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Direktion für Entwicklung und Zusammenarbeit DEZA

Direktionsbereich Globale Zusammenarbeit

Abteilung Wissen-Lernen-Kultur

Evaluation 2021

Evaluation der Partnerschaft der DEZA mit *Open Doors, Locarno Film Festival (LFF)*

Evaluation der Partnerschaft der DEZA mit *Open Doors, Locarno Film Festival (LFF)*

Im Auftrag der Abteilung Wissen-Lernen-Kultur, Direktionsbereich Globale Zusammenarbeit
der Direktion für Entwicklung und Zusammenarbeit (DEZA)

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Management Response

Evaluation der Partnerschaft der DEZA mit *Open Doors, Locarno Film Festival*

1. Einleitung

Die Direktion für Entwicklung und Zusammenarbeit (DEZA) setzt sich mit ihrer Politik «Kultur und Entwicklung» für kulturelle Rechte ein. Im Zentrum stehen sowohl interkulturelle Prinzipien und Sensibilität in allen Operationen der DEZA, als auch die Förderung kreativen Schaffens und der Zugang zu Kunst und Kultur. Die Politik der DEZA ist ein Beitrag zur Umsetzung des UNESCO Übereinkommens zum Schutz und der Förderung der Vielfalt kultureller Ausdrucksformen, das die Schweiz 2008 unterzeichnet hat. Dieses Engagement beinhaltet die Zusammenarbeit der DEZA mit Kulturinstitutionen in der Schweiz mit dem Ziel, Künstlerinnen und Künstlern aus Lateinamerika, Afrika, Asien und Osteuropa¹ den Zugang zum Schweizer und internationalen Kulturmarkt zu erleichtern. Dies ist ein Beitrag zur Stärkung eines unabhängigen und dynamischen Kultursektors in den Herkunftsländern und zur weltweiten Diversifizierung in Kunst, Kultur und gesellschaftlicher Debatten.

Open Doors (OD) - als Teil des Locarno Filmfestivals (LFF) - erhält von der DEZA über eine Leistungsvereinbarung jährlich 500'000 CHF für die Verbreitung und Promotion des Filmschaffens aus Afrika, Asien und Lateinamerika sowie aus dem Osten (ohne EU-Mitgliedsländer). Diese Aktivität schreibt sich bei der DEZA in die Förderung einer unabhängigen Kunst- und Kulturszene in den Ländern des Südens und Ostens ein. Im 2019 wurde mit der zusätzlichen Pilot-Komponente «Open Doors Extended» das Budget um ca. CHF 250'000 erhöht. Der Beitrag der DEZA macht insgesamt rund 5% des Gesamtbudgets des Locarno Filmfestivals aus.

OD wurde 2003 initiiert und besteht heute aus einem einwöchigen, während des LFF stattfindenden Spezialprogramm mit den Formaten OD Hub (für 8 Filmteams bestehend aus je einem Regisseur und einem Produzenten), OD Lab (für 8 Produzent*innen/Filmmacher*innen-Produzent*innen) und OD Screenings (für 8 Filmregisseur*innen, deren Filme in einer Sektion ausserhalb des internationalen Wettbewerbs gezeigt werden). Für alle drei Formate werden Filmschaffende aus einer Schwerpunktregion (stets Länder und Regionen des Südens und Ostens) nach Locarno eingeladen – z.B. 2016-2018 Südasiens, 2019 – 2021 Südostasien und die Mongolei). Sie erhalten Einblick in zahlreiche Aspekte der Filmindustrie, Feedback auf eigene Projekte und präsentieren diese Filmfachleuten. Vor allem aber sind für sie Treffen mit zahlreichen potentiellen Kooperationspartnern organisiert: u.a. (Ko)-Produzenten, Festivalleiter*innen, Sales Agents, Distributor*innen. Während OD werden mehrere Preise und Awards vergeben, darunter den OD Grant. Seit 2019 existiert mit OD Extended eine ganzjährige Online-Präsenz mit einem Beratungsangebot. Die DEZA unterstützt auch Filmschaffende aus dem Süden und Osten, die an das offizielle LFF eingeladen sind. Für die Kooperation mit OD halten die Terms of Reference der DEZA als Hauptziel die « Realisierung und Verbreitung von Projekten der unabhängigen Langfilmproduktionen aus dem Süden und Osten» fest.

Im Hinblick auf den Abschluss der laufenden Vertragsperiode 2021 mit *Locarno Open Doors* wurde von der DEZA eine unabhängige Evaluation in Auftrag gegeben. Die Evaluation konzentrierte sich rückblickend auf die drei Aspekte Relevanz, Wirksamkeit und Effizienz in Bezug auf die gesetzten Ziele und deckte die Zeitperiode zwischen 2012 und 2019, punktuell auch 2020 ab. Die Evaluation untersucht einerseits, ob die in der Leistungsvereinbarung mit der DEZA definierten (Wirkungs-)Ziele erreicht worden sind, und beantwortet andererseits spezifische, von der DEZA formulierte, Untersuchungsfragen. Parallel zur Evaluation von Locarno Open Doors führt das Konsortium ebenfalls eine Evaluation zu Vision Sud Est sowie zu trigon-film durch. Zuletzt wird noch eine Gesamtanalyse zum DEZA-Portfolio im Bereich Film durchgeführt. Alle weiteren Evaluationsberichte werden im Mai 2021 fertiggestellt sein.

Diese Management Response beinhaltet die Beurteilung der Ergebnisse und Empfehlungen des Schlussberichts durch die DEZA und die daraus folgenden geplanten Massnahmen.

¹ Osteuropa hier immer ohne EU-Mitgliedstaaten.

2. Evaluationsprozess

Das unabhängige Konsortium evalure/Interface führte die Evaluation im Zeitraum zwischen Januar und März 2021 durch und reichte den Schlussbericht Ende März 2021 ein. Das Evaluationsteam stützte sich in ihrer Analyse auf eine umfassende Dokumentation bestehend aus Grundlegendendokumenten, Berichten und Statistiken. Das Team führte leitfadengestützte Interviews: mit den Auftraggeber*innen der DEZA, der OD-Crew und der Direktion des Film Festivals Locarno, Film- und Entwicklungsexpert*innen sowie Expert*innen der Filmförderung. In einer Online-Umfrage konsultierten die Evaluatoreninnen alle 299 Filmschaffenden, die zwischen 2012-2019 an OD teilgenommen haben. Der Rücklauf betrug 42%. Nachbesprechungen des Berichts haben mit *Open Doors* stattgefunden.

3. Beurteilung der Ergebnisse und Empfehlungen des Berichts

Die Zusammenarbeit DEZA-OD wird als sehr gut, der Mehrwert der Kooperation als gross bezeichnet. Es wird ein klares *win-win*-Verhältnis festgestellt: Die DEZA hat einen starken Partner, das Festival gewinnt an Internationalität und baut seine Verbindungen zu künftigen Filmemacher*innen aus. Die Filmemacher*innen wiederum erhalten Zugang zur internationalen Filmszene, verbunden mit einem für sie massgeschneiderten Programm. Voraussetzung und Basis dieser dreiteiligen Allianz ist, dass OD finanziell durch die DEZA abgesichert ist. Die fachliche Expertise, die Flexibilität, und ein ausserordentliches Engagement zeichnet das Team von Open Doors aus.

Die Evaluation stellt fest, dass Open Doors die fünf von der DEZA für OD anvisierten **Ziele auf der Outcome Ebene im Zeitraum von 2012-2019 eindeutig erreicht**. Einige Ziele sehr deutlich (Zugang zu Netzwerken und Kontakte; Kompetenzen der Filmemacher*innen erweitern), andere weniger deutlich (Aufmerksamkeit für das Filmschaffen einer Region generieren, Steigerung des Bekanntheitsgrades) und ein Ziel wird indirekt erreicht (den Filmemacher*innen ein Einkommen verschaffen). Dass einige Ziele weniger deutlich oder indirekt erreicht werden, sei keine Einschränkung dieses positiven Fazits, da zentral sei, dass OD jene Ziele deutlich erreicht, die im Kerngebiet seiner Aktivität, d.h. der Ausbildung und Vernetzung liegen. Die Erkenntnisse der Evaluation zu den 5 Wirkungszielen sind folgendermassen zusammengefasst:

1) Steigerung des Bekanntheitsgrades. Sprungbrettfunktion. Eine Teilnahme an OD steigert vermutlich nicht den Bekanntheitsgrad, sondern sie schafft erst die Voraussetzung dafür, dass jemand auf dem 'Radar' der internationalen Filmszene erscheint. Zweifellos aber entfaltet OD eine Sprungbrett-Wirkung: Die OD Alumni werden vielfach an weitere internationale Festivals eingeladen. Doch auch in der heimischen Filmszene verleiht eine OD-Teilnahme Anerkennung. Nicht selten eröffnen sich in den Folgejahren den OD Alumni auch Möglichkeiten, am offiziellen Programm des LFF teilzunehmen.

2) Zugang zu Netzwerken und Kontakte. Kontakte und ein funktionierendes Netzwerk sind ein Schlüssel zum Erfolg in der Filmwelt – OD stiftet und fördert diese in vielfältiger Weise. Das LFF bietet OD dafür die ideale Plattform. Online-Begegnungen bieten keinesfalls einen dauerhaften Ersatz für live-Begegnungen in Locarno. Auch Koproduktionen und andere Kooperationen setzen Kontakte voraus: bei vielen Teilnehmer*innen dürfte die Erwartung, in Locarno eine/n (Ko)-Produzent*in oder eine/n Distributor*in zu finden, (zu?) gross sein. Diesen Erwartungen wird OD nicht immer ganz gerecht. Die Koproduktions-Achse Süd-Nord/West ist immer noch stark, doch existieren auch vielfältige regionale Kooperationen, die zuweilen in Locarno ihren Anfang nehmen.

3) Filmemacher*innen ein Einkommen verschaffen. Einen direkten Beitrag an das Einkommen der Filmschaffenden leistet OD kaum, denn der Betrag von OD für Filmlizenzen ist klein. Die bei OD verliehenen Preise und Awards sind finanziell relevant, haben aber nicht den Charakter eines Einkommens, sondern sind (wichtige!) Projektgelder. Indirekt leistet OD an Ziel 3 hingegen einen wichtigen Beitrag: Mit OD eröffnen sich den Teilnehmer*innen vielfach erst die Möglichkeiten des europäischen Fördersystems (Kontakte, Informationen zum Antragsprozedere). Sie erfahren aber auch, dass selbst in Europa Arthouse-Filme nur selten eine finanzielle Existenzgrundlage bieten. Dies ermöglicht es den Teilnehmer*innen, ihre Arbeit finanziell breiter abzustützen und die Abhängigkeit von lokalen – tendenziell eher kommerziell interessierten – Investor*innen zu reduzieren.

4) Kompetenzen der Filmemacher*innen erweitern. Dieses Ziel erreicht OD sehr deutlich: Das Evaluationsteam hat den Umfrageteilnehmer*innen Kompetenzen und *Benefits* vorgelegt mit der Bitte, ihren diesbezüglichen Lernerfolg einzuschätzen. Der Lernerfolg wird bei fast allen Kompetenzen positiv be-

urteilt – mit Ausnahme der technischen Kompetenzen und denjenigen zu «*legal aspects*». Der Lernerfolg zu «*Developing a project from the beginning*», «*Promoting films on an international level*», «*Identifying potential financial partners and funders*» wird neben den sehr beliebten *Pitching-Sessions* am positivsten bewertet. Auch alle anderen zur Beurteilung vorgelegten Skills erhalten positive Wertungen (manche nicht ganz so deutlich), die auf einen guten Lernerfolg schliessen lassen. Bezüglich der künstlerischen *Benefits* stellen die Teilnehmer*innen OD ein sehr gutes Zeugnis aus: Das Feedback zu den je eigenen Projekten und die Diskussion über konkrete Projekte und deren internationales Potential wird als besonders lehrreich empfunden. Auch wenn es zu OD vergleichbare Aus- und Weiterbildungsangebote gibt, wird dasjenige von Locarno von vielen Umfrageteilnehmer*innen als ganz besonders erlebt.

5) Aufmerksamkeit für das Filmschaffen einer Region generieren. Grundsätzlich ist die Arbeit von OD mit geografischen, regionalen Schwerpunkten dazu geeignet, die Aufmerksamkeit von Publikum und Fachwelt auf das Filmschaffen einer bestimmten Region zu lenken. Wie sehr aber diese Wirkung tatsächlich eintrifft, ist schwer zu beurteilen. Sie dürfte zwar vorhanden sein, sich aber vor allem auf die Fachwelt und ein besonderes Publikumssegment erstrecken: nämlich das OD-Screenings-Publikum. Aus der Filmindustrie dürften vor allem jene besonders auf die Schwerpunktregion aufmerksam werden, die aktiv in die OD-Programme involviert sind, z.B. als Tutor*in oder Referent*in.

Bei den Wirkungen auf der Impact-Ebene unterscheidet die Evaluation unter folgenden Aspekten:

Die Wirkung in den Herkunftsländern der OD Teilnehmer*innen. In vielen Herkunftsländern für OD Teilnehmer*innen bestehen schwierige bis sehr schwierige Arbeits- und Lebensumstände. Die von den Umfrageteilnehmer*innen genannten Probleme sind vielfach struktureller Natur und reichen von fehlender finanzieller Unterstützung für Kulturschaffende bis zu Zensur und kriegszerstörter Kinoinfrastruktur. Angesichts dieser grossen Schwierigkeiten ist die Vielfalt der individuellen lokalen Aktivitäten der OD Alumni beeindruckend, während die strukturelle Wirkung von OD (Veränderungen auf politischer Ebene oder Kinoinfrastruktur) eher bescheiden bleibt. Die individuellen lokalen Aktivitäten der OD-Alumni reichen von eigenen Workshops und Veranstaltungen bis hin zur Gründung von Arthouse-Festivals und kulturpolitisch aktiven Filmverbänden. Auch auf zivilgesellschaftlicher Ebene entfaltet sich eine Wirkung: Wer in Locarno war, gewinnt lokal an Ansehen und damit an Durchsetzungskraft, erhält vielleicht sogar einen gewissen Schutz gegen Repressionen, was besonders wichtig ist für Filmschaffende, die kontroverse Inhalte verhandeln. Insgesamt darf man annehmen, dass die neu erworbenen Kompetenzen und die Kontakte die unabhängige Projektrealisierung vor Ort begünstigen. Zudem konnten sich neue Berufsbilder etablieren, allen voran dasjenige des Creative Producers. Ein positiver Locarno-Spirit scheint sich unter den OD-Alumni einzustellen.

Zielgruppenzusammensetzung: Gender. Nachwuchs. Ländliche vs. urbane Herkunft. Die Teilnehmer*innen werden von der OD-Crew im Verbund mit externen Consultants aufgrund einer Bewerbung und mit Interviews selektioniert. OD berücksichtigt über alle drei Formate hinweg einschliesslich der Jurys und Referent*innen stets Männer und Frauen im Verhältnis von ungefähr 2/3 zu 1/3. Dieses Verhältnis ist vermutlich ausgeglichener als es über die ganze Filmindustrie hinweg ist, wo der Regisseurinnen-Anteil gemäss Studien nur gut 1/5 beträgt. Alter und Leistungsausweis vieler Umfrageteilnehmer*innen deuten darauf hin, dass es sich bei den meisten OD-Teilnehmer*innen um Nachwuchstalente handelt. Eine grosse Mehrheit der Umfrageteilnehmer*innen kommt aus einem urbanen Kontext: die Filmszene ist zumeist auf eine städtische Infrastruktur angewiesen.

Einbezug der DAC-Länder. Die DEZA kann bei der Schwerpunktfestlegung ihren Wunsch nach einer starken Präsenz bestimmter DAC-Länder zwar einbringen, hat darüber hinaus aber keinen Einfluss auf die Selektion der Teilnehmer*innen. Unter den drei Formaten berücksichtigt OD Lab proportional gesehen am meisten Teilnehmer*innen aus den «*least developed*» und den «*lower middle income countries*». Bei allen drei OD-Formaten kommen jeweils am meisten Teilnehmer*innen aus der «*least developed*»-Kategorie, gefolgt von Teilnehmer*innen aus den «*lower middle income countries*». Damit gibt die Einladungspolitik von OD klar Gegensteuer zur relativ starken Tendenz des Hauptprogramms des LFF, Filme aus «*lower and upper middle income*» Ländern zu berücksichtigen.

Zuletzt präsentiert die Evaluation folgende Antworten auf weitere Untersuchungsfragen:

- **Ungeplante Nebeneffekte, Bewährtes und Verbesserungspotential.** Im Laufe der Befragungen sind mehrere positive und negative Nebeneffekte genannt worden. Die Rückmeldungen der Umfrageteilnehmer*innen zum OD-Team sind ausgesprochen positiv, ja überschwänglich. Dieses Team hat sich offensichtlich sehr bewährt; positiv hervorgehoben wird das grosse Engagement und die hohe Fachkompetenz. Das Programm sei attraktiv und entspricht den Be-

dürfnissen der allermeisten Teilnehmer*innen. Insbesondere geschätzt werden auch die intensiven *Follow-ups*. Verschiedene, auch praktische Verbesserungsvorschläge werden gemacht und sind zu prüfen, schmälern aber die positive Bilanz nicht. Insbesondere die Wahl und Zeitdauer der Schwerpunktregionen gab Anlass zu auch kritischen Rückmeldungen, ebenso die Juryzusammensetzungen, wo ein noch stärkerer *Diversity*-Ansatz gewünscht wird.

- **Zusammenarbeit DEZA und OD; Mehrwert der Kooperation.** OD ist im DEZA-Portfolio ein wichtiges Projekt: die DEZA hat bei der Lancierung mitgewirkt und Entwicklungen seither eng begleitet. Die Zusammenarbeit scheint auf einem guten gemeinsamen Verständnis des Projekts und auf einer gemeinsamen, ethisch grundierten Intention zu fundieren. Die Zusammenarbeit hat im Laufe der Zeit sogar noch gewonnen und wird beiderseits als intensiv, offen und dialogisch beschrieben. Abstimmungsbedarf gibt es anlässlich der Festlegung von Schwerpunktregionen und bei Neu- und Weiterentwicklungen des Programms. *Der Mehrwert der Kooperation ist gross:* Die DEZA hat einen starken Partner, das Festival gewinnt an Internationalität und baut seine Verbindungen zu künftigen Filmemacher*innen aus. Diese wiederum erhalten Zugang zur internationalen Filmszene, verbunden mit einem für sie massgeschneiderten Programm. Voraussetzung dieser dreiteiligen Allianz ist, dass OD finanziell durch die DEZA abgesichert ist.
- **Abhängigkeit von der DEZA-Unterstützung.** Es ist zu präzisieren, dass das Filmfestival Locarno keineswegs abhängig ist von der Unterstützung durch die DEZA. OD hingegen ist vollständig durch die DEZA finanziert und damit sehr stark abhängig. Doch OD ist auch von der Infrastruktur des Festivals, seinem Filmangebot und der Präsenz der Filmindustrie abhängig, besser: profitiert davon. Würde man sämtliche Leistungen des Festivals für OD quantifizieren, würde eine beträchtliche Querfinanzierung durch LFF sichtbar; OD ist also de facto nicht ausschliesslich durch die DEZA finanziert. Würde die DEZA entscheiden, OD bei einem anderen Festival anzusiedeln oder als eigenständigen Workshop durchzuführen, wäre mit einem erheblichen *Know-how*-Verlust zu rechnen, die Querfinanzierung bliebe weg und OD wäre für die Teilnehmer*innen wohl weit weniger attraktiv.
- **Reporting.** Das OD Team investiert beträchtlich ins Reporting an die DEZA, in Form von ausdifferenzierten -Listen und umfangreichen Jahresberichten. Dieser Aufwand ist hoch angesichts der langjährigen Zusammenarbeit und des intensiven Dialogs *'along the road'* und könnte mit angepassten elektronischen Tools und fokussierten Fragestellungen reduziert werden.
- **Synergiepotenzial zu den DEZA-Vertretungen und den DEZA-Filmpartnern.** Die Rückmeldungen des OD-Teams zu den DEZA-Vertretungen sind tendenziell positiv, punktuell auch sehr positiv. Die Synergie könnte aber vermutlich noch intensiviert werden. Die Synergie mit den andern DEZA-Filmpartnern ist fokussiert auf die am Fonds VisionsSudEst Beteiligten, in dessen Kontext es teilweise Klärungsbedarf zu geben scheint. Die für OD wohl wichtigste Synergie bleibt aber diejenige mit dem LFF, dessen Infrastruktur, Programm und Publikum.
- **Trends und Entwicklungen.** Eine Vielzahl der von uns Befragten nennen Trends und Innovationen, welche sich unter dem Titel der Digitalisierung subsumieren lassen. Eine Mehrheit sieht in den neuen Technologien und den Online-Plattformen Chancen auf eine breitere Öffentlichkeit für ihr eigenes Filmschaffen. Skeptische Stimmen sehen die Gefahr einer Überproduktion und einer Benachteiligung Filmschaffender aus Ländern ohne stabilen Internetzugang. Auch Festivals sind mit neuen Trends (hybride Veranstaltungsformen, VoD-Plattformen) konfrontiert.
- **Online-Aktivitäten.** Mit OD Extended ist OD seit 2019 für die Zukunft gut gerüstet. Die Rückmeldungen dazu sind ausgesprochen positiv, die Tools weisen bereits nach kurzer Zeit viele Nutzer*innen auf. Sie haben eine stark inklusive Dimension – auch nach der COVID-19 Pandemie werden von dem Angebot mehr Filmschaffende profitieren können, als je nach Locarno werden reisen können. Ökologische und ökonomische Argumente sprechen ebenfalls sehr für dieses Online-Angebot.

Handlungsbedarf und Empfehlungen

Grundsätzlich empfiehlt die Evaluation die Fortsetzung der Partnerschaft zwischen der DEZA und OD. In einigen Bereichen wird Handlungsbedarf geortet und dazu Empfehlungen formuliert. Sie beziehen sich auf die Fortsetzung der Zusammenarbeit, die Leistungsvereinbarung, die Schwerpunktsetzung, die lokale Arbeit und Synergien, die Selektion der Teilnehmer*innen, die Juryzusammensetzung, das (online) OD-Programm, die Verbindung zum LFF und die übergeordnete politische Ebene.

4. Schlüsselemente der Management Response:

Überblick der Empfehlungen und Massnahmen / Overview of recommendations and measures

I. Fortsetzung der Zusammenarbeit zwischen der DEZA und OD Empfehlung 1. Angesichts der insgesamt guten Zielerreichung von OD, der Zufriedenheit der Teilnehmer*innen, der beträchtlichen Wirkungen (bei den Filmschaffenden aber auch in den Herkunftsländern) und des grossen Mehrwerts (für OD, die S/O-Filmschaffenden, das LFF und die DEZA) empfehlen wir der DEZA, die Zusammenarbeit mit OD im bisherigen Rahmen fortzusetzen. I. Continuation of the cooperation between SDC and Open Doors Recommendation 1: In view of the overall good achievement of objectives by OD, the satisfaction of the participants, the considerable impact (on the filmmakers but also in the countries of origin) and the great added value (for OD, the S/E filmmakers, the LFF and the SDC), we recommend that the SDC continue its cooperation with OD within the current framework.	<table><tr><td>einverstanden</td><td>Teilw. einverstanden</td><td>Nicht einverstanden</td></tr></table> Die Evaluation bestätigt die Relevanz, Professionalität und Wirksamkeit von OD und stellt eine klare win-win-Situation fest. Entsprechend plant die DEZA die Folgephase der Unterstützung mit Beiträgen in ähnlicher Höhe wie bis anhin. <u>Massnahmen:</u> Der DEZA-Beitrag für die kommende Phase wird eine ähnliche Höhe wie in der vorangegangenen Phase ausweisen (abhängig von den Budget-Kürzungen, die aufgrund COVID-19 DEZA-intern aufgelegt wurden). <i>The evaluation confirms the relevance, professionalism and effectiveness of OD and establishes a clear win-win situation. Accordingly, SDC plans the follow-up phase of support with contributions at a similar level as before.</i> <u>Measures:</u> The SDC contribution for the upcoming phase will show a similar level as in the previous phase (depending on the budget cuts imposed internally SDC due to COVID-19).	einverstanden	Teilw. einverstanden	Nicht einverstanden
einverstanden	Teilw. einverstanden	Nicht einverstanden		
II. Die Leistungsvereinbarung zwischen der DEZA und Open Doors Empfehlung 2. Wir empfehlen, die Zielmatrix (Wirkungsmodell) zu überarbeiten, die Outputs zu aktualisieren, sie zu gewichten und die Terminologie auf die aktuellen Aktivitäten von OD abzustimmen. Wir empfehlen, die Indikatoren zur Überprüfung der Output-Ziele zu reduzieren, indem nur diejenigen beibehalten werden, die in direkter Verbindung zum Hauptziel der Förderung stehen und indem der festen Verankerung von OD und der langjährigen Zusammenarbeit Rechnung getragen wird. II. The performance agreement between SDC and Open Doors Recommendation 2: We recommend revising the target matrix (impact model), updating the outputs, weighting them, and aligning the ter-	<table><tr><td>einverstanden</td><td>Teilw. einverstanden</td><td>Nicht einverstanden</td></tr></table> Die DEZA hat mit einer Überarbeitung der Zielmatrix begonnen und diese wird in Zusammenarbeit mit dem Open Doors finalisiert werden. Eine vereinfachte Monitoringliste ist auf Basis eines bereits übermittelten Vorschlags des Open Doors Teams in Erarbeitung, die digital bearbeitet und erfasst werden kann. Indikatoren sollen reduziert werden. <u>Massnahmen:</u> Finalisierung der der Zielmatrix und Monitoringliste und Genehmigung von beiden Seiten <i>The SDC has started a revision of the target matrix and this will be finalized in collaboration with Open Doors. A simplified monitoring list is being developed based on a proposal already submitted by the Open Doors team, which can be edited</i>	einverstanden	Teilw. einverstanden	Nicht einverstanden
einverstanden	Teilw. einverstanden	Nicht einverstanden		

minology with OD's current activities. We recommend reducing the indicators used to review the output targets by retaining only those that are directly related to the main objective of the funding and by taking into account the firm anchoring of OD and the long-standing cooperation.	and recorded digitally. Indicators are to be reduced. Measures: Finalization of the target matrix and monitoring list and approval from both sides.			
Empfehlung 3. Nous recommandons, que la convention reflète la réalité financière de l'engagement du FFL pour la réalisation de OD et de l'engagement de la DDC envers le Festival. Nous recommandons d'établir un seuil d'engagement maximal de la DDC pour cette activité en relation avec les coûts globaux du festival (actuellement 7%). Recommendation 3: We recommend that the agreement reflects the financial reality of the LFF's commitment to the realisation of OD and the SDC's commitment to the Festival. We recommend es-tablishing a maximum SDC commitment threshold for this activity in relation to the overall costs of the festival (currently 7%).	<table><tr><td>einverstanden</td><td>Teilw. einverstanden</td><td>Nicht einverstanden</td></tr></table> OD hat bereits damit begonnen, die realen Gesamtkosten des LFF an OD aufzulisten. Diese Empfehlung wird auch im aktuellen Budget reflektiert. Massnahmen: OD wird die Gesamtkosten besser abbilden und im Budget reflektieren OD has already started to list the real total costs of the LFF to OD. This recommendation is also reflected in the current budget. Measures: OD will better map the total costs and reflect them in the budget.	einverstanden	Teilw. einverstanden	Nicht einverstanden
einverstanden	Teilw. einverstanden	Nicht einverstanden		
Empfehlung 4. Wir empfehlen der DEZA mit Blick auf ein schlankeres Reporting abzuklären, auf welche Fragen (von Politik, Revisionsstellen, Medien, internen Stellen etc.) sie künftig Antworten bereithalten möchte bzw. muss. Nur die dafür relevanten Parameter sollten von OD in einem statistischen Programm erfasst werden. Wir empfehlen, den qualitativ bilanzierenden Jahresreport in knapperer Form beizubehalten und mit einem Datenteil zu ergänzen, der zeigt, ob die vereinbarten Output-Indikatoren – sie sollten Schwankungen Rechnung tragen – erreicht worden sind. Darüber hinaus könnten in der Leistungsvereinbarung qualitative Indikatoren für die Outcomes, eventuell auch für den Impact formuliert werden. Diese könnten dann im Rahmen der Feedback-Umfrage unter den OD Teilnehmer*innen überprüft werden. OD sollte zudem über seine Aktivitäten gesamthaft berichten können, nachdem sämtliche Daten vorliegen. Recommendation 4: With a view to streamlining reporting, we recommend that the SDC clarify which questions (from the politics, auditors, the media, internal units, etc.) it wants or needs to have answers to in future. Only the relevant parameters should be recorded by OD in a statistical program. We recommend that the annual report, which provides a qualitative	<table><tr><td>einverstanden</td><td>Teilw. einverstanden</td><td>Nicht einverstanden</td></tr></table> Berichte sollen verschlankt und Vereinfachungen werden gemacht werden, die Zielmatrix wird entsprechend überarbeitet. Allerdings muss die Vergleichbarkeit mit anderen CH Partnern beachtet werden. Es soll nicht das Maximum sondern das Essentielle und Messbare abgefragt werden. Massnahmen: DEZA und OD werden die Einzelheiten besprechen, OD wird dann im Projektdokument für die neue Phase einen Vorschlag schicken. Reports will be streamlined and simplified; the target matrix will be revised accordingly. However, the comparability with other Swiss SDC-partners must be taken into account. Not the maximum but the essential and measurable should be asked.	einverstanden	Teilw. einverstanden	Nicht einverstanden
einverstanden	Teilw. einverstanden	Nicht einverstanden		

assessment, be retained in a more concise form and supplemented with a data section showing whether the agreed output indicators - which should take account of fluctuations - have been achieved.	<u>Measures:</u> SDC and OD will discuss the details; OD will then send a proposal in the project document for the new phase.			
Empfehlung 5. OD ist im Kern ein Vernetzungs- und Bildungsangebot, und seine Weiterentwicklung wird fast immer mit zusätzlichen Personalressourcen verbunden sein. Daher empfehlen wir bei einem allfälligen Ausbau des OD-Angebots, die zusätzlich benötigten Ressourcen im Blick zu behalten. Recommendation 5: <i>OD is essentially a networking and educational service, and its further development will almost always require additional human resources. Therefore, we recommend keeping an eye on the additional resources needed when expanding the OD offer.</i>	<table><tr><td>einverstanden</td><td>Teilw. einverstanden</td><td>Nicht einverstanden</td></tr></table> Auch wenn OD ausschliesslich durch die DEZA finanziert wird und die OD-Aufgaben insbesondere mit Personalressourcen zusammenhängen, muss OD bei steigenden Ressourcenbedarf eine Querfinanzierung suchen. <u>Massnahmen:</u> Diskussion DEZA/OD und Reflektion in zukünftigem Projektdokument <i>Even though OD is funded exclusively by SDC and OD tasks are particularly related to human resources, OD must seek cross-funding as resource needs increase.</i> <u>Measures:</u> Discussion SDC/OD and reflection in future project document.	einverstanden	Teilw. einverstanden	Nicht einverstanden
einverstanden	Teilw. einverstanden	Nicht einverstanden		
Empfehlung 6. Nous recommandons également qu' OD examine la possibilité de créer un fonds pour les activités de promotion concernant le projet de film développé à Locarno. Recommendation 6: <i>We also recommend that OD examine the possibility of creating a fund for promotional activities for the film projects developed in Locarno (e.g. for application fees for further festivals and competitions).</i>	<table><tr><td>einverstanden</td><td>Teilw. einverstanden</td><td>Nicht einverstanden</td></tr></table> Die DEZA unterstützt grundsätzlich die Idee, junge Talente, die an OD teilgenommen haben, auch im Nahhinein noch zu unterstützen. Die zusätzliche Komponente Open Doors extended bietet dafür verschiedene Aktionslinien, welche im Rahmen dieser Evaluation positiv bewertet wurden. Aufgrund eigener Budgetkürzungen ist jedoch derzeit eine Budgeterhöhung für weitere Projekte, wie die Schaffung eines Fonds, nicht umsetzbar. Zudem würde die solche Begleitung eines Fonds weitere Personalressourcen voraussetzen. <u>Massnahmen:</u> OD prüft die Machbarkeit eines solchen Fonds und setzt diesen im Falle um, wenn ein entsprechendes Budget vorhanden ist. <i>In principle, the SDC supports the idea of supporting young talents who have participated in OD in the near future. The additional component Open Doors extended offers various lines of action for this purpose, which were positively assessed in the context of this evaluation. However, due to own budget cuts, a budget increase for further</i>	einverstanden	Teilw. einverstanden	Nicht einverstanden
einverstanden	Teilw. einverstanden	Nicht einverstanden		

	projects, such as the creation of a fund, is currently not feasible. Moreover, such a fund would require additional human resources. <u>Measures:</u> OD examines the feasibility of such a fund and implements it if a corresponding budget is available.			
III. Schwerpunktsetzung Empfehlung 7. Wir empfehlen eine Reflexion über die künftige Schwerpunktsetzung, darüber, ob die Vorteile einer mehrjährigen geografischen Schwerpunktsetzung auch aus Sicht der Filmschaffenden gegenüber den Nachteilen überwiegen. Die Dimension der Nachhaltigkeit sollte dabei eine Hauptrolle spielen, ohne dass Flexibilität und Praktikabilität auf der Strecke bleiben. <i>Recommendation 7: We recommend a reflection on the future focuses, on whether the advantages of a multi-year geographical focus outweigh the disadvantages also from the perspective of the filmmakers. The dimension of sustainability should play a major role here, without flexibility and practicability falling by the wayside.</i>	<table><tr><td>einverstanden</td><td>Teilw. einverstanden</td><td>Nicht einverstanden</td></tr></table> Der 3-Jahres Fokus ist durchdacht und gründlich aufgegleist worden. Was zunächst als Nachteil für bestimmte Regionen angesehen werden kann, wird durch eine systemische Wirkung und gesteigerte Nachhaltigkeit wieder wettgemacht. Der langfristige und globalere Impact wird gestärkt. Es ist wichtig, den Filmemacher*innen eine signifikante und nachhaltige Zusammenarbeit zu bieten. Die Toolbox («extended») kompensiert den Verlust, den gewisse Regionen haben und neue Synergien bilden. <u>Massnahmen:</u> Keine <i>The 3-year focus has been well thought out and thoroughly implemented. What may initially be seen as a disadvantage for certain regions is offset by a systemic impact and increased sustainability. The long-term and more global impact is strengthened. It is important to offer filmmakers a significant and sustainable collaboration. The toolbox ("extended") compensates for the loss that certain regions have and form new synergies.</i> <u>Measures:</u> none	einverstanden	Teilw. einverstanden	Nicht einverstanden
einverstanden	Teilw. einverstanden	Nicht einverstanden		
IV. Lokale Arbeit und Synergien Empfehlung 8. Wir empfehlen, im Sinne der Stärkung lokaler Aktivitäten und der Nachhaltigkeit zu prüfen, ob und inwiefern die DEZA-Vertretungen noch stärker involviert werden können in verschiedene Aspekte der OD-Arbeit u.a. bezüglich der logistischen und/oder finanziellen Unterstützung regionaler Kooperationen und regionaler Mobilität der OD-Alumni. Lokalen Impact zu eruieren ist besonders anspruchsvoll, die DEZA-Vertretungen könnten dabei u.U. noch stärker involviert werden.	<table><tr><td>einverstanden</td><td>Teilw. einverstanden</td><td>Nicht einverstanden</td></tr></table> Ein stärkerer Austausch mit DEZA Aussenstellen soll hergestellt werden, gerade im Hinblick auf regionale Kooperationen. Das DEZA-Team Kultur und Entwicklung hat hierbei eine Schlüssel- und Scharnierfunktion. Andererseits besteht nur begrenzter Einfluss auf die Aussenstellen, da keine Weisungskompetenz. Ein ständiges Lobbying seitens «Kultur und Entwicklung» wird entscheidend für die Findung von weiteren Synergien sein.	einverstanden	Teilw. einverstanden	Nicht einverstanden
einverstanden	Teilw. einverstanden	Nicht einverstanden		

Recommendation 8: <i>In the interest of strengthening local activities and sustainability, we recommend examining whether and to what extent SDC representations can be more closely involved in various aspects of OD work, including logistical and/or financial support for regional cooperation and regional mobility of OD alumni. The assessment of local impact is particularly challenging and SDC representations could be more involved in this process.</i>	<u>Massnahmen:</u> Das DEZA-Team Kultur und Entwicklung entwickelt eine Strategie, wie sie zusammen mit OD die Aussenstellen besser einbeziehen kann. <i>A stronger exchange with SDC field offices should be established, especially with regard to regional cooperation. The SDC team Culture and Development has a key and hinge function here.</i> <i>On the other hand, there is only limited influence on the field offices, as culture and development have no authority to issue directives. Constant lobbying on the part of "Culture and Development" will be decisive in finding further synergies.</i> <u>Measures:</u> The SDC Culture and Development team is developing a strategy on how to further involve the field offices together with OD.			
Empfehlungen 9. Im Sinne der Nachhaltigkeit ist das Vorhaben von Open Doors Extended, in der Schwerpunktregion mit lokalen Partnerorganisationen zusammenzuarbeiten sehr zu begrüssen. Dies wird zu einer win-win Situation führen: die lokale Szene wird gestärkt, die OD-Teilnehmer*innen erhalten eine lokale Anlaufstelle und OD kann verstärkt auf lokales und interkulturelles Know-how zurückgreifen. Recommendation 9: <i>In terms of sustainability, OD Extended's plan to work with local partner organisations in the priority region is very welcome. This will lead to a win-win situation: the local scene is strengthened, OD participants receive a local contact point and OD can increasingly draw on local and intercultural know-how.</i>	<table><tr><td>einverstanden</td><td>Teilw. einverstanden</td><td>Nicht einverstanden</td></tr></table> Eine lokale Verankerung ist in puncto Nachhaltigkeit der Aktivitäten von hoher Bedeutung. Mit dem «extended»-Programm wird dies bereits umgesetzt. Zukünftig wird sich OD auf den lateinamerikanischen Kontext fokussieren. Eine lokale Verankerung wird schon aufgrund der Anzahl Ländern schwieriger als bis anhin <u>Massnahmen:</u> OD extended legt einen verstärkten Fokus auf lokale Verankerung. Das DEZA-Team Kultur und Entwicklung versucht verstärkt, die KoBüs einzubeziehen <i>Local anchoring is of great importance in terms of the sustainability of activities. This is already being implemented with the "extended" program. In the future, OD will focus on the Latin American context. Local anchoring will be more difficult than before due to the number of countries.</i> <u>Measures:</u> OD extended puts an increased focus on local anchoring. The SDC team Culture and Development tries to involve the SDC offices more intensively.	einverstanden	Teilw. einverstanden	Nicht einverstanden
einverstanden	Teilw. einverstanden	Nicht einverstanden		

V. Selektion der Teilnehmer und Juryzusammensetzung Empfehlungen 10. Wir empfehlen, im Grundsatz die bisherigen Selektionskriterien und Prozesse beizubehalten, vorausgesetzt die entwicklungspolitischen Zielsetzungen der DEZA sind auch weiterhin mit künstlerischen Gesichtspunkten in Einklang zu bringen. Die angemessene Vertretung von Frauen (z.B. mit 35%) bleibt auf allen Ebenen wichtig, ebenso die Berücksichtigung von Kandidat*innen, die bisher an keinem mit OD vergleichbaren Festival teilgenommen haben. Im Zweifelsfall sollte Nachwuchskräften der Vorzug gegeben werden. Wir empfehlen in Bezug auf Jurys und Consultants, den <i>Diversity</i>-Ansatz und die interkulturelle Kompetenz noch stärker zu leben. <i>Recommendation 10: We recommend that, in principle, the existing selection criteria and processes be maintained, provided that the SDC's development policy objectives can continue to be reconciled with artistic considerations. The appropriate representation of women (e.g. at 35%) remains important at all levels, as does the consideration of candidates who have not previously participated in any festival comparable to OD. In case of doubt, preference should be given to young talents. With regard to juries and consultants, we recommend implementing the diversity approach and cultivating intercultural competence even more strongly</i>	<table><tr><td>einverstanden</td><td>Teilw. einverstanden</td><td>Nicht einverstanden</td></tr></table> Der Diversity-Ansatz muss beibehalten und wenn möglich dessen Anspruch stärker ins Bewusstsein gerückt werden. Die Förderung von weiblichen Filmschaffenden und Nachwuchstalenten sowie die «diverse» Zusammensetzung von Jurys und Consultants hat Priorität bei OD. Die zukünftige verstärkte virtuelle Zusammenarbeit wird dies begünstigen. <u>Massnahmen:</u> OD behält den Diversitäts-Ansatz bei und verstärkt diesen je nach Opportunität. <i>The diversity approach must be maintained and, if possible, its claim must be made more conscious.</i> <i>The promotion of female filmmakers and young talents as well as the "diverse" composition of juries and consultants is a priority at OD. Future increased virtual collaboration will encourage this.</i> <u>Measures:</u> OD maintains the diversity approach and strengthens it according to opportunity.	einverstanden	Teilw. einverstanden	Nicht einverstanden
einverstanden	Teilw. einverstanden	Nicht einverstanden		
VI. Das OD-Programm Empfehlung 11. Wir empfehlen, das aktuelle OD-Angebot im Grundsatz beizubehalten und es – wie bisher – den vorher eruierten Bedürfnissen der Teilnehmer*innen entlang auszugestalten, eine möglichst gute Balance zu halten zwischen Praxis und Theorie und das Angebot nicht zu überfrachten, damit genügend Zeit für den Festivalbesuch bleibt. Dazu könnten künftig vor dem Festival Module online durchgeführt werden. Wichtig bleibt, dass die Teilnehmer*innen genügend Zeit haben, um die Möglichkeit regionaler Kooperationen zu sondieren. Wir empfehlen OD, die Evaluationsergebnisse bezüglich der Kompetenzen und <i>Benefits</i> in Überlegungen zu einer Veränderung des Angebots zu nutzen.	<table><tr><td>einverstanden</td><td>Teilw. einverstanden</td><td>Nicht einverstanden</td></tr></table> Es ist wichtig für die Zukunft der Filmschaffenden, dass sie den grösstmöglichen <i>Benefit</i> aus ihrer Teilnahme an OD ziehen können. Ein balanciertes Programm ist hierfür wichtig. Die virtuellen Erfahrungen aus 2020 sollen weitergeführt werden. Nichtsdestotrotz heisst das, dass OD mit einem veränderten Konzept planen muss und dies HR- und Budget-Konsequenzen mit sich bringen wird. DEZA-intern sind diese derzeit nicht vorhanden, <u>Massnahmen:</u> OD hat bereits erste Massnahmen in diese Richtung eingeleitet, damit die Teilnehmenden ihre Zeit in Locarno optimal nutzen können.	einverstanden	Teilw. einverstanden	Nicht einverstanden
einverstanden	Teilw. einverstanden	Nicht einverstanden		

Recommendation 11: We recommend to keep the current OD offer in principle and to develop it - as before - according to the previously identified needs of the participants, to keep a good balance between practice and theory and not to overload the offer so that there is enough time for the festival visit. To that end, modules could be conducted online before the festival in the future. It is important that the participants have enough time to explore the possibility of regional cooperation. We recommend OD to use the evaluation results regarding the competences and benefits to think about a change of the offer.	<i>It is important for the future of filmmakers that they can derive the greatest possible benefit from their participation at OD. A balanced program is important for this. The virtual experiences from 2020 should be continued.</i> <i>Nevertheless, this means that OD has to plan with a different concept and this will have HR and budget consequences. SDC internally, a budget increase is currently not possible,</i> <u>Measures:</u> <i>OD has already initiated first measures in this direction, so that the participants can use their time in Locarno optimally.</i>			
Empfehlung 12. Wir empfehlen OD, den Kontakt zu (Schweizer) Distributoren zu intensivieren, sie insbesondere mit den Screenings-Teilnehmer*innen zu vernetzen. Es stellt sich zudem die Frage, ob - über das Bisherige hinaus - potentielle Koproduzent*innen involviert werden können, was besonders für die Hub-Teilnehmer*innen bedeutsam wäre.	<table><tr><td>einverstanden</td><td>Teilw. einverstanden</td><td>Nicht einverstanden</td></tr></table> Es wäre positiv, wenn die Schweizer Verleiher stärker einbezogen werden könnten, insbesondere für Projekte von Open Doors Hub und Lab. Die Evaluation zu VisionSudEst wird hierbei weitere Anhaltspunkte geben. OD wird verstärkt junge und weniger bekannte Talente fördern. Die zukünftige Region Lateinamerika (2022-2024) wird zudem mehr Interesse bei den Schweizer Verleihern generieren. Im Rahmen der OD- Screenings sind die Filme allerdings meist nicht neu, entsprechend sinkt das Interesse der Verleiher. <u>Massnahmen:</u> OD wird in der kommenden Phase verstärkt darauf achten, dass eine bessere Vernetzung zu Schweizer Verleihern/Distributoren entsteht. Zudem wird OD die Visibilität der Screenings-Teilnehmer*innen für Fachleute der Filmbranche noch mehr stärken, auch im Hinblick auf ihre zukünftigen Projekte. <i>It would be positive if Swiss lenders could be more involved, especially for Open Doors Hub and Lab projects. The evaluation of VisionSudEst will provide further guidance in this regard. OD will increasingly promote young and less known talents. The future Latin America region (2022-2024) will also generate more interest from Swiss distributors.</i> <i>However, in the context of OD-screenings, the films are mostly not new, accordingly the interest of distributors decreases.</i>	einverstanden	Teilw. einverstanden	Nicht einverstanden
einverstanden	Teilw. einverstanden	Nicht einverstanden		
Recommendation 12: We recommend that OD intensify its contact with (Swiss) distributors, in particular by putting them in touch with the screening participants. There is also the question of whether - beyond what has been done so far - potential co-producers can be involved, which would be particularly important for the Hub participants.				

	<u>Measures:</u> <i>In the coming phase, OD will pay more attention to creating a better network with Swiss distributors. In addition, OD will further strengthen the visibility of the screening participants for film industry professionals, also with regard to their future projects.</i>			
Empfehlung 13. Nous recommandons à OD de voir dans quelles mesures les films présentés dans le cadre de OD Screenings peuvent être rendus accessibles aux publics locaux/régionaux également à l'avenir.	<table><tr><td>einverstanden</td><td>Teilw. einverstanden</td><td>Nicht einverstanden</td></tr></table> Es ist wünschenswert, dass die Arthouse-Filme den lokalen Märkten verstärkt zugänglich gemacht werden. OD hat sich bereits in der Vergangenheit darum bemüht. Die Situation ist jedoch in vielen Ländern schwierig, da z.B. die Multiplex-Kinos keine Arthouse-Filme zeigen. Positiv werden sich die neu entstandenen VOD-Plattformen auswirken. OD wird sich zudem dafür einsetzen, dass mehr Kurzfilme programmiert werden, diese stossen in den Regionen auf grosses Interesse. <u>Massnahmen:</u> OD prüft Massnahmen, wie screenings wie im 2020 besser in den Regionen zugänglich gemacht werden können. <i>It is desirable that arthouse films be made more available to local markets.</i> <i>OD has already made efforts to do this in the past. However, the situation is difficult in many countries, as multiplex cinemas, for example, do not show art-house films. The newly emerging VOD platforms will have a positive impact. OD will also work to ensure that more short films are programmed; these meet with great interest in the regions.</i> <u>Measures:</u> OD is looking into measures to make screenings like the one in 2020 more accessible in the regions.	einverstanden	Teilw. einverstanden	Nicht einverstanden
einverstanden	Teilw. einverstanden	Nicht einverstanden		
Recommendation 13. We recommend that OD considers to what extent the films shown at OD Screenings can be made accessible to local/regional audiences in the future.				
VII. Online-Angebot von Open Doors Empfehlung 14. Pour sa première année d'existence, l'offre en ligne de OD obtient des résultats très positifs, et permet de toucher un nombre important de professionnels. Nous recommandons à la DEZA et à OD de l'évaluer et d'imaginer des scénarios pour permettre dans le futur de toucher un plus grand nombre	<table><tr><td>einverstanden</td><td>Teilw. einverstanden</td><td>Nicht einverstanden</td></tr></table> Es ist wünschenswert, dass OD mehr Professionelle erreicht als bisher, auch über die geographische Fokusregion hinaus. Dies kann insbesondere via OD <i>extended</i> erreicht werden Massnahmen:	einverstanden	Teilw. einverstanden	Nicht einverstanden
einverstanden	Teilw. einverstanden	Nicht einverstanden		

de bénéficiaires professionnel, au-delà du point fort géographique en cours. Recommendation 14: <i>In its first year of existence, OD's online offer has achieved very positive results, reaching a significant number of professionals. We recommend that the SDC and OD evaluate the offer and devise scenarios for reaching a larger number of professional users in the future, beyond the current geographical focus.</i>	OD erreicht gegebenenfalls via Toolbox und OD extended verstärkt Filmemacherinnen (Regisseure, Produzenten etc.), die auch ausserhalb der Fokusregion liegen. <i>It is desirable that OD reaches more professionals than before, also beyond the geographical focus region. This can be achieved in particular via OD extended.</i> <u>Measures:</u> <i>OD may reach more filmmakers (directors, producers, etc.) outside the focus region via Toolbox and OD extended.</i>			
VIII. Beziehung zwischen dem Locarno Filmfestival und Open Doors Empfehlung 15. Die bestehende grosse (inhaltliche, kommunikative und finanzielle) Durchlässigkeit zwischen LFF und OD sollte beibehalten werden, da sie für beide grosse Vorteile bringt. Wir empfehlen, die in der Evaluation genannten festivalrelevanten Trends zu reflektieren und auf ihre Konsequenzen hin für das LFF und OD zu prüfen. Recommendation 15: <i>The existing high level of permeability (in terms of content, communication and funding) between the LFF and OD should be maintained, as it brings great advantages for both. We recommend reflecting on the festival-relevant trends mentioned in the evaluation (chap. 9.1.) and examining their consequences for the LFF and OD.</i>	<table><tr><td>einverstanden</td><td>Teilw. einverstanden</td><td>Nicht einverstanden</td></tr></table> Es braucht einen Ort mit einem gewissen Nimbus. Das Locarno-Festival bietet hier ideale Synergien. Die künstlerische Leitung des Festivals ist sich dessen bewusst und fördert die Zusammenarbeit. Allerdings müssen die zukünftigen Entwicklungen einbezogen werden, z.B. Formatänderungen, da Filme vermehrt auf dem Smartphone geschaut werden, Ästhetik und Filmsprache werden sich verändern. Was kann es für OD bedeuten, wenn zukünftig Filme das ganze Jahr über angeboten werden? Werden ich Arthouse-Filme dadurch noch stärker von mainstream-Filmen wegbewegen? <u>Massnahmen:</u> OD verfolgt aktuelle Trends und Entwicklungen eng und reagiert entsprechend. <i>It needs a place with a certain nimbus. The Locarno Festival offers ideal synergies here. The artistic direction of the festival is aware of this and promotes cooperation.</i> <i>However, future developments must be taken into account, e.g. format changes, as films are increasingly watched on smartphones, aesthetics and film language will change. What might it mean for OD if films are offered year-round in the future? Will this move arthouse films even further away from mainstream films?</i> <u>Measures:</u> <i>OD closely follows current trends and developments and reacts accordingly.</i>	einverstanden	Teilw. einverstanden	Nicht einverstanden
einverstanden	Teilw. einverstanden	Nicht einverstanden		

Final report

Evaluation of the SDC's partnership with the Locarno Film Festival/Open Doors

On behalf of the Swiss Agency for Development and Cooperation SDC, Global Cooperation / Knowledge-Learning-Culture Division, Culture and Development Team

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1. Summary of the evaluation assignment and results

1.1. Evaluation and method

This evaluation is part of a 4-part evaluation of the SDC's film promotion. It is dedicated to Open Doors (henceforth OD), a special programme of the Locarno Film Festival (henceforth LFF) for filmmakers from the countries of the South and East. It covers the period from 2012 to 2019, and in some cases also 2020, and comprises three dimensions: an impact analysis, an analysis of the cooperation between OD and the SDC, and an investigation of the use of technological developments by OD. On the one hand, the evaluation examines whether the (impact) goals defined in the performance agreement with the SDC have been achieved, and, on the other hand, answers specific research questions formulated by the SDC.

Evaluation method. The evaluation method includes both qualitative and quantitative studies. In total, we conducted interviews with 14 people: the SDC's clients, the OD crew and the management of the LFF, film and development experts, and film funding experts. In an online survey, we consulted all 299 filmmakers who participated in OD between 2012 and 2019. The response rate was 42%. Finally, we analysed extensive material (data and documents) on OD.

Brief portrait Open Doors. OD was initiated in 2003 and today consists of a one-week special programme during the LFF with the formats OD Hub (for 8 film teams, each consisting of a director and a producer), OD Lab (for 8 filmmakers-producers at the beginning of their artistic careers) and OD Screenings (for 16 film directors: feature length and shortfilms), whose films are shown in a section outside the international competition. For all three formats, filmmakers from a focal region (always countries and regions of the South and East) are invited to Locarno. They gain insight into numerous aspects of the film industry, receive feedback on their own projects and have the possibility to present them to film professionals. Above all, meetings are organised for them with numerous potential co-operation partners, including (co-)producers, festival directors, sales agents and distributors. During OD, several prizes and awards are presented, including the OD Grants. Since 2019, a year-round online presence with an advisory service exists in the form of OD Extended.

The SDC also supports filmmakers from the South and East who are invited to the official LFF. For the cooperation with OD, the SDC's Terms of Reference state that the main objective is the "realisation and dissemination of projects of independent feature-length film productions from the South and East".

1.2. Summary of the results

1.2.1. Impact analysis at the output and outcome levels

Quantitative indicators for the achievement of objectives at output level. For the three formats OD Hub, OD Lab, OD Screenings and for the SDC-supported activities in the official programme of the LFF, quantitative indicators are formulated in the performance agreement to verify the objectives. Overall, the analysis of the available data suggests that OD has achieved the indicators for the achievement of objectives over the total period of the last 8 years (2012-2019). There are slight fluctuations, but these

are understandable when one considers that OD works almost exclusively with filmmakers from regions of the world where there are a number of uncertainties such as about travel, among other things. The idea of inviting observers from the region seems more difficult to implement. In addition, the number of awards given tended to be lower than agreed, but this has various causes that are not the responsibility of OD.

5 Impact targets at outcome level. The 5 outcome level goals set by the SDC for OD were clearly achieved in the period 2012-2019. Some goals were achieved very clearly (access to networks and contacts; expanding the skills of filmmakers), others less clearly (generating attention for filmmaking in a region, raising awareness), and one goal was achieved indirectly (providing filmmakers with an income). The fact that some goals were achieved less clearly or indirectly is not a limitation of this positive conclusion. What is central is that OD clearly achieves those goals that lie in the core area of its activity, i.e. training and networking. The findings of the evaluation on the 5 impact goals are summarised below. They are based on the results of the online survey and on statements from the interviews.

1) *Raising awareness. Springboard function.* Participation in OD presumably does not increase the level of awareness, but rather creates the prerequisite for someone to appear on the 'radar' of the international film scene in the first place. However, OD undoubtedly has a springboard effect: OD alumni are often invited to other international festivals. But OD participation also brings recognition to the domestic film scene. It is not uncommon for OD alumni to be offered opportunities to participate in the official programme of the LFF in subsequent years.

2) *Access to networks and contacts.* Contacts and a functioning network are a key to success in the film world - OD provides and promotes these in many ways. The LLF offers OD the ideal platform for this. Online encounters are by no means a permanent substitute for live encounters in Locarno. Co-productions and other collaborations also require contacts: for many participants, the expectation of finding a (co-)producer or distributor in Locarno is probably (too?) great. OD does not always live up to these expectations. The co-production axis South-North/West is still strong, but there are also many regional cooperations that sometimes start in Locarno.

3) *Provide income to filmmakers.* OD hardly makes a direct contribution to the income of filmmakers, because the amount OD pays for film licences is small (but in line with the market standards). The prizes and awards presented by OD are financially relevant, however they do not have the character of an income but are (important!) project funds. Indirectly, OD makes an important contribution to Objective 3 though: OD often opens up the possibilities of the European funding system to participants (contacts, information on application procedures). They also learn that even in Europe, arthouse films rarely offer a financial livelihood. This enables the participants to support their work more broadly financially and to reduce their dependence on local investors, who tend to be more commercially interested.

4) *Enhance the competences of the filmmakers.* OD achieves this goal very clearly: we presented the survey participants with competences and benefits and asked them to assess their learning success in these areas. The learning success is assessed positively for almost all competences - with the exception of the technical competences and those on "legal aspects". The learning success on "Developing a project from the beginning", "Promoting films on an international level", "Identifying potential financial partners and funders" is rated most positively, along with the very popular pitching sessions. All other skills submitted for assessment also receive positive ratings (some not quite as clear), which indicate good learning success. In terms of artistic benefits, the participants gave OD a very good report: The feedback on their own projects and the discussion about concrete projects and their international potential is perceived as particularly instructive. Even though there are comparable training

and further education programmes to OD, the one in Locarno is experienced by many survey participants as very special.

5) *Generate attention for the filmmaking of a region.* In principle, the work of OD with a geographical, regional focus is suitable for drawing the attention of audiences and professionals to the filmmaking of a particular region. However, it is difficult to judge to what extent this effect is actually achieved. The respective regions' filmmaking is indeed likely to gain more visibility thanks to a participation at OD, but this visibility will mainly extend to the professional world and a special audience segment: namely the OD screenings audience. From the film industry, those who are actively involved in the OD programmes, e.g. as tutors or speakers, are likely to be particularly aware of the focal region.

1.2.2. Effects at the impact level

The impact in the countries of origin of the OD participants. Many home countries of OD participants have difficult to very difficult working and living conditions. The problems mentioned by the survey participants are often of a structural nature and range from a lack of financial support for cultural workers to censorship and war-damaged cinema infrastructure. In view of these major difficulties, the variety of individual local activities of OD alumni is impressive, while the structural impact of OD (changes at the political level or cinema infrastructure) remains rather modest. The individual local activities of OD alumni range from their own workshops and events to the founding of arthouse festivals and film associations active in cultural policy. An effect also unfolds at the level of civil society: those who have been to Locarno gain local prestige and thus assertiveness, and perhaps even a certain protection against repression, which is particularly important for filmmakers dealing with controversial content. All in all, one may assume that the newly acquired competences and the contacts favour the independent realisation of projects on location. In addition, new job profiles were able to establish themselves, above all that of the creative producer. A positive Locarno spirit seems to have set in among the OD alumni.

Target group composition: Gender. Young talent. Rural vs. urban origin. The participants are selected by the OD crew in conjunction with external consultants on the basis of an application. OD always includes men and women in a ratio of about 2/3 to 1/3 across all three formats, including juries and speakers. This ratio is probably more balanced than it is across the entire film industry, where the proportion of women directors is only about 1/5 according to studies. The age and track record of many survey participants indicate that most OD participants are young talents. A large majority of the survey participants come from an urban context: the film scene is mostly dependent on an urban infrastructure.

Inclusion of the DAC countries. Although the SDC can express its wish for a strong presence of certain DAC priority countries in the definition of geographical focuses, it has no further influence on the selection of participants. Of the three formats, OD Lab proportionally includes the most participants from the "least developed" and "lower middle income countries". In all three OD formats, most participants come from the "least developed" category, followed by participants from the "lower middle income countries". The OD invitation policy thus clearly counteracts the relatively strong tendency of the main LFF programme to include films from "lower and upper middle income" countries.

1.2.3. Answers to further research questions

Unplanned side effects, proven and potential for improvement. In the course of the interviews, several positive and negative side effects were mentioned, but we cannot go into their causal connection with OD in this evaluation. The feedback from the survey participants on the OD team is extremely positive, even exuberant. This team has obviously proven itself very well; the great commitment and the high level of expertise are positively emphasised. The programme is attractive and meets the needs of the vast majority of participants. The intensive follow-up is also particularly appreciated. Various suggestions for improvement, including practical ones, are made and need to be examined, but do not detract from the positive balance. In particular, the choice and duration of the focus regions gave rise to critical feedback, as did the composition of the jury, where an even stronger diversity approach is desired.

SDC and OD cooperation; added value of cooperation. OD is an important project in the SDC portfolio: the SDC was involved in its launch and has closely followed developments since then. The cooperation seems to be based on a good common understanding of the project and on a shared, ethically grounded intention. The cooperation has even improved over time and is described on both sides as intensive, open and dialogue-based. There is a need for coordination in the definition of priority regions and in new and further developments of the programme. The added value of the cooperation is great: the SDC has a strong partner, the festival gains in internationality and expands its connections to future filmmakers. The filmmakers, in turn, gain access to the international film scene, combined with a programme tailored to their needs. The prerequisite and basis of this three-part alliance is that OD is financially secured by the SDC.

Dependence on SDC support. It should be specified that the LFF is not at all dependent on SDC support. OD, on the other hand, is fully financed by the SDC and is therefore very dependent. But OD is also dependent on, or rather benefits from, the festival's infrastructure, its film offer and the presence of the film industry. If one were to quantify all the services provided by the festival to OD, a considerable cross-financing by LFF would become visible; OD is therefore de facto not exclusively financed by the SDC. If the SDC were to decide to carry out OD at another festival or to hold it as an independent workshop, a considerable loss of know-how would have to be expected, the cross-financing would be lost and OD would probably be far less attractive for participants.

Reporting. The OD team invests considerably in reporting to the SDC, in the form of differentiated monitoring lists and comprehensive annual reports. This effort is high in view of the long-standing cooperation and the intensive dialogue 'along the road' and could be reduced with adapted electronic tools and focused questions.

Synergy potential with SDC representations and SDC film partners. The feedback from the OD team on the SDC representations tends to be positive, and in some cases very positive. However, the synergy could probably be intensified. The synergy with the other SDC film partners is focused on those involved in the Visions Sud Est fund, in the context of which there seems to be a need for clarification in some cases. However, the most important synergy for OD remains that with the LFF, its infrastructure, programme and audience.

Trends and developments. A large number of those we interviewed name trends and innovations that can be subsumed under the heading of digitalisation. A majority sees opportunities for a broader public for their own filmmaking in the new technologies and online platforms. Sceptical voices see the danger of overproduction and discrimination against filmmakers from countries without stable internet access. Festivals are also confronted with new trends (hybrid event forms, VoD platforms).

Online activities. With OD Extended, OD has been well equipped for the future since 2019. The feedback is extremely positive, and the tools have already attracted many users after a short time. They have a highly inclusive dimension - even after the COVID-19 pandemic, more filmmakers will be able to benefit from the offer than will ever be able to travel to Locarno. Ecological and economic arguments are also very much in favour of this online offer.

1.2.4. Need for action and recommendations

In principle, we recommend the continuation of the partnership between the SDC and OD. We identified a need for action in some areas and formulated recommendations at the appropriate points. These relate to the continuation of the cooperation, the performance agreement, the determination of focus regions, local work and synergies, the selection of participants, the composition of the jury, the (online) OD programme, the connection to the LFF and the overarching political level.

2. Introduction

Evalure. Zentrum für kulturelle Evaluation, Zurich, was commissioned in September 2020 to carry out an evaluation in four parts. The evaluation was carried out in cooperation with INTERFACE, Lucerne / Lausanne. It involves the evaluation of three collaborations that the SDC maintains in the film sector (with trigon-film, Locarno Open Doors, Visions Sud Est), as well as an evaluation of the SDC's entire film funding portfolio.

2.1. Object of the evaluation

This part of the evaluation is dedicated to Locarno Open Doors (henceforth OD), a special programme of the Locarno Film Festival (henceforth LFF) for filmmakers from the countries of the South and East. This offer was launched in 2003 in cooperation with the SDC. It has been further developed under the responsibility of various directors and OD crews over the nearly twenty years of its existence and today consists of a programme during the LFF and an online offer (OD Extended). In addition, further offers exist at the LFF for professional filmmakers under the Locarno Pro label¹. As these are not financed by the SDC, they are not a subject of this evaluation. The SDC has a 3-year performance agreement with OD. In preparation for the renewal of the performance agreement in 2022, this evaluation examines whether and to what extent the agreed objectives of this cooperation have been achieved and to what extent the intended impacts have actually materialised. The evaluation period covers the years 2012-2019. The data situation varies depending on the year, so that we were only able to evaluate the period 2016-2019 for some research questions - i.e. the period for which the current OD crew is responsible. The year 2020, marked by the Covid 19 pandemic, meant a focus on online activities for OD. We examined these for their future potential beyond the pandemic.

¹ A.o. First Look, Match Me!, Alliance 4 Development, StepIn, Heritage Online, U30 and the Industry Academy.

2.2. Method

The evaluation comprises the following 3 dimensions: a) an impact analysis; b) an analysis of the co-operation between OD and the SDC; c) an investigation of trends and technological developments. For all 3 dimensions, the client has formulated concrete research questions, which the report essentially follows in its structure. The evaluation method includes both qualitative and quantitative investigations for all 3 dimensions mentioned above. Where it seems useful, we formulate building blocks for later thematically grouped recommendations.

Interviews. Within the framework of guideline-structured interviews², we first interviewed the SDC responsables, then the management of the LFF, the programme director of OD as well as the operative OD team. We also interviewed a festival curator and South-East Asia film consultant, furthermore the director of a French programme (comparable to OD) as well as an internationally active film consultant who advises OD. In addition, we received input from other specialists in the film scene: a French journalist specialising in films from the South, a specialist in the international film market, an expert in African filmmaking, an expert in development cooperation and the head of the Film Section of the Federal Office of Culture. The diversity of the interviewees³ ensures that OD's work is reflected from different - including personal - perspectives.

Online survey. We conducted an online survey of all those participants who attended the LFF between 2012 and 2019 as part of OD (full survey), usually directors and producers from the countries of the South and East (henceforth S/E). OD operates with geographical focuses for the invitations, which are discussed and determined with the SDC in each case⁴. The online questionnaire was sent to 299 addressees⁵. The addresses were provided to Evalure by the OD crew, and the survey results are fully anonymised. The aim of the online survey was to find out about the impact of the OD activities on the participants' work and the local film scene. We also asked about the working situation for the local arthouse film scene, local influencing factors and emerging changes in the film world. Of the 299 people addressed, 126 responded, which is a gratifyingly high response rate of 42%. The survey responses reflect the most recent editions of OD (2018, 2019, with a focus on Southeast Asia and Mongolia) far more than any previous editions, the responses tend to come from men rather than women, but equally from producers and directors; the majority of respondents had already made films before Locarno and were less than 36 years old when they took part⁶.

Data and document analysis. Evalure reviewed and analysed the extensive material provided by the SDC⁷. This includes the monitoring lists 2013-2019, which provide information on activities and participants. In addition, there are financial and annual reports as well as the performance agreements for the period under review. We also received film lists and lists of award-winning OD projects from the OD crew.

² All but one of the interviews were conducted via Skype or similar due to COVID-19. They took an average of 90 minutes. The interviewees received written interview questions in advance. The guidelines can be found in the annex 2.

³ A list with the names of the interviewees can be found in the annex 1.

⁴ Focus regions OD: 2012 Sub-Saharan Francophone Africa, 2013 South Caucasus, 2014 Sub-Saharan, Anglophone and Lusophone Africa, 2015 Maghreb, 2016 - 2018 South Asia, 2019 - 2021 Southeast Asia and Mongolia.

⁵ Addresses from the OD editions with the Maghreb and Francophone Africa received a French questionnaire, all others an English one. Participants who had been to OD more than once received the questionnaire only once.

⁶ More detailed breakdowns of the survey participants can be found in the annex 3.

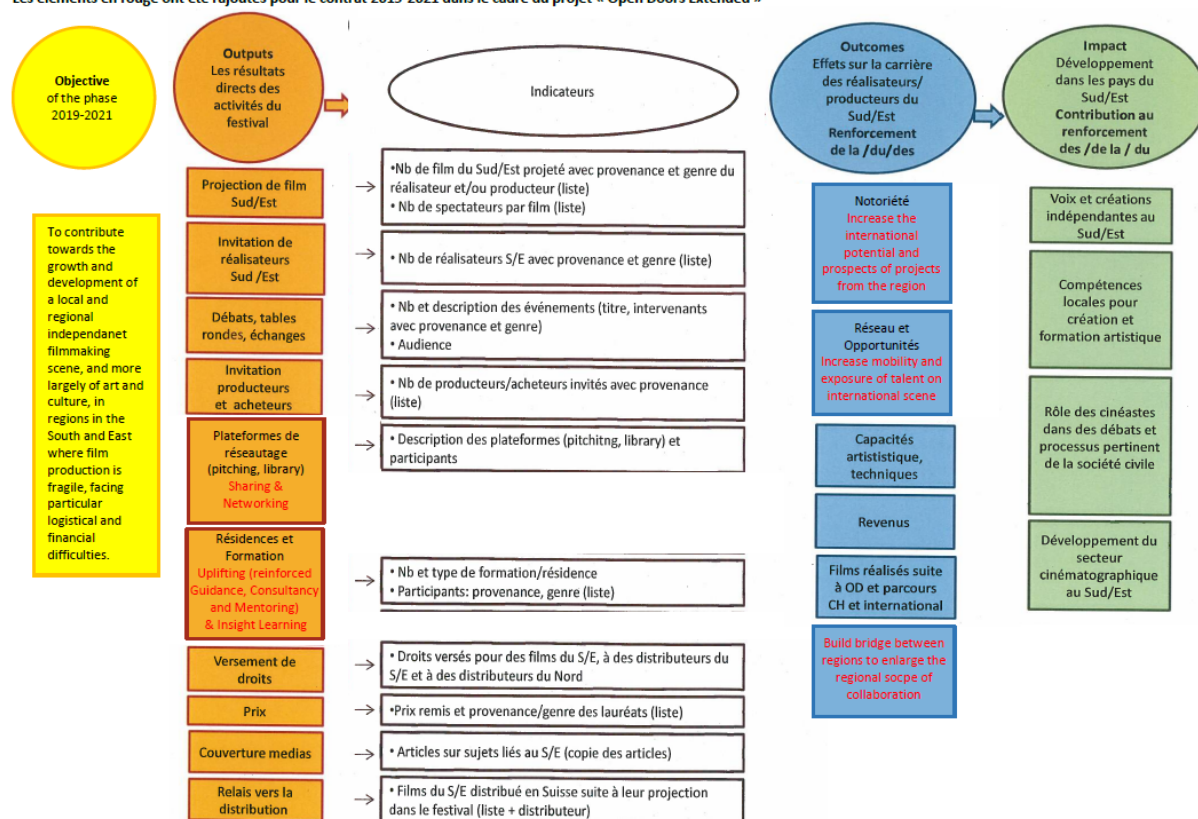
⁷ A list of all materials provided can be found in the annex 5.

The SDC operates with the OECD's DAC country lists⁸. Several DAC country lists exist for the period under review (2012-2019). Since the lists differ only slightly, we have used the current DAC country list (2018-2019) for the sake of simplicity. In one case, we also used the SDC priority country list⁹, as the monitoring documents explicitly referred to it.

3. Performance agreement, targets and indicators in context

The objectives to be achieved and the services to be provided were defined in three-year performance agreements¹⁰ between the SDC and the LFF. An integral part of each agreement is a project description prepared by the LFF or the OD crew itself, which varies in structure and level of detail over the years. As of 2013, a target matrix (with outputs, indicators, outcomes, impacts) is also part of the performance agreement. We added the new online elements of the "Open Doors Extended" project to the target matrix that existed before 2019, in accordance with the current performance agreement 2019-2021, in red font (see the following illustration of the SDC's impact model).

Selon Contrat no 81056448/1 entre la DDC et le Festival international du Film de Locarno
L'objectif, les outputs, les outcomes ainsi que les impacts sont similaires depuis 2012.
Les éléments en rouge ont été rajoutés pour le contrat 2019-2021 dans le cadre du projet « Open Doors Extended »



⁸ The DAC country list comprises those countries which, according to the OECD, fall within the scope of development cooperation. It assigns the countries to the following categories: "least developed countries", "other low income countries", "lower middle income countries", "upper middle income countries".

⁹ Priority Countries and Focus Regions for SDC. Status April 2019.

¹⁰ 2010-2012; 2013-2015, 2016-2018; 2019-2021.

The aim of the current mandate (2019-2021) is for OD "to contribute towards the growth and development of a local and regional independent filmmaking scene, and more largely of art and culture, in regions in the South and East where film production is fragile, facing particular logistical and financial difficulties"¹¹. The SDC expects the outcomes (impact on the target group) to be the strengthening of producers and film directors in terms of "awareness", "access to networks and contacts", in terms of "artistic, technical and strategic competences", of "income generation" and in terms of "attention in the film industry and among audiences", in order to support the "realisation and dissemination of independent feature-length film production projects from the South and East".

As formulated in the matrix above, some outputs and their associated indicators are not or no longer up to date, or need to be renamed in order to be assimilated to the activities as proposed today by OD (e.g. the use of the term "residencies").

Indeed, the question is whether the payment of film rights is an output or an implicit element of the code of conduct. The question also arises if it is relevant to distinguish whether it is a S/E or Northern distributor who collects them as proposed in the indicator.

Furthermore, still with regard to monitoring indicators, after many years of collaboration and considering the anchorage and reputation acquired by OD, it is probably no longer necessary to translate that many aspects of implementation into quantitative indicators and to monitor them.

Building Block 1 for the recommendations: We recommend updating the outputs and bringing the terminology into line with the current activities of Open Doors. We recommend reducing the monitoring indicators by keeping only those related to the main objective and taking into account the fact that Open Doors is established and continuous. The indicators should take into account the fluctuations, i.e. the reference values to be achieved over 3 years.

4. Quantitative indicators for target achievement at output level

In the part of the performance agreement consisting of the project description, quantitative indicators are formulated at output level for the three formats OD Hub, OD Lab and OD Screenings and for activities beyond OD. We examined whether these have been achieved in 2012-2019¹².

OD Hub. The requirements regarding the number of projects, the number of participants and the Godfather/Godmother model have been met, as have the expectations¹³ regarding the cash awards, taking into account not only the OD Grant but also the two other cash awards presented in Locarno (CNC, ARTE Kino International)¹⁴.

OD Lab. Since 2016, the number of participants has varied between 7 and 9, so the target has been reached. However, it was not possible to invite observers from the focus region every year¹⁵. Based on

¹¹ Contract 19-21 between SDC and Film Festival Locarno, Project Document, Chapter 3, Objectives of the phase 2019-2021

¹² The detailed quantitative indicators can be found in the annex 4.7.

¹³ According to the conventions 2015-2018 and 2019-2021, it is expected that at least 3 prizes will be offered each year to the projects selected for the Hub. The contract 2019-2021 specifies that it needs to be cash awards.

¹⁴ In 2016, 2017, and 2018, 2, in 2019 only 1 OD Grant was awarded. The reason is that in some years the award sum was integrally allocated to a single project, in others it was divided between 2-3 projects.

¹⁵ There were no Observers in 2018 (due to Visa issues and accident); there were two in 2017 and one in 2019.

the documents, it is not possible to identify the number of tutors, as they were grouped together with the interveners¹⁶. In 2019, fewer participants were awarded for a project than expected in the performance agreement¹⁷.

OD Screenings. Before 2016, the number of screening film slots cannot be determined from the documents; as from 2016, the number varies between 10 (2019, 2018) and 13 (2016). Of the total of 114 directors participating between 2012 and 2019, 78 (68%) come from SDC priority countries¹⁸, thus complying with the performance agreement's requirement to prioritise SDC countries.

Beyond OD. Between 2013¹⁹ and 2019, 265 S/E films were shown in the main programme of the Locarno Film Festival²⁰, i.e. an average of 38 per year. 7 directors and young filmmakers were supported annually from the SDC OD budget (57 contributions to travel costs in 8 years). This means that the values required by the performance agreement have been reached.

Conclusion Indicators at output level. Overall, based on the data, it can be said that OD has achieved the indicators for the achievement of objectives at the output level over the total period of 8 years. There are slight fluctuations, but these are understandable when one considers that OD works almost exclusively with filmmakers from regions of the world where there are uncertainties about travel opportunities and where OD only in a few cases can build on a well-structured film scene (for example with professional associations) as a supportive counterpart. The idea of inviting observers from the region seems more difficult to implement, the number of awards given tends to be lower than agreed, but this has various causes that are not the responsibility of the OD crew.

5. Impact analysis with regard to the outcome goals

In the following, we will examine whether OD achieves the 5 outcome goals formulated by the SDC. Does the intended impact actually occur among the filmmakers?

5.1. Raising awareness of filmmakers from S/E countries and stepping stone function

Objective 1: The level of awareness of the filmmakers increases through participation in the Locarno Film Festival/Open Doors.

Does participation in the Locarno/Open Doors Festival and the fact that their works were selected and screened serve as a springboard for further distribution opportunities of their works in the international (and national) market?

In order to be able to assess whether the level of awareness of the filmmakers has increased with their OD participation, a before-and-after analysis would have to be made. On the one hand, this is fundamentally difficult because the indicators for "awareness" are very diverse and hardly quantifiable. On

¹⁶ 2016 = 38; 2017 = 34; 2018 = 37; 2019 = 47.

¹⁷ The 2015-2018 agreement states: "Several further partnerships will be searched for in order to offer a different type of award to projects participating in the Lab". There were no award-winning projects in 2016, but three in 2017 and one each in 2018 and 2019. The agreement 2019-2021 states: "2 in kind awards will be offered to participants of the Lab". In 2019, one was awarded: Rotterdam Lab Award. OD crew comments: "We had to stop the collaboration with TorinoFilmLab since their conditions on content and finances had changed. A second Lab award can no longer be guaranteed."

¹⁸ Priority Countries and Focus Regions for SDC. Status April 2019. A classification by DAC countries was not possible based on the documents at hand.

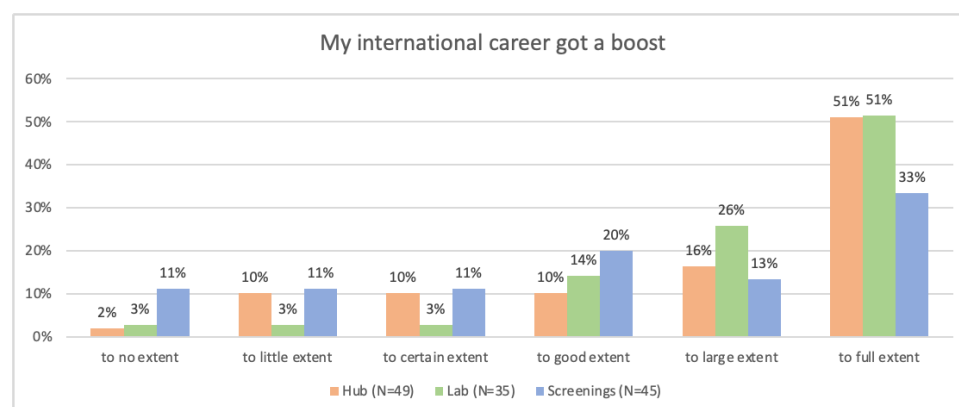
¹⁹ The corresponding data is missing for 2012.

²⁰ Including co-productions.

the other hand, it is hardly possible to establish a causality between OD participation and an increased level of awareness, because other causes may have led to this effect. Nevertheless, we try to approach the question of "increased awareness" with various indications and use the survey results and the expert interviews for this purpose. At the same time, we examine the related question of a "spring-board function" of OD.

Awareness is not the primary goal of OD participants. Most participants come to Locarno with the aim of learning something rather than increasing their national or international awareness: about the functioning of the international film and festival scene, about the production stages of a film and above all about the functioning of international co-production²¹. Some experts also emphasise that at the career stage of OD participants, it is less about becoming "known" - their cinematic work is often not yet extensive. It is more a matter of obtaining working tools and partners and gaining access to the circle of the international film community.

Number of films, screenings before and after OD participation. To be known in the film business - locally, regionally or internationally - someone must already have a cinematic work. In the online survey we therefore asked about the number of films realised so far and it turned out that practically all participants have a certain cinematic track record²², which is not surprising, since this is also a criterion for participation,²³ especially in the Hub and of course in the screenings. But what does it look like after participation in Locarno? We don't have an exact before-and-after answer, but 98% of all survey participants say they are still active in the film business. The film base - i.e. the possibility of becoming "better known" - has tended to broaden after participation in OD.



My international career got a boost. In general, how do the participants rate the impact of the OD participation on their career? A very large number of respondents clearly²⁴ agree

with the statement "My international career got a boost": 77% of respondents for OD Lab, 67% of respondents for OD HUB and 46% of respondents for OD Screenings.

A boost in terms of international festival invitations. For a majority of OD participants, Locarno is not the first international film festival²⁵, but for 1/3 of all survey participants, this important career step actually happens in Locarno. Did other festival invitations come about thanks to Locarno? One respondent said: "The cohort from my generation went on to Cannes, Berlin, Venice, TIFF - all through

²¹ The question in the online survey was the following: "Which was your main motivation to participate in Locarno Open Doors?"

²² 35% of the Hub participants have already realised 3-4 films before OD, 25% more than 5 films. We do not know whether these are feature-length or short films, but most probably the figure includes short films.

²³ In the interview, the OD officers emphasise how important and demanding it is to carefully check for each applicant whether the OD offer is the right step at this moment or whether the applicant should better wait with participation.

²⁴ Very clearly means with scores of 5 or 6 on a scale of 1-6.

²⁵ "Was Locarno your first invitation to a film festival outside of your continent?" 33% of all respondents (N=112) answered "Yes", 67% "No". On the local and regional level, 85% had already been invited.

the connections that happened in Ticino". To the question: "Have you been invited to other film festivals thanks to your presence at Locarno?", 37% answered "Yes" and named specific festivals to which they had subsequently been invited²⁶.

A boost in terms of film screenings. Participating in a festival and its workshops is one thing, but actually showing a film at a renowned festival is something else. According to one expert, it doesn't seem to matter so much whether it's in or out of competition: "Locarno is a label that distinguishes them, never mind if OD or the official programme". This is precisely the opportunity offered by OD's screening format. The majority of the screenings participants clearly agree with the statement "My film got an important international exposure in Locarno"²⁷. For some of them (37%), Locarno is also the first opportunity to show a film outside their continent²⁸. Screening participants who entered Locarno with a short film and who say they have since worked on feature films also have a broader cinematic basis²⁹.

A boost within the LFF. A career jump is of course also possible within the Locarno Film Festival itself; there are numerous examples of OD participants who were later shown 'officially' at the 'Pardi di domani' or selected for the Locarno Filmmakers Academy³⁰.

Conclusion: All in all, this is an indication of increased awareness after OD participation, but one should not overestimate this effect - especially since this is not the primary motivation for OD participation. OD presumably does not directly create awareness, but only the prerequisite for its participants to appear on the 'radar' of the international film scene. OD is not alone in this, as there are a whole series of festivals that offer something comparable. Critics among the experts we interviewed complain: "There are such formats everywhere and that's just the problem: every festival wanted to set up their own thing." The springboard effect of OD, however, can be better documented and seems considerable. When asked, almost all interviewees are convinced: "Yes, OD participation is a stepping stone". Particularly on a local level, an OD participation means a lot: "On a local level, people can say they've been discovered as talent at Locarno - which is huge".

- **OD achieves goal 1. This applies more to the assumed springboard function of OD than to the increase in awareness of the participants. An increase in the level of awareness among the public and experts cannot be proven with any certainty, but indications suggest that this is the case.**

Building Block 2 for the recommendations: We recommend that the goal of increased awareness be given only a low weighting or be dropped altogether; instead, Locarno should be measured by its work in terms of a career springboard for S/E filmmakers.

²⁶ 27% answer "no" and 34% answer that they do not know if festival invitations came about thanks to OD.

²⁷ 42% give the best grade here: a 6, 16% a 5.

²⁸ N=51.

²⁹ Short films were screened for the public since 2014. In 2017 a special format was started: the "Immersion Programme", in order to "accompany the young filmmakers when navigating the festival environment". This is with the declared aim of developing the scene: "If you really want to develop a scene, you have to start with the short film, because that's where the basis is, and this can possibly be introduced to the feature-length film in a second step". According to our survey, of the 28 people who showed a short film in Locarno, 19 are now also making feature-length films - so the calculation seems to have worked.

³⁰ For example Linh Duong with "A Trip to Heaven", Pham Ngoc Lan with "The Unseen River", Sorayos Prapapan with "Beta Version"; Hamza Bangash and others were accepted at the Locarno Filmmakers Academy.

5.2. Network and international contacts

Goal 2: Access to networks and international contacts are made possible.

This goal is seen as an absolute priority by both the OD managers and the SDC³¹: "access, access, access..."³². The OD team adds: "Access from both sides!" And Locarno receives a very good report in this respect from the experts interviewed: "Every chance is taken to make people meet...They put the right people together".

Contacts as a prerequisite for success. In principle, both the SDC and OD assume that only those who are part of a kind of worldwide community in the film world, i.e. who know the right people and can interest them in their own work, have a chance in the film business. These include producers, directors, investors, festival directors, consultants, advisory boards, actors, film-related technical professionals (lighting, sound, editing, post-production), VoD platform operators, sales agents, distributors and film journalists. And not to forget: "The key persons at the head of the large programmes, the ones who distribute the money or the places in the co-production".

South-North axis vs. regional approach. According to the experts, European film festivals still play a central role for S/E filmmakers in this differentiated, globally ramified film business: "Validation through awareness by the European scene is still important". At the same time, this South-North orientation³³ is also questioned: "Educate the people in the South to produce in the North doesn't make sense anymore". Indeed, the market and the means of production have become more global, the North is no longer necessarily the only way to produce in the South or East: "There should also be a focus on regional and peer-to-peer collaboration in order to diversify the way we work".

Locarno THE place to be. Against the background of the regional approach, one might ask whether it would not be appropriate to hold a format like OD in an S/E region. No, say the experts consulted, the international film industry will continue to meet at major international festivals: "You cannot bring all the industry to those countries. That's why it's important to have a platform in Europe as well". The following statement is also essentially in favour of the status quo: "This curiosity about the rest of the world is only in Europe, to be honest". Many of the S/E festivals are too fragile, they are fighting for their own survival. In recent times, the situation has been aggravated by the fact that local organisations are reluctant to join forces with foreign NGOs, as these are qualified by governments as "foreign agents": "Local organisations won't associate to international money, since this is in some countries politically not well seen". It also makes more sense logistically and economically to tie OD to an internationally renowned festival.

Therefore: In the sense of strengthening the local scene and to counteract a possibly somewhat Eurocentric perspective, it is very welcome that OD is now carrying out certain modules together with a local film festival or partner, as is planned within the framework of OD Extended. Online offers can be complementary, but they are not a substitute for real encounters in Locarno: "They are fleeting and do not make a lasting impression"³⁴. The fact that OD is part of such a large and much-visited film

³¹ Among the 5 objectives in the context of the evaluation (awareness, network, income, competencies, attention), SDC managers attribute the highest importance to this objective for Open Doors with 6 and 5 points respectively.

³² With this formulation, the OD officers express the relevance of this goal.

³³ I.e. people from S/E get access to people, organisations and funds from the North.

³⁴ Couldn't this contact and networking also take place online? What was necessary for COVID-19, however, has mainly disadvantages in the eyes of several experts we consulted: "For a lasting contact, you need the physical encounter", they are convinced. "Online encounters are often concentrated in terms of content for the duration of the conversation, but on the relationship level they are fleeting and do not make a lasting impression."

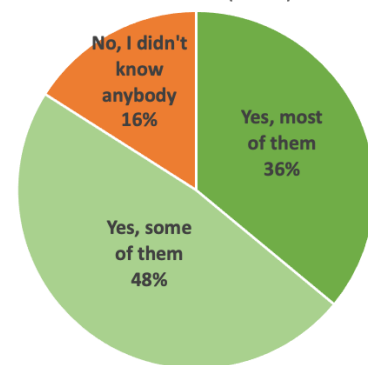
festival in Europe offers OD participants an enormous potential for contact and networking opportunities on a silver platter, because for Locarno it is simply a case of "everyone meets everyone"³⁵. The added value of such a festival connection is great and is practised in many places for similar formats³⁶.

Contact and encounter formats in Locarno. What concrete forms of encounters and networking exist? OD invites between 21 and 29 producers and buyers each year. They are – together with the institutional guests invited – the ones who can give S/E talents opportunities and open doors to the international market, especially to the participants of the OD Hub and Screenings who already have finished films or mature projects. Contacts and networks are also created through various forms of mentoring: the Godfather/Godmother model (Hub), the tutor model (Lab). One-to-one sessions with film experts and pitching sessions are also important opportunities to make new contacts.

Informal contacts. Within the framework of the OD programme, the informal part, i.e. the festival visit, the shared meals and events also play a major role: "It's very possible that you meet the key persons rather at the festival bar than at the workshops". But not all OD participants manage to network at informal events. Participants from Southeast Asia in particular are often very reserved, even shy, added to that is their frequent lack of English, which is apparently a bigger problem than one would generally assume. Formalised 'organised' contacts are therefore all the more important.

Contacts and networking among the participants. The importance of regional networking is often a topic in the interviews with the OD crew. They emphasise the necessity of this, as S/E filmmakers often work 'isolated'. Do new contacts predominantly develop among the participants in Locarno or do they already know each other? Of those who answered, 36% said they already knew most of the other OD participants, 48% knew some of them, and only 16% said they had not known anyone from their group before³⁷. So it seems that many have had contact with their fellows beforehand. But there are indications that the regional contacts - even if they may have already existed - were deepened in Locarno and have a lasting effect. The question: "Are you still in touch with your fellow participants from Locarno?" was answered in the affirmative by 93% of the respondents³⁸. One expert commented: "This alumni idea gives them the feeling of belonging to a family". The flip side of this 'family' and alumni idea is the danger that the same group of people always moves from festival to festival, from workshop to workshop, and of course already knows each other. One expert formulates this phenomenon as follows: "It's always the same candidates who register everywhere and circulate between the platforms". This may be an exaggeration, but it is also important for Locarno to keep a balance between addressing new groups of people and sustainably cultivating existing contacts. Especially the latter is a challenge for the OD team in view of the changing focus: "It's challenging not to lose the contacts

Did you know the participants from your country/region already before coming to Locarno? (N=98)



³⁵ Quote from an interviewed expert.

³⁶ For example, at the film festivals in Nantes, San Sebastian, Cannes, Berlin, Rotterdam, Singapore, Toronto.

³⁷ N=98. The fact that so many people are already in contact with each other could also have something to do with the fact that Locarno works with a geographical focus, recruiting people in one region. This increases the chance that people already know each other. Locarno also works with the previous cohort when recruiting the next cohort, which increases the chances that the participants come from similar backgrounds and already know each other.

³⁸ 20% "Yes, with most of them" and 73% "Yes, with some of them". However, it is important to note that most of the responses came from participants who had only recently been to Locarno, so it remains to be seen whether the contacts made there will really last in the long term.

with the people we had here, keep the bounds by all possible means also throughout the year". Another indication of the importance of the new regional contacts is that a very large majority (79%) of all survey participants state that they have a better overview of film production in their *own country or region* after attending OD, i.e. they know who is working on what 'back home' and can make use of this knowledge³⁹.

Contacts with the international film industry. How do the participants rate the aspect of networking with the international film industry through OD?

- The majority of **Hub participants** clearly agreed with the statement "I could create a sustainable network with international film professionals"⁴⁰.
- The **Lab participants**, on the other hand, strongly agree with the statement "Thanks to Locarno I have a better understanding of how international festivals work"⁴¹.
- The **Screening** participants - all of whom have already presented a film in Locarno and, according to the survey, probably had high expectations - are rather reserved in the online survey with regard to the statement "Thanks to Locarno I got in touch with international festivals"⁴².

Contacts with distributors. The participants, specifically the screenings participants, are rather sceptical about the statement "I got in touch with international distributors", which 37% do not agree with at all⁴³. However, it is precisely those who already have a film work to show who could benefit most from contacts with distributors. It would therefore be worth considering how the attractiveness of OD for distributors could be increased. It is possibly limited on the one hand by the fact that the screening films are not always new and on the other hand by the fact that - the OD crew suspects this - trigon-film has a knowledge advantage with regard to the films awarded an OD Grant, since trigon-film has a seat in the jury.

Contacts with (co-)producers. Many of OD's efforts are aimed at realising (co-)productions. Accordingly, many participants explicitly come to Locarno with the expectation of finding (co-)producers, as can be seen from their text responses. The results of the online survey reveal a somewhat unclear picture regarding (co-)production opportunities in Locarno. Hub participants clearly agree with the statement "I got a deeper understanding of international coproducing"⁴⁴. Only a minority (21%) of the screening participants clearly agreed with the statement "Thanks to Locarno I got in touch with future coproducers"⁴⁵. With regard to contacts with (co-)producers, certain wishes seem to remain open. Presumably, however, the expectations regarding potential (co-)producers are very high. This somewhat mixed conclusion contrasts with very positive statements by the survey participants in the open text responses: "I found my film producers at Locarno", "I am pleased to have found my two producers at Locarno". In the sense of optimising the networking of its participants with (co-)producers, it might be interesting for OD to know what kind of encounters actually led to a professional collaboration.

³⁹ N=97.

⁴⁰ N=51; 65% give very positive ratings of 5 and 6 on the scale of 1-6: 45% give a 6; 20% give a 5; 17% give a medium rating of 4. The remaining 18% are distributed between the negative ratings 1-3.

⁴¹ N=36; 80% of all Lab participants give this a grade of 5 and 6.

⁴² N=48; 19% grade 1, 17% grade 2, 15% grade 3, 10% grade 4, 12% grade 5, 19% grade 6.

⁴³ N=49; 37% grade 1, 8% grade 2, 14% grade 3, 8% grade 4, 8% grade 5, 14% grade 6, 11% don't know.

⁴⁴ N= 52; 42% give the grade 6, 33% the grade 5.

⁴⁵ N=49; 21% give grades 5 or 6, 14% a 4, 12% a 3, 16% a 2, and 27% a 1, 10% don't know.

Who co-produces with whom? The analysis showed that 49% of the respondents⁴⁶ (co-)produce with a country from the West/North or with Singapore⁴⁷. This is therefore a common way for many respondents to realise their films⁴⁸. But it is not only the South-North/West axis that is effective, numerous 'regional' constellations for (co-)productions are also visible: mentions of this come, for example, from Nepal for Georgia as a (co-)production location, from Cambodia for Afghanistan, from Sri Lanka for Malaysia, from the Philippines for Georgia, from Vietnam for the Philippines, Bhutan and Thailand. But beyond co-productions, other forms of regional cooperation are also possible and desirable according to our experts: "A lot of energy is invested into finding international co-producers, but one would also have to focus on regional and peer-to-peer collaboration". The mobility of the actors within their region can be an important facilitator for the development of the local cinematographic scene: access to training, knowledge, resources and regional partnerships. In this sense, it is good and important that OD allows enough time for regional networking, thus avoiding the impression that the South-North/West axis of cooperation is the only one that leads to the goal and is the only one to strive for. The OD crew knows numerous examples of regional cooperation that started in the context of OD⁴⁹.

Contacts and affiliation to the film community. An important aspect of the networking efforts carried out by Locarno concerns the individual, personal level of the participants: During their research trips, the OD crew discovered that many S/E filmmakers feel isolated from the international film community, as there are often very few peers even at the local level: "They are and feel left alone and need to realise that they are not". This is hardly surprising when one knows how small (numerically) and often neglected or even suppressed by (cultural) policy the respective art house film scenes are in their countries of origin⁵⁰. The compliment to Locarno is all the greater when the Lab participants very clearly agree with the statement "I now feel as a part of an intercontinental community of film professionals"⁵¹. They agree even more strongly with the statement "I now feel as a part of a community of film professionals in my country and continent"⁵². OD Lab seems to fulfil this integrative function particularly well: locally and internationally. This self-perception is probably of enormous importance, especially in countries with political repression: knowing that they are part of a larger whole, knowing that they are perceived in Europe, gives security and gives the OD participants the courage to represent even uncomfortable positions.

Conclusion: Contacts and a functioning network are a key to success in the film world - OD creates and promotes these in many ways for the benefit of OD participants. The LFF offers OD the ideal platform for this, and this opportunity is managed by the OD crew entirely in the interests of their clientele. Online activities are by no means a permanent substitute for live encounters. For many participants, the expectation of finding (co-)producers or a distributor in Locarno might be great. OD does not always live up to these expectations. It has become clear that the co-production axis South-North/West is still strong, but regional co-operations also exist and are diverse. Participation in the OD Lab has a strong integrative effect at the regional level, which is especially important for filmmakers with uncomfortable political positions.

⁴⁶ N=121.

⁴⁷ N=121; 18% name France as a producing or co-producing country, 9% Singapore, the USA is also named by 8%, Portugal with 5%, Germany with 4%, the remainder is accounted for by individual mentions for Norway, Belgium, Canada and the Netherlands.

⁴⁸ The respondents from the following countries state that they realise their films mostly locally, without international participation: Afghanistan, Azerbaijan, Georgia, Libya and South Africa.

⁴⁹ A selection of regional cooperations and co-productions that began in Locarno can be found in the annex 4.5.

⁵⁰ "Increasing censorship, fundamentalism and extremism make me more careful / closed off about my work", said one survey participant. Cf. chapter on the situation for arthouse filmmakers in the countries of origin.

⁵¹ N= 36; 72% give the very best marks here (5 and 6) and an additional 17% give the still positive rating of a mark 4.

⁵² N=36; 81% give the marks 5 and 6. The Hub and Screenings participants were not asked about this, as they were already somewhat more established at the time of Locarno participation.

- **OD very clearly achieves Goal 2 of providing access to networks and international contacts.**

Building Block 3 for the recommendations: We recommend OD to intensify the contact possibilities to (Swiss) distributors, especially for the screening participants. It should also be examined whether - beyond what already exists - more contacts to potential (co-)producers can be established for the hub participants.

Building Block 4 for the recommendations: In terms of sustainability, Open Doors Extended's plan to work with local partner organisations in the priority region is very welcome. This will lead to a win-win situation: the local scene is strengthened, OD participants have a local contact point and OD can increasingly draw on local and intercultural know-how.

Building Block 5 for the recommendations: In order to strengthen regional cooperation, we recommend examining whether and to what extent SDC representations can also support the regional mobility of filmmakers and producers: financially and logistically.

Building Block 6 for the recommendations: We recommend that in the selection of participants, strong attention be paid to including a large proportion of participants who have not yet taken part in any (other) festival in each edition. The principle of consulting participants from previous editions for the selection makes sense, but should not lead to those participants taking on a gatekeeper function.

5.3. Income for S/E filmmakers

Goal 3: The filmmakers can generate an income.

"My last feature premiered at Venice and Toronto and has screened worldwide, over 100 film festivals, including Locarno and Rotterdam. It did theatrical releases in about 15 countries. But five years have passed, and I have not yet been able to finance my next feature," is how one OD participant sums up his financial challenge; an example of how artistic success in the arthouse film sector by no means necessarily goes hand in hand with financial success. Even by participating in OD, it is hardly possible to earn any money⁵³ - but the 'indirect profit' for the OD participants should not be underestimated (see below).

Direct revenue via film licences. Revenue streams are the licence sums paid to those who can show a film in the Screenings Programme. We are looking at minimal (but standard) sums there. Nevertheless, 91% of all those who were able to show a film at OD are satisfied with the financial deal⁵⁴.

⁵³ On a scale of 1-6 (1 means absolute priority), SDC managers rate this goal as a 4.

⁵⁴ 57 people state that they showed a film at the OD screenings, of which 52 are satisfied with the financial compensation for doing so.

The prizes. The Open Doors Grant⁵⁵ and other prizes awarded within the framework of OD, such as the CNC Development Grant and the Arte Kino International Prize, promise larger sums. The majority of the prizes are for promising projects in various stages of completion - i.e. not awards for finished films⁵⁶. Of the survey participants, 1/3 have received an Open Doors Award.

'Indirect gain' - know-how on European film funds and funding opportunities. Much more important than direct income for the OD participants is that they learn how and where they can apply for (European) funding. OD participation opens many people's eyes to these possibilities: "They don't know anything about European (public) funding and the processes linked to it"⁵⁷. But not only that: The OD organisers emphasise that it is often not self-evident for participants from other cultural backgrounds to first draw up a realistic budget and then organise the funds from various sources.

Independence or dependence through 'European' money? The mere knowledge of the possibility of raising money from foundations and funds gives many OD participants a certain independence from local funders⁵⁸ who - as was said several times in expert interviews - often pursue exclusively commercial interests, are very selective in terms of content and therefore have little understanding of arthouse film: "They relied in the past entirely on the goodwill of some local private funders" and "often they are financed by their family". One could now critically ask whether the S/E filmmakers are moving from one dependency to the other, adapting their films to European expectations? This question is extremely complex and is controversially discussed in the scene. One expert rejects this question as inadmissible: "'Who are the filmmakers making the film for? For the audience of their region or for their market?' This question is not legitimate! We do not pose it for example to a Belgian filmmaker!". On the contrary: "Fortunately nowadays, there are these international funds, like VSE, they create a certain independence"; "For certain themes, which won't stand the local censure, such as LGBT topics in Vietnam: only international fundings and presentations are possible. Otherwise, these films don't have a chance to exist at all"; "Being coproduced in Europe allows them to produce those films beyond censorship. They need an audience and European funding in order to exist".

Identifying potential financial partners at OD. In view of the rather difficult financing possibilities, it is all the more pleasing that the survey participants from the Hub and Lab gave OD a very good report card in this respect. The statement "I could identify new potential financial partners" was very well received by Hub and Lab participants, with 34% of both groups giving OD the highest score of 6⁵⁹.

Expectations and economic realities in arthouse film. Some of the experts we interviewed put the economic potential of arthouse film into perspective: even in Western and Northern countries, arthouse filmmakers can rarely live off the income their films generate from audiences and distributors. One way out for many survey participants (65%)⁶⁰ is to cross-finance their arthouse films by working in TV, web series, advertising and music videos. The OD crew considers this cross-financing as very positive and supports the OD participants in the idea of creating scope for their own art through these parallel activities.

⁵⁵ Open Doors Grant: 50,000 euros financed through Visions sud est and by the City of Bellinzona, CNC: 8,000 euros (financed by the Centre national du cinéma et de l'image animée, F), Arte Kino International Prize: 6,000 euros.

⁵⁶ Experts point out, however, that prizes are not to be understood as income in the strict sense. Rather, participations in the ticket sale or VoD rental fees are considered income.

⁵⁷ Quote from an expert interview.

⁵⁸ In their research, the OD officers found that the term "producer" is often understood to mean the local investor and not a producer involved in the creative process who in turn helps to find money.

⁵⁹ Of the Hub participants (N=53), 34% give a 6 and 19% a 5; 19% give the still positive grade 4; of the Lab participants (N=36), 34% give a 6 and 36% a 5; 19% give the still positive grade 4. The Screenings participants were not asked this question in the online survey.

⁶⁰ N=97.

Costs for festival participation after OD. The interviewed experts point out a financial problem in which OD could play a (positive) role: In order for participants to be able to enter other competitions and festivals after Locarno, e.g. with the film they made in Locarno, they have to pay fees that they often cannot afford. If the film is accepted, this also entails high travel costs for the authors. Otherwise, a film has little chance of being distributed if it is not shown in these markets within one or two years of its production. In terms of sustainability, a kind of alumni support fund could be established at OD for such cases.

Conclusion: Goal 3, to generate income directly, is hardly relevant for OD. The direct contribution to income (film licences) is very modest. The prizes and awards are financially relevant, but they can be looked at as (important!) project funds rather than as an actual income. Indirectly, however, Goal 3 is extremely relevant: OD often opens up the unfamiliar European funding system to S/E participants (including contacts and information on the application procedure), introduces them to potential financing and co-production partners and shows them that it is difficult for arthouse films alone to survive in Europe. This knowledge and experience enable them to broaden the financial basis of their work and become more independence of local investors.

- **OD achieves Goal 3 on income generation very well if one accepts that OD can ultimately only provide the basis for OD participants to be able to access funding opportunities later on.**

Building Block 7 for the recommendations: We recommend to consider the creation of an alumni support fund at OD for activities to promote the projects that were developed at Locarno.

5.4. Strengthening the competences

Goal 4: The artistic, technical and strategic competences of filmmakers and producers are strengthened.

At the heart of the SDC's mission and also of OD's self-image is the goal of expanding the filmmakers' skills⁶¹. What skills are acquired through the participation at OD?

Preliminary remark on the learning situation at OD. It was important for the OD crew to emphasise the fact that although there are indeed 'classic' learning situations with a teacher-student relationship during the week in Locarno, OD's concept first and foremost is that of an exchange of knowledge at eye level. According to OD, this surprised and even overwhelmed the participants at times, especially those from Southeast Asia, who are not used to this form of knowledge exchange. It should also not be underestimated how much the participants learn during informal exchanges - among peers and during festival encounters.

⁶¹ The SDC assigns a priority of 5-6 on a scale of 1-6 (6 = highest priority) to this goal for OD.

Learning expectations - learning objectives. We asked the survey participants about their main motivation for participating in OD. The answers are varied and can essentially be summarised in the following categories⁶²:

- Understanding the film industry, identifying opportunities for the future, general networking
- Feedback, coaching and mentoring for their own current project; exposure of the project
- Finding co-producers and other production partners
- Finding sales agents and distributors
- Learning to understand the financial and market-oriented side of the international film business
- Watching films at the festival

Need for support. When asked about the participants' greatest need for support, the interviewed experts and OD responsables gave a variety of answers: "To tell them to just do it, no matter whether it's a film about zombies or male prostitution: they need confidence. Confidence!"; "What they lack is confidence and language access"; "It's always bad budgeting!"; "Understanding the role of a producer and post production"; "Often they can't really articulate and communicate their projects"; "They need to understand the specifications of the European market".

The training situation in the OD participants' countries of origin. We wanted to know from the participants: "How do people in your country learn about filmmaking? Are there film schools or film/audiovisual departments at universities?" The spectrum of answers is broad, but those statements that point to a problematic educational situation on site dominate. The survey participants describe it as follows:

- **as non-existent:** "Most people learn from youtube", "Mostly self-taught", "Watching films!", "We learned from those who have experience in filmmaking, or by ourselves".
- **as depending on an international offer:** "People have trained at universities in the US/ UK", "Most young filmmakers learn from some NGO workshops", "Those who train do so abroad (South Africa, Europe, Canada), many do not return".
- **as existent, but of insufficient quality:** "Film departments from public/private universities are more interested in film studies (theory-based; and certificate-cravy) and they are disconnected from the international platforms", "There are two state film schools, but their teaching methods are outdated and they don't have the state-of-the-art facilities and equipment".
- **as adequate:** "We have both: schools and universities. A lot. Specialised ones also like animation, technical training, scriptwriting, editing".

The OD responsables know about this reality: "In the countries we work with, there is often no initial training in film. And there are even fewer specialisations". Other interview partners agree with this: "Most of them haven't been to film school and they endorse all functions". Festivals like LFF - with special programmes such as OD – have therefore taken on a very important training function. When asked why classical film training institutions do not offer this, an expert answers: "This represents very few films, it is too specialised. The schools don't and can't invest too much in this. That's why the festivals have taken on this role".

⁶² A precise evaluation of the text responses was not possible in this regard; the expectations and goals appear in the list in approximate descending order according to the frequency with which they were mentioned.

5.4.1. Competence transfer in the three formats: Hub, Lab and Screenings

The three formats Hub, Lab and Screenings are each aimed at a different clientele, whose needs are also different. The offers therefore differ in content and form, but they also overlap: the screening participants selectively attend formats of the other two groups. We asked the three groups separately to rate their learning success with regard to certain competences (skills) on a scale of 1 to 6. The graphs with the detailed information can be found in the annex 4.3. In the following, the percentages always refer to the marks 5 and 6 on the scale of 1-6. Here, we present the tendencies that could serve for reflections on possible adjustments in the offer of OD.

- **Open Doors Hub:** The Hub participants⁶³ had to assess seven competences.
 - By far, the Hub participants see the greatest learning success in "Pitching film projects" (84%)⁶⁴, a very concrete and practical activity that focuses on their own project. They also rate their learning success in "International promotion" (56%) and "Developing a project from the beginning" (56%) as particularly positive. If we add the values 4, which are slightly less good but still positive, the result is of more than 80% positive assessments for all three competences.
 - The teaching of the competences "Dealing with financial aspects of filmmaking, entrepreneurship" and "Script writing" is also rated good by a majority, but somewhat less clearly with values of 3 and 4.
 - The competences "Dealing with legal aspects and contracts" (28%) and especially "Technical skills" (16%) seem to fall by the wayside. The competence "Technical skills" receives the most low scores: 1 and 2.
- **Open Doors Lab:** The Lab participants⁶⁵ had to assess the learning success with regard to nine competences. All but two are rated good to very good (with grades 5 and 6).
 - Four competences are rated as very good: "Developing a project from the beginning" (78%), "Pitching" (75%), "Promoting films on an international level" (67%) and "Identifying potential financial partners and funders" (69%).
 - Three are rated good: "Managing the relationships within a production team" (58%), "Dealing with financial aspects of filmmaking, entrepreneurship" (56%) und "Script writing" (53%).
 - As with the OD Hub, "Legal aspects and contracts" (41%) and especially "Technical skills" (14%) fall by the wayside in the OD Lab.
- **Open Doors Screenings:** The Open Doors Screenings participants⁶⁶ do not receive an actual programme⁶⁷, they show their film, are accompanied by the person in charge of the screenings and selectively take part in the Hub and the Lab offers. They were presented with six competences for assessment.
 - The most positive rating was given to "Promoting films on an international level" (55%). Also "Developing a project from the beginning" was assessed positively (53%).
 - "Identifying potential financial partners and funders" and "Managing the relationships within a production team" receive a value around 45%.

⁶³ N = 51.

⁶⁴ The marks 5 and 6 are added together. They indicate very positive ratings.

⁶⁵ N = 36.

⁶⁶ N = 50.

⁶⁷ The "Immersion Programme" aimed at short film directors among the screening participants has not existed for long (since 2017) and, according to the OD crew, is still in the process of being established.

- Here, the competences "Dealing with financial aspects" (37%) and again the "Technical skills" (20%) are rated less high.

Conclusion. The learning success in connection with "Developing a project from the beginning", "Promoting films on an international level", "Identifying potential financial partners and funders" is rated most positively alongside the very popular pitching sessions. In contrast, the technical skills and the skills regarding "legal aspects and contracts" develop significantly less. All other skills submitted for assessment receive positive ratings, which indicate good learning success. A close look at those competences that were less clearly positively assessed could support the OD team in its efforts to always keep the offers at a high level of effectiveness.

5.4.2. The artistic benefits of an OD participation

The survey participants were asked to comment on statements that provide information on how they profited from the OD offer (benefits). Some of the answers were included in earlier chapters, we concentrate here on the question about *artistic* benefits⁶⁸.

- **Open Doors Hub.** The Hub participants attach great importance to the feedback they receive on artistic matters (84%) - even more than to the inspiration they receive from attending the festival (62%). The statement "I could test the international potential of my projects" (81%) met with great approval as well - this can also be seen in relation to the artistic quality of their own project.
- **Open Doors Lab.** The Lab participants⁶⁹ see a great added value for their (artistic) self-image: 83% agree with the statement "Thanks to Locarno I have a better understanding of the role of a creative producer" with many positive grades (83%). "I got new inspiration because I saw films in Locarno which I would not have seen otherwise" receives 57%.
- **Open Doors Screenings.** Screening participants clearly express how much they could benefit artistically from the film programme in Locarno (58%). They also clearly agree with the statement "I could discuss my future projects with other professionals" (55%).

Alternatives to OD. When asked if they could use a comparable learning offer elsewhere, up to 66% answered "yes"⁷⁰. Locarno is therefore not alone with this offer, but in a row with other international providers⁷¹. Repeatedly however there are text responses from the survey participants who praise the OD offer above all others: "We attended other markets before, but I must add that Locarno was very unique and rewarding"; "I have been to Torino Film Lab, Asian Film Academy and Talents Tokyo. They all had a lot of new things for me to learn and explore. But, for me, Locarno Open Doors was the climax and best one".

Conclusion: Regarding artistic competences, the participants gave OD a very good report. The inspiring film viewings, the feedback on their own projects (from other participants, speakers and coaches), the discussions about concrete projects and their international potential as well as the reflection on the artistic understanding of one's role are particularly appreciated. The only complaint of some of the experts interviewed is that the formats are not easy to distinguish from the outside, and that a lot has

⁶⁸ The chart with the ratings of all benefits can be found in the annex 4.4.

⁶⁹ N = 36.

⁷⁰ Respondents who say they could learn the same skills elsewhere: 66% Hub (N=47), 53% Lab (N=36), 58% Screenings (N=52).

⁷¹ Rotterdam, Berlin, Toronto, Torino, Durban, Busan, Cannes, Tokyo offer similar, if not the same, services as OD, according to survey participants and experts. One key difference according to the OD Team: "None of these offer a specific regional focus".

to be accomplished in a very short time. Even though there are comparable offers, OD is experienced as very special by many survey participants.

- **Open Doors achieves goal 4, namely to strengthen the artistic and strategic competences of filmmakers and producers, very clearly. The technical competences, on the other hand, are hardly strengthened.**

Building Block 8 for the recommendations: We recommend OD to keep the current offer in principle and to develop it - as before - according to the previously identified needs of the participants. The results of the survey on the topic of competences and benefits can support the OD team in its considerations on a possible adaptation of the offer.

5.5. Generating more attention for filmmaking of S/E countries

Objective 5: To generate more attention in the film industry and among audiences for filmmaking of countries where the conditions for realising and financing arthouse films are difficult.

The SDC attaches relatively great importance to the goal of generating attention in the OD context⁷². Can OD fulfil this expectation?

The LFF as a guarantor of attention. In times of an overabundance of cultural offerings, the economy of attention is on everyone's lips. All marketing strategists try to draw attention to their own offerings. The LFF is in a very good position to do so - and OD in its wake. The LFF has an outstanding position in the Swiss festival landscape: it is unique in Switzerland and very well positioned internationally (as an A-festival) with audiences, filmmakers, the film industry and media professionals⁷³. Of course, the OD events benefit from this: "The hardest thing is to generate visibility, even just a little bit, for distributors to detect these talents. Locarno is able to give this quality label". But even within the LFF, OD offers are also fighting for the scarce commodity of attention; (how) do they get it?

Attention through the OD screenings. Of the three OD formats, only the OD screenings and the respective round table are open to the public; they are well embedded in the festival events (daily at the same time and place). According to the OD team, they have succeeded in attracting a kind of "regular audience of the curious" to the screenings. The number of viewers sometimes exceeds the expectations of the filmmakers and the organisers; the annual average of viewers per screening film ranges from 164 (2013) to 297 (2016).

Special label as a price for attention? In response to the question of whether the separate programming of OD screenings would not create a labelled special category, the OD team replied that they were aware of this challenge⁷⁴. One expert noted that this could be reflected in the context of the concepts of Diversity & Inclusion. But the advantages probably outweigh the disadvantages: it is the

⁷² On a scale of 1-6, Target 5 receives scores of 5-6.

⁷³ The last physical edition so far (2019) had around 157,500 spectators during the 11 days of the festival, 59,500 of them on the Piazza Grande and 98,000 in the halls, there were 2127 professional accreditations, on the part of the film industry 1039 people were represented and the number of accredited media professionals and photographers was 855. Cf. www.locarnofestival.ch

⁷⁴ "It is a challenge to include these projects in the overall offer so that they are not ghettoised. Also, certain countries from the South and East see themselves as quite advanced and not as needy countries".

acceptable flip side of the positive fact that films are admitted to the OD screenings that would not be in the official competition, e.g. because they are not new or have had a premiere elsewhere. The film screenings guarantee a certain amount of audience attention, and OD gains in attractiveness as a result.

General attention through a country and regional focus. OD's focus on specific countries and world regions is done in consultation between the SDC and OD. When deciding on a region, two perspectives play a role: the cinematic and content point of view (does the region have artistic potential?) and the developmental funding priority of a region. But marketing considerations are also likely to play a role: Geographical priorities make it easier to communicate, and the exotic factor of some S/E priority regions can also play a positive role in the competition for attention. There are alternatives to the geographical focus - and some survey participants and experts indeed question it critically: lack of flexibility, long 'waiting time' for filmmakers from other regions, for whom the OD offer would be right just now. However, the OD team and experts see a positive effect in terms of drawing attention to the cinematic work of a region: "we can observe that since we have put a spotlight on South Asia, which had never really been shown in international festivals before, that now they are circulating". An expert describes the fruits of the Africa focus: "They worked for five years on Africa. This allowed the Africans to get known. The majority of great African films passed through OD. The fact that Africa has been highlighted for several years in a row: today we are reaping the benefits of this investment".

Audience attention for OD and for S/E regions? In the main programme, a relatively large number of S/E films was shown during the period under review: an average of around 34 films per year⁷⁵. This testifies to a real interest in the cinematic work of the priority countries⁷⁶ - also by those responsible for the main programme. This interest is clearly confirmed by the new LFF directorate. For its part, the OD team emphasises the permeability between the international competition and the OD screenings: "If a film has a potential for the competition, then it will go into the competition. We very frequently dialogue with other sections".

The film industry's attention for S/E filmmaking. The effect on professionals is probably great, because direct encounters take place through the networking and workshop formats⁷⁷. These interactions are likely to attract the attention of festival directors and programme curators, among others, for a particular region, but certainly the direct encounters awaken interest in the filmmaking of individual participants - regardless of where they come from. That this works is shown by several feedbacks about co-productions that were later realised due to encounters at OD⁷⁸. In general, one expert states: "It puts people on the map of the film scene. Some countries like Bhutan, Mongolia were 'not existing' before".

Attention through awards. Award ceremonies also create attention - provided the award itself has sufficient international standing. The awarding of the OD Grants is a solemn event in its own right, but

⁷⁵ Films with directors from S/E countries. This figure should be treated with caution, as the constellation of the participants and their origin could not always be determined beyond doubt from the documents available to us. Of the 272 S/E films, there is some uncertainty about 71 among them.

⁷⁶ As an example, in 2019, 246 films were screened as part of the festival, of which 68 were S/E films (23 OD screenings and 45 in the main programme).

⁷⁷ Every year, there are meetings with up to 47 tutors and speakers, and with up to 29 producers and buyers. These can be individual meetings or meetings in groups.

⁷⁸ The OD crew knows numerous examples of co-productions or other collaborations, some of which are listed in the annex 4.5. Here is just one example of a co-production that came about as a result of an encounter at OD: THE RED PHALLUS (OD Hub 2016). Film released (2018). The director Tashi Gyeltshen (Bhutan) co-produced the film with the Nepali producer Ram Krishna Pokharel, who also attended OD Hub in 2016 with another project. The film was also coproduced with the German producer Kristina Konrad, who they met at Open Doors 2016.

it tends to take place in front of a professional audience and in the circle of participants, so it will generate little attention for S/E filmmaking among a broader public⁷⁹. The OD Grants are only one 'species' in the vast variety of prizes awarded worldwide: 83% of the survey participants state that they have already received one or more prizes, and some mention up to 20 awards, nominations, etc.

Conclusion: In principle, the work of OD with country focuses is suitable for drawing the attention of audiences and professionals to the filmmaking of a region; however, it is difficult to judge to what extent this effect actually occurs. The respective regions' filmmaking is indeed likely to gain more attention thanks to a participation at OD, but it will mainly extend to the professional world and a special audience segment: the regular OD screening audience. From the film industry, those who are actively involved in OD programmes are likely to be particularly attentive. But even they are more likely to be interested in the artistic filmmaking of individual participants than in the scene of an entire country or region.

- **Open Doors achieves Goal 5 relatively well within the bounds of what is possible for a programme that is only partially public.**

Building Block 9 for the recommendations: We recommend a deeper reflection on whether the advantages offered by a multi-year geographical focus outweigh the disadvantages (e.g. lack of flexibility) from the perspective of the filmmakers. We recommend examining alternatives and reflecting on the advantages and disadvantages of the duration and chronological sequence of the focus regions.

Building Block 10 for the recommendations: We recommend maintaining the greatest possible permeability between OD and the main LFF programme as well as in the communicative appearance.

6. Effects at the impact level

The SDC would also like to know, beyond the 5 objectives examined above, what effect OD's work has at the impact level.

6.1. Impact in the countries of origin

To what extent does the Locarno Film Festival's Open Doors initiative (with all its associated aspects) indirectly contribute to strengthening the film scene in the filmmakers' countries of origin?

⁷⁹ Further : On the Piazza Grande a 3' film on the Open Doors week is shown to a large audience, the OD award winning filmmakers are publicly presented on this occasion.

6.1.1. Situation for arthouse filmmakers in the countries of origin

In order to better assess the impact of OD in the countries of origin, it helps to have an idea of the situation for arthouse filmmakers on place. It is important to keep in mind that the following descriptions of the participants are a subjective snapshot. We are not trying to describe the situation in individual countries - that would require in-depth research on the ground - but we are grouping the descriptions according to problems and illustrating them with quotes from the survey.

Different preconditions - different effects. The OD participants come from very different contexts. In interviews, the OD team also emphasises how much they invest in research in order to gain a deeper understanding of the respective, often heterogeneous region. And yet there is occasional criticism of the local knowledge of the OD crew and the wish for more consultants from the region. Of course, the impact in the country of origin depends not only on the situation, but also on the commitment of the individual. The OD team noticed that many participants only 'digest' their Locarno experiences after a longer period of time and are able to implement them productively.

Very positive description of the local arthouse film scene. A few statements by the survey participants express an unabashedly positive assessment of their own arthouse film scene: it is "growing and has potential"; "very fruitful"; "blossoming"; "It's a very interesting moment"; "It is very energetic, competitive and collaborative at the same time". There are also some discreetly hopeful voices, some of them from Myanmar - but the survey was conducted before the military coup of February 2021.

No arthouse film scene on site. Far more accounts suggest that there is no actual arthouse film scene on site: the arthouse scene is "literally non-existent "; "extremely poor", "non-existent to very basic"; "Only a handful of independent filmmakers are around"; "I'm not sure if there is a scene". One statement summarises bluntly: "Poor film education, no government support or public fund, less audience engagement, and no cinemas".

Between these two poles of positive and negative attributions there are many nuanced descriptions of local problems of arthouse film scenes, which we only note here in keywords:

- Lack of production budget, insufficient politically motivated state aid
- Lack of audience and audience development
- Distribution problems and lack of cinema infrastructure
- Cost driver mainstream films
- Political and social problems: war, censorship

Among the many problems, some also highlight positive aspects: a solidarity and dynamism among filmmakers, a new generation of promising filmmakers and their international recognition.

Conclusion. The problems of the local arthouse film scene are often of a structural nature. But some of the difficulties would also be cited by Swiss filmmakers, such as the lack of audience development or distribution problems. For the S/E survey participants, however, the difficulties are far more radical and urgent and are sometimes exacerbated by very serious political and social problems. However, the positive perspectives mentioned also show that some of the OD clientele are quite hopeful about their own professional future; supporting them in this is probably one of the most important and noblest tasks of international festivals - including the LFF.

6.1.2. Effects in the country of origin

Against the background of the described initial situations in the countries of origin, the question arises as to what an OD participation can achieve here? In our survey, a whole set of questions revolved around possible effects in the country of origin.

Individual know-how transfer. To the question: "Were you able to share your new contacts and knowledge with fellow filmmakers back home?", 81% of all survey participants answered "Yes"⁸⁰. This tells us that what they learned in Locarno clearly has repercussions. Asked to specify their activities, many said that since Locarno, they offer workshops, seminars, studios or talks, speak as speakers at festivals in their region, mentor young filmmakers or pass on what they learned in Locarno as part of their teaching activities: "I brought home Open Doors for many more participants"⁸¹. Although not a survey participant, a festival consultant describes his own path as follows: "I realised that the production in Africa is vast and that not all of it could be considered, so I created a platform for meetings between young talents from the continent and international consultants". That too is a positive effect in the country of origin!

Coproducing know-how and the Locarno spirit. What exactly do the alumni pass on? Often it's about international coproduction: "I had a number of formal and informal sessions with fellow filmmakers explaining, discussing the possibilities and intricacies of international coproduction"; about passing on specific skills acquired such as pitching or script writing. Some participants were even able to support others in fundraising. In general, there seems to be a kind of Locarno spirit of solidarity after the OD participation: "Locarno really has changed my perspective on being a producer and being supportive to other crews".

Encouragement to apply for OD. Many say they tell their peers about the possibility of OD participation and its conditions: "A fellow filmmaker with whom I shared knowledge got selected in the next year with a better application".

More film screenings after Open Doors? On an individual level, a lot is happening in the countries of origin of the OD participants, but as soon as the implication of local structures, such as cinema operators and distributors, is required, the answers are more sceptical: to the question, "Did after Locarno, the demand to screen your films back home increase?", 38% answered "No, not really", and 6% "No, not at all"; 30% answered "Yes, to some extent", but only 12% "Yes, very much so"⁸².

The alumni join forces and invigorate the business. "We have started organising ourselves and created an independent producers' guild"; "We restructured a cine club consisting of local film crews"; "I worked with local curators to encourage the creation of a film festival".

The alumni get involved in local cultural and funding policy. "I am in contact and speak with some important politicians to encourage them to put money in the film business"; "I have spoken to politicians, decision makers from non-profit sectors and foreign institutions"; "We are lobbying at the Film Development Board to start script development and production funds"; "We form a new association of independent film and want to push the government to set up a real support and develop a policy for the film industry".

⁸⁰ N=99.

⁸¹ Some selected local projects are described in the annex 4.6.

⁸² N=96; all others state that they do not know or have not yet made a film (12%).

Effects at the civil society level: empowerment. In expert interviews, effects at the civil society level were highlighted several times: The mere fact that someone has been invited internationally, has received recognition, can lead to the person being able to survive better in an unfavourable environment: "International visibility has the consequence that local authorities can't just ignore it". Even more: that it gives the person a certain protection against repression. For some OD alumni who deal with controversial content, foreign performances and international festivals are the only way to present their art to the public - i.e. to exercise their right to artistic expression.

Aggravating factors: culture as quantité négligeable. Several experts point to the lack of motivation of local governments to invest in the development of a film scene: "For the governments of Africa, the development of film is only the last priority"; another expert says: "A government that isn't interested in engaging in culture now won't do so in the future either". Last but not least, the insufficiently developed IT infrastructure in many places is a major obstacle for ambitious S/E filmmakers. One expert therefore recommends that the infrastructure aid provided by the SDC in S/E countries should be linked to local investment in culture by the respective governments.

Conclusion: The impact in the country of origin of the OD participants is diverse and considerable. Overall, it can be assumed that the newly acquired skills, the contacts, but also the money from an OD grant and the knowledge of European film funds favour the independent realisation of film projects. Local production continued after the OD, and new professions were able to establish themselves, especially that of the creative producer. The impact is much stronger on an individual level than on a structural level. However, especially in view of the great difficulties faced by S/E filmmakers, the diversity of individual local activities is impressive. OD and the SDC representations should do their utmost to maintain this positive energy, this Locarno spirit. The Locarno crew does its best to maintain contacts and offers continuous support with a year-round online programme. But what if new focus regions are added? At the latest then, the competencies of the OD crew reach their limits. This is precisely where SDC representations or established local partners could help provide continuity. All this in the hope that the optimistic perspective of an expert we interviewed will prove true: "Cinema also helps to fight poverty, it also allows people to live".

- **OD does indeed have an impact in the participants' countries of origin, and this impact is far greater at the individual level than at the structural level.**

Building Block 11 for the recommendations: We recommend examining whether development contributions for infrastructure (e.g. expansion of the internet) can also be linked to requirements for local authorities to support the local cultural scene.

Building Block 12 for the recommendations: We recommend exploring whether SDC representations can support local OD alumni activities: financially and / or logistically.

6.2. Target groups and their composition

Could filmmakers be included who benefited from participation in the Locarno Film Festival due to their previous careers, their career steps and their previous level of awareness (newcomers vs. established filmmakers, from urban or rural environments, men/women)? Concerning equal opportunities for women and men in film: What aspects can or should be taken into account in the implementation of the Locarno Film Festival/Open Doors?

How are the OD participant groups composed? The participants are selected on the basis of an application. The OD crew takes into account not only the qualifications of the individual, but also the group constellation: "The project needs to be ready and we evaluate if the candidate best fits into OD Lab or Hub. And we consider how the group will work together". But it's also about personality: "Is the person ready for public exposure?" This is very time-consuming preparatory work carried out by the crew: "They meet all these filmmakers before and so those filmmakers feel comfortable when they come to Switzerland". Is there a decisive selection criterion if everything else is right? "It's all about the story!", says the OD crew.

6.2.1. Gender

An analysis of the available documents has shown that OD always considers men and women in a ratio of about 2/3 to 1/3 across all three formats⁸³ (Lab, Hub and Screenings)⁸⁴. This is true not only for the participants but also for the speakers. Considering that even in our latitudes the film business is strongly male-dominated,⁸⁵ i.e. by male directors, producers and scriptwriters, the gender distribution among the OD participants from the S/E countries is acceptable - even if there is potential for improvement in favour of women. The Observatoire européen de l'audiovisuel records a female director share of only 22% for fiction production 2015-2018⁸⁶. It is therefore particularly important to continue to explicitly encourage women in 'recruitment'. The fact that the proportion of women among tutors, interveners and jury members remains relatively high is central in the sense of conveying role models, female competence and authority in the film business.

6.2.2. Young talent

Due to the data situation, it is not possible to determine the effective age of all participants. Most of the participants in the survey were between 31 and 35 years old when they took part in OD (35%), 26% were even slightly younger at 25 to 30 years old. Only 5% of the survey participants had not yet realised a film before Locarno, 40% had already realised one or two, 55% three or more films.

⁸³ Including the jury and those considered for the awards/grants.

⁸⁴ See annex 4.1.

⁸⁵ For example, only 22% of all German cinema films are directed by women. Cf. Fifth Director Diversity Report of the Bundesverband Regie e.V. (BVR) for 2017. (BVR) for the year 2017. Gender analysis on directing practices in the German fictional primetime programmes of ARD, ZDF, RTL, SAT1 and VOX as well as in German feature films. Ed. Bundesverband Regie, Berlin 2018.

In Swiss film, although women direct, produce or write the screenplay in almost 40% of all funded films, they receive only 20% of Swiss funding. Cf. Nicole Schroeder, Ursula Häberlin et al.: "Die Gender-Frage: Zahlen und Fakten aus der Schweizer Filmförderung", Zurich and Lausanne 2015.

⁸⁶ Finding for 47 member states of the Council of Europe. Cf. European audiovisual Observatory: Female directors and screenwriters in European film and audiovisual fiction production, July 2020.

The age and track record of many survey participants indicate that most OD participants are young talents with a small body of film work. However, there are also a few established forces among them. This may make sense in individual cases, but should by no means become the rule.

6.2.3. Rural vs. urban origin

To the question "Do you consider yourself to come from an urban or rural environment?", a large majority (76%) answered that they come from an urban environment⁸⁷. This is not surprising, as the film scene is mostly dependent on an urban infrastructure: cinemas, festivals and film schools are located in cities. It would be unrealistic to expect OD to invite an equal number of participants from rural and urban contexts. But it remains important that the OD crew always looks for participants in a non-urban context during the research and information trips. One expert points out: "There is a huge gap between rural and urban working conditions". The fact that OD has been providing an all-year online offer since 2019 with "Open Doors Extended" could make access easier for interested people from rural areas - provided they have stable internet access and the necessary language skills.

6.2.4. DAC origin of the OD participants

We have tried to record the countries of origin of the OD participants in terms of the DAC countries which are a priority for the SDC. The available documents are not always consistent and do not allow an absolutely accurate representation. We are attempting an approximation. For the sake of clarity, we have used the DAC country list 2018-2019 for all years between 2012-2019, knowing that there have been slight shifts in the DAC lists from year to year.

First of all, it should be noted that the SDC has a say when determining the focus regions, expressing its wish for a strong presence of countries from the categories of "least developed countries" and "other low income countries". Beyond that, however, the SDC has no influence on the selection of participants.

Open Doors Hub. The origin of the directors participating in the Hub could be determined from the documents, but not always the origin of the producers⁸⁸. We therefore focused on the former: roughly the same number of directors come from "least developed countries" (44%) as from "lower middle income countries" (39%)⁸⁹.

Open Doors Lab. For the Lab - which has only existed since 2016 - the OD organisers seem to focus on participants from structurally weak regions: 64% of the participants⁹⁰ come from the "least developed countries", 30% from the "lower middle income countries"⁹¹.

OD Screenings. Regarding the origin of the 131 screening films⁹², it can be said that 46% come from "least developed countries", 37% from "lower middle income" and 17% from "upper middle income countries".

⁸⁷ Only 13% say "rural" and 11% "difficult to answer".

⁸⁸ The list can be found in the annex 4.2.

⁸⁹ The list can be found in the annex 4.2.

⁹⁰ 21 people.

⁹¹ 10 persons. The list can be found in the annex 4.2.

⁹² Between 2012-2019, 131 films were screened at the OD screenings. The list can be found in the annex 4.2.

Main programme LFF. On the basis of film and monitoring lists, we have determined the origin of those S/E films⁹³ that are shown in the main programme of the LFF. For a relatively large number of S/E films in the main programme, however, the data on the exact origin of the films is not clear. Since these "unclear cases" make up a large proportion of the total number (26%), the significance of the number of films per DAC category is relativised. Nevertheless, there is a clear tendency that the main programme is dominated by S/E films from the two categories "lower middle income" and "upper middle income countries"⁹⁴.

Conclusion. OD's invitation policy for the Hub, Lab and Screenings clearly countersteers the relatively strong tendency of the main programme to focus on the "lower and upper middle income" countries – which in line with the SDC's intention to strengthen filmmakers from the two categories "least developed countries" and "other low income countries" in particular. In all three formats, most participants come from the "least developed" category, followed by participants from the "lower middle income countries".

Building Block 13 for the recommendations: We recommend OD to maintain the current invitation policy as long as the SDC's development policy objectives can also be reconciled with artistic considerations (film potential of a country). We recommend continuing to pay strong attention to the appropriate representation of women (e.g. at least 35%).

Building Block 14 for the recommendations: We recommend continuing to carefully examine whether an OD participation really comes at the right time in the candidate's career and, in case of doubt, to give preference to young talents.

7. Unplanned side effects, proven and potential for improvement

What other (unplanned) positive and negative impact trends or examples can be pointed out?

In the interviews and in the survey, some side effects of OD's work can be identified. We reproduce them here through quotations without commenting on them.

7.1. Unplanned side effects

7.1.1. Unplanned positive side effects

A community is created that can better survive in the conflict-ridden domestic environment. "Being in Switzerland gives you a feeling of security, of freedom... You can share stories about censorship and repression"; "There is a small pacifist "army" in the world that passed through OD".

⁹³ The list can be found in the annex 4.2.

⁹⁴ The most S/E films in 2012-2019 came from Argentina, Brazil, China and Mexico.

Competition turns into solidarity. "Normally filmmakers from a region are very competitive, but in Locarno they learn that they won't get anywhere if there is no solidarity".

7.1.2. Unplanned negative side effects

Some OD participants take a risk in their country of origin. "There are filmmakers who got engaged politically after having internationally trained and produced"; "There are political consequences for certain people if they are encouraged to go on".

Local market loses value. "The focus is on the international market, but the logic of value creation includes not only the international market, but also the local market."

Oversaturation and oversupply. "I've already heard that people can hardly save themselves from invitations and go there mainly because all the financing for arthouse films comes from the North"; "The workshops and coproduction ateliers – many filmmakers can't take it anymore, there are too many of them". Conversely, one expert states: "We are all looking at the same mission, the more initiatives there are, the better it is".

An overload for the participants – risky decisions. "They get opportunities (e.g. to sign contracts) which are maybe not good for them because it is too early or they sell things too cheap"; "People get overenthusiastic"; "They are not used to working with public money, with a need to produce in a given time, and cease their other lucrative activities to do so".

7.2. Proven and unproven, potential for improvement

Which formats, principles and methods have specifically proven worthwhile? Which ones are not worthwhile? Which aspects would need to be addressed more in detail in order to increase impact?

7.2.1. Positive feedback from participants and interviewees

Among the responses to the question: "What is Locarno doing really well?", most of them, and the most effusive ones, concerned the OD team, its work and its interaction with the participants. This team has obviously proven its worth.

Great commitment and high competence of the OD team. "They are great matchmakers"; "The people behind Open Doors are dedicated, hardworking personnel who go above and beyond to do their role"; "making us feel at ease"; "culturally sensitive"; "they are very reachable"; "they put us together with mentors that were super helpful", "their support came at the right time"; "I will never forget your support. LOVE you guys".

Encouraging future filmmakers worldwide. "They give filmmakers the basis on which to move forward"; "building a regional producer-filmmaker network"; "they discover filmmakers of the future".

Attractive programme with intensive follow-up. "The current programme is relatively perfect in terms of length and depth"; "feels more diverse than other film labs"; "very good classroom sessions"; "We get detailed feedback on what we have to improve"; "They have frequently reached out to us offering advice and network"; "They haven't left us behind, they have taken us along doing follow-ups".

7.2.2. Critical feedback from participants and interviewed experts

Controversial selection and duration of the focal regions. Many voices want a longer focus, while a few want a shorter one. Still others criticise the regional concept and plead for more openness or simply wish for "more attention to my region". One expert nuances: "I would keep the geographical focus for the screening, but maybe not for the Lab and not for the Consultancy".

Suggestions for improvement for the workshops and the concept. "More study case than theory"; "filmmaking training"; "more seminars to explain the application process"; "The line-up is getting wider and less legible: It becomes complex for the speakers and participants to distinguish the differences between the programmes"; "more time to watch more films". This wish for more time for the film programme is expressed several times.

Reshaping the target group. "I personally didn't get why the producer of former Golden Leopard winner is studying with me in the Hub and competing with me. They were seemingly bored and not interested during sessions"; "focus on directors"; "Some of the people who came to hear our pitches were obviously not interested to even listen"; "They should focus on projects with good stories even if they have no producer attached".

Strengthening intercultural know-how. "They need more region-specific mentors"; "The presentation of African filmmakers at the festival, the year I went, seemed a bit sad. We were still in the ghetto, as it is often done in the Francophonie, but Toronto or the Berlinale do not do".

Jury compositions. "Very often in the world of cinema there is a lack of people on juries who are able to put things into context and to have a diversity of views. There is a need to confront a viewpoint that is not heterosexual, white, Eurocentric and lingua franca / English."

Practical suggestions for improvement. "Shuttle van"; "Nothing to improve except the classrooms were hot and sweaty"; "closer hotel location and per diem"; "better visa assistance"; "more beer".

Building Block 15 for the recommendations: We recommend that the suggestions for improvement be considered as a whole, with those on the topics of jury composition, focus setting and the balance between theory and practice appearing to us to be the most important.

8. Cooperation between Open Doors and the SDC

In the interviews, the cooperation between the SDC and OD is described as extremely positive on both sides. The cooperation seems to be based on a common understanding of the project and on a common ethical intention: "The project was born from two partners who have the same ethics, the same vision". The cooperation has grown even more over time⁹⁵, it is described on both sides as intensive, open and characterised by dialogue.

Locarno particularly appreciates that its work is treated with respect and trust, that arguments are listened to, and that there is room for debate without any pressure being exerted on a content level or any feeling of control. The SDC, in turn, appreciates that it is always well and proactively informed, that the SDC's concerns are taken seriously, that in the case of divergent views, solutions are sought

⁹⁵ "She's very good, getting better and better over the years". OD-Crew interview.

constructively together and that there is a lot of expertise: "The festival is an extremely strong partner for the SDC".

8.1. Need for coordination between the SDC and OD

Determining the focus regions. The SDC's development policy interests and the artistic potential of a region are sometimes pitted against each other "in a rope pull" until a focus is agreed upon. The OD team apparently handles this well: "We never felt forced to work with one region rather than another". Finally, the SDC also shows understanding for the artistic position: "If there is nothing to show from a country, a focus is of no use either". So far, it seems that one was always able to find focus regions which satisfied both sides, even if sometimes geography had to be strained a little - Mongolia was associated with Southeast Asia.

New and further developments of the offer. The further development of OD Extended 2019 was done jointly; the SDC saw itself as a content-related but also structuring counterpart in the abundance of project ideas, and for the screenings, the inclusion of new art forms was decided jointly, according to the OD crew: "At first, we agreed to support only feature film, but eventually, when we realised that we needed the short film to be able to invite feature directors later, they agreed".

Since OD has been able to count on a reliable donor during the twenty years, there is probably a certain tendency to constantly expand the offer: "The possibilities and ideas to expand are inexhaustible, but the problem is: all of this needs more resources"⁹⁶.

Target group definition. In the context of OD Extended, the question of the target group for the master classes arose: while Locarno pursued more of an alumni idea, it was important to the SDC that everyone have access. It prevailed in this respect, as the idea of a closed circle of addressees is difficult to reconcile with public funding.

'Relationship status'. OD is an important project in the SDC's portfolio, as the SDC was involved in its initiation, and developments since then have taken place in close consultation. This leads to a kind of mutual responsibility. Contractually, it is clear that OD is an SDC-funded project of the LFF.

Building Block 16 for the recommendations: OD is at its core a networking and educational service, and its further development will almost always involve additional human resources. Therefore, we recommend keeping an eye on the additional resources needed in case of a possible further expansion of the OD offer.

8.2. Added value

What is the added value of the SDC's partnership with the Locarno/Open Doors Film Festival in supporting filmmakers from the South and East? Could this added value be increased?

⁹⁶ Quote from the interviews with SDC officials.

OD's commitment to S/E filmmakers is a clear contribution to the SDC's ability to fulfil its own goals: "We are pursuing the same goals," says the interview with the SDC. With OD, the SDC supports a format specifically tailored to S/E filmmakers. The fact that this is in turn linked to an attractive and generalist film festival indisputably brings numerous advantages to S/E filmmakers: not only do they benefit from an offer adapted to their needs, but they also have a wide range of international films at their disposal and benefit from the presence of the film industry: "Hardly any other festival can offer as much film industry as Locarno".

But the added value is not only for the filmmakers but also for the festival itself, as the management emphasises several times in the interview: "As a Festival we only exist in relation with people who imagine a future for all. I believe in a shared economy"; "Locarno is thus a reference point for a global discourse".

Conclusion: a win-win-win situation. We seem to be looking a three-way win-win situation: the SDC has a strong partner, the festival gains in internationality and expands its connections to future filmmakers, who in turn gain access to the international film scene combined with a programme tailored to their needs. The prerequisite and basis for this three-part alliance is, however, that OD is financially secured by the SDC.

8.3. Dependencies

Is the Locarno Film Festival/Open Doors dependent on the SDC's financial contribution? If so, how could this dependence be avoided or reduced?

If one asks about dependency, it should be specified that the LFF is in no way dependent on support from the SDC. OD, on the other hand, is, according to the agreement, 100% financed by this one donor and is therefore very dependent, all the more so as staff have also been hired specifically for OD. This problem was raised several times in the interviews with the SDC and the desire for broader financial support for OD was articulated.

Would OD still exist if the SDC terminated its financial support? "If the relationship changes, we have to recalibrate, taking into account the economy of the festival. A univocal response does not exist, but it is clear that this would cause profound changes; however, we wouldn't throw everything out the window. The heritage of this network would remain". These statements by the management testify to how much the film festival and OD have grown together in the meantime - in a good sense! What's more, OD is not only dependent on SDC, but of course also on the festival's infrastructure: the OD offer can only be of such high quality because the LFF takes place at the same time and offers a cinema infrastructure, a rich film programme and networking opportunities with the film industry present. Just as OD enriches the festival, the festival enriches OD. In fact, the SDC could decide to locate OD at another festival or hold it as a stand-alone workshop. However, this would entail a considerable loss of know-how and OD would probably be far less attractive to participants.

When reading the OD budget, one wonders to what extent it sufficiently reflects the reality of this dependence on the LFF. Indeed, OD does not include in its budget certain actual costs related to its activities, such as the costs of the infrastructure made available for the festival. If these costs were valued⁹⁷, it could be that the SDC's commitment actually represents between 60% and 80% of OD's

⁹⁷ Examples are: event preparation, rentals, infrastructure set up (from: Financial Report Locarno Festival).

budget, depending on the distribution key chosen, which remains to be defined. To do this, various parameters can be taken into account (number of films, screenings, spectators, etc.). For example, in 2019, out of the 246 films presented at the festival, 68 were S/E films, shown in the OD screenings programme (23) and the general festival programme (45), i.e. 28% of the films presented during the festival.

In the end, the reality of this financial relationship between the SDC and the LFF - its contractual partner - is that the SDC's commitment represents between 4% and 5% of the festival budget⁹⁸.

Finally, is it possible for the LFF to find third-party funds to co-finance part of the OD? This is certainly not excluded, but the chances of success are limited and the resources needed (for research, valorisation of the partnership, as well as for reporting) are high. Indeed, few financial actors - public or private - are active in the field of both culture and development, and as far as cinema is concerned, the LFF already looks after some forty financial, media, event and academic partnerships, not to mention all the exchanges of services with a multitude of suppliers.

Building Block 17 for the recommendations. We recommend that the agreement reflect the financial reality of the LFF's commitment to the realisation of OD and the SDC's commitment to the Festival. As the OD activity cannot be outsourced as such - a realisation outside the LFF would make it lose its most important qualities - we recommend establishing a maximum SDC commitment threshold for this activity in relation to the overall costs of the festival (currently 7%).

8.4. Monitoring

How is the quality of the monitoring assessed: in terms of content, technically in terms of data collection? Are there any suggestions for improving and efficiently collecting the monitoring data?

Every project funded by the public sector requires performance monitoring. But the question arises as to whether this effort is still appropriate: After 20 years of cooperation, constant dialogue 'along the road' and the firm anchoring of OD, one would expect that a basis of trust exists, thanks to which the control measures could be reduced. However, the OD team still invests considerably in reporting: in differentiated monitoring lists - some of which are edited again by the SDC. The team also prepares comprehensive and well-argued annual reports. The temporal rhythms of reporting also pose challenges for OD, as certain figures are not yet available at the time of reporting. The current monitoring lists are not very clear, and the systematics of the lists are not always consistent. The OD crew would like to see a more qualitative reporting approach: "Numbers don't reflect the individual journey of the people". The SDC itself is also somewhat dissatisfied with the current form of monitoring: "It should be possible to show results at the impact level".

Building Block 18 for the recommendations: We recommend that the qualitative annual report be retained in a more concise form and supplemented with a data section showing whether the agreed indicators - which should take account of fluctuations - have been achieved. With regard to the

⁹⁸ SDC support to the LFF represents between 9% and 12% of public support.

monitoring lists, we recommend that the SDC first find out which questions (from politicians, auditors, the media, internal bodies) it would like to or must have answers to in the future and have only the parameters relevant to these answers recorded in a statistical programme.

Determining local impact is particularly challenging, and SDC representations could be more involved in this.

Qualitative indicators for the outcomes and possibly also for the impact could be formulated in the performance agreement. These could then be checked during the feedback survey among the OD participants.

8.5. Synergy potential with SDC representations

Was there a potential for synergy between the Locarno Film Festival/Open Doors and the SDC representations in the respective regions and was it exploited? How could this potential be further exploited?

The Locarno team's feedback on the cooperation with the SDC representations tends to be positive, but they say restrictively: "Depending on the team, it can be very different". SDC managers are aware of the different strategies and priorities of their representations, but appreciate that the OD team in particular can win them over to film. The OD team itself sums up: "They work in the humanitarian field, while we are in the artistic field". Even though some very positive cooperations are described - the cooperation in Myanmar, Pakistan and Afghanistan is particularly positively highlighted⁹⁹ - the question arises as to what extent the cooperation could be intensified in order to better achieve the intended effect.

Building Block 19 for the recommendations: We recommend that the SDC discuss the possibilities of cooperation in the field of film with its representations and specify them with the OD team. We recommend that the SDC representations be involved in the preparatory and follow-up work, and that they be included in the discussion on determining focuses.

8.6. Synergies between the SDC's film partners

To what extent are synergies used: between trigon-film, the Locarno Film Festival/Open Doors and the Visions Sud Est fund, as well as the SDC's other partners in the field of film (Fribourg International Film Festival, Festival Visions du Réel and the Internationale Kurzfilmtage in Winterthur)?

Locarno is "la grosse machine" among the festivals; many threads come together here. OD works closely with the Kurzfilmtage Winterthur and the Visions Sud Est fund. On the occasion of OD, these two partners award 'their' prizes: a residency in the Villa Sträuli and the Open Doors Grants. While the cooperation with the Festival in Winterthur seems to work particularly well, there is a partial need for clarification with regard to the Visions Sud Est fund: concerning the admission and selection criteria,

⁹⁹ The SDC supported first productions of short films (in collaboration with Locarno for critical feedback); identification of key people; support for writing workshops.

the composition of the jury and also the role and function of trigon-film¹⁰⁰. The most important synergy for OD, however, remains that with the Locarno Film Festival itself: its infrastructure, its programme and its audience.

9. Trends and developments

Are there trends or innovations in the field of new possibilities of information technologies and digital technologies in general that are (or should be) used by the Locarno Film Festival for the promotion of filmmakers from South and East? Is information on such trends passed on to filmmakers from the South and East at the Locarno Film Festival? What are the challenges of these technical developments for the Locarno Film Festival? Where can further potential for innovation in this area be found for the Locarno Film Festival?

A large number of those we interviewed named trends and innovations that can be subsumed under the heading of digitalisation¹⁰¹.

New technologies and online platforms as an opportunity. A very large majority of the survey participants, but also of the experts, emphasizes the opportunity for better dissemination of their own work offered by digitalisation: The possibilities of making the existence of a film known increase, the potential for dissemination to audiences is increased, the local public has a chance to access its local production¹⁰². On the other hand, access to training, information and the creation of regional peer networks are facilitated and thus reach a larger number of people, regardless of their geographical location. Lastly, they make it possible not only to make "low budget" films but also to make this content easily accessible (via youtube in particular). And beyond the questions this raises, some experts underline "the richness of having access to more and more diversity".

New technologies und online platforms as a danger. Countries without internet access, either due to a lack of technology or because access is limited by choices of local politics, risk being left far behind these new opportunities: they will not have access to films, to local or international audiences, nor to information and professionalisation networks. Moreover, new technologies are leading to a great deal of overproduction, and not only from the S/E countries, but also from Europe. "It is becoming very difficult for platforms and broadcasters to absorb this production. This is becoming a global problem, and the imbalance is no longer a North-South problem". Finally, some of those consulted remain sceptical about the opportunity that platforms offer for the distribution of arthouse films. Even if alternatives exist, such as MUBI or Heritage, which give a place to arthouse films, also from S/E countries, some fear that public interest in this type of production remains too limited to be able to maintain or develop consumption. "As art needs a museum to preserve, explain, engage with the audience, we need to preserve cinemas (theater) as a museum for arthouse films". Following this logic, one could deduce that "an essential relationship for arthouse cinema is the relationship with an audience and the theatre. And for this, theatres must be preserved: if there are no more theatres, there are no more screens, there is no more arthouse cinema".

¹⁰⁰ The points will be examined in more detail in the evaluation on visions sud est.

¹⁰¹ We presented a statement to the survey participants, to which they agreed or disagreed: "Experts are expecting new technologies and online platforms to help filmmakers worldwide to reach more audiences".

¹⁰² An OD employee confirms: "We realise that the stronger response, while we were streaming the films, came from the countries where the films are from".

9.1. Trends and challenges relevant for festivals

In the context of OD and the LFF, the following trends seem particularly relevant:

New forms of film projection. "More movies are made for the small screen and are not adapted for the big screens of festivals anymore". Cutting-edge and experimental media continues to grow among creators: extended reality takes a leap forward and will request its own new setting in order to access festival audiences: "Locarno is the champion of big screen. How can they adapt to film for iPhone size?"

The sense of events needs to be rethought. Some festivals are becoming hybrids, offering live and online events and activities throughout the year. This represents many advantages, multiplying the opportunities of enlarging the audience by providing e.g. educational activities. But "the sense of events gets lost since everything is always available" and the festivals risk to lose attractiveness.

Changing role of festivals as guardians of diversity. With the reduction of cinema theatres, arthouse films, and especially S/E films, have less and less chance of being distributed. In this sense, festivals are beginning to take on the role of a distributor themselves. "A generalist festival attracts a diverse audience and industry, and gives films a chance to be seen". The question arises to what extent festivals will have sufficient means to guarantee this diversity.

Efficiency vs Diversity. "I'm very worried about festivals which won't have money to travel and meet anymore, because we see the strong efficiency of online platforms and online meetings". Indeed, these new instruments have allowed very local initiatives or those with little financial means to connect with the rest of the world. This is an opportunity, especially as COVID-19 and ecological concerns are increasing the pressure to reduce travel and live meetings. But this is not necessarily good for independent cinema. It risks reinforcing a homogenisation of the offer, increasing an already existing trend: "A lot of little festivals have competent consultants to scout, even in their own region". If there were no more possibility to travel, "these B festivals would just programme what sales agents have taken into their programme or what A festivals have been programming".

New gatekeepers allow the access to the market. "The new technologies have brought about a great deal of overproduction. It is very difficult for festivals to absorb this production and to maintain their role as gatekeepers". Moreover, with the arrival of digital platforms, festivals are no longer the almost inevitable opportunity to allow a film to be exploited, and thus risk losing their dominant position and attractiveness for industry professionals.

More specifically for S/E-films:

- **Access to S/E films.** More and more festivals offer films online throughout the year. In this way, S/E arthouse films that previously had no publicity also find distribution: "MUBI for instance is now in India. There was no space in theatre for such a film before. Still there isn't. But now there is a platform with this offer".
- **The overproduction** is an additional challenge for S/E filmmakers and producers who were already lacking visibility.
- **Digitalisation supports local film production.** "With the new technologies we have for the first time a direct look at stories told in self-production, which have not passed through the filter or constraints sometimes imposed by producers, often European".
- **Independence of the S/E directors.** "They make films with their own means, without dependence on Western funds or co-producers"; "The strong point of new technologies: they can express themselves without passing by the Eurocentric gaze".

Building Block 20 for the recommendations. We recommend reflecting on the above-mentioned festival-relevant trends in particular and examining them with a view to their consequences for the festival and OD.

10. Online activities of Open Doors and the COVID-19 Year 2020

What online offer did Open Doors set up before and during the COVID-19 Year 2020? Are they fit for the future?

During the COVID-19 year 2020, it became apparent that OD was already well positioned in terms of a digital offer. With "Open Doors Extended", OD had already massively expanded its online activities in 2019 and developed a year-round offer: the OD ToolBox¹⁰³, the Hotline¹⁰⁴ and the Consultancy¹⁰⁵. They are available for interested people from the last and the current focal region. Currently, 574 participants - the vast majority of them ToolBox users - are registered for the all-year round online activities. This is a very large number, considering that the offer was only recently launched. In 2020, the LFF had to be cancelled due to COVID-19 - not so OD. Except for the local part that had been planned in Nepal, most modules could be held online. Although not always without problems, as one participant describes: "Please subsidise those who have poor bandwidth/ internet connection and needed to rent a hotel or co-working space to join the sessions virtually...".

The online offer is very much appreciated. The feedback from the survey participants on the online tools is extremely positive. However, it must be said that only half of all respondents (51%) have used the online tools so far. Those who have used them mostly find them "extremely useful". The ToolBox and the OD Consultancy score particularly well¹⁰⁶, somewhat less well - but still positive: the OD Hotline. The OD team receives very positive feedback for their strong online presence: "They are doing really well on coordinating everything digitally during this pandemic time".

More visibility in the countries of origin thanks to online screenings. According to the OD crew, the online edition of the OD Screenings (2020) has generated surprisingly high audience figures in the filmmakers' countries of origin.

The inclusive aspect of the online tools. "The programme (all year round online) is a chance for those who aren't selected"; "it gives more people a chance to connect, especially those who have no chance to travel due to cost or other reasons"; "ToolBox is amazing. I wish we had ToolBox 3 years ago because all the information I struggled to get is now all in ToolBox".

Resources required for the online offer. The large online programme, available all year round, is not just a pandemic-related stopgap solution, but is contemporary, meets a real need and means that far

¹⁰³ OD ToolBox: aims to provide a space and a resource center for directors and producers to acquire new forms of knowledge related to their craft and the development possibilities of their projects [...] as well as to foster and maintain a broader community of fellow filmmakers that can sustain itself. (www.locarnofestival.ch)

¹⁰⁴ OD Hotline is meant to ask questions and receive feedback on specific aspects regarding current projects, the career as a film professional, and to be aided through the different steps of the filmmaking process. (www.locarnofestival.ch)

¹⁰⁵ OD Consultancy offers online one-to-one professional advice from international experts for film projects and creative teams at different stages. (www.locarnofestival.ch)

¹⁰⁶ Of all those who answered that they had used the Toolbox, 33% rated it as "very useful" and 49% as "extremely useful"; of all those who answered that they had used the OD Consultancy, 60% rated it as "extremely useful".

more filmmakers can benefit from the OD offer. On the other hand, it also means year-round presence and availability for the OD team, combined with the cost of human resources¹⁰⁷.

Ecological and economic arguments also speak strongly in favour of an online offer. However, despite all the advantages of an online edition, it also has its limits: Not only is the festival atmosphere missing, online networking seems far less sustainable than physical encounters: "At the end of the day, online doesn't work for the networking, you forget the person you've met online".

Building Block 21 for the recommendations: In its first year of existence, OD's online offer has achieved very positive results, reaching a significant number of professionals. We recommend that the SDC and OD evaluate this offer and devise scenarios for reaching an even larger number of professional beneficiaries in the future, beyond the current geographical focus.

Building Block 22 for the recommendations: We recommend that OD investigate how the films shown at OD Screenings can be made accessible to local/regional audiences in future.

Building Block 23 for the recommendations: We recommend examining to what extent the offer of digital OD learning content as a preparation for the festival can be further expanded, leaving more time in Locarno for film viewing and networking.

11. Recommendations

I. Continuation of the cooperation between SDC and Open Doors

Recommendation 1: In view of the overall good achievement of objectives by OD, the satisfaction of the participants, the considerable impact (on the filmmakers but also in the countries of origin) and the great added value (for OD, the S/E filmmakers, the LFF and the SDC), we recommend that the SDC continue its cooperation with OD within the current framework.

II. The performance agreement between SDC and Open Doors

Recommendation 2: We recommend revising the target matrix (impact model), updating the outputs, weighting them [Building Block 2 / p. 11], and aligning the terminology with OD's current activities. We recommend reducing the indicators used to review the output targets by retaining only those that are directly related to the main objective of the funding and by taking into account the firm anchoring of OD and the long-standing cooperation [Building Block 1 / p. 8].

Recommendation 3: We recommend that the agreement reflects the financial reality of the LFF's commitment to the realisation of OD and the SDC's commitment to the Festival. We recommend establishing a maximum SDC commitment threshold for this activity in relation to the overall costs of the festival (currently 7%) [Building Block 17 / S. 35].

¹⁰⁷ Two staff members were hired specifically for the year round activities: online and the regional forum.

Recommendation 4: With a view to streamlining reporting, we recommend that the SDC clarify which questions (from the politics, auditors, the media, internal units, etc.) it wants or needs to have answers to in future. Only the relevant parameters should be recorded by OD in a statistical programme. We recommend that the annual report, which provides a qualitative assessment, be retained in a more concise form and supplemented with a data section showing whether the agreed output indicators - which should take account of fluctuations - have been achieved.

In addition, qualitative indicators for the outcomes and possibly also for the impact could be formulated in the performance agreement. These could then be checked within the framework of the feedback survey among the OD participants. OD should also be able to report on its activities as a whole once all the data is available *[Building Block 18 / p. 35]*.

Recommendation 5: OD is essentially a networking and educational service, and its further development will almost always require additional human resources. Therefore, we recommend keeping an eye on the additional resources needed when expanding the OD offer *[Building Block 16 / p. 33]*.

Recommendation 6: We also recommend that OD examine the possibility of creating a fund for promotional activities for the film projects developed in Locarno (e.g. for application fees for further festivals and competitions) *[Building Block 7 / S. 18]*.

III. Defining focuses

Recommendation 7: We recommend a reflection on the future focuses, on whether the advantages of a multi-year geographical focus outweigh the disadvantages also from the perspective of the filmmakers. The dimension of sustainability should play a major role here, without flexibility and practicability falling by the wayside *[Building Block 9 / p. 24]*.

IV. Local work and synergies

Recommendation 8: In the interest of strengthening local activities and sustainability, we recommend examining whether and to what extent SDC representations can be more closely involved in various aspects of OD work, including logistical and/or financial support for regional cooperation and regional mobility of OD alumni. The assessment of local impact is particularly challenging and SDC representations could be more involved in this process *[Building Block 5 / p. 16]* and *[Building Block 12 / p. 27]* and *[Building Block 19 / p. 36]*.

Recommendation 9: In terms of sustainability, OD Extended's plan to work with local partner organisations in the priority region is very welcome. This will lead to a win-win situation: the local scene is strengthened, OD participants receive a local contact point and OD can increasingly draw on local and intercultural know-how *[Building Block 4 / p. 16]*.

V. Selection of participants and jury composition

Recommendation 10: We recommend that, in principle, the existing selection criteria and processes be maintained, provided that the SDC's development policy objectives can continue to be reconciled with artistic considerations. The appropriate representation of women (e.g. at 35%) remains important at all levels *[Building Block 13 / p. 30]*, as does the consideration of candidates who have not previously participated in any festival comparable to OD *[Building Block 6 / p. 16]*. In case of doubt, preference should be given to young talents *[Building Block 14 / p. 30]*. With regard to juries and consultants, we recommend implementing the diversity approach and cultivating intercultural competence even more strongly *[Building Block 15 / p. 32]*.

VI. The OD programme

Recommendation 11: We recommend to keep the current OD offer in principle and to develop it - as before - according to the previously identified needs of the participants [*Building Block 8 / p. 22*], to keep a good balance between practice and theory and not to overload the offer so that there is enough time for the festival visit [*Building Block 15 / p. 32*]. To that end, modules could be conducted online before the festival in the future. It is important that the participants have enough time to explore the possibility of regional cooperation [*Building Block 23 / p. 40*]. We recommend OD to use the evaluation results regarding the competences and benefits to think about a change of the offer [*Building Block 8 / p. 22*].

Recommendation 12: We recommend that OD intensify its contact with (Swiss) distributors, in particular by putting them in touch with the screening participants. There is also the question of whether - beyond what has been done so far - potential co-producers can be involved, which would be particularly important for the Hub participants [*Building Block 3 / p. 16*].

Recommendation 13. We recommend that OD considers to what extent the films shown at OD Screenings can be made accessible to local/regional audiences in the future [*Building Block 22 / S. 40*].

VII. Open Doors' online offer

Recommendation 14: In its first year of existence, OD's online offer has achieved very positive results, reaching a significant number of professionals. We recommend that the SDC and OD evaluate the offer and devise scenarios for reaching a larger number of professional users in the future, beyond the current geographical focus [*Building Block 21 / p. 40*].

VIII. Relationship between the Locarno Film Festival and Open Doors

Recommendation 15: The existing high level of permeability (in terms of content, communication and funding) between the LFF and OD should be maintained, as it brings great advantages for both. [*Building Block 10 / p. 24*]. We recommend reflecting on the festival-relevant trends mentioned in the evaluation (chap. 9.1.) and examining their consequences for the LFF and OD [*Building Block 20 / p. 39*].

IX. Political level

Recommendation 16: We recommend examining whether the SDC could also link its structural and development contributions to the requirement for local authorities to support the local cultural scene. [*Building Block 11 / p. 27*].

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Appendix to:

Final report

Evaluation of the SDC's partnership with the Locarno Film Festival / Open Doors

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1. Interview participants

Experts from the film sector	
Deepti D'Cunha	Film Programmer specialising in Contemporary Indian Cinema and films from South Asia
Guillaume Mainguet	Produire au Sud, Nantes
Elisabeth Lequeret	Journalist Radio France International, reviewer for film projects of the EU
Aida Sulijic	Swissfilms, member of the executive board, head festivals and markets
Expert for culture and development cooperation	
Elisa Fuchs	Consultant at fuchs culture&cooperation
SDC	
Barbara Aebischer	Specialist for culture and development, Berne
Rudi von Planta	Head culture and development, Berne
Géraldine Zeuner	Former Head culture and development, Berne
Locarno Film Festival	
Giona Nazzaro	Artistic Director
Nadia Dresti	International Advisor
Sophie Bourdon	Head of Open Doors, Deputy Head of Locarno Pro
Sarah Schiesser	Locarno Pro Manager Deputy Head of Open Doors
Delphine Jeanneret	Open Doors Young Talents Consultant & Programmer
Paolo Bertolin	Open Doors Artistic Consultant
Zsuzsi Bánkuti	Open Doors Community Coordinator

2. Interview guide

	Have you already worked with Locarno Open Doors? If yes, in which function?
I	Production and distribution of films from Southern and Eastern countries
1	The SDC wishes to contribute to the development of an independent film scene in least developed countries and lower/middle income countries (based on the DAC List of ODA Recipients / www.oecd.org). What are the main needs of local/regional actors? What do they essentially lack?
2	How would you describe the potential for development of the film scene in your country/region? What are the determining factors or facilitators?
3	What challenges does the arthouse film in your country/region face in accessing the European or international market?
4	What are the positive effects of the international exposure for filmmakers? Do you see any negative effects?
5	Do you know examples of filmmakers/producers who, thanks to their international exposure, have been able to contribute to the development of the film scene in their country?
6	What significant actions could international governmental entities or NGOs undertake for the film sector in your country/regions? What should they stop doing?
7	How do you perceive the relationship between film professionals in your country/regions and film professionals in Europe?
II	Impact of the work of Locarno Open Doors / Impact of similar initiatives

	About Locarno
8	What does Locarno Open Doors do particularly well? What should be improved?
9	Who are the main "peers" of Locarno Open Doors? What do they do differently (possibly better?)?
10	For formats such as Open Doors, what makes a good jury or selection committee (what profiles or skills do they need to have)?
	Awareness
11	Do you think the Open Doors filmmakers will be better known in Switzerland, Europe or internationally? And in their country/region?
	Networks and contacts
12	What kind of important networks and contacts should an organization offer to these filmmakers and producers?
13	To what extent does Locarno Open Doors provide these contacts and networks?
	Revenues
14	In your opinion, what form of financial support is the most relevant to financially support these filmmakers and producers? The answer can also be part of a long-term logic.
	Skills
15	What key competences need to be strengthened? Which ones are lacking most?
16	To what extent does Locarno Open Doors play an important role in competence development?
17	Are western institutions/festivals/organisations the best answer to do this?
18	Could local or western training organisations (film schools or departments) play a role as well?
	Attention of the public
19	How do you perceive the reception of arthouse films of your country/regions by european audiences? Is there a sufficient and accessible offer of international arthouse film in your country/region?
	Springboard effect
20	Is Locarno Open Doors a springboard for international access for filmmakers from your country/regions?
	Other impacts
21	Do you see any unexpected effects, positive or negative, of initiatives such as Open Doors, or more generally to international exposure?
III	General trends, innovations
	Trends, developments, challenges
22	What are the current trends and innovations in the film sector?
23	What are the biggest challenges?
	2030
24	Looking ahead to 2030: What will be the greatest opportunities and challenges for the film industry in general? And more specifically for arthouse film?
25	What is the impact at the aesthetic, thematic, production or distribution level of the films?
26	Is this an opportunity for filmmakers from the South/East? A risk?
27	What does this mean for festivals like Locarno / offers like Open Doors? How can they best prepare for the future?
	2020 – COVID-19
28	2020 has been different for the film industry, much of it only happened online: What has stood the test of time in these approaches of 2020? What will remain even after the pandemic?
IV	Other
29	Would you like to add anything else?

3. Online survey for S/E filmmakers

In an online survey, we interviewed all those participants who attended the Locarno Film Festival between 2012 and 2019 as part of OD, these are usually directors and producers from the countries of the South and East. Of the 299 respondents, 126 replied, a response rate of 42%.

3.1. Portrait of the survey participants

- We received the most answers from participants from South East Asia (39%) and South Asia (27%), i.e. from the two 'youngest' focus regions of OD. From the African continent - and thus earlier focus countries - we received only 12 responses (just under 10%). The remaining responses are distributed among Western Asia (3%), Eastern Asia (4%), Western Europe (8%), South and Northern Europe (6%) and North America (3%).
- The majority of respondents are men (64%) and far fewer women (36%). This roughly reflects the gender ratio of actual OD participants.
- Almost all respondents had already realised films as directors or producers before their participation in OD. Only 5% had not made a film before Locarno, 40% had already made one or two, 55% three or more films (probably including short films).
- A good 40% each said they had been invited to OD either as a director or as a producer¹; 13% had been to Locarno in both capacities.
- OD offers 3 formats: the OD Hub, the OD Lab and the OD Screenings. Among the respondents, 57 participated in the Hub, 49 in the Lab and 64 in the OD Screenings. This also means that among the respondents, 44 participated in more than one format.
- The majority of the answers came from people who participated in the 2018 and 2019 editions, have just recently participated in Locarno and only rarely from participants of previous editions²: 42% of the respondents were in Locarno in 2018 or 2019.
- Most respondents were 31-35 years old at the time of their OD participation (35%), 26% were 25-30 years old.

1 N=126. Producers 42%, directors 41%, both functions 13%, other 4%.

2 Of all those who took part in the Hub, 33% participated in 2019; of those who took part in the Lab, 49% participated in 2019; of those who took part in the Open Doors Screenings, 44% participated in 2019.

3.2. Online Survey

Participants received the following questionnaire in English or French.

	Question	Possible answers
1	What is your main country of residence?	((Select from the list of countries))
2	In which countries are your films mainly shoot?	((Select from the list of countries))
3	In which countries are your films mainly (co)produced?	((Select from the list of countries))
4	Your gender?	• male • female • other
5	You attended the Locarno Film Festival some time ago. Are you still in the film business?	Yes No
6	Do you consider yourself to come from an urban or rural environment?	- urban - rural - difficult to answer
7	How many short films have you realized as a director or producer until today?	((Select: 0 - I have a project, 1, 2, 3-4, more than 5))
8	How many feature length films have you realized as a director or a producer until today?	((Select: 0 - I have a project, 1, 2, 3-4, more than 5))
9	Are there any possibilities to receive financial support for filmmaking or film producing in your country?	No. Yes. (please specify)
10	How many of your films were screened in a foreign country on your continent so far?	- 0 - 1 - 2 - 3-4 - more than 5
11	How many of your films were screened outside your continent so far?	- 0 - 1 - 2 - 3-4 - more than 5
12	How would you describe the arthouse film scene in your country?	Free text
13	How do people in your country learn about filmmaking? Are there film schools or film/audiovisual departments at universities?	Free text
14	Have you received awards and prizes for your films so far?	None so far Yes. Please specify
15	Do you also work in other areas of audiovisual media such as TV or web series, commercials, music videos, etc.?	Yes No
Your participation at Locarno Open Doors		
16	I was invited to Locarno in my function as a...	- film director - film producer - other... (please specify)
17	Which was your main motivation to participate in Locarno Open Doors?	Free text
18	Have you been invited to film festivals in your region before coming to Locarno Open Doors?	Yes (please specify) No

19	Was Locarno your first invitation to a film festival outside your continent ?	Yes No (please specify where you were invited before Locarno)
Locarno Open Doors - Online tools		
20	Locarno Open Doors offers online tools (Hotline, Consultancy, ToolBox). Have you used any of them so far?	Yes No ((Only those who answered yes get question 21, the others go to question 22))
21	How useful were Locarno Open Doors online tools for you?	rate from 1 to 6, 1= not at all useful, 6 = extremely useful + I don't know - Open Doors ToolBox - Open Doors Hotline - Open Doors Consultancy
Open Doors Hub		
22	Did you participate in Open Doors Hub, the co-production platform?	Yes No ((Only those who indicate Yes will receive the following questions, all others will be taken to the Lab questions))
23	In which year (approx.) did you participate at Open Doors Hub?	((Possibility to choose a year between 2012 and 2019)) 2012 2013 2019
24	Your age when you participated at Locarno Open Doors Hub?	- 18-24 years - 25-30 years - 31-35 years - 36-40 years - 41-45 years - 46-50 years - More than 50 years
25	How many films did you realize as a director or producer before participating in Open Doors Hub?	- none, but I had a project - 1 - 2 - 3-4 - more than 5
26	How do you evaluate the following benefits of your participation to Open Doors Hub?	rate from 1 to 6, 1= not at all, 6= completely + I don't know - I could test the international potential of my projects - I could create a sustainable network with international film professionals - I could identify new potential financial partners - I got a deeper understanding of how international festivals work - I got a deeper understanding of the international film business - I got a deeper understanding of international coproducing - I got a deeper understanding of international film distribution - I got important feedbacks (advice, coaching) to improve the artistic quality of my project - I got new inspiration because I saw films in Locarno which I would not have seen otherwise - My international career got a boost
27	To which extent did you improve the following skills at Locarno Open Doors Hub?	rate from 1 to 6, 1= not at all, 6= completely + I don't know - developing a project from the beginning - promoting films on an international level - dealing with financial aspects of filmmaking, entrepreneurship - dealing with legal aspects and contracts - pitching - script writing - technical skills (e.g. editing, postproduction)

28	Did you at some point of your career get other opportunities to develop such skills elsewhere than in Locarno?	No Yes (please specify where)
29	You participated as a team (director and producer). The benefit for you as a team was ...	rate from 1 to 6, 1= not at all, 6= completely + I don't know - a better understanding of the respective responsibilities - to agree on the next steps for our project - to have the time to finalize our project together - to understand that our project needed fundamental changes
Open Doors Lab		
30	Did you participate in Open Doors Lab?	Yes No (Only those who indicate Yes will receive the following questions)
31	In which year (approx.) did you participate at Open Doors Lab?	((Possibility to choose a year between 2012 and 2019)) 2012 2013 2019
32	Your age when you participated at Open Doors Lab?	- 18-24 years - 25-30 years - 31-35 years - 36-40 years - 41-45 years - 46-50 years - over the age of 50
33	How many films have you realized as a director or producer before participating in Open Doors Lab?	- none, but I had a project - 1 - 2 - 3-4 - more than 5
34	How do you evaluate the following benefits of your participation in Open Doors Lab? Thanks to Locarno, ...	rate from 1 to 6, 1= not at all, 6= completely + I don't know - I have a better understanding of the role of a creative producer - I have a better position as a producer in the international film business - I have a better understanding of how international festivals work - I have a better understanding of international film distribution - I got new inspiration because I saw films in Locarno which I would not have seen otherwise - my international career got a boost
35	To which extent did you improve the following skills at Open Doors Lab?	rate from 1 to 6, 1= not at all, 6= completely + I don't know - managing relationships within a production team - developing a project from the beginning - identifying potential financial partners and funders - promoting films on an international level - dealing with the financial aspects of filmmaking, entrepreneurship - dealing with legal aspects and contracts - pitching - scriptwriting - technical skills (e.g. editing, postproduction)
36	Did you at some point of your career get other opportunities to develop such skills elsewhere than in Locarno?	No Yes (please specify where)
37	To which extent your participation at Locarno Open Doors Lab changed your perspective on your own career?	rate from 1 to 6, 1= not at all, 6= completely + I don't know - I now feel as a part of a community of film professionals in my country and continent - I now feel as a part of an intercontinental community of film professionals

		- I felt encouraged to pursue my professional career as a producer - I realized that it was not the right thing for me to be a film producer
	Open Doors Screenings	
38	Did you participate at the Open Doors Screenings?	No Yes ((Only those who indicate Yes will be asked the following questions))
39	In which year (approx.) did you participate at Open Doors Screenings?	((Possibility to choose a year between 2012 and 2019)) 2012 2013 2019
40	Your age when you participated at Open Doors Screenings?	- 18-24 years - 25-30 years - 31-35 years - 36-40 years - 41-45 years - 46-50 years - over 50 years
41	How many film(s) have you realized as a director or producer before being screened in Locarno?	- 0 - 1 - 2 - 3-4 - more than 5
42	Did you participate with a short film?	Yes No ((Only those who answered Yes receive question 38, the others go to question 39))
43	If you participated with a short film, have you since started making feature length films?	Yes No
44	Was the screening of your film in Locarno your first exposure outside of your continent ?	Yes No (please specify where your films have been screened before)
45	How do you evaluate the following benefits of your participation in Open Doors Screenings?	rate from 1 to 6, 1=not at all, 6 = completely + I don't know - My film got an important international exposure - I got great feedback on my film - I got in touch with international distributors - I got in touch with future coproducers - I got in touch with international media - I got in touch with international festivals - I could discuss my future projects with other professionals - I got new inspiration because I saw films in Locarno which I would not have seen otherwise - My international career got a boost
46	To what extent could you improve the following skills in Locarno?	rate from 1 to 6, 1= not at all, 6= completely + I don't know - managing the relationships within a production team - developing a project from the beginning - identifying potential financial partners and funders - promoting films on an international level - organizing international distribution - dealing with the financial aspects of filmmaking and entrepreneurship - technical skills (e.g. editing, postproduction)
47	Did you at some point of your career get other opportunities to develop such skills elsewhere than in Locarno?	No Yes (please specify where)
	Impact on a local and regional level	

48	Are you still in touch with your fellows from your participation in Locarno?	Yes, with most of them Yes, with some of them No
49	Did you know the participants from your country/region before coming to Locarno?	Yes, most of them Yes, some of them No, I didn't know anybody
50	Do you now have a better overview of the film production of your own country/region than before Locarno?	Yes, very much so Yes, to some extent No, no really No, not at all
51	After Locarno, have you been able to better position yourself in the local film sector?	Yes, very much so Yes, to some extent No, not really No, not at all I have not finished a film yet I don't know
52	After Locarno, did the demand to screen your films back home increase?	Yes, very much so Yes, to some extent No, not really No, not at all I don't know I don't have a finished film yet
53	After Locarno, were you able to share your new contacts and knowledge with your fellow filmmakers back home ?	Yes (please specify) No
54	After Locarno, were you able to contribute to an improvement of the local situation of the art-house cinema? (e.g. lobbying, gather a group of fellow filmmakers, speak to politicians about importance of filmmaking...)	Yes (please specify) No
55	Have you been invited to other film festivals thanks to your presence at the Locarno Film Festival?	Yes (please specify) No I don't know
Financial aspects		
56	If your film was screened in Locarno: were you satisfied with the financial deal between you and Locarno?	Yes No (please specify)
57	Do you have any remarks regarding the financial aspect of your participation in Locarno?	Free text
58	Have you received an Open Doors award?	Yes No
59	Please let us know what you used the award money for	- for the production of my next film - to pay costs of my previous film - to pay my everyday costs - I do not want to comment on this
Administration, organization and further general programs of Locarno Film Festival		
60	The application process for participation to Open Doors	- is rather easy - is quite complicated - no application was needed, since I was selected directly
61	What impression did you have of the organisation of Locarno Open Doors?	- not so good - ok - good - excellent
62	From your point of view: What is Locarno Open Doors doing really well?	Free text

63	From your point of view: What should Locarno Open Doors change in future?	Free text
64	Did you participate in the Locarno Filmmakers Academy?	Yes No
65	Was one of your films screened in the official programme of the Locarno Film Festival?	Yes No
	Trends and innovation	
66	Are there some changes or developments in your country/region which might influence your way of working?	Free text
67	Experts are expecting new technologies and online platforms to help filmmakers worldwide to reach more audience. Do you agree with this vision?	Free text
68	Do you see other challenges and opportunities in the future related to your work?	Free text
69	Is there anything you would like to add?	Free text

4. Data analysis of the documents and the online survey

4.1. Gender repartition

Format ³	Women	Men	Comments
Invited to OD Hub 2012-2019	65 (44%)	83 (56%)	Directors and producers
OD Lab 2016-2019	13 (39%)	20 (61%)	Some of them were not able to participate, furthermore there are some discrepancies between the list of participants and the actual participants.
OD Screenings	24 (33%)	48 (67%)	Statement of gender only since 2014, not necessarily identical with the list of participants; furthermore, there are discrepancies between the totals in different monitoring lists.
Experts/Intervenants	69 (44%)	87 (56%)	Only recorded since 2016
Prizes/incl. OD grants	11 (28%)	29 (72%)	Awarded projects
Average women/men	37.6%	62.4%	

4.2. DAC origin of participants

	Least developed countries	Other low income countries	Lower middle income countries	Upper middle income countries	Total
2012	10	0	2	0	12
2013	0	0	10	2	12
2014	7	0	1	4	12
2015	0	0	5	5	10
2016	7	0	2	0	9
2017	5	0	3	0	8
2018	5	0	3	0	8
2019	1	0	5	2	8
Total	35	0	31	13	79

The origin of the producers could not always be determined. For some, several S/E states or even northern states were indicated as the country of origin. If directors were listed several times in one year in the available records (e.g. because they are also producers), they are only recorded once in the statistics.

Open Doors Lab

	Least developed countries	Other low income countries	Lower middle income countries	Upper middle income countries	Total
2016	8	0	0	0	8
2017	4*	0	5	0*	9
2018	5	0	2**	0	7
2019	4	0	3	2	9
Total	21	0	10	2	33

*means that guests were unable to attend and were not included in the statistics.

³ The values listed are taken from various documents (monitoring lists, lists of participants) which are not always consistent with each other. Deviations are therefore possible, and the figures given should be regarded as approximate.

Open Doors screenings

	Least developed countries	Other low income countries	Lower middle income countries	Upper middle income countries	Total
2012	8	0	0	0	8
2013	0	0	8	3	11
2014	4	0	4	4	12
2015	0	0	3*	7	10
2016	12**	0	0	0	12
2017	7	0	12	0	19
2018	19*	0	10	0	29
2019	10	0	12	8	30
Total	60	0	49	22	131

*For two films, more than one S/E state and one northern state were indicated as countries of origin.

**For one film, two S/E states were indicated as countries of origin.

Main programme LFF

	Least developed countries	Other low income countries	Lower middle income countries	Upper middle income countries	Unklare Fälle	Total
2012	0	0	4	14	8	26
2013	1	0	12	15	0	28
2014	0	0	6	15	21	42
2015	0	0	5	17	25	47
2016	2	0	7	21	3	33
2017	0	0	6	18	2	26
2018	0	0	3	20	3	26
2019	3	0	8	24	9	44
Total	6	0	51	144	71	272

4.3. Competences

The results of these statistics were used in various parts of the evaluation.



4.4. Benefits

The results of these statistics were used in various parts of the evaluation.



4.5. Regional collaborations and co-productions created with the support of Open Doors

Examples of co-productions (OD Hub - Lab) with the "North"

ZE (OD Hub 2020)

Project in financing stage.

The director Lkhagvadulam Purev-Ochir (Mongolia) met her two co-producers Ariunaa Tserenpil (Mongolia) and Katia Kazhak (France) in Locarno 2019, where she attended the Lab.

Her new short film MOUNTAIN CAT (the first Mongolian short film to be selected for official competition in Cannes, 2020) was produced thanks to the support of Ariunaa Tserenpil and Christopher Granier Defferre, a consultant Dulmaa met in 2019 at OD. He will most probably be on board as a co-producer on the feature too.

THE RED PHALLUS (OD Hub 2016)

Film released (2018)

The director Tashi Gyeltshen (Bhutan) co-produced the film with the Nepali producer Ram Krishna Pokharel, who also attended OD Hub in 2016 with another project. The film was also co-produced with the German producer Kristina Konrad, they met at Open Doors 2016.

HOUSE OF MY FATHERS (OD Hub 2016)

Film released (2018)

The director Suba Sivakumaran (Sri Lanka) met the co-producer Dominique Welinski (France) in Locarno, allowing for the completion of the film and subsequent release.

ABOU LEILA (previous title: THE SACRIFICE) (OD 2015)

Film released (2019)

The team of the project met their co-producer In Vivo Film (France) for the first time in Locarno.

Film sales

The sales company Asian Shadows represents the films THE RED PHALLUS (Bhutan, OD Hub 2016) and LETTER TO THE PRESIDENT (Afghanistan, world premiere at OD Screenings 2017) after having met the directors in Locarno (in the respective years).

Examples of South-South collaborations

Bhutan/Nepal

THE RED PHALLUS (OD Hub 2016) > see above

Malaysia-Singapore

TIGER STRIPES (OD Hub 2019)

Project in financing stage.

The Malaysian team co-produces the project with Singapore-based producer Fran Borgia, who attended Open Doors in 2019 as main producer for a project directed by Thai director Aditya Assarat.

Nepal/Myanmar

THE MOON IS BRIGHT TONIGHT - Short film

Lab Alumnus We Ra Aung (Myanmar) met Nepali directors Abinash Biktam Shah and Ram Krishna Pokharel at OD 2016, where they were introducing Abinash's first fiction project SEASON OF DRAGONFLIES. They went on co-producing the next short film by Abinash, THE MOON IS BRIGHT TONIGHT (premiere Busan IFF 2018, winner best short film Uppsala Short Film Festival).

Afghanistan/Bangladesh

ROQAIA - short film

The short film "Roqaia" by Diana Saqeb Jamal premiered at Venice's Orizzonti 2019. It is the first Afghanistan-Bangladesh co-production, born from the encounter of director Diana Saqeb (Afghanistan) with producers Arifur Rahman and Bijon Imtiaz Ahmed (Bangladesh) while attending the Open Doors Lab 2018.

Myanmar / Singapore

THE WOMEN (MA) (OD Hub 2018)

Jeremy Chua (Singaporean producer, attending OD for the first time in 2016 with a project at the Hub, co-produces the project MA (THE WOMEN), after meeting the team presenting the project at Open Doors 2018.

Vietnam/Singapore

INSIDE THE YELLOW COCOON SHELL (OD Hub 2020)

Vietnamese director An Pham presented his short film at Open Doors Screenings 2019 and met in that occasion Lab alumna Quynh Anh Le. She boarded the project where she acts now as co-producer, together with Singaporean producer Jeremy Chua.

4.6. Examples for impact on the local film communities

Alumni from Pakistan have started a screenwriting workshop in Pakistan: Qalambaaz. The workshop is now open to participants from other South Asian countries such as Bangladesh, Sri Lanka and Nepal.

Alumni from Bangladesh have just created a storytelling programme ("Breaking the Silence") exclusively targeted at female writers/filmmakers developing their short films, with financial support and mentorship and in collaboration with other alumnae. During the first year the programme is focused on Bangladeshi but the intention is to gradually become regional.

Alumni from Sri Lanka have launched the Movement Lab, a training programme supporting the development of projects and the production of debut short films, with a special attention to working across ethnic divisions (the selection is composed of 50% Tamil and 50% Sinhalese).

Alumni from Nepal have started a workshop ("Biratnagar Film Workshop") focused on writing, filmmaking and finding financing opportunities dedicated to filmmakers from minority communities in Nepal and giving a priority to women. They work closely with the Nepali Female Filmmakers association.

Alumni from Bhutan have launched a VOD platform ("Beskop") to promote and circulate Bhutanese arthouse cinema in Bhutan and internationally.

The Lao New Wave collective, under the lead of OD-alumni, has organised a special competition for Lao short films ("LanXang Shorts") in November 2020, produced with the support of the Thai-based Southeast Asian fund Purin Pictures. The shorts were screened for the general public in Vientiane in November. The original discussion between Purin Pictures and the Lao filmmakers took place in November 2019 during an Open Doors mini-workshop.

Nepali film festival Ekadeshma (with OD alumni as collaborators) has dedicated in the recent years two of its international cinematography focuses on Bhutan and Bangladesh respectively. These were the first focuses dedicated to other South Asian countries, with the aim of raising awareness and circulation of regional cinema.

4.7 Quantitative indicators for the achievement of objectives at the output level

Open Doors Hub

- 8 projects will be selected each year to attend the Open Doors Hub (2 persons/project, around 16 professionals in total)
- 4 godfathers/godmothers (from North and South) will guide the project holders
- It is expected that 3 cash awards yearly go to projects of the Open Doors Hub

Open Doors Lab

- 8 producers will be invited to take part in the Open Doors Lab and possibly up to two observers from the region (up to 10 in total)
- 3 main tutors from North and South
- 2 in kind awards will be offered to participants of the Lab

Open Doors Screenings

- Around 11 film slots will be dedicated to Open Doors Screenings
- Around 9 directors of feature films and a number of short film directors (a particular attention will be given to SDC priority countries)

Beyond Open Doors

- Between 22 and 30 films from the South and the East (including co-productions)
- Supporting around 6 film directors, producers and talents in their travel to Locarno

5. List of all material provided

Contracts / Bundesbeitrag

2010- 2012 Vertrag_Bundesbeitrag,_81012028,_Locarno_film_festival.pdf
2013-2015 Vertrag
2010-2012 Anhang Vertrag spezielle_Vertragsbestimmungen.pdf
2010-2012 Anhang Vertrag Kostenaufstellung.pdf
2010-2012 Anhang Vertrag Pflichtenheft.pdf
2013-2015 Vertrag_Bundesbeitrag,_81016650,_Festival_del_Film_Locarno.pdf
2016-2018 Vertrag_Bundesbeitrag_FFL.pdf
2019-2020 [517184606] 7F-07278.04.01 Bundesbeitrag Festival del Film Locarno 2019 2021 Zusatz OD Extended.pdf

Kredit Antrag

2010-2012 Deckblatt_mit_Unterschriften_KA_Festival_international_du_film_de_Locarno_2010-2012.pdf
2010-2012 Kredit Antrag_Festival_Locarno_10-12.pdf
2013-2015 Kredit Antrag_unterzeichnet_Festival_del_Film_Locarno_2013-2015.pdf
2016-2018 Kredit Antrag_Festival_del_Film_Locarno.pdf
2019-2021 Kredit Antrag_7F-07278.04_Festival_del_film_Locarno_2019-2021_.pdf

2019-2021 7F-07278.04_Festival_del_Film_Locarno_2019_2021_Zusatzkredit.pdf

Monitoring

Rahmen für das Monitoring, Matrix Open Doors, Film Festival Locarno.pdf

2013-2015 Copy of Monitoring_FFL_2013-2015.xlsx (inkl. 2012)

2016-2018 Monitoring_FFL_2016-2018.xlsx

2019-2021 Monitoring FFL.xlsx

Evaluations and reportings

2009 Evaluation 2009_Open_Doors_and_South_films_final_report_(2).pdf

2009 Management_Response_EE_2009-Locarno.doc

2013-2015 Draft_End_of_Phase_Report_Festival_del_Film_Locarno_2013-2015.doc

2010-2012 End of phase report inklusive Monitoring.pdf

2018 Evaluation der Partnerschaft zwischen der DEZA und den Filmfestivals.pdf

Final reports Open Doors

2019 Spezifischer SB DEZA - Open_Doors_2019_bilan.pdf

Financial reports Filmfestival

2012 Finanzbericht FFL.pdf

2013 Deckbrief_Finanzbericht FFL_2013.pdf

2013 Finanzbericht FFL.pdf

2016 Finanzbericht FFL.pdf

2017 Finanzbericht FFL.pdf

2018 Finanzbericht FFL.pdf

2018 Finanzbericht_FFL.pdf

2019 Finanzbericht FFL.pdf

Financial reports Open Doors

2014 Finanzbericht FFL.pdf

2015 Finanzbericht FFL .pdf

DAC List of ODA Recipients

2018-2019 DAC List of ODA Recipients for reporting