**Reopening Community Cinema FAN Discussion**

**12th August 2020**

**Speakers:**

* **Jaq Chell, Head of Programme, Cinema for All.**
* **Jennie Carlsten, Community Cinema Researcher, Film Hub NI**
* **Hugh Odling-Smee, Manager Film Hub NI**

[00:00:01] Hello. Hello, everyone. I can't actually hear you back here. Hold on. Somebody who is unmuted speak.

**Hugh** Hello. Hello, Jaq. All right. My goodness, there's a lot of you out there just looking. There's Jennie as well. You. Hello. Hello, everyone. We're going to keep you on mute just at the moment. I'm Hugh Odling-Smee. I'm the manager of Film Hub NI and thank you all very much for joining us. I'll see lots of people joining now. We're really delighted that there was such a response to the idea of hosting something like this. We have, I think, 98 sign ups. So we're just at the right, just at the limit of what Zoom can handle. Certainly our package of Zoom anyway. So we're delighted that there's so much interest in this. And obviously there's been a lot of work going on around some kind of theatrical exhibition and that sort of stuff. But I think that certainly from our members in Northern Ireland, there's an interest in coming back slowly and at people's own terms.

**Hugh** So we thought today would be a useful rundown of what FAN have been doing in terms of sort of preparation for reopening, which is what the community, certain community cinema officer Jennie Carlsten will talk about, and also what Cinema for All have been developing, which is what Jaq Chell will talk about as well.

**Hugh** So we'll give it a couple of minutes. We're in Belfast, Jennie and I. Jack, where are you today?

**Jaq** I'm in Sheffield, which is a bit overcast, not sunny as yesterday, we had all the electrical thunderstorms last night. Don't you think Manchester based people had them yesterday, didn't you?

**Hugh** Yeah, I think those are coming to us tomorrow. So it's that sort of typical, lovely summer that we have yet. And the one of the things that's great about seeing the attendance list for this today is just the range and depth of people and the geographical locations that people are calling in from. All four nations represented.

**Hugh** And I'm glad to say that beautiful Galway is also represented in the sunny southeast of. Sorry, something south west of Ireland. So, yeah, so we're reaching all parts, which is great to hear.

**Hugh** Oh, there's more coming in. Hold on. I'm used to hosting things in a big dark cinema. So this is a bit of a learning curve for me in terms of of getting this up and running along.

**Hugh** It's more coming in. And they just. Yeah. I could see lots of my FAN colleagues down there as well.

**Hugh** Well, OK, so let's get started. So, Jaq, I think it might be useful just in terms of the announcement that you made last week. Was it last week? Yes, it was last week about your 'Lift' programme, but also just some of the wider things that Cinema for All have been doing since lock down started.

**Jaq** Yeah, no problem. Hello, everybody. Lots of familiar faces. It's really nice to see everybody. It's just so good to see everybody again. Yeah. So thanks for inviting me Hugh to be part of this. So what we've been doing Cinema for All since the start of lockdown is we've just been trying to provide as many resources for you as possible. And then just try and assess where communities are up to. So you want to move perhaps at a different pace to the independent cinemas and certainly the multiplexes and what their plans are. Everything's quite different for us and our sector. So one of the big things we did back in May and June is we held some focus groups. And I know quite a few if you came along to that. So thank you very much. That was extremely helpful.

And what we tried to do from these focus groups first of all, we made a big document that kind of went through how everybody's feeling, where everybody's up to. We made sure we took every moment to just feel it and understand where we've been and what's been happening and just sort of set film aside for a second. At the end of the day, this has been such a terrible time for so, so many people that film...it sometimes feels a little bit silly to be talking about film in cinemas, but obviously is important and it means an awful lot to all of us. But from that document, we were able to figure out where everybody's up to. So if you've seen the document, it kind of laid out that probably about 10 to 20 percent of groups are going to try and do something over the summer, some outdoor screenings, some groups doing drive-ins depending on where you are in the country. And then we had about 40 percent of groups looking to open in autumn or September, October, November time, some fully as they were sort of beginning with their September programmes. Some are looking more to do something along the lines of a mini festival or just the occasional screening just to test screening.

I know Manchester and Salford are going to be doing a test screening pretty soon to try out some of their safety guidelines and see how their coming along with those and then the remaining 40 percent are looking at January. So what we wanted to do was start to put together a package and lobby partners, distribution partners, insurance partners, anybody we work with really to try and make some changes and make things easier for you to reopen whichever stage you're at, whether you're waiting a little bit longer until January or whether you're going to start giving it go in September. So luckily, lots and lots of partners were really interested in working with us and doing something. I think that a lot of them realised that it's either they help or no screenings happen. So it's basically that. So we basically just go through the package. I don't know if a lot of you have had a chance to have a look at it. It's kind of been online and it's been on our social media. Let me just get it open so I don't miss anything. So the first thing we did was we looked at the booking scheme. I know a lot of you will use the community cinema booking scheme. It usually is a range of about 800 titles for 90 pounds, no postage. And you kind of do what you want with it, even if you have loads and loads of people in the set amount was just 90 pounds. So we got in touch with our partners and we shared with them some of the ideas that came out of the focus groups.

And there were two main ideas. One was that you wanted to be able to stagger your screening across a couple of days so that you'd be able to recoup the cost, the audience numbers. If you were just doing one full house, to kind of make up for social distancing measures, so most of them actually have agreed to do that. So we're calling it three for one, by which we mean, you pay for one screening, but you can screen up to three times over a period of about three or four days. And that helps you recoup what you might have lost basically when a social, socially distant cinema. So when we're going to release the titles, hopefully Friday, we're just finishing off all of the contracts and getting all the distribution partners to sign up. But we've got people like Altitude Releasing onboard with that. We've got Verve, we've got Mubi, we've got Eureka. So some really fantastic distributors.

And then the second thing that they wanted to do was make a large number of their back catalogue titles available for just 50 pounds. So we're really big saving there. So he wanted to show something a bit older, something that might even be a bit of a classic bums on seats film. Then hopefully that would make things a little bit easier. So, as I say, we're going to release that list of titles hopefully on Friday, and it'll be very clear which films are available, on which basis, whether it's a three for one, whether it's 50 pounds. And then there's a sort of smaller bunch of titles that are both, so that would be very exciting. So I really can't wait to share that with everybody. The next thing that we we worked on with partners, so we spoke to FilmBank Media and one of the things that they were particularly interested in that came out of the lockdown, the lockdown focus groups, was this idea of virtual screening room so that you would pay for a licence and you would screen it to your socially distance reduced audience.

**Jaq** But at the same time, you would have a screening link to be able to show that to people at home, because I know a lot of you were very concerned about if, you know, if you're only allowed to sell 20 tickets instead of 60. It's not just about the financial loss there it's also about the audience loss and those people that wouldn't be able to come along and make sure that they're not excluded and still a way for them to be engaged. So I said they're very interested in that and they're currently developing a little platform. And I think there'll be a couple more weeks on that. And they want to launch it at the Community Cinema Conference in September.

**Jaq** So they're working on that. And I'm hoping that they're also wanting to come around to some other options as well and perhaps look at some of the things we do with the booking scheme and be able to apply some of that to their titles so well. Yeah.

**Hugh** Yeah. Just just to jump in there. I mean, obviously the Cinema for All offer is for all members, but the FilmBank offer is that it's not going to be a wider thing?

**Jaq** Yeah, that's for everybody. Everybody who has an account with FilmBank Media. So that's yet that's going to be absolutely widely available. And I think if they do decide to do some other options as well, I think that will be widely available. So I think a good thing to do would be to show how much you really love the options that we have on the booking scheme, the three for two and the 50 pound. And then I can kind of leverage that hopefully into something with FilmBank as well. I think they want to see the reaction to that first point, the plan first.

**Hugh** I mean, obviously, we've got a couple of pre-questions about distribution. Obviously, it's a big issue for everyone. And what you're doing will help it enormously. So we'll maybe part about total questions later on. But it's interesting that, you know, the FilmBank is moving a little bit anyway.

**Jaq** Yeah, I think so. I think that they you know, they're also quite concerned about the costs to them and especially if they're developing something like a new platform for the virtual screening room. But again, it's the same thing, really, if we're not able to get any screenings on the big screen at all, then nothing happens. So we've got to make it got to make it cheaper, more affordable and more accessible for people otherwise, the screenings are just not going to happen. So, yeah, I think I think we hopefully will be able to move on that as well. The end of the part of the package is another couple of bits and bobs that we've managed to get as we're going to do another round of Sustain.

**Jaq** And I noticed quite a few people here today that have done Sustain, which is our coaching and training programme, and that comes with bursaries. So normally that would be a bursary that can be specifically towards something that you need for your venue or some training that you need or a specific project that you want to do. But we're going to be a bit looser on what you need for if you need that to plug a gap, then that's, you know, we're going to make it available for that. And that's a range of bursaries between two hundred and a thousand pounds, depending on what you really want to do. And if you want to work with other groups, if you want to do some collaborations.

But I think hopefully the people in the room that I've done Sustain will know that the training is just as invaluable as the bursary really, the information support the Abbey and Ellie give, as our trainers, should really help you focus on your next steps and what you really need to plan, and feel informed. And there's a lot of information in those training packages about reopening guidelines as well.

And I think that that will be really helpful to a good chunk of groups. Then we've got Community Cinema venue grants. So luckily, the BFI have been quite flexible with us and allowing us to change around some of the things we said we would do this year. And one of those is that they would like us to repurpose some of the funds that we're going to spend elsewhere on this, which is the community cinema venue. So this is specifically for groups that have a fixed venue and have struggled to pay outgoings during this crisis. So that's, again, something that came out, those focus groups is that a lot of groups that have fixed venues are really, really struggling.

**Jaq** And we want to make sure that we can help those groups that perhaps have just not been able to pause their activities in the way that other groups have been able to. So hopefully that's going to open in September. We just need a little bit of time to pull together our criteria for that. But hopefully they'll be able to help a decent amount of groups and the grants are up to two thousand pounds for that. So I'll be able to share criteria soon.

And then for the groups are not quite ready to go back and actually physically open the doors. We've been able to extend our Mubi trial with Mubi so that's I know a lot of independent cinemas did this deal as well. You can get a 90 day movie trial, not just for yourself as organisers, but for your audiences as well. So if you want to continue online watch parties with their amazing content and they've got loads now since they've opened up the library. It's not just the 30 films that are available at one time. Absolutely.

Loads of stuff that you can still continue to do those watch parties with just some really, really amazing stuff. And then finally, insurance. So a big thing that came out of the focus groups is that we found that a lot of groups were not covered by public liability insurance. And I think that's probably because a lot of groups assumed that, you know, if they're hosted by a venue, that that venue is covered. But voting, that's not the case. You need to make sure that as an organisation and a group of organisers, you're covered yourself with public liability insurance. So WRS who we've worked with for absolutely years, have got a variety of packages. They've got packages for new groups that are really handy. And then packages for existing groups. So, again, you do have to be a Cinema for All member for those discounts. But they are quite big and it can really make a difference. And they've also been just really very helpful during this time, very knowledgeable. So if you are if you have any concerns about insurance, I would just recommend getting in touch with them, talking to Sam who's the lovely person that looks after community cinema and just getting a quote and just getting her advice because it's really, really helpful.

**Hugh** I'm going to presume that insurance covering a pandemic isn't going to be forthcoming, but it is about peace of mind more than anything else.

**Jaq** It is about peace of mind. But generally, you can, from what I understand from Sam,

**Jaq** What they're looking to do is make sure people are covered against anybody making any claims against, you know, I got sick at your venue, you opened up your venue and then I became unwell after I came to your venue because, you know, this wasn't in place. So it's to try and make sure that you have protections going forward as we reopen rather than covering you from any losses that you might have made during the crisis. It's protecting you and your fellow volunteers against those sorts of issues. Somebody becoming unwell at your venue.

**Jaq** But again, the guidance on that is to follow the government guidance, as changing as that is. And then just apply an extra dollop of safety, on top of that is always the way forward that I would advise. And thus that's what WRS said as well. But again, I would just have a chat with them because they definitely gave me some peace and peace of mind.

And it does seem like they just understand community groups very well. And so I think that will be worthwhile. Yeah. That's where we're up to with the package at the moment. What I'm hoping is that we can keep adding to it to be honest and keep growing it and finding new things to support you with. I think the next stage is getting that list of titles out there, so you can see what's available and start booking things if you're ready to. And then, yeah, just keep lobbying everybody else to try and get them to make some changes. So, yeah, hope it's helpful.

**Hugh** One of the things that's been difficult here is that some local authority or we call them council venues here are not opening up. And that's been a bit of a stymie for some of our members. I mean, have you sort of felt that the venues are, sorry that relationship between community cinemas and the venues that they're using has that been difficult as yet? Have you heard any stories out there?

**Jaq** I haven't particularly heard any stories. I think the concern is more for venues that have been struggling themselves and that some organisations are worried that that parent venue is in trouble, really? And just trying to get them support. But one thing that I'm kind of interested in at the moment. So a lot of our groups are in theatres, sort of amatuer theatres. Those sorts of spaces, I know Chorley. you're kind of in that position as well.And live performances are not going to be able to happen, but film screenings will be able to happen. So I that could be a real opportunity for a lot of spaces like that to you know, if you've had trouble with one space, I would perhaps talk to a local theatre because I think that they will be looking to have some sort of activity, some kind of income coming in. And I think that that might be a real gap for community cinemas over autumn.

**Hugh** Yeah, I mean, not that that echoes some of the conversations we've had with some venues here in terms of if we can't do live performance, film is a reasonably low, low impact kind of event that they can they can host and test. You know, so the push to see what the issues might be, your own staffing and training and all those kind of things.

**Jaq** Yeah, I think so. It would be a good way for them to test out the safety measures as well in a more controlled way than if you've got live performances for sure.

**Hugh**  I do feel some groaning from some of the community cinemas that have spent so long trying to find a venue that actually works for them and moving around so much as well. I think that's going to be a difficulty for some.

**Jaq** Sure. Yeah, it's definitely difficult. And I think that perhaps a lot of community cinemas are noticing bigger failings with their existing venues during this time as well. If they're unable to make it Covid secure when it goes back and someone able to really socially distance if they're unable to make it safe, coming in and out. Maybe I know some places with simple things like hot water and things like that. So I think probably a lot of groups will realise that that spaces aren't what they cracked up to be when we're reopening. You're right. That will be a challenge.

**Hugh** Jaq, that's very useful. Thank you. I'm just obviously the easiest way to keep up with things is through social media and the web site.

**Jaq** Yeah, yeah, I think so. And then we've also I think a lot of you probably already subscribed, but we do a monthly newsletter/newsreel and that has lots and lots information in it, news of funds that might have opened as well. I know a lot of people are interested in that. We share all sorts in it as well, mental health resources. So if you're not signed up to that just head to our web site and go get signed up, we'll make sure that you get all that information. But yeah, otherwise, lots on social media, lots on our Facebook pages and lots on the web site as well.

**Hugh** Thanks, Jaq. Well, I'm sure you'll come back in a little later. But Jennie, I'm just going to ask you to unmute. That's what Zoom told me. I was so delighted to say that Zoom has a success team, which I was very pleased to see. I don't know if they have a failure team, but maybe tha's to come further down the line. Jennie, thank you very much for being around today. The reason it's useful to hear from you is because you've been working with your FAN colleagues to put together a sort of guidance document which is available, I think, from a number of different web sites, mostly the film hubs, but definitely from Film Hub NI's web site. And I think in the Zoom invitation, you would have had the download link for that. So what might be useful, Jennie, is if you could possibly give us a sort of rundown of what that document is, not necessarily all the detail because it's six or seven pages, but just to sort of run the run down to the context and some of the details.

**Jennie** Yeah, sure. So, yes. So this is a reopening guidance, particularly for community cinemas. And what we call non theatrical venues.

**Jennie** So the objective behind this was to translate or contextualise the UKCA guidance for theatrical venues, but also to pull on some other sources on the wisdom of FAN and a FAN members and also of even the Event Safety Alliance, for example, has some useful guidelines. So it drew from a number of sources to kind of try and address the issues as they would relate to people who are, you know, like we've just mentioned, who aren't in control maybe of every aspect of their own venue, who are screening in such a wide range of places.

So a couple of caveats go along with that one being that obviously guidance is continually changing. And so, you know, even since this came out last week, there are things that we'll need to update and this will have to be a sort of live document as guidance changes. We will try to reflect that in the latest version of this document, but also that, you know, regional and local restrictions and situations, circumstances will trump a lot of the UKCA guidance. And along with that, I think that your own audiences, that their needs and their limitations, you know, need to be kind of, that that's a veneer over the whole of this. So, you know, whether the guidance can't address everything that's of a concern to you or to your audiences. But I hope that what we've got here anyway is a kind of useful guide for thinking about reopening.

So it's not got all the answers, but hopefully it's a tool that you can use when you're thinking, what problems do you have to address? So, and the other thing I would say there is maybe to think about this as an opportunity. You know, there's a lot of talk about this idea of a new normal. So rather than just trying to get your cinema back to the old normal, to be thinking about how now, maybe you could make it more inclusive, more accessible than it ever was before, that this is highlighted, some of those problem areas. And it's a chance as well to begin to think about what audiences were a little bit left aside in the past and how you can bring them in now, Covid or no Covid. OK, so the guidance in the document, which again, I think Hugh mentioned, you can download it from your invite to this Zoom meeting, but it's also certainly on the Film Hub NI website, the guidance that we've laid out there moves kind of chronologically in terms of your thinking.

So the first section is about before you screen. So before you even have that kind of re-opening night, the sort of things you'd want to think about. At the back of the document is a matrix for helping you perform a risk assessment. And I'll come back to that. I'll circle back around to that in a moment. But the other piece 'before you open' piece, is thinking about your policies and how you communicate those with your audiences.

So some of you will have had really constant great communication with audiences during this time and others maybe you've really fallen out of touch with the audiences, both your existing audiences, your loyal audiences, but also your sort of potential audiences. So in this period before your reopening is the time to think about what do we need to change? What will they encounter when they come to the cinema that's different than before and maybe have a sort of two way dialogue as well? Right? Hearing from your audience about what they would like to see, what they're worried about and what you need to put in place to make people feel less worried and to not just to make them feel less worried, but to actually create a situation where they don't need to be worried. Right. That is not just about confidence, blind confidence. But this is about how you can make it as safe a venue as you can, given your limitations as a community cinema. So right.

So risk assessment, communications and policy are all things that you would need to think about before that opening night. And this document goes through some of those policies that you might think about, things like do you need to change your pricing scheme because your audience has had, you know, a kind of economic knock on as well. Do you need to think about assigned seating and online booking if that's not something that you've done before? A big one is how you will address kind of the needs of particular audiences.

So if you have audiences that have accessibility issues or if you have older audiences, conversely, if you have children, that would make up your usual audiences. How are you going to address the concerns and the needs of those particular audiences when you reopen?

So we've got some advice in there for that, drawn both from the UKCA guidelines, from the Event Safety Alliance, from Art House Convergence, and then things that that FAN colleagues have suggested there in terms of inclusivity and access particularly. Programming and licencing. So we've touched on that already. And in this document, there are few resources. So Cinema for All. And we've just heard from Jaq about that. But also the Film Distribution Association. There's a link in there to their 'Launching Films' programme. Park Circus is providing you kind of a range of promotional materials and things to help in this period. There's a link in there to them and to Moviola, who also have some resources. So as we find more of those kinds of programming and licencing resources with, add those into this document as well. The other thing that the U.K. sorry that the UKCA guidelines emphasise, is thinking about the kind of films that you're programming.

So, you know, not to have singalongs, for example, because we know that there is more risk of transmission through through singing. Right. So discouraging the kind of public participation which increases risk. Another thing you might want to think about is what your audience wants to watch right now. Don't make the assumption that everybody will want to see feel good films, but maybe they do talk to your audience. What sort of films do they want when they come back? Have they been missing, you know, of the quality arthouse favourites, or do they want something a bit lighter when they're coming back. Right. So talk to your audience. Think about your audience, your core audience that has been there all along and what they expect from you.

And then the fourth point under that kind of, you know, before the big day is thinking about your finances. And, you know, there isn't there isn't a lot in this document about that. But just a few lines about things you might want to think about going forward. What kind of costs are going to be associated with increased cleaning, with any PPE you might need or or wish to have? You know, are you going to have increased marketing costs because you're going to be using Facebook boosts to try and promote your events more? So just thinking about some of the ways in which your costs will go up. Sadly, I doubt there are ways in which your costs will go down. But but maybe there are. I'm not saying. Then the next thing is getting your venue ready. So what do you need to do? You know, as the organisation, as the community cinema needs to do? And what does the owner of the venue need to do?

So some of this is outside of your immediate control, but it's more about talking to the venue, making sure, you know, what their ventilation system is like. And is that something that you need to take on board and consider here? So advice about getting your equipment ready. Thinking about arrangements for deep cleaning and what areas need to be deep cleaned and then going forward. What kind of cleaning schedules and things like that? What kind of staffing you're going to need to think about before you're back up and running. OK. So that's all before you even get there, whether that is in September or in January.

Those are the kind of things to work on now, I suppose. The second section of the document is about on arrival, what people can expect when they actually get there on the day. How you will think about people travelling to the screening, where they'll park their bike or their car, how they'll enter the screening and when they get there. Will there be an area in which they need to queue? All of those kind of practicalities and real logistics and also refreshments. Right. Are you going to serve refreshments? What are the local guidelines and restrictions on that? And also, what does your audience expect in terms of comfort versus enjoyment? During the screening, things, again, seating. If you've used your online booking seat system beforehand, how are you going to make sure that that's followed? Do you need an extra volunteer or a staff person there to to make sure that people are sitting where they need to be sitting? And a lot of this is about having a plan. Right?

So what are you going to do on the day if somebody doesn't follow your guidelines or comply with what you want? Are there things that you can build in to kind of, you know? Idiot proof might be too strong a way to put it. Are there things that you can build in ahead of time to prevent problems that might come up later? Even if it's just, you know, OK, I need to role play this in my mind. What will I do? Right. Movement around the venue. So this is, you know, things like the one way system, signage to tell people what to do, thinking about toilets, thinking about hand washing, sanitising and underlying all of that thinking, don't forget again, the issues of accessibility. Right. If you have a one way system and needs to allow for wheelchair movement through that system. So even if you think, you know, this doesn't really apply to me, think about whether it could maybe it will just be one person who has that need. But thinking it through ahead of time will ensure that you're making this accessible to everyone. Then after the screening. So you've done it, you've reopened. Great night. But then there's a sort of, you know, you can't let this stop there. Obviously, there's the track and trace question. Right. So how are you collecting the information about the people who come in case, you know, the worst happens and they do need to be notified? So you need to consider GDPR regulations around how you're keeping that information. Strike terror into everyone's hearts with the GDPR issue, but also thinking about people's well-being after they leave. Did they have a good time? Did they feel that they were safe? Did they did they feel comfortable? Were there any problems that they maybe didn't bring to your attention on the night? So communicating with people after the event as well. Before you go on to the next one.

So I said I'd circle back around to this kind of matrix. So we've put together, it's a risk assessment form that you can use. But again, it isn't going to cover everything that might apply to your situation. So this is a starting point. And you'll see it kind of moves through the things in that same order. So thinking about before you open. Thinking about on the day and thinking a little bit about afterwards what what issues you might have. So it just begins, for example, with, you know, have you calculated the maximum occupancy of your space and that, you know, pointing out that you need to think about the local regulations around that. But also the configurations of your space, are the things that make you know, it's that make it more complex and make it more complicated. How are you actually going to approach seating within that particular venue that you're using? And you might have to think about the venues restrictions on that as well. Are you allowed to reconfigure the space? Are they comfortable with that? So it moves across. You know, it asks you to do this initial assessment and then think about the actions required to to make it safe, to minimise risk as much as possible, to think about who is responsible for that. And the deadline for the resolution of that. And I would say, you know, this is kind of well, we've positioned it as your first action. And the UKCA guidelines say this should be your first action, that everyone should carry out a risk assessment.

You know, as a non theatrical venue, you may not be required by law to have a written version of this. But it's what will help you to think through, whether you're meeting all of those legal requirements. So it's your first action. But it also is something that you probably should be revisiting as you go along. Right. How is this working? You know, after the first after your first screening, go back and look at it again. Were there things that you didn't think of, didn't consider that we've left off that should be added and keep treating it as a living document. So I guess I won't go through that step by step. I'll just kind of. Yeah, it's it's about four pages long and covers, again, quite a lot of the issues that you want to be thinking about. And again, I would just maybe end by saying that the communication with your audience is key to this? So when you're doing this risk assessment, you're not just kind of looking for, you know, a minimum, a minimum standard. You're thinking about what will make your audience have a good experience again and want to come back and then stick with you. I'm talking to them about what what what they feel, as well as what you feel.

**Hugh** [00:45:50] No, thank you. Jennie, I think that's that's really useful. I mean, I think risk risk registers strike terror into my heart and always have done. But I think it's a it's a good first step. Even, you know, even if you can sort of run through it just with only the voluntary boards and volunteers and kind of staff members and things like that, because I think it will clarify some of the issues around around this. And I think we are balancing our need and want to to show film because it's what we believe and love, with the situation that we find ourselves in. And hopefully that document is useful. I mean, if any of you read through the document and have any feedback on it, do let us know, because it's meant to be a sort of collective updating document.

There are other resources as well, obviously, that the document points you towards, but also The Bigger Picture Web site that's run by our colleagues at Film Hub South West, it's very useful in terms of resources, as is the ICO, the Independent Cinema Office as well. But hopefully, I mean, I think in a situation like this, you know, trying to give us people as much support as all organisations possibly can in our role and Cinema for All have a lot of resources of theirs on it as well.

**Hugh** Jennie was there, was there anything else from your end?

**Jennie** I think that's it, if people have questions about the specifics of that or why we've not included certain things or have included certain things. Happy to answer questions.

**Hugh** Well, I think it is very difficult doing. I mean, obviously, FAN is a UK wide organisation network, whatever you want to call us. But obviously there are very different kind of strictures in the four different areas, you know, Scotland, England, Wales and Northern Ireland. So that is maybe a time to just bring in a couple of the sort of pre-questions that were sent over by some of you yesterday and today as well. And obviously, facemasks is the is the big hot issue.

If anybody has any any questions, just that they want answered, just bring them up in the chat and I'll spread them out. And if anybody thinks that they know something that everybody else doesn't, please do you stick your hand up or stick it in the chat.

So, yeah. Facemasks is extraordinarily complicated. And is changing all the time, obviously. I can speak for Northern Ireland's experience. So we had initially had a voluntary scheme from the end of July where people were being encouraged to wear face masks indoors. And then it was when when everyone just ignored that it was made mandatory on Monday, just past. But we, the QFT got some guidance around from the executive, the Northern Ireland executive, which was that if you had a ticketed and controlled group of people coming into your venue, then they didn't have to wear face masks. So that's sort of the situation in Northern Ireland. As far as we know in Scotland, it is mandatory. Wales is advice is to use face masks when you cannot socially distance at two metres. And in England, it is mandatory except when you want to eat or drink. I think that's right at the moment. So, I mean, I think that that's the guidelines as as they stand. But they could change next week.

So it's so it's really worth keeping an eye on The Bigger Picture and UKCA as well. I've been trying to update as much as possible as things have changed around. I see that Geoff has put down should we be allowing people to eat and drink in the auditorium? Some would just see it as an excuse not to wear a face covering. I mean, we love our audiences and we obviously think that they're (laughing) they're fine people. But I think, Geoff, that's really a case for all of you, really, I suppose. I mean, if you work within the guidelines, then I think that, you know, that that wouldn't necessarily come back on you. If that makes sense. I think it's a matter of keeping your audience safe. But if people are going to eat and drink, you have to manage that as best you can. But at the end of the day, it's their choice. And if they're working within the guidelines, then that's how it is, I think.

Yes. Meghan's come and say you UKCA said the food and drink exemption took place in Scotland. Thank you, Megan, for updating on that. So Scotland is you can you can take your face mask off to eat and drink. And I have seen some with straws, holes for straws as well. So Jim's asking how he is the face, not just inside the screen, once you've reached your seat or throughout the building in relation to QFT.

So it's inside the building. So you don't have to wear a face mask inside the building, within the QFT. Yes. Joan, the head of QFT has just answered to say the guidance is for the whole venue. Claire is asking. No, we haven't mentioned cashless or contactless payment systems. That's something we haven't really looked into at the moment in terms of the viability and how that can be managed. I think that things are much easier than they were five years ago. And I can I'm going to sort of stick it on an agenda to raise with my FAN colleagues and partner organisations to see how easy it is.

Jaq, you haven't seen anything in terms of contactless payments or any of that sort of stuff. Sort of from your members, anyone asking questions about that? Oh, is it me, I have to unmute you.

**Jaq** I can't get unmuted. Yeah, I haven't seen anything specific on that.

**Jaq** I know it's I don't really want to push everybody on to, you know, Eventbrite or pre-booking systems online or anything, but I think that it could be a good idea at the moment, also, because she can get a lot of information about people in terms of Track and Trace as well.

So I would definitely explore cashless options for actually if I knew on the day, but where possible, try and encourage people to book tickets in advance, because then that's going to help me with planning your venue. It's going to help you with putting your seating where you can get people in certain clusters. So family clusters, household bubble clusters, that sort of thing. I know that the UK Film Societies Facebook group, I know a lot of you are members of that and it's got lots and lots of advice. There's often threads on there, different types of EventBrite and EventBrite alternatives, definitely ones to take less of a percentage than a EventBrite, I know that's a particularly pricey one. So I would recommend having a dig around on there for the different options, but where possible I would try and get people to book online, but otherwise there are things like iZettle.

I think Maureen's saying herefrom Ballyclare Picture House that you can get small card readers that link up to your phone. They, they are quite good. They're a lot less expensive than they used to be as well. Some of them take a percentage and some of them don't. So again, the same issue. That's something that we can look in to and perhaps make some recommendations for everybody.

**Hugh** Yep. We'll look at sort of industry standard and it might be worth looking at some kind of guidance around what's available in terms of online booking as well. At some stage, that we could all put out. Yeah, Martin's just saying. PayPal, Eventbrite various that very there are a huge amount of them out there. Ticketsolve is one I've used in the past as well. But they all have pros and they all have cons like, like all these systems. So. So we'll maybe get something updated at some stage, maybe put it up on The Bigger Picture, so it's available for everyone. One of the other questions was around, and I mentioned this earlier, about how distributors are approaching community cinema, and NTE as a whole. This is a pretty moveable feast.

I mean, I think that when the FDA brought out that sort of relaunching kind of offer and stuff like that, I think all of it was DCP, as far as I remember. And I'm not entirely sure that there was much of an offer to community cinemas around that. Certainly in terms of pricing.

I noticed that Troy Film Agency had sent out an email yesterday. They haven't put out a new list yet, but are talking about discounts and are talking about removing the minimum guarantee and moving to a percentage sort of thing. No, I think that's probably dependent on their relationship with distributors. But it is something that as a whole, the FAN will talk about and try to to raise as much as possible. I mean, I think it's you know, it's a complicated issue. And as Jaq has pointed out in terms of, you know, from Filmbank's perspective, there is a business model there that they have been using for a long time that's been quite successful. And I think it will be quite difficult for them to shift into different patterns as well.

So it's a matter of kind of managing that process. But it is something we are aware of as FAN and so will maybe talk to the BFI and see what sort of conversations could be had at some stage. There's another question there from Martin about obtaining a licence for digital streaming. That's not really my area. Martin, I must admit if anybody is out there who has bought a licence for digital streaming, please do a reply in the chat to Martin. I think it's something really we sort of we've looked at, obviously, the QFT ran their own player during lockdown, which has been pretty successful. I think they had twenty thousand views for various different things that sort of focussed on the local and that sort of stuff.

**Hugh** But I think it's very much a kind of filmmaker by filmmaker basis or whoever owns the screening rights will usually have a digital screening rate as well within that. So worth going just to the source of the rights holder. Yeah. So we've had mask wearing, we've had discounts. It's worth mentioning now and I'm going to just sort of mention the bare bones of this.

But the FAN will be launching a new fund next week, which, if you are a Film Hub member or a film audience network member will offer support for various different areas. So it's worth looking at your Film Hub. I think it's next Monday, the 17th. Hana's nodding, thank you, Hana. So when that's launched, that will be support for exhibitors to screen. And it will be about sort of supporting you all as you as you go back to the screening. And I think that whilst the first sort of Covid relief fund was very much pushed towards bricks and mortar and towards large scale venues, this will have an availability for smaller exhibitors. We understand the money will be very tight, as if the objective is to get people to safely go back to screening. Then we have to manage that. And so this will hopefully give some support. So look to your Film Hub on Monday. It'll be all over social media. I would imagine with very fancy hashtags and all that sort of stuff. But it'll be hopefully useful to a lot of you right across the country. Was there any other questions at all in terms of what we're doing?

**Hugh** Don't see any coming up in the chat.

**Hugh** Anybody else?

**Jennie** [00:58:23] Hugh can I just let people know about one other, one other thing? So on Monday, the 7th of September, we're going to do an advice session around this reopening guidance. And that's what the Film Hub, Scotland, we're going to do it as a sort of brown bag, one o'clock lunch time slot.

So if you're thinking of, you know, if you want to have more detailed advice about working through that risk register or about the specifics of any of those issues, we'll be talking about that in that advice session in September. And then we'll be running another advice session on the same topic in the beginning of January, because, you know, there's a lot of people who are going to come back in later.

**Hugh** Thank you, Jennie. Yeah. Jaq, did you want to mention the Cinema for All conference in September? The online conference.

**Jaq** It's exciting. Yeah, we're all online this year and that includes the award. So The Film Society of the Year awards applications have all come in now and we're really excited to do that online on this Saturday night.

**Jaq**  So it's the 18th and 20th of September. We've got lots of workshops, panels. We've got films. So we'll be able to send out streaming links to people. We'll be able to have watch parties and watch them all together. So it's following the similar kind of format as we would usually have, but with a little more content than usual, because you've got shorter sessions. So there's going to be loads in there. It's going to be hopefully I'm going to release a programme update tomorrow, actually, but we're going to be looking at stories of what people have been doing during lockdown stories from community cinemas around the world. We're going to be looking very much at accessibility, which is going to be really important as we reopen that we don't forget about people with access needs just because we need to change the space of our venues. So, yeah, absolutely loads going on. And hopefully a programme announcement tomorrow or Friday. But keep your eye on the web sites. Tickets are really cheap this year. We're doing a sliding scale of different affordability, so they range from nothing, absolutely free to 50 pounds if you want to buy a supporter's ticket. But the average price is twenty five pounds. And that's the old sessions and all the film links. So I really hope some of you come.

**Hugh** That's great, Jaq. Thank you very much. Looking forward to that. It will not be quite the same without the disco. You're gonna do a virtual disco this year.

**Jaq** Yeah.

**Hugh** Right.

**Jaq** How could we not?

**Hugh** I stopped dancing about three years ago so that rules me out. Maybe I can do my own kitchen. Maybe that's it. That's all right. Nobody has to see. OK. Well, I think that Ian Ian from Chorley has just sent. Yeah. And I think that's a very movable feast. I think your question is about the BFI Recovery Fund. And if we are bringing in, you know, 'three for one' offers and things for community cinema, that may be issues around eligibility, but some of those criteria will also, you know, sort of have screened over a significant period of time at that level. So, I mean, I think the BFI Recovery Fund is as it is at the moment, but hopefully we can keep governments, you know, sort of fund supporting the sector as much as possible. And so that should be taken into consideration.

I mean, I think it's worth saying just in general, you know, community cinema is so important to all of us, but also to our audiences and to our communities. And if anything is going to get us out of this, this situation that we find ourselves in, it's going to be community and it's going to be how community works together. And I hope that community cinema and the importance and excellence of it is taken into consideration.

So more conversations like this, the more we are aware of our links and network, the better, I think. Yeah, and Olivia is just giving some update there on FilmBank. Well, look, everyone, I'm going to send you this recording so you can share it with any of your other volunteers or boards or members of staff. Thank you all very much. Thank you very much, Jennie and Jaq, for giving your time. And you've got my email. So if there's any questions that arise that didn't get covered or whatever, just do, do send them to me and I'll try my best to get them answered. But until next time, hopefully. All right. Thank you, everyone.