

Megan Mitchell: So we'll just get started. And obviously today, as I've said, is going to be a little different than how we'd normally run Scalarama meetings, simply because we are all forced online. So just to go over a wee bit of the Zoom etiquette, again, just in case anyone's just joined us. If you have any questions or comments, please feel free to write them in the chat box that you'll find down below running across your screen for the option to open it just at the side. If you agree with something, you can put a little plus sign and you might be able to see some people already using this type of shorthand in the comments. So if there's a question that you're also wanting to ask, or maybe just someone said something that you agree with, you can put a little plus in there. If there's something that you disagree with, or maybe that you're not so keen on, you can put a little minus sign. And if you have a question, just type it in there. So I think that covers our Zoom etiquette. Again, this is something, a platform, that we're learning as we go a bit as well. So hopefully today runs as smooth as it can do. Yeah, so I'm just going to give a little bit of a structure to today. We are basically taking the format of the first Scalarama session that was supposed to take place at Glasgow Short Film Festival. And putting that... Oh, Hello, Sanne! I'm going to mute you but it's not rudeness.

Sean Welsh: If everyone can just mute their audio and their video, I think we probably shouldn't keep on stopping to tell people that but. But yeah, sorry, Sanne!

Megan Mitchell: Thanks guys. Yeah so today is, we're basically taking online the Meet The Exhibitors session that we would have been running at Glasgow Short Film Festival. So again, we have invited some local exhibitors to talk about what they've been up to, so that'll be coming up in our Meet The Exhibitors, Exhibitors Round Table section of this, and we've called a round table just hopefully to encourage some open discussion. I know that that's maybe a little different in terms of like the zoom format/ We're still trying to work out the best way that we can facilitate that. But after we've had our Glasgow based independent exhibitors are going to be speaking with Herb Shellenberger who's joined us. He is a film programmer and writer originally in Philadelphia and is now based in London. He is the programmer at Berwick Film Festival, or Berwick Media and Arts Film Festival. He's worked there since 2016. And he is also the Editor of Rep Cinema International, which if you don't subscribe, is a newsletter of rep and archive film programming around the world, I really, highly recommend subscribing to that if you don't already. Herb also headed up the cancel everything hashtag which I think informed us particularly before the official guidance came out to just take steps to protect our audiences by taking everything and postponing. So we'll have Herb with us and then towards the end of the session, we'll also be joined by Georgia Stride who has the Knowledge and Network Coordinator for Film Hub Scotland and she will be talking us through about their new Online Cinema Fund and how people can access that and what that will cover. So, just to kick off today, I'm going to let Sean speak first, just give us a bit of an update about what it means for Scalarama now that we're having to move these sessions online and just a wee bit of update of what's going on with that.

Sean Welsh: Okay, so I'm Sean Welsh, I'm the coordinator for Scalarama Glasgow and the programmer for Matchbox Cineclub. There's a lot to navigate, I won't gibber on too much longer. I just want to say thanks to Film Hub Scotland for supporting us in these meetings and roundtables. They would have supported us in terms of the meetings that we do monthly, and these are going to be hopefully as useful and as close to the original pitches possible. And they historically support us in the actual delivery of Scalarama season in September, and which obviously there's a lot of question marks about, I'm not sure we're gonna have the answers to all those questions today and I don't necessarily think we should but we can talk about all that. So Scalarama is open to everyone screening films, and these meetings and workshops and round tables are designed to be a place for collaboration and shared expertise, resources and support. So we're going to continue in that spirit as Megan says this would have originally been part of GSFF as it has been for the last couple years,

the very first meeting of the year. So we're gonna have some of that spirit but then we have special guests to chat about the current climate. And so, yeah, and just to say in terms of this, in terms of the way these meetings work, partly we're having to adapt to you know, using Zoom for this for format, doing them online at all. At the same time adapting hour by hour to new things happening with Zoom, as well as within the sector. Obviously, there's been a couple of recent cases of and did you have a term for, Megan?

Megan Mitchell: Zoom bombing?

Sean Welsh: Zoom bombing? Right? I'm not sure you spearheaded that term, but Zoom bombing is where people can crash into your Zoom meetings and hijack them with material that people don't necessarily want to see when they're talking about screening films. And so, that's one of the reasons why we're trying to, we've kind of stopped screen sharing, and that's where we're trying to control... Control's a terrible word but we're trying to like, manage when people are speaking and this is not to say we're definitely going to get this right out of the gate, as Megan was saying, we're gonna have to learn as we go. And so obviously, be interested in everyone's feedback. These workshops and roundtables will be recorded and transcribed after the fact. Again, with Film Hubs support. And we'll share them afterwards all with minutes, so just keep an eye on the Scalarama Facebook page, Scalarama Glasgow Facebook page. And also matchboxcineclub.com, depending. But we'll point in that direction. So the other thing I want to say is, I've talked about Film Hub a little bit and Georgia will be joining us later on. If you have been screening films for a while and haven't joined Film Hub yet, we encourage you to do so. If you're getting started now, which again, these meetings are for people, traditionally, for people who haven't screened films before and just want to get started and it's a very weird time to be having to think about that. But people will be and we want that same kind of input into these meetings and that same encouragement. I'm not sure what that will mean for Film Hub membership because traditionally you need to have a couple of screens on your belt to do that, but everything's up in the air, just now so we'll wait and maybe ask Georgia when she joins us in a wee bit. So other general things, you know most of this we can get to at various points in the meeting so let's just, should we just get into the Meet the Exhibitors part, Megan?

Exhibitors Round Table

Megan Mitchell: I think so. And so we have some invited exhibitors who are going to give us a little bit of information about their organization, what we've been up to. These are all exhibitors that have been previously involved in screening films during Scalarama in Glasgow. So yeah, they're just going to come on screen, give a little bit of chat about what they've been up to, what their plans are, would have been for 2020. And give us a little bit of an idea if they've got any issues or concerns that they would like to raise for our upcoming section on going online. So if I could invite Casci from Backstreet Bingo...

Sean Welsh: Backseat!

Megan Mitchell: Oh, Backseat Bingo! Sorry, Casci.

Sean Welsh: Backstreet Bingo's another organisation entirely.

Megan Mitchell: To unmute audio and video and come over to chat, I guess.

Megan Mitchell + Sean Welsh together: Hello, Casci!

Casci Ritchie: Hello. Hi. So you come over just...

Megan Mitchell: Yeah. So if you want to just kick off with what you have been doing since Scalarama 2019, what have your plans been for 2020, if they've been disrupted or not with all of this and if you have any issues you would like to address in this session or if you just want to comment on in terms of going online.

Casci Ritchie: Yeah, no worries. So I'm Backseat Bingo and I screen films, cult films, with a kind of focus on fashion, and where possible I give an illustrated talk about costume design in terms of films and fashion with the films that I screen. I screened films a couple of years ago and then with Matchbox I came back last June. I screened a double bill for Scalarama and then after that I did an October screening, my favourite time of year, all of our favourite time of year probably, about witches and their kind of influence on fashion and things like that. We also did a really fun Christmas screening where it was a secret screening of Pee Wee Herman's Christmas special with Little Richard and Grace Jones and all of our favourites. Obviously I was due to come back with a kind of curated season starting in May going into July and August and September about women in horror and fashion so that's a bit of a bummer. Because obviously we can't leave our houses. So that's what my plan was, but I think I'm going to take this time to kind of build up content online. I write in my free time and stuff for places like *Scream Queens* and things like that. I'm a fashion historian as well. So I think I need to maybe make more of a kind of link with that and, and do some kinda nice watch-along screenings with people and maybe some illustrated Zoom meetings about you know, the impact of fashion and whatever film I'm screening and that's about it. I'm a massive Prince fan, and I'm going to do Prince screening on his anniversary and everybody's voted for *Purple Rain*, which is a bit of a bummer because I wanted to show *Graffiti Bridge*, but I might still show *Graffiti Bridge* because who cares? [laughs]

Casci Ritchie: I would like to know a bit more about the whole ins and outs of like watch parties and things like that and doing it the legal way as I know there's a lot of dodgy ways to do it. I want to keep nice and legal if possible. And just a wee bit more about kinda cultivating like a relationship with the people that may have potentially been coming to these screenings throughout the year. And hopefully, whatever happens in September, what I've got planned in September will be a nice kind of link with what I was going to be screening during the summer and spring, hopefully.

Megan Mitchell: Thank you very much, Casci. You brought up some really nice things there particularly about cultivating audiences that would engage with yourself anyway. So thank you, and next up, we're going to Pity Party Film Club so if Calvin is about...

Megan: Hello

Calvin Halliday: Hi, can you hear me fine?

Sean Welsh: Yeah, everybody can hear you.

Calvin Halliday: Okay. Hi. Um Okay, so my name is Calvin and I co-run Pity Party Film Club with my partner Jay who's currently through in the bedroom and yeah so we're pretty much, we started a few years ago through Scalarama. Our first screen was *Rita Sue and Bob Too*, so that was our first one, and kinda got involved in that through going to the Scalarama meetings and what have you, and then we just kept on doing it. So since last Scalarama...hang on, I had a list up...Let's see. We've done quite a few things. Let's see. Yeah, we had a screening at the Freakender Festival and that was actually, oh no, that was part of Scalarama, of a film called *Waiting The Van Duren Story*. That's in a documentary about this lost kind of power pop guy who was sort of you know, a bit of a *Waiting for Sugarman* type story. Although actually after we watched the film, we went online and realised that the guy was like, totally reachable and like, not actually obscure at all. But

anyway, and then we also had a screening as part of SQIFF of *Evil Come, Evil Go*. We did a Halloween screening of *I Shot Andy Warhol*. Then in February, we had the third, I think, instalment of our *Suitable Women* series which is kind of films of female friendship all day-er.

Which I think we're going to maybe try and do another one of in Scalarama this year, if that's doable. So in the next couple of months. well, we basically just had to cancel everything that we had planned. So, in a couple of weeks we were supposed to be showing a film called *Ask Anybody*, which is like a sort of gay archival film, sort of not a documentary exactly, but just kind of footage from kinda gay films the mid 60s to the mid 80s. So that was going to be a Scottish premiere and we've had to cancel that unfortunately. We were also going to be screening the *Before Trilogy*, the *Richard Linklater*, we're going to do all of those. We've just had to cancel that as well. And we were going to do that in May with a screening of *Rushmore* with *Stephen McCole* who lives in Glasgow, the guy that played *Magnus Buchan*. We were going to have him in for the Q&A. But yeah, that's all kind of gone to shit as well. Hang on, my videos gone funny. Yeah. So, yeah, we were going to do that. But that's, we've not cancelled that yet but we will have to, I think we're just going to postpone it. So, yeah, we need to figure out all that. Oh, but yeah, that's pretty much what we've been up to. In terms of online stuff, I don't really have a clue about that. So that's kind of why I'm here just to see what everyone else is saying, and to try and get a bit of advice on how to do that properly, because I yeah, we haven't really looked into it yet. So we've just been doing nothing, which is nice. So, I think that's, yeah, that's it.

Megan Mitchell: Thanks so much, Calvin. And I think we're now going to go to Kate from Southern Exposure. If Kate's about...

Kate Coventry: Hi, Hi. My name is Kate. I run Southern Exposure, which is a strand of film screenings for movies from New Zealand, sort of classic and contemporary, not too discriminatory about what or where they come from, as long as they're from New Zealand. We've been going since 2016, in some form or another now. And we had actually just taken a few months off this month. Last week was supposed to be our first screening back after a three-month sort of rest. Which, yeah, hasn't happened.

So I feel sort of a bit on the backfoot having lost that momentum, but which is one of the reasons why I want to be here to hear how other people are sort of getting on with it. Since Scalarama last year, we've just continued with our monthly screenings until we took a break at the wonderful CCA but kind of at a bit of a loss to be perfectly honest about the whole thing. Like I said, we're just taking quite a big break, and we're just about to get started up again. So it's not the best time. So I'm sort of looking for any kind of input people may have into rebooting and restarting whenever it is we're all allowed outside again. So that's my story.

Megan Mitchell: Perfect. Thank you so much, Kate. And then we're going to throw it to Red Thread Film Club, which I believe we have maybe three of those exhibitors in different places, Stephen, Sam...

Sean Welsh: Does Maeve want to speak first?

Maeve O'Brien: Hey, yeah, I'm gonna speak first and then I think Stephen and Sam will follow that. Cool. So we're Red Thread. It's me, Sam and Stephen. We started last year and Scalarama 2019. We're three film students, well we did a postgraduate in film curation so it was really, Scalarama was like a really prime opportunity for us to kind of use what we learned, I guess, like, it was kinda aimed all at that.

So we had three screenings and we all basically, it was a screen each, and we always kind

of wanted to put on films that we enjoy. There was no real connection. So we thought, well, can we really make a film club out of this? Then we thought, well, maybe that is our theme, we'll just put on films that have no connection. So our name Red Thread is a bit ironic, and it's a bit of a misnomer, I guess like. But we thought that was kind of fun anyway. So yeah, we put on three screenings as part of Scalarama 2019. The first one was Sam's, it was The Good, The Bad, The Weird, so it was a Korean remake of The Good, The Bad, The Ugly, so that was really fun. And then second screening was my screening, we put on a screening of the Mighty Ducks which was like a childhood favourite film of mine, it's my phone cover [laughs], so important of my life. And then our third screen, so those two screens were at the Flying Duck, then our third screen for Scalarama and our last one was Stephens and that was a joint film screening with Southern Exposure and so those guy should Boy and Two Cars One Night, so it was a short film Taika Waititi and then his feature film as well. So yeah, they're really big success and it's all thanks to Scalarama. You guys were really helpful and we also found I feel that we got a lot of support from the other film clubs as well that were taking part in Scalarama because it was just a lot of support online of like, retweeting or reposting, like other people's events and just sharing and stuff. So it was really fun and we got to be part of the community and it's a really great experience really fun. I think Stephen's now going to talk about what we've been doing since Scalarama basically.

Stephen Higham: Yes. So as Maeve said, we did a screening where Southern Exposure. So that was a Taika Waititi because we wanted to just screen Boy and I thought that combining it with a short film that started his career would sort of give the audience a chance to see how his imagination and his ideas developed over time. And Kate then suggested that we reach out and see if we could screen a road safety trailer that he directed for the New Zealand television and we just had a great experience, putting those screenings together. So I was planning this year to have one of these director showcase screenings and every one of the CCA programmes because it's just a great venue and it's free to use and there's a lot of support with marketing there. And we did a Lynn Ramsay one in January, which was very well attended. And Saturday next week was going to be our second one. But of course, much like everyone else, we cancelled all of our plans. And so essentially, we've digitized our activity now.

When Disney+ came out, the only things being advertised were like the major blockbusters and made millions and millions of dollars in the past five years. So we thought it'd be fun to go through their archive and seek out hidden treasures. So we did about 20 recommendations on our Facebook page and then we took that over, we started an Instagram page, which is just streaming recommendations, plus advertising support for Twitter screenings like Femspectives are doing or Glasgow Short Film Festival and was it South by Southwest who have digitize their programs. And so we thought we, you know, just keep abreast of all of the film activity that's going on and sort of pick a favourite short or a favourite feature and just coincide with releases and departures from streaming. So the idea is it's just recommendations of films that are accessible, and then over to Sam.

Megan Mitchell: Great, thanks, Stephen.

Sam May: So, yeah, so as Stephen was saying, we have unfortunately had to cancel quite a lot of our program this year. So we had, like he said, director showcases we had coming up, which have been cancelled because of the closures at CCA, understandable. We also had our first festival that was due to be taking place this summer, which has been put on hold, I'm going to say, because I still really want to do that. It was sort of a project that I had in university that is kind of based on my love of like world remakes. So it was a really fun idea. And I still definitely want to do it in like a physical screening format. But we are like really excited to sort of hear about ways of like digitizing screenings and doing watch-alongs so

yeah, we that's kind of why we're here. We're eager to hear how we can still do things, you know, all this craziness going on.

Megan Mitchell: Perfect, thanks so much, Sam. And thank you, Red Thread. I think we're gonna go now to Gary, at Cinemor77 if Gary's about.

Megan Mitchell: Hello, Gary. Oh, you've got lovely wallpaper.

Gary Thomson: Right so where do I start. Last year for Scalarama we were up in Nairn so we worked with the Scalarama Highlands division for Nairn Arts and Book Festival which we screened about 9 or ten films including Her Century and we did a live performance of Prince Achmed. And then we went to Tiree for Sea Change with Screen Argyll and that was at the end of September, we did that up there. Since then we've done a couple of community, Milton community food hub screenings in their community hall up in Milton. And then we worked with Paisley Spree for animation workshops and we done Paisley Halloween. We screened about five films in their centres up there, I can't remember the names of [laughs]. Now we're in the Pyramid at Anderston which is a new community buy-out of an old church, and we had our yurt in the big massive community hall, and we did some big screening of Christmas films and some musicals as part of the BFI musicals thing. And then we applied for our equipment funds, which last week, good news to find out we've got, we were successful in our bid for new equipment we just don't have anywhere to use it in now! So this next couple months, I'll be researching lots of equipment that we could hopefully buy and we've been working with Just Enterprise to do a business development plan, and they came up with a good action plan but obviously everything's taking a backseat now.

All of our plans for the next God knows were postponed. We're supposed to be going to Egg to do a bird watching film festival or bird related film festival. And that was going to be really cool. And that's going to happen in a couple of weeks time, but that's not happening. And then we're going to go Scapa Yoga Festival. But that's obviously. A lot of these things will obviously be postponed till September or next year, or after September or whenever we get told we can do things again. But in the meantime, I'm really keen on this online share film watching experience.

And I don't know if this is maybe a good time for yourself Matchbox or Scalarama or Film Hub to become a hub for everyone to come and watch these different societies or different organizations films. And share the resources on how to maybe have shared chats before and after the films, or maybe we can have a more collaborative approach with everyone who's here today. I don't know if that's possible, but obviously the platforms exist at the moment, but maybe for sharing audiences who have got a wide range of audiences, and different journals, etc. But maybe using the Matchbox, Scalarama, Film Hub or whoever it is to have a one-shop central location to access all these different people that are speaking here today. I don't know how you feel about that. Anyway, I thought it's never a good time to use your Scalarama maybe to facilitate that. And then we can work together on what's the best way of sharing like the platforms for people to chat or do Q&As or intros or whatever on tools, etc. Share the technology side of things. But I'll shut up now!

Megan Mitchell: No, thank you Gary. And actually you've touched on some really interesting points particularly and in terms of that shared hub idea, which I think we'll probably have a little chat about and towards the end of the session because there are some Glasgow based exhibitors rallied by Glasgow Short Film Festival who are having those types of chat so we can draw that into it. And, and yeah, thanks so much, Gary. I think we're going to throw now to Matchbox Cineclub. I realised as well I haven't actually introduced myself. So I'm Megan. I'm the Producer at Matchbox Cine Club. And, and also, that means I've been involved in Scalarama, I guess.

Sean Welsh: Matchbox administers the funding support for Scalarama from Scotland via Film Hub Scotland, or Film Hub via Matchbox. So you know that's us some kind of hub for that. But with just my Matchbox hat on and just in terms of what we've been up to since September, we hosted the Best of Final Girls Berlin short films program in November, we had City of Lost Souls as part of the BFI musicals programmes. Sorry our cat's lost his mind, I'm sure he'll present himself if he wants to talk to us. With Queer Classics also in November. We had Dial Code Santa Claus with Pee Wee with Backseat Bingo for a Christmas party in December. Then we had Cage-a-rama in January, our Nicolas Cage film festival and then we had a screening in Berlin again with Berlin Final Girls. And that's kind of the point where we have a stumbling block due to the global pandemic.

A lot of our plans are basically either wiped away or postponed. So we would have been, we would have had a program within Glasgow Short Film Festival and of the experimental shorts of Nobuhiko Obayashi, who directed the film House. We would have also screened House.

We were launching a monthly screening series with Arrow Video in collaboration with Heather Bradshaw. I think Heather's here. Hi Heather. Heather is currently completing the film curation course at University of Glasgow. So the Arrow Video series, the very first one was cancelled and of course it's up in the air because it would have...because everything's up in the air. So we'll see what happens with that, but we have some things around that that may still be, we may be able to deliver online. We had the Turkish Remakesploitation Fest, which would have taken place very soon, we've postponed that until October. We have alternative dates in the CCA, as everyone's been saying, the CCA is currently closed and the staff are furloughed for a wee while. Alex Misick's somewhere in the chat as well. And I'm sure a lot of you know and work with, so basically the current situation with the CCA as a venue is going to be closed until the first week of June at the earliest. So the next thing in our calendar is of course, for as one of the kind of bigger ones, which is KeanuCon, our second annual Keanu Reeves Film Festival. That's in mid to late June. We're keeping an eye on that, because it's going to be trickier and trickier for us to promote it if the venue is not even open yet. So we have to have contingency plans for that. But we're having to keep an eye on it because it's all shifting sands. We had a Kaleidoscopic Realms programme that we were going to deliver sometime in the summer, which again, is postponed and we'll see how we can deliver that whether it's online or later in the year or whenever. And maybe the biggest one is our Weird Weekend Film Festival, which would have been our third iteration in September. And we're planning to scale up you know, with a much bigger scale based in the CCA so that's still in the calendar...sorry, our cat's taken the high ground so it's possible he will descend upon us with vengeance but we'll take that as it comes. Much the same way we take the pandemic as it comes.

So Weird Weekend, that's the kind of, for me, that's the kind of biggest one to try to figure out because it's far enough away that it may happen in real life, but we're also looking at opportunity to mirror it online as much as possible because as anyone that's delivering film festivals knows, our kind of programming is in flux at this point anyway. So maybe we can play to that and factor that in. We already had a lot of stuff planned, so that'll be just a, that'll be an interesting task, to see if we can mirror it online so that...he's gonna try and jump on this. Behave yourself. So he, not he, Tofu's not involved in any creative decisions. He just sets the mood. Will try to deliver Weird Weekend online as well as physically and then if it doesn't happen in real life, we'll hopefully be able to still host it in some form. So that's what we're interested in, how you can screen films online, we touched upon it, rather than watch-alongs how indie exhibitors like us can actually host a screening, rather than point people in the direction of another platform streaming it, because that's a whole other thing, really. It's the case for a lot of you, it's certainly the case for us, that the films that we screen tend to be ones that you can't see on Netflix and so that's a bit of a question mark. And we've been

talking to some of the distributors like Park Circus and Arrow about how new digital and online strategies might work and if there's a licensing thing to be navigated there, I think that it's safe to say that's kind of, we have some responses from Arrow and Film Bank, sorry, from Park Circus, which I can talk about later on but Herb I'm sure we'll be talking about this in general, so that's that basically, I think, for Matchbox.

Megan Mitchell: Yeah, we'll come back, we'll loop back to some responses that we've had from distributors later in the session. I just want to throw it to last but not least, Trash Cinema who are in the chat who are going to tell me but what they've been up to and what they've had planned. If Trash are here?

Sean Welsh: I just want to say that Tofu to all intents and purposes is the cat from Hausu, Claire, you're right about that.

Megan Mitchell: Hello, Mark, hi!

Mark Wilkinson: Hey, we've not actually discussed between Carolyn and I who's actually going first so I guess I'll probably just talk and then I'll pass over to Carolyn. I'm one half of Trash Cinema, we basically for about the past 18 months we've just been showing exploitation/ horror movies like once a month usually. For Scalarama last year we Phantom of the Paradise and a 50s style drive-in double bill. Although I think a drive-in right now would be really a good idea, like a proper drive-in, social distancing like a motherfucker.

Basically that's it. We're just big fans of, you know, all films but you know, we are sort of show films more in the exploitation genre that don't really get screened that often. And, and yeah, just try to keep the horror community and stuff like you know, in Glasgow together because we only really get like Fright Fest once a year. You know, so it's just a good way to get in touch with all the horror geeks and stuff. Like once a month, get us all together and talk shit and mourn the loss of Stuart Gordon and such. We were supposed to be screening From Beyond the just last week which we were quite gutted to have to cancel especially after Stuart Gordon passed away just recently, would have been a great celebration. But for the future, we don't really know what we're going to be doing like during the lockdown, we're just really trying to show people like Shudder and stuff have got free trials and stuff. So I've always been shoving the Shudder down people's throats anyway so, I like talking crap about movies so to do a little paragraph about like, why I like it or why you should check out and yeah, so we're just going to use this time to I don't know, just to try show people like movies to watch whilst we're stuck in sight. I hope to hear some tips on like maybe what we can do to host feature screens. And I'm just going to pass over to Carolyn. I think she has some ideas for Scalarama so bye guys.

Megan Mitchell: Thanks Mark!

Sean Welsh: Carolyn, where are you?

Carolyn: Um, I'm trying to work zoom. That's where I am. Oh, good. So I'm the other half of Trash Cinema. We did Scalarama last year as Mark said, we did our little drive-in double bill. We had hot dogs, we had popcorn, we had sweets, very good. And our plan for this year was to do that, but better. Kind of have like more of an atmosphere, kind of do the place up a little bit more. We wanted to make more of an event of it. I also was hoping to see if I could rope my sister, who's never done it, into doing it. She's a big movie fan, and she lives in Cumbernauld where there's nothing to do so she's got no excuse not to do it. And by the moment everything's up in the air. Our last screening was going to be in the Old Hairdressers but obviously, they're closed for the foreseeable. And so I think we haven't really made any plans to do online stuff, what we would really like to do is plan for getting

back into the, you know, the physical realm of movie showing. All I've really been doing apart from working at home and using my previous commute time to watch movies and put them up on our Instagram with little recommendations and stuff. So, you know, trying to maintain a presence as Trash Cinema. We haven't really looked into doing anything collaborative. If you guys have any ideas, I'm sure you do have plans, then we're up for anything to keep going. But yeah, I don't have too much to add I'm afraid.

Megan Mitchell: That was plenty, thank you so much, Carolyn. So that was really nice to just to touch base and hear from some of our Glasgow based Scalarama exhibitors, I hope for people that are joining us across Scotland, and across the UK, that gives you a bit of insight into just the breadth and depth of Scalarama Scotland programme, particularly in Glasgow. It's a really eclectic bunch. And as we've seen from people that are doing things in the CCA, there's quite a few of us, all the way through to Old Hairdressers, pubs and clubs, and even a yurt. So we've got lots of different things to be considering in terms of how we move that forward and what this new sphere of online looks for independent exhibitors. So in that seamless segue, I'm going to invite Herb to join us. Herb, if you're about?

Taking Things Online

Megan Mitchell: Hello Herb! Oh, wow, you've got a really interesting background.

Herb Shellenberger: That's from Talking About Trees, the Sudanese documentary from last year one of my favourite films of last year and Africa In Motion's opening film of last year's festival. Scotland connection.

Megan Mitchell: Very nice, I love llamas.

Herb Shellenberger: Camel, it's a camel. But llamas are great too [laughs].

Megan Mitchell: I think just put a bit in context for the chat you, Herb, have been reporting for want of a better word on exhibitors across the globe moving online through your Rep Cinema newsletter, and on the Rep Cinema platforms. So I was just wondering if you could kick us off by maybe giving us a little idea of what other exhibitors across the globe's been doing, if there's anything that you've reported on in Rep Cinema that you think is particularly interesting, innovative or rubbish.

Herb Shellenberger: Sure, well. To be honest, I think I've not been keeping up so well with myself because it seems to me and then all of us have kind of different ways of continuing or not or relating to things at the moment. But I am very much paying attention to it as well. I'm just gonna link in the chat here a little podcast that I did with Sanne here from Glasgow Short Film Festival and some other programmers from CPH docs in Copenhagen and Vilnius Film Festival. So basically, a lot of these film festivals, you know, started postponing, cancelling, moving online very quickly, kind of as all of the situations in these different countries and cities changed rather rapidly. So this was just a conversation between a couple folks who have been through that experience. They talked a little bit about what they, what each of their respective festivals were doing, which we're all different. In terms of cinemas there are quite a few around the world, in the US and UK, I've been trying to keep up with as many as I can to kind of understand the ways that they're programming and adjusting right now.

Some of them are doing things like partnering with distributors to have kind of VOD offerings, in which like basically the price of a cinema ticket can be split between the distributor and part of it can go directly to the cinema as some form of kind of fundraising or relief. In the US particularly distributors like Kino and Grasshopper Film, who are repping their titles like Bacurau and Vitalina Varela. I've seen them partnering with a lot of different places. Some

programmes like, just a second. ICA in London host a film club, called the Machine That Kills Bad People. And right now I'm trying to find their link to their screening. So the Machine That Kills Bad People is sort of a monthly cinema club and before their upcoming edition in which they were meant to show a film by Canadian indigenous filmmaker Alanis Obomsawin and British kind of artists filmmakers Sandra Lahire. They've put up links to both of those films online, which are available from the distributors freely online along with an essay like they're on the event page. So they're really directing people there as a way to experience the films at home, to get like an essay, which they always do for every screening, but to kind of create like a discourse around it. Other cinemas are doing things like virtual Q&As and viewing parties. Lots of different kinds of configurations of these sort of things, I'm sure Well, Megan, as well, and all of you probably have taken part in some events yourselves.

Megan Mitchell: Yeah, I mean, I've been really, firstly surprised just by, I guess weave you could call it, of content and online strategies that all of these different organizations from cinemas all the way to smaller exhibitors are taking. And it's been really, I guess exciting to see that people have taken that mantle so quickly. But I also wanted to touch on a really basic question, which I think some of our Scalarama exhibitors touched on saying that they were taking a bit of time to just think and process and think beyond the online world that we're being pushed to just know and more towards when we eventually get back into physical spaces. Do you think the exhibitors should be thinking about online content and pushing out things just now, is that something that's urgent and needs to be dealt with? Or is there a better way that this could be thought about?

Herb Shellenberger: I think it's really up to the person and the institution in your group and stuff. Obviously, a lot of places are going really strong right now out of the gates to try and, you know, connect with their audience to, you know, maybe replace some events that were meant to happen right now. I think plenty of others, myself included, are really just trying to take some time to give ourselves a little bit of a break first of all, and maybe to think about what we can offer that is most original, effective kind of event. It's a strange situation right now because I mean, as Megan mentioned, and as I'm sure all of you notice, it's just such an enormous amount of things out there. And now that we're all sort of online, those things are theoretically kind of open to all of us. Now, some of them might be, you know, restricted by IPS to certain countries, although I guess people are VPN, and have an easy way to get around that.

So it really creates this pool where it's, it makes one feel in a way like everyone should be watching everything. I don't think that's really the most like helpful or productive way of looking at it. I've sort of tried to think of, if I'm, you know, if I follow some certain institutions whose work I really like, say like MoMA film or Arsenal in Berlin, what you know, whatever all of these different ones, maybe I'll just look more towards like, what the institutions I'm already engaged with are offering, you know what they're putting out there. Because we're seeing all of these places again, like the ICA in London, you know, the moment they closed, they pivoted their email newsletter into like daily links of, you know, YouTube videos, DJ sets, playlists, articles, and it's just like, it's really kind of dizzying. So I think being aware of the sort of attention economy with which you're competing and how you pitch any certain events to, to whom is, you know, is the best way for now. Something's you might think of and particularly I'm thinking for, you know, collaborations and partnerships, these could be feasibly pitched out to you know bigger audiences than you do normally connect with and that can be really effective in some ways. But also don't be afraid of trying things that are really aimed and like targeted to your core audience and members and things like that.

Megan Mitchell: Yeah, I mean, I've been interested in, I think Cassie actually from Backseat Bingo touched on it, that she's been looking at the audiences that would usually come to her events and how she can sustain that type of relationship. So I think it's really interesting that

we're seeing this shift I guess, because the internet is famously everyone is having access to everything, and we've seen HOME partner with BFI Player and everyone partnering with Mubi. So it's I think, particularly for Scalarama and we're like smaller exhibitors, more independent, we maybe don't have these infrastructures or even this want to reach these masses of audiences we're looking at very particular things. And just to address I know that a few of our Scalarama exhibitors had raised in terms of the practicalities, so I'm going to be publishing a blog after this on Matchbox, which has like a really basic guide and list to all of these, like watch parties, watch-alongs, Netflix, Facebook Lives, all this stuff. Because I think it's important that with myself and Herb here that we look at more of the holistic, like, what does this mean? Which leads me on to, do you think that there can be positive changes or positive learning experiences that come out of this shock of change and how we have to work?

Herb Shellenberger: Yeah, I certainly do. I mean, of course, this isn't the way that any of us should have had to, you know, take a break and pause and cancel things and really slow down and reassess. But I do think that it can be a valuable and important time for us to really consider, you know, what we've been doing. Maybe the habits that we've gotten in, maybe the ways that we've gotten comfortable or, or also maybe the audiences and segments of the population that we might not be addressing and are there ways and maybe changing the things that we can do to help that positively? I mean, I know, in particular Matchbox Cineclub is really great with captioning and subtitling all of their screenings. I think all of your screenings are subtitled, and that's really excellent. And it's got me thinking about the projects that I'm, I'm doing as well. And I think that, you're seeing in the chat, positives for reaching rural audiences. Yeah, totally. And, yeah, in terms of also like disability outreach and things like that.

I sort of thought that a lot of us should have already been addressing these things like you know, trying to broadcast Q&A is or finding, like easy and inexpensive ways that we can already open up the kind of access and opportunities that we have. One more thing, I guess, maybe going back to the last thing that I was saying is, in terms of collaboration, I also think it can be a really good time right now, not only for us to collaborate, like in groups like this, which are amazing. But to be like, oh, there's this film club in Australia and I heard about them and they're doing something amazing. Or Oh, there's this like filmmaker who is in Russia whose work I really love or, you know, I don't know, like, and people are around, you know, and like, I think it's a good time to just email anyone who you've ever wanted to reach out to? Who is like, maybe a hero of yours. Or who just you think he's doing really cool stuff. Then that could be just to say, you know, I like what you're doing or it could be like, you know, I want to find a way to show like a film of yours, can we talk about this and figure out a fair and interesting way to do it? Yeah,

Megan Mitchell: That's something that we're, I guess looking at or pivoting towards is this idea that now everyone's at home so if we're not answering emails, they're bad people.

Herb Shellenberger: [laughs] I still have trouble answering all of my emails.

Megan Mitchell: Yeah. I've still got like a seven day working day response team, but like Nicolas Cage probably has nothing better to do this time so maybe this is the time to snag him.

Herb Shellenberger: Maybe it is.

Megan Mitchell: Yeah. And, but for smaller exhibitors as well. I guess that means that this opportunity, particularly when we're negotiating licenses directly from filmmakers or even just reaching out to filmmakers that, like you said we idolize or want to have involved with us.

Herb Shellenberger: Yeah, totally. I mean, rights are like a very tricky thing in these kind of situations. I think that you know, on the one hand, it's good to be aware of the permissions that are required and hosting things like this, and then advertising them to the public and distributing or disseminating them in some form. And on the other hand, like, do you think always in terms of screenings, it can be impossible to figure out some extremely rare film, you know, if it's ever actually possible for it to be shown. So I do in some sense. I, in some sense, I am of the opinion that sometimes it takes like screening a film, and if someone comes forward and that's great, you know, Like, sometimes those take things like that as well.

Megan Mitchell: Yeah, perfect. And I know that Jen Skinner who is the wonderful Screen Argyll from Tiree is just reminding me that people with kids maybe are slow to answer emails, and of course, we're all taking on more responsibilities at this time. I meant more specifically, like mad celebrities and things. But very right to think about how our whole practice is changing as well, not just our audiences.

Herb Shellenberger: Yeah, I mean, this whole situation is manifesting differently for many people. You know, for freelancers, for people in salaried employment, for people who are carers for you know, I don't know, it's just like, yeah, it's very hard to generalize about anything, anyone.

Megan Mitchell: Absolutely. And you touched on rights and a few of our exhibitors have brought this up in terms of legal screenings and how we fell that out online. I think there's been some nice examples, and we're going to be back later on in the session from distributors that we've heard from, but the likes of AGFA who have got obviously their own archives and things like that so I think that there's a massive...the boards just been flipped now I think. It's just nice to turn everything inside out and start thinking about how we can approach everything a wee bit differently now. Heather Bradshaw, who is, she was working with Matchbox in our Arrow season, has asked how can new exhibitors, maybe people that haven't started screening films, or have just been beginning to think about it, use this time to reflect. And I think that that's something really interesting as well, for exhibitors who maybe don't feel that this is time that they should be taking things online, that maybe this is a time for reflection, that looking forward to exhibiting in physical spaces, how we then rethink this type of stuff. Have you got any hopes for the future in terms of when we're finally back in physical spaces?

Herb Shellenberger: Well, my hopes are that when we get back in physical spaces that things you know, all of us and our audiences like totally cherish the importance of being together as a communal thing, but I also hope that in a way, um, some of the things that haven't worked, can be reconsidered and attempted to be ironed out. I was speaking with a colleague, again, this is more of in a festival realm, but colleague at TIFF in Toronto and he was saying, you know, maybe this will really help in a lot of the, like, policies that festivals have about film premieres and stuff like that. You know, if things are, how do you count if something's been streamed online or, you know, something was selected for another festival, but that festival didn't happen. I think premiere policies are really difficult for filmmakers and like a strange dance for exhibitors as well, so things like that. But yeah, there's lots of different lots of different things that could be reconsidered and worked on for the future. I guess I also think that it is worth people kind of investigating if they are interested in doing things now, some of the software and technology isn't like ways to do things. Because you can sort of come up with your own interesting solutions. You know, this Zoom meeting is really excellent. It's very good format. I've been playing with Jitsi as well, which is a sort of open source alternative. I'm also like a music lover and DJ and so just to give like a short tangent, you know, last night I was sort of running this online kind of DJ

night playing some music for friends and whoever and stuff and I found a way like with OBS, which is Open Broadcaster Software. OBS, type in the chat there. It's worth investigating. I mean in terms of the field of like gaming and stuff. I think it's, a lot of people used to be streaming some of their things, but you know, that in some ways can link into, like Twitch or YouTube to stream things. And you can combine these different tools in interesting ways. I think as we all kind of watch more, you know, tune into more events and see if things are working and how, you know, trying to understand how people are doing it could be really interesting to find the different ways that work for people. And I might not always work right away. Because last night as I was, you know, shooting this and mixing things everyone was like, yeah, having fun. You know, YouTube picked up an algorithm from one of the tracks that I was playing, and like it put a copyright strike and just cancelled everything. So yeah, there's like, I think, thinking like reflecting also on, like, the different technologies that we use and how they are owned and run and whether they are, you know, kind of for profit or open source like those are good things to question as well, for those who are interested in thinking through these things.

Megan Mitchell: Yeah. And I'll definitely, we'll be sharing the blog posts that are writing that has all the software's and things that we've found from like Vimeo, Twitch, all the watch party software's and stuff. And we're having a few questions. I think we're joined actually, and by the wonders of the internet, there are quite a few film students across the UK, who maybe are in curation or exhibition courses and haven't quite started exhibiting new work and they're wondering how they could start screening films or contributing to filming exhibition in the current clamer, whether it's online if they use this time to develop ideas or maybe look towards these platforms, do you think that now's a ripe time for new people to be bursting onto the scene with a new idea or how best we could use just now?

Herb Shellenberger: I think yes and no. Because in one sense, we're in a very strange time, we're like a new time so perhaps things are maybe even between institutions who, a lot of whom don't really totally know how to do stuff like this themselves, and maybe some indie exhibitors who might actually be very savvy in these kind of technologies. So who's to say completely? I think the best way for kind of like some clubs and indie exhibitors to go into things would be just to sort of see how it goes, don't set your expectations so high. But you know, if you get even 10 or 20 people kind of to tune into like a stream or something like, that's kind of cool. And, you know, they could tell other people as well, we don't really know how long, you know, this whole thing is going to happen. And if you know if it's going to go one way and another way after, you know, after a while, so I think that's why these things for those who are interested in doing it are worth investigating. And it can be a really bad time. Or it could be like, actually a super interesting opportunity.

Megan Mitchell: Yeah, I really like the 'see how it goes' because I think we're currently all in the same boat of 'who knows'. I think as well we're in a time where everyone's experimenting with new things and even establish, like you said, organizations are trying to feel what works. So maybe knows a perfect time for like sheer experimentalism when it comes to a exhibition online.

Herb Shellenberger: I think it's actually just to echo that, like, I think it's actually really good time for new people to be putting like their voices out there and in some way, whether that's, you know, in writing in social media or something. I mean, I've noticed on my reps in my newsletter, I've only really done two posts in the past month or so, just because I can't really get my head around the situation. But those two posts which have in some way attempted to address the climate right now, in terms of cinemas, they've been hugely well received, as has just a short format magazine, putting in the chat here list of just a couple streaming recommendations, particularly ones put up by artists, filmmakers and independent filmmakers. So like those type of things, actually, you can get a really good response right

now. Lots of people sharing, engaging, really good feedback on things. So it can be a really good time right now to either do an online event or really just kind of putting yourself out there and see, see what comes back? Yeah.

Megan Mitchell: Yeah. And I think we're, no one has the answers just now and I think that's really important thing that everyone's finding out. And we're now suddenly being forced to be really collaborative, really open to approaches. And so I think ultimately, it's going to be positive even though it's pretty shitty just now. And, but thank you so much for joining us Herb, but if anyone has any more questions, stick them in the chat and we can keep chatting. We've got lots of people sharing resources already out there as well, which is super helpful. And we'll also correlate them at the end and stock them in the blog so that everyone has access. But thank you so much Herb for joining us.

Herb Shellenberger: Thanks, guys. Thank you, Megan.

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Megan Mitchell: So like I said, it was really great to be joined by Herb and have that chat in terms of just a holistic wider idea of what's happening now. And I hope that that gave some of our exhibitors on this call a wee bit of comfort in terms of thinking about what users are doing. And even if you're just starting up, what the landscape means for you just now. And even though I end that section by seeing that not everyone has the answers, there are some people that have some answers. So I would now like to invite one of those people, Georgia Stride from Film Hub Scotland who is the Knowledge and Network Coordinator to speak a wee bit on the Online Cinema Funds and just where Film Hub is just now.

Megan Mitchell: Hello, Georgia.

Georgia Stride: Hello. Hello. I love your new look.

Megan Mitchell: Thank you, I wanted to look more like Sean.

Georgia Stride: [laughs] Amazing.

Georgia Stride: Some answers, hopefully some helpful directions but and yeah, I hope everyone's keeping well. And so yeah, as you said we've adapted our Pitch Pot Fund to basically kind of respond to what seemed to be some members wanting to move activity online and as you've been discussing, not everybody wants to do that but it was seen that there was enough of a need to kind of justify it. So what we've done is basically on our website, there's a sort of addendum to say what it can support and funds so like we're saying it can take many different forms so and you know, curated online seasons or watch long screenings or film clubs. And you know, again, I think people are coming up with really inventive new ways of reaching their audience and it will vary for each organization and how they build up their work. So we're just excited to sort of, you know, hear what ideas people have and what they want to explore. The range of money is still the same, so from £200 up to 1000, but if you do have an idea for kind of a project that will cost more than just get in touch and chat to us. So you've got that, and that's open from now until the end of May, and again, just like everyone else, we'll be reviewing it as we go, and just seeing kind of what we get to it. And I saw Jen Skinner, hello, posted in the chat that they've also got our advice and expertise scheme, which is still up and running. So that's great. That's basically and, you know, free advice and experience with all these experts across a range of things. So now, again, you know, some wants to kind of launch into online activity or want to be quite practical, but if you're feeling that you want to have that more reflective time or do some planning is a great opportunity to, you know, do the things even at a time for where you're

kind of in a running day to day kind of scenario. So, there's experts across a whole range of things. So if you want to look at your sustainability policy or your access work or your programming, your marketing or anything like. And following on from this, a chat that I had with Shona, Shona Thomson, hello, we're looking to get lawyers into the advice and experience scheme because obviously, you know, people are finding that there can be navigating like contracts in a more specific way know, who's responsible for things when events don't go ahead. So keep an eye out for that. Our bursaries are still open, and so that is set at £500 for the year for each form of Scotland member to access. And I mean it would have been, you know film festivals and conferences in real life but Charlotte's done a stellar job of putting together a lot of resources of online courses and things you can do and some of them are free, some of them cost money. So I've got a PDF actually, if I can send that over and if you could share around, so that's something to bear in mind as well. And just to go back to the online activity, obviously I don't know if you've mentioned this buy Matchbox Cinesub all the work that you can do to support you know, Film Hub Scotland members to really, you know, think about captioning and supporting them. Have you mentioned that much yet?

Megan Mitchell: Not yet, we were going to at the end of the session, a super surprise.

Georgia Stride: Oh, no!

Megan Mitchell: [laughs] No, I'm totally joking. Just for any Film Hub Scotland members in the chat Film Hub Scotland' have very kindly put Matchbox Cinesub on retainer for a set number of days across each month for the next couple of months just so that we can assist you in terms of consultation, any advice on putting stuff online or otherwise. And we've also got some set times to be doing some actual subtitling as well. And training is a big part, we're developing resources so that you're not always relying on Cinesub, that you can become your own sub hub. And Shona's just pilfered my next question, I was gonna ask Georgia was that if you're not already a member of Film Hub are you still accepting members and if so how can people join?

Georgia Stride: Yeah, and we are still accepting members. What we require is just for people have like a separate bank account because we give out funds, so they need that, and they just need like a written constitution about the kind of organization they are. But yeah, we are accepting members. But again, you know, as everyone else we are in a period of kind of flux, and it's quite changeable. So regular funds are kind of standard Pitch Pots and Pilot Projects, the BFI guidance has been to basically pause all that. So we're just kind of responding, you know, to our changing situation and just kind of doing our best to keep our members updated on that. So Charlotte's been doing an absolute stellar job, really comprehensive newsletters, and we're also on Facebook and Twitter. So you can find that info there. And also, you know, feel free to get in touch. And because I'm very aware, it's in a very strange, unusual, unprecedented time and any way we can help and also find out more about the challenges people are facing, can shape how we can, hopefully, you know, respond and support in the right way.

Megan Mitchell: Perfect. Thanks so much, Georgia. If anyone has any more questions for Georgia in the sidebar, or we can always share them or you can get directly in touch with Georgia directly at Film Hub Scotland. But thank you so much.

Georgia Stride: No, thank you.

Megan Mitchell: So I think we're going to move on now just to our wrap up any, other business and section so I think we're going to hand over to Sean just to feed back some

information we've had from distributors. And yeah, do you want to say a little about Matchbox Cinesub and people can get in touch.

Sean Welsh: Hi everyone. I think I might advocate, at this point we've been pretty, just touch wood, technically okay, I might suggest that we can go all in and switch your videos on. You don't have to. And just, we'll have to try to manage it a wee bit.

Megan Mitchell: Oh, it's so nice to see you all.

AOB

Sean Welsh: But I think you can unmute yourself, but obviously don't all talk at once and we'll try to manage it somehow. We've talked about some really technical issues, licensing and separate platforms and thing and how to deliver screenings online. So I just want to say because we spoken to Park Circus wee bit about it and we've spoken to Arrow about it, and like one of our main things is, as we've discussed, how do we host screenings that aren't watch-alongs? How is it possible for us to find a platform and show film to an audience whether we sell tickets or not? How do we do that? Because it's kind of a third way, or a fourth way, after theatrical, non-theatrical, streaming and renting films. So the long story short is, and I'll caveat this with it's all very shifting sands and I think the situations changeable. But that's partly why there isn't a definitive answer to this yet I think what people are kind of keeping their powder dry.

The way that things stand at the minute someone like Park Circus, they can't handle anything to do with streaming because that would have to be done directly with the studios. So that's the status quo as it is just now, and I imagine that's the same way with Film Bank as well who I know a lot of people will deal with in terms of non theatrical screenings, so they don't have a good answer apart from they can't help as it is. Now, there may be an opportunity for collective bargaining for want of a better word or phrase, although that is pretty much what we're talking about for non theatrical and theatrical people to put pressure on for way for these screenings to be delivered. Obviously there's a lot of issues with it. Like, you know, if we were going to show a film from Park Circus films we'd have to get the actual material, then maybe we'd upload it to our Vimeo page there's questions of security, there's all kinds of contractual issues. Park Circus can't help us with that just now. I don't know if that will change. I don't think it will, to be perfectly honest. Someone like Arrow who obviously we are, you know, they are distributors, they can give permission. They've said that they've been discussing that themselves from their own point of view, it's not straightforward, until they have their own Vimeo platform, which they're hoping to develop this year. That'll be similar I suppose to a lot of these boutique distributors. Digital rights, rather than cinemas, there's a lot more variables to consider. They've said they need to draft an agreement, making sure it adheres to various contractual points for their various films, the rights, DMR and MFNs which is, these are acronyms that I'm not familiar with. MFN is Most Favoured Nation, a clause in their contracts across TVOD, which is like on demand, where pricing and content and availability has to be consistent across each platform. So they have to make sure that they're charging the same or that we're charging the same, so you can see how it becomes really complicated straightaway. And so for people like us, and in particular like you if you're wanting to screen a film that isn't already online you're gonna have to kind of climb that hill. As Herb said, I think just as normal if you can't find the license or for a film, and I would say, keep on trying like is because it's quite, it's quite rare, that you can't eventually find someone but I guess a good way, that Herb alluded to, is to kind of put up a flag and say we're screening this film.

But then again, it's more complicated to do online because essentially, you're kind of flirting with piracy because you're putting something online that people can steal for themselves. So

it's a really complicated issue. And there's not a good answer for it yet. But having said that, there are ways we can think of getting around it. And I want you guys to chip in at this point and one person in particular I'm going to throw to, if it's possible. But someone like AGFA, American Genre Film Archive, they are hosting their own rental things. They are packaging things the way that we may package a screening. They have pre shows like the way that they do at the Alamo Drafthouse, which is just clips and trailers and things. And then they have a video introduction. This is all online. So when you rent the film, you get the pre show, you get the video introduction, and then you get the film, and you get it for seven days. There might be a way that we can propose to buy up a bunch of rentals at cost and then distribute them to our audience. That's kind of a pie in the sky, but it's really the kernel of an idea we've had at the minute. That we may be able to host screenings in a similar way to the way we were before.

But to double back to what Gary was saying there is rumblings a joint platform and or a project that might help us navigate some of these waters. And that's if Sanne is there, I can't see you. There's a lot of people on the screen just now. Oh, there you, would you like to jump in and tell us about that?

Sanne Jehoul: Yeah, briefly also first, my dog is really noisy today so if they're sharp barking, that's what that is. Yeah, I mean, this is this is more of an idea still, like it's not it's not fleshed out but there's been some conversations obviously with Matchbox and then some other festivals and exhibitors, mainly Glasgow based at the moment, about maybe doing, to be honest quite a low key platform where we could, rather than all...it's the idea of rather than us all trying to do something because we all want to connect with audiences in the midst of all this content overload to do something together. Almost like a sort of co-curated series over a few weeks. We've sort of talked about maybe doing that on the GSFF website, because we have the kind of infrastructure for it but that is all very much to be discussed. But you know, one of the things that has come up in these in the chats that we've had so far is also the licensing, issue to rights, piracy, and at the moment, because the idea for us would be to have everyone suggest, you know, a programme contribution and for us to host that on our own Vimeo, potentially, which obviously, it would be really, really difficult with a lot of this. And I wouldn't want to do something that refers people to paid platforms, for example. So it's all very much to be fleshed out. You know, there's been conversations about access consistency across this which Film Hub, well, I've spoken to George about this as well, and they're obviously very kind in supporting that. And this would be set up through the fund that George mentioned earlier. There's a lot of notes about it at the moment. I would very much welcome other exhibitors to participate in it, if that's possible. Like we're still sort of trying to figure out how we can define the offer and what angle we're taking and whether everyone fits into that with their own remit. But I'll put my email in the chat but if you want to know more about it, just get in touch. Because I would say it's very much still an idea and I'm not in any rush to get it started because there is a ton of stuff happening at the moment. But yeah, I'm happy for anyone to kind of get in touch and I think maybe particularly if some of the smaller exhibitors want to participate in that, you know, in terms of getting our audiences to come together and discover what other people are doing, it might be quite a nice idea.

Sean Welsh: Yeah, I mean, it depended on the parameters of it if nothing else that could be a good model for, for building future collaborations, in different contexts as well.

Sanne Jehoul: Yeah, definitely, I think there's a possibility, you know, some people have suggested that the possibility of maybe even doing live panels or workshops or you know, things like that, but again, early stages.

Sean Welsh: Anyone else got a question that hasn't been answered or that just wants to say hi? Who can we bully? Calvin, have you any thoughts about the whole online screening stuff?

Calvin Halliday: Not really no. Yeah, I don't know. I'm not sure about it but it's something I'm kind of interested in but I don't know I feel with it things can be like this for a while. So I'm a bit wary of, so many people are kind of rushing in to, it almost feels like an overload at the moment with it. Every day I see somebody saying I'm going live here and I'm doing this and I'm doing that and it's, I don't know, I mean, there's nothing wrong with doing that just, I'm just wary of throwing even more stuff into like a crowded area. It's only been like this for a couple of weeks. I'm just wary of everybody kind of shooting their load early and sort of, I don't know, just maybe just kind of burning out a little bit because it's all kind of fun. And it's like 'oh, we're all stuck at home and everybody's streaming', and that's kind of fun right now because it's a novelty but if we're still like this and like three months' time, I don't know, it might seem like, I don't know less of something that people actually want. I don't know. I'm just, I think I'm just sort of programmed to be negative about everything.

Sean Welsh: Not all. Like, we're also very circumspect about all this. Obviously, we've had loads of plans this year. And we'd really like to be able to deliver them somehow, but not, we also don't want to just throw them away on something that's half baked. I'm just really not sure, for Matchbox Box particularly and the shape of Scalarama in September is a whole other thing because we'll just see I mean, how that how that goes. But Herb asked in the chat, has anyone attended online screenings before...maybe distinct from watch-alongs? Or do we feel that's an unnecessary distinction?

Megan Mitchell: Absolutely free to mute unmute yourself and just fire in, we're into the rabble part.

Calvin Halliday: I personally haven't watched any, I've seen a few people, you know, saying we're gonna be screaming this or that. I haven't seen anything I wanted to watch but it could happen.

Jen Skinner: I guess, we did The Island and The Whales, which had a live Q&A from Picturehouse Central, which was so brilliant because we're on Tiree and we were part of this thing that was happening in London. And that's something that I'm really keen to do across, we're working across 11 islands on a new project with Regional Screen, Cinema Near You, and Film Hub Scotland. So I'm really interested, some of this could be quite positive for the work we do and linking up like Q&As and a shared experience across really rural audiences. So I think that's potential and we've been kind of sitting back... Well, not sitting back, we've got two kids, so we've been home schooling them and just try to rethink everything that we had planned. So, but we do want to do some stuff and I think we might be focused on family and what we can do to make different resources to make it different and bring to it what we do to what's already out there. And lovely to see you all!

Sean Welsh: I was gonna say like, I have went a couple of these things in slightly different contexts like the American Genre Film Archive thing I mentioned, is a replica of the Alamo Draffhouse programming, They do Weird Wednesdays and Tuesday, but forgotten what it was called, Terror Tuesday? Anyway, they basically took that programming online and that was really interesting that they made it like a rental and they launched it at a particular time. So it's open after that for like seven days, but they launched it at 7pm on a particular day, and they launch it with the intro and they do a lot of online stuff around it. And it's really interesting because that's the kind of thing that we wouldn't see otherwise, like Herb was suggesting, like that's a film that the American Genre Film Archive have the only print of and they digitized, they made a preservation and they would have screened that at the

Drafthouse but not necessarily. Probably not, maybe we would have screened it. We may have screened it at Weird Weekend in September or some other time or some other context. And like Calvin had mentioned Asking Any Buddy, that's an American Genre Archive title isn't it?

Calvin Halliday: It is now, when we arranged the screening it was just through the director directly, but I don't know now if we want to do it late in the year if it will now need to go through AGFA or not, but I think we still do want to try and screen it although it's on the BFI Player now which is kinda good but annoying because now people may have seen it by the time we get into showing it but I don't know. We'll see.

Sean Welsh: The other one, Spectacle Theater in New York, which I think has like 40 seats, maybe 50. They've been doing Twitch, or they're starting to do Twitch streams of their programming. And they did one in collaboration with Laser Blast. 30 seats, Herb says. With Laser Blast Film Society in Canada. So they did a really interesting stream. And again, they could do that because it's their material or kind of their material, Laser Blast kind of control the material, so they can authorize a stream because of their control of the material. But the interesting thing about that was apart from it being just fun, like I said Spectacle has 30 seats and it's in New York, and that stream had thousands of people watching it. So that's going to work in reverse for anything that we do, you know, what your audience is at the CCA like 74 to 150 maybe, and potentially, you know, there's a whole international thing there. So it's a new vista.

Megan Mitchell:

Yeah, I think an inverse of that was, I was in Netflix watch party and if you haven't explored the Netflix watch party feature, I guess, it's like Chrome add-on that you can download and it puts like a skin over Netflix where you can have live chats with anyone that's invited. And it was with Flip Screen who are an online like film criticism website and they're like a really small website. But the chat-along was really nice. We Watched Scott Pilgrim vs The World. It wasn't like a particularly like intellectual film and most of the chat was really stupid about like how we all want to dye our hair, just like Ramona Flowers and all that. But there's just something nice about it being really stupid, I guess like kind of silly. I'm aware in this portion we're starting to get into things like Twitch or the Netflix parties which maybe you haven't explored or you're not aware of, but what we're going to do is just write up a little blog that'll have all these things. Listed and explained in super simple terms because I'm aware that we're all now starting to use language, like Zoom, that we maybe weren't using, like two weeks ago. So if you've not like came across like Netflix parties or Zoom or anything like that before, don't worry, and like we've been saying through this whole thing, there's not a you know, it's not a race to the finish line. We don't know how long this is even going to be so yeah, we're all just working in this together.

Sean Welsh: Does anyone else want to chip in or ask something or say something? I see Shona there just lurking.

Megan Mitchell: Stop pointing it like, you know, just saying hi.

Sean Welsh: Yeah, I'm just saying hi. Hi, Shona!

Shona Thompson: Hey, so I just put like a huge message on the chat there, sorry for blocking it up. But I'm doing work with Regional Screen Scotland, of course, at the moment was Morven Cunningham as well. So we're partnering with Film Hub Scotland and Screen Scotland and doing that survey just to get an idea of the impact and it's just great to hear what folks are saying and the ideas that are coming up as well. So if folk have the chance to fill that, that would be great. It's open until the 17th of April. Some of it is you know about

money so it might, it's not necessarily the world that everyone works in some respects but um, but yeah, just great to hear what folk are saying. So, yeah, and we're around as well for chats too if you need to.

Sean Welsh: Helen's asking does anyone have any thoughts on how to reach audiences that might not usually come to events, so called marginalized, with online content? I don't know if you want to elaborate on that, Helen, speaking wise, but as anyone got any immediate thoughts. Helen you there?

Helen Wright: Yeah. I guess just some of the things that I've been thinking about is you might have people already following particular organizations, and therefore, you know, see the posts online and watch stuff, but what about people who aren't already sort of knowing about those organizations or engaging with them? And then I guess thinking as well about specific issues, like people might not have internet or might not have good access to internet, they might be struggling with, you know, being able to afford basic things at the moment. So, just thoughts about how that could be taken into account.

Sean Welsh: It's interesting. I mean, I guess we're always trying to reach beyond our borders in terms of, just even in terms of just Facebook trying to get people that aren't just following out Facebook page. But then I guess maybe more about collaborating with people that are on the ground in terms of reaching these people. I don't know offhand who that may be or what those different groups may be, but I don't know if you have any thoughts off the top of your head.

Helen Wright: Me? I was reading Claire's your sponsor. Well yeah, I guess what we're thinking about is working with particular community groups. So in our case, ones for LGBTQ, asylum seekers and thinking about maybe when we apply for funding including like a small fund people could potentially access for like data, top ups and, and possibly even groceries. Because I'm just thinking could you do that within a film event, but I guess if you were saying, okay, we have an event that's like, happening this evening thought it's online, you know, if people if it makes it easier for people to get like 10 or 20 quid towards their groceries, that means they don't have to worry about so they're more able to like, take part in events. But that was just thoughts that I've had so far.

Sean Welsh: Or even I guess this is this may be an irrelevant point, but sending them a disk that they can watch if they don't have internet or something similar to that.

Helen Wright: Yeah, we thought about that as well. Yeah. I guess the main issue with that maybe being negotiating with the filmmaker then because it's a disk that's going out, different than putting something online. But yeah, we did that thinking about that. So I was interested about what Claire is putting about people with learning disabilities, and how that might work.

Sean Welsh: Yeah, Claire. Do you want to say something about that?

Claire Vaughan: Yeah, so it was all because I was doing some working with a Chapter in that big rush before we got furloughed, tried to work out who had stuff online that we could work with. And there's a company called High Jinks and I showed their short film, they started making little short films and sort of filming their performances and they work with people with disabilities. It kind of set me off thinking about it. And it's kind of the reason why I started getting really interested in the online experience because I'm thinking about the fact that there's lots of people who we never reach because as accessible as we try to be as venue's there's always going to be people that just can't leave their houses for various reasons. So, yes, I'm doing some work with them. A, trying to get their stuff online, because,

you know, obviously, nobody expected this and everybody's like, suddenly, like, oh we've got to work out how to get, you know, to use this technology. So there's quite a lot of work to do, obviously, in order to get into people's homes, to kind of teach them how to use this technology is, you know, at this point is going to be an issue anyway. So, yeah, we're still kind of exploring, having conversations about it. But yeah, I'll let anybody know who's interested. I'll put my address down there. So if anybody's interested in that, please get in touch because it's been really good to find more people to work with.

Sean Welsh: Yeah, I think at the end of this we'll have minutes that they kind of precis everything but we'll also have a transcript of the actual thing, the whole thing but we'll foreground things like this, I guess as well. You know, further discussion points.

Megan Mitchell: Oh, Herb's raised his hands.

Sean Welsh: Oh, hi Herb.

Herb Shellenberger: Hey, I just think a bit more generally to, with the previous two excellent speakers were talking about, just going back again, to my point of thinking about doing things like differently. I do think it's a really good time, taking on two tracks. One it's a really good time to reach out to, like you said Clair like theatre organizations or like different, you know, people working in different media fields. For example, if we're thinking about showing a documentary that is on a topic, there could be like, outreach, you know, organizations and in that way, like sort of spreading it because we don't really need to always be thinking just about like the hardcore cinema people, people might find ways to engage with, you know, film screenings that we do for different reasons through politics or through just trying to stimulate, you know, something. And on that note, also, I think, we can also reflect if we are joining other types of live events, whether they be like kind of political organizing, you know, literary, music, whatever. Not only to learn things from what they do, like technology wise and stuff, but also again, thinking about different ways to reframe things. So instead of just being like, okay, this is the film screening that we're going to do, maybe like, oh, we might like, screen one short film, and then have a couple people talk about something different. Maybe have someone at a piano, I don't know, you know, like, just like ways to, like mix things up. That we might not think of, if we're gathering people in a cinema, you know, in ways that we can, like, collaborate like cross field and just get different, different people engaged with like the different type of stuff that we do.

Megan Mitchell: Thank you Herb. Yeah, I mean, it's a whole new landscape, I think for exhibitors, and audiences. And that's another thing as well thinking about and that we're trying to, you know, get to grips with everything that's going on in terms of like, not just how we literally live our lives but also our industry. That's the same for audiences and something's tenfold because, you know, we screen films and in the grand scheme of things that maybe isn't always a, first and foremost. I'm just conscious of time so I think that we're going to properly wrap up.

Sean Welsh: Actually, can I say something really quickly? We were talking about Cinesub. Anyone that's within Film Hub can come to us and ask, we can set up consultations, we can set up training and we can do actual subtitling, captioning work for all different contexts. I should say, you know, if anyone's got any questions, but generally they're more than welcome to, but Film Hub are supporting us for a couple of days a week to do that. But you know even if you're not a member, please feel free to get in touch. It's about making, you know, obviously, it is probably not immediately pressing for film screenings if you're... sorry, Tofu's approaching and it's quite threatening. But your social media, for example, and also just how to work with and source subtitle files on different platforms and how to make them

work for watch-alongs and things like that. Just get in touch, get in touch with Matchbox for that.

Megan Mitchell: So on that note, it was lovely to see everyone. The next meeting, usually we'd have these monthly but just because of the plague or apocalypse or whatever, our next meeting will also be in April just to keep everything for the coming six months nice and tight...He is diabetic, he can't get fed all the time.

Sean Welsh: Oh, no, he literally can't get fed anymore until 9pm tonight, so that's why he's so upset.

Megan Mitchell: He's very old and we didn't know he was old and then we didn't know he was diabetic. It's a whole thing.

Sean Welsh: We knew he was a prick, that was a pre-existing condition. [Cat meows in background]

Megan Mitchell: I'm so glad this is all falling apart at the end.

Megan Mitchell: So the next meeting is going to be on the 26th of April, 2pm. Same deal, Sunday afternoon. Actually let us know as well if that suits everyone, we just thought because that's how we would normally have our in person meetings. But if it ends up that we need to change that we're happy to obviously listen to everyone. Our next chat is going to be about film licensees with Greg Walker, who is a programmer from Manchester, so yeah, join us for that. And if you have any questions, thoughts, feelings, anything, Matchbox and Scalarama here for you guys, as is Film Hub Scotland. Thanks so much for coming. All this will be transcribed for anyone that you would like to share it with who need that as an access requirement or just be interested, we also have a recording of all and we will be putting up the blog that breaks down all the software's and things. We just thought it'd be a bit of a dreg if we were just reading out technical sheets about Zoom for hours. But thank you so much, guys. Thanks to Herb for joining us. Thanks to Georgia for joining us. And thanks for everyone for coming along.