



SHORT SIGHTED

**Get your film seen
by people who matter**

**A one day course on short film
distribution, exhibition and
marketing designed by the British
Academy of Film and Television
Arts and Shooting People.**

**Book of useful
contacts and websites**

+

**“Tips for Filmmakers in a Web2.0 World”
By Ingrid Kopp, Head of US Operations,
Shooting People**



BRITISH ACADEMY
OF FILM AND TELEVISION ARTS

bafta.org

Shooting People


shootingpeople.org

**For a more extensive resource,
see Get Your Short Film
Funded, Made and Seen**

www.shortsbook.com

SHORT FILM SALES AGENTS

Big Film Shorts

 100 S. Sunrise Way #289, Palm Springs, CA 92262

 + 1 760 219 6269


 info@bigfilmshorts.com


 www.bigfilmshorts.com

Dazzle Films


 388 Old Street, London EC1V 9LT

 +44 (0)20-7739 7716

 sales@dazzlefilms.co.uk

 www.dazzlefilms.co.uk

Future Shorts


 34-35 Berwick Street, London W1F 8RP

 + 44 (0)20-7734 3883

 info@futureshorts.com

 www.futureshorts.com

KurzFilmAgentur Hamburg

 Friedensallee 7, D-22765 Hamburg, Germany

 +49-40-39 10 63 19

 +49-40-39 10 63 20

 sales@shortfilm.com

 www.kurzfilmagentur.de

Microcinema International

 1636 Bush Street, Suite 2, San Francisco, CA 94109

 + 1 415 447 9750

 + 1 509 351 1530


 to submit a film: 1528 Sul Ross, Houston, TX 77006

 +1 713 412 5120

 info@microcinema.com

 www.microcinema.com

onedotzero

 unit 212c Curtain House, 134-146 Curtain Road, London EC2A 3AR UK


 info@onedotzero.com

 www.onedotzero.com

Shorts International

 London Office: 25 Beak Street, London, W1F 9RT, UK

 020- 7613 5400

 NY Office: 156 Fifth Avenue, Suite 820, New York, NY 10010, USA


 +1 212 229 2944

 +1 212 229 2836

 simon@shortsinternational.com

 www.shortsiinternational.com

SND Films

 P.O. Box 15703, 1001 NE Amsterdam,
The Netherlands


 ++31 20 404 07 07


 ++31 20 404 07 08

 info@sndfilms.com

 www.sndfilms.com

Independent Cinema Office (ICO)

 3rd Floor, Kenilworth House, 79–80
Margaret Street, London W1W 8TA

 www.independentcinemaoffice.org.
uk

ICO is a national office that supports independent exhibition across the UK and does much work in getting short films into cinemas.

OTHER USEFUL ORGANISATIONS

British Council, Film

 arts@britishcouncil.org

 <http://www.britishcouncil.org/arts-film-short-films-scheme.htm>

UK Film Council

 shorts@ukfilmcouncil.org.uk

 www.ukfilmcouncil.org/shortfilms

BBC Film Network

 www.bbc.co.uk/filmnetwork/

British Federation of Film Societies

 info@bffs.org.uk

 www.bffs.org.uk

get your film screened before an audience by going straight to the Film Societies.

Britfilms

 www.britfilms.com/

Rooftop Films

 info@rooftopfilms.com

 www.rooftopfilms.com


Rooftop is a NYC-based non-profit 'film festival' and production collective which screens shorts every week of the summer on roof tops film festival.

TOP SHORT FILM FESTIVALS

Note 1: Submission deadlines for festivals are usually 2-3 months before the Festival dates

Note 2: for all details of Oscar qualifying festivals: www.oscars.org/81academyawards/rules/rules_shortfest.html

Aspen Shortsfest (April)


 110 E Hallam St, Suite 102 Aspen, CO
81612, USA

 +1 970 925 6882

 trigney@aspenfilm.org

 www.aspenfilm.org

Bilbao International Festival of Documentary & Short Films (November)

 Colón de Larreátegui, 37 - 4º, Apdo. 579, 48009 Bilbao, Spain


 + 34 94 424 86 98

 ++ 34 94 424 56 24


 info@zinebi.com

 www.zinebi.com

Clermont-Ferrand Short Film Festival (February)

 La Jette, 6 place Michel-de-l'Hospital, 63058 Clermont-Ferrand Cedex 1, France


 ++ 33 473 91 65 73

 ++ 33 473 92 11 93


 info@clermont-filmfest.com

 www.clermont-filmfest.com

Encounters Short Film Festival (November)

 1 Canons Road, Harbourside, Bristol BS1 5TX

 0117-929 9188

 0117-929 9988

 info@encounters-festival.org.uk

 www.encounters-festival.org.uk

FlickerFest International Short Film Festival (January)

 Bondi Pavillion, PO BOX 7416, Sydney, Australia, NSW 2026

 ++ 61 2 9365 6888

 info@flickerfest.com.au

 www.flickerfest.com.au

Going Underground International Short Film Festival (November)

 Tempelhofer Ufer 1a, 109 61 Berlin, Germany

 ++ 49 (0)30 2529 1322

 ++ 49 (0)30 2529 1322

 festival@interfilm.de


 www.interfilm.de

London Short Film Festival (aka. Halloween Short Film Festival) (January)

 info@shortfilms.org.uk

 www.shortfilms.org.uk

Hamburg International Short Film Festival (June)

 KurzFilmAgentur, Hamburg e.V., Filmhaus, Friedensallee 7, D-22765 Hamburg, Germany


 ++ 49 40 39106323


 ++ 49 40 39106220

 festival@shortfilm.com

 www.shortfilm.com

Huesca Film Festival (June)

 Avda. Parque, 1-2, 22002 Huesca, Spain

 ++ 34 974212582

 ++ 34 974210065

 info@huesca-filmfestival.com

 www.huesca-filmfestival.com

KinoFilm: Manchester International Short Film Festival

 42 Edge Street, Manchester M4 1HN

 0161-288 2494

 0161-281 1374

 john.kino@good.co.uk

 www.kinofilm.org.uk

Los Angeles Short Film Festival (September)

 1610 Argyle Ave #113, Los Angeles, CA 90028

 ++ 1 323 461-4400

 info@lashortsfest.com

 www.lashortsfest.com

Oberhausen International Short Film Festival (May)

 Grillostrasse 34, 460 45 Oberhausen, Germany


 ++ 49 208 825 2652


 ++ 49 208 825 5413

 info@kurzfilmtage.de

 www.kurzfilmtage.de

Palm Springs International Festival of Short Films (September)

 1700 E Tahquitz Canyon Way, #3 Palm Springs, CA 92262, USA

 ++ 1 760 322 2930

 ++ 1 760 322 4087

 info@psfilmfest.org

 www.psfilmfest.org


Rushes Soho Shorts (July)

 66 Old Compton Street, London W1T

 soho.shortcuts@rushes.co.uk

 www.sohoshorts.com

Tampere Film Festival (March)

 Box 305, FIN-33101 Tampere, Finland


 ++ 358 3 223 56 81

 ++ 358 3 223 0121

 office@tamperefilmfestival.fi

 www.tamperefilmfestival.fi

Uppsala International Short Film Festival (October)

 PO Box 1746, 751 47 Uppsala, Sweden


 ++ 46 18 12 0025

 ++ 46 18 12 1350

 info@shortfilmfestival.com

 www.shortfilmfestival.com

Worldwide Short Film Festival (June)

 2489 Bayview Ave. Toronto, ON M2L
1A8 Canada

 ++ 1 416 445 1446

 ++ 1 416 445 9481

 shortfilm@cdnfilmcentre.com

 www.worldwideshortfilmfest.com

Prix UIP

 [www.europeanfilmacademy.org/
htm/4PrixUIP.htmlUK](http://www.europeanfilmacademy.org/htm/4PrixUIP.htmlUK)

USEFUL SITES

Sites which are pioneering the relationship between audience, festival, filmmaker and direct revenue:

www.bside.com

www.withoutabox.com (owned by Amazon –IMDB)

Direct to audience distribution – DVD on demand:

www.amazonunbox.com

www.customflix.com (www.createspace.com)

www.mediastile.com

www.withoutabox.com (owned by Amazon –IMDB)

www.shortfilmcentral.com

Semi-curated free online/no revenue currently:

www.youtube.com/ytscreeningroom

www.bbc.co.uk/filmnetwork

www.snagfilms.com

www.channel4.com/fourdocs

www.channel4.com/film

Pay/revenue generating for filmmaker (free to user):

www.revver.com

www.netflix.com

www.current.com

www.atomfilms.com

www.filmaka.com (potential for revenue through monthly competitions)

www.babelgum.com

Clearing house – digital sales:

www.mediastile.net

www.wysiwygfilms.com

www.cineticmedia.com

Open form user upload:

www.dailymotion.com

www.pawky.com

www.myspace.com

www.youtube.com

www.TriggerStreet.com

“Tips for Filmmakers in a Web2.0 World”

By Ingrid Kopp, Head of US Operations, Shooting People

The web has changed the way that films are being funded, made and seen. As traditional methods become more problematic (with more filmmakers competing for less money and old distribution channels getting clogged) these digital possibilities need to be embraced if filmmakers are going to succeed. It can be hard to find your way in the high noise to signal world of the web but here are a few tips to get you started. These tips are designed to be especially useful for filmmakers who are distributing their films themselves but can also be used in conjunction with other distribution plans.

#1 Manage your expectations

Everybody says this but it can't be said enough: manage your expectations. Independent filmmaking is hard – and it's tough to make a living this way. This is not supposed to depress you but to make you plan realistically. Remember to think about distribution from the beginning. Have a long-term plan and keep your eye on all possible markets (educational, foreign TV etc).

#2 You can't get to where you can't see

Make a distribution and marketing plan but stay flexible. Come up with a strategic plan for online, just as you would offline. Throwing a trailer up on YouTube is not enough. Think about marketing and monetising. Ask yourself what you would do with more time and money initially and don't focus on scarcity questions. Think about what resources you already have and what resources you still need. Map this out.

#3 Your time is not free

Hire up or down if necessary (especially if you are not tech savvy or don't have the time) – don't make false economies. Your time is not free so take this into account if you are doing things yourself.

#4 Use expert knowledge when necessary

Don't discount the knowledge and experience of distributors – having a middle-(wo)man can be enormously helpful. Knowing markets and rights is a huge job so don't assume you can do everything yourself. Whether you go with a distributor or go it alone you need to know how the game works and get expert advice when necessary.

#5 Keep track of your audience

Consider creating your own blog/website. Whatever distribution strategy you pursue it is worth retaining the rights to sell DVDs from your own website (this way you keep almost all of the profit from each DVD sold). Collect email addresses and postcodes (postcodes are useful so you can get a sense of where your audience is – if you decide to do a screening in Bath for example you already know you have X number of fans there). Research software and plugins to help you maintain a database/contact list. Remember to think offline too – get hold of press mailing lists from festivals for example.

But don't overuse your mailing list or people will start to feel spammed. Save it for when you really have something to offer and always give people the opportunity to opt out. Always keep emails short, concise and well presented.

#6 Engage your audience

Make sure you create a sticky website/blog – with regular updates and new content. Ask yourself what will bring people back to your site again and again? How will you grow traffic? Encourage your audience to get involved. Remember consumers are also producers now. Your audience can participate in the creative possibilities of your film's marketing and distribution journey – this is convergence culture!

So think of marketing and distribution as part of your creative process. Work with the audience as you build a distribution strategy. Think in terms of a widening circle of partnerships and connections, rather than a hierarchy. Your audience should not be an afterthought. Think hard about your core audience and how you can reach out to them (have a look at Peter Broderick's Paradigm Consulting for more information on this).

Think about multi-platform opportunities. How can new media technologies become part of your creative process? Read Henry Jenkins on "transmedia storytelling" for inspiration.

#7 Get linked in

Identify Alpha Bloggers – and link to them. Leave comments and join their blog community but it's best if this process is organic and you actually have something to contribute. Look at blogs and websites you admire and see what widgets, plugins and other features they have. Learn how to make Web 2.0 work for you and your film: through online communities (including Facebook, MySpace, Shooting People etc), tagging, social bookmarks, Wikis, widgets and embedding/syndicating video. Set up an RSS reader so you can keep track of all the feeds you are interested in following in one place. This is much easier than having to look at blogs/sites individually.

#8 Always be strategic

Remember: be strategic. Think about what you're good at. Don't blog unless you have something to say ("making of" blogs can be really boring). Don't put up an amateur website for your film just for the sake of having a website. There is no point having bad content online – it will reflect badly on your film even if your film is the best thing since Citizen Kane. Don't get dust on your product! Make sure all the information is up to date. If you are getting a web professional to set up your website/blog for you make sure that you agree on a sensible plan for updating it – if you are going to be responsible for this make sure you have access and know how to do it. Be careful what you put online about yourself (personally and professionally) – **if it's online people will find it.**

#9 Plan ahead

It is good to have something online when buzz starts to happen around your film so think about timing. You want people to be able to find your film on MySpace or Facebook or to be able to Google it as soon as they hear about it. If you have a website make sure you provide useful info for press, bloggers, and fans: synopsis, crew bios, hi-res stills, embeddable trailer. Make it as easy for them to feature you and your film as possible. This may be the last thing you want to think about when you are in production but do it. You need good stills (and crew/actor/behind the scenes interviews may be useful too) and you can't necessarily get this stuff after wrap. Give people the ability to promote your film. Your online community can do much of the work of marketing/publicity for you if you give them the tools and content they need.

#10 Monitor what you are putting online

Put content online but be careful what you put online. Creating short content specifically for the web is great (trailers, podcasts, outtakes etc) but be careful about what content you make available where (read the terms and conditions). Make sure you aren't disqualifying yourself from a potential deal or broadcast or award qualification by putting your film online. If you put your film online try to create and nurture the community that grows around it.

#11 Ask your community for help

The great thing about Web 2.0 is that it's all about connecting, participating and sharing information so ask questions, read online tutorials, leave comments, Twitter your dilemmas and get the help you need. You can crowd-source some fantastic help and advice in this way. The hive mind is out there waiting for you to tap into it!

#12 Think laterally

Don't just think about film sites. Who else might your film appeal to? Political groups, sports fans, mothers, music fans, - there are a lot of niches on the web so make sure you really nail yours. Think about possible cross-promotional partnerships around your film and leverage your work through these partnerships.

Does your film have a social issue contingent? Think about partnering with charities, local groups or educational establishments to create a social outreach campaign that will give your film sustained impact. Robert Greenwald has pioneered this approach with Brave New Films and Working Films also do some great work in this area in the US. The Channel 4 British Documentary Film Foundation encourage this approach in the UK too – and this has benefited documentaries like Black Gold and We Are Together.

#13 Don't forget to get offline sometimes too

Make sure you can still cope with the real world! Practice your elevator pitch so you can talk comfortably and enthusiastically about your film to strangers. Go to festivals and local film events and network, network, network.

#14 Promote yourself as well as your film.

Think about the continuum of your career – you need to promote and sustain yourself from project to project. And if you create a loyal audience you can take them with you from film to film. Strategic planning and sustainability is key.

Useful resources

www.theworkbookproject.com

Fantastically useful online resource from Lance Weiler who is at the forefront of digital distribution and audience engagement.

www.infinicine.com

Blog on film distribution in the digital age from Laure Parsons, an experienced distributor.

www.IndieGoGo.com

The online social marketplace for audiences to connect with filmmakers to fund the future of film.

www.shootingpeople.org/tools

The Tools blog from Shooting People, focusing on all the tips, tricks and resources available on the web for independent film production and distribution.

www.tubemogul.com

Distribute and track your film across various sites.

www.createspace.com

Self-publishing platform from Amazon.

www.aswarmofangels.com

A groundbreaking project to create a £1 million film and give it away to over 1 million people using the Internet and a global community of members.

www.wonderlandstream.com

Online filmmakers get the latest news about what's happening and who's doing it.

www.thelongtail.com

Chris Anderson's blog that develops themes from his book – very useful for thinking about new markets.

www.foureyedmonsters.com

These guys pioneered much of this territory and shared what they learned along the way. Check out their audience love map in particular.

www.peterbroderick.com

Paradigm consulting

www.cinemattech.blogspot.com

Blog by Scott Kirsner on digital cinema, democratization, and other trends remaking the movies.

Notes