born to be more than a regular cinema, it has become the centre-point for art-house screenings and other cultural and social activities. Managed by its own users, they decide which films to screen as well as any other activity. It has become an open space for the city and the main exhibitor for local filmmakers and film festivals.

WHAT WE ARE PROUD OF?

To have been able to maintain the project alive without compromising its original goals: art-house original version films, cultural activities, being a place where other organizations meet and develop activities, and maintaining the participation and engagement of the users and members in every process.
Also inspire other cities to emulate our model and begin to develop a national network.

WHAT ARE YOUR FUTURE PROJECTS?

Maintain the strengthening of our relationship with distributors in order to continue to open ourselves to new audiences through more alternative content, events and communication and marketing actions.
With this we could enlarge our member base and for sure manage to diversify and thus improve our income in order to undertake the digitization.
Also, continue developing a national art-house cinema network.
Kaïs ZAIED and Amel SAADALLAH/ TUNISIA

Kaïs ZAIED  kaizaied@hotmail.com
Director of 4 short films. I have committed myself to the project CineMadart for 3 years, after a in cultural management. My dream is to see a cinema theater in every neighborhood in Tunisia.

Amel Saadallah  amelsaadallah@yahoo.fr
Graduate in French literature and in film language. I worked in different sectors of cinema (production, communication, subtitles). I try to make CineMadart a gateway of meetings and debates among the different components of the artistic Tunisian society, and to give them the pleasure of sharing collective emotions.

CinéMadart
Carthage - Tunisia
www.facebook.com/CineMadart
CinéMadart is a cinema with a programme which combines culture and pleasure. It is a space which aims to satisfy the desires of those interested in cinema and cinema lovers.
In nowadays reality, a place like CinéMadart must channel all the positive energy and have part in establishing those principles of openness-mindedness and tolerance.

MY CINEMA IN 1 PAGE

Brief history :
CineMadart is part of the Espace Culturel Mad’art in Carthage. The cinema was created in the 70s. It was turned into a multi-cultural center by the theater company “Phou” in 1995. The CineMadart project started in January 2012 and since then, the cinema is the main activity of the space.

Key facts & actions :
Weekly meetings of Cinéclub Cinéfils (film club), special theme screenings: the role of the director of photography, contemporary palestinian cinema, films of the Hubert Bals Fund, short films...
Screenings of films of the Carthage Cinematographic Days 2012
Organization of the European Cinema Days 2013
Exhibitions: Animation movies “LMIRAYET”, Photos of the Film “BASTARDO”, video-installation “...”
Cineconcerts: BABYLON by Zied Hammouni, AU BONHEUR DES DAMES by Carol Beffa
Master-class Nicole Garcia, Philippe de Pierpont, Nabil Ayouch ...

WHAT WE ARE PROUD OF?
- To have created CineMadart and to have maintained a regular programming for almost 3 years.
- To be recognized and supported by many film professionals and by several organizations.
- To have become a key area for film professionals and cinema lovers.
- To offer the chance to rare and unique films and filmmakers to be appreciated by the public in cinema.

WHAT ARE YOUR FUTURE PROJECTS?
- Kids Film Club with education to the cinema
- Special programmes for schools and colleges with film analysis
- Creation of the Hall of Collections
- Festival of Animated Films
- Japanese Film Festival
- 100th anniversary of Charlie
- Workshops and trainings in the film industry
Tugce TACKIN
ttackin@gmail.com

After graduating from Film Studies and Cultural Management departments, I started working in Bre Film, then in Tifgion (20th Century Fox’s distributor) for 4 years; then became coordinator of Meetings on the Bridge at Istanbul Film Festival and been working in Medyavizyon for about a year now. I was mostly positioned for PR & marketing but also conduct festivals, local titles and handled the digital releases.

Medyavizyon
Istanbul - TURKEY
medyavizyon.com.tr

Operating since 2005 as film buyer, seller and as an independent film distributor. One of the 5 biggest distribution companies in Turkey.

MAJOR ISSUES

5 major problems my company faces:
(for instance: Movie going, Competition, Multiplexes, Evolution of Art Films, Public Policies, Digital Screenings, Piracy, etc.)

1. Major studio films’ having more bookings in cinemas and independent and arthouse titles’ having a small scale booking.
2. Digital screenings negative effect e.g. major VFF payments
3. Piracy
4. Theatres owned by major groups that’s run by one decision authority.
5. Strict age restrictions and censorship.

MY CINEMA IN 1 PAGE

Brief history:

Key facts & actions:

WHAT WE ARE PROUD OF?

WHAT ARE YOUR FUTURE PROJECTS?

- Developing new methods of marketing and distribution of arthouse films.
- Running an online platform for video clips and Short films
- Shooting and producing Short films
SAM CUTHBERT/UNITED KINGDOM

I'm a manager and projectionist at the Hackney Picturehouse and work as a programmer for other organisations around London.

HACKNEY PICTUREHOUSE
London – UNITED KINGDOM
www.picturehouses.co.uk/Hackney

Hackney Picturehouse is a 4 screen, 3 bar, 1 café cinema in East London. It is part of the Picturehouse Cinema chain.

MAJOR ISSUES
5 major problems my company faces:
- Competition from other entertainment in London.
- Ticket price rises
- Lack of screen time to build audiences for some specialised programming. (High turnover of films)
- The way technical support for digital cinema works. (Service contracts & withholding of knowledge)
- What the role of projectionists are in digital cinema

ABOUT THE HACKNEY PICTUREHOUSE

Brief history:
Opened in October 2011, the building was a live music venue that was converted into a cinema. 4 screens playing a mixture of first run mainstream and specialised cinema. We’ve hosted world premieres, satellite events, and have special events every week including Q&As and one-off screenings - we are the busiest for different films Picturehouse cinema. We also have a very busy private hire business that sees the building busy and open from 9am – Midnight daily.

Key facts & actions:
We have had over 10,000 people sign up to be paid members of the cinema since opening (this gives them discounts on tickets and food and drink). We screened 850 different titles in 2013, averaging 16 different films a week. First: all digital cinema in the Picturehouse chain (we do have one 35mm able screen). We create our own DCPs in house for content that can’t be supplied in that format to us.

WHAT WE ARE PROUD OF?

My projection team. My front of house staff. Accommodating such a wide range of programming. Host venue for lots and lots of festivals throughout the year including the BFI London Film Festival, East End Film Festival & London Short Film Festival.

WHAT ARE YOUR FUTURE PROJECTS?

Continued membership growth and development. Looking at ways to build additional screens inside the building, Stabilising our food & beverage offerings and the way that service is delivered.
**Alicia López Ríos**

**alicia.l@picturehouses.co.uk**

I was born in Tenerife and stayed there until I was 21. I studied English Philology and then moved to Cambridge, in England, in 2005, where I did an MA in Intercultural Communications in Europe. I've been working for Picturehouses since 2010, at Cambridge, London, and Edinburgh. I moved to Oxford in March.

**Oxford – United Kingdom**

www.picturehouses.co.uk/cinema/Phoenix_picturehouse

Part of Picturehouse Cinemas, the Phoenix is a two-screen art cinema in the heart of Oxford. It was the first cinema run by this company, in 1989.

**MAJOR ISSUES**

- 5 major problems my company faces:
  - Distributors releasing everything at the same time
  - Faulty equipment and breakdowns: A/C, Satellite boxes, lifts...
  - Competing with sunny weather
  - Unpredictable levels of business – difficulty to manage staff costs and stock needs
  - Balancing the independent, local feel with the desire to create a strong brand across the estate

**MY CINEMA in 1 PAGE:**

**The Phoenix Picturehouse**

**Brief history:**

The North Oxford Kinema on Walton Street was opened in 1913. In 1920 it was renamed the Scala: it specialised in old and foreign films, and was patronised by film clubs. In 1970 it was taken over by Star Entertainments Ltd and converted into Studios One and Two. Following another change of ownership it was renamed the Phoenix Cinema, and in 1989 it became the first cinema to be owned and run by the newly formed City Screen Ltd (now Picturehouse Cinemas).

The final addition of the roof-top bar in the 1990s brought the cinema to its current configuration.

**Key facts & actions:**

The Phoenix is a two-screen cinema located in the Oxford suburb of Jericho. Although we mostly have DCPs, we can also play 35mm film. We also run live satellite events. We have a bar and a café, and we are fully licensed to serve alcoholic drinks. We currently have 7817 active paying members.

**WHAT WE ARE PROUD OF?**

We are proud of the quality and diversity of the cinema programming. We are proud of our status in the community - providing for parents with under ones, senior citizens, students, people with autism, children and adults. We are proud to have over seven thousand loyal members that enjoy the ambiance and atmosphere of our cinema.

**WHAT ARE YOUR FUTURE PROJECTS?**

We intend to start more Hard of Hearing subtitled screenings, and more customer-focused programming. We want to be more accessible and diverse.
Carina VOLKES

carina.volkes@gmail.com

An experienced cinema manager and film exhibition professional currently working as Industry Coordinator for the 58th BFI London Film Festival.

BFI London Film Festival

London UK

www.bfi.org.uk/ff

Now in its 58th year, the BFI London Film Festival is the UK's largest public film event.

Carina VOLKES/UNITED KINGDOM

MY FILM FESTIVAL IN 1 PAGE

Brief history:

The BFI London Film Festival was started in 1953 and is now one of two major festivals run by the British Film Institute—the other being BFI Flare: London LGBT Film Festival. The festival includes screenings, Q&As and masterclasses with film-makers, events and lectures. It also has extensive industry, press and education programmes. In a commitment to expanding audiences, the 2013 Opening and Closing Night galas were both screened simultaneously in 50 cinemas across the UK.

Key facts & actions:

In 2013 LFF screened 235 fiction and documentary features, including 22 World Premieres, 13 International Premieres, 29 European Premieres, 20 Archive Films, and 135 live-action and animated shorts from 74 different countries, to an audience of 151,000. LFF also welcomed over 1000 industry delegates from across the world and 670 filmmakers with work in the festival to participate in an industry programme of events and screenings.

WHAT WE ARE PROUD OF?

In 2013 we introduced a dedicated 7 screen venue for Press & Industry screenings giving delegates more opportunity than ever to see Festival titles. This created 143 screenings + another 48 screenings for films looking for UK distribution or World representation.

The Industry Office creates opportunities to get more films seen by more audiences by giving important film industry people chances to see exciting new content.

WHAT ARE YOUR FUTURE PROJECTS?

This year I hope to increase the number of delegates attending the Festival. I would like to improve the industry offer for exhibitors (as many events are aimed towards filmmakers instead). The BFI is now the UK’s national organisation for film and runs national networks aimed at developing audiences, film education, and training. I hope to engage with these networks and improve their access to the Festival.

MAJOR ISSUES

5 major problems my company faces:

- Competition with other festivals: London is home to many festivals and must compete for audiences domestically (Cambridge, various London festivals) and internationally (Venice, Toronto etc)
- Cinema saturation in London: as this is a public festival, LFF must also compete with films and events in general release in the busy London schedule
- Still building reputation for Industry: LFF is still developing and refining its Industry offer. There is a lot of competition throughout the year for Industry delegates and must make itself important.
- No market for buyers: Although it holds a dedicated Buyer & Seller screening programme and networking day there is no dedicated Film Market at LFF which makes it harder to attract industry delegates.
- Funding: As the BFI now runs the public funding process for festivals in the UK, it is no longer eligible to receive support itself. Therefore it must fund itself solely with partnerships and sponsorship.
ART CINEMA = ACTION + MANAGEMENT 2013

Annie WAITE / UNITED KINGDOM

Anne WAITE
info@electricpalacecinema.com

I am the cinema’s marketing manager and events organiser, and I am also Senior Website Editor at Macmillan Cancer Support, a UK cancer charity. My background is in journalism.

ELECTRIC PALACE CINEMA
Hastings - UK
www.electricpalacecinema.com

The Electric Palace is an independent bijou cinema run by a team of volunteers. We screen contemporary, classic and foreign language films, plus live comedy, music and theatre.

MAJOR ISSUES

5 major problems my company faces:
(for instance: Movie going, Competition, Multiplexes, Evolution of Art Films, Public Policies, Digital Screenings, Piracy, etc.)

1. Many films are publicly available just before we show them – on DVD, often with high profile marketing.
2. The cost of upgrading our vintage seats isn’t feasible at present. In our recent survey of customers, approx. 80% commented on the seating.
3. Competing with general uptake in availability of independent cinema ‘experiences’ – either from competitors who have more lavish offerings, or new local venues.
4. Lack of awareness of the cinema in general area – trying to address this with clever marketing, but time/resource is an issue!
5. Screening costs – booking an enticing and diverse yet profitable programme is tough.

MY CINEMA IN 1 PAGE

Brief history:
In 2002, the Electric Palace was brought to life with an empty room, a pot of red paint, some basic equipment and rather uncomfortable chairs. Since then we’ve improved the facilities and interior, introduced a licensed bar, and a new projector. We also now have extra cushions! We are a ‘Not for Profit’ company, with screenings run by volunteers.

Key facts & actions:
- We put together the programme quarterly and are often asked how we select films - we start with what we’d most like to see ourselves.
- Shot By The Sea festival – established 2002
- Hastings Filmmakers Events – area rich with film industry reps
- Introduced children’s, parent & baby and ‘Silver’ screenings; plus live music, comedy and theatre events
- Summer Music Season – established 2013

WHAT WE ARE PROUD OF?

- Vintage-chic, living room feel.
- Overwhelmingly positive feedback on the tiny ‘hidden gem’ of a bijou cinema – eg. TripAdvisor award
- Volunteer and community engagement – charity events
- Sell out niche events – comedy shows, Shot By The Sea festival, Beer Festival, Summer Music Season
- Repeat private bookings
- Bar!

WHAT ARE YOUR FUTURE PROJECTS?

- Engage a younger audience – more children’s events during holidays, student events in term time
- Increase/improve unique events with a twist – sing-a-long Purple Rain, high profile guests
- Continue special interest films (alongsides guaranteed box office successes) but improve targeted marketing to increase attendance to those films
- Investigate establishing a steering group – engage local business leaders to raise awareness
Peggy JOHNSON
pj@loftcinema.org

Founder and Executive Director of the Loft Cinema in Tucson, AZ.

LOFT CINEMA, INC.
Tucson, Arizona - USA
Loftcinema.org

The Loft is a nonprofit art house, one of the leading arts organization in Arizona.

MY CINEMA IN 1 PAGE

Brief history:
The Loft Cinema opened in 1972 and was transitioned to a nonprofit arts organization in 2002. The Loft screens first-run foreign and independent feature films and curates two film festivals. With 3 DCP-compliant screens, The Loft has won numerous awards and is the only nonprofit cinema in Arizona.

Key facts & actions:
The Loft is one of only 17 invited members of the Sundance Institute’s Art House Project and one of 10 Sundance Film Festival USA venues. More than 168,000 people attended films and events at The Loft in 2013. The Loft is raising funds for a major expansion, to 4 screens, new lobby and concession stand.

WHAT WE ARE PROUD OF?
The Loft is most proud of the gratitude and support we receive from our community. Many people tell us that going to The Loft is their favorite activity in Tucson and the reason they moved here or chose to stay here. We are perpetual winner of Best of Tucson by readers of the weekly newspaper. We have won two awards from the local arts council and we are the only cinema to receive grants from the State of Arizona. We create new jobs every year and have operated with a net profit for 10 years.

WHAT ARE YOUR FUTURE PROJECTS?
The Loft is raising funds for an expansion that will include a new and bigger lobby and concession stand, a fourth screen, new administrative offices, rehabilitation of our original two screens and measures to make the entire facility fully-accessible. Our primary focus on programming is our education initiative, which will be expanded in the new facility.

MAJOR ISSUES
5 major problems my company faces:
The major problems facing The Loft Cinema are:
• Competition from a corporate multiplex
• Little to no financial support for operations from local jurisdictions (the City of Tucson, Pima County and the State of Arizona)
• No significant funds for capital improvements at the state or local level
• Inadequate appreciation of the importance of our mission by the local news media and no local film critics
NIKUNJA
nikunj.info@gmail.com

Nikunjia is a Swiss born interdisciplinary artist working and living in Reunion Island.

ARTRUN PRODUCTION
XANADU
Reunion Island – France DOM
www.nikunjia.net/xanadu

ArtRun Production realizes and supports interdisciplinary art projects which involve and interrogate the authority of the spectator. It develops new forms of cinematographic perceptions to allow a more fundamental art experience. XANADU by NIKUNJA is the current cinematographic installation project in development.

MAJOR ISSUES

Beyond the regular art event public, ArtRun Production and its partners want to open contemporary art and cinematographic experiences to a public which normally has little or no access to such experiences and do not visit or even shun regular art institutions.

XANADU allows by its form access to any public free of charge. The exchange with the artist and, for the participants of the Dream Nights, the collaboration with the artist may support a unique experience for the spectator. Thus we hope to create a broader awareness for art cinema and contemporary artwork as such in a society, more and more suffering from fundamental economical, social and political problems. We believe that culture and art provide the awareness to overcome these issues and even offer concrete solutions.

WHAT WE ARE PROUD OF?

Please have a Quick Look at Nikunj’s broad interdisciplinary art creation at www.nikunjia.net/nikunjiaQI and detailed information at www.nikunjia.net, presenting his performances, movies and paintings as well as his biography.

WHAT ARE YOUR FUTURE PROJECTS?

In 2015, XANADU will be exhibited first on Reunion Island in partnership with FRAC Réunion and ARTOTHEQUE Réunion and supported by the Cities of Saint Denis, Saint Paul, Saint Leu, the General Council and Regional Council Réunion, Agence Film Réunion (AFR), Tourist Office Réunion and DAC-OI (Ministry of Culture, France).

From 2015 till 2017 Xanadu will be touring internationally to International Movie Festivals, Cinema institutions, Art Biennales art events and art institutions, curated by Jamain Brigitha of Dream Amsterdam Foundation (www.dreamamsterdam.nl) and supported by Swiss and French institutions.

In 2018 a feature movie about the dreamscape created, will be published.

Please contact us to be part of the project at artrun.fr@gmail.com
Uta EBERHARDT/ GERMANY

Uta EBERHARDT
u.eberhardt@medienboard.de

Succeeding a diploma in foreign trade commerce, I graduated in audio-visual sciences at the Academy of Film and Television in Potsdam in 1999. Following a Masters Degree in Contemporary European Studies. I started working for the MEDIA / Creative Europe Programme in 2005.

CREATIVE EUROPE DESK
Berlin-Brandenburg GERMANY
www.creative-europe-desk.de

We are a contactpoint for media professionals mainly based in Berlin-Brandenburg and Central Germany. We advise on funding possibilities and assist with funding applications for the Creative Europe Programme. In collaboration with international partners, our office also offers information and networking events to support international cooperation amongst professionals working in the creative industries.

MAJOR ISSUES

5 major problems Creative Europe faces:

1. The audiovisual sector is rapidly transforming with the rise of digital technology.
   This creates additional issues, such as:
   2. the protection of intellectual property,
   3. securing access to financing in a relatively new and changing sector
   4. and ensuring the proper distribution of works.
   5. Reaching wide audiences in a multilingual, multinational market.

As such, Creative Europe aims to support initiatives that can generate a real impact for the sector across Europe, including supporting individual works, initiatives that promote new skills in the sector, and initiatives that promote international cooperation in the sector.

MY CINEMA IN 1 PAGE

Brief history:
Creative Europe Programme

Creative Europe is the European Commission’s framework programme for support to the culture and media sectors. The programme consists of two sub-programmes: Culture to promote the culture sector, and MEDIA to support the audiovisual sector, with a budget of €1.46 billion.

Keyfacts & actions:
Support is given to:
Culture sector initiatives, such as those promoting cross-border cooperation, platforms, networking, and literary translation;

Audiovisual sector initiatives, such as those promoting the development, distribution, or access to audiovisual works;

Across-sectoral strand, including a Guarantee Facility and transnational policy cooperation.

WHAT WE ARE PROUD OF?

- A very functional international network that connects film-makers, producers and other av professionals
- Making european works visible outside their country of or origin
- Fostering exchange between european artists and media professionals

WHAT ARE YOUR FUTURE PROJECTS?

- Improved synergies between the media and cultural industries
- Developing and promoting innovative concepts to spread cultural works to a wider audience
- Intensifying exchange and professionalisation within the creative industries

ART CINEMA = ACTION + MANAGEMENT 2013 - 26/08 - 07/09/2013
**MAŁGORZATA KIELKIEWICZ**
Head of Creative Europe Desk Poland
malgorzata.kielkiewicz@kreatywna-europa.eu

**CREATIVE EUROPE Desk Poland**
Warsaw – POLAND
A Programme of the European Union
www.kreatywna-europa.eu

**CREATIVE EUROPE IN 1 PAGE**
Creative Europe is the new programme of the European Union for the cultural, audiovisual and creative sectors for the years 2014-2020. The programme was approved by the European Parliament on 19 November 2013 and adopted by the European Council on 3 December 2013. It came into force on 1 January 2014. The new programme, which replaces the outgoing MEDIA, Culture and MEDIA Mundus programmes, represents a €1.46 billion boost for the audiovisual, cultural and creative sectors over the next seven years – 9% more than current level.

**MAJOR OBJECTIVES**

**Major objectives of Creative Europe:**

- brings together the former programmes Culture and MEDIA (2007-2013)
- creates a new facility for providing financing (guarantee fund);
- helps the audiovisual and creative sectors to seize the opportunities of the ‘digital age’ and globalisation;
- enables the sectors to reach their potential so that they can contribute to the Europe 2020 goals for sustainable growth, jobs and social cohesion;
- opens up new international opportunities, markets and audiences builds on the success of the MEDIA and Culture programmes.

**WHAT WE ARE PROUD OF?**

We are proud that the Creative Europe (MEDIA sub-programme) has supported many of the Polish projects from different audiovisual sectors: film festival, distribution, development and TV Programming.

This year, CED Poland (MEDIA sub-programme) organized in Warsaw three open workshops for audiovisual professionals: „The Audience Building Strategies” (with the participation of Freddy Neumann and Sigrid Dyekjær), „Film Marketing—when does it start and does it ever end? - Creative Marketing Strategies” (with the participation of Leena Pasanen, Catherine Buirese, Dan Light and Fraser Bensted) and the Masterclass of Michel Gondry.

**Creative Europe Desk Poland** has also supported Polish film events (workshops, trainings, masterclasses), but this is only a beginning and we have many plans for the years 2014-2020.
David Sin

David Sin

david@independentcinemaoffice.org.uk

New Head of Cinemas at the Independent Cinema Office; formerly a Curator, Festival Programmer, Distributor, Producer, Consultant with notable stints as Director of Cinema at the Institute of Contemporary Arts and Head of Content at the British Film Institute.

The Independent Cinema Office

London - UK

www.independentcinemaoffice.org.uk

The national organisation for the development and support of independent film exhibition in the UK. We exist to bring a wider range of films to a wider range of audiences. Our primary aims are to:

- Promote diversity in exhibition content, audience and location.
- Develop a culturally-led approach to an economically sustainable independent exhibition sector.
- Provide access to industry leading exhibitor training.

Major Issues

5 major problems my company faces:

1. Volume of films in the UK distribution marketplace
2. Developing sustainable independent cinemas in period of economic recession
3. Responding to shifts in release patterns and release windows

MY CINEMA IN 1 PAGE

Brief history:
The Independent Cinema Office was established in 2004 as the national support organisation for independent exhibitors of all kinds including cinemas, film festivals and film societies.

We act as programming advisors, distributors, consultants, development agents, and providers of training and other services. We have spent the first decade developing successful models in this sector, building capacity to bring a wider range of films to a wider range of audiences.

Key facts & actions:

Since 2003 we have programmed 6,494 film titles from 285 countries, achieved audience admission figures of over 8.8 million and grossed £36 million at the box office. We have distributed 258 films to 628 venues achieving 426,944 admissions and £1.25 million box office. We have trained over 10,860 professionals from 909 organisations in 33 countries.

1,684 organisations have engaged with an ICO service since 2003.

What We Are Proud Of?

The ICO is a unique organisation in specialised cinema – our business model is based on an integrated approach whereby our work with distributors allows us to secure previews; our consultancy work enables us to gain insight into different business models which we can then share in our one to one surgeries; our training programmes draw on our relationship with the commercial industry and our distribution projects benefit from our relationship with cinemas, film festivals and film societies.

Our distribution projects have achieved growth of 30% over 8 years for specialist film in the UK, success achieved through experimentation and experience – understanding what tools are required at the beginning of projects to make them successful.

What Are Your Future Projects?

The ICO is a national strategic partner to the British Film Institute’s Film Audience Network (FAN) Initiative. FAN is a project to grow audiences across the UK for specialised and British films over 4 years.

The ICO continues to extend its professional training programme across Europe with new partnerships to be announced for 2015-16.
PRACTICAL INFO
ART CINEMA = ACTION + MANAGEMENT
San Servolo Island, Venezia • 26/08 > 01/09 2013

Your contacts BEFORE the training

**Benoît CALVEZ** / Project Manager
**Silvia CIBIEN** / Training Coordinator

- +49 30 257 608 41
- benoit.calvez@cicae.org
- +33 (0) 63 88 678 42
- silvia.cibien@cicae.org

Your contacts DURING the training

The CICAE team will be equipped with Italian mobile phones, in use from Aug 25th to Sept 2nd.

<table>
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<tr>
<th>Role</th>
<th>Contact Details</th>
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<tr>
<td><strong>PROJECT MANAGER</strong></td>
<td>Benoît CALVEZ</td>
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<tr>
<td><strong>GENERAL COORDINATION</strong></td>
<td>Silvia CIBIEN</td>
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<td>+39 349 40 200 63</td>
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<td><strong>LOCAL COORDINATOR</strong></td>
<td>Tea STIFANIC</td>
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<tr>
<td></td>
<td>+39 333 11 268 32</td>
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<td><strong>LOGISTICS</strong></td>
<td>Katriina MIOLA</td>
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<td>+39 320 053 28 70</td>
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<td><strong>OFFICE ASSISTANT</strong></td>
<td>Federica LODDO</td>
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**USEFUL NUMBERS**

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<td><strong>SAN SERVOLO RECEPTION</strong></td>
<td>Tel: +39 041 276 5001</td>
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<td></td>
<td>Fax: +39 041 276 5402</td>
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<td><strong>TAXI</strong></td>
<td>Franco Vitturi (CICAE partner)</td>
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<tr>
<td></td>
<td>Mob: +39 347 79 15 035</td>
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<td></td>
<td>Consorzio Venezia Taxi</td>
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<td>Tel: +39 041 723 112</td>
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<td><strong>ACTV BOATS (VAPORETTI)</strong></td>
<td><a href="http://www.actv.it">www.actv.it</a></td>
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<td>Tel: +39 39 041 2424</td>
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<td><strong>USEFUL NUMBERS ON-SITE</strong></td>
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1. Please note that further to the “terrorist threat”, Italy has stepped up ID requirements (even at the Venice Film Fest). You must have a valid passport (or ID card for EU members) at least until September 10th 2014. You must check the ID & Visa formalities required for your nationality prior to your departure.

2. The currency used in Italy is the Euro €.

3. In Venice you walk a lot. Arriving from the railway station or airport you should allow several minutes walk and changes of transport: be sure to use a luggage easy to transport (backpacks or wheelie cases).
   Linens and towels are provided in San Servolo rooms and there is a launderette with washing machines and tumble-driers on the campus.

4. Bring your laptop!! It will be useful during the workshops, but also to stay connected with the rest of the world, as on San Servolo there is any internet point.

5. Internet: on San Servolo island internet is free. The Wi-fi is available in the classrooms and in the bar. We will provide you a connection code. In the rooms there is free wifi as well, the reception will provide you the instructions for the connection.

6. The weather in August in Venice is quite hot and wet: 25-30 °C + maybe some summer storms.

7. Venice lies into a Lagoon and during the summer season there are mosquitoes mainly during the nights. We advise you to bring good repellents to avoid bites!

8. Trainees and coordinators only: we suggest you to bring the following:
   a. 30 programmes/flyers from your cinema/festival to show your place to the other participants. If you need to send by post some materials, please notify San Servolo reception, and send the material at our attention:
      Address: San Servolo Servizi, Attn. CICAE
      Isola di San Servolo, 30100 Venezia – ITALIA
   b. 1 film poster, if possible from your country, but not necessarily
c. 1 bottle of your national drink for the opening party

9. As soon as you arrive on San Servolo and did the check-in at the reception, come to the CICAE office, Room 8, in the corridor after the bar.

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REIMBURSEMENTS OF EXPENSES

- Trainers
  Will be refunded for their local travelling expenses, after the seminar, according to the standards fixed by the European Union (vaporetto/bus tickets, but no taxis or shuttle). Please, remember to bring a copy of your ticket and boarding pass.

- Trainees
  Only for the trainees who was accorded a travel grant. Look at your training convention. Please, remember to bring a copy of your tickets and boarding pass which will be necessary for reimbursement, and remember to give us your bank data (IBAN + SWIFT/BIC code + address and name of your bank).
  Reimbursement will be done in Euro by bank transfer just after the seminar.

---

ACCOMMODATION AND VENUE FOR THE TRAINING

The training will be dispensed at the campus of San Servolo Island, where all participants will be accommodated.

San Servolo is one of the islands of the City of Venice.
The only public means of transport to get there is the vaporetto (water-bus) line 20, leaving from San Zaccaria M.V.E., located 200 m. from St Mark’s square (Piazza San Marco).
Pay attention to the last vaporetto timetable!

**From Venice to San Servolo**
The last 3 rides are at 1:30, 1:45 and 2:10
BUT: The rides of **1:30** and **2:10** have to be booked at least 20 min before, calling the number +39 800 84 50 65 and the vaporetto leaves from the stop **San Zaccaria Jolanda** instead than San Zaccaria M.V.E.
So, if possible, **try to get the last “normal” vaporetto at 00:25**

**From Lido Casinò (Venice Film Festival) to San Servolo**
The last ride is at 1:10
If you miss it, you can take the ride of 1:40, which doesn't stop to San Servolo, but reaches San Zaccaria, from where you can take the last vaporetto to San Servolo at 2:10 (that has to be booked as said before).

In the event of an emergency, it is possible to take a taxi.
This are the prices of our taxis and has to be paid in **CASH**.
- **Lido >> San Servolo / San Marco >> San Servolo**: €50 for up to 4 people. An extra €5 will be charged for every additional person.
- **San Servolo >> < Airport**: €95 up to 4 people. An extra €15 will be charged for every additional person.
- **Piazzale Roma (bus terminal) / Venezia S. Lucia train station >> San Servolo**: €60 up to 4 people. An extra €10 will be charged for every additional person
- **Night supplement** from 10 pm to 7 am: €10

**HOW TO GET TO SAN SERVOLO ISLAND**

All participants have to arrive at San Zaccaria first to get to San Servolo Island
San Zaccaria is close to San Marco Square.
There are **3 vaporetto (waterbus) landing docks**, located to the right (looking from the sea) of piazza San Marco (St Mark's Square):
1. “**Danieli**” (in front of Danieli hotel)
2. “**Jolanda**” (in front of Savoia & Jolanda Hotel)
3. “**Monumento / M.V.E.”** (in front of the statue of Vittorio-Emanuele on horseback).
Where **vaporetto line 20** leaves to San Servolo island.

**ARRIVING FROM VENICE MARCO POLO AIRPORT**

1. **THE EASIEST WAY**
   waterbus Alilaguna [http://www.alilaguna.it](http://www.alilaguna.it) - 1h 30 mn- 19€
Take the Alilaguna Linea Blu or Alilaguna Linea Arancio boat outside the airport, direction San Marco /
San Zaccaria (your stop). Prices: €15 - tickets available from the ACTV counter in the airport or €14 if bought on-line. The journey takes 1hr 15min.

- Linea Blu timetable and tickets: http://www.alilaguna.it/en/linea-blu
- Linea Arancio timetable and tickets: http://www.alilaguna.it/en/linea-arancio

Then change dock and take vaporetto n.20 (see timetable below) to reach San Servolo.

Price of the “traghetto” ticket to San Servolo: €4. Duration of the trip: 10 mins

(A regulat ticket in Venice costs 7 Euro; 4 Euro is the “traghetto”= 1 stop from San Marco to San Servolo).

2. THE MOST EXPENSIVE / QUICKEST WAY

Take a taxi from the airport to San Servolo, 40mn of ride, 90€/110€ euro (if you are alone).

Please call us (Tea Stifanic/Katriina Miola) to book a less expensive taxi. The taxi has to be paid in cash directly to the driver.

ARRIVING FROM TREVISSO AIRPORT

1. THE EASIEST WAY

ATVO Shuttle Bus http://www.atvo.it/index.php?lang=en - total trip 2h 30 mn - 17-21€

Take the ATVO Shuttle bus outside the airport, direction Venezia Piazzale Roma (your stop). Prices: €10 (one-way), €18 (return ticket) - tickets available from the ATVO counter in the airport or on-line http://88.36.245.11/wttreviso/configuratore.jsp;jsessionid=A00963152FFB09C7DC5E8E5BAA5F37.

The journey lasts 1hr 10min.

Timetable available also on: http://www.atvo.it/images_doc/linee/Aeroporto_Treviso_

Once you reached Venezia, Piazzale Roma, head to Venezia “Ferrovia” (Venice main railway station). It’s easy to find it: just, cross the huge modern bridge in front of you and walk few minutes.

In front of the train station (« Ferrovia » stop) take a vaporetto to San Zaccaria.

Price: 7 € for one ticket valid for 1 hour:

Line 2: every 12 min

Line 5.1: every 30 min from 05:04am to 00:04 – arrives at San Zaccaria-Jolanda in 25 minutes.
Line 4.1: every 30 min from 07:17am to 08:17 pm – arrives at San Zaccaria-Jolanda in 27 minutes.
Line N: every 20 min. from midnight to 04:52am linking Ferrovia or Piazzale Roma to San Zaccaria-Jolanda and San Zaccaria-Danieli (in 30 min).
Then change dock and take vaporetto n.20 (see timetable below) to reach San Servolo.
Price of the “traghetto” ticket to San Servolo: 4€. Duration of the trip: 10 min.

For line 20 timetable, see “Local transport”

ARRIVING BY CAR

Park in Mestre (main land) not in Venice Piazzale Roma or Tronchetto: too expensive, between 20-30€ per day.

Parcheggio Stazione Mestre
Viale Stazione 10
Tel: +39 041938021
Email: venezia.mestre@sabait.it
16€/day

Garage Gregory
350 mt from the train station
Piazzale della Stazione, 23
Tel : (+39) 041 926 478
Cel. +39 041/926478
12 €/day  & 15 € Sat-Sun

To reach Venice (Piazzale Roma) take a train or a bus (n.2) - There is a train or bus every 5 - 10 mins.
Prices: 1.30€  Duration 10 mn
From Piazzale Roma to san Servolo, see “Arriving by train”

ARRIVING BY TRAIN

In front of the train station (« Ferrovia » stop) take a vaporetto to San Zaccaria.
Price: 7 € for one ticket valid for 1 hour:
Line 2: every 12 min
Line 5.1: every 30 min from 05:04am to 00:04 – arrives at San Zaccaria-Jolanda in 25 minutes.
Line 4.1: every 30 min from 07:17am to 08:17 pm – arrives at San Zaccaria-Jolanda in 27 minutes.
Line N: every 20 min. from midnight to 04:52am linking Ferrovia or Piazzale Roma to San Zaccaria-Jolanda and San Zaccaria-Danieli (in 30 min).
**LOCAL TRANSPORTS**

*Vaporetti / water buses* are the common public transport in Venice’s lagoon, the main company is ACTV ([www.actv.it](http://www.actv.it)).

You can access (and leave) San Servolo only with *Vaporetto line 20* (or by taxi). This will also take you to the Lido where the Venice Film Festival takes place.

To travel in Venice (except from one island to another) vaporetti are not absolutely necessary: you will often make it by foot, with a good map. Local transportation is expensive but economic passes exist (see below), and are sold almost everywhere, even in San Servolo.

**Line #20 (San Zaccaria - San Servolo - Lido Casinò)** is FREE for holders of Venice Film Festival Official Passes, from 27th August to 6th September!

If you wish to take other vaporettos to move around Venice, you can buy tickets (ACTV company):
- At the reception of San Servolo (only until 18:00)
- in front of the main stops (from 7 am to 8:30 pm)
- in tobacconists (indicated by a shop sign showing a big white T)
- on board : they are a bit more expensive

All the tickets are electronic.

**PRICES**

- 4€ traghetto= from San Zaccaria to San Servolo
- 7€ - water services ticket, 60’
- 18,00€ - 3-DAY YOUTH CARD: ROLLING VENICE

Allows unlimited travel and can be used on all ACTV vaporettos (not Alilaguna from/to the airport), and bor buses at Lido. The card is for people aged between 14 and 29.

**TOURIST TRAVEL CARDS:**

<table>
<thead>
<tr>
<th>Price</th>
<th>Duration</th>
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</thead>
<tbody>
<tr>
<td>18,00 €</td>
<td>12-HOUR TRAVELCARD</td>
</tr>
<tr>
<td>20,00 €</td>
<td>24-HOUR TRAVELCARD</td>
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<tr>
<td>25,00 €</td>
<td>36-HOUR TRAVELCARD</td>
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<tr>
<td>30,00 €</td>
<td>48-HOUR TRAVELCARD</td>
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<tr>
<td>35,00 €</td>
<td>72-HOUR TRAVELCARD</td>
</tr>
<tr>
<td>50,00 €</td>
<td>7 DAYS TRAVELCARD</td>
</tr>
</tbody>
</table>

**Line #20 Timetable UNTIL August 26th:**

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121  
ART CINEMA = ACTION + MANAGEMENT 2013 - 26/08 > 01/09/2013
**LINEA 20 S.ZACCARIA - S.SERVOLO - S.LAZZARO - LIDO CASINO**

**DAL 26 AGOSTO AL 6 SETTEMBRE 2013**

<table>
<thead>
<tr>
<th>TUTTO IL GIORNO</th>
<th>DI MARTEDÌ</th>
<th>DI MERCOLEDÌ</th>
<th>DI VENERDÌ</th>
<th>DI SABATO</th>
<th>DI DOMENICA</th>
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<tbody>
<tr>
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<td>22.30</td>
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<td>24.00</td>
<td>24.15</td>
<td>24.30</td>
<td>24.45</td>
<td>00.00</td>
</tr>
</tbody>
</table>

**NOTE:**
- Arriva a S.Lazzaro solo se viaggiano i passeggeri, mentre l'arrivo a spazio.

**Timetable during the Film Festival: FROM August 27th UNTIL September 6th**

1. **S.ZACCARIA (NUOVI)**
   - 17.00
   - 17.15
   - 17.30
   - 17.45
   - 18.00
   - 18.15
   - 18.30
   - 18.45
   - 19.00
   - 19.15
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   - 21.30
   - 21.45
   - 22.00
   - 22.15
   - 22.30
   - 22.45
   - 23.00
   - 23.15
   - 23.30
   - 23.45
   - 00.00

2. **S.SERVOLO**
   - 17.00
   - 17.15
   - 17.30
   - 17.45
   - 18.00
   - 18.15
   - 18.30
   - 18.45
   - 19.00
   - 19.15
   - 19.30
   - 19.45
   - 20.00
   - 20.15
   - 20.30
   - 20.45
   - 21.00
   - 21.15
   - 21.30
   - 21.45
   - 22.00
   - 22.15
   - 22.30
   - 22.45
   - 23.00
   - 23.15
   - 23.30
   - 23.45
   - 00.00

3. **S.LAZZARO**
   - 17.00
   - 17.15
   - 17.30
   - 17.45
   - 18.00
   - 18.15
   - 18.30
   - 18.45
   - 19.00
   - 19.15
   - 19.30
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   - 20.00
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   - 20.30
   - 20.45
   - 21.00
   - 21.15
   - 21.30
   - 21.45
   - 22.00
   - 22.15
   - 22.30
   - 22.45
   - 23.00
   - 23.15
   - 23.30
   - 23.45
   - 00.00
San Servolo island is owned by the Province of Venice. First used for a convent, then a military hospital, it was also used as an asylum for Venetian men until 1978. It was then designated for artistic and academic activities. It now boasts the Venice International University campus, specialising in urbanism, sustainable development, cultural heritage etc. and additional summer courses and scientific seminars. The main building houses offices and lecture halls, looking out onto a park in which are located the campus and canteen buildings.

**ACCOMMODATION**

All participants will be given a **single or double room:**
- with bathroom: (shower + washbasin + toilets, not hair dry)
- television
- internet connexion (Wi-Fi)
- direct telephone.

Participants will be given a key card on arrival at the reception for opening the residential hall and room. It is very important that you always keep the key with you. Should there be any problem in your room please inform the reception. If you lose your key, you will be charged for a replacement.

**The check-out is at 11 am**
The Reception desk is open 24 hours a day.

**Please note that:**
- Rooms are cleaned every day
- Linens and towels are provided
- No outside guests are allowed in the residential halls
- Smoking is strictly prohibited in the residential halls, including individual rooms
- Noise levels should be kept to a minimum, especially after 10 pm.

Most of **Italian plugs/sockets** are now the same as in all countries of Europe (except the United Kingdom and Ireland) but in some places, like in San Servolo rooms (or in hotels, especially in bathroom), there are still sockets with 3 holes.
It would be good to **bring your converter** if you have one.

**MEALS**

The campus restaurant ("Mensa") is open:
Breakfast: 7:30 – 9:30
Lunch: 12:00 – 14:00
Dinner: 19:00 – 21:00 (meals are served till 21.15)

**Trainees:**
the CICAE will offer your **breakfast and lunch** from 27th to 1st September morning (Junior), from 27th to 30th (Executive).
You will be free to have dinner in Venice (see next page for “restaurants”) or on-site at the **Mensa** (10€ for complete dinner).

**Trainers**
can have all their lunches at the **Mensa** and are invited to have dinner with the CICAE team in Venice or Lido every evening. Should they wish so, the meeting point is at the **vaporetto** stop at 7.45 pm; if they want to eat by themselves, the meals won’t be reimbursed.

**Everyone:**
To eat at the **Mensa**, you will need **meal vouchers**, which we will provide at your arrival in San Servolo, depending on the number of meals that you are offered by the CICAE. Pay attention NOT TO LOSE the vouchers, because we won’t have extras vouchers to give you. Vegetarian meals are always proposed, however the **Mensa** does not cater for other diets like kosher, hallal etc.
If you are allergic to wheat of celiac, please inform us: the Mensa provides a special menu for you.

Any accompanying persons shall pay € 6,5 for breakfast and € 10 for other meals at the mensa. Note that this is also the price you will pay if you lose your vouchers. There is also a bar on the ground floor in the area 6, in the main buildings. There, you can buy brioches and sandwiches. It is open from 8.30 am to 6 pm.

LAUNDRY

A self-service launderette (using coins) is available on the ground floor of Building Maestrale.

SUPERMARKET

The closest supermarket are:
COOP
VENICE: Castello 1797 / Castello, 5601/ Castello 5989 / Cannaregio 4612
LIDO: Via Malamocco 25
For any question about Venice and local shops please ask to our Local Coordinator Tea Stifanic

TOBACCO

Since 2005 smoking is forbidden everywhere indoors, especially in bars and restaurants, but many of them have terraces where it is tolerated. Besides, smoking other things than tobacco is strictly forbidden, and the airport & station customs (+ their dogs) are very tough with travellers smuggling in drugs.

In San Servolo is forbidden to smoke in the bedrooms, go outside! Smoking inside will cause a fire alarm to go off on all the island, and we will be very disappointed..

There are no tobaccos machines / seller on San Servolo Island - prevent to buy it before arriving. Cigarettes are sold only at tobacconists (even at the airport), which are indicated by a shop sign showing a big white T. No other shops or bars sell tobacco. Tobacconists are open only during the day (approx. 9 am - 7 pm). At night, you can find a very few automatic vending machines working with euro coins and notes. Venetians will help you find them.

RESTAURANTS

In Venice it is usual to stop in small restaurants, called bacari, where you can have tastes of Venetian dishes – cichéti (from latin, meaning small bites) served with a glass of wine. The cost for a cichèto goes from 1.00 – 2,5€, while a glass of house wine has a cost between 0.70 – 3.00€. In most of them you can also have dinner.

Some of the most famous bacari are:

<table>
<thead>
<tr>
<th>Name</th>
<th>Address</th>
<th>Times</th>
<th>Tel.</th>
<th>Prices</th>
</tr>
</thead>
<tbody>
<tr>
<td>Al Marca’</td>
<td>San Polo 213 (near the Rialto market)</td>
<td>09-21 (closed on Sun)</td>
<td>Tel. 39924781</td>
<td>1.50 – 4 €</td>
</tr>
<tr>
<td>Al Ponte</td>
<td>Cannaregio 6378, Calle Larga G. Gallina</td>
<td>08–22 (Mon – Sat); 08–15 (Sun)</td>
<td>Tel. 041 528 6157</td>
<td>1 – 10 €</td>
</tr>
<tr>
<td>Al Bottegon</td>
<td>Dorsoduro 1877 (Fondamenta Nani)</td>
<td>08 – 20</td>
<td>TEL. 0 41 523 0034</td>
<td>1 – 20 €</td>
</tr>
<tr>
<td>Al Portego</td>
<td>Castello 6015 (Calle della Malvasia)</td>
<td>10–15 17–22</td>
<td>Tel. 041-522-9038</td>
<td>0.70 – 25 €</td>
</tr>
<tr>
<td>Antica Osteria Ruga Rialto</td>
<td>San Polo 692 (Calle del Sturion)</td>
<td>18.30 – 24</td>
<td>Tel. 0415211243</td>
<td>1.50 – 25 €</td>
</tr>
<tr>
<td>Al Paradiso Perduto</td>
<td>Cannaregio 2540 (Fondamenta della Misericordia)</td>
<td>19 – 23 (Mon, Thu); 11 – 24 (Fri, Sat, Sun)</td>
<td>Tel. 041 720581</td>
<td>5 – 25 €</td>
</tr>
</tbody>
</table>
Traditional Restaurants

<table>
<thead>
<tr>
<th>Restaurant</th>
<th>Address</th>
<th>Hours</th>
<th>Tel.</th>
<th>Prices</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alla Vedova</td>
<td>Cannaregio 3912</td>
<td>11 - 22:30 Mon-Sat</td>
<td>0415285324</td>
<td>1.50 – 25 €</td>
</tr>
<tr>
<td></td>
<td></td>
<td>18:30–22:30 (Sun), Closed on</td>
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<td></td>
<td></td>
<td>Thursdays</td>
<td></td>
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</tr>
<tr>
<td>Nono risorto (very</td>
<td>Santa Croce 2238</td>
<td>12 – 14:30, 19– 23</td>
<td>0415241169</td>
<td>10 – 25 €</td>
</tr>
<tr>
<td>good pizza!)</td>
<td>(Sottoportego de Siora Brettina)</td>
<td>(Closed on Wed)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Osteria Corte Sconta</td>
<td>Castello 3886 (Calle del Pestrin)</td>
<td>18 – 24 (Tue – Sat)</td>
<td>0415227024</td>
<td>15 – 25 €</td>
</tr>
<tr>
<td>La Mascaretta</td>
<td>Castello 5183 (Calle Longa Santa Maria Formosa)</td>
<td>19 – 02 (closed on Mondays)</td>
<td>0415230744</td>
<td>11 – 30 €</td>
</tr>
<tr>
<td>Al Mascaron</td>
<td>Castello 5525 (Calle Longa Santa Maria Formosa)</td>
<td>19:30 – 22 (closed on Sundays)</td>
<td>0415225995</td>
<td>19 – 40 €</td>
</tr>
<tr>
<td>Antico Forno - take</td>
<td>San Polo 970/973</td>
<td>15 – 22</td>
<td>041 5204110</td>
<td>2.50 – 4 €</td>
</tr>
<tr>
<td>away pizza</td>
<td></td>
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<tr>
<td>Rosso Pomodoro</td>
<td>Calle larga San Marco 404</td>
<td>17 – 24</td>
<td>041 2349951</td>
<td>9 – 16 €</td>
</tr>
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</table>

Bakery and pastry stores:

<table>
<thead>
<tr>
<th>Bakery</th>
<th>Address</th>
<th>Hours</th>
<th>Tel.</th>
<th>Prices</th>
</tr>
</thead>
<tbody>
<tr>
<td>Da Tonolo</td>
<td>Dorsoduro 3764, Crosera San Pantalon</td>
<td>8 – 20 (Tue – Sat)</td>
<td>0415237209</td>
<td></td>
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<td></td>
<td></td>
<td>8 – 13 (Sun); Closed on Mondays</td>
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<tr>
<td>Rosa Salva</td>
<td>San Marco 950</td>
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<td>Calle Fubiera</td>
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<td>Mercerie S. Salvador</td>
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<td>Campo S. Giovanni e Paolo</td>
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</table>

SOCIAL EVENTS

26th August > 1 Nation 1 Bottle
You are all invited to our opening buffet on San Servolo terrace (Terrazza Basaglia) from 7.30 pm on. Remember to bring a bottle of your national drink!

30th August > CICAE CLOSING PARTY
The CICAE farewell event will take place at Villa dello Spettacolo, Lungomare D’Annunzio 14, Lido di Venezia, from 9 pm to midnight, in collaboration with FICE.

7th June > 23rd November > Architecture Biennale
The 14th International Architecture exhibition “Fundamentals” directed by Rem Koolhaas will host 66 National Participations organised in the Pavilions of the Giardini, the Arsenale (both close to San Zaccaria) and around the city of Venice.

The exhibition consists of three interlocking exhibitions – Absorbing Modernity 1914-2014, Elements of Architecture and Monditalia – that together illuminate the past, present and future of architecture.
Cinematographic reflexology

english, español, français, italiano
QUALITY PRODUCTS MADE IN VENICE, MADE IN JAIL

Our cooperative bears the name of the street which runs along the male prison of Venice. From 1994 we deal with the work in jail, employing around 25 people, men and women from the inside and around 15 people outside.

The main activities in the female jail are the organic gardening and cosmetics production, with two lines (traditional and organic), and a line of cosmetics products for hotels.

“Malefatte” is the name that defines the male jail productions, like the hand-crafted serigraphy: every year we print a thousand cotton bags and T-shirt, original or custom-made. The leather goods production is now joined by PVC recycled, reusing banner adverts, and a laboratory of glass cut for Mosaic (the only activity we have on behalf of a third party).

How and where buy our products:

You can find our products in the cooperative shop in Calle Zancani, Cannaregio 2433, (close to Campo S.Fosca) or you can order by email: info@riotera-ve.it

www.rioteradeipensieri.org
DREAM TEAM

DOCS
<table>
<thead>
<tr>
<th>Day</th>
<th>Position</th>
<th>Surname</th>
<th>Name</th>
<th>From</th>
<th>Flight n.</th>
<th>Place of Arrival</th>
<th>Arrival time</th>
<th>Taxi</th>
</tr>
</thead>
<tbody>
<tr>
<td>21-aout</td>
<td>DT</td>
<td>Cibien</td>
<td>Silvia</td>
<td>MRS</td>
<td>AF4332</td>
<td>VCE</td>
<td>11:35</td>
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<tr>
<td>21-aout</td>
<td>DT</td>
<td>Calvez</td>
<td>Benoît</td>
<td>SXF</td>
<td>4653</td>
<td>VCE</td>
<td>12:35</td>
<td>13:30</td>
</tr>
<tr>
<td>21-aout</td>
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