

IMPACT RESEARCH ON THE INTERNATIONAL TRAINING

PROGRAMME ART CINEMA=
ACTION + MANAGEMENT

FOR INDEPENDENT AND ARTHOUSE EXHIBITORS

FOR THE YEAR 2004/2020



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The training programme would not have been possible without the co-funding of Creative Europe MEDIA Sub-Programme and the long standing support of CNC - Centre national du cinéma et de l'image animée, FFA - Filmförderungsanstalt, MIBACT - Direzione Generale per il Cinema, San Servolo Servizi Metropolitan as well as the professional associations AFCAE - Association Française du Cinéma Art et Essai, AG Kino-Gilde, FICE - Federazione Italiana dei Cinema d'Essai, AGIS - Associazione Generale Italiana dello Spettacolo. We would like to thank all our partners for accompanying the community of arthouse exhibitors. Special thanks to the training programme alumni who took the time to answer the survey and those who agreed on being interviewed.

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Publisher:

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Cover photo: Venice view from San Servolo Island

Closing photo: the participants, trainers and tutors of the edition 2017 on San Servolo Island

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1. INTRODUCTION

This report has been conducted with the aim to evaluate the ACAM (Art Cinema = Action + Management) training program created by CICAÉ and its broader impact on the arthouse cinema sector. ACAM is the only international training for exhibitors and other professionals working in the audiovisual sector. This report serves as an introductory research evaluating secondary data from an alumni survey conducted and created by the CICAÉ itself, which has been in circulation for four years and primary data from semi-structured interviews conducted with selected ACAM alumni, who have launched a unique project after the training.

The report is divided into eight consecutive chapters. In second chapter, the training is introduced and described, the third chapter explains the wider contexts and scholarly articles about the role of arthouse cinemas for the community and current trends in the evaluation of culture. The fourth chapter is dedicated to the methodology and data sources used, the fifth chapter focuses on alumni survey results summary, the sixth chapter describes the interviews and seventh chapter summarises the main findings. The final chapter puts the findings in perspective and proposes suggestions for further research.

Research suggests that arthouse cinemas are not only places where quality art films are screened, but also where film enthusiasts find their refuge. Arthouse cinemas can be important community and social actors that could contribute to culture-led regeneration processes and play an active role in community wellbeing with wider spillovers to other sectors. That is why we are concerned on how the ACAM training impacts the participants - arthouse cinema managers and other film professionals with the potential to create wider social impact and important international connections. The scope of this report is limited and cannot evaluate broader impact and web of connections, however, the basic picture of the quality of the program itself and effects it has for its participants are drawn and analysed. We believe this can be a quality basis for further, more thorough research.

2. ABOUT THE TRAINING “ART CINEMA = ACTION + MANAGEMENT”

“Art Cinema = Action + Management” is the only international training offer related to arthouse exhibition. Being a residential course, it brings together during the Venice Film Festival on the island of San Servolo, Venice, Italy 25-30 trainers and 50 participants coming from around 25 countries for a week of lectures, case studies, workshops, screenings, and debates.

Thus, it is also a networking opportunity for the sector, bringing together cinema managers, programmers, marketing people, distributors, and festival professionals. In 7 days, the participants get to address topics of arthouse cinema management, marketing, programming, business planning, green practices, technologies and team communication, and come up with innovative solutions for the professional challenges encountered.

a. The history

The CICAIE international training programme “Art Cinema = Action + Management” (ACAM) was created in 2004. The aim was **to offer arthouse exhibitors the opportunity to meet their international colleagues and exchange best practices.**

The presumption was that most of the arthouse cinemas are small venues, with relatively limited financial capacity and scattered across smaller and medium-sized towns. Nonetheless, by sharing their best practices and ideas of successful experiences, they could grow into a strong network. Thus, another goal of the ACAM training programme was **to build a community of exhibitors that could collaborate to overcome the difficulties of a constantly changing and challenging environment.**



b. The training offer and structure

ACAM is thought of as an on-site one-week-full-time training programme, with daily lectures on different topics all concerning the management of an arthouse cinema, for a full and thorough understanding of the exhibition sector. It is addressed to junior and executive film professionals: this differentiation depends on the experience related to cinema management.

All the participants share some common lectures and workshops, but some topics are proposed only to the juniors or to the executives. The groups work separately on their tasks and projects.

One-to-one meetings and group meetings have been set up during the entire duration of the training to go beyond general information. Every day of the week is structured around one or two topics: cinema and its spaces, communication, data and digital marketing, financing, programming, the future of cinemas (technology, film policy), sustainability and inclusivity. Once the daily classes and workshops are over, experts and cinema professionals are at the disposal of the participants to consult with them on their cinemas and projects.

For their workshop, the juniors are divided into six groups. Each group work on a task for the duration of the training - a five year plan to (re)start a cinema. On the opening day, the workshop leaders explain the task to be completed by the end of the week. On the first full working day each group gets handed a PowerPoint which gives the structure for their project and pitching, covering all the topics they have learnt throughout the week. On the last day, the projects are pitched to a professional jury, simulating the application process for funding.

c. The content

The subjects covered during the ACAM are various and intended to give a full understanding of the functioning of the exhibition sector, and to offer the participants useful tools for them to apply when they return to their workplaces. The feedback given by former trainees is also considered to decide which trainers to invite again and what topics to cover more thoroughly.

Among the topics covered in the past years, there are; economics of cinemas; optimisation and transformation of cinema spaces; creation of a brand identity and new business models for cinemas; business planning and budgeting; business management; digital marketing for cinemas, with a focus on data analysis, social media and online communication strategies, key performance indicators; smart work, with the introduction to useful online tools for team management, to communication and app; crowdfunding and some case studies; film programming; young audience development; understanding the different type of audiences; event planning and creation of alternative programmes for a cinema; inclusive programming for the socially vulnerable and for minority representation, accessibility in cinemas and community building; green and sustainable activities; working in a digital environment and the effects of digitalisation in team work; collaboration between cinema theatres and platforms; innovation in cinemas and case studies; challenges and opportunities for the arthouse film industry after the pandemic.

d. Tutors, experts, and dream team

The pedagogical team of *Art Cinema = Action + Management* is formed of the managing director of CICAÉ, who is also the head of studies, structuring and overseeing the programme. She/he is the contact person for the workshop leaders, as well as the trainers and experts, whom s/he pitches and coordinates so that the objectives of the course are reached. The head of studies is accompanied by a consultant and online content coordinator.

A key role at “Art Cinema = Action + Management” is covered by the **workshop leaders**, top professionals with extensive experience in arthouse cinema management, who spend the whole week with the trainees.

The tutors – part of the so-called dream team are alumni, working in the film industry, who have multiple roles of supporting the organisers, tutoring and guiding the trainees in developing their projects for the workshop of (re)starting a cinema, and to mediate between the coordinators in case there are questions or requests from the participants.

More speakers and experts, as well as representatives of film institutions are invited to participate in panels and to present specific topics. They are chosen based on their recent projects and relevance to the topics, but also bearing in mind the geographic diversity and the gender equality in their choice.

Europa Cinemas is invited every year to present its network and actions – with a special focus on the Innovation Award. In 2020, about ten to fifteen experts collaborated with the CICAÉ for the creation of online contents.

The collaboration with Venice Production Bridge

Since the very first Venice Production Bridge (previously called the Venice Film Market), the CICAÉ and the organisation have established a collaboration where the participants of the training programme can access the industry events and possibly meet other film professionals. In addition to this, within the framework of the VPB events, the CICAÉ organises a public panel which brings together professionals from the different sections of the chain of rights (producers, distributors, exhibitors, festival managers, politicians, and representatives of funding bodies) to discuss possible synergies to overcome the challenges of the market, or to talk about relevant policy themes.



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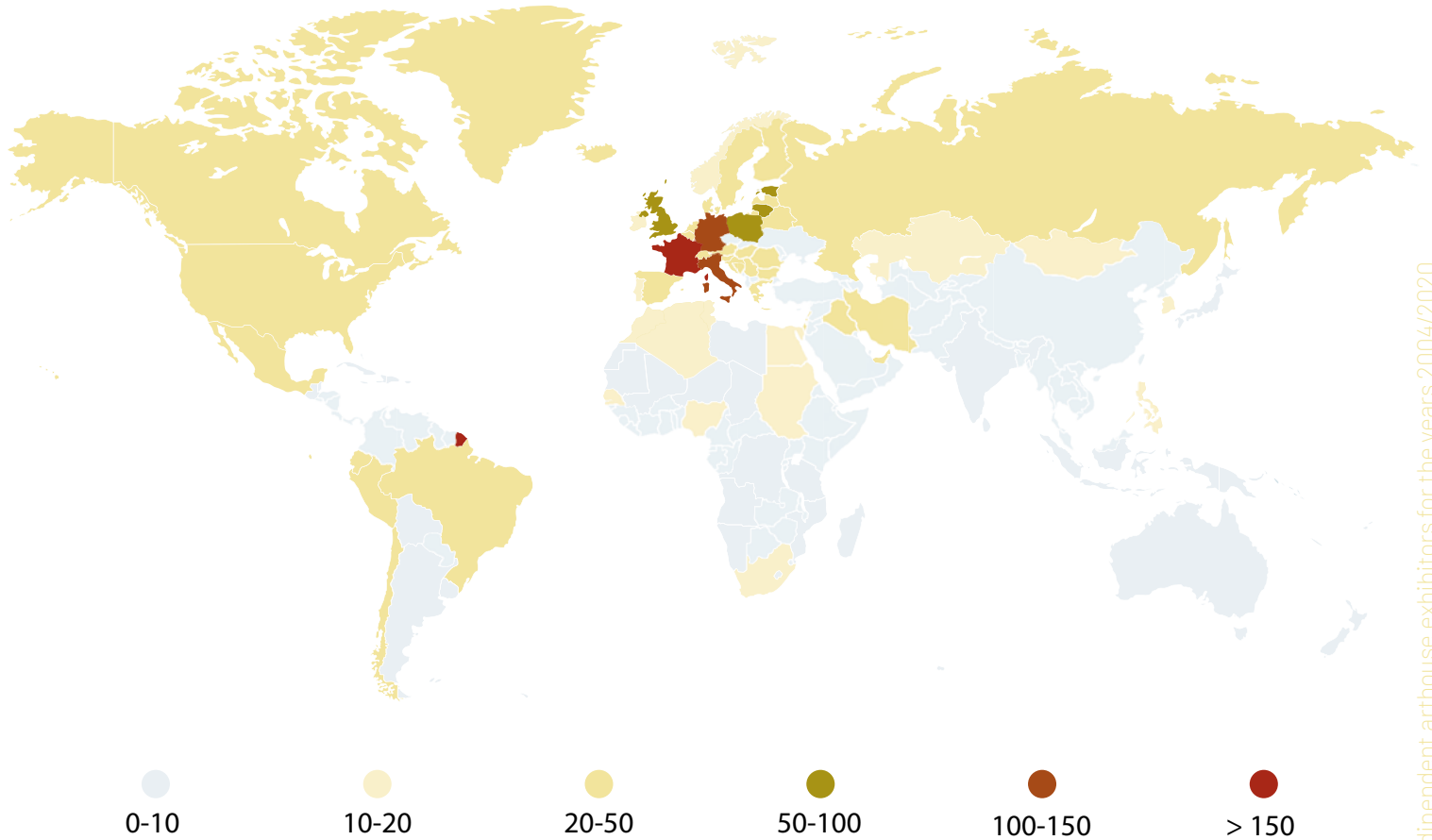
© CICAЕ - POLITICAL PANEL AT THE VENICE PRODUCTION BRIDGE 2019



© CICAЕ - MICHAEL ORANGE, JUNIOR PARTICIPANT 2019



e. Participants overview



Source © CICAÉ - 2021

Over the seventeen editions of ACAM training, there have been an overall of 912 people attending the training (either as participants or professionals), after filtering participants who have attended more than once. In terms of training participants, there have been 822 trainees from 59 countries, 63% of them were females and 37% males. Most of the participants (118), come from Germany, followed by Italy (104) and France (102). It is interesting to note that the majority of professionals come from France (71), followed by Italy (36) and Germany (19), which makes the overall participation from France most significant and that the professionals' selection does not completely match the geographical distribution of participants. The majority of trainees come from Europe (761), 19 trainees from Africa, 20 from Asia and 21 from the Americas. Out of 761 trainees from Europe, 225 come from former socialist countries (which have historically different approach towards cultural policy). Since 2004, 40 trainees obtained scholarship from CNC from countries outside of the EU (out of the total of 67 trainees outside of the EU), which makes the support from CNC crucial in terms of diversity and broader availability of the training for participants outside of the EU.

3. CINEMAS - LOCAL CULTURAL ACTORS

“Arthouse cinema stands in direct contrast to the established Classical Hollywood narrative. The Classical Hollywood narrative is one of cause and effect and a linear structure; whereas, the art cinema is motivated by principles of realism and authorial expressivity resulting in a looser narrative and characters with undefined desires and goals”.

Bordwell, 2002

We believe it is important to talk about arthouse cinemas explicitly, not only because CICAIE itself is focused on connecting cinemas, cinema networks and professionals that are concerned with quality films, and “high-risk” cinematographic art form (CICAIE, 2021), but also because scholarly and other professional literature is very clear on the distinction between the arthouse and commercial cinemas and the differences between their audiences, business models, strategies and sustainability. The level of civic engagement, community building and arts education (audience development) offered by different cinemas then connects with the public value of culture debates, impact evaluations and policy measures to support the industry and individual actors within, topics that commercial/multiplex cinemas are rarely concerned with.

There are numerous studies dedicated to cinemas, as places of cultural exchange, social encounters, community experience and means for community building. Cinemas stand out as a specific form of art presentation, especially because compared to theatres, operas, art galleries and other cultural venues, they tend to be more accessible for a greater variety of audiences and watching films in the cinema tends to be the most common experience out of many possible encounters with art for many people and communities.

In scholarly literature, the accessibility of cinemas and their perception as a public good is described in a multitude of studies on cinema-going, from different fields – from historic, geographic, economic, sociological and psychological perspective. Cinema-going as a set of relationships (Allen, 2006), as a place where different trajectories coexist and the “thrown-togetherness” takes place (Crowe, 2018), cinemas as “public goods”, open to all as central civic identities historically, especially in local contexts (Leveridge, 2010), cinemas as contributors to social wellbeing (Sedgwick, 2000), etc.

The research of cinema-going and cinemas is indeed multidisciplinary. Since the beginning of the 21st century, it has shifted more into studying the social experiences of cinema-going, decisions, motives and barriers to cinema-going (Cuadrado et al., 2018) as well as social and economic studies of cinema-going from the perspective of social and cultural geography (Crowe, 2007).

By many authors and their case studies, cinemas are presented as community projects for public use that support inclusion and social cohesion (Delgado, 2013; Crowe, 2007; Crowe, 2018; Hollinshead, 2011), and at the same time they describe the extended influence of cinemas in form of spillovers to other businesses, shops and restaurants around them (Jacobson, 2003; Hubbard, 2000).

“These cinemas are important cultural assets. As is discussed in more detail further in the chapter, transitional cinema can be seen as a cultural asset and the art it exhibits, film, can be seen as a community good. The people have gathered to save a pillar of the community. Its value as a cultural asset comes from this in tandem with the benefits it extends to local businesses and to other citizens”.

Delgado, 2013

Based on this brief literature overview on cinemas, it is evident that there are certain spillovers reappearing in numerous case studies, mostly pointing out the social, cultural and economic benefits of cinemas and their effects on local communities.

In terms of evaluation of effects, spillovers or however we address the broader impacts of cultural and creative industries (involving cinemas) on their community, environment and other contexts, the discourse has moved from the quantitative economic evaluations and impact studies towards a more holistic approach, focused on mix-method, qualitative research and contextual analysis (Lazzaro, 2021; Stevenson, 2004; Gibson, 2005; Miles and Paddison, 2005; Ferillia et al., 2017; Wilson et al., 2020; Crossick & Kaszynska, 2016).

Current discussion is concerned with “sustainability of ecosystems” of the cultural sector rather than growth, comprising four dimensions (capitals): built, social, economic and environmental (Ekins, Dresner and Dählstrom, 2007).

Docks and Gielen (2018) introduce the theory of commons, as a free flow of resources within the ecosystem, focusing on supporting creative individuals rather than supporting the precariousness of creative work. Wilson et al. (2020), Gross & Wilson (2018), De Bernard and Comunian (2020 forthcoming) develop the currently strong branch in approach towards cultural research, “cultural ecologies”, the complex ecosystem of relationships between individuals rather than organisations that operates in unique ways and better describes the market failures of the sector and its complexity. Gross & Wilson (2018) make strong arguments about the democratisation of culture and knowledge, where the knowledge should be shared and co-produced, empowering individuals in the process and their “cultural capabilities”.

The need to shift in approach towards evaluation of culture and cultural industries has become even more pressing with the COVID-19 pandemic and crisis in which culture all over the world has found itself in. Authors discuss the precarity of cultural work that become even more evident during the pandemic (Comunian & England, 2020; Banks, 2020), the critique of neoliberal “resilience policies” in times of crisis (Greer, 2020; Banks and O’Connor, 2020), culture as contributor to sustainable development (Joffe, 2020) and also the question of public value of arts and culture, the need of multidisciplinary in its evaluation and tailored policies for further sustainability (Mayerick and Barnett, 2020). In general, all authors conclude that rethinking of cultural policies and cultural value is more urgent than ever due to the ongoing crisis and it is inevitable that cultural policies and targeted funding plays a crucial role in future sustainability of the sector.

In this context, local and international networks can play an important role as facilitators of change, support systems for ecosystemic relationships and communication between practitioners and policy makers. In order to be effective in this process, they need a strong membership base, communication tools and flexibility to address current issues and encourage discussion. Further training, networking and shared knowledge platforms could contribute towards greater sustainability of the sector. This report aims to investigate how the ACAM training affects professionals and the industry itself.

4. METHODS

The scope of this research is limited to time and resources at this point of investigation and therefore we use it as a preliminary study for further research that should be conducted in the near future. At this first stage we were concerned with three sub questions that help to address the main research question:

How is the ACAM training affecting professionals and the arthouse industry?

Sub questions:

- 1. Are the objectives of the ACAM training fulfilled? (And how is the knowledge gathered during the week in San Servolo/the quality and overall satisfaction)*
- 2. Is there something else besides the set objectives of the training that was specifically important?*
- 3. How does the knowledge and relationships from the ACAM training influence decision-making and the mental state during the COVID?*



The sub questions were chosen according to the data availability within the preliminary report. Also, we believe these are the first questions that need to be answered before proceeding to more in-depth analysis of the training and its potential.

The first set of data was collected from the alumni survey that has been in circulation since 2017 and counts 91 respondents from participants of ACAM training from 2005 to 2020. The second set of data was collected from five semi-structured interviews with the alumni chosen according to:

Personal involvement with the training

Originality of professional trajectory and projects developed with ACAM participants and

Country of origin.

The interviews (case studies) give a more holistic perspective on the training and its potential for future research. Interviews were coded within the framework of research questions.

The guideline (structure) of interviews consisted of six questions in order to answer the specific research questions set.

Structure (guidelines) of the interview:

1. Think about the **objectives of the ACAM training**, how do you recall the objectives?
2. **Personal experience** - what were the most important moments, people, lectures?
3. **Specific knowledge used in the work** - from lectures at ACAM (if participant recalls)- did you try some method/tool etc. presented at the ACAM in your work?
4. **Peer to peer knowledge sharing** - did you use something proposed by peers at the meeting?
5. **The contacts-networking** - did you use the contacts? Do you still keep in touch with participants? Are there any specific situations where you felt that the network helped you?
6. Did you start any **original project developed on the basis of the training** or with some participant of the training?
7. **Do you feel that the network and knowledge gathered is helping also during the COVID pandemic?**
8. Any **other personal remarks** reflecting on the personal and professional impacts of the training (asking also about potential improvements)?

5. ALUMNI SURVEY RESULTS

As mentioned above, there were 91 respondents of the alumni survey who filled the survey in 2017-2021. The sample is not ideal not only due to its dimension, but also because of different personal contexts - the time between filling the survey and attending the training was for some participants more than ten years. However, the overall homogeneity in answers and satisfaction with the training suggests that memories are accurate and reliable. Results of the alumni survey serve as an introductory evaluation and important input to design the further research.

The survey was distributed online through the CICAIE mailing list of alumni and Facebook alumni group. The structure of the interview could be divided into six main categories and the psychographic data describing the gender, nationality, working position and year of attending the training. As can be seen in Table 1, the questions were in the majority focused on the training itself - the content, the location, cost and knowledge application in professional life. The rest of the questions were more general, related to topics of interest relevant for respondents, recommendations of the trainings, inquiry about other trainings and networking - alumni.



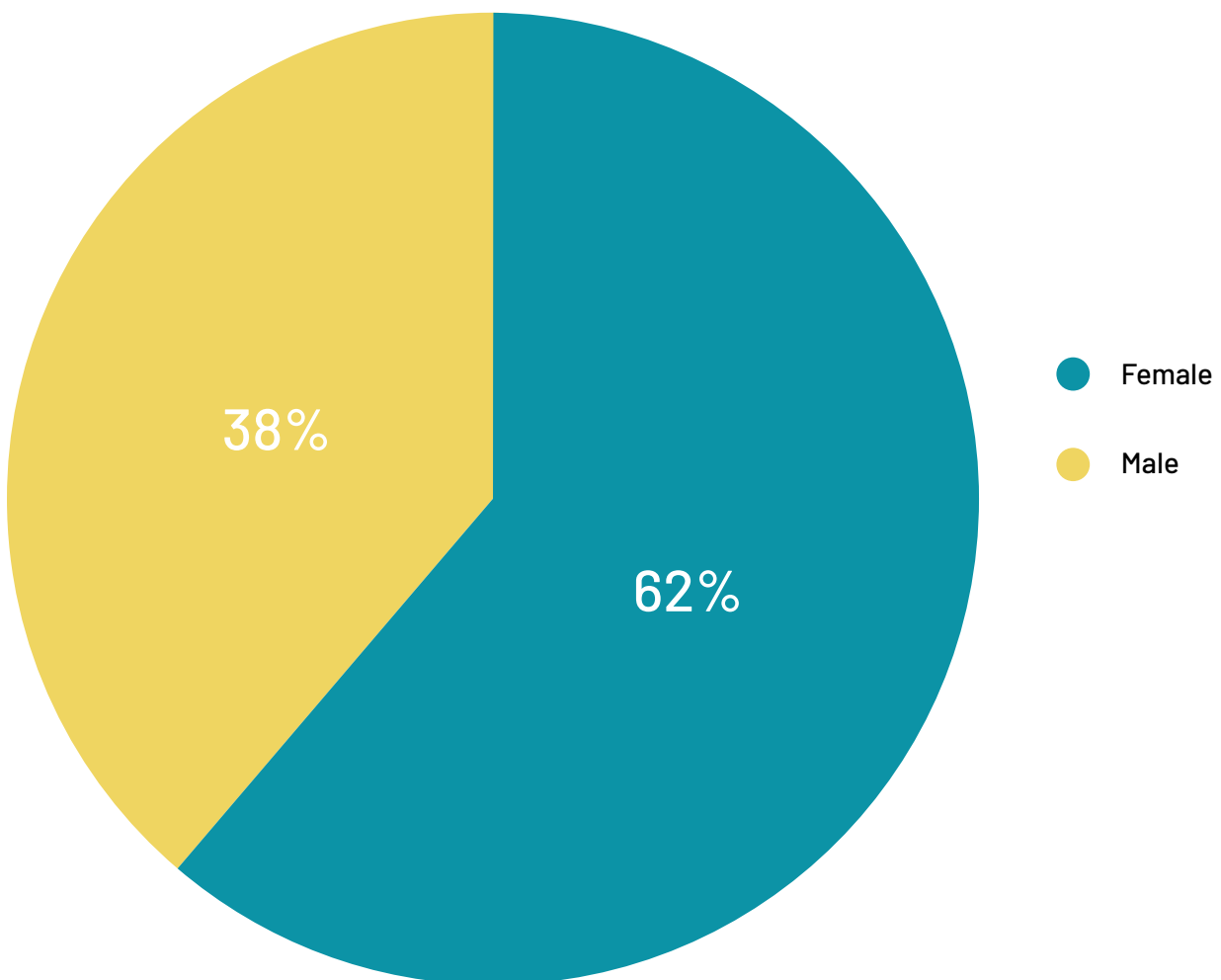
Table 1: Categorisation of questions within the survey

GROUP	QUESTIONS
CONTENT	<p>How satisfied were you with the training?</p> <p>What skills did you develop? Are any skills typical for certain years?</p> <p>Which subject(s) were the most important to your working field and your international career? Please explain and give examples or complete your answer (previous)</p> <p>How much of what you learned could/can you use in your job?</p> <p>If you were to attend the course again, which topics would you definitely want to be addressed?</p>
LOCATION	<p>Was the fact that it took place in Venice a strong argument to come to the training?</p> <p>Can you think of another location which would be better suited?</p>
COST	<p>Would you come to the training if you did not manage to get a scholarship?</p> <p>How would you characterise the price of the training, also relatively to other training programmes?</p>
FURTHER DEVELOPMENT	<p>Did the course increase the possibility for you to find new jobs or career opportunities in the cinema industry? And how</p> <p>Have you developed any special projects thanks to the training course? Please explain.</p> <p>Did the training bring any success at the level of the company (e.g., new business model, new distribution modes, good practices, better use of digital technologies, international development, new markets, etc.)?</p>
TRAININGS AND TOPICS	<p>Have you been to other training programmes or seminars? If yes, which ones?</p> <p>Would you still recommend the CICAÉ training course?</p> <p>What do you think would be the most important topic to be discussed in the next edition of the training?</p> <p>Would you be interested in repeating the training? Why?</p>
NETWORKING AND ALUMNI	<p>Are you still in touch with other training alumni from the course?</p> <p>If yes, what type of relationship do you have?</p> <p>How important is it to have a CICAÉ Alumni network?</p> <p>Any suggestions or ideas for a useful CICAÉ alumni network?</p>

Taking into account the profile of respondents from the alumni survey, the majority come from Germany (15%), 9% from Italy and France, 7% from the UK and 5% from Romania. The rest (out of 91) of respondents were more or less evenly distributed across the globe, including countries such as Greenland, Iceland, Mexico, Chile, Brazil, Philippines, Slovenia, Egypt, Moldova and others. Out of 91 respondents, 38% were males 62% females. Respondents from 33 countries participated in the survey. It is interesting to learn that even though the audiovisual reality in each country is different, the answers concerning the satisfaction with the training were more or less homogeneous.

We looked into country specific answers and whether there is any causality between rating of the training or other answers in correlation with nationality (and thus, cultural differences), but there were no specific differences. Few participants from outside western Europe suggested involving more regionality in the training, as some of the models and methods were not considered appropriate in their countries (participants from Romania, Nigeria, Iceland, Mexico and Egypt), however, we cannot conclude that this would affect their rating and evaluation of the training.

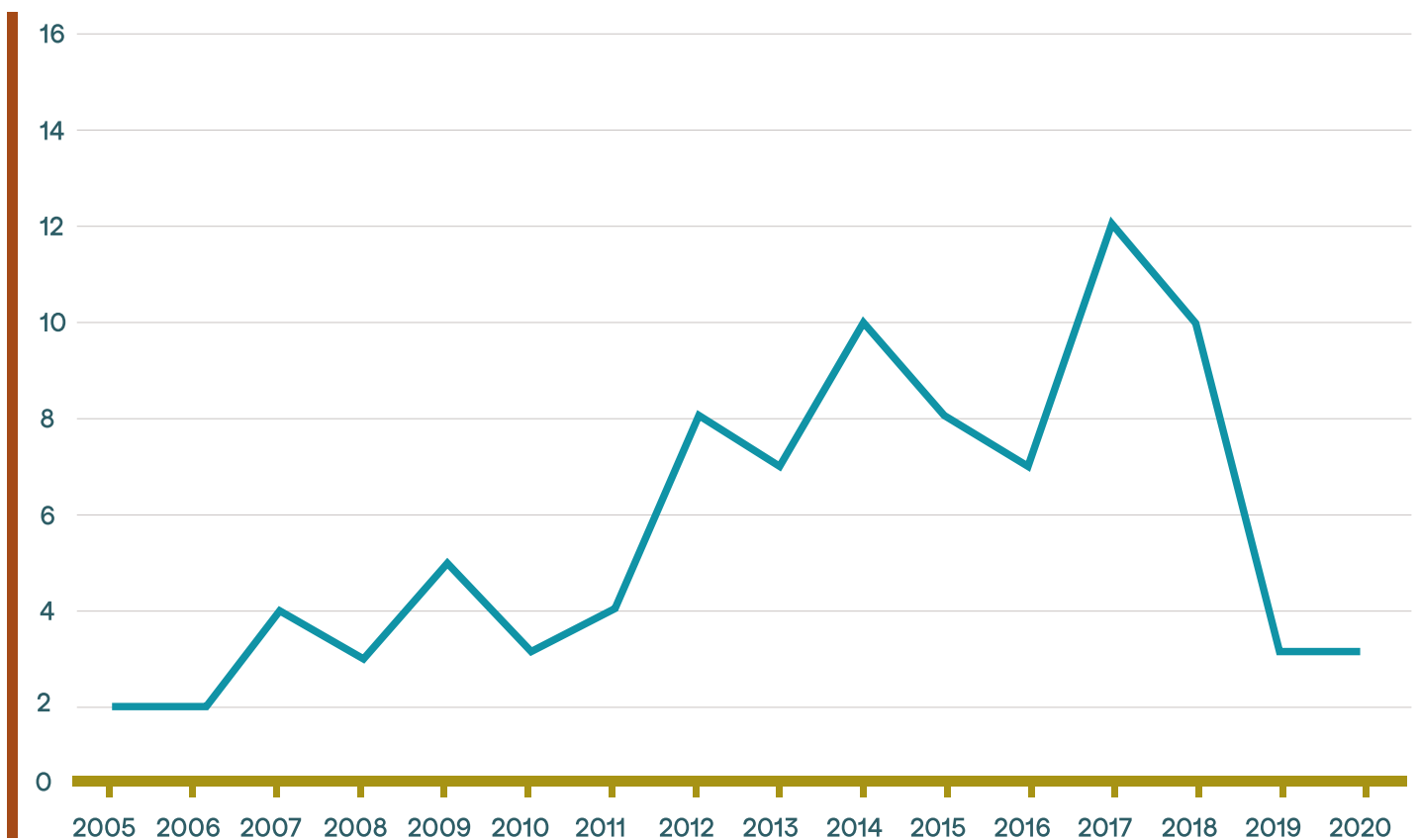
In terms of gender, the answers were more or less balanced, as 56 females answered the survey compared to 35 males.



The time of participation in the training and the specifics about the working position of the alumni were relevant, in order to see what positions are mainly represented in the training, that is primarily aimed at exhibitors.

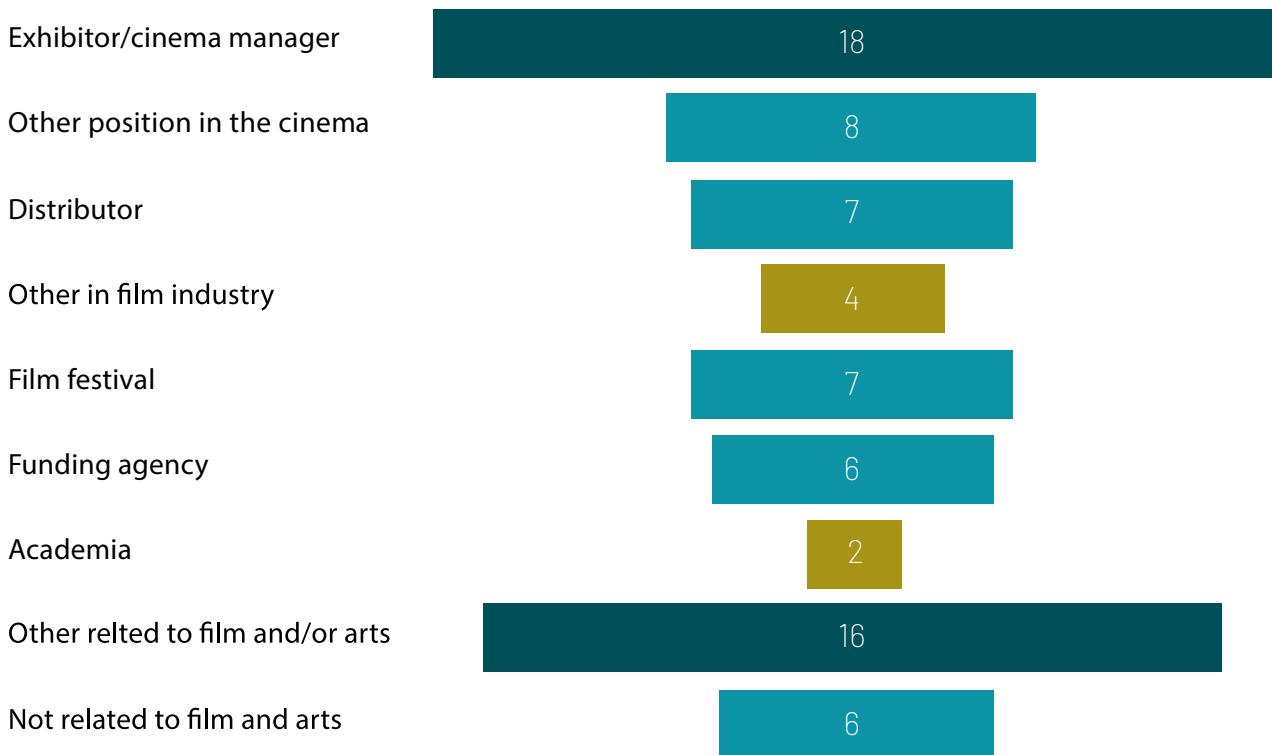
In Graph 1, we can see that even though the alumni survey was distributed only between 2017 and 2021, the portfolio of alumni who participated in the survey covers all years of the ACAM training except from 2004 - the pilot training. Also, the number of respondents from different training years is not so volatile and, except for the year 2018, when the alumni survey was more promoted. The willingness of alumni who attended the training such a long time ago to fill the survey indicates close connection to some of the alumni and functioning communication with alumni.

Graph 1: Number of participants per year of the training involved in the survey



In terms of professions, the interesting results that might influence the future development of the training is the big representation of professionals working in culture - not specifically in audiovisual culture, but rather multidisciplinary festivals, cultural centres, agencies etc. The majority of participants still work in either exhibition (cinema managers and supporting professions) or distribution, festivals and film professionals. The fact that the training is relevant also to professionals not specifically from the audiovisual field indicates the flexibility of lectures and strong connection between arthouse and other cultural fields.

Graph 2: Work positions of respondents

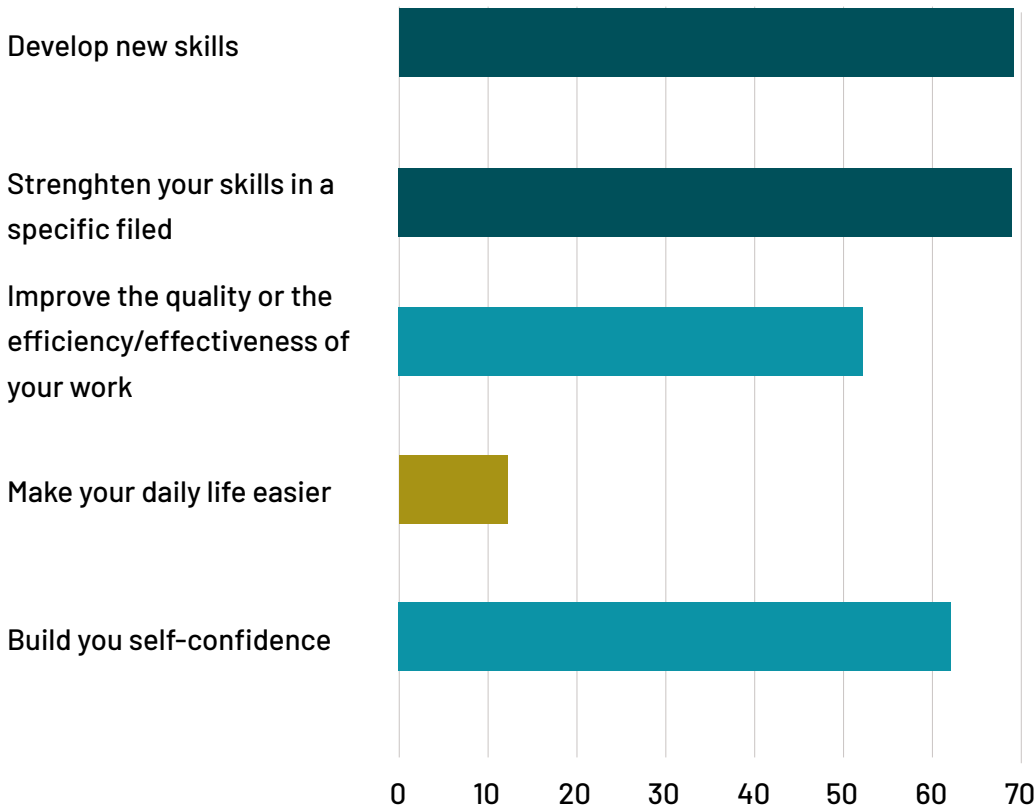


a. Content and program of the training

On the scale of 1-10 of how useful the training for the participants was, none of the answers fell below 5 and almost 32% of the respondents claimed the best score for the training.

Within the specific personal benefits of the training, 76% of the respondents claimed that they developed new skills specifically because of the training, 76% felt that the training helped them to develop specific skills and 68% felt that they gained more confidence following the training. The majority of respondents listed at least two personal benefits that came from the training.

Graph 3: Personal benefits directly related to the training



In terms of content, the question regarding the most important and relevant subjects with reference to professional development for participants is of great significance. According to the survey, the most important subjects were the practical ones related to operation and planning - business planning, marketing, programming, team management and young audience. Respondents specifically mentioned the business planning workshop led by Raymond Walravens as especially useful. Networking as an important subject not listed in the original selection was also mentioned by several respondents as important. Respondents also highlighted the success stories, advice and lectures from experts, ideas from peers and challenges shared from all around the world as crucial - the connection between people with similar challenges from all around the world seem to be one of the most meaningful for the majority of participants.



© CICAЕ - YOUNG AUDIENCE DEVELOPMENT WORKSHOP "CINEMA IS" 2020

Impact research on the international training programme AICAM for independent arthouse exhibitors for the years 2004/2020



© CICAЕ - IRENE MUSUMECI, EXECUTIVE PARTICIPANT 2019

“After the training I received a grant for a national project. The training helped to understand the big picture, as well as great networks for working together internationally. For example, we did a joint project with the German FFA and the Finnish Development Fund on ecological cinema environments.”

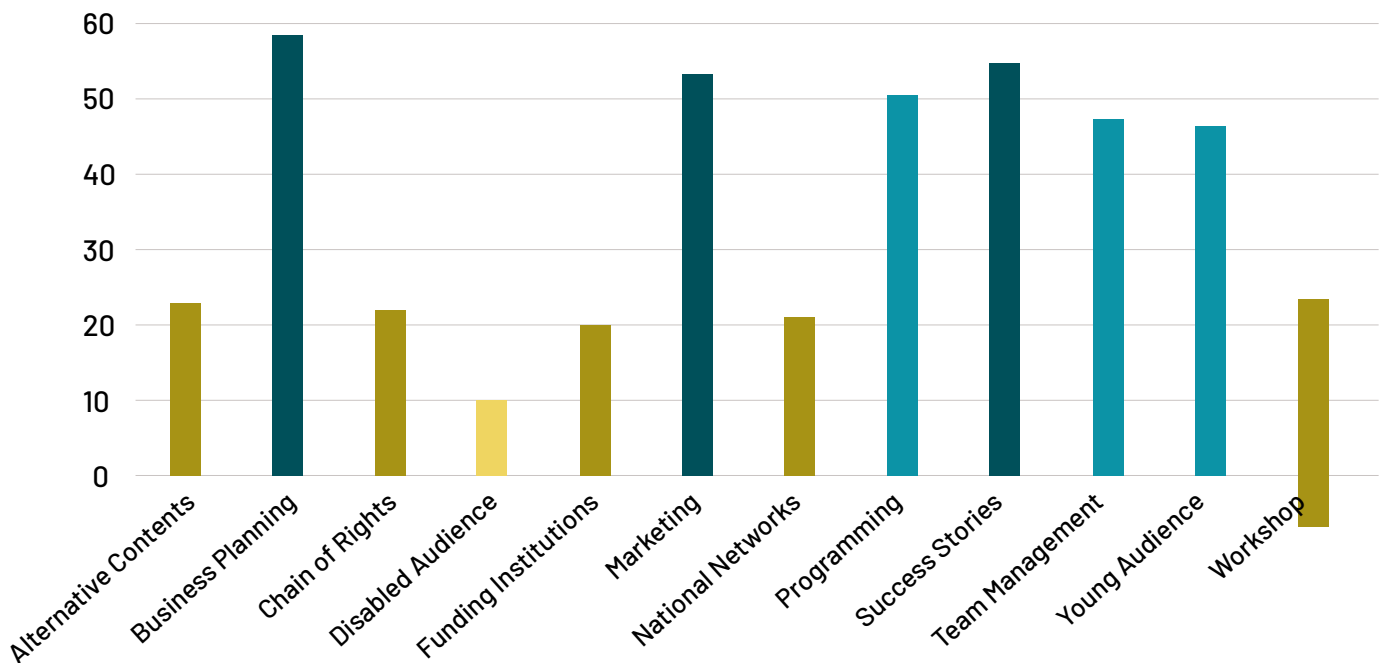
“The program was an extremely positive experience, and the opportunity to meet individuals from similar institutions (with similar goals and challenges) from around the globe was rewarding and inspiring.”

“Having several trainers from all over the world opens a lot the perspectives of how I apprehend my daily job. To discuss budget planning with somebody from the US is completely different from a European point of view, because of the context, the national networks, the public subsidies available or not. The training offers a 360 degree vision of how to deal with contemporary issues of the sector.”

“I learned how to better market, programme and manage my film club. It was also great to hear others talk about their challenges in other parts of the world and how they managed to manoeuvre them. Very helpful.”

“I was a junior exhibitor, at the time. I had only “local/national” experience. Nearly all topics were interesting and useful to me. But aside the topics, the most important is the international networking that comes through them, the change of perspective and the exchange of experience and points of view.”

Graph 4: Most important subjects relevant for work



The topics that respondents felt could be more developed in future trainings included more focus on networking, peer to peer sharing, VOD platforms, audience development, more content on programming, international collaborations, regionality, relationships between exhibitors and distributors, European funding, green initiatives, diversity and **“changing the world”**.

In terms of practicality, 82% of respondents rated the practical use of knowledge gained at the training above 7 in the scale of 1-10, a satisfactory result.

b. Location

50% of the respondents claimed that the location of the training on the island of San Servolo in Venice with the addition of Venice film festival happening simultaneously was very important and that this fact played a crucial role in their enrolment to the training. On the other hand, 26% respondents found it not important at all and the rest as a "pleasant benefit".

c. Cost

Out of 91 respondents of the alumni survey, 53 got funding from national or regional schemes to support their participation in the training. Respondents stated AFCAE, CNC, FICE, AFDAS, MFG Baden-Württemberg, CPCA, National Endowment for the Arts, Creative Skill Set, Avek - Promotional centre for audiovisual culture, Film hub Scotland, Swedish film institute, Austrian film institute, Finnish Finland Foundation, Polish film institute, HAVC, Croatian audiovisual centre, Zuschuss Medienboard BB. 2 respondents received funding from CNC (participants from Canada, Egypt, Brazil and Macedonia), 12 received CICAIE grant and the rest national funding.

The remainder of the respondents either paid for the course themselves or their employers did. Moreover, the majority of the respondents found the price reasonable and said that even without the funding they would have paid for the training and it would not have had a major impact on their participation.

d. Further development

When asked whether the training helped respondents to find new career opportunities, 53 out of 91 respondents said yes. The majority of negative answers was related to the fact that people did not change their job since their participation in the training. The major benefits in new career opportunities related to the training lay in: networking, enriching their CV and gaining confidence. Six people found their future jobs at the training (through other participants) and three people believed to be successful in their job interviews after the training specifically because they attended the training.

31 new projects were created in direct or indirect relation to the ACAM training (while only counting 91 responses from the alumni survey).

“Attending the ACAM course came at a very crucial moment for me. At the time, I had just taken over a run-down cinema, the only arthouse cinema in Iceland, that did not get any films, had no DCP equipment, no audience and very little regional and national support. After ACAM I was convinced that we could save the cinema, so we managed to refinance, get funding for our DCP equipment, negotiate more support from the government (with an enhanced young audience program) and then we became distributors and started buying our own films. The cinema is doing great now, we have a wide audience and all sorts of events, both mainstream and arthouse. And now the commercial cinemas come to us for advice on audience outreach! Thank you CICAÉ.”

“It was the start of my international career and I made long-lasting friendships. International co-production projects started to develop after the course and 8 years later they are still developing.”

“Apart from a successful documentary showcase, my understanding of developing a business plan, curating and promoting film screenings to reach a particular target audience, has also improved. I also have a number of early-stage projects with some local cine-clubs.”

“I plan to open up the first arthouse cinema in Nigeria soon, and I am in talks with a few likeminded people to try to put it together. Hopefully it will come to fruition in the near future.”

“We organised the Pista ng Pelikulang Pilipino (annual film festival hosted by the agency) and created an online platform, FDCP Channel. My team led the development of the platform and programming of the festival. Our cinematheques underwent renovation and I had some inputs on there as well.”

Out of the 31 new projects, they were mainly focused on: **young audience initiatives, launching new festivals, improving programming and marketing campaigns, new green initiatives in cinemas, partnering up and launching a Solar cinema, building new screens and open-air cinema.**

e. Networking and alumni

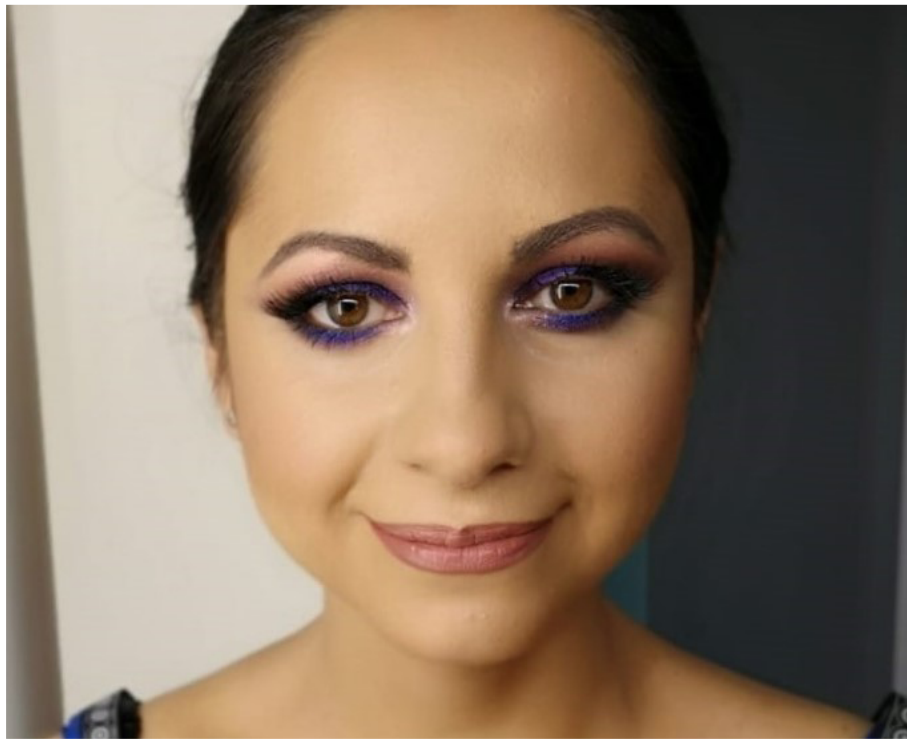
In terms of networking and alumni network, 90 respondents claimed it was very important for them. 51 respondents said they were still in touch with other participants and they would define their relationship as “friends”. 57 respondents said they meet with other participants at festivals and at other international cinematic events. 20 respondents said they were in touch with other participants through mutual projects. From the answers in the alumni survey, it is clear that the training has created long lasting relationships and friendships that have a broader impact on professional careers and personal lives.

The strong notion of collectivity and coherence comes with the last question of the survey that asked participants for suggestions for further training programmes. The majority of answers wanted more coordinated international meetings.

6. CASE STUDIES - INTERVIEWS

Structure and criteria for choosing respondents for the case study has been already explained in the Methods section. Five semi-structured interviews were conducted with ACAM training alumni.

a. Angeliki Angelidou (Greece) and Mirona Radu (Romania) - *Film O' Clock International Film Festival*



Mirona Radu attended the ACAM training in 2019 as an already experienced cinema manager of Cinema Muzeul Țăranului in Bucharest and collaborator of Bucharest International Film Festival. She is the ex-manager of DaKINO short film festival, collaborator of Transylvanian Film Company and FARAD documentary film festival. She also participated in the Next Wave program of Deutsche Film- und Fernsehakademie Berlin.



Angeliki Angelidou, ACAM participant of 2016 from Greece, is a newly appointed manager of Cineplexx Multiplexx theater in Thessaloniki. She was a dream team member of the ACAM training in 2017, 2018 and 2019. She was part of the UNIC Women's cinema leadership program in 2019.

The interview:

Following the structure of interview questions, when asked how do they recall the objectives of the meeting set in the application, Angeliki and Mirona cited **networking, management** and that it was **the only international training for exhibitors**. In terms of personal experience, Angeliki highlighted **marketing, the peer-to-peer learning** and networking as very important - realising that other **people from all around the world have the same problems and similar projects**. The group project was especially challenging in terms of time management and different pace of group members, **where the group needed to be flexible and not pressure the results of the project, but the process**. Mirona had a similar experience. There were very serious problems in the group project - different nationalities and characters were communicating in different ways and working differently. It was the first experience with different cultural backgrounds and work ethics, but in the end, with the help of the trainers and Boglárka (the director of CICAÉ), they were able to work out the differences and their project was the most successful one. **This was a life changing lesson for Mirona which brought along a broader understanding of her colleagues and a new attitude towards group dynamics in her future projects.**

In terms of specific knowledge learned at the training from lectures, both emphasised the significance of **business plan lecture with Raymond Walravens** and Mirona explained how he also consulted her project of Film O'Clock Festival on personal meetings after the ACAM, with **his professional advice being especially helpful**. Both Angeliki and Mirona talked about the **empowerment and realisation of their own qualities at the ACAM meeting**, which for Angeliki meant participation at the UNIC's Women's cinema leadership program, with the help and encouragement of the alumni and **dream team member Lucie Morvan**. For Mirona it meant being courageous and start her own projects. Angeliki also mentioned **Sarah Boiling and audience research** as particularly interesting, Mirona found very exciting the lecture on **cinema reconstruction and architecture by Jean-Marc Lalo**.

The use of contacts and network from the ACAM training **was also crucial for the creation of Film O'Clock film festival**. Not only in the stage of development as mentioned before, but also **in choosing members of the international team**, that is how Mirona and Angeliki reconnected. **The contacts were also very important when Mirona attended the Next Wave program and some of the lecturers were the same as in the ACAM training** - it was easier to connect and consult as the relationship had been already established.

In terms of COVID-19 and coping with the current situation, both Angeliki and Mirona stress that **contacts and network are especially important, knowing that "you are not alone" and exchanging information and support**. For the future, Mirona would welcome online lectures throughout the year and Angeliki **would like dream team lectures** - to show the professional background of dream team members.

In general, they both stress the importance of **networking at the meeting and using the contacts afterwards**.

b. Jon Barrenechea (United Kingdom)



Jon Barrenechea has 20 years' experience in exhibition (Picturehouse cinemas, UK), distribution, audience development, community development and communication. Currently he is the Marketing vice president at MUBI. He attended the ACAM meeting in 2009, and was part of the dream team in 2010 and trainer in 2014, 2015, and 2017.

Jon has co-produced various films with another dream team member, participant and director Francesco Clerici and has been mentoring and giving lectures on various international seminars, workshops and festivals.

The interview:

Jon attended the meeting in 2009 and so does not recall the objectives set for the training, however, he remembers that he applied because he was a cinema manager in the UK and did not have any formal training. **Even though the training was relatively new, it already had good references. Also, the fact that the meeting happened on an island in Venice and during a film festival was tempting and attractive - like a professional summer camp.**

From the lectures and the content itself, for Jon the lecture of Raymond Walravens was specifically **significant** and stuck in his mind and even made him change his dissertation thesis at the time to write about Dutch cinema networks. He also recalls the lecture of Paola Astorga and success stories as very inspirational. But besides the lectures, **Jon highlights the relationships and the atmosphere of the island that created the intimacy and made way for the relationships to deepen** throughout the week, in some cases to professional collaborations, in some cases to very personal level (partners, weddings). Also humanhood is very important - **the sense of belonging to a community. He realised that arthouse cinemas, even though they are niche, they are not a niche if they are together. Jon makes a clear distinction between "networking" - something you do at conferences, festivals, where you meet people, exchange contacts and building relationships and "friends for life" as something that happens in San Servolo.** It is a different environment and effect. He has been in touch with many friends, people from ACAM training, creating projects, consulting projects. He met **Francesco Clerici, his best friend at the meeting and has been coproducing his films ever since.** **at the meeting and has been coproducing his films ever since.**

Jon has been advising different initiatives ever since and has been using contacts and relationships from San Servolo in different ways. He advises Chilean CCC - Centro de Cine y Creación until today, he managed to launch a campaign to save a local cinema in Nicaragua through the CICAIE network and got in touch with representatives of the Media Mundus funding programme of the European Union, that, at the time was supporting audiovisual projects developed between Europeans and counterparts from other continents . **There are infinite possibilities how to create opportunities with the contacts from the training.** It also helped him when setting up MUBI and getting in touch with Europa Cinemas. It is a constant tool line - a life work.

The pandemic showed how the networks and contacts are important. Jon believes that if cinemas end, it is the end of humanity, as cinemas were and still are community based, offering space for everyone. If cinemas do not survive, society has bigger problems. He believes that multiplexes are really endangered.

For Jon, the meeting has been extremely significant, it is like a “before” and “after” even though the content of the training needs constant rebooting, and should be updated regularly to involve current topics such as streaming and should be separated from politics.



c. Cathleen Tanti (Malta) and Maureen Prins (The Netherlands)

Cathleen and Maureen together created a Solar Cinema Malta tour in 2018 as part of the Valletta European Capital of Culture 2018 project, organising over 20 screenings all over Malta in 6 months.



Cathleen Tanti attended the ACAM training in 2009 as a delegate from the Ministry for Education, Culture, Youth and Sport of Malta. Since then, she worked in the exhibition sector and worked as a manager for various Picturehouse cinemas and other arthouse cinemas in UK theatres. She was a dream team member in 2010 and also from 2013 to 2018. She currently works as a cinema programmer for the only arthouse cinema in Malta - Spazju Kreattiv in Valletta.



Maureen Prins attended the ACAM training in 2009 as newly appointed cinema manager without much experience. She has been running the Solar Cinema project since 2006 and the training launched her international career, evolving into Solar World Cinema network and various international tours and collaborations. She also works as a director of BROET - a platform supporting film professionals, providing funding, networking and education in Eindhoven. She was part of the dream team at ACAM in 2010 and in 2013 and trainer from 2013-2016.

The interview:

Cathleen and Maureen attended the meeting the same year as Jon, in 2009. Therefore, they do not recall the exact formulation of the training objectives set in the application. However, **they both call the training “life changing”**, for Maureen it opened the international doors for her Solar Cinema project and she toured 11 countries based on relationships built on the meeting. For Cathleen, as she attended the meeting as part of MEDIA board, after the training she decided to focus her masters on arthouse cinemas management and shifted her career path towards cinemas.

With regards to the contents of the training, Paola Astorga was significant for both Cathleen and Maureen. The combination of professional and practical. They understand why policy lectures are involved, however, do not feel they are as important as practical workshops and innovative formats, young audiences, marketing, etc. They believe the project development; the main part of the week has been developed and is very useful. Still, the training could be even more innovative and up to date, with more new professionals and topics. Besides the lectures, **they both feel that the relationships, the atmosphere of the island and networking is a very important part of the training.** Meeting numerous likeminded people in one place and the effect of the “melting pot” is especially significant. They mentioned that **everyone was inspirational and passionate about their work and sharing ten days together made the difference.**

Cathleen described the combination of lectures, friendships, sharing experiences, attending the festival as the right mix that works. As the training changed her career path towards the exhibition, she says that because of the contacts it is easy to just text someone and ask for help. **For Maureen, the contacts were important for the touring with her Solar cinema projects and for her the network even “expanded” because she not only used the contacts from ACAM training, but also friends of friends.**

Cathleen and Maureen met at the 2009 ACAM training and have been friends, “sister from a different mother” ever since. In 2012 they collaborated on their first project together, a short Solar Cinema tour in Malta. Solar Cinema Malta was selected to be part of the official program of the European Capital of Culture in 2018. **From May to October 2018, they produced 24 screenings and travelled across the islands of Malta and Gozo.** It was a two women project, with the help of their partners. The screenings were met with great success, **the biggest was attended by over 900 people.** They had a business plan to set up a Solar Cinema in Malta, but with funding difficulties, they did not manage to realise it. They both describe the training as something extraordinary due to the atmosphere, lectures, and the length of the training itself. Both Cathleen and Maureen agree that participants need to immerse themselves in the experience and take the most of it. **For Cathleen, she now works for the only arthouse cinema in Malta and the training gave her the confidence to do it.**

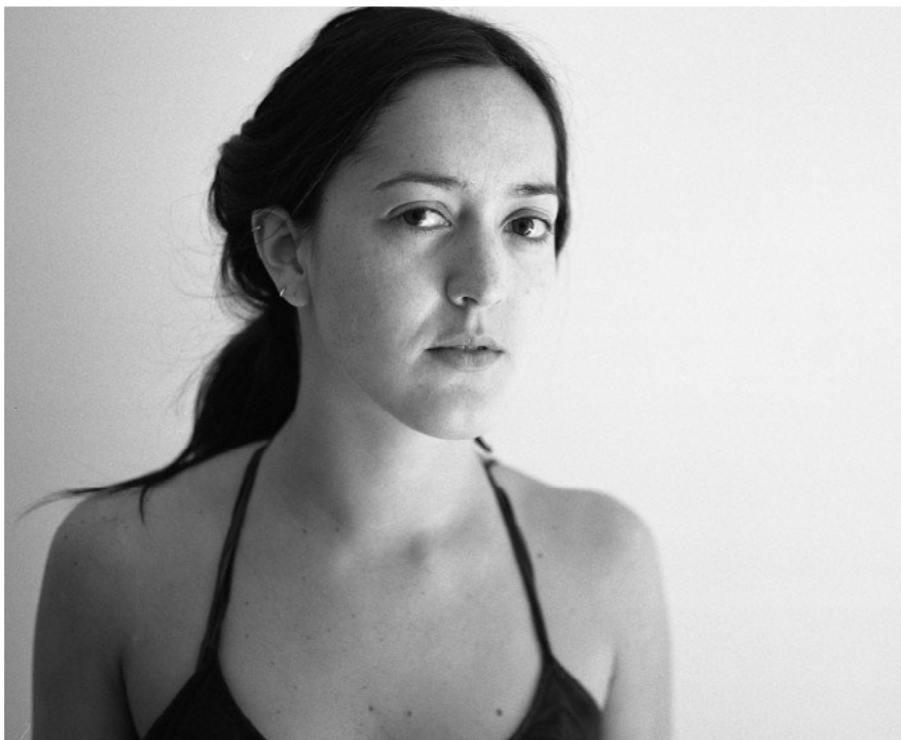
Maureen highlights the safe space the training offers for the participants, everyone feels safe and has a feeling of taking in the information from one another, learning from each other and for her personally also success stories were very important.

d. Catalina Marín Duarte and Dominga Sotomayor (Chile)



Catalina Marín Duarte and Dominga Sotomayor are both Chilean professional filmmakers and both attended the ACAM training in 2017 with the idea of creating an art-house cinema, community and production venue in Santiago (Chile), under the name of Centro de Cine y Creación. The ambition was to connect the audience with professionals and give quality film experience to local communities.

Catalina Marín Duarte



After the training, apart from personal projects they have been developing the CCC and fundraising for the reconstruction of the venue. The proposed opening collided with Chilean mass protests organised in December 2019 and the start of the COVID-19 pandemic in March 2020. Nevertheless, the project and its brand gained significant audience and continued with online activities mainly focused on discussions with filmmakers, online projections and workshops for kids.

Dominga Sotomayor

The interview:

Catalina and Dominga do not recall exactly what were the objectives of the meeting set in the application, but remember the motivation behind applying. **Their cinema project was in the early stage of creation while they were travelling around Europe with their film and met Raymond Walravens who advised them to join the training.** They were excited about a mixed group of exhibitors, distributors and producers in one place and **it fit perfectly with what they needed at the time.** They were also excited about the training being **for the people who want to develop their project but had not started yet.**

From the specific contents of the training, they enjoyed **the success stories, learning about experiences from others** and this came with the realisation that their project was more complex and that it was not as easy as they thought at first. They liked the variety of lectures and practical examples such as the **green initiatives from the cinema in Vienna, the Finnish example of working with university students, ticketing platform from Russia, Loft cinema lecture from the US and the workshop on young audiences by Petra Rockenfeller.** Raymond Walravens advised them on the business plan. **According to the new business plan and comments from Raymond they were able to make architectural plans.** One of the most significant things learned was **that their project is not “unique” in the sense that it exists in other countries in different forms and formats and they realised that they were not alone in their efforts.**



From the practical knowledge learned at the training **they mostly used the programming ideas and remember that they did their programming according to the notes from the training, together with some ideas and tips about team management.** Apart from that, they realised **the limits and differences between countries in terms of solutions.** They understood **what role policies play in the whole system in terms of funding and how different it is in every country.** They also understood **the audience, its habits and ability to pay for the tickets and different personal capabilities in the team.** For instance, Wolf cinema in Berlin had a projectionist who was also serving drinks before the screening. They thought it was a great money saving solution, however their projectionist neither had the capabilities of a bartender, nor was interested in doing it. They understood how local realities define the framework in which you can apply the examples taken from the experience of other exhibitors.

An important aspect for them was the **consultation with Jon Barrenechea, who came as a professional to the meeting** and who advised them on **community building** around the cinema and how important it is to involve the local community for the successful realisation of the project. . This crucial advice **changed their communications plan** and they succeeded in this endeavour **not only with their local audience, but also with professionals renting offices in the CCC and University who rented an office for post-production.** After the ACAM training thanks to the contacts with Jon Barrenechea and Paola Astorga, they promoted the CCC project elsewhere, and they gave lectures at the Berlinale talents.

After the training they kept on developing the project. They are constantly fundraising and applying for funds. **They were successful in getting a large contribution from the National Heritage Fund and were able to reconstruct the building in 2019.** Throughout the reconstruction they were actively involved the community, by organising community breakfasts and explaining to locals what the project was about; this won them their support. **By the end of 2019 the building was ready,** however, the uprising in Chile took place. **Even during the uprising and protests, CCC was a lively place for encounters for people and film professionals, a “refuge” where activist debates were organised especially involving filmmakers and discussing their role as documenters of the social movements.** Even though they have not officially opened, the place has already found its audience and community. The plan was to open in March 2020, but the pandemic postponed the opening. **Up until now (April 2020),** Catalina and Dominga **work primarily online,** on social media, organising discussions and workshops. This parallel online version of the CCC also has great support, regular audience and followers. They actively involve the neighbours and other members of the community in their social media activities during the pandemic and now the community is actually bigger than the neighbourhood.

Due to the pandemic, Catalina and Dominga **changed their plans again, and are now focusing on the creation of an online platform and open air cinema.**

e. Nawara Shoukry (Egypt) – Zawya Cinema and Distribution



Nawara Shoukry (Egypt) has worked for Egypt's Ismailia International Film Festival as a coordinator of the co-production platform, as a festival manager at the Qabila Short Film Festival in Cairo and as coordinator at the Cairo Film Connection. She is now the cinema and distribution manager at Zawya. She took part in the ACAM training organised by CICAIE in 2018.

Nawara recalls the objectives of ACAM training as being about the overall **management of cinemas, looking into different aspects of it - marketing, finance, programming, etc.** In the beginning of the interview, she highlighted **the importance of PowerPoint presentations that were sent to all participants and how she uses them for work until today.**

Besides the lectures, Nawara found **the informal conversations, meetings with peer cinema professionals as especially important.** Learning about **tools, methods and spaces of fellow participants** gave her as a young cinema manager a chance to discover different angles for work and **she also found friendships** and people with whom she has kept in touch until today. Her project group from the training still keeps in touch through WhatsApp.

From the formal lectures, the most valuable according to Nawara were lectures about **communication** (membership program, communication strategy, setting up a questionnaire, how to promote different spaces inside the cinema like cafeteria, restaurant and their value). **Lectures by Raymond Walravens were also mentioned by Nawara as something that stuck out and she has used in her work, such as comparative study of Zawya with other cinemas, strategic business planning, programming for different audiences.**

She outlined that the alumni groups on Facebook and WhatsApp are very important and that they also provided some level of support when COVID-19 spread. The WhatsApp group reconnected immediately giving each other tips and advice. **Nawara also addresses the issue of regionality as constructive feedback/advice for further trainings.** Coming from Egypt, she could not use the lectures on European funding and other policy and funding related lectures.

7. RESULTS

In the first stage of the research, we decided to test the objectives set by the organisers of the training and how exactly where they fulfilled (the content). Further, any other realities that are important at the training and subsequently explored in the case studies interviews. At last, the report touched on the causality between the ACAM training and current coping with COVID-19 - something which is very hard to prove, but we believed that evading the topic of COVID-19 in these times would be worse than drawing a subjective line of causality and potentially indicating further topics for research.

Testing research subquestions:

1. Are the objectives of the ACAM training fulfilled? (And how is the knowledge gathered during the week in San Servolo/the quality and overall satisfaction)

OBJECTIVE	OBJECTIVE	RELATED TO	EXISTENT/ NON EXISTENT	EVIDENCE
Communicate to the new generation of arthouse managers the specific knowledge (methods, tools, ideas and contacts) they need for programming, event organisation and management of an arthouse cinema.	SPECIFIC KNOWLEDGE	CONTENT/PROGRAM	✓	SURVEY + INTERVIEWS
Offer exhibitors a space where they can reflect on their practices, share their experiences and discover new opportunities in their industry.	SELF REFLECTION AND SELF DEVELOPMENT	CONTENT/PROGRAM AND NETWORKING	✓	SURVEY + INTERVIEWS
Provide insight into the know-how and the challenges of the sector.	UPDATES FROM THE SECTOR	CONTENT/PROGRAM - TOPICS	✓	SURVEY + INTERVIEWS
Benefit from the skills of around a hundred top-notch cinema professionals and trainers.	PROFESSIONAL LEARNING	CONTENT/PROGRAM PROFESSIONALS AND NETWORKING	✓	SURVEY + INTERVIEWS
Create a network of contacts and exchange experiences with one's peers.	PEER TO PEER LEARNING	NETWORKING AND ATMOSPHERE	✓	SURVEY + INTERVIEWS
Develop short and long-term projects.	FUTURE OPPORTUNITIES	NETWORKING	✓	SURVEY + INTERVIEWS

The table above shows that alumni survey results in combination with answers from the case studies interview indicate that the objectives of the training as presented in the application are compliant with training contents. According to the participants the training offers quality lectures with professionals, with business planning lectures by Raymond Walravens being highly rated and repeatedly mentioned by both alumni survey respondents and interviewees. Success stories, a format of best practice presentations by other exhibitors received several praises by participants. Networking and benefits of the overall atmosphere of training being on an island seems to be very significant by all respondents and recalled even more than the specific content, lectures for some of the participants. For some, it opened the doors for future corporations, long term relationships, new projects or shifts in career paths. 32 new projects were created directly or indirectly, but undoubtedly in connection to the training. The number may be even higher, as the 32 is only from the 91 respondents of the alumni survey.

After analysing all the data collected, we can conclude that the objectives of the meeting set and presented to the public prior to the meeting meet with expectations and knowledge gained during the training. There are individual specifics and suggestions for future programs, but there is no evident miscommunication or misleading that affects the satisfaction and outcomes of the training. Also, the objectives meet the content and lectures are designed adequately.

2. Is there something else besides the set objectives of the training that was specifically important?

The interviews we conducted with alumni show not only the practical benefits of the training for personal and professional development (empowerment, realisation of own skills, courage in further work), but also how emotionally connected the alumni are with the training. The case studies and interviews were conducted with alumni that kept in touch and have been involved in the training again as non-participants (as members of the dream team or as experts and trainers), but still the friendly atmosphere and relationships that could last for life is repeatedly mentioned. The fact that the island creates a “summer camp” situation, where participants spend almost ten days not only at professional workshops, but also during meals, afternoon breaks and later on at the festival is unique and rarely seen in other workshops.

Also, all the respondents mention that “not being alone” in one’s troubles is very crucial and realising that people from all around the world have the same challenges. Peer informal consultations (besides the organized program) was mentioned as especially significant.

Important observations can be made about the case studies and interviews, where the participants who were actively and consciously using contacts and network, were able to start international projects, or even make progress in their home projects (such as CCC) and even find more contacts in their local environment (extended network mentioned by Maureen and CCC).

This undoubtedly is about personal characteristics of the participants and language capabilities, but this could also be encouraged by the organiser prior to the meeting - how one could make the most of the great mixture of cultures, participants and professions. The flexibility and tolerance in terms of group work and cultural mix during the workshop that lasts throughout the whole training is also something that respondents were highlighting as a great learning experience, especially Mirona Radu.

Cinema as a sense of community and finding community in San Servolo is specifically mentioned by Jon, Catalina, Dominga, Maureen and Cathleen, but not literally present in almost all answers collected in this research. A community that helps participants in the development of a project, on a personal level (as self realisation) and in redefining one's work through formal and informal work.

For future suggestions of further improvements of the training, the participants stress the importance of practical and up-to-date knowledge and the need to innovate the content with digital and constantly evolving topics in the industry that were partially lacking at the moment of their attendance. Also as suggested by Nawara but could be found in some of the answers from the survey, the regionality could be addressed in terms of lectures connected to funding and policy, maybe on how to make projects with countries outside EU.

3. How does the knowledge and relationships from ACAM training influence decision making and mental state during the COVID?

From the research point of view, there is not enough evidence to draw the causality between the ACAM training participation and support during the COVID-19 pandemic. However, when participants asked how they could relate the ACAM training with coping with the COVID-19 support, all highlighted the network and relationships as especially important during these times, with the exchange of information and emotional support being important. The alumni network support and its importance are also mentioned as important in the survey results.



» *How is ACAM training affecting professionals and the arthouse industry?*

This introductory research shows that the ACAM training as the only international training for exhibitors has various benefits for the participants of the training on both personal and professional level. The broader impact of the training is not possible to evaluate from the current data sample of 91 alumni surveys and five interviews (there have been 917 participants in total since 2004), however, the uniformity of answers both in the survey and in interviews support the hypothesis, that positive impact and reach of the training is significant. To summarise the potential benefits of the training and broader impact indicated by current research we can mark the main areas of affection:

Directly detected by the preliminary research

- **Personal development** - self confidence, empowerment, self-realisation, finding peers with same challenges
- **Professional development** - new skills, CV improvement, career opportunities, development of own projects, development of international projects and contacts
- **International cooperation** - international projects, improvement and enrichment of the international arthouse program through these cooperation

Subject to further study (not directly detected, but could affect, contribute to):

- **More professionals in the industry** - career shifts, career decisions based on the training
- **Increase in successful cinema restoration projects** - based on the skills and peer to peer knowledge from the training
- **National policy changes towards better audiovisual policies** - supporting local networks and education of professionals could lead to policy improvements, especially in countries where policies concerning exhibition are underdeveloped
- **Broader impact on local communities, urban regeneration and wellbeing through spillovers/ spinoffs/ crossovers** - our report shows that there were at least 32 new projects created directly or indirectly connected to the training. It would be worth exploring the spillovers of these into the broader economy and society



8. DISCUSSION

The report mainly demonstrates that the ACAM training is well tailored, the program, content and atmosphere is adequate and compliant with the needs and expectations of its participants. There are a few suggestions and changes in terms of future topics, lecturers and team, but in general, the overall satisfaction with the training, the practical application of the knowledge gathered and the friendly atmosphere that supports not only creating contacts (networking), but rather long-term relationships, is elevated and repeated in the answers from the survey and interviews.

The report also shows how the impact of the training differs with the personal experience and character of the participant, as the main benefits stated by respondents lay in individual personal and professional development. It is about how the person navigates through the training and about “making most of it” on an individual level. The effects on the organisations where participants of the training work are not detectable at this stage of the research, nor has it been discussed in responses as much as the personal development and empowerment.

At this stage of the research, the results provide an important basis for potential further study, especially in terms of wider benefits, or as in scholarly literature referred to as spillovers from the training to specific countries and communities through original projects. In the report we detected 32 original projects created after participating in the ACAM training, which is a very high number considering that it comes from 98 survey respondents. We show three original projects in the interviews, but of course these were chosen deliberately as a “good practice” case study example. Various respondents from the survey and the interviews stated that the training meant a “career shift” for them in terms of further working in the exhibition sector and it would be interesting to see how many of all participants decided to change their career path after the training. The number of restored cinemas, as a physical representation and very tangible result of the “arthouse philosophy” with a very direct impact on the community, would also be an interesting point of research for the future.

In terms of further research, in line with scholarly literature from Chapter 3, we propose a long-term mix-method study, where the combination of alumni survey focused on the spillovers (not the satisfaction of the training itself) and participatory qualitative research (such as focus groups, workshops and interviews) would help deconstruct and reconstruct the broad effects of the training and also the network itself in connection to different professional profiles of participants. This could also help reform the contents of the training in connection with the long-term strategy of the network and currency dynamic change the audiovisual sector is undergoing due to pandemic. Industry and individuals are facing a significant change which currently has unclear contours. The future will be defined not only by the audience and technology, but also by the professionals and their areas of personal interest and expertise. As authors addressing the COVID-19 situation in the cultural sector suggest, the change in cultural policy on national levels, but also European, should take place and be at the centre of attention (Comunian & England, 2020; Banks, 2020; Greer, 2020; Banks and O’Connor, 2020; Joffe, 2020) which is also something that CICAIE as a network could be an active participant in.



IMPACT RESEARCH ON THE
INTERNATIONAL TRAINING PROGRAMME
ART CINEMA = ACTION + MANAGEMENT
FOR INDEPENDENT AND ARTHOUSE EXHIBITORS
FOR THE YEARS 2004/2020





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