

# tips : good to know before organizing a screening

*In the frame of the FOCUS strategic partnership, the project partners developed this handbook. If you have decided to organize a screening, it might help you to prepare your event. If you need our support don't hesitate to contact us! [focus@so-many.eu](mailto:focus@so-many.eu)  
©Focus Roma youth cinema project.*

## Content of the handbook

1. What do you want to achieve with your event?
2. What is your timeframe?
3. Do you know your audience(s)?
4. Ideas to encourage audience's development & participation
5. Where will the event take place?
6. Find and pre-select films
7. Important key actors you need to identify
8. Tips from professionals
9. Online useful resources

## 1. What you want to achieve with your event?

Each screening have a different purpose, and usually, more than one.

Reasons could be for example to:

- raise awareness about a topic, give people information
- provide enjoyment and entertainment
- encourage people to think more deeply about one specific topic
- inspire people
- create opportunity for people to meet (from different communities), share a space and an experience together
- attract media / political attention
- engage audience(s) that have never been attending a screening, that face various obstacles

Before setting up your event, it is important to first clarify what are the main objectives you want to achieve for yourself and within your team. That way you know what you should focus your attention on. Setting up clear objectives will impact all choices: which film to screen, where, when, etc. Those objectives should be in line with your organization's identity, values and long-term goal.

**Example of the impact of goal setting on event's feature:**

If your first objective is to....	Your event's most important features might be .....
Raise awareness about a topic, give people information	<ol style="list-style-type: none"> <li>1. A film programming that brings a comprehensive view on the topic or combination of films that balance points of views</li> <li>2. Quiet space where it is easy to concentrate</li> <li>3. Guest / expert on the topic invited for a round table or a discussion following the screening</li> </ol>
Provide enjoyment and entertainment	<ol style="list-style-type: none"> <li>1. A Film that provide enjoyment</li> <li>2. Space where audience can feel relax and easy (for example open air could work well)</li> <li>3. Before, after the screenings drinks and snacks for a convivial atmosphere</li> <li>4. Blended Festive event such as concert, exhibition, etc.</li> </ol>
Encourage people to think more deeply about one specific topic	<ol style="list-style-type: none"> <li>1. Film programming that balance points of views</li> <li>2. Quiet space where it is easy to concentrate</li> <li>3. Space for educational activities where people can actively participate: talk, reflect, interact and not only listen to experts/ speakers' opinions.</li> </ol>
Inspire people	<ol style="list-style-type: none"> <li>1. Film programming that capture or picture real life-situation so that audience(s) can relate to and have a fresh look onto their own reality.</li> <li>2. Inspiring, open, unconventional venue that can symbolize change, movement, etc.</li> <li>3. Invite the filmmaker or protagonist or invite other "change makers" to share about their stories / project.</li> </ol>
Create opportunity for people to meet, share a space and an experience together	<ol style="list-style-type: none"> <li>1. Informal space are comfortable, friendly, welcoming (drinks and snacks, staff/ volunteers are present to welcome the audience)</li> <li>2. Films chosen is/are'nt too long, screening hours allow people to meet before and stay afterwards</li> <li>3. Non-formal space are designed to easy people's encounter (speed dating session, workshop using tools such as "<a href="#">Living library</a>" or "<a href="#">World Café</a>"</li> </ol>
Attract media / political attention	<ol style="list-style-type: none"> <li>1. Film programming could showcase a newly released title, or even a premiere if possible on a topic that might be politically-engaging and socially-relevant to local context</li> <li>2. Press conference could be organized prior to the event</li> <li>3. Conventional/ official space might be more suitable</li> <li>4. Partnership with Journalist school / or other relevant university department</li> </ol>
Engage audiences that have never been attending a screening	<ol style="list-style-type: none"> <li>1. Partnership with other local NGOs that can engage their existing audience, that co-host the event and provide you with a clear understanding of this audience features.</li> <li>2. Film program must be carefully chosen in partnership with the co-host.</li> <li>3. Budget should be allocated to remove identifies obstacles (for example organize local transport from homes to venues, translation/ subtitling in minorities languages if needed, money to support the coming of a group leader to monitor a group, organize catering if participant don't have money to pay for lunch/ diner outside of home, budget to pay a mediator that visit family prior to the event, etc).</li> </ol>

## 2. What is your timeframe?

It may sound obvious, but clarifying how much time you have for your event might be a very crucial step influencing programming choices. Do you have one evening, one afternoon or 3 days? If you have 2 hours, does the two hours include welcoming the audience and the debate after the screening? Don't under-estimate potential delays or basic needs, such as having dinner, or a break between two films for a snack and a talk. Informal moments are usually very much needed, appreciated and useful.

## 3. Do you know your audience?

To make sure you design a relevant audience outreach strategy, you first need to know your audience(s). It might consist mainly into taking two steps:

1. first segmenting your audiences
2. second getting to know the needs, interests and features of each segment.

Here are examples of different type of audience that can help you do a first mapping / segmenting of your audience

- **Your existing audience:** people that know your organization, follow/ participate to your activities
- **Interest groups:** any community that might be interested in your subject, and that usually attends cultural activities
- **Venue's audience:** the audience that is used to attend the venue where you will organize the event
- **Your close circle:** family, friends, neighbors
- **Audience with obstacles:** people that do not attend/ participate to cultural activities and that meet one or a combination of several obstacles accessing their cultural rights. Obstacles can be: social, economical, related to disability, geographical, cultural, educational, etc.

**Partners 'existing audience:** audiences from partner or potential partner organizations that could co-host an event with you.

**For example:**

- **Formal education's organization:** often underestimated, the development of cooperation with universities, schools and training centers in both curricular and extra-curricular activities can have a great impact in audience development /building.
- **Non-formal education organizations:** The non-formal sector comprises learning activities taking place outside this formal system, such as those carried out within companies, by professional associations, or independently by self-motivated adult learners. You might find a great diversity of organization to partner with such as youth clubs, sport association, cultural and youth centers, student unions, etc.

Within this group, you will find of course a diversity of people. You can try to describe them more precisely by answering the following questions:

- What do you know about those groups?
- How could you know them better?
- How old are they?
- What could be their center of interest?
- Why would they attend a film screening?

- Do they have sufficient income to allocate money to cultural activities?
- Do they attend films screening and / or watch film time to time?
- Are there obstacles that could prevent them from attending such an event: transport, food, parenting/ community obligation or limitation, disability, etc.?
- What language do they speak? Do they feel comfortable with reading subtitles?

Getting to know your audiences requires not only answering those questions based on your impression, but also (according to the time you have and the human resources available) to collect data, and ask those questions directly to your audience going over assumptions.

Once you better know your audiences, you might decide to focus on one segment according to your objectives. Two challenges might appear here:

1. Make sure you combine audiences needs with your values and artistic vision
2. Make sure you don't forget other segments that you assumed were "easy" to reach. Focusing on "Audience with Obstacles" might have an influence on other audience segment

#### 4. Tools and ideas to encourage audience's participation

When planning an approach to "an audience with obstacles", think about alternative ways of delivering your message. You can use different media, different people and design different activities around the screening to reach your audiences. Here are a few examples:

Activity name and short description	Reasons why you might want to do it	Inspiring examples of Festivals / Events you can check
<b>Film programming workshop</b>  -Facilitator proposes a selection of films to a group -The group discuss films (or films extracts) with the facilitator (that helps to go over the "i like, i dislike") -Group decide on a decision making process -Group select one or more films -Group prepare the screening / event -Group evaluate the workshop	1. It is another way to discover films Participants are not only audiences but become curators 2. it can take various forms : programming just one screening of designing a few days program 3. Participants discuss films themes or esthetics and advocate for their point of view. 4. The process of programming can be a long-term work. The preparation of the event becomes more powerful than the event itself.	<a href="#">Ubuntu culture</a>  <a href="#">Moving Cinema</a>
<b>Discussion after a screening</b> (duration can be anywhere between 10 and 45 minutes) A moderator guide the session -Welcome -Introduction	1. Audience ask questions and share opinions with guest speakers 2. Guest Speaker share information, background and unique stories about the film bringing it closer to the audience	Collection of examples of successful training can be found on the publication <a href="#">"Setting Up a Human Rights Film Festival, vol. 2"</a> <a href="#">An inspiring guide for film festival organisers from all over the world"</a>

<p>Q&amp;A</p> <p>-In the case of screenings and debates dealing with difficult subject, local guest might be more relevant than community's "outsiders" that could be seen as "imposing" their vision on the community</p>		<p>Page 65</p>
<p><b>Filmmaking workshop</b> (duration can vary from 1 day to months!)</p> <p>-Call &amp; enroll participants</p> <p>-Workshop implementation - Screening of the outcome of the workshop</p> <p>-Celebration</p>	<ol style="list-style-type: none"> <li>1. Engage audience with learning by doing and producing their own content</li> <li>2. Increase sense of ownership of the event</li> <li>3. Discover new talents, new point of views, new narratives</li> </ol>	<p>Rolling Film "<a href="#">Cikore Filmja</a>" - mobile phone film workshop</p> <p><a href="#">Nisi Masa network</a></p> <p><a href="#">1000 visages</a> (in French)</p>
<p><b>Jury</b> (with various audience like young people, children, students, prisoners, famous filmmaker, producer, festival artistic directors, etc...-)</p> <p>-Enroll jury members</p> <p>-Film screenings with jury members</p> <p>-Jury's deliberation</p> <p>-Results announcement and prizes</p>	<ol style="list-style-type: none"> <li>1. Depending on the jurors: help increasing the event's visibility and to strengthen network with other festivals, events or organizations</li> <li>2. Engage audiences differently</li> </ol>	<p><a href="#">The MovieZone MtM Award</a> is the youth award of the festival.</p>
<p><b>Volunteering programme</b></p> <p>-Identifying task (can be diverse: welcome guest, set up screening venue, communication related task, carry survey, etc).</p> <p>-Call for volunteers</p> <p>-Volunteers' meeting prior to the event</p> <p>-Volunteers' meeting during the event</p> <p>-Volunteers' thanks you party or equivalent</p>	<ol style="list-style-type: none"> <li>1. share responsibility of event's organization</li> <li>2. Increase potential audience and improve knowledge of new audience through volunteers</li> <li>3. Benefit from new creative ideas</li> <li>4. Built a community of ambassadors. Gathering ambassadors, who have a legitimate position within the community you want to reach might be the best way to do it. Sometimes, <i>Never Mind the Message, it is the Messenger that Counts</i></li> </ol>	<p>Example of <a href="#">Call for volunteers</a></p> <p>Dokufest</p>

<b>Combination of artistic activities and the cinema screening</b>  Such as concert, exhibition, conferences, poetry reading, etc.	1.Accommodate different taste, needs, styles of the audience 2.benefit directly from the presence of the artist's audience	<a href="#">DokuFest</a> With its various programme DOKUNIGHTS DOKUPHOTO DOKUTALKS DOKUKIDS DOKU:TECH DOKULAB
--	---	---

## 5. Where will the event take place?

You can hold a successful screening, of any size, no matter where you are or what are your resources. Nevertheless, it is good to think early one about the venue, as it might influence the type of film you can screen, be suitable or not to achieve your initial objectives, have an influence over the audience you might reach or not, etc. It is important to list what are you minimum requirement in terms of technical arrangements and comfort!

### Minimum technical requirements:

- Access to electricity
- Possibility to get sufficient darkness
- A white wall or a place to position a screen, or a screen
- Chairs or floor where people can sit

The equipment available should includes:

- Projection screen
- 1 x projector
- Sound system (including amplifier, and microphone)
- 1 x DVD player and / or computer with audio cable et VGA or HDMI cable, depending on the projector output options
- Microphone

You may have access to some or all of the equipment your need, depending on what your venue already has access to. If not, you might rent it or borrow it.

### Here are a few example of venue you might think of:

Community center, school classroom, library lecture room, high school auditorium, museum room, hotel conference space, theatrical venue, Open-air Space in the city or nature area, University amphitheater, circus tent, youth center, sport hall, empty swimming pool, concert hall, club, café.

To find the right space with the right feel, juggles the right date, price and timing might a bit challenging to put together, but is worth effort as once it is found the location becomes a resources and generates in itself unexpected ideas in the event's design. The event' venue plays an enormous role in shaping your event. Each venues carries in itself symbolic power that might encourage or

discourage people to participate to your event. Unconventional, poetic, inspiring spaces might contribute to support you in reaching audiences but also objectives.

### An inspiring example

A Wall is a Screen: To put it short, A Wall is a Screen is a very entertaining and thought provoking combination of city tour and shortfilm programme. <http://www.awallisascreen.com>

## 6. Find and program films

There are different ways to program / find films made by about Roma.

- a. Check our website and the section “find films” where a selection of more of 100 of them is available. [www.romacinema.org](http://www.romacinema.org) You can brows films by theme, filmmakers, type, and countries.
- b. Check other event’s programs. We recommend for example  
[Rolling Film Festival](#)  
 Skopje’s Golden Wheel Film Festival  
[Latcho Divano: Festival des Cultures Tsiganes](#)  
[IRAF: International Romani Arts Festival, Romania](#)  
[Rromani-Resistance](#)  
[Ake Dikea?](#)
- c. Check the Mateo Maximoff Library and its catalogue : <http://fnasat.centredoc.fr/opac/>
- d. Brows Movies that matter’s search engine  
[https://www.moviesthatmatter.nl/english\\_index/films\\_and\\_advice](https://www.moviesthatmatter.nl/english_index/films_and_advice)
- e. Sign-up for newsletter of organization and organize a computer monitoring of the main websites on the subject to make sure you are aware about new films release, such as  
[Movies that matters](#)  
[The Human Rights Film Network](#)  
[The RomArchive](#) (Germany, Kulturstiftung des Bundes)  
[World Artists Initiative "Khetanes"](#)
- f. and last but not least : get support from the focus team [focus@so-many.eu](mailto:focus@so-many.eu)

### Preview films

Once you have made a pre-selection of potential films you could screen, write an email to the rights holders (see next section about that) and request a screener (a preview copy of the film), so you can see the films and make your mind. Most of producers / distributors/ filmmakers now have online screeners you can watch on platform such as vimeo using a password. In some cases, they might send you a screener by post. Use the chance to ask what languages / subtitles are available.

### Don’t forget

- To look at local productions to program– these films might be more accessible, narratives easier to related to, especially if you are targeting new audiences that face several obstacles but of course it all depends on the event’s objectives. Local short-films could be screened before the feature film to increase local participation.
- To set up/ discuss selection criteria within your team or within the selection committee of you



- decide to hold one
- The question of the film language and subtitles

### Three Important key actors you need to identify

**1. Filmmakers:** a person who develops and directs the film production. Usually he/ she wants the film to be screen as much as possible and to be there to present it. It is usually easy to negotiate with him, but not might not be the only one holding the rights, depending if he/she has a producer / distributors. Getting in touched with the filmmaker is a good way to know who are the rights-holder and whom to contact.

**2. Producer:** usually a company who has invested time and money into the film's development, production and post-production. Often the producer is responsible for dealing with the film's rights, the film copies, festival registration and screenings, etc. The company's interest is for the film to be shown at festival and also to get money back.

Depending on the films, those tasks might be shared among different companies (it might be one producer and co-producers). It happens often when the film is shot in more than one country or example. Sometimes it is easier to find the production's contact rather than the filmmaker.

**3. Distributor:** A company that buys the rights to many films, and make plans for film releases and marketing strategy to ensure they reach big audiences and make a profit. They aim is to promote the filmmaking.

Depending on whom you contact, they might have different interest an timeline, but in all cases they are used to this kind of request, so don't hesitate to get in contact! Here is an example of email you might want to send to request a screener (the preview copy of the film).

*Dear XY,*

*We have discovered you title through XXXXXXXX (for example the Roma cinema resource center [www.romacinema.org](http://www.romacinema.org)) and we are considering its selection for a screening at the NAME OF YOUR EVENT held in CITY/ COUNTRY from DAYS, MONTH, YEAR. Our event features engaged film on the topic of Roma communities' rights while at the same time demonstrating high artistic qualities. Our event consists of educational screenings at LOCATION and with AUDIENCE DESCRIPTION. There will be no entrance fee charged. In order to watch your title and confirm its selection, we would like to kindly ask you to send us a screener. If you have any questions, please do not hesitate to contact us at EMAIL. Thank for your kind attention to this letter.*

*Best Regards, YX*

Once your have confirmed you choice, you will need to inform the rights-holder and clear screening rights. You must be prepared to pay screening fees. It is fair to the ones that have invested money and time in developing, producing the film especially when films are independent/ self-produced Film makers might be supported developing the next title thanks to those fees and you should make sure you have allocated budget in your provisional budget. However, all parties' interest often meets to make sure the film reaches audiences, especially if you are planning an education program. That is why it is important you present your initiative describing the purpose, audience and partners.



Screenings fees are often around 150 / 200 euros per screenings. Many producers and filmmakers are open to giving the film if you offer to invite one person from the crew to attend the screening. If for various reasons, you cannot offer the screening fees, or you have a limited budget, don't hesitate to negotiate the screening rights. Don't forget bank fees.

Example of confirmation email you could send:

*Dear XY,*

*We are pleased to inform you that your film TITLE OF THE FILM was selected for screening at the NAME OF THE EVENT, CITY, COUNTRY, DATE. Our event aims at XXXXX. Your title would be screen NUMBER OF TIMES, in VENUE, at TIME. Please let us know as soon as possible if you agree with your film being presented at our event and if you are requesting fees. If you are willing to let us screen your film, please provide us with a screener (preferably of DVD copy or a link to the file download), the necessary materials (dialogue lists, stills) and information (contacts and credits) as soon as possible—no later than DATE.*

*Thank you for your cooperation and we hope to hear from you soon.*

*Best regards,*

*YX*

### **Screening format**

In recent years technical production has changed significantly. Classical screening formats such as 35 mm prints, beta tapes and others have almost disappeared and been replaced by digital formats.

Preview screener will often be link to online platform with password access.

Screener will be DVDs or link to download the file.

## 7. Tips from professionals

**What is the most challenging thing for you when organizing a screening of a film “made by & about Roma”?**

*I would simply say that the current challenge (whereas it is a feature or a documentary film, a film made by or about Roma) is to provide various representations, and to raise awareness of the audience: Roma people is not one community, one culture, one way of living, one stereotype, one theme, but behind that, we are talking about individuals: each person has a name, his/her own experience, his/her own background. Such screenings should increase the audience understanding about that at the end. Well, and then there are many other challenges: to find the movies, the copies, the translations according to the places you are organizing screenings, etc...! But to help with that, there is now this great online resource center :-)*

**(Clara Guillaud- Educational cinema programs designer & facilitator, film programmer, Paris)**

*The most challenging thing for us was bringing youth from different geographical areas. Such events should be planned at least a month ahead.*

**(Driton Berisha, Roma activist and project manager at KEC, Kosovo Education Center)**

*Very often the biggest challenge is to convince the screening or festival organizers to move out of the routine. For example instead of programming, “Time of gypsies” we can offer them more original program that allows to discover contemporary films, Roma directors, original creations. FOCUS platform will be very useful for this purpose.*

**(Evelyne Pommerat, Director of the Mateo Maximoff Library, Paris)**

*To bring mix group of people (Roma and non-Roma) to watch the movies together and to make it technically possible in terms of subtitles. When we screen movies that are sometimes in original language (Czech, Romanian, Bulgarian, Russian, French or Spanish etc.) English subtitles for international audience in Kosovo is a must. Then local Albanian subtitles, and then Serbian subtitles for central and north Kosovo Roma. Already four lines of two languages is taking lots of the image of the film, but the third language on the image is too much. Pristina is at the center of Kosovo, therefore, most of the Roma coming to watch the movies together with Albanian and international audience are from central and north of Kosovo, therefore we always face the same kind of issues. A very careful organization is needed in order for audiences to comes together.*

**(Sami Mustafa, Roma filmmaker and artistic director of Rolling Film Festival)**

**Can you share about one of the most inspiring moments you experienced as an organizer (or as part of the audience) of a film screening about this theme?**

*In 2009/2010, I was the co-director of the IMAGeIN’AIR Film Festival, an open-air film Festival based in Gjilan in Kosovo. The 2nd edition of the festival was organized in partnership with Romawood. One theme of the festival was focused on Roma issues. We screened this great documentary film called « Me, my gipsy family and Woody Allen » by Laura Halilovic in open air, in the city center. A large audience (and among them many young people) from both communities (Albanian and Roma) came. It was amazing and unbelievable because this never happened before. Even the inhabitants from the Mahallah (Roma neighborhood of the city) came - which was challenging according to the situation in Kosovo. It is really one of the best memory I have as a film festival organizer.*

**(Clara Guillaud- Educational cinema programs designer & facilitator, film programmer, Paris)**

*The most inspiring moments were always those where after a debate and argumentation, people would actually start thinking differently. With that, it felt that not only awareness is raised, but also new perspectives are arising. Even though some people worked with Roma, the films helped them get to know them better by speaking about them in particularly.*

**(Driton Berisha, Roma activist and project manager at KEC, Kosovo Education Center)**

*In 2010 Tony Gatlif's film "Liberté / Korkoro" and the documentary film of Raphael Pillosio "Des Français sans histoire" were extraordinary media for informing the public and especially young generations about the fate of French Gypsies during the last world war. these 2 films were included in a specific program for a year, and we could measure how powerful cinema can be.*

**(Evelyne Pommerat, Director of the Mateo Maximoff Library, Paris)**

*While doing a school program in north Mitrovica (Kosovo) with high school students. After the movie, we talked about stereotypes and to start the discussion. What does stereotypes means to you? One student replied very self-confident: "It's a stereo speaker to listen to music". As funny and sad as it sounds at the same time. A lot of work needs to be done!*

**(Sami Mustafa, Roma filmmaker and artistic director of Rolling Film Festival)**

### **What advices would you give to someone who would like to organize a screening on this topic for the first time?**

*There are several advices I would give: to organize the screening with local partners, to organize activities such as debates with the audience and the director -or someone else related to film or the topic, to implement film programming workshop to increase the participation of the audience... Well in any case trying to organize activities before or after the screening. And above all: cinema is a powerful art. It's a responsibility to make a film, but it is also one to screen it! So keep going, it is so important!*

**(Clara Guillaud - Educational cinema programs designer & facilitator, film programmer, Paris)**

*Make sure your audience is well informed about the even with a good communication campaign. Thus, you make sure that a diversity of people meet and experience the screening together.*

**(Sami Mustafa, Roma filmmaker and artistic director of Rolling Film Festival)**

*Make sure you organize your questions or statements that you will discuss by connecting them to your own surrounding reality, as the best is if you end up talking about changes you can make in your circle. (Driton Berisha, Roma activist and project manager at KEC, Kosovo Education Center)*

## **8. Online useful resources**

**Setting Up a Human Rights Film Festival**, vol. 2. An inspiring guide for film festival organisers from all over the world. Edited by Hana Kulhánková (One World),. Matthea de Jong (Movies that Matter),. María Carrión (FiSahara),. Ryan Bowles Eagle (California State University).

[Download here](#)

### **Movies that matters**

As an international expertise centre Movies that Matter provides information about human rights films to organisations both in the Netherlands and abroad.

[check here there advice section](#)

[“Study on audience development – How to place audiences at the centre of cultural organisations”](#) is a study by [Fondazione Fitzcarraldo](#), together with [Culture Action Europe](#), [ECCOM](#) and [Intercult](#), as a consortium, developed in the framework of the [Creative Europe](#) programme.

The aim of the study is to **provide successful approaches and methods in the area of audience development** to be disseminated among European cultural organisations. They will also be used as a basis for selection criteria in future calls for proposals launched by the Creative Europe programme

Download their study and guidebook [here](#)

#### [Be spectative](#)

Be SpectACTIVE! is a European project based on audience development, involving some of the most innovative European organizations working on active spectatorship in contemporary performing arts. Its members are European festivals, theatres, universities and a research center.

Audience exploration: [A Guidebook for hopefully seeking the audience](#), produced by IETM, 2016