13:06:19 From Claudia Murdoch she/her : Hi, joining you from Rye, NY

13:06:43 From Doug Block (he/him) : Hi everyone. I can’t get my video camera working so can’t show my face, I’m afraid.

13:07:10 From paul : w I could not find “video” to rename myself

13:07:19 From Greg Swartz (he/him) : Hello Everyone, This is Greg Swartz, live from Los Feliz, LA, CA

13:08:06 From Count Eldridge : Hello its Count from smokey San Francisco

13:08:35 From Robert Rooy he/him : Hi Doug!

13:08:39 From Robbie Leppzer (he/him) : Hi from Wendell, in western Mass!

13:08:49 From Jacob Smith (he/him) : Dialing in from Colorado.

13:08:58 From Patrick O'Connor (he/him) Pass Christian, Mississippi : Hi everyone - glad to be here with you all.

13:09:05 From Tim Metzger : Hello from SF Bay Area. Dark orange skies for lunch.

13:09:14 From Claire Panke (she/her) : Hello from NYC

13:10:52 From Wendy Anson : Hello Wendy Anson from Pinyon Pines/Palm Desert CA

13:11:00 From Claudia Murdoch she/her : Love that idea!!!

13:11:20 From Rachel Raz (she/her) : Great!

13:12:28 From Victoria Marie (she/her) : Will any of the streaming platforms be covered? ie Netflix?

13:14:01 From Doug Block (he/him) : I highly recommend everyone register for IDA’s Getting Real ’20 conference. It’s online this year, free and invaluable. Don’t know if they’re capping the numbers of people registering, so recommend you do it soon: https://www.documentary.org/gettingreal20

13:15:56 From Suzannah Warlick : Do these running times include the credit roll?

13:18:39 From Heather Spore (her she) : what about American Masters? How can you get in front of that programming team?

13:18:47 From Terry O'Neill he/him : WGBH — what a logo!

13:19:16 From bindu shah : Is this only available for USA filmmakers?

13:20:52 From May (she her) : I have broadcast in local PBS stations but it doesn’t pay. Is that normal?

13:21:22 From Vivian Kleiman (she/her) : Please explain how you got them to pay for post expenses

13:21:28 From LeeAnn Dance (she/her) : Suzannah Warlick, yes, the running time includes credit roll.

13:21:50 From Alejandro Enríquez (he/him) : Also the american conferences environment, are they receptive to foreign contents?

13:21:56 From Polly Wells (she/her) : As a former PBS-station staffer, my colleagues and I used to think of PBS headquarters as “the post office”. Because the most important job is to send stuff. The individual stations produce or co-produce most of what is on PBS.

13:22:44 From Jim Becket Ojai, CA he/him : What did Keith call the entity which gives to all the PBS stations once you have a local deal.

13:22:55 From TECH: Mark Stolaroff (he/him) : All the slides today will be available later on the Materials page of our website. We’ll send the link to that page in our emails with the recording of the session.

13:23:21 From Heather Spore (her she) : Also wondering what Vivian Kleinman just asked

13:23:27 From Terry O'Neill he/him : no more beta

13:23:38 From LeeAnn Dance (she/her) : Jim Becket, NETA or APT

13:25:01 From TECH: Mark Stolaroff (he/him) : To save the Chat for the session, you click the “…” at the bottom of the Chat menu and select SAVE CHAT.

13:25:08 From Robert Rooy he/him : His, LeeAnn — he’s a rep for both?

13:26:26 From Pamela Yates (she/her) : ITVS was started by and for independent filmmakers. It’s not a grant, it’s a licensing deal. We made sure that filmmakers retain final cut and ownership. ITVS is licensing your film to air on the public television station.

13:26:54 From Anita Modak-Truran (she/her) : ITVS is fantastic. So is Independent Lens.

13:27:04 From Pamela Yates (she/her) : ITVS is a great example of You Only Get What You’re Organized to Take!

13:27:06 From Robert Rooy he/him : Indeed; great system, because it provides an inside track for broadcast.

13:27:10 From Claudia Murdoch she/her : Who would you reach out to to help you with getting your film on the PBS schedule?

13:27:58 From Pamela Yates (she/her) : And independent filmmakers - we worked for 5 years to get the Congressional budget item to fund ITVS

13:28:02 From Josefina Lyons (she/her) : Same question as Claudia

13:28:07 From James Buffin he/him : Are PBS licences non-exclusive?

13:28:09 From barbara Berney : I have APT and a co-producing/presenting station. Can I still have someone to reach out to stations?

13:28:13 From Naomi Mizoguchi (she/her) : Every time, they aired, do you get paid every time?

13:28:20 From Rick Garside : If you get multiple airings on PBS, how do you monetize that? Do they tell you when it is airing again so you can get more underwriting?

13:28:25 From Olivia Ahnemann (she/her) : Are you signing one, 3-year distribution license or a license with each, individual station?

13:28:31 From Mark Honer (he/him) : the people you hire to contact stations and get clearances - what do you call them? Syndicator? and how do you find them?

13:29:02 From Vicky Funari (she/her) : Pamela, great news about Carrie Lozano!

13:29:16 From LeeAnn Dance (she/her) : Robert Rooy, not sure I understand, sorry. We had a local presenting station that presented our film to APT. You can apply directly or go through a presenting station. Keith used a presenting station. Any local public TV station can be a presenting station, though some are better at it than others, and some just don’t want to be bothered.

13:29:41 From Terry O'Neill he/him : 4-6 million eyeballs

13:29:55 From Steve Ladd (he/him) : O

13:30:04 From Baldwin Chiu & Larissa Lam : if you already have a contract for 3 yrs through World channel, can we come back later through NETA with underwriting and do PBS on a more national level?

13:30:06 From James Buffin he/him : Do underwriter partners often go back and forth to see how your station outreach plays out before committing?

13:30:06 From LeeAnn Dance (she/her) : My local station is WETA, and they are just too big and too expensive, so we used a station in FL.

13:30:42 From Mark Honer (he/him) : Do underwriter partners typically make you promise or guarantee a certain size of audience and do you typically have to go back and deliver ratings/numbers?

13:31:04 From Robert Rooy he/him : Sorry; just didn’t catch who Jim

13:31:14 From Camilla Calamandrei she/her : Keith - don’t you need to have underwriting in place before you can secure a broadcast? which comes first - underwriting or secured broadcast?

13:31:33 From Steve Ladd (he/him) : I’ve used NETA and APT for several films. You don’t get 4-6 million views for films that go up this way. Stations often program at off-times for films from these sources.

13:31:38 From Robert Rooy he/him : Sorry, Leanne; just didn’t understand who Jim Becket is…

13:31:39 From Jacob Smith (he/him) : Does the length of the pod come out of the 26:46/etc.?

13:31:49 From Claire Panke (she/her) : Hoping more will be said about WORLD CHANNEL. Pros/cons

13:31:53 From LeeAnn Dance (she/her) : Oh, I was responding to Jim Becket.

13:32:34 From LeeAnn Dance (she/her) : World is GREAT!

13:32:42 From Robert Rooy he/him : Ah; my bad. Hi Jim!

13:32:46 From Lyn Goldfarb she/her : But you need to get all underwriting spots approved by PBS.

13:33:46 From Victoria Marie (she/her) : Who sets how long these spots are from the underwriters? Me the filmmaker or the underwriter?

13:34:00 From Olivia Ahnemann (she/her) : Do you find underwriters for each local market? Or are you looking for underwriters for the national market?

13:34:04 From Alejandro Enríquez (he/him) : Who decides the duration, PBS or the producer?

13:34:14 From Steve Ladd (he/him) : While these options for public televisions can be useful for some films I was hoping today’s TV segment would also include an overview of the current options for broadcast on cable especially, and maybe also Netflix.

13:34:15 From Beth Dolan (she/her) : You mentioned PBS taking a “cut” when you were talking about underwriting — what is the cut?

13:34:33 From Eris Qian : Do you sell to PBS first or find the underwriter first?

13:34:34 From barbara Berney : when you say a 15 second spot, is that for a single underwriter? How do you do multiple underwriters?

13:34:38 From TECH: Mark Stolaroff (he/him) : For those saving the Chat for the session, Zoom puts that .TXT document in a Folder for this session, in a Zoom folder, in your Documents Folder.

13:35:06 From Mette Reitzel (she/her) : I think he said PBS doesn’t take a cut @Beth

13:35:17 From James Buffin he/him : Seconding Bindu Shah’s question

13:35:27 From Pamela Yates (she/her) : Keith, I don’t believe that if your film is on Independent Lens or POV that you can independently solicit underwriting. Can you? Do you know? Cause these strands have the greatest outreach and uniformity in broadcasting and work for your film, but what about their policy re underwriting? Thanks

13:35:46 From Marcia Jarmel she/her : In the era of Covid are you finding organizations don’t have a budget to underwrite?

13:36:55 From Peter Chadwick (he,him) : Keith - i assume Uk film makers can approach US PBS - i.e. they don’t have to be US film makers

13:37:42 From Victoria Marie (she/her) : DIY ensures it get done, the right way

13:38:21 From Joanne Butcher, she/hers : I have a film that began with PBS New Mexico and now is airing on 93 stations with PBS. We were told we could have two underwriters on PBS New Mexico but none for the other broadcasts. I think that is not correct. What do you think?

13:38:29 From Camilla Calamandrei she/her : If you have a rough cut but need significant finishing funds… and you apply to PBS don’t you need to show you can compete the film (financially)… or do they understand that their intent to air the film will allow you to raise the finishing funds (i.e. underwriting)?

13:39:38 From Terry O'Neill he/him : wow, PBS viewers are old-timers!

13:39:42 From Tim Metzger : +1 Pamela’s question about underwriters with IL or POV?

13:41:22 From Heather Spore (her she) : How much would you need to clear to cover all your deliverables for PBS?

13:41:50 From Patrick O'Connor (he/him) Pass Christian, Mississippi : Pamela - I believe you’re correct - if you’re on one of the PBS strands (POV / Independent Lens / America ReFramed), you won’t be soliciting underwriting.

13:42:05 From Pamela Yates (she/her) : Keith, would you ever consider giving an underwriting credit for free to a premiere partner in order to attract other underwriters who could pay or would pay?

13:42:10 From Marcia Jarmel she/her : What does custom underwriting mean?

13:44:17 From LeeAnn Dance (she/her) : Heather, it depends upon whether you are using a presenting station or going directly through PBS. Each presenting station sets its own fees, and the bigger the station, the higher the fee. We went through WPBT in FL. They asked for $10K, but they messed up our release, so I negotiated them down to $8K. My local station WETA told me they can charge as much as $80K!

13:45:02 From Lauren she/her : Thanks doug

13:45:20 From Terry O'Neill he/him : the chat’s on fire!

13:45:26 From Virginia Quesada (she, her) : Who produces the underwriters spots ?

13:45:28 From David Marienthal (he/him) : Our local PBS station wants to charge a substantial distribution fee. Is this standard and what is the range?

13:45:40 From Pamela Yates (she/her) : With social justice/controversial issue films, PBS has a strict conflict of interest policy. Can you talk about that? Have you and/or Peter ever advised filmmakers who ran into their underwriters being rejected by PBS because of a perceived conflict?

13:45:43 From Theresa Corazon : 1. How do you show the potential sponsors/ underwriters - the amount of viewers that the PBS / network will have? Does PBS provide that?

13:46:08 From Heather Spore (her she) : @LeeAnn I am based in NYC so I would assume they would be on the higher side. You just approached a random other local-ish station?

13:46:10 From barbara Berney : do your underwriters have their spots on every showing?

13:46:38 From ArthurKanegis@Gmail.com : I was told by a presenting station that we had to have our underwriters in the film before it was accepted and scheduled. Once they had it the final film they could up it to APT and NETA. But how can we get underwriters before we can show that the film will be broadcast? Might it be put up on the PBS network and few local stations broadcast it?

13:46:49 From Theresa Corazon : Good questions Virginia

13:47:02 From Theresa Corazon : Who produces the 15 sec. spots/ commercials?

13:47:11 From Terry O'Neill he/him : That is one great poster!

13:47:34 From Claire Panke (she/her) : If you approach a smaller local station, is it irrelevant if you don’t live there? Didn’t shoot there?

13:48:04 From Heather Spore (her she) : wondering what Claire just asked

13:48:04 From LeeAnn Dance (she/her) : We had an Indiegogo donor who introduced us to WPBT. I also talked to a station in OR that has a reputation for being a reputable presenting station. I’ve heard there’s another in NC.

13:48:07 From Claire Panke (she/her) : Ditto Pamela Yates question about rejected underwriters/ PBS restrictions

13:48:40 From Mette Reitzel (she/her) : I don’t quite understand what a family foundation would get out of underwriting. Do they make an advert for the foundation?

13:49:06 From Victoria Marie (she/her) : @Keith Are you suggesting it's best to allow about 6 months to get all the underwriters in place? Or less than 6 months?

13:49:07 From Marcia Jarmel she/her : Who are you talking with at nonprofits? Communications?

13:49:08 From Michael Esposito : Question: How have you seen the underwriting/presenting sponsorship work successfully for other distribution channels outside of public television? Thinking about how we can package similar placements for partners.

13:49:09 From Heather Spore (her she) : @mette is it street red?

13:49:19 From Heather Spore (her she) : street cred?

13:49:25 From Lauren she/her : I’ve heard costs to prep masters or distribution costs can be 150K+ ?

13:49:29 From Steve Ladd (he/him) : Keith - you really should clarify that what you’re talking about are technically not PBS national broadcasts. PBS national is not involved. People seem confused here. These are programs offered through NETA or APT directly to the 300+ local public television stations who each decide whether to schedule a program. Doing station relations work is essential to get as many stations as possible onboard.

13:49:34 From Claire Panke (she/her) : Ditto Arthur Kanegis question - chicken/egg question about getting underwriting - getting broadcast commitment. Make underwriting conditional to raising enough to secure a spot?

13:50:16 From Lyn Goldfarb she/her : Steve, those are really good points the need to be clarified.

13:50:29 From Tim Metzger : Ditto Steve Ladd’s comment. My head spinning a bit too.

13:50:49 From LeeAnn Dance (she/her) : Steve, yes, that’s very true. Big difference. We hired a station relations person to make sure local stations across the country actually showed the film.

13:51:02 From Heather Spore (her she) : @Lauren it is that AFTER you get your Pro Res?

13:51:34 From Eiji Han Shimizu (he/him) : Does PBS only take documentaries? Is semi-documentaries accepted?

13:51:49 From Mark Honer (he/him) : How many films total does POV and Independent Lens clear per year?

13:52:11 From Tim Metzger : IL takes around 20-22 films a year

13:52:43 From Tim Metzger : POV takes a bit less. Around 15-18 I think?

13:53:14 From Camilla Calamandrei she/her : is applying to POV like applying to a festival where it would be better to have an introduction to be seriously considered?

13:53:28 From Joanne Jackson (she/her) : For Canadians watching this session, there can be cross-border station issues if you already have a Canadian broadcaster for your film.

13:54:04 From JENNIFER WASHINGTON : What’s the name of the magician in Montreal?

13:54:17 From Lauren she/her : @Heather Spore, possibly yes, my editor who did pbs route told me that post/delivery costs could be that high

13:54:28 From Victoria Marie (she/her) : @ Keith and @Peter Are you suggesting it's best to allow about 6 months to get all the underwriters in place? Or less than 6 months?

13:54:31 From Janice Villarosa (she/her) : ditto on Jennifer’s question

13:54:36 From Jim Becket Ojai, CA he/him : Who is the WIZARD OF MONTREAL?

13:54:51 From Emre Korkmaz : Can you give the contact info of the wizard?

13:55:04 From Anita Modak-Truran (she/her) : Ditto on questions about the identify of the Wizard of Montreal

13:55:17 From Heather Spore (her she) : WIZ—ARD

13:55:27 From Claire Panke (she/her) : Ditto on Montreal Wizard !

13:55:44 From Tim Metzger : This Wizard is about to get 150 emails.

13:55:52 From Joanne Jackson (she/her) : Is it possible to approach PBS Nature or PBS Nova series with some 'underwriting in place'.?

13:56:42 From Terry O'Neill he/him : Legend has it the WIZARD of MONTREAL is a former Cirque trapeze artist.

13:56:55 From Claudia Murdoch she/her : Who do you identify such a station relations person? It is such a specialized expertise.

13:56:57 From Heather Spore (her she) : where do you find Station Relations people?

13:56:58 From Anita Modak-Truran (she/her) : Cirque is in bankruptcy.

13:57:01 From Olivia Ahnemann (she/her) : Are all 320 stations required to download your film from the national feed or do they decide it’s something they want?

13:57:03 From Jim Becket Ojai, CA he/him : TIM DO YOU HAVE THE E-MIAL!

13:58:09 From sandrine cassidy (She/her-) : Is this just for features for PBS or also with shorts ?

13:58:19 From Suzannah Warlick : Can you do the same with The History Channel?

13:58:26 From Camilla Calamandrei she/her : sorry to repeat but a number have asked — which comes first: underwriting or securing a broadcast? how can you secure broadcast without underwriting/finishing funds in place ?

13:58:41 From Pamela Yates (she/her) : If you care about outreach and impact, remember it’s free in every single household in the US and southern Canada. It’s really democratic.

13:59:16 From George King(he, him) : If PBS stations program the feed, is there anyway to gain from this financially, outside of national sponsors. Are there local sponsors for example?

13:59:30 From Donna Musil : Has anyone gotten underwriting for virtual screenings?

13:59:44 From Michael Esposito : Donna great question!

13:59:56 From Tim Metzger : So… is it accurate to say that if you don’t have a national PBS strand like IL or POV, then as a producer you’re not receiving a license fee, and/or it’s the producer’s responsibility to cobble together the funding for it via this underwriting dance? Wow. So grateful for ITVS and IL.

14:00:55 From ArthurKanegis@Gmail.com : markstolaroff@gmail.com

14:01:12 From Lyn Goldfarb she/her : You should also acknowledge that there is a National Program Service which is the gold standard for PBS where PBS support the program possibly with press and promotion on PBS sites and networks. These are two different PBS universes which should be mentioned.

14:01:23 From Alejandro Enríquez (he/him) : Great resume, Tim

14:01:31 From LeeAnn Dance (she/her) : Tim Metzger, yes, that’s it!

14:01:48 From Tim Metzger : No, I

14:01:49 From TECH: Mark Stolaroff (he/him) : In your Breakout Room, talk about your Television Experience in the past.

14:01:56 From Tim Metzger : No, I’m not the wizard

14:19:01 From TECH: Mark Stolaroff (he/him) : Yes, @Naomi

14:19:22 From Eiji Han Shimizu (he/him) : What about TV distribution beyond the US? Foreign version of PBS?

14:19:31 From Jim Becket Ojai, CA he/him : What is the estimated cost of submitting to PBS out of your pocket? I have heard varied numbers, but when one reaches a finished film ain’t much left in the budget.

14:19:41 From Beth Dolan (she/her) : Hand up for breakout room 22.

14:19:47 From jen she/her : Thanks @joanne. Will do!

14:19:58 From May (she her) : I understand you have to come up with $25k to $30K for NETA and APT to represent you to other stations … is that true? How doe you do it? Underwriter?

14:20:38 From Heather Spore (her she) : what ARE the deliverable costs estimated?

14:21:10 From Chris Zaluski (he/him) : Are you able to use your underwriting pods for what we used to call in the newspaper industry as “house ads” … essentially, driving people to your website or encouraging community screenings, DVD sales, etc?

14:21:41 From Robin Grey : Is it better to get a major PBS presenting station like WGBH or is it equally positive to go with a local station like SCETV?

14:21:50 From TECH: Mark Stolaroff (he/him) : Email screenshots to: markstolaroff@gmail.com

If you would like to speak please use the raise hand feature by clicking on “Participants” at the bottom of your Zoom screen and then clicking “Raise Hand” under the list of participants.

14:21:55 From Virginia Quesada (she, her) : If you don’t sell the underwriting can you put your own promotional information in the POD?

14:22:19 From Chris Zaluski (he/him) : ^ I second Virginia’s question!

14:22:22 From abbyginzberg : It does not cost more than about $150 for NETA to upload your film. You need to pay a station relations person to get good coverage and good time slots. The station relations cost is about $7500 to cover the fee for the station relations person

14:22:46 From Tanya Lapointe (she/her) : Great job Olivia!

14:23:53 From Elizabeth Upton : I love your film, Pamela!!!!

14:24:17 From Elizabeth Upton : One of my favorites!

14:24:38 From Lyn Goldfarb she/her : Pamela, thank you and the other independent filmmakers who organized and advocated for ITVS.

14:24:52 From sandrine cassidy (She/her-) : Lois is very generous with her time and pretty available when you have an in

14:25:32 From Heather Spore (her she) : @abbyginzberg So you are saying if you can at least cobble together from underwriting you would at least break even?

14:25:53 From Claire Panke (she/her) : Agree with Doug!

14:26:51 From Michael Esposito : Stepping off to have a call with a potential partner! Be back on afterwards.

14:26:55 From abbyginzberg : Yes the costs to get the film ready can be a few thousand dollars—so if you can raise 10K it will cover the station relations person and the deliverables

14:27:01 From Olivia Ahnemann (she/her) : @Keith, your presentation flew by!

14:27:18 From Marcia Jarmel she/her : Can you get underwriting if you have ITVS funding?

14:27:37 From Joanne Butcher, she/hers : Good luck Michael Esposito.

14:28:19 From Polly Wells (she/her) : What is the future of feature length docs? Is it a format for a bygone era? Do audiences want them? TV doesn’t, and theatrical is not realistic for most. Seems like festivals are keeping that length alive?

14:28:21 From Heather Spore (her she) : who is it you call to get it programmed on PBS? what is the title of the person?

14:28:38 From Marcia Jarmel she/her : Can you get underwriting for controversial films?

14:29:53 From George King(he, him) : Go to PBS’s various national conferences to meet individual program directors. You can actually find people who are receptive human beings!

14:30:00 From Heather Spore (her she) : can someone speak about American Masters?

14:30:39 From Lydia Smith : can one apply directly to World?

14:30:42 From Yi Chen @c35films : Q: Does America ReFramed allow underwriting?

14:30:45 From Claire Panke (she/her) : Are there subject matter preferences for NETA?

14:31:10 From Erin Fox (she/hers) : I think American Masters is one of WGBH’s shows…

14:31:41 From abbyginzberg : I agree about hiring a station relations person rather than paying a presenting station. You can get a lot of penetration of the PBS system with a good station relations person

14:31:45 From Patrick O'Connor (he/him) Pass Christian, Mississippi : Yi - in my experience, no. America ReFramed doesn’t allow underwriting. They pay a licensing fee.

14:31:46 From David Marienthal (he/him) : Will you share names of station relations consultants?

14:31:49 From Lyn Goldfarb she/her : We (Jed Riffe, Paul Espinosa, Emiko Omori and I) got a NPS broadcast for an independent series California and the American Dream series.

14:32:08 From Camilla Calamandrei she/her : historically PBS also do a good job promoting their films

14:32:22 From Joanne Jackson (she/her) : Can Adam Sutherland present the notes from our group? E&O insurance was mentioned.

14:32:45 From Doug Block (he/him) : America Reframed pays a licensing fee but it’s peanuts. I got all of $1K to rebroadcast 51 Birch Street. (That said, they’re very nice people)

14:33:46 From Yi Chen @c35films : So it’s either licensing fee or underwriting? Can’t be both?

14:34:33 From Claire Panke (she/her) : To be clear, you would only hire a stations relations person if your film were accepted by either NETA or APT (or similar)…correct?

14:34:45 From Patrick O'Connor (he/him) Pass Christian, Mississippi : Doug - I was paid $10,000 for my film on America ReFramed. Not a lot, but more than peanuts in my world…

14:35:43 From Holly Hardman (she/her) : My film As Prescribed is in post-production and is being tracked by POV. Sorry. I have to correct Arthur who said nothing happened with As Prescribed and POV. That was another film. Ot

14:35:50 From abbyginzberg : I was all paid $10K from America ReFramed—the big problem with them is that they only show on the WORLD Channel so it is hidden

14:35:53 From Lyn Goldfarb she/her : You could hire a station relations person for PBS Plus or NPS (PBS may or may not pay for the station relations person). Your presenting station could help you with that (you can negotiate that).

14:36:00 From Heather Spore (her she) : Don’t most doc filmmakers get E and O?

14:36:09 From Cat McGrath she/her/hers : This is the person who managed our station relations: https://deshieldsassociates.com/index.html. I seem to recall she secured about 40% of the PBS Plus market, 130+ stations for our education doc about the uses and misuses of technology in schools: prohttps://www.pbs.org/show/school-sleuth-case-wired-classroom/

14:36:14 From Robert Rooy he/him : They got my film, DEEJ, for free; but that was because of our ITVS contract. Which had funded the completion of the film

14:36:25 From Marcia Jarmel she/her : You need E&O to be on PBS.

14:36:28 From Lyn Goldfarb she/her : You do need E& O insurance for broadcast.

14:36:32 From Greg Swartz (he/him) : I have some great news: During this chat, I managed to get a call set up with a possible presenting station in Pennsylvania. I quickly reached out to someone there and they already agreed to talk with us.

14:36:34 From abbyginzberg : You would be taking a big risk to air the film without E and O insurance. I would no do that.

14:36:53 From Heather Spore (her she) : outside broadcast don’t all doc filmmakers buy E and O?

14:37:08 From Joanne Butcher, she/hers : Wow! That’s taking some great action Greg! Congrats.

14:37:15 From Rosemary Rawcliffe : I’m back,I got knocked out and you are speaking about the presenting station issue I talked with Arthur about

14:37:45 From Camilla Calamandrei she/her : Usually you are required to show you have E&O insurance, no? (PBS had / has a blanket for music rights, I think)

14:48:55 From sandrine cassidy (She/her-) : How long are the additional ressources and recordings available for ?

14:49:03 From sandrine cassidy (She/her-) : On the site ?

14:49:33 From TECH - Sarah Kaplan (she/her) : They will be available through the end of the month!

14:49:48 From Cat McGrath : got bumped off zoom and my chat reset. Any way to access previous chat?

14:50:03 From Janice Villarosa (she/her) : Sarah - is that for all the sessions?

14:50:11 From Vivian Kleiman (she/her) : What should the outside length of a streaming deal be now that the world of distribution is changing so rapidly?

14:50:25 From TECH - Sarah Kaplan (she/her) : As far as I am aware, yes that includes all the sessions!

14:50:38 From Terry O'Neill he/him : That’s fresh!

14:50:41 From Joanne Butcher, she/hers : I spoke to Gordon Firemark and really enjoyed the experience.

14:50:44 From Jacob Smith (he/him) : Cat - I’d be happy to email you the .txt file afterwards.

14:51:04 From ArthurKanegis@Gmail.com : When we applied to WORLD and POV online we never even got a confirming email or any word. How do you actually get them to watch and consider your film?

14:52:37 From Patrick O'Connor (he/him) Pass Christian, Mississippi : Arthur - in my case, I applied and didn’t hear anything from them for over a year. Then they called and asked if the film was still available (it was).

14:55:37 From Anita Modak-Truran (she/her) : I agree with Peter. Never negotiate your own deal. You want someone who is experienced, like Peter!

14:57:42 From Lucie Faulknor : Peter, can you give an example of negotiating a deal with ITVS or POV for a filmmaker?

14:58:48 From Olivia Ahnemann (she/her) : What’s the difference between global and international rights?

15:01:11 From Bertie he/him : how do you do due diligence in a distributor?

15:02:57 From Count Eldridge : Aren’t we skipping a step? How do you find a distributor? I assume even indie disitrbutors dont take unsolicited calls

15:04:07 From Victoria Marie (she/her) : @Peter can you say who these undesirable cpmapnaies are?

15:04:20 From Paul Steinbroner : Yes, sometimes the best deal you didn’t make was the best one!!!

15:04:27 From Olivia Ahnemann (she/her) : I second @ Victoria Marie’s question!

15:04:29 From Lara Stolman she/her : It would be great to know who to stay away from - distributors I mean.

15:04:37 From Doug Block (he/him) : Peter can’t say but will. Cinedigm

15:04:52 From Victoria Marie (she/her) : @Peter that's 3 of us that would like to know who to stay away from

15:05:16 From Doug Block (he/him) : A group of filmmakers have recently banded together to get years of overdue royalties

15:05:46 From Doug Block (he/him) : It took months and months of negotiating and collective action

15:05:49 From Joanne Butcher, she/hers : That’s good to hear, Doug Block.

15:06:15 From Doug Block (he/him) : Meanwhile, the CEO of Cinedigm earned 1.7 million in compensation last year

15:06:19 From Heather Spore (her she) : There is a pretty informative Facebook Group called Protect Yourself from Predatory Film Distributors/Aggregators where filmmakers name names…mostly narrative folks, but the same issues are all discussed.

15:06:32 From Camilla Calamandrei she/her : @Peter - if not a lawyer, then who else might be a skilled negotiator — a sales agent? I feel like Submarine is the sales agent every one names and then after that everyone else filmmakers name are really distributors…

15:06:40 From barbara Berney : indie distributors often take cold calls. some do some don’t

15:07:36 From Camilla Calamandrei she/her : thanks Barbara — but even if they take a cold call and are interested, then who comes in and does the negotiation?

15:09:11 From Jacob Smith (he/him) : Most of our distribution conversations came from submitting to and getting accepted by markets. By being in the markets we then got directories of all the industry folks attending plus opportunities to meet at the markets. A few came by asking other filmmakers and then reaching out with a “so-and-so suggested we give you a call.”

15:10:03 From Joanne Butcher, she/hers : I work with a small distribution company, so if you are looking, please feel free to contact me: joanne@filmmakersuccess.com.

15:10:18 From Lyn Goldfarb she/her : I had to walk away from a possible good deal because the distributor said their bottom line was “in perpetuity” and if I wouldn’t do it, we shouldn’t proceed.

15:10:19 From Lisa Madison : Stay away from KEW

15:10:24 From Heather Spore (her she) : @jacob what markets did you go to?

15:11:06 From Chris Farina (he/him) : Has anyone worked with Bullfrog Films? If so, what is your feeling about them?

15:11:23 From Heather Spore (her she) : I SO wish there was a private Facebook group for this class/group.

15:11:39 From Patrick Norman (he/his/him) : ditto heather

15:11:49 From Elizabeth Upton (she/her) : For the year 2020: Considering that content is King during this pandemic, does anyone know an average price for a doc feature on an OTT platform (Netflix, Hulu, Amazon…etc)

15:12:08 From Lisa Madison : Bullfrog is a really sweet mom & pop shop, good people, but has a LOT on their plate, and probably like most other distributors, won’t give your film a ton of attention. But they’re well-respected in the educational world, best for educational distribution probably

15:12:09 From Claire Panke (she/her) : How much does a “skilled negotiator” take? Is it a % of the deal or a flat fee normally?

15:12:12 From Holly Hardman (she/her) : Bullfrog is good. I have received revenue from them through my education distributor — Collective Eye. They partnered.

15:12:13 From Laura Bermúdez : i would like to keep in touch ! ditto with the fbook group

15:12:20 From sandrine cassidy (She/her-) : I’d love to join a FB group of this class if there was one.

15:12:46 From Victoria Marie (she/her) : Ditto @Heather for a FB group to share their knowledge

15:13:07 From Elizabeth Upton (she/her) : Ditto @Sandrine

15:13:18 From Paul Steinbroner : Like bad baseball trades

15:13:29 From Chris Farina (he/him) : Thanks Lisa and Holly. The educational market is key for my film that I’m negotiating with them.

15:13:52 From Jacob Smith (he/him) : The best one was IDFA in Amsterdam. We didn’t get into the festival but did get into the market. It was basically ten days of hustling through distributor, sales agent, and buyer meetings (plus meetings tons of filmmakers). We ended up with a decent pile of offers out of that. We also had a good experience at a really small festival/market in Hamilton, Toronto.

15:14:01 From TECH: Mark Stolaroff (he/him) : Hey Everyone, we’ll discuss creating a private FB group for the class.

15:14:10 From TECH - Sarah Kaplan (she/her) : I will talk to the team about a Facebook group

15:14:16 From Janice Villarosa (she/her) : That’s great!

15:14:23 From Elizabeth Upton (she/her) : Thank you!

15:14:35 From sandrine cassidy (She/her-) : :)

15:14:50 From Vivian Kleiman (she/her) : @jacobsmith I wonder how effective those markets will be now as virtual markets

15:15:05 From Bertie he/him : Tell them that it will not set a precedent, and besides, we have done it before.

15:15:49 From George King (he, him) : Peter, can you send a list of the options you have encountered in negotiating a deal (Foreign, educational, personal sales from website, etc.)

15:16:24 From Emre Korkmaz : Does anyone save a copy of last week's chat? And the last office hours' chat as well?

15:16:26 From Victoria Marie (she/her) : WHY? @Peter

15:16:53 From George King (he, him) : I think I have last weeks chat

15:17:34 From Alejandro Enríquez (he/him) : I have it. enriquez@mondotropo.com

15:17:47 From Emre Korkmaz : Could you send it to me, George? Thanks a lot! emrekor@gmail.com

15:17:48 From Tanya Lapointe (she/her) : Peter: Would you explain “boilerplate”?

15:18:01 From Olivia Ahnemann (she/her) : @Peter so true!

15:18:28 From sandrine cassidy (She/her-) : @tanya - it’s the sample first agreement they send you. You need to make the agreement yours.

15:18:46 From George King (he, him) : How do you identify if its boilerplate?

15:18:50 From Miriam Lewin (she/her) : I hope Peter will talk about how to find a distributor in the first place.

15:18:52 From Jacob Smith (he/him) : @vivian Perhaps Keith and Peter can prognosticate on the future of markets? But a lot of the meetings and discussions just came from the distributor being in the directory of industry attendees and us having the film in the market. I think having the film in the market was an initial vetting/filter for them. So we ended up in discussions and with offers with some folks we never met in person, just started the conversation because of the market.

15:18:55 From Bertie he/him : What is boilerplate to you, Peter? I think of an attorneys fee clause, jurisdiction and venue, integration

15:19:26 From Victoria Marie (she/her) : The side that is willing to walk away is the side that has all the power IMHO

15:20:20 From Pamela Yates (she/her) : The PBS consortia (ie Latino Public Broadcasting) only offers a boilerplate contract. When you try to negotiate they say, “It’s up to CPB and we can’t change it”. What to do? How to negotiate a different contract or negotiate select items?

15:20:28 From Olivia Ahnemann (she/her) : I feel like the criteria for distribution partners should be applies to sales agent too.

15:20:31 From Trevor Jones (he/him) : How do you know how to set a reasonable bottom line? One that doesn’t make you unable to make a deal with.

15:21:32 From Janice Villarosa (she/her) : Hi Sarah- I just looked for an example session 1 says would only be available on Aug 25. Is it possible to have access to all the sessions at least until end of the month. Thanks

15:22:19 From TECH: Mark Stolaroff (he/him) : The Sessions will be available until the end of September.

15:22:41 From TECH - Sarah Kaplan (she/her) : I believe all will be available through the end of the month but I will talk with the team and make note it says it’s only there until Aug 25 so we can correct that

15:22:54 From Janice Villarosa (she/her) : Thank you!!

15:23:32 From LeeAnn Dance (she/her) : Does anyone have experience with a Jewish film distributor? Particularly interested in the educational market.

15:23:41 From TECH: Mark Stolaroff (he/him) : They will be available until the end of the month.

15:24:50 From Beth Lane : @LeeAnn I also am interested in your question: Does anyone have experience with a Jewish film distributor? Particularly interested in the educational market.

15:26:00 From Tim Metzger : Peter, can you talk more about nonexclusive rights and why that’s bad?

15:26:05 From Terry O'Neill he/him : Delightful to see the joy in Peter’s eye when he talks this stuff. Once an attorney, always an attorney!

15:26:34 From Julia Haslett : I’m currently in conversation with Menemsha/Chai Flicks. But it’s very early days.

15:26:42 From Olivia Ahnemann (she/her) : I second @Terry O’Neill’s question. I’m confused by co-exclusive being o.k. and non-exclusive being bad.

15:27:27 From Camilla Calamandrei she/her : @Olivia - non exclusive means they aren’t really motivated to sell, and no one else who is serious will want to..

15:27:31 From Camilla Calamandrei she/her : join

15:27:44 From Terry O'Neill he/him : @Olivia, not a question. Just an observation of Peter’s excitement.

15:27:58 From Camilla Calamandrei she/her : co-exclusive at least limits it to two parties who are both invested

15:28:11 From Heather Spore (her she) : can you expound on how you would go about GEO blocking if it came to that?

15:30:17 From Olivia Ahnemann (she/her) : Sorry @Terry, I meant @ Tim Metzger’s question

15:30:49 From Lauren she/her : @Elizabeth Upton I’ve heard Netflix - 20-40 range

15:32:00 From Heather Spore (her she) : @Lauren for how many years?

15:34:24 From Heather Spore (her she) : this is real fast.

15:35:07 From Janice Villarosa (she/her) : What is a reasonable Cap for Expenses

15:36:24 From Tanya Lapointe (she/her) : Peter: Could you specify good/bad bankruptcy language?

15:36:32 From Emre Korkmaz : @lauren what is “Netflix - 20-40 range”?

15:36:41 From Mark Honer (he/him) : Thanks Peter, Keith and the Wednesday gang. I gotta roll out.

15:36:43 From Lauren she/her : @heather spore

15:36:49 From Doug Block (he/him) : Can you give us the name of the authors of those books again?

15:37:04 From Pierre Heistein : What is “Delivery” in the negotiation context?

15:37:11 From Joanne Jackson (she/her) : I always ask for a clause that the rights to revert back to producer if the company goes bankrupt, or changes hands.

15:37:14 From Beth Lane : Never Split the Difference - Chris Voss

15:37:15 From Robin Grey : Peter that was a terrific session!! I am a lawyer and learned a great deal.

15:37:19 From Camilla Calamandrei she/her : did Peter say re TERRITORIES - that you negotiate a clause that says you get the right to sell into any territory they fail to sell into after 12 months?

15:37:22 From Heather Spore (her she) : @Lauren what is your last name?

15:37:22 From bindu shah : chrism voss and seth Freeman

15:37:29 From Lauren she/her : @heather spore, sorry hit send:). Not sure length but imagine negotiable 1-3 yrs… what do you mean re fast?

15:37:30 From Beth Lane : The Art of Negotiating the Best Deal - Seth Freeman

15:37:51 From TECH: Mark Stolaroff (he/him) : Share a negotiating tip

15:53:15 From Cat McGrath : Question about one-off broadcast licensing right: We’re considering a local broadcast offer to air our 30 min film followed by 30 min. pre-recorded panel discussion. This tv broadcast will simultaneously be virtually screened at the Montclair film festival where film is already scheduled to screen. No money is changing hands, but what should we be thinking about when managing this unique situation, especially in terms of broadcast rights.

15:53:39 From TECH: Mark Stolaroff (he/him) : Send screenshots to markstolaroff@gmail.com

15:53:45 From Beth Dolan (she/her) : HAND UP from breakout room 6!!

15:53:50 From Pierre Heistein : I don’t know how to raise my hand haha

15:53:51 From Vicky Funari (she/her) : Thanks, All. I have to leave early for a meeting with my kid’s school, but this was super-informative.

15:54:05 From LeeAnn Dance (she/her) : Gotta run. Thanks!

15:54:52 From Anita Modak-Truran (she/her) : Take care Vicky

15:55:08 From Jim Bruce (he/him) : Can you talk about terms, splits, real world revenue results common for partnering with Kanopy?

15:55:08 From Heather Spore (her she) : great questions @Count

15:56:17 From Lyn Goldfarb she/her : You raise your hand next to your name on participants

15:56:29 From Heather Spore (her she) : please name names on the good ones!

15:56:56 From Heather Spore (her she) : @Peter Rader please name the good ones

15:57:21 From Lauren she/her : Yes @Peter Rader, thanks if you can refer

15:57:41 From Jacob Smith (he/him) : Indiecan based in Toronto

15:57:58 From Vicky Funari (she/her) : Just as I’m going: I really like California Newsreel. They distribute my film Maquilápolis to the educational market and they have been great.

15:58:48 From Peter Rader (he, him) : We’ve had great foreign sales experiences with Annie Roney at Ro•Co and with Richard Abramowitz domestically at Abramorama. But they are very hard to get on the phone right now. Everyone wants a piece of ‘em.

15:58:54 From Alejandro Enríquez (he/him) : Peter, is this hybrid system working worldwide or is it mainly a USA stuff. How real is that the conference system accept foreign content? Thank you form Spain.

15:59:33 From Lucie Faulknor : I second California Newsreel folks are great.

15:59:54 From Beth Lane : Hi Abby - please share the contact info for Rosemary and her company

15:59:58 From Lyn Goldfarb she/her : I would like to know more about Films for Change. I got a request from them for one of my films but they say they want it for free for the first 3 months. So, it does pay off?

16:00:16 From Count Eldridge : \* Do small indie distributors really doing anything? Are they actually marketing, or are they essentially just getting your film into the big platforms? If they aren’t doing much, Why not just use an aggregator?

16:00:47 From Cris Saur : We just premiere our doc last Saturday with a foundation online. And we are getting a lot of request to see the film. How can we do this without potentially compromising a broadcast deal, but at the same letting people know that we have another screening coming up?

16:01:11 From Count Eldridge : \* How do you get in with a distributor in the first place? We haven’t made it into a big film festival, and I assume distributors won’t take our call, so how do we get in?

16:01:59 From Tim Metzger : Has anybody had experience with Cargo Film Releasing?

16:02:14 From Myriam Zumbuehl (she/her) : hi miriam!! (and thanks for clapping)

16:02:14 From Claire Panke (she/her) : Thanks for still clapping - I’m a nurse :)

16:02:43 From Tim Metzger : Thank you for your service, Claire!

16:02:44 From Jim Bruce (he/him) : Thank you, Claire!

16:02:55 From Angee Simmons : Clapping for you Claire!

16:02:58 From judith Ehrlich : Yes- same experience from Films for Change here from in Australia. Not a good deal.

16:03:22 From Claire Panke (she/her) : Not recommending nurse + independent filmmaker combo to ANYONE :)

16:03:25 From Linda Martuch - She/Her : Does anyone have experience with 1091 media?

16:03:44 From Victoria Marie (she/her) : @Judith I had a very positive experience with Films for Change

16:03:48 From Patrick Norman (he/his/him) : @Linda I’ve had a great experience with 1091

16:03:58 From Claire Panke (she/her) : I have had good experience with Icarus, but it’s an old deal that auto-renewed. Not sure what they’d be like to start a new deal. I might try to find out !

16:03:58 From Patrick Norman (he/his/him) : helpful resource for all: https://dearproducer.com/distributors-fact-sheet/

16:05:33 From George King (he, him) : How have virtual festivals impacted acquisition and distribution?

16:06:43 From James Buffin he/him : I missed the timing PB just referred to…anyone catch those details?

16:07:38 From Claire Panke (she/her) : Ditto questions about how virtual screenings would fit into distribution deals

16:08:02 From Naomi Mizoguchi (she/her) : Does anyone have an experience with ProQuest?

16:09:44 From Holly Hardman (she/her) : Till the next time. Bye, Everyone.

16:10:06 From john alan simon (he/him) : How do we access the participant directory? - not seeing it on course material page -

16:10:16 From Heather Spore (her she) : So to copyright our doc, do we just send a transcript to the Copyright office in lieu of a script?

From Steve Ladd (he/him) to Everyone: 01:31 PM

Even if broadcast might they just be at off times? Does that matter to underwriters?

16:11:37 From Lucie Faulknor : If you get an offer from say IL for $75K which doesn’t seem like a lot, and you feel you have a huge potential for underwriting, would it be advantageous to turn them down and go for APT? Or will the clout of being on IL help you make more money later?

16:11:49 From Angee Simmons : Totally agree do it yourself!

16:13:05 From Maria Elena CORTINAS : What is name of person who is expert on Delivery & may be good person to negotiate Delivery?

16:13:11 From Pierre Heistein : Thanks Angee!

16:13:40 From Cynthia Salzman Mondell she, her : Thank you Angela.

16:13:42 From Mitchie Takeuchi : Another great session. Thank you so much!!!

16:14:24 From Baldwin Chiu & Larissa Lam : can we approach NETA after our PBS term is over if we did an acquisition deal with world channel for example

16:14:33 From Heather Spore (her she) : how do you get to American Masters? I have been looking to NO avail!

16:15:14 From Lauren she/her : same ? @heather spore re American Masters, do they pay filmmaker?

16:16:18 From Anita Modak-Truran (she/her) : Heather, the person you need to reach is Michael Kantor. Please send me your email and I’ll see if I can do an e-introduction.

16:16:21 From Angee Simmons : It’s Nancy at KET in Kentucky - She is amazing!!!!!

16:16:36 From Heather Spore (her she) : @Anita will do THANKS!

16:16:47 From Angee Simmons : Michael Kantor take s a lot of call - I was surprised when I was at a PBS station how accessible he was ;)

16:17:35 From Nicole Bernardi-Reis (she/her) : @anita also looking at connecting with American Masters.

16:17:55 From Janice Villarosa (she/her) : same

16:18:03 From Janice Villarosa (she/her) : pls

16:18:11 From Anita Modak-Truran (she/her) : Please send me an email at anita.modak-truran@butlersnow.com - if you can include a short description of the project.

16:18:14 From Heather Spore (her she) : Anyone know how to reach out to NYC-Arts on PBS?

16:18:51 From Heather Spore (her she) : sporeheather@hotmail.com I will email you @Anita

16:18:59 From Robbie Leppzer (he/him) : Also trying to reach American Masters. I didn’t see a way on their website.

16:19:18 From Janice Villarosa (she/her) : Should have asked this earlier: E & O Insurance how much to budget on that.

16:20:56 From TECH: Mark Stolaroff (he/him) : @Janice, for my narrative film that received day and date theatrical and was on all the platforms and is currently streaming on Hulu, I paid $4k for E&O. Don’t know how that varies for docs.

16:21:06 From Angee Simmons : I do agree with you Keith. I’m happy to write LOI with experienced producers with solid track records and potentially a trailer. But I think Keith is right - UW’s should be inspired your content!

16:21:45 From Janice Villarosa (she/her) : Thanks Mark!

16:21:46 From Anita Modak-Truran (she/her) : Another great class. Looking forward to next week.

16:21:57 From Rory Kelly (he/him) : Can you apply to NETA, APT etc at the same time or must it be one after the other?

16:23:50 From Janice Villarosa (she/her) : @Sarah and @Mark re sessions: will that also include the office hours which will be available until end of the month?

16:24:16 From TECH: Mark Stolaroff (he/him) : @Janice, yes, all sessions will be available until the end of September.

16:24:16 From Jacob Smith (he/him) : @Janice & @Mark - we paid $3k for E&O on our feature documentary

16:24:16 From TECH - Sarah Kaplan (she/her) : Yes, it includes all the materials

16:24:20 From George King (he, him) : Keith, are you cold calling potential underwriters? How do you figure out the right person to talk to?

16:24:21 From May (she her) : Can you give us an example of rich deck?

16:24:38 From TECH: Mark Stolaroff (he/him) : Thanks, @Jacob!

16:24:43 From May (she her) : I mean pitch deck, sorry

16:25:09 From Janice Villarosa (she/her) : Thanks so much!

16:25:31 From Janice Villarosa (she/her) : Thanks Mark!

16:25:48 From Janice Villarosa (she/her) : Thanks Jacob!

16:26:37 From TECH: Mark Stolaroff (he/him) : @Linda, the sessions are NOT downloadable. By design.

16:26:52 From TECH: Mark Stolaroff (he/him) : Sorry!

16:27:18 From Camilla Calamandrei she/her : @Janice & @Mark 10 years ago, I paid closer to 3500k + for E&0 for a feature doc

16:27:28 From Donna Musil : And then they pretend that audience donations "pay" for the films.

16:27:50 From Claire Panke (she/her) : I believe E&O costs depend on your film and perceived risk.

16:29:09 From Camilla Calamandrei she/her : Is the Lois they were speaking of earlier at PBS - Lois Vossen?

16:29:21 From Lyn Goldfarb she/her : For E&O, ou also need to have a lawyer check your film to make sure there are no issues you could be sued for,and the lawyer will write a letter which will be the basis for E&O insurance.

16:29:49 From Janice Villarosa (she/her) : Thanks Lyn!

16:30:13 From Camilla Calamandrei she/her : Thank you!

16:30:15 From Marcus Relton he/him : I’m looking at £4,500 ($5853) for E&O for a feature documentary challenging an African regime’s leaders, so with some defamation risks, subject to closer negotiation.

16:30:25 From Camilla Calamandrei she/her : Thank you Peter and Keith!

16:30:48 From Polly Wells (she/her) : Great afternoon. Thanks!

16:30:49 From James Byrne (he/him) : Thanks, great class. Very practical and informative.

16:30:55 From George King (he, him) : Unfortunately, PBS stations see themselves a as brand, they have not thought about the services they are providing. In their minds its the costs of doing business

16:31:19 From Angee Simmons : Lois Vossen is at Independent Lens

16:31:29 From Terry O'Neill he/him : Thanks everybody!

16:31:46 From Julia Haslett : thanks peter and keith!

16:31:47 From DAVID MAGDAEL : Bye!!! Thanks a;;!!!

16:31:50 From Baldwin Chiu & Larissa Lam : Great seeing everyone!

16:31:50 From Myriam Zumbuehl (she/her) : thank you!!!

16:31:51 From Justin Perkinson (he/him) : Thank you!!

16:31:53 From Marcus Relton he/him : Thanks all from post-midnight London.

16:31:54 From Marcia Jarmel she/her : Thanks everyone!

16:31:56 From DAVID MAGDAEL : this was great

16:31:57 From Bertie he/him : I need to get back to my clients needs. Thanks all. Adios for now1

16:31:57 From Cynthia Salzman Mondell she, her : Thank you.

16:31:58 From Heather Spore (her she) : Save the CHAT

16:31:59 From Mette Reitzel (she/her) : Byeeee everyone! Looking forward to the next one.

16:32:01 From Lara Stolman she/her : Thanks to everyone.

16:32:05 From Janice Villarosa (she/her) : Thanks Marcus! Thanks Everyone!!

16:32:07 From Camilla Calamandrei she/her : Is the general list of participants avail in the materials on your website?

16:32:08 From Lynnette Gryseels : Thank you!

16:32:08 From Lara Slife : thanks!

16:32:12 From DAVID MAGDAEL : Hi marc

16:32:14 From Michael Esposito : Thanks all!