with the Stars

A workshop by Cédric Pontet
(@cpontet)

Cédric Pontet

@cpontet

About the facilitator

Cédric is a seasoned software expert and Agile/Lean coach. He started his software engineering career in 2001 and since 2005, has been happily employed at Agile Partner, where he has worked with a large variety of customers both in public and private sectors.

He is now helping teams on matters such as software architecture, cloud computing, Agile, Lean, and DevOps. Defining himself as curious and pragmatic, Cédric is proud to be part of different communities (Agile, Domain-Driven Design, EventStorming, Sketchnoting) and enjoys mixing these influences to bring people together.

Cédric is a speaker at conferences such as Build Stuff, VoxxedDays, KanDDDinsky, Agile Grenoble, FlowCon and XPDays. He is also the co-founder of #play14, a worldwide gathering of like-minded people who believe that play is the best way to learn, share and be creative.

CTO @

ap agilepartner

Founder @

#play14

Motivation & learning objective

My great grand-father, my grand-father and my father used to run cinemas in different cities in the east of France. It was a family business that stated in the 50s, and I would probably have taken over if the company had not been sold in the late 80s.

Because of this family history, I propose in this workshop to **discover EventStorming by modeling four different versions of the movie theater business domain**.

Each **version of the model** will match one period in time, one generation in the family. Through time, we will see **how the business of running movie theaters evolved**, how it became more complex, what needed to be managed differently, and what features appeared or disappeared.

What better time machine than EventStorming to travel through time? Using orange stickies, we will go through these four different periods of cinema history. We will **evolve the model following actual industry revolutions** and see how EventStorming helps us visualize that.

The title of the talk is EventStorming with the stars. I was thinking of movie stars of course. But, who knows, maybe you will end up becoming actual EventStorming stars!

Welcome to

Sociétés Cinématographiques André Pontet & fils

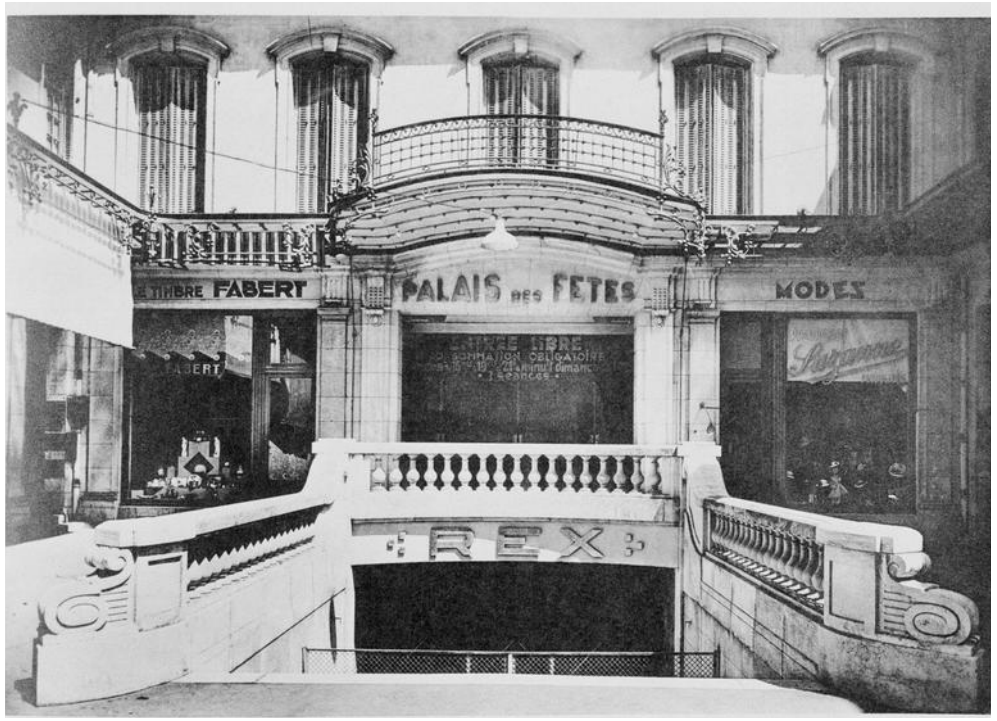
André Pontet

Hello and welcome.

My name is André Pontet. I am the founder of a company operating cinemas in the east of France. The company started small in the 50s with a single room called the Rex. Over four decades, the business evolved a lot, notably thanks to the tremendous work and great new ideas of my son, Georges, and after him my grand-son, Yves, who have been working with me to develop the company.

Our main base of operations was in Nancy, where we had our offices, and our flagship movie theater was called Rio. Along the way, we diversified our activities, and created more cinemas in other cities in the greater region.

The REX in Nancy



60s

André Pontet

After starting in the 50s, the company flourished in the 60s. At that time, the Rex was our only movie theater. There was one large room that could hold up to 1800 people. We did not only project movies. The theater was also used as a music hall, for live concerts and comedy shows.

FACTS

- 1 room (1800 seats)
- Activities
  - Cinema
  - Music hall / Concerts
  - Comedy shows
- Sales
  - Ticket sold by cashier
  - Fixed price per ticket
  - Group discount
    - 5 people: 10% off
    - 10 people: 20% off
- Extra
  - Brasserie
    - soft drink
    - alcoholic beverages
    - snacks
    - candies
    - no ice cream (yet)

Charles Aznavour and his band (1963)

Jimi Hendrix (left) and Johnny Hallliday (right)

(1966)

In 1963, we organized a concert for the great Charles Aznavour and his band. Then, in 1966, the famous French/Belgian singer Johnny Halliday came for a concert. The ladies in the room were so excited, they almost ripped off some of the seats. Fun fact, the first part of the show was provided by nonetheless than Jimi Hendrix, who was almost unknown at that time, as he was just beginning his musical career.

70s

Georges Pontet

In the 70s, the Rex became the Rio. We refocused our activities only on the movies. No more music hall.

We hence made some heavy changes and bought more space to create nine different projection rooms. At that time, we were the biggest cinema in the east of France. We invented the multiplex cinema before everyone else.

The cinema Rio in Nancy, and its nine screens schedule

FACTS

- 9 screens
  - Lumière (1000 seats)
  - Méliès (400 seats)
  - Bourvil (400 seats)
  - Fernandel (400 seats)
  - Raimu (250 seats)
  - Abel Gance (250 seats)
  - Walt Disney (200 seats)
  - Simone Signoret (200 seats)
  - Delluc (50 seats)
- Activities
  - Cinema only
- Sales
  - 9 different movie choices
  - 4 to 5 sessions across the day depending on the movie length
  - Loyalty card
    - 10 tickets sold, 1 free
- Extra
  - Ice creams sold with a 50/50 split revenue
  - Direct sales by husher in rooms
    - soft drinks
    - snacks
    - candies
    - ice creams
  - Brasserie transformed into a lounge bar (alcoholic beverages only allowed at the bar)

At that time, we made a deal with Mr Ortiz, a local ice cream manufacturer. The deal stated that he would provide his products that we could sell directly in our cinemas, with a 50/50 split revenue. Mr Ortiz named his ice cream company Miko.

Nancy

Metz

Epinal

Saint-Dizier

80s

Yves Pontet

By the beginning of the 80s, we had four different cinemas in four different cities. Things were getting more complex.

At a conference, I discovered the Apple II computer. I immediately thought of digitalizing our financial system.

After a big investment for the time, all four cinemas had access to a computer inter-connected though modems over the phone network.

Each director could input the daily sales and other financial data at the end of each day. This information was then centralized, so we were able to automate our financial reporting.

In France, a tax called TSA is collected on each ticket sold by cinema theaters and then transferred back to the Centre National du Cinema (CNC) to finance new movie creations.

On each ticket, we also pay the SACEM for author rights, and of course VAT.

Apple IIe released in 1983

At last, we pay their share of the revenue to the distributor of the film. That share is a percentage depending on the number of weeks the movie has already been screened.

FACTS

- 4 cinemas in different cities
  - The Rio in Nancy (9 screens)
  - The Ariel in Metz (5 screens)
  - The Palace in Epinal (6 screens)
  - The Empire in Saint-Dizier (5 screens)
- Sales
  - 20% off for under 18 on Wednesdays
- Centralized digital accounting
  - Each ticket is sold at a given price
  - VAT 5.5%
  - SACEM 1.5%
  - TSA 10.72% (if at least 2 screening / week)
  - Distributor share
    - 50% weeks 1 to 3
    - 40% weeks 3 to 6
    - 30% after week 6

Cédric Pontet

I never actually got the chance to work for the family business. The company was sold in the late 80s before I was of age. I then chose to become a software engineer.

In the 90s and early 20s, the internet changed a lot of things, regarding the way we consume cultural goods.

As a software engineer, I often try to image how the business would have evolved with new technologies.

90s+

A FEW IDEAS

- New ways of buying tickets
  - Web site
  - Mobile app
- New activities
  - Digital movies (instead of film)
  - Live shows in streaming
  - Movies with live music
  - Movies marathon
- New formats
  - 3D
  - 4D

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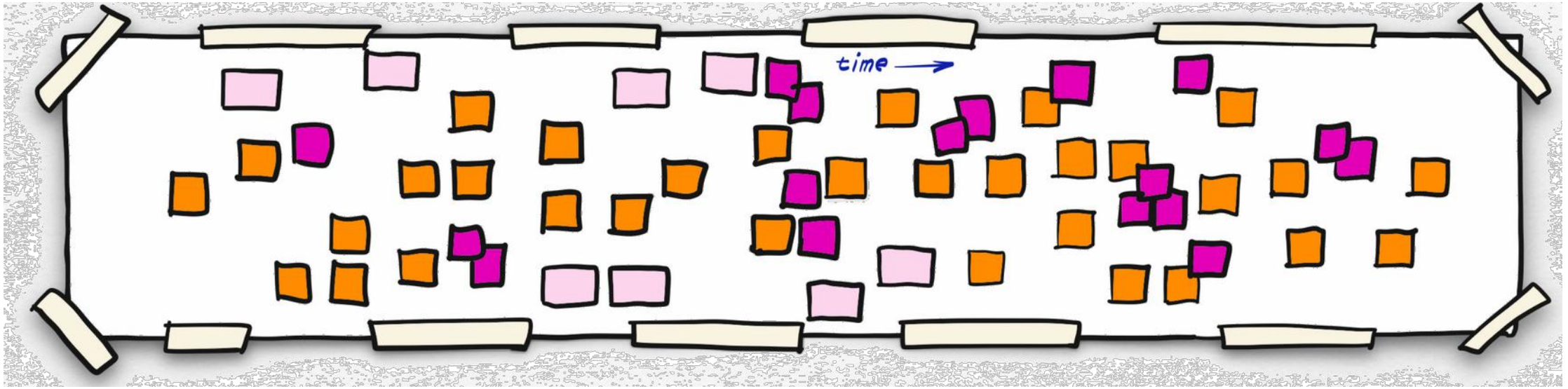
What new ideas can you think of?
What impact do you think it has on our model?
Is there anything else you can add to this model?

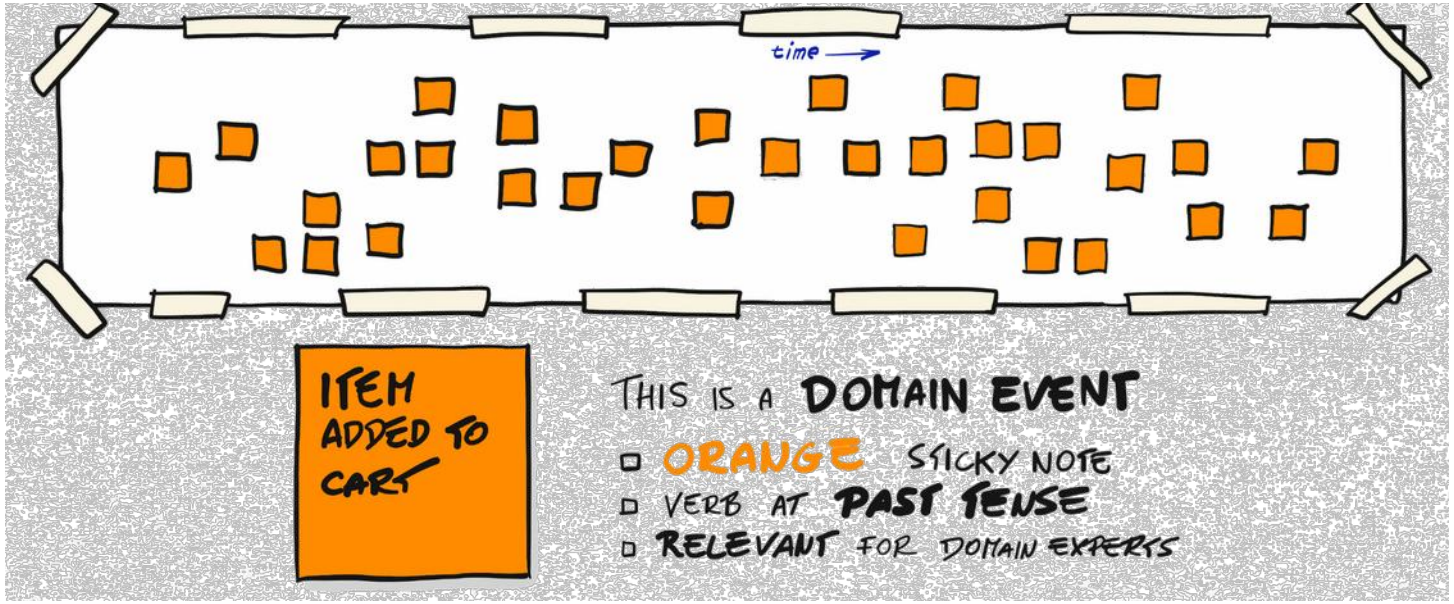
EVENT STORMING

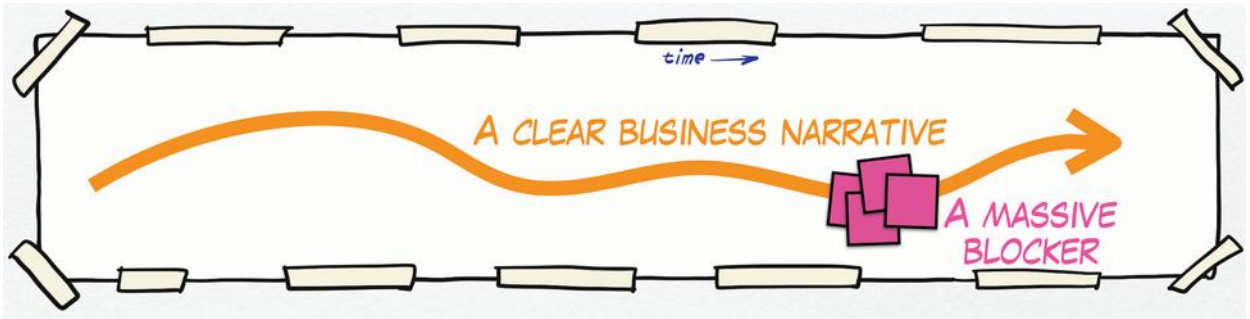


- A workshop format
- A discovery tool
- A communication tool
- A learning opportunity

- (Almost) infinite design surface
- Incremental notation / visible legend
- People with questions, people with answers
- Don’t talk about something that is not visible
- Starting from domain events
- Enforce the timeline
- Use business naratives
- Highlight blockers

Credits : @ziobrando https://www.slideshare.net/ziobrando/50000-orange-stickies-later





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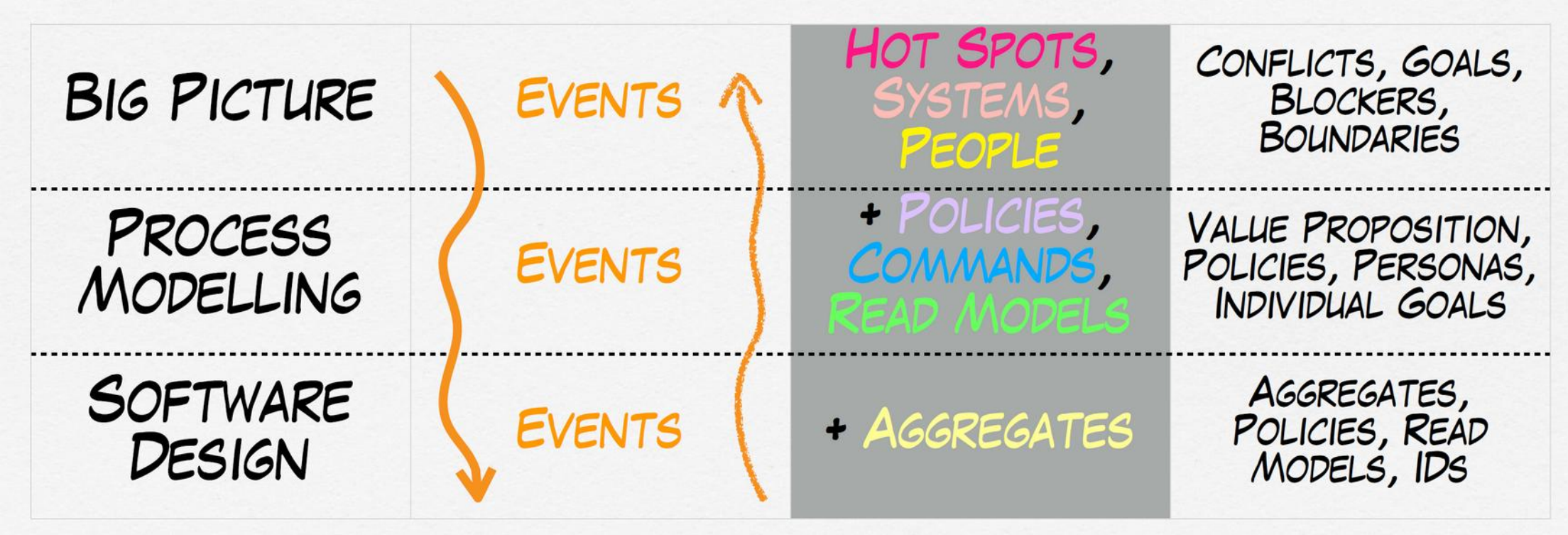
From vision to detail (and back)



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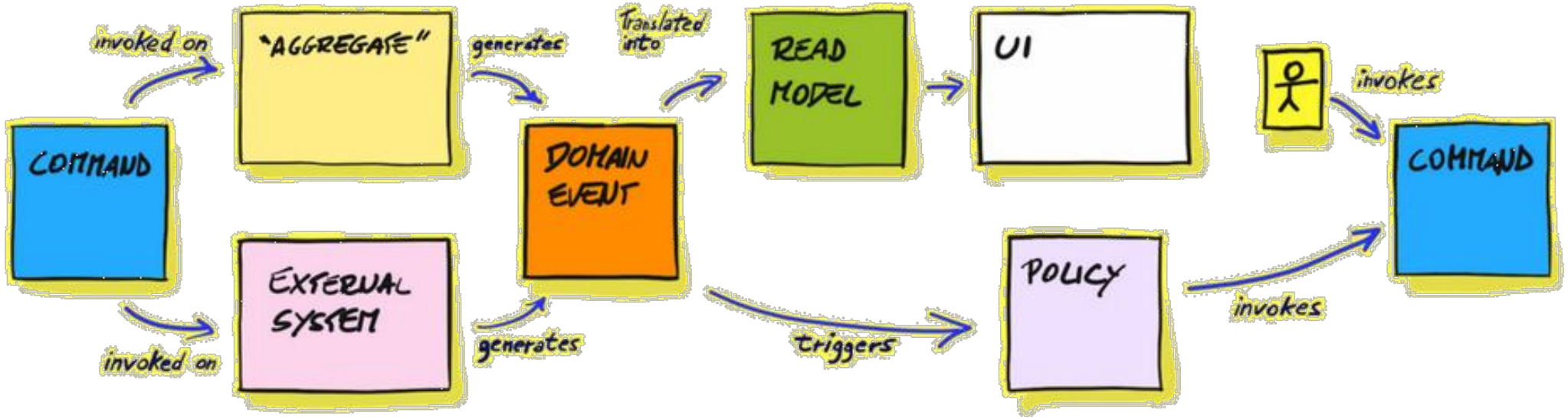
EVENT STORMING Master Class

avanscoperta



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It’s all because of that guy

ALBERTO BRANDILINI
@ziobrando

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