

# **MANAGING AND MARKETING YOUR ARCHIVE FOR CINEMA EXHIBITORS**

**BARBARA TWIST, BARAK EPSTEIN AND  
DAN HALSTED**

**“I always say that film doesn’t really exist. When you see it, it’s just reels of celluloid. One has to project the film. You need electricity. Then the film plays out in your mind and your heart.”**

**– Martin Scorsese**

# **WHO ARE WE?**

**BARBARA TWIST – Art House Convergence, Michigan Theater, 35mm trailer collector, wishes she could live in the house in “Outer Space” by Peter Tscherkassky.**

**BARAK EPSTEIN – Texas Theatre, Film Programmer, Archival projection booth operator, all gauges of film hoarder/collector/archivist**

**DAN HALSTED – Hollywood Theatre, film programmer, film collector, The Indiana Jones of Film Archivists**





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THE TEXAS THEATRE COM



DOCKYFISH

HOLLYWOOD

PORTLAND'S PREMIER  
MODERN-HISTORIC MOVIE HOUSE

GIFT CARDS &  
MEMBERSHIP  
NOW AVAILABLE

# **COMMON ACCESS ISSUES**

- **Exhibitors want access to quality archival prints but don't know who offers them, or how to get their foot in the door.**
- **Archives want to maintain quality prints, which often results in being unable to loan a print to an exhibitor**
- **Exhibitors don't know what an archive offers**
- **Archives don't have staff resources available to facilitate more print lending or financial resources to create digital prints (DCPs)**

# **EXHIBITORS WANT ACCESS TO QUALITY ARCHIVAL PRINTS BUT DON'T KNOW WHO OFFERS THEM, OR HOW TO GET THEIR FOOT IN THE DOOR.**

- **Lack of information available online – from who is an archive to what the archive offers.**
- **Lack of communication between exhibitor and archive – both are busy, need a more streamlined system for effective communication.**
- **Regulations and standards differ from archive to archive, resulting in lots of paperwork and misunderstanding – how can we streamline this process?**



# **ARCHIVES WANT TO MAINTAIN QUALITY PRINTS, WHICH OFTEN RESULTS IN BEING UNABLE TO LOAN A PRINT TO AN EXHIBITOR**

- **Every time you project a film print, it leaves a memory of that projection. Add that to the limited number of prints available, and the scarcity of loans makes sense.**
- **Exhibitors who have platter systems often don't have funds or knowledge to switch to changeover systems. How can this be resolved?**
- **Digital scans of film prints can result in more screenings of said print, however, digital scans cost money. Who can provide a financial incentive to encourage more scans?**

## **EXHIBITORS DON'T KNOW WHAT AN ARCHIVE OFFERS**

- **Several archives offer online access to their databases, allowing exhibitors to know precisely what is available for bookings, making communication with the archive fast and effective.**
- **Some archives are hesitant about sharing their collection online due to copyright and other legal issues. What can we do to eliminate these issues?**
- **Exhibitors who can access an archive's collection in a simple way are more likely to book those films.**

## **ARCHIVES DON'T HAVE STAFF RESOURCES AVAILABLE TO FACILITATE MORE PRINT LENDING OR FINANCIAL RESOURCES TO CREATE DIGITAL PRINTS (DCP)**

- **74% of theaters surveyed in our 2014 Theater Operations Survey had 35mm capabilities. (39% had platter, 35% had reel-to-reel)**
- **84% had DCI-compliant digital projector**
- **Theaters are looking to book both film prints and repertory films for their programs. Both offer business at the box office for separate reasons:**
  - **Format-passionate programmers, audience members, theaters.**
  - **Classic film oriented audiences, with average audience 55+**
- **It is financially smart to invest in lending and digital prints.**

# MARKETING YOUR ARCHIVE

- **You know your archive best: what goes well together?**
  - Directors
  - Genres
  - Other connections
- **Packaging a series offers exhibitors an easy-to-book experience.**
  - Archive provides all prints for flat fee or sliding fee based on # booked.
  - Series can tour theaters, allowing for national marketing exposure.
  - Archive and exhibitor could partner to come up with a series that they then offer to other exhibitors.
  - Promotional trailers/materials for series/packages



# **TAKEAWAY SOLUTIONS**

- **Let people know what you have! Encourage archives to share their catalogues via online portal, website, or email.**
- **Develop a list of known archives in US with contact information – crowd-sourced or single creator.**
- **Develop a “Common App” for Archives and Exhibitors to reduce unnecessary paperwork while ensuring high standards across the board for projection.**
- **By increasing print access, more exhibitors will be able to book prints, creating a steady revenue for archives who charge for print lending.**

# THANK YOU

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