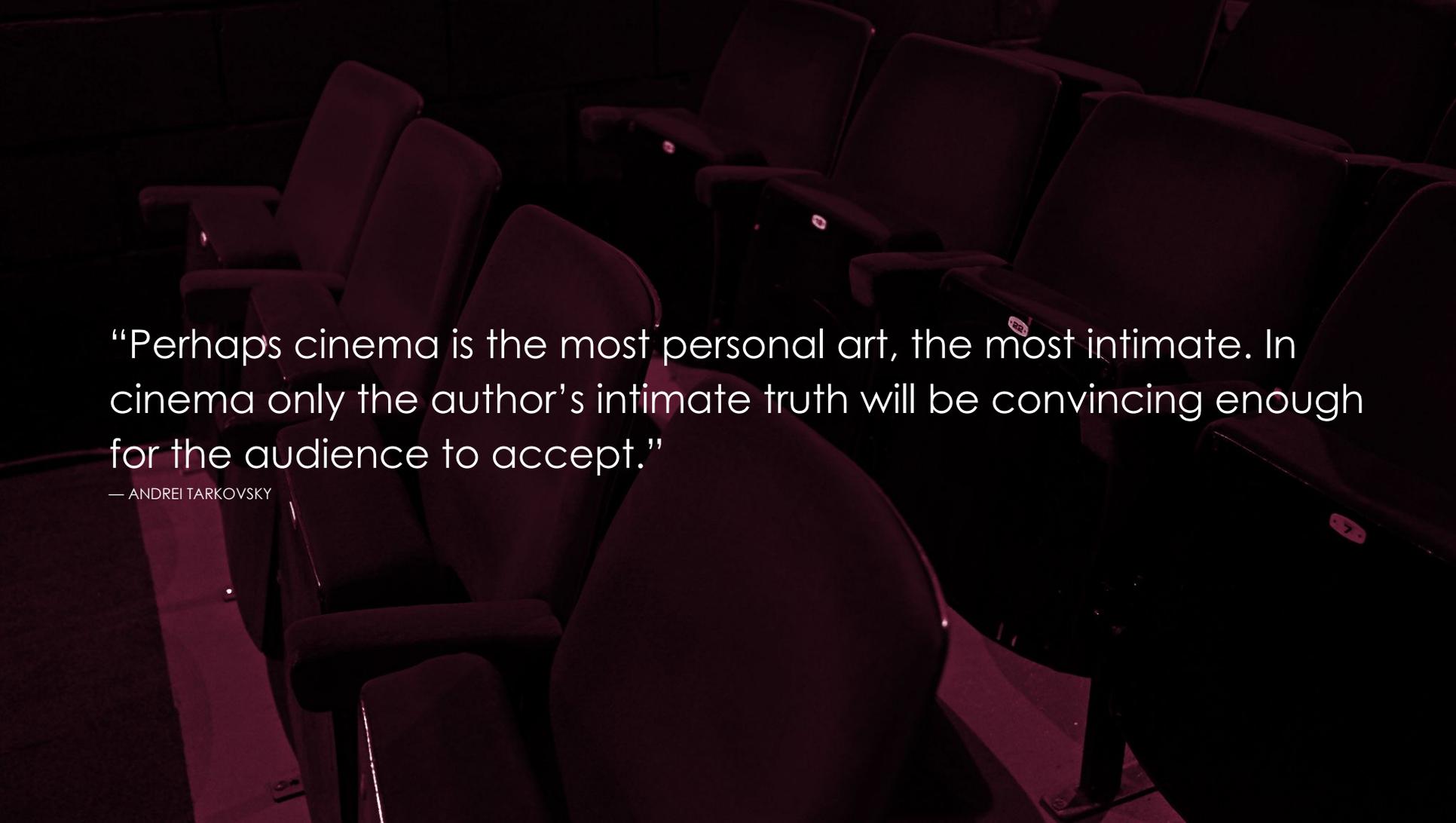


DC Film Programming Workshop 2.0



deptfordcinema.org



“Perhaps cinema is the most personal art, the most intimate. In cinema only the author’s intimate truth will be convincing enough for the audience to accept.”

— ANDREI TARKOVSKY

In this workshop, we'll be covering....

- **Core Programming Essentials**

- What are film licenses and why do we need them?
- How to obtain a film license
- Contacting/Understanding Distributors and how to communicate with them prior-to & after a screening

- **Searching for Films (& Licenses)**

- Where to begin?
- Using Online Tools: The Movie Database, IMDb, BBFC and more...
- Sourcing Content / Screening Deliverables

- **Key Industry-Wide Changes in Film Programming**

- New ways to source film content (i.e short films, student films & independent cinema through FilmFreeway + Other Platforms).

In this workshop, we'll be covering....

- **Technical Workflows for Projection**

- How to screen films using conventional community cinema / film society equipment (computers + blu-ray / optical disc players).
 - Comparison with professionally-equipped digital cinemas.
- DCPs (Digital Cinema Packages) - what are they?

- **Cinema Productivity & Resources**

- What apps should we use for ticketing/managing sales & bookings
- How can I streamline our admin/archival workflow?
- How can we manage our cinema more efficiently overall?
 - App Case Studies: Eventbrite, QLab, Google Drive.

- **And MORE!**

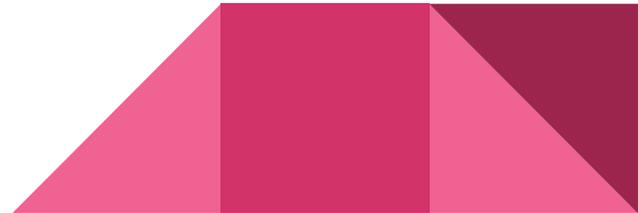
-

A photograph of an empty theater with rows of dark, upholstered seats. The lighting is very low, creating a dark, moody atmosphere. The seats are arranged in a curved pattern, typical of a theater. The text "Does anyone have any burning questions?" is overlaid in white on the left side of the image.

Does anyone have any burning questions?

What is **Programming**?

A film programmer is responsible for choosing which films play, and how often they are shown in their cinemas. Film programmers may work for a independent cinema (such as GENESIS, The Prince Charles Cinema), an entire chain (such as Picturehouse Cinemas, Curzon, Cineworld, VUE or Odeon) or a community centre/film society/cinema collective such as us at Deptford Cinema!



What is **Programming**?

Many factors inform this decision-making process, including:

- What films are on offer from distributors and on what terms? (license fees, formats etc)
 - The running times of films
 - How films are performing at different cinemas?
 - The particular tastes of audiences at a specific location?
 - How these factors intersect with one another? (I.e audience tastes indicative of how a film might/is performing or responding to/evoking a sense of curated programming?)
- 

Cinema can be
anywhere...

Multiplex
Arthouse Cinema
Repertory Cinema
Independent Cinema
Community Cinema
Student Cinema
Film Club
Film Society
Library
Basement Screen
Abandoned Warehouse
Church Hall
Classroom
Smartphone + More....

Cinema can be **anywhere...**

Theatrical Venue

Non-Theatrical Venue

Multiplex
Arthouse Cinema
Repertory Cinema
Independent Cinema
Community Cinema
Student Cinema
Film Club
Film Society
Library
Basement Screen
Abandoned Warehouse
Church Hall
Classroom
Smartphone + More....

Cinema can be anywhere...

Theatrical Venue

Non-Theatrical Venue

Cineworld Leicester Square

Multiplex

ICA - Institute of Contemporary Arts

Arthouse Cinema

Prince Charles Cinema

Repertory Cinema

Rio Cinema, Dalston

Independent Cinema

Deptford Cinema

Community Cinema

UWSU Film Society

Student Cinema

Rooftop Film Club

Film Club

Manchester & Salford Film Society

Film Society

Luton Library Theatre

Library

Basement Screen

Abandoned Warehouse

Church Hall

Classroom

Smartphone + More....



Film Seasons & Programming

What kinds of **events** do we do here?

- **Feature-Length Film Screenings**
- **Shorts Screenings, Student Films and Shorts Festivals**
- **Theme / Director / Career Seasons/Retrospectives**
- **Q&As / Discussions / Workshops** (like this one!)
- **Scratch Nights - Theatre / Art / Alternative Works-In-Progress**
- **Auditions, Plays & Script Readings**
- **A/V / Experimental Art Events - Live Video/Sound Art**
- **Live Performances & Music Nights**
- **Gallery Exhibitions & Showcases**
- **16mm Celluloid Screenings**

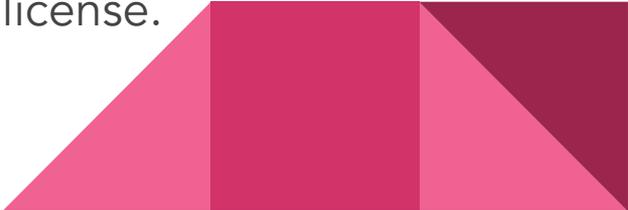


Programming Essentials

What are film licenses and why do you need them?

All films are copyrighted material - so you will need a license in order to be able to screen them to the public - even if your screening has no ticket charge.

Notable exceptions to this rule are:

- The film has been provided license-free by a filmmaker or company.
 - The film is being shown in a classroom or educational establishment (i.e. cinema auditorium, lecture theatre) even though you may still need a special type of license for the establishment such as a PVSL license.
- 

What are **film licenses** and why do you need them?

Whatever club, society, institution or cinema you work in - you should always secure the license(s) for your screening or season first before scheduling the film in any calendar and promoting the event(s)!

A license can be a document but usually it will be just an email confirmation.

Payment for a license depends on the film, and who is offering it (i.e the distributor or the agency). Usually this is done after the screening and you've been invoiced by them - occasionally an advance is needed.



Types of Licenses

The licenses a cinema usually require to show a film are '**Commercial Licenses**' or '**Single Title Screening Licenses**'. The terms are often interchangeable. These licenses are for shows that are publicly advertised; for a certain time, place and require tickets or a form of recordable admission (i.e membership) that is either charged for OR free.

If you're booking a license directly through **MPLC**, what you're looking for is called a commercial '**Single Title MPLC Movie License**'.

Through **Filmbank**, it's called a commercial '**Single Title Screening License**' (**STSL**). Most distributors will refer to the latter as a Commercial License

There are no differences between the two licenses though Filmbank are better suited to community cinemas!

Who Do I Contact? (For Non-Theatrical Venues)

For Licenses



A Seasoned Programmer can help you contact a Distributor or Agency and show you

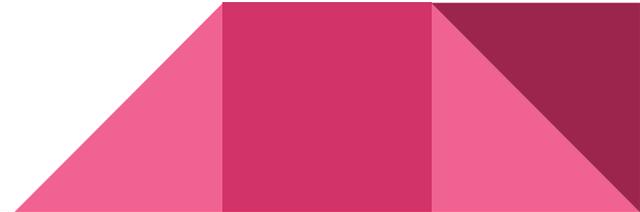
For Licenses + Films



Finding Information on Films: Sources

The ability to grant a license is usually held by the film distributor, who either released the film in the UK originally or has now bought the rights to do so, or an agency on behalf of the original distributor.

So you need to find who has these rights!



Where to start?

Make sure the film is available on whichever Format(s) we are able to screen?
(DCP, Blu-Ray, DVD or Digital File)

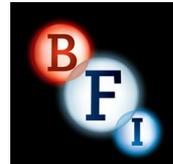


Search for the Distributor & Technical Information on BBFC (British Board of Film Classification) - the easiest place to start.

Filmbank's website is also a good place to start for license availability, as most major film studios empower Filmbank to grant Non-Theatrical Venues licenses on their behalf.



If a film isn't listed on Filmbank or BBFC, try searching another agency or information source such as Park Circus, MPLC, Troy Film Agency (*for EOne Titles*), IMDb or The Movie Database (TMDb)



Devising a Film Season: The Breakdown

Come up with an idea for a season (use mindmaps to encourage outside the box thinking!)

+

Compile images, trailers, clips and written information where possible and store in a (cloud) folder for your prospective season - write a programme outline!

+

Suggest Season at a Sunday Meeting (and hopefully it's approved!)

+

Buddy-up with a seasoned volunteer programmer + fellow volunteers to research your plan further - begin researching films / technical information + requirements!

+

Search for licenses via distributors and agencies that Deptford Cinema has accounts with - compile a forecast budget - + consider dates (allow enough time for promoting)

+

Contact the relevant people, obtain licenses/physical screening materials (i.e DVD/Blu-Ray or ProRes File)

+

Secure your date(s) in the internal calendar on the Volunteer Portal, Create an Event on Ticketsource, Activate the Event + Create a Facebook Event and ensure everything is dated/timed/hyperlinked correctly!



Understanding Audiences & Active Outreach

Audience is **everything.**

The key to a successful screening or season is one where the audience is always at heart, in every possible step - from planning to fruition.

Initial Considerations

- Understand the local community and *the cinema's place* (culturally) *within it* - through that you can understand what people might like to see?
- Understand what *other* (competitor) *cinemas are screening* - through that you can find ways to diversify your programming and differentiate from others, as a venue.
- Understand the kinds of programming undertaken *within your venue* and strive to create outstanding programming, that exemplifies the purpose and cultural remit of the non-theatrical venue.



Finding a Theme

SCI-FI SUNDAYS 2020

Sci-Fi Sundays YEAR 2 at Deptford Cinema. Join us for a special screening on the last Sunday of the month.



ETERNAL SUNSHINE OF THE SPOTLESS MIND (2006) + Short NEVER HAPPENED (2015) - Sci-Fi Sundays
Apr 26, 2020



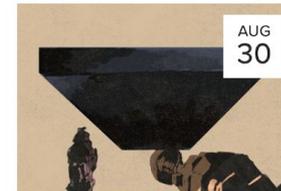
PAPRIKA (2006) + short THE FISHERMAN () - Sci-Fi Sundays
May 31, 2020



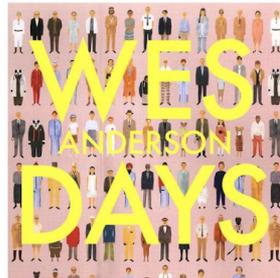
SCANNERS (1981) - Sci-Fi Sundays
Jun 28, 2020



ANIARA (2018) - Sci-Fi Sundays
Jul 26, 2020



2010: THE YEAR WE MAKE CONTACT (1984) - Sci-Fi Sundays
Aug 30, 2020



Featured



BOTTLE ROCKET (1996) + Short Film - WES DAYS - An All-Year Wes Anderson Retrospective

A group of friends hatches a plan to pull off a simple robbery and go on the run. However, their ensuing escapade turns out to be far from what anyone expected.

Mar 18, 2020



RUSHMORE (1998) - WES DAYS - An All-Year Wes Anderson Retrospective

Max, a student at Rushmore Academy, excels at everything except academics. He meets and falls in love with a teacher, Ms Cross, but later discovers that his mentor is also in love with her.

Apr 15, 2020



THE ROYAL TENENBAUMS (2001) - WES DAYS - An All-Year Wes Anderson Retrospective

Three siblings, gifted in their own way, have experienced success but are distant from each other. Their family has to reunite when their estranged father announces he is dying.

May 20, 2020



THE LIFE AQUATIC WITH STEVE ZISSOU (2004) - WES DAYS - An All-Year Wes Anderson Retrospective

While working on a documentary, Steve Zissou's partner gets killed under mysterious circumstances by a shark. Steve and his crew set off on an expedition to hunt it down.

Jun 17, 2020



THE DARJEELING LIMITED (2007) - WES DAYS - An All-Year Wes Anderson Retrospective

After the death of their father, three brothers set out on a train journey across India, in an attempt to rediscover their lost bond. The experiences that they have force them to introspect.

Jul 8, 2020

Finding a Theme



A season celebrating the Hungarian master of long takes. Epic films about the human condition.



ALMANAC OF FALL (1984) - Béla Tarr Mini Season
Feb 13, 2020



DAMNATION (1988) - Béla Tarr Mini Season
Feb 24, 2020



WERCKMEISTER HARMONIES (2000) - Béla Tarr Mini Season
Mar 12, 2020



SÁTÁNTANGÓ (1994) - Béla Tarr Mini Season
Mar 21, 2020



THE TURIN HORSE (2011) - Béla Tarr Mini Season
Mar 30, 2020



A series of films embracing work which explores the human condition through stories from the African and Caribbean diaspora.



RAFIKI (2018) - Blood on Earth: Films from the African and Caribbean Diaspora
Feb 15, 2020



BABYLON (1980) - Blood on Earth: Films from the African and Caribbean Diaspora
Apr 18, 2020



TANGERINE (2015) - Blood on Earth: Films from the African and Caribbean Diaspora
May 16, 2020

Jodie Mack



YARD WORK IS HARD WORK / DUSTY STACKS OF MOM (Jodie Mack, 2008 / 2013)
Jan 25, 2020



THE GRAND BIZARRE (Jodie Mack, 2018)
Jan 25, 2020



THE PAJAMA GAME (George Abbott and Stanley Donen, 1957)
Jan 25, 2020



Reaching Out To Your **Audience**

- If you have a membership scheme, maybe once a month or in a while, you can post an Open Poll where members can either Suggest or Pick From a list of Films?
 - At the end of each screening, give each attendee a short but useful feedback form - either 1-to-10 scale-rated questions or a place for comments?
 - Remind each audiences at the beginning and/or at the end of each screening to follow us/like us on Social Media?
 - Tell audiences to tell their friends who'll tell their friends and so on... that they can attend for a discounted/free price on the first time they attend?
- 



Sourcing Films from/for
**Students & Independent
Filmmakers**

How do you find films for/from students?

If your cinema, film society or club is considering reaching out to students - a great way of promoting yourselves to new audiences is programming a Short Film Festival, providing a platform for student filmmakers to showcase their work! The power of student-focussed events and the marketing effect this can have shouldn't be underestimated!

If you'd rather not do a festival - you could programme a short film before screening a feature. If your film group operates once a week (i.e a university-based film society) you may want to encourage this as it's a great way to attract new audiences - and more of them, as the filmmakers may wish to invite their production's Cast, Crew and Financial Backers.

How do you find films for/from students?

Finding Short Films doesn't need to be a cumbersome task - you can easily find short films by signing up as a venue on FilmFreeway - the No. #1 film festival portal for submitting your films online, easily and affordably.

FilmFreeway allows you to accept film submissions, for either a free or fixed price (which you can set), which get stored virtually on your user. Submitters can upload their film using the FilmFreeway Video Uploader, or attach a link to their work - whether it's on Vimeo or YouTube. They can also attach a Synopsis, Technical Information including Running Time and Stills from the Film / Production Stills as well as a Press Kit.



Programming films for/from students?

When programming your Short Film Night, Festival or Weekly Short (to precede a feature), it's important to consider the kind of film it is, as well as the themes it evokes, and central elements of the narrative.

Statistically, Student Audiences like to see films made by their own peer group - Student Filmmakers. Consider having other students on your programming committee and asking them what they'd like to see. Talking to people face-to-face and interviews is the best way, surveys don't tend to do so well.

Also, Non-Theatrical Venues & Institutions should strive to be as diverse and bold as possible in their programming. It's up to programmers to find a curated balance between accessibility and thinking outside the box.

Orphan Films

An orphan film is a motion picture work that has been abandoned by its owner or copyright holder; also, any film that has suffered neglect.



**I.e A film where there is no
UK distributor, to get a
license from to screen it...**

What to do with an Orphan Film?

Orphan Films, quite simply, are films that have fallen out of a licensing contract with a distributor and are therefore in limbo. They're not owned by anyone but they're also not-not owned by anyone.

Feature-length films that often become orphan films to the UK are Cult Films, Foreign Language 'B-Movies', East Asian Cinema (*China, Japan, Mongolia, North Korea, South Korea, Taiwan, and the Chinese special administrative regions of Hong Kong and Macau*), African Cinema and Third Cinema - although this list is far from complete, and many thousands of films remain unclassified/unaccounted for.

If a programmer at DC wants to screen an Orphan Film, there are a certain number of precautionary avenues that a programmer should take. The order in which they should be done in don't necessarily matter - a bit of detective work is needed!

Orphan Films: Moving Forward

Research

Research the internet and consult sources of information as thoroughly as possible (IMDb, TMDb, BFI, BBFC, Filmbankmedia, Cinema For All)

Contact

Have you tried contacting original rights holders, sales agents, or any existing copyright holders? What did they say? If there aren't any, proceed further...

Have you tried contacting cinemas & venues that have shown the film - in the UK & internationally? What did they say about where the license(s) are?

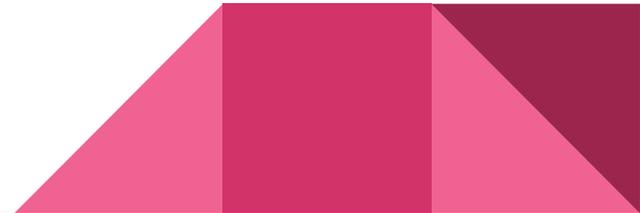
Decision

If all other routes have been exhausted, proceed with the screening at own risk. The risk is that an unknown but existing copyright holder sees the advertised screening and applies a fee, these cases are rare.

What does the ICO say?

In a DC programmer's recent enquiry to ICO about the license for Japanese film, *Dark Water* - ICO sent this response, when asked who the license holder is:

"Our general advice to people is that to screen any film to the public, you need the approval of its UK copyright holder whether in the form of a licence product or a film booking; to seek out existing UK distributors for copyright in the first instance; that if UK copyright holders are not available, to look further afield for someone who can offer you some kind of approval (e.g. to original rights holders such as original production companies or sales agents). When an active copyright holder cannot be found, we advise people they can either seek another title or go ahead with a screening at their own risk; the risk being that an existing unknown rights holder may potentially see the screening advertised and apply a fee. We are always happy for you to drop us a line with specific queries like this, so that _____ or other programmers can advise."



Orphan Films

Recent Examples of cases where DC programmers have not been able to progress in licensing/screening of Orphan Films:

<u>TITLE</u>	<u>YEAR OF RELEASE</u>	<u>DIRECTOR / GENRE</u>	<u>LAST KNOWN DISTRIBUTOR / COPYRIGHT OWNER</u>
1 THE THING FROM ANOTHER WORLD	1951	Dir: Christina Nyby, Howard Hanks - Horror-SciFi	
2 PALO ALTO	2013	Dir: Gia Coppola Coming-of-age Indie Drama	Metrodome Distribution [defunct]
3 THE HOUR OF THE PIG	1993	Dir: Leslie Megahey Drama / Mystery	BBC were a production company involved in the film, unsure of distributor.
4 DARK WATER	2002	Dir: Hideo Nakata Japanese Horror	Tartan Video Ltd / Metro Tartan Distribution Ltd
5			
6			
7			



On The Subject of...
Streaming & VOD Platforms

Streaming & VOD Platforms

- Some Netflix Original educational documentaries are available for one-time educational screenings.
- To find out which titles are available for educational screenings, go to the “Only On Netflix” section of **www.media.netflix.com**
- There are a few strict policies Netflix has in regard to screening of their films; the details of which can be found at **www.help.netflix.com/en/node/57695**
 - For example: all screenings must be non-profit and non-commercial, you cannot charge admission / fundraise.
 - You cannot use Netflix’s logos, or do anything else that indicates that the screening is “official” or endorsed by Netflix.

Streaming & VOD Platforms

Online content

To screen content from online streaming platforms like Netflix and Amazon Prime can be difficult. Just because the content is available online does not mean you can screen it to the public, as subscriptions to these services give you home entertainment rights only – so you will need to seek additional permissions.

Your ability to do so largely depends on whether it is exclusive content or not and whether there are other, active non-theatrical rights holders. Many films that are available to view via Netflix are also available to book for non-theatrical screenings from companies like Filmbankmedia, for example, with independent features on the platform potentially available to book directly from independent distributors or producers. However, films and TV series created by Netflix are generally exclusive to the platform, with one (current) exception – some Netflix Original educational documentaries are available for **one-time educational screenings**. We suggest you contact **Netflix** and **Amazon Prime** directly for clarification on the availability of other content via their 'Help' pages.



Cinema Productivity & Resources

Cinema Productivity & Technical Tools



QLab is a powerful and versatile multi-purpose projection application for an Apple Mac.

Can be controlled wirelessly from the *QLab Remote* App [Free].

Can be used to automate entire screenings, containing cues - simple and complex, multiple different formats / image/video/sounds etc.

Purchasable as a License (expensive) or rent-to-buy (single-use renting a day at a time, cheap) - or Free for the Limited Trial Version.

Licenses Start from \$399 (about £307.55) - great investment if you're short on staff and want to ensure professional-grade projection without the need to spend ££££s



QLab

Google Drive & Mail

Easy-to-setup Email & Cloud Storage - Free, and all with one account.

Google Drive is a virtual 'cloud' based tool which is useful for keeping Administrative Docs, Archival Material, Data, Spreadsheets, Mailing Lists and all the joys of admin - in one place.

The free account gives you 15GB.

Numerous sub-folder creation at one's discretion.

Everything is synchronised, and can be accessed via Free Apps - available for all devices - so everything is always on the latest version.



Website Designers & Online Ticketing Systems

Squarespace / Weebly



SQUARESPACE



Squarespace and **Weebly** are each Drag-and-Drop Website Builders. They are simple to use and optimised for mobile use too. They are both Free to setup accounts on but paid plans provide upgrades such as more website storage, more online visibility and additional design features and data options.

Eventbrite / Ticketsource

The logo for Eventbrite, featuring the word 'Eventbrite' in a white, italicized, sans-serif font on an orange rounded rectangular background.

Eventbrite

The logo for TicketSource, featuring the words 'TICKETSOURCE' in a bold, sans-serif font. 'TICKET' is white and 'SOURCE' is orange, both on a dark grey rounded rectangular background.

TICKETSOURCE

Eventbrite and **Ticketsource** are really useful ticketing tools: which can be easily managed to create events, sell tickets, handle payment, collect and analyse audience data and market your events. Both are free to use, but for paid events - each service will take a small cut per transaction automatically. Free Apps Available.

Getting Started with Ticketsource: Creating Tickets



TICKETSOURCE

Adding an Event
Seating Plan

Getting Started with Eventbrite: Reviewing Event Reports



TICKET SOURCE

Reporting Options



Seasons Coming Soon to
Deptford Cinema

Connecting with London/UK-Wide Film Programmers

Film Programming, Curating and Archiving Network UK



Film Programming, Curating and Archiving Network UK

✓ Joined

Group · 159 members

This is a group where Film Programmers, Curators and Archivists can post details of upcoming events and find...
Member since October 2018



This is a group where Film Programmers, Curators and Archivists can post details of upcoming events and find collaborators. Please feel free to share ideas, images and resources.

Cinema For All Young Film Programmers



Cinema For All Young Film Programmers

✓ Joined

Group · 255 members

Whether you're involved with a film society, language group or are just interested in programming, film distribution and...
Member since February 2018



Whether you're involved with a film society, language group or are just interested in programming, film distribution and exhibition, Cinema For All Young Film Programmers is a space for support and inspiration from fellow students and experts from the Cinema for All team. Share your start-up tips and experiences, ask for advice and discuss film with other students.

Groups

[See All](#)



University Film Society Network

✓ Joined

Group · 131 members

Welcome to the University Film Society Network! ...
Member since January 2018





We need **your** expertise!

Current Spec Programmes We need your expertise!



Short Film Nights
Cat-themed Feature Films

Cats Season

A meow-trospective exploring a number of Cat-related films

4 Feature Films, 2 Day Season - Programme Semi-, Licenses TBA
4-6 Programmers Needed!



Ed Wood
8 1/2
Adaptation
The Other Side of the Wind(?)
Hearts of Darkness: A Filmmakers Apocalypse
Making Waves: The Art of Cinematic Sound

Films within Film

A season consisting of Films that fictionally/meta-fictionally take place within films. Filmception.

Monthly?



The Films of Lea Mysius

A career retrospective (so far) on a undiscovered gem of a filmmaker from rural France who captures the essence of growing up and sexual curiosity through complex female-led narratives. (+Q&A w/ Lea Mysius)

L'eblopie
Ce Qui Nous Echappe
One In A Million
Bison 6
La Creature
Cadavre Exquis
Les Oiseaux-Tonnerre
L'île Jaune
AVA

8 Short Films, 1 Debut Feature, 3 Day Season - Programme Devised, Licenses TBA 2 Volunteer Programmers and 2 Event Volunteers needed! - *Coming soon...*



Deptford Cinema Scratch Night

We want to provide a platform for emerging artists, theatre performers, writers and filmmakers to showcase their works-in-progress!

Monthly - Programme TBC Speak to Jaimie/Samantha @ Goldsmiths
3-4 Volunteer Programmers and 2 Event Volunteers needed!

DCPs

A DCP (Digital Cinema Package) is the current, professional digital screening format in all cinemas (independents & multiplexes) worldwide.

DCPs have been around since the early 2000s when most cinemas, certainly in the UK, converted from traditional 35mm & 70mm celluloid Film Projection to Digital. Whenever you go to a commercial cinema (such as *Cineworld*, *VUE*, *Odeon*, *Curzon* or *Picturehouse*), you will be watching a film screened from a DCP.

All feature-films and shorts that intend on being submitted to film festivals and/or have the prospect of being released theatrically (limited/wide) must be completed as a DCP. They are not a conventional file format, and cannot be played on home computers, laptops or using something like VLC, QuickTime or Windows Media Player for example.



What is a DCP?

What is a DCP? - Continued

A DCP is exported/created onto a correctly-formatted hard drive. Although there is an industry standard for the type of hard drive required, due to recent advancements in the industry, DCPs can now be made on most modern portable hard drives (USB 3.0 HDDs & SSDs) or plug-powered USB 3.0 hard drives.

Additionally, you can now download a free, open-source software called DCP-o-Matic 2 which now lets you convert any consumer media format (QuickTime .MOV Files, *also known as ProRes*) and some others into a DCP.

Once you've created your DCP, you should test it works. The same software team have another free, sister application called DCP-o-Matic 2 Player which can play unencrypted DCPs. Most DCPs received from studios, major distributors or similar will unfortunately not let you play the DCP.

For copyright protection, most DCPs are encrypted and may be time-sensitive, i.e - they can only play at certain times, as dictated by the cinema chain's schedule.

Essential Apps of a Programmer

Film &
Programming
Research

IMDb

IMDb

bbfc

British Board of Film
Classification

Programming at
Deptford Cinema



Ticketsource App



Mailchimp



VLC Remote

Film Blogging &
Networking



Letterboxd



LinkedIn



ANDROID APP ON
Google play

Available on the
App Store

These can be found on **Google Play (Android)** or **App Store (iOS / Apple)**

The background is a solid pink color. In the top right corner, there are several overlapping geometric shapes: a dark pink square, a medium pink square, and a light pink square, all partially cut off by the edge of the frame.

Recap!

Devising a Film Season: The Breakdown

Idea - Mindmaps, compiled material, cross-promotion ideas, original concepts and potential crossover (i.e current relevance, ways of innovating the genres/films, inviting special guests/holding discussion etc).

Prepare - Contact Seasoned Programmer(s), Further the Ideas, get others involved, compile (technical, legal and costs per license) information for each of the films - then contact the distributor and/or agency.

Confirm - Confirm Screening Requirements, Obtain Licenses, Discs (Blu-Ray/DVD) + Digital Files, Secure your desired date(s) in the DC Volunteer Portal Internal Calendar, Create Ticketsource + Create FB + Update Website - ensure everything works and is accessible!

Deliver - Ensure volunteers arrive on time, ensure they're happy and allow time for training (if they're new), turn everything on, report anything broken/missing at the beginning, welcome guests, screen the films, ensure everything is running smoothly, cash up at end!

Get Started!

...as a DC Volunteer Programmer

Follow
@deptfordcinema
Twitter/Instagram/FB

1. Go to deptfordcinema.org
2. Scroll down and click '**Volunteer Login**'
3. Type in the password:
DeptfordVolunteer
4. Join DC's **Loomio**
5. Join the Mailing List
6. Read the Volunteer Guidelines
7. Attend a **DC Volunteer Training Session**
8. Check out the DC Volunteer Spreadsheet
9. Volunteer at least three times at DC
10. Attend a **DC Programming Training Session**
11. Get Programming!

Free Resources (yay!)

Follow
@deptfordcinema
Twitter/Instagram/FB

Guides Available:

Essential: Steps to Programming at Deptford Cinema

Extended: Guide to Programming

Extended: The Art, Philosophy and Practice of Film Programming

Extended: Social Media & Marketing Presentation

These free resources are available to view, download and print anytime by going to deptfordcinema.org

Scroll down and click 'Volunteer Login'

Use the DC Volunteer Portal Password:
DeptfordVolunteer

Programmers Social, Upstairs in the Bar!

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Now what?

Next Scheduled Workshops & Training:

Essential: Volunteer Training

TBC

Extended: Programming Training

7pm, 26/02/2020

**Programming & Projection
Training**

Various, 20/02/2020

If you have any questions or concerns about today's workshop, please don't hesitate to email me at louishb@gmail.com

DC would politely request you fill out a **quick Feedback Form** about today's session. This will be emailed to today's attendees.

Future Training Sessions & Workshops will be announced on Loomio + DC Volunteer Mailing List