

# Z POWER

Young People Back to the Movies



## Case study 2022



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## DISCLAIMER

More elements and attachments are available on demand for public access. To require more elements about the project please contact us.

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Z-Power. Young people back to the movies

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## ABSTRACT

**Z-Power. Young people back to the movies** is a Young Programming and audience engagement project involving 12 cinemas in 10 cities in 4 regions (Lombardy, Veneto, Liguria, Tuscany). Each movie theater identified groups of young moviegoers (Young Programmers) between the ages of 9 and 21. With the support of mentors and senior moviegoers between the ages of 35 and 75 (Senior Programmers), the groups were responsible for organizing a film exhibition addressed at young and adult mainstream audiences.

The general objective of the project is two-folded:

1. **relaunch the cinema** in the pandemic era to overcome the economic crisis of the sector;
2. promote the **role of the cinema as a social and cultural hub** and a place of growth and knowledge exchange, in particular for young audiences, in order to rebuild a sense of community and enhance audience turnover;
3. foster the acquisition of skills by all target groups of the project: film literacy skills for the Young Programmers, innovative managerial skills for the exhibitors.

# 1. IMPLEMENTATION OF THE PROJECT'S ACTIVITIES

The project brings together a series of elements into an innovative model for audience engagement. **Participatory programming** (Youth Programming) is an increasingly widespread methodology adopted at European level: A bao a Qu (Spain) uses participatory programming in "Moving Cinema" project, through arranging sections within film festivals programmed by young viewers. Among young film festivals, Lucas (Germany) has made participatory programming its trademark. The project aims to formulate an Italian version of the model that includes intergenerational dialogue as a strategic asset capable of encouraging the **inter-generational turnover of cinema audience**.

**Co-design**-based approaches has become a strategic asset of public policies for cultural heritage (e.g. Street art). An innovative model is the office "Art in public spaces" opened in 2020 in Milan, Italy, created to encourage urban regeneration through co-design. The project intends to apply similar principles to the management of cinemas.

In detail, the young viewers were responsible for:

- identifying, within the catalogue of 15 titles of European arthouse films, a series of films to be programmed;
- producing the educational and promotional materials;
- developing and implementing communication and promotion activities for the events;
- accompany the screening to the audience.

The project has been organized in 3 phases:

1. A **preparatory action**, in which the overall strategy for engagement and the catalogue of films, from which the project participants have chosen the films for the exhibition in each theatre have been agreed. In order to decide the films for the exhibition each group of young programmers plus senior programmers have watched all the films in the catalogue:
  - in cinema theatres, during regular screenings of films programmed by the cinema theatres;
  - through screeners provided by film distributors.

The 115 young spectators, joined by 21 senior spectators, have met a total amount of 126 times, with an average of around 12 meetings per group of young programmers.

The catalogue of films has been agreed in October 2021 and includes 15 + 5 films that have been added at a later stage. The 20 films involve a total amount of 19 countries: 14 EU countries (IE, DK, HU, FR, ES, BE, IT, AU, RO, ND, DE, PL, LU, SE) and 5 non-EU (BIH, UKR, IRN, NOR, CAN). 5 of them are national films. 7 of them aren't distributed in Italy and 8 of them are already distributed.

2. The **implementation of the project activities**, which was organised in 3 sub-phases:

**2a: Young programmers:** a group of young audiences (between 11 and 21 years old) in each theatre has been involved in programming a film exhibition (phase 2b).

**2b: Film Exhibition:** the exhibition has started in the second half of march and has been concluded in may. A total amount of 57 screenings have been organized for an overall amount of 1705 tickets sold.

**2c: Training:** training and transfer of skills activities held by external experts on some key innovative skills in the management of the cinema are addressed to cinema holders. We have decided to focus those training sessions on innovative film education and audience engagement techniques with the purpose of sharing with the learners involved some basic aspects to formulate innovative strategies in order to better connect with their audiences.

3. The **final reporting** and the creation of the Case Study.

# THE CATALOGUE

The film catalogue was composed by 15 European arthouse Films coming from 19 countries.

## ■ **Dating Amber** (IE)

Director: David Freyne, Screenplay: David Freyne, Production: Rachael O’Kane and John Keville. Benoit Rôland with Will Clarke, Andy Mayson and Mike Runagall of Altitude, Cast: Fionn O’Shea, Lola Petticrew, Sharon Horgan, Barry Ward, Lauryn Canny, Simone Kirby, Corey Millar, Ally Ni Chiarain, Arian Nik, Emma Willis. Ireland, 2020, recommended +14, 92’.

## ■ **Fra det vilde hav - From the Wild Sea** (DK)

Director: Robin Petré; screenplay: Robin Petré; production: Hansen & Pedersen with support from New Danish Screen. Recommended +14. Denmark, 2021, 78’.

## ■ **Tabija - The White Fortress** (BIH, CA)

Director: Igor Drljača; screenplay: Igor Drljača; cast: Pavle Čemerkić, Sumeja Dardagan, Jasmin Geljo, Kerim Čutuna; production: Timelapse Pictures, Gearshift Films, Telefilm Canada. Recommended +14. Bosnia, Canada, 2021, 88’.

## ■ **Rossz Versek - Bad poems** (HU)

Director: Gábor Reisz. Cast: Gábor Reisz, Katica Nagy, Zsolt Kovács, Katalin Takács, Donát Seres, Mátyás Prukner. Comedy/dramatic, Hungary, 2018, 97’.

## ■ **The earth is blue as an Orange** (UKR, LT)

Directed by Iryna Tsilyk, Written by Iryna Tsilyk, Produced by Anna Kapustina, Giedre Zickyte, Photography Yuri Gruzinov, Vyacheslav Tsvetkov, Edited by Iryna Tsilyk Ivan Bannikov, Production Albatros Comunicos Moonmakers, Ukraine/Lithuania, 2020, 74’.

## ■ **Gagarine** (FR)

Director: Fanny Liatard, Jérémy Trouilh; screenplay: Benjamin Charbit, Fanny Liatard, Jérémy Trouilh; subject: Fanny Liatard, Jérémy Trouilh; performers; Lyna Khoudri, Aلسeni Bathily, Jamil McCraven; production: Haut et Court; distribution: Officine Ubu. Recommended + 14. France, 2020, 95’.

## ■ **Josep** (ES, FR, BE)

Directed by Aurel with Sergi López, Emmanuel Vottero, David Marsais, Valérie Lemerrier, Thomas Vandenberghe. Genre Animation, - France, Spain, Belgium, 2020, 71’, children and teens: +13.

## ■ **Futura** (IT)

Directed by Pietro Marcello, Francesco Munzi, Alice Rohrwacher. Genre Documentary - Italy, 2021, 105’, distributed by Istituto Luce, children and teens: +13

● **Quo vadis Aida?** (BIH, AT, RO, ND, DE, PL, FR, NO)

Directed by Jasmila Zbanic. with Jasna Đuricic, Izudin Bajrovic, Boris Ler, Dino Bajrovic, Boris Isakovic. Genre Drama, - Bosnia-Herzegovina, Austria, Romania, Netherlands, Germany, Poland, France, Norway, 2020, 103'.

● **Demain est à nous** (FR)

Director: Gilles de Maistre; screenplay: Prune de Maistre, Camille Bourdeau, Sarah Ceyte; subject; performers: Kaycie Chase, Greta Thunberg; production: Mai Juin Productions, Echo Studio; distribution: Apollo Films, Officine Ubu. Recommended 6 - 12 years old. France, 2019, 84'.

● **Khoršid – Sun children** (IRN)

Directed by Majid Majidi. A film starring Roohollah Zamani, Ali Nassirian, Mohammad Javad Ezzati, Tannaz Tabatabaei, Safar Mohammadi. Original title: Khorshid. Genre Drama, - Iran, 2020, 120'.

● **Easy Living** (IT)

Directed by Orso Miyakawa, Peter Miyakawa. 2019 with Manoel Hudec, Alberto Boubakar Malanchino, Camilla Semino Favro, James Miyakawa. Genre Comedy, - Italy, 2019, 93'.

● **Le voyage du prince – The prince's voyage** (FR, LU)

Directed by Jean-François Laguionie, Xavier Picard. Genre Animation, - France, Luxembourg, 2019, 77'.

● **I am Greta** (SE)

Directed by Nathan Grossman. with Greta Thunberg. Genre Documentary, - Sweden, 2020, 97'.

● **Dall'Italia all'Ecuador** (IT)

DIRECTOR: Massimo Terzano, COUNTRY: Italy, YEAR: 1924, Music composed by Francesca Badalini (Francesca Badalini: piano, Guitars; Annagrazia Anzelmo: recorder, transverse flute, flutes from South America; Emanuele Manolo Cedrone: Percussion); Production: Fert Film - Fiori Enrico



# Z-POWER ACADEMY

Training and transfer of skills activities held by external experts on some key innovative skills in the management of the cinema are addressed to cinema holders. We have decided to focus those training sessions on innovative film education and audience engagement techniques with the purpose of sharing with the learners involved some basic aspects to formulate innovative strategies in order to better connect with their audiences. These are the 2 training sessions that have taken place. 29 people from cinemas, cinémathèques and film archives from 7 EU countries have taken part.

## SESSION 1

YOUNG PROGRAMMERS AND PARTICIPATORY PROGRAMMING. THE EXPERIENCE OF LUCAS FILM FESTIVAL

March 1st, 10 AM CET

Lucas Film Festival, promoted by the Deutsches Film Institut in Frankfurt, is one of the eldest film festivals for young audiences across Europe. Already member of ECFA-European Children's Film Association, is a festival animated by young curators, cinephiles and educators that aim at putting together innovative strategies to better involve young people and to foster curiosity and interest in arthouse cinema.

In the frame of its activity, Lucas Film Festival has put together an absolutely innovative Young Programmers educational programme aimed at offering young audiences the chance to programme sections of the festival. Z-Power. Young people back to the movies aims at closely studying this promising model and offers a training session with the staff of Lucas Film Festival to get through this innovative approach.

## SESSION 2

YOUNG AUDIENCE FILM FESTIVALS AND INNOVATIVE FILM EDUCATION PRACTICES

March 17th, 10 AM CET

The way film festivals have approached film education, before and during the pandemic, seems to offer nice food for thoughts in order to reformulate the way cinemas address their audiences based on European arthouse films. Film festivals addressed to younger audiences always adopt innovative formulas and approaches to make it more active and participatory attending cinema cultural proposals, so they appear to be key competences to reimagine cinema-going in the future. The workshop has been held by the staff of Cinema in Sneakers Film Festival (Warsaw, Poland).



# THE EXHIBITION

The exhibition has taken place between march 16<sup>th</sup> and june 6<sup>th</sup>. During the exhibition, 24 institutions (local administration, NGOs, universities, etc.) and 21 guests have been involved. See the full calendar of the 57 screenings here:

| DATE   | CINEMA              | CITY                   | TITLE                                  |
|--------|---------------------|------------------------|--|
| 16-mar | Area Metropolis 2.0 | Paderno Dugnano (MI)   | The earth is blue as an orange         |
| 19-mar | Area Metropolis 2.0 | Paderno Dugnano (MI)   | I am Greta                             |
| 22-mar | Edera               | Treviso                | The earth is blue as an orange         |
| 24-mar | Multisala Ariston   | Mantova                | The earth is blue as an orange         |
| 24-mar | Il Nuovo            | La Spezia              | The earth is blue as an orange         |
| 24-mar | Edera               | Treviso                | Flee                                   |
| 25-mar | Il Nuovo            | Varese                 | Bad poems                              |
| 26-mar | Area Metropolis 2.0 | Paderno Dugnano (MI)   | Il giro del mondo in 80 giorni         |
| 30-mar | Edera               | Treviso                | Bad poems                              |
| 31-mar | Il Nuovo            | La Spezia              | Easy living                            |
| 01-apr | Il Nuovo            | Varese                 | Futura                                 |
| 02-apr | Area Metropolis 2.0 | Paderno Dugnano (MI)   | The Prince's voyage                    |
| 04-apr | Il Cinemino         | Milano                 | Futura                                 |
| 05-apr | Cinema Rondinella   | Sesto S. Giovanni (MI) | The earth is blue as an orange         |
| 05-apr | Cinema Mignon       | Chiavari (GE)          | Antropocene                            |
| 05-apr | Il Cinemino         | Milano                 | Sun children                           |
| 06-apr | Cinema Mignon       | Chiavari (GE)          | Antropocene                            |
| 06-apr | Il Cinemino         | Milano                 | Bad poems                              |
| 07-apr | Multisala Ariston   | Mantova                | Dating Amber                           |
| 07-apr | Cinema Rondinella   | Sesto S. Giovanni (MI) | Bad poems                              |
| 07-apr | Il Nuovo            | La Spezia              | Sun children                           |
| 07-apr | Edera               | Treviso                | L'acqua l'insegna la sete              |
| 07-apr | Il Cinemino         | Milano                 | Watermark                              |
| 08-apr | Il Nuovo            | Varese                 | Dating Amber                           |
| 08-apr | Cinema Rondinella   | Sesto S. Giovanni (MI) | Bad poems                              |
| 08-apr | Il Cinemino         | Milano                 | I am Greta                             |
| 09-apr | Area Metropolis 2.0 | Paderno Dugnano (MI)   | Josep                                  |
| 11-apr | Il Cinemino         | Milano                 | The Prince's voyage                    |
| 12-apr | Cinema Rondinella   | Sesto S. Giovanni (MI) | Easy living                            |
| 12-apr | Cinema Mignon       | Chiavari (GE)          | Demain est à nous!                     |
| 13-apr | Area Metropolis 2.0 | Paderno Dugnano (MI)   | Futura                                 |
| 13-apr | Area Metropolis 2.0 | Paderno Dugnano (MI)   | Futura                                 |
| 13-apr | Cinema Mignon       | Chiavari (GE)          | Demain est à nous!                     |
| 14-apr | Il Nuovo            | La Spezia              | Bad poems                              |
| 14-apr | Edera               | Treviso                | E noi come stronzi restammo a guardare |
| 19-apr | Cinema Mignon       | Chiavari (GE)          | I am Greta                             |
| 20-apr | Cinema Mignon       | Chiavari (GE)          | I am Greta                             |
| 21-apr | Cinema Rondinella   | Sesto S. Giovanni (MI) | Dating Amber                           |
| 21-apr | Il Nuovo            | La Spezia              | Quo vadis, Aida?                       |
| 22-apr | Cinema Rondinella   | Sesto S. Giovanni (MI) | Dating Amber                           |
| 26-apr | Cinema Mignon       | Chiavari (GE)          | The Prince's voyage                    |
| 27-apr | Cinema Mignon       | Chiavari (GE)          | The Prince's voyage                    |
| 28-apr | Cinema Rondinella   | Sesto S. Giovanni (MI) | Gagarine                               |
| 29-apr | Cinema Rondinella   | Sesto S. Giovanni (MI) | Gagarine                               |
| 04-mag | Multisala Ariston   | Mantova                | Quo vadis, Aida?                       |
| 06-mag | Il Nuovo            | Varese                 | Josep                                  |
| 11-mag | Cinema Palestrina   | Milano                 | Quo vadis, Aida?                       |
| 12-mag | Capitol Multisala   | Bergamo                | Gagarine                               |
| 13-mag | Il Nuovo            | Varese                 | Quo vadis, Aida?                       |
| 14-mag | Multisala Ariston   | Mantova                | Josep                                  |
| 16-mag | Cinema Palestrina   | Milano                 | Josep                                  |
| 18-mag | Multisala Ariston   | Mantova                | Gagarine                               |
| 19-mag | Capitol Multisala   | Bergamo                | Easy living                            |
| 23-mag | Cinema Palestrina   | Milano                 | Sun children                           |
| 26-mag | Capitol Multisala   | Bergamo                | The white fortress                     |
| 31-mag | Capitol Multisala   | Bergamo                | Demain est à nous!                     |
| 06-giu | Capitol Multisala   | Bergamo                | Dating Amber                           |

## COMMUNICATION ACTIVITIES, MATERIALS AND OUTPUTS

The project has used a set of different communication strategies and tools in order to promote the project's activities. The communication and promotional materials for the exhibitions have been created autonomously by each cinema theatre and, in some cases, they have been created directly by the Young Programmers with the support of the tutors. It has been a strategic element to assure engagement of the young people involved.

- **call for application:** at the beginning of the project, in order to create the groups of young programmers in each cinema theatre, the consortium has agreed on issuing a call for application to take part to the project. An overall 10% of the project's participants have been identified in this way.
- **video/trailer for the cinemas:** beyond the video trailer for the call for application, cinemas in the consortium have also used another set of trailers of the project.
- **Z-Power academy press release:** the Z-Power Academy program, that has been developed within the project to fulfil the objectives and actions of phase 2 - Action 3 (training), have been promoted through a set of communication materials.
- **brochures** for the dissemination of the project activities in each cinema's territory.
- **online communication tools (cards):** cards and other tools for online communication of the project.
- **communication kit:** a prompt tool kit of graphic elements and layouts each cinema can use to promote their own exhibition on their own territory.
- **communication materials for film exhibition:** on the basis of the communication kit, a set of communication tools has been created (affiche, card).
- **website:** the website of the project ([www.z-power.eu](http://www.z-power.eu)).
- the **logo** of the project.
- **videos and pictures documenting** the events.



## 2. CRITICALITIES

During the implementation of the project's activities, some relevant difficulties have been met. Here's a list and a brief description of them:

- The overall difficulties of cinema theatres due to the **Covid-19 restrictions** have slowed the implementation of the project down in some of the cinemas involved.
- In the cinemas in which the project was addressed to **people aged 11-14**, the young age somewhat penalized the film selection phase. Since, in fact, many of the pupils were under the age of 14, some films were excluded from the list a priori, being classified as "forbidden to children under 14." The project took steps to find alternatives. The young age also limited the autonomy of their work. During the different phases of the project, it was found inevitable to accompany youth programmers with moments of trainings.
- Relevant criticalities were identified in the phase of choosing films from the catalogue, due to the **difficulty of obtaining adequate windows for viewing of the chosen titles**, and in the identification of the times to be reserved for the screenings, due to the heterogeneity of the specific targets involved. Of course, solving these critical issues will require for the future a greater availability and flexibility of the distributors in what concerns the products to be viewed as well as a rethinking of the overall approach to film selection.
- A criticality some cinemas have raised is **communication with the young programmers groups**. Sometimes several reminders were needed to get all the information requested. Not everyone participated in the same way due to other commitments. More than once, communication roadmaps in which the Young Programmes were involved were not met. On-stage presentations could have been enriched with more information and clarity. More preparation of the speeches was needed in order to present in a concise but comprehensive way. Not all the junior and senior programmers that have started the project has gone until the end.
- **Working over a long period of time with a large group of young people** attending high school: school commitments and grouped trips in the second part of the year, added to their extracurricular activities, made it difficult for someone to participate in the activities. While it was easier in the organizational part, there were more problems in the implementation of the review. The participants failed to involve their friends and schoolmates in the screenings, failing in their goal of broadening the audience of European films to young people. Despite massive communication activities carried out and leafleting even at school, there was no response. The participants had a great time, but unaccustomed to work they sometimes took their commitments lightly.



### 3. SUSTAINABILITY

The project aims to build a scalable and replicable model to encourage the building and intergenerational turnover of the audience of the future, promoting the interest and encouraging civic participation of younger age groups in public cultural life. The project supports the cinemas in their objective of building an audience which would be capable of appreciating European arthouse cinema, combining the commercial goals with the objective of promoting arthouse European cinema as a cultural asset capable of triggering social and educational processes in the community. The model identified could offer new opportunities to cinema theatres in order to promote the creation of an audience for European arthouse cinema, especially composed of young viewers, notoriously one of the most distant audience groups from this type of product, fostering its circulation among them. The project supports a widespread visibility of European films and overcoming the commercial barriers that hinder the widest and most plural circulation of films capable of representing the diversity of European cultures throughout the national market.

The model to be developed aims to become a good practice serving the goal of strengthening the presence of the cinema on the territory and making it a hub able to enhance active participation of the audience, especially young audience. Young audience development for European arthouse cinema is considered, within the European programming (e.g. Creative Europe), a strategic priority for the survival of the sector, even more so in such a difficult period; the project aims to contribute to the search for an effective model already carried out by organizations, festivals and cinemas across Europe for several years, to bring back European arthouse cinema at the center of the public's interest. This model will also be a starting point for a wider and Europe-wide reflection on how educational and cultural promotion activities of a cinema can become more and more sustainable.

The project aims at drafting an innovative business model that, alongside the classic product-oriented logic cinema theatres' business model is based on, wishes to experiment on new audience-oriented business models, building an open space of reflection to discuss and understand emerging consumption models, especially among young audience, and elaborate adequate innovative audience development strategies. In some business models adopted in cinemas in Italy and abroad this approach is increasingly somehow adopted; the purpose of the project is to apply this model to the theatres in the network and make it a suitable model for local audiences.

Also, the Covid-19 pandemic has shown the weaknesses of cinemas in the market, the inadequacy of the traditional tools in competing with an audiovisual market that requires cinemas to undergo a radical change. The acquisition of different, innovative, transversal skills is a crucial asset for the transformation of the role of cinemas. One of the key aspects in training activities (Action 3) is to create connections among different parts of the value-chain, connecting professionals from different sectors.

Long-term sustainability of the project will rely on some strategic aspect of its implementation, such as:

- **WEBSITE:** As the core purpose of the project is to contribute to a general and widespread process of improvement of audience's film literacy skills, the outputs of the project should be made accessible and available as long as possible. The project has a website [www.z-power.eu](http://www.z-power.eu) with very low maintenance costs, thus increasing its longevity.
- **COOPERATION:** the project has the purpose of fostering the creation of an active cooperation network at national and international level. Indeed, thanks to the climate of cooperation and exchange that has been established during the project, many important European players would feel motivated to participate in a collective networking operation for a new version of the project that would be made scalable and replicable in other contexts. This scenario is promising, hinting at new partnerships and further prospects of communal planning. Cooperation is one of the key elements of a long-term sustainability strategy, for it is through cooperation that stronger consortia and clusters, with a greater chance of gathering further funding, are built. The experience that has already been developed in previous cooperation among partners witnesses on the great potential of those types of actions in building a stronger basis for the sustainability of a project.

- **WORK OF THE CONSORTIUM ON SUSTAINABILITY:** The overall sustainability objective of the project is to ensure that the project becomes a model scalable and replicable in other contexts and an activity format that cinema theatres in the consortium can keep on using in the future. The consortium partners are constantly engaged in the search for new frames and new partnerships to support the initiative. One of the purposes of the applicant and the partners will be, once we will understand that the model works, to look for new occasions for raising funding in order to make the project sustainable in a long-term perspective.
- **FUTURE PERSPECTIVE IN THE PROJECT DEVELOPMENT:** As for the future developments of the project, it has a relevant potential. It will be possible to empower relationship with different hubs and institutions on each territory (churches, NGOs, etc.) in order to build different audience groups of different ages and interests so that each group can act as young programmer, offering the cinema theatre a wide range of chances of building new audience. This choice would also open up the possibility of building new partnership networks with entities normally unrelated to the world of media and audiovisual, and - just as important - would offer participating groups new ways of participating in the project. Additionally, more work will be committed to developing the project's playful, engaging and interactive side with the aim of boosting participants' engagement. Workshops, laboratories, think-tanks, so many activities can be put aside of the project to empower the participants' involvement. It goes without saying that, at a time like this, when the worlds of education and schooling are suffering the consequences of a global pandemic, a project such as Z-Power represents a strategic asset and investment.



## 4. IMPACT

### CONTEXT ANALYSIS

In all territories involved in the project there was an impact on the context that has concerned the cinema theatres and the citizens. Here's some examples of context analysis and impact in some territories.

#### MULTISALA ARISTON, MANTOVA

The activity carried out did not change the main activity of the cinema, which is to offer the public a careful selection of arthouse films from the European continent. The screenings were held in the evening, respecting the normal opening hours of the cinema. What changed was the approach, as we had never before let someone else choose the titles of a festival and take care of its programming and implementation. It was also the first time we got to work together with a group of young people, opening us up to a different *modus operandi*.

The feedback was very positive. The young programmers were enthusiastic about the activity, especially to meet new people who shared their same passion; to be able to express their creativity; to engage in something they are passionate about, delving into the world behind it. They had fun and were able to expand their knowledge about cinema. The seniors, already European film buffs and frequent cinemagoers, saw the films from a different point of view and had a lot of fun comparing themselves with the youngsters; they also got to learn more about the work behind a movie theater.

The project made it possible to change the perception of the Ariston multiplex as a place not only for adult audiences, but as a place where young people can meet, meet like-minded people, and can intervene with their ideas and enthusiasm. The adult audience itself has seen the cinema no longer as just a cinema, but as a place that meets the needs of young people by stimulating them and opening their minds.

Finally, the project had positive repercussions on the work of exhibitors, putting us in contact with more distant realities and allowing us to learn from those who have already been working closely with young audiences for some time and have experience in this regard. We thus learned the tools to manage a project like this and felt stimulated in our relationship with other cinemas. Working with young people has also allowed us to take a different perspective on our work, especially in training them we have learned a lot more about how an arthouse cinema is viewed from the outside and discovered which promotion tools work best and which ones work least.

#### CINEMA IL NUOVO, VARESE

The impact on the activity of the cinema theatre.

The Cinema Teatro Nuovo was used for most group meetings and public speaking training, being able to ensure a circular seating arrangement and greater mobility of participants; thus its multifunctional value was exploited, not only related to screenings and presentations. Collective viewings of films were held in the Filmstudio 90 Cineclub, another Cinema theatre run by the association, which is smaller than the Nuovo. In this way, the spaces were experienced outside normal programming hours. Cinema Nuovo's Friday programming was modified by adding a screening of a first-run film at 6 p.m. Normally on Friday there is only one screening at 9 p.m. The decision to offer only original language films has improved the percentage of these types of screenings.

Feedback from the young and senior programmers

The young participants were enthusiastic about the activities, happy to be heard and to feel that they were an active part of a dynamic project. Not everyone was able to participate all the time but even those who were not present showed interest in the activities, via messages in the Whatsapp group. The relational element was the one that impacted the most, contributing to a relaxed and collaborative environment. Some said they appreciated the project for the opportunity to improve their knowledge of film language and skills in organizing and managing events open to the public. Senior participants were grateful for the opportunity to engage with young boys, appreciating their enthusiasm and commitment.

## The spillover to the territory

Thanks to the promotion done by the young programmers among friends and peers, more young people than the average came to the cinema. The initiative and the way it was narrated on social networks and in local newspapers helped change the image of Cinema Teatro Nuovo, in part making it a more attractive venue for under-25 audiences. Some already activated collaborations were strengthened, such as the one with Arcigay Varese and the one with the University of Insubria. In particular, the support of cooperative Totem has been crucial.

## The skills of the cinema holders

After the periods of forced inactivity due to the pandemic, Z-Power was the first major project to bring us closer to young people and allowed Filmstudio 90 employees to deal with interlocutors, both programmers and audiences, who are much younger than the average age of regular moviegoers.

## CINEMA RONDINELLA, SESTO S. GIOVANNI

The project was greeted with great curiosity and interest by the regular audience of Cinema Rondinella who recognized and appreciated its novel elements, especially the presence of “young” programmers in a view of project renewal and youthful protagonism. The school world also recognized the importance of the project, and numerous professors attended the events with great attention and enthusiasm, hoping to collaborate on projects of this nature in the future as well. For the first time, Cinema Rondinella saw boys and girls under the age of 18 among its audiences for films that would not immediately be considered suitable for a “young” target audience, thus achieving the goal of conveying to a different audience a quality European product that is usually not easy to disseminate.

The Young and Senior Programmers, throughout the project, during the review and at the follow-up, showed great willingness, participation and enthusiasm. The Young Programmers have learned to appreciate film that, prior to this course, they did not consider in the least attractive to themselves and their peers; they have understood the strength and specificity of watching a film on the big screen and inside a movie theater, understanding for the first time its elements of strength and diversity; they have learned to analyze a film text by comparing their own reading and vision with that of others, even those of a different age than their own; they have understood the many aspects inherent in the promotion and communication of a product of a cultural and commercial nature. The Senior Programmers confronted viewers of a generation far from their own and appreciated their commitment beyond generational “barriers” and “fences,” managing to go beyond prejudices and stereotypes; they conveyed to the youngsters their own background of professional experience and viewer wings, guiding together with the tutors the group in the realization of the final review; they felt for the first time an active part (and not mere users) of the theater that over the years they have come to know and frequent assiduously and passionately.

Cinema Rondinella was already widely recognized in the area as a cultural and social hub, and this project further strengthened its role as an educational one, that is, a place to experiment, an open laboratory of ideas and content, a context for training in the language of film and multimedia. This has helped to strengthen the theater's already existing ties with educational “antennas” in the area: the school world, social cooperatives, associations and institutions involved in the education of the younger generations.

In this regard, the educational and planning competence of the Cinema Rondinella staff has also grown by a great deal: in an extremely recessive situation for film exhibition, the confrontation with Young Programmers in particular has restored enthusiasm and new vital energy to the entire staff involved in the direction and management of Cinema Rondinella and has given a glimpse of the theater's concrete potential to be able to renew itself and address a much younger audience.

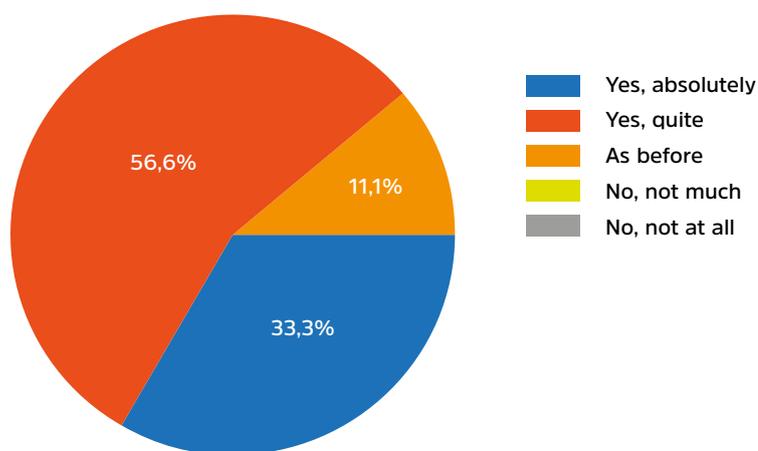
## THE QUESTIONNAIRE

At the end of the project activities, we submitted a project impact evaluation questionnaire to the project participants. 3 main project targets were identified (theaters, senior viewers, Young Programmers) to whom we asked a series of questions.

9 out of 12 participating cinemas responded to the questionnaire, corresponding to 9 out of 10 exhibitors involved.

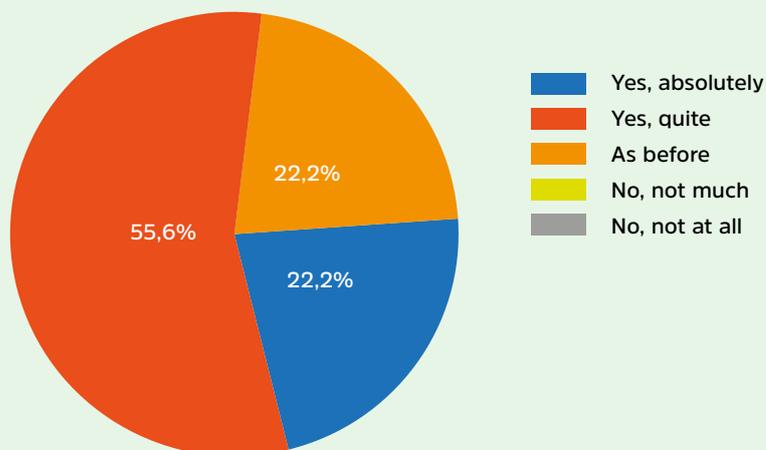
### 1. As a result of the project have you better understood the potential of your cinema as a cultural hub in the area?

The project was quite useful for 50% of the cinema theatres involved to better understand their potential as a cultural hub in the area.



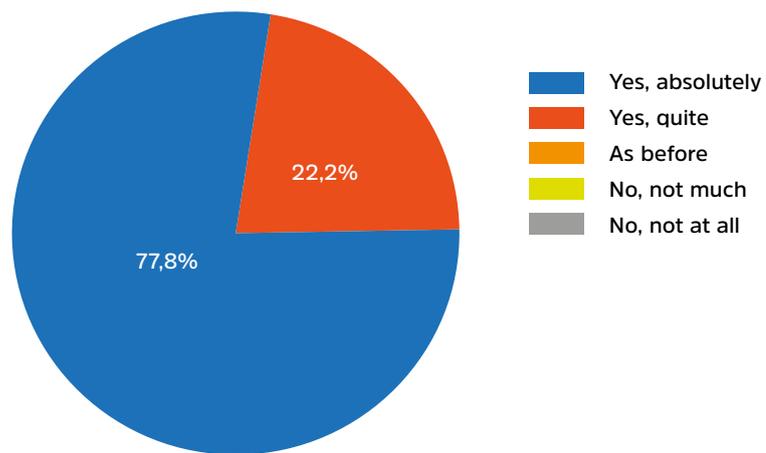
### 2. Have your skills and abilities regarding finding innovative methodologies to attract audiences for your cinema theatre only increased as a result of the project?

Similar to the previous response, the project was quite helpful to about half of the involved exhibitors in acquiring



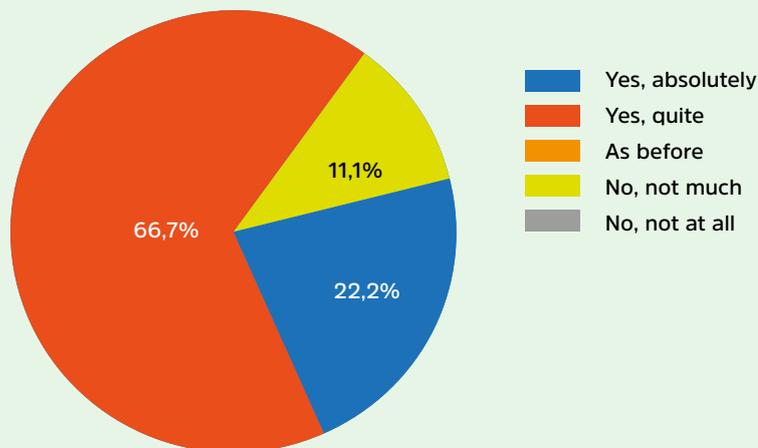
innovative methodologies to attract audiences to their theaters.

**3. Has your interest in the opportunities of cinema collaboration increased as a result of the project?**



The project proved to be extremely useful for most of the exhibitors involved to better understand the opportunities coming from collaboration between movie theaters.

**4. Do you think the Young Programming model has good potential with respect to increasing the capacity of theaters to attract audiences?**

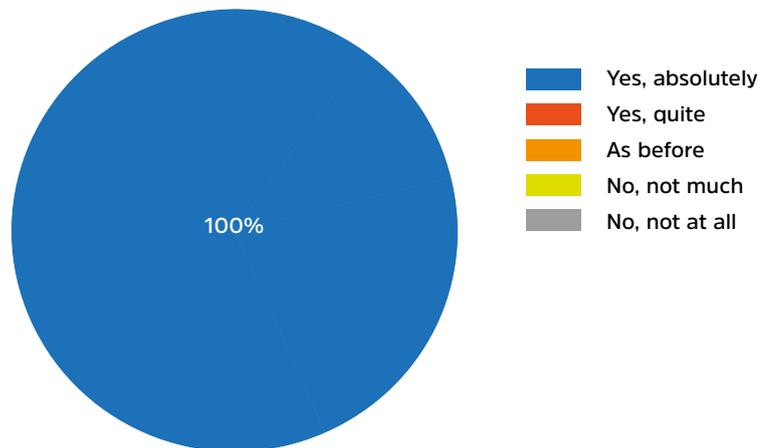


For more than half of the theaters involved, the Young Programming model has good potential in developing the capacity of theaters to attract audiences. For a limited number of theaters, however, this model is not useful for this purpose.

## SENIOR SPECTATORS

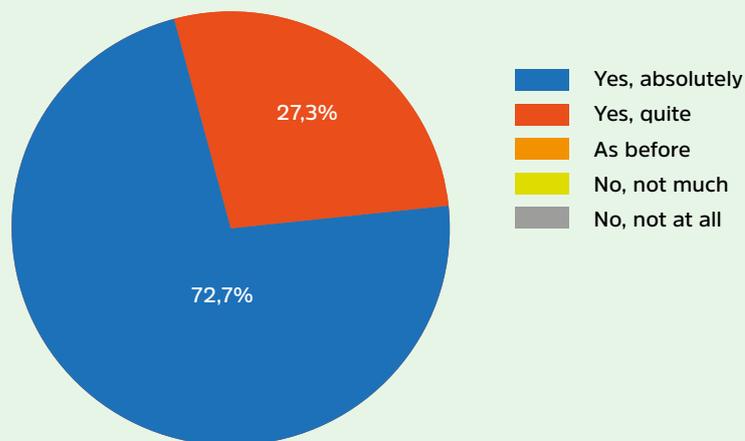
11 senior viewers responded, representing about 50% of the senior viewers involved in the project. The responses were, on average, extremely positive, even more than the surveys for the other project targets.

### 1. I enjoyed the activities carried out as part of the project.



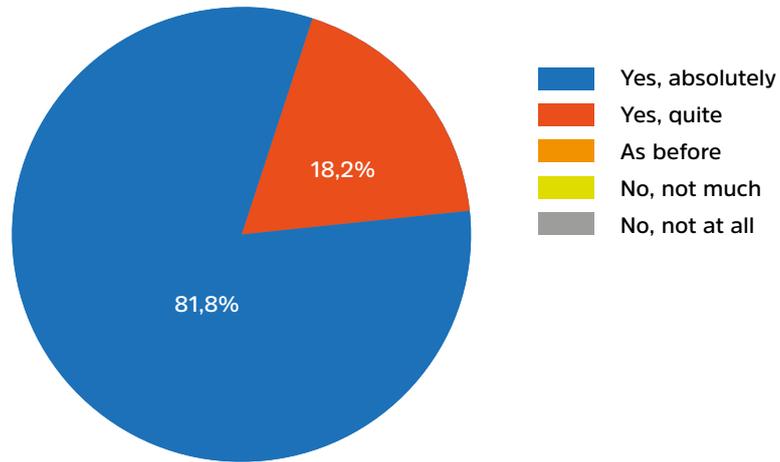
All of the respondents appreciated to the highest degree the activities proposed under the project.

### 2. I enjoyed the films in the catalogue that were offered as part of the project.



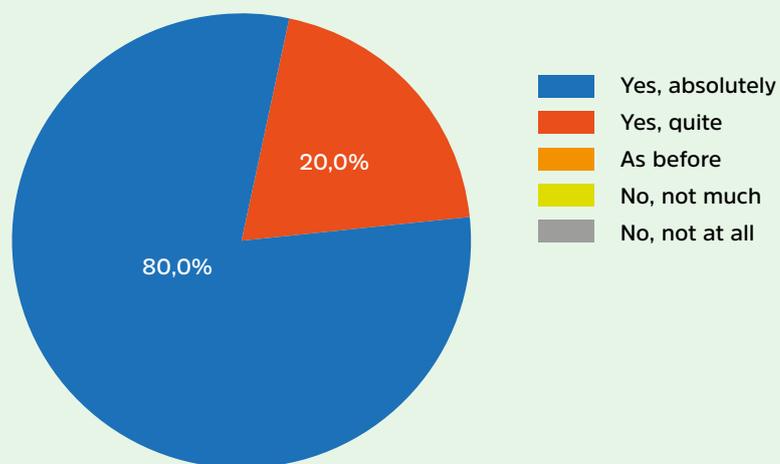
The majority of respondents liked The films offered in the catalogue.

### 3. I appreciated the preparation of the experts involved in the project.



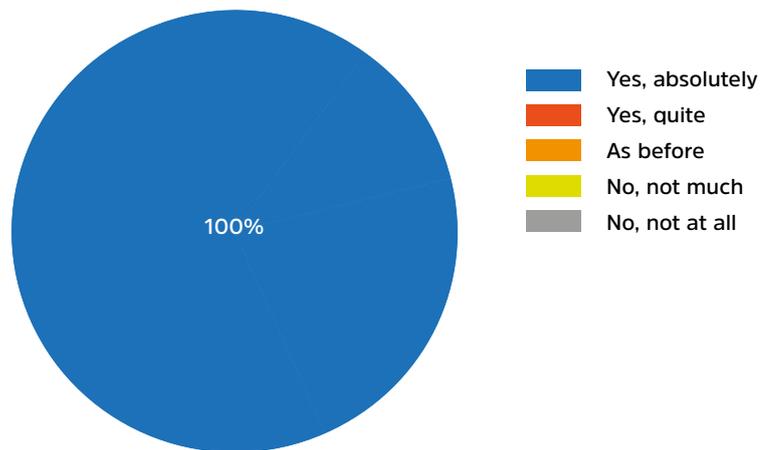
The preparation of the experts and trainers who took part in the project, similar to previous aspects, was also highly appreciated by the senior audiences involved.

### 4. My interest in European cinema has increased because of the project.



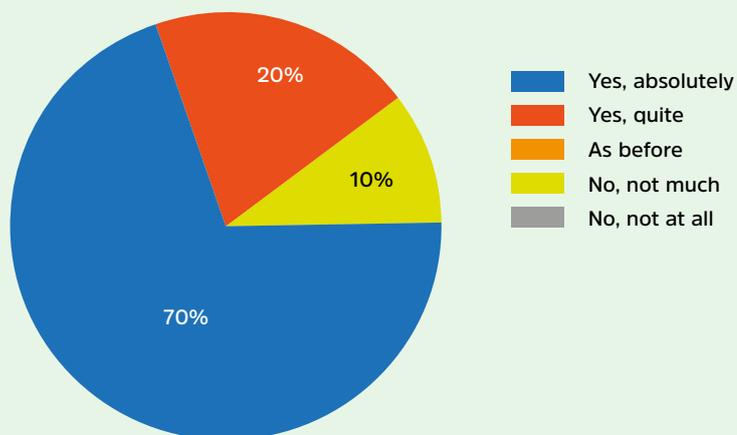
For the vast majority of respondents, the project was helpful in developing greater interest and sensibility in European cinema.

**5. My desire to attend a cinema where I could enjoy arthouse cinema increased as a result of the project.**



All of the interviewees said that the project was very helpful in bringing audiences back to the movie theater.

**7. My ability to relate to cinema, to read it, analyze it, understand it, especially arthouse European cinema, increased after participating in the project.**

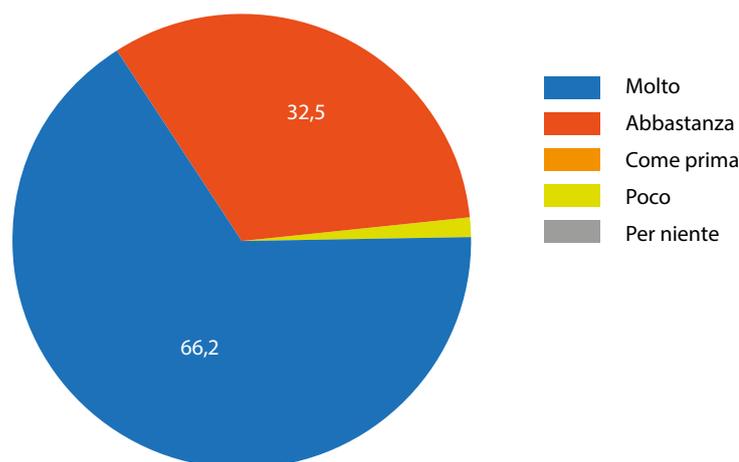


Again, the overwhelming majority of respondents said that the project helped to increase the film literacy skills that the project plans to impact.

## YOUNG PROGRAMMERS

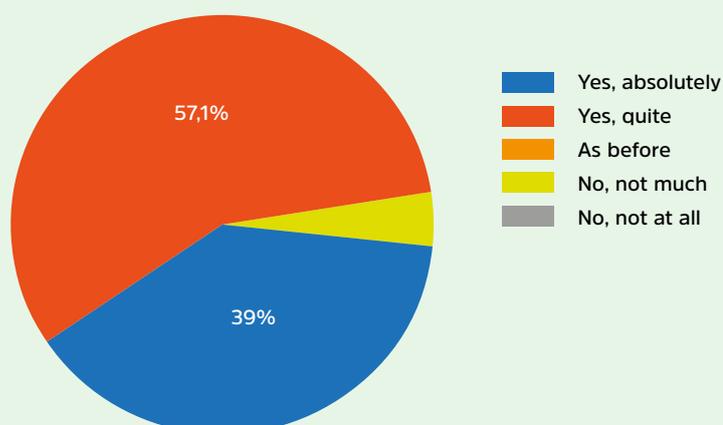
The responses provided by Young Programmers play a particularly strategic role in the impact analysis of the project since they are the main target audience of the project. 77 out of the 115 project participants responded to the questionnaire, accounting for 60% of the participants.

### 1. I enjoyed the activities carried out as part of the project.



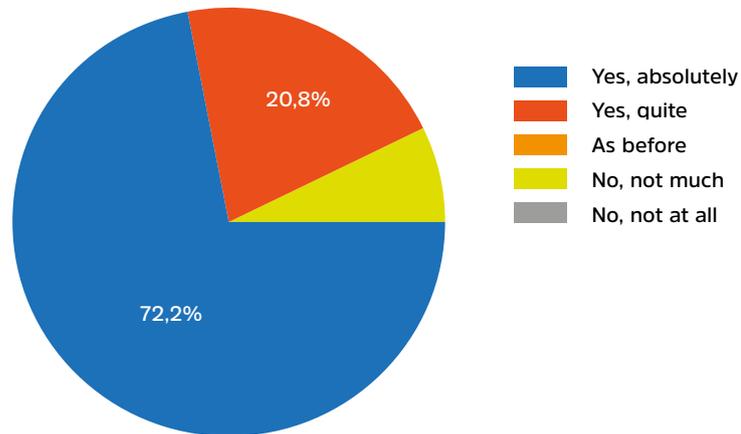
Most of the Young Programmers enjoyed the proposed activities to the highest degree.

### 2. I enjoyed the films in the catalogue that were offered as part of the project.



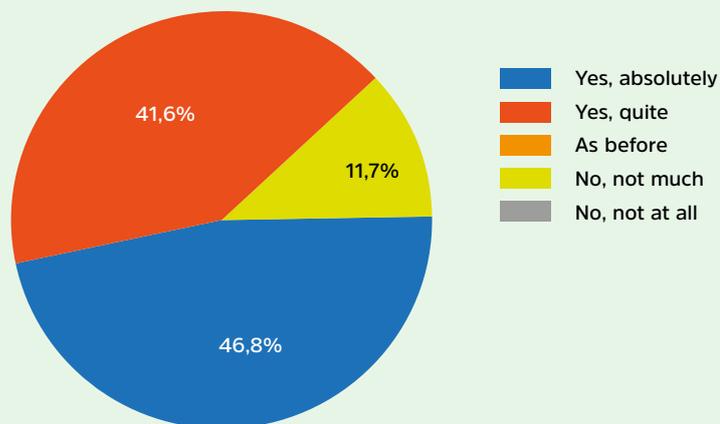
The vast majority of Young Programmers involved split between those who moderately and highly enjoyed the films in the catalogue.

**3. I appreciated the preparation of the experts involved in the project.**



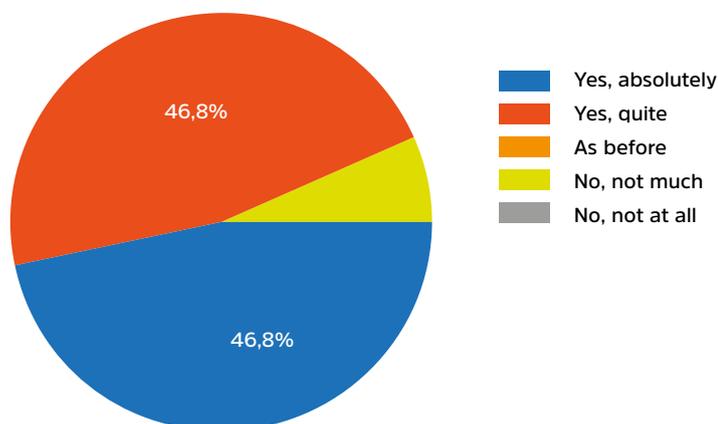
The vast majority of Young Programmers greatly or fairly appreciated the experts' preparation.

**4. My interest in European cinema has increased because of the project.**



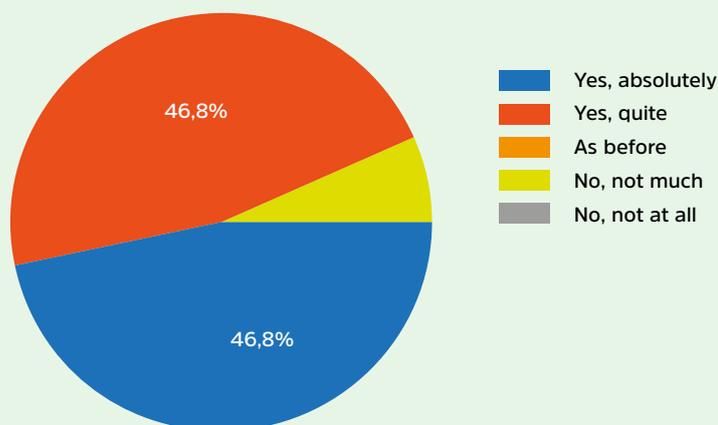
For the majority of Young Programmers, the project moderately contributed to the increase in interest in European cinema. This is one of the project's major critical issues and one of the most strategic goals that, although in a lesser tone than the other aspects of the project, demonstrated the effectiveness of the approach taken.

5. My desire to attend a cinema where I could enjoy arthouse cinema increased as a result of the project.



Again, the project proved potentially effective in bringing Young Programmers back to the movie theater.

6. My ability to relate to cinema, to read it, analyze it, understand it, especially arthouse European cinema, increased after participating in the project.



Again, the project seems to have demonstrated its effectiveness in enhancing the literacy skills of young users.

# QUALITATIVE SURVEY

Find below a selection of the qualitative response senior spectators and Young Programmers have given about the project.

## SENIOR SPECTATORS

### Q. What is your general opinion about the project?

Very interesting project to be absolutely replicated. The meetings with the tutors and the boys were very stimulating and enjoyable. The boys (aged 16/17) who took part in the project at the Rondinella Cinema were really on the ball showing interest, enthusiasm and remarkable commitment to the selection and promotion of the review. So the balance of the experience was very positive. Just a small note in relation to the purpose of the initiative and the claim Z-POWER Young People Back to the Movies: more needs to be done, the new generations are not used to movie-going at the cinema, they are the ones of the double screen - they watch movies from the platforms and with their cell phones in their hands because in the meantime they are texting on social media. They have not had "education in the ritual of cinema," and the pandemic has done the rest by making the spread of platforms very widespread in all homes. A small suggestion for a possible new edition could be to have young people experience watching the same film first from platform (smartphone, tablet PC or TV) and then instead watching it in the theater, so that they can really realize the power of the film in the theater. I'm not sure by what mechanism this could be arranged, perhaps with incentive.

Well-structured project; Seeing and choosing movies; I really liked Dating Amber, Bad poems, Josep, My heart is blue ad an orange; I would suggest doing more education regarding cinema e.g. history, great movies ,directors, film techniques, etc.

Project that allowed me to increase my critical ability also because of the comparison with the guys in the group. One suggestion would be to present at least a couple of films at outside night as well

The strength from the project lies in the collaboration between experienced, and professionally competent, people and young people approaching the world of cinema. The latter had the opportunity to look at cinema from different perspectives and had to make choices that involved responsibility. In our case this interaction worked well. as for the films, I think it was appropriate to offer products of various genres that stimulated the critical and interpretive skills of the boys.

Good morning, I was one of the two adults who joined the tutor in working with the boys. I was happy to have taken part in this project, in which the boys participated enthusiastically, some even discovering qualities (e.g., organizational) that they did not think they had. I hope the experience can be repeated, even perhaps with educational moments organized by the Cineteca; thanks to everyone for the project which, I repeat, was special.

The most stimulating activity was certainly the direct involvement of the students. All the films turned out to be interesting ("Gagarine" above all). The project could be improved by creating a forum that would compare the group of kids with a group of adult viewers (more than the 2/3 where we were).

## Q. What did you learn from the project?

The tutors did their task excellently, succeeding in stimulating reading of various film languages and techniques. Showing intent and work for both the films in the catalogue and more generally. I would like to have the opportunity to learn more about the languages of European film history and trends.

I learned how to compare myself with others; I would like to learn more about the technical aspects of film; favorite memory of the project was the screening night of the film Josep because it was multidisciplinary (history and art) and I noticed a lot of interest from the audience.

It was very helpful in improving my ability to relate and to overcome a certain shyness in expressing my opinions and trying to make the critical mi of the films understandable.

As a “senior” I am passionate about cinema, I work at it a bit, and I have always loved European cinema, so I cannot say that the project increased my involvement, because it was already there! Keeping in mind that my interest in cinema was already very high, I found it instructive to hear the kids talk about their fruition experiences, their predilections. If I learned anything, it has to do with the discovery that there are still, despite everything, young people who love cinema in theaters, even arthouse cinema.

## YOUNG PROGRAMMERS

### Q. What is your general opinion about the project?

Well structured, I have appreciated the discussion after the film, which continues outside the theater. The films I liked best are Quo Vadis Aida? and Bad Poems. To improve the project, we need to integrate with distinguished guests from journalism and film criticism.

I thought it was a job very well done. The most fun part was exhibiting in the cinema. My only regret was that there were few people there.

It was a once-in-a-lifetime experience, if I went back I would have no doubt about doing it all over again. Well structured project, I found people ready to help and open to new proposals.

I think the project is great, although I would have preferred more training on filmmaking, a bit in the round.

The activity is well organized and structured: the tutor who followed us was very knowledgeable, she helped us a lot with the activities is one of my favorite activities was definitely the in-theater programming. I liked all the movies I saw and I am very happy that other people will be able to see them thanks to this project.

The project is well structured and the movie I saw, which I liked is the future is us because the kids in the world are trying to make it better and it is nice to see parents supporting and helping them.

The project is well structured, the tutors are knowledgeable, patient and they get the concepts across very well. I like to get involved so the review time with the audience in the theater was my favorite activity. The film I enjoyed the most was Dating Amber.

I would have liked to have done more technical, film analysis on the films, especially listening to the opinions of experts.

The project was a nice activity to do but rather limited in the creative freedom we had. It was interesting to work in the film field even if for a short time. Unfortunately, we didn't get much feedback from the audience, but despite that it was nice to organize the review.

The project was a great idea especially to involve kids like us. It was a nice opportunity to see the films and make the flyers and at the same time advertise. I hope this cinema will continue with these beautiful initiatives!

I think the project is well structured, especially to bring us young people closer to the cinema. My favorite activity was creating the flyer. the movies I liked the most are: I am Greta and Sun Children.

I think the project was very engaging, interesting and well structured. My personal suggestion is for each person or each couple to choose a movie that is perhaps more engaging and not too heavy.

My favorite activity was to choose together as a class a title that united all our films. To improve the project in my opinion we should choose movies that would interest us kids more.

Project that reconnected me with real cinema because in recent years we used to see almost all movies at home on digital platforms. One of the activities I really enjoyed was the creation of the movie publicity flyer. I expected more people to attend the screenings.

The types of films chosen were too diverse. It might have been better to choose a single genre while maintaining a single target age group to offer it to (children, all children's films; adults, all adult films, etc.).

Well structured and organized. I would recommend more direct participation of pupils, for example in the graphic design of the review.

Yes, I think the project is structured very well. My favorite activity was the creation of the review. One film I liked was I am Greta because I found it very interesting and engaging.

In general I liked the project very much, although it would have been better for the children to choose the even the catalogue themselves, because sometimes the films proposed dealt with very different themes, some, by the way, more interesting than others. However, it is well structured, the experts were very knowledgeable, and above all I really appreciated the work that included deciding the title of the review, which was very interesting and fun.

the project was interesting and useful in discovering even world-renowned European authors. Some of the films seemed boring.

The project was structured very well. My favorite activity was the presentation of the films. The film I liked the most was Futura.

It might be interesting to build a network with filmmakers and workers of the sector to have them physically present at film presentations.

This project made me grow both character-wise and culturally. The activities also made me bond with new people and I was able to express my ideas quietly, without agitation.

A perfect project for someone like me who was a stranger to this world, structured in a gradual and progressive way.

It was difficult to watch movies remotely, I am not a computer genius, of course; but that was the biggest barrier.

It was my first experience in this field and I am very satisfied. The organization was great and working together was pleasant and easy.

From the catalogue I saw 8 films and only 2 I did not like (Easy Living and From Italy to Ecuador), while my favorites were Gagarine, Futura, Josep. I really appreciated the originality of the titles offered and certainly by comparing myself to others I learned something.

Engaging and interesting. You breathe an "air of family" being with people who share a passion for cinema. At Cinema Rondinella we had the opportunity, in the phase before the reviews, to have small lectures on film language and other technical analyses by two of our Tutors. They were invaluable in sharpening our critical thinking.

Perhaps an Instagram site/page dedicated exclusively to the project could have been created to publicize it even more.

The strong point of the project was the relational element: making connections with those who share your same passion made it natural to want to get together and organize something beautiful together.

This project was very formative: I really learned a lot about cinema, both about cinema in general (what are the parts, what are the techniques used to shoot a film, what is behind certain scenes, what do certain shots mean...) and films (how to analyze a film), and about the world of marketing and promotion of a product applied to the film industry (ways of promotion, most effective strategies...). All this was also possible thanks to the presence of the tutors of the project, really very knowledgeable people who managed and to pass on their great passion to us.

I think that in itself it is a nice project, but I did not find it a good fit for my class. Unfortunately we worked not in

the best way for various reasons. I liked the fact that we saw unfamiliar films and thus see something new and different. Of the films I saw the one I enjoyed the most was "Easy living."

I really liked the organization of the project and how it allowed each of the kids to have their say about the films-everyone had weight. Also, the meetings with the various guests were something different, which rarely happens when you go to the movies

Very enjoyable was the discussion among us guys to talk about the various films and decide which ones to include in the review while also listening to the opinions of the experts there.

I think the project was well structured and gives the kids a chance to become aware of what is behind the organization of the review, making them work on it themselves

I think the project was well-structured and the division into groups allowed everyone to be able to focus on a single film.

It is really important to organize such projects, and they are not very easy to find. Z-Power allowed me to meet new people: young people, exhibitors and spectators, all sharing a passion for cinema. It's interesting to find outside connections through a film, whether it's everyday news, emotions or experiences that we have in common. Especially after the pandemic, returning to theaters with a film festival is even more special.

I am really excited to have participated in this project. I really enjoy filmmaking, and being able to work in this area was a very stimulating and educational opportunity: I learned new skills and met many people of whom I keep pleasant memories. Despite living an hour away from the Edera cinema, I tried to attend all the appointments and meetings. Projects like this, involving young and experienced people, are commendable because they make an alternative and unprecedented cultural activity flourish. Congratulations!

It is a project that forms a lot not only in the cultural field but also in the organizational field. It would be useful to spread it even more, directly involving schools in film education, because an industry like this cannot risk disappearing due to the lack of aid from the government, it must be the young people who carry on the tradition of viewing in theaters, but alone they are not enough, as was found during this beautiful initiative that however sadly brought a lower average of young viewers than initially outlined.

I liked the project because it allowed us to work on something we love, the possibility of having a rich catalogue is essential to get passionate about a film and create a perfect evening. It would have been nice to have had a space where we could discuss and work together on the project, I hope that with the end of the pandemic it can be done.

## Q. What did you learn from the project?

I learned to look at films with a more critical eye, being able to understand films better and being able to analyze them more deeply and carefully.

I learned that cinema is not just for passing time but for conveying messages that can be very important. My favorite moments were analyzing the films and being able to see them with other points of view.

I would have liked to learn more about how to create functional and attractive press releases, while I learned how to actually make film fact sheets.

I learned a lot from this project, seeing how film works from behind the scenes was great.

I think I understood better how to find the right keys to a film; I definitely understood better how to organize an evening/event that works; I struggled with public speaking, but I think that's normal.

I honestly don't think I learned much, however, it was interesting to observe how much work and effort resides behind a film festival.

I learned from the project that you don't just show a film one afternoon but there is work behind it that I never would have imagined. Organizing everything down to the smallest detail. My favorite time was choosing the films, analyzing them and putting them all together.

Being able to talk about cinema with experts is not for everyone and every day. I found the research, collaboration and exposure in the company of peers who are also film buffs constructive.

I definitely learned that films can also be watched with a critical as well as a playful eye, that this helps to form in us a critical sense such that we can judge not only the film but also the reality around us. The best moments were definitely those of the film screening evenings, as seeing one's work in action and what one has worked so hard for is a great satisfaction.

The world of filmmaking even more so, and of film managements and theaters. Very nice and cozy space like a real movie theater. I really enjoyed watching the films and working for the project with flyers designed by us!

Thanks to the project, I was able to watch the movie with different eyes. favorite memory was the moments I spent with my classmates.

One audiovisual skill I developed was that, together with another classmate, we created our own presentation about the film, first without watching it and then watching it, while, as for interpersonal skills, I bonded with another person from a different section and then that we also exhibited the same presentation to an audience of different ages in a movie theater, giving us a new and very important experience for our future.

I think I learned how to catch the viewer's eye with a simple title, or how to judge and analyze films. The only time I struggled was when we had to answer a question asked by the audience.

I learned how to speak in front of an audience and in front of a camera.

I really enjoyed the company. Also, the exposition and presentation was a time of sharing and maturing.

Definitely the project helped me to understand how I can tell other viewers about the emotions of the film I went to review and comment on, also it helped to discover very good films that without this project would have been "lost".

I learned how to analyze a film from different points of view, and one moment that had a great impact on me was actually my presentation of one of the films.

This project was formative as we worked a lot on finding information, synthesizing it, and exposing it

I learned a lot about scientific terms, programming, everything that goes around this world and how to propagate a product in different ways. Obviously these things I learned during the explanations of the prepared tutors, but still in general during all the work.

I learned how to be on stage and not to be afraid of it.

I learned about cinema more closely, comparing myself with people more experienced than me and dealing with an environment rich in knowledge in this field.

Above all, I think I have experienced how the creation of a film festival happens. There are things that can be fixed, but I am convinced that ours has really accomplished a good job and with excellent results!

My favorite memory is the day I presented the film "Dating Amber," I was very excited but it was a beautiful evening, full of emotions.

The project was a great way to empower ourselves and more generally the group of kids, it spurred us to acquire some skills like responsibility, critical eye and collaboration.

I learned to analyze a film even from the little things.

I learned how to speak in public, something I was afraid of before.

I really enjoyed the environment created during the meetings. Presenting a film on stage was a very nice new feeling. Definitely discussing films together made me notice details that I would not have noticed on my own and that made me appreciate cinema even more.

The most impactful moments were definitely the times spent with new classmates. I learned to analyze films better, and I understood more about the amount of work present behind the making of a festival.

Perhaps it would be nice in the future for the project to involve the Young Programmers in “film lab” activities where we actually get involved to understand cinema and experience it in the field.

I think I have learned that cinema as enjoying watching a film can be a collective process of reading, interpretation and growth, not just an individual one.

The skills I have developed most through the project are two. The first is the ability to make critical judgments of things (movies but not only), while the second is the ability to communicate in various methods to promote a product: thanks to this project I have understood and understood various marketing mechanisms and strategies useful for promoting a product. We applied it to the world of film but I think many of these mechanisms applied to anything you want to promote.

From this experience I learned a few things, such as the fact that there is so much behind a film and seeing: interviews of actors, the director, etc. makes you discover a lot.

I learned how filmmaking enhances the qualities of a film.

I definitely learned how to manage a social page to promote a film. The people I met and the exchange of ideas had a great impact

I would have liked more to learn how to analyze a film, but overall I really enjoyed the exchange of ideas with other young people who are passionate about cinema, and I certainly learned how to manage the organization of a festival

The project made me realize that there are other films than the usual commercial films, and one part that I found difficult was public speaking

I understood better how to work in a group, being able to divide tasks and meet deadlines. Most of all I understood what my skills are and how to mesh them with others'. I felt the pressure of stage anxiety, the fear of not being ready or not receiving positive feedback. I wish the organization had been more controlled and precise, but being my first time I can't complain.

In college I study Communication and months ago I took a course in cultural event management. This project allowed me to apply some of the lessons and strategies I learned and put me in the organization of a real cinema schedule: the ideas the group had turned into reality.

I remember with great pleasure the evening when a close friend and I presented a film (Bad Poems) and moderated the discussion afterwards; this made me think: not everyone who is passionate about something has a stage to talk about it and an audience willing to listen to them. The “Z-Power” project was invaluable because it offered us that opportunity as well.

Certainly I have tested on my own skin what public speaking activity is, like that of event organizer, albeit in part. But especially the team created allowed me to delve into aspects and information regarding filmmaking in a more technical sense, which I would have otherwise struggled to acquire during my life as a student

I learned how to put subtitles to translate a video, I developed a more critical sense while watching films, not related to technicalities, but related to usability.

## CONCLUSIONS

The vast majority of Senior Spectators and Young Programmers appreciated the project on all levels. They appreciated the proposed activities, the films in the catalogue, and the expertise of the experts. In addition, they all had the opportunity to question themselves about their relationship with European cinema, with the theater, and about their own film literacy skills finding an overall increase in all these aspects.

The least clear-cut responses came from the very theaters involved in the project. Not all of the theaters involved participated in the project with the same degree of enthusiasm, it is a fact that for many of them the project revealed a significant hypothesis and a promising methodology, but for others of them it seems that the methodology tested is not as engaging.

Our general conclusion about the project is that the Young Programmers methodology is very promising. On this basis, a new test of this methodology will be necessary in order to collect more elements about its efficacy.

