

KINODVAR CITY CINEMA - LJUBLJANA, SLOVENIA

Key Words: by choice | place | community rooted | digital | building capacity

Synthetic data sheet

Full name	Kinodvar City Cinema
Address	Kolodvorska ulica 13 SI-1000 Ljubljana, SLOVENIA
Legal status	Public institution under the municipality of Ljubljana
Year of establishment	KKC was established, as re-started, 2008
Website	http://www.kinodvor.org/
Social Media	Facebook, Twitter
Area of activities	Cinema
Kind of activities	KKC is a City Cinema with the orientation Event Cinema, i.e. to enrich the cinema-going experience with special events, as lectures and seminars, workshops and discussions as well as educations.
Total amount of budget	Around 1.000.000 € yearly
Sources of funding	The public financing for KKC is yearly 500.000 €. Half of that as deposited for salaries and administration, and half for programme activities. KKC is expected to raise as much financing, 500.000 €, of its own
Number of employees	There are 13 regular employees plus many outsourced collaborators and partners on different programmes and projects. The staff has more than doubled from the re-start 2008
Number of annual attendances	KKC has totally more that 120.000 viewers/visitors a year (2015 almost 130.000, and within the youth programme more than 33.000 2014)

Data refer to 2015

Background information

As a public institution and City Cinema KKC offers quality film screenings, including open-air screenings during summertime, connected events, side activities and film educational programs, primarily, but not just, for youth. KKC is fundamentally promoting quality film and film culture in a broad sense. As a venue for special events, among them film festivals, international conferences (one 2014 entitled *Film Education in Cinemas*), co-acting with Slovene and international partners in offering its facilities, services and expertise. KKC is organizing additional activities as lectures and seminars, workshops and discussions, among which a Young Audience film and education programme for audiences younger than 14, and one for viewers older than 14 years. KKC is also holding a cinema archive available, a film bookshop and cinema café.

To fulfil a cultural policy and film culture-promoting mission, KKC is setting into motion public resources for public aims. Bringing quality film to the public, bringing new audiences to the cinema, nurturing a film culture based on critical demand and knowledge. KKC develops and implements educational measures especially for youth and children, matching quality supply with qualified demand. KKC has the intention to function as a local, national and international film culture hub.

The overarching KKC AD aim is to make quality film available to all generations and for a diverse range of target audiences. The art form, quality film, is in the central focus for KKC. The pervading questions in programming and mediation are 'Who is the potential public?' and 'Where is the public?'. Efforts are systematically made to enlarge, diversify and deepen the interface with potential visitors. The principle is to connect the cultural output and its mediation to specific target needs, mobilizing and nurturing based on the interests of and relevance to the target groups.

What do they do? Goals and achievements

KKC strives for a diverse, cross-generational and cross-segmented audience, enlarged and deepened by all mean. Audiences by choice are central in AD activities.

New audiences are targeted both in connection to specific films themes and the entire season.

Examples of AD measures taken: showing the film 'Family frog' opens up for associations that has frogs as a special interest; showing the film 'The Grand Budapest Hotel', hotel companies are targeted as potential cooperating partners. Within the special youth program, young adults are given the possibility to make festivals of their own or devise a targeted series as film curators.

How do they do it? Making it happen

KKC mobilizes resources and networks, builds capacities (knowledge/competence), establishes active participation, and develops digital strategies and balances cultural supply for special demands. For KKC community networks are fundamental, systematically used in the mediation of the film program. There is also a systematic use of social capital approaching not just individuals, groups and categories, but as well associations, organizations and companies, in mobilizing, raising and cultivating audiences, A principle applied by KKC is that the film itself 'tells' both "the who" and "the what", which it connects to the AD aims to enlarge and diversify the audience. Another important principle is that the target group itself, as with young audiences, can define what to present. The main principle could be described as a kind of win-win joint venture branding.

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The KKC AD is strategically interwoven with programming and targeting diverse and specific audiences. AD is here as a key element in the strategic planning implemented as a two-way process, embodied as a purposeful searching for target audience to every single film and an offensive bringing different audiences and communities in the city to quality film. Young audience activities, educational and others, are seen as investments into the future of cinema. An explicit KKC ambition is to be absolutely non-hermetic vis-à-vis the surrounding society/community and its actual and potential audiences for quality film.

Integrated mediation as a KKC AD key function is implemented through a hub organizational model that combined film culture promoting, event organized, educational, target-audience(s) oriented and co-acting vis-à-vis diverse partners. The AD organization is structured with a compact mediation principle. Every employee is seen as responsible for specific screenings, events, side activities, educational measures and so on has everything on his/her own table for integrated mediation. The programming through a co-managing teamwork is flexible, short-term and long-term combined, supply-demand balancing closely connected to efforts for a two-way connection to the audiences. Supported by diverse measures: communication and marketing, more and more digital/web-based through social media, Facebook Twitter, Instagram, versus young people, cooperating and co-creative. KKC is working with systematic follow-ups and an in-built continual swot-analysis.

KKC has installed an intranet, so called 'big brother', with the aim of strengthening the AD work. The intranet is applied as a systematic registration of the output as well as gathering information about attendance patterns. The intranet is an important tool for strengthen the KKC AD work with follow-ups, tracking the profile of cinemagoers. Even more so when a planned linking of the intranet to the ticket office is installed.

A limitation to programme diversity and for socio-cultural accessibility is the fact that KKC is housed in a protected heritage building and moreover in an unattractive neighbourhood, having just one main theatre at its disposal. This limitation has placed the need of new venues on the agenda.

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