

A Filmmakers' Guide to Distribution and Exhibition





Written by **Jane Giles**

Jane Giles is a film programmer and writer

Edited by **Pippa Eldridge** and **Julia Voss**

Exhibition Development Unit, *bfi*

We would like to thank the following people for their contribution to this guide:

Newton Aduaka, Karen Alexander/*bfi*, Clare Binns/Zoo Cinemas, Marc Boothe/Nubian Tales, Paul Brett/*bfi*, Stephen Brown/Steam, Pamela Casey/Atom Films, Chris Chandler/Film Council, Ben Cook/Lux Distribution, Emma Davie, Douglas Davis/Atom Films, Jim Dempster/*bfi*, Catharine Des Forges/*bfi*, Alnoor Dewshi, Simon Duffy/*bfi*, Gavin Emerson, Alexandra Finlay/Channel 4, John Flahive/*bfi*, Nicki Foster/McDonald & Rutter, Satwant Gill/British Council, Gwydion Griffiths/S4C, Liz Harkman/Film Council, Tony Jones/City Screen, Tinge Krishnan/Disruptive Element Films, Luned Moredis/Sgrîn, Méabh O'Donovan/Short Circuit, Kate Ogborn, Nicola Pierson/Edinburgh International Film Festival, Lisa Marie Russo, Erich Sargeant/*bfi*, Cary Sawney/*bfi*, Rita Smith, Heather Stewart/*bfi*, John Stewart/Oil Factory, Gary Thomas/Arts Council of England, Peter Todd/*bfi*, Zoë Walton, Laurel Warbrick-Keay/*bfi*, Sheila Whitaker/article27, Christine Whitehouse/*bfi*

The editors have made every endeavour to ensure the information in this guide is correct at the time of going to press. However the reader is recommended to check with individual organisations for up-to-the minute information.

Copies of A Filmmakers' Guide to Distribution and Exhibition are available on the *bfi*'s website and from the *bfi* Exhibition Development Unit, Regional Arts Boards, regional screen agencies and national film bodies. This guide is also available in large print format on request.

ISBN 0-85170-914-1

© Copyright *bfi* 2001

ABOUT THIS GUIDE	2
INTRODUCTION	3
SALES AGENTS	10
FESTIVALS	13
THEATRIC RELEASING: SHORTS	18
THEATRIC RELEASING: FEATURES	27
PLANNING A CINEMA RELEASE	32
NON-THEATRIC RELEASING	40
VIDEO	42
TELEVISION	44
INTERNET	47
CASE STUDIES	52
GLOSSARY	60
FESTIVAL & EVENTS CALENDAR	62
CONTACTS	64
INDEX	76

BOXED INFORMATION:

HOW TO APPROACH THE INDUSTRY	4
BEST ADVICE FROM INDUSTRY PROFESSIONALS	5
MATERIAL REQUIREMENTS	5
DEALS & CONTRACTS	8
SHORT FILM BUREAU	11
LONDON & EDINBURGH	16
BLACK & ASIAN FILMS	17
SHORT CIRCUIT	19
ZOO CINEMAS	20
BRITISH BOARD OF FILM CLASSIFICATION	21
GOOD FILMS GOOD PROGRAMMING	22
UK FILM PRODUCTION OUTPUT	23
BFI PROGRAMME UNIT	25
ARTISTS' FILM & VIDEO	29
SAMPLE DISTRIBUTION BUDGET	36
SAMPLE RETURNS	39
THE SHOOTING GALLERY & FILMFOUR	45
ATOM FILMS	48
CASE STUDY: CARINE ADLER	52
CASE STUDY: NEWTON I. ADUAKA	53
CASE STUDY: TINGE KRISHNAN	54
CASE STUDY: RICHARD KWIETNIOWSKI	55
CASE STUDY: LYNNE RAMSAY	57
CASE STUDY: JAMIE THRIVES	58

A Filmmakers' Guide to Distribution and Exhibition

This guide is for anyone in the film business who needs a more detailed account of standard UK distribution and exhibition procedures. The aim is to find an audience for completed short films and low budget features. For information about production finance, producers should see *The Low Budget Funding Guide* (Film Council). For information about self-promotion to the industry, producers should see *First Facts* (First Film Foundation). The format of this document is like a travel guide, following the classic routes of distribution and exhibition, with information boxes, selected contacts and a festival calendar. Key points are picked out in bold, and there's a glossary of industry terms at the back of the Guide. The sector is currently on the verge of enormous changes due to developments in digital technologies. For creative and financial reasons, increasing numbers of both new filmmakers and established auteurs are now shooting on DV (although digital cinema projection is still in development). Having established global opportunities for short films, with the arrival of ADSL lines the Internet is about to offer the same for features of cultural (rather than mainstream commercial) significance. These advances do not make the traditional pleasures of festivals and cinema going obsolete, but go far in democratising access to the strong personal visions of diverse filmmakers.



You've made a film, a short or low budget feature, so now what? How to get all of that hard work and money where it should belong - in front of an audience? At script stage filmmakers should have already asked themselves: who is the audience and how best to reach them? Now it's important to ask again, and to be objective:

- What type of film is this and what have I achieved in making it? (The realisation of personal dream? A calling card to the industry? A work of genuine public interest?).
- Who is this film's audience? (If the honest answer is friends and immediate family only, go no further). What are the unique selling points of the film to that audience?
- Would I pay to see this film? (How do you feel if you see a short unexpectedly in front of a feature in a festival or at the cinema: irritated or delighted?).

If your main aim has been to gain experience, then you've already achieved your goal and perhaps the film warrants no further expenditure. However if this is an accomplished work in which audiences will want to invest their time and money, then planning for its distribution and exhibition is the next step.

How to Approach the Industry

Filmmakers raising production finance may have to be bloody-minded, but this quality doesn't translate well to distribution and exhibition. A different approach is needed, as this side of the industry works hardest for co-operative producers respectful of other executives' expertise.

- Inform yourself about the past and present activities of the company you're approaching. Be sure that your work is appropriate to their agenda.
- Make sure that you have the materials and necessary clearances to service the requirements of the company you're dealing with.
- Follow guidelines for submitting work. The usual requirements are a VHS copy of your film (check sound and image quality before sending) with an entry form or single page of information and a short cover letter.
- Don't send extra materials (stills, scripts, etc.) until requested.
- Don't contact the company to confirm receipt of materials. If you're worried about this, either use recorded delivery postage or enclose a stamped addressed postcard for notification. Some companies will return unsolicited tapes, but to ensure this enclose a stamped addressed envelope.
- Expect delays in the assessment of your film.
- Don't try to pressurise a company into taking your film by fabricating a bidding war.
- If rejected you can ask for some feedback and further guidance, but do not call when you're angry, and do not send a peevish letter of complaint to the head of the company contesting the decision.

Even if your film isn't right for a certain context it may well find success elsewhere. But listen to what people are saying - you will not get constructive advice from an executive who senses that you can't handle the truth about your film. It's best to be philosophical and objective, as dealing with other peoples' reactions to your film is part of the learning curve. After all, audiences are huge, disparate groups who will ultimately vote with their feet.

Best Miscellaneous Advice From Industry Professionals

- Get online - from production information, to sales, distribution and exhibition, marketing and publicity, the Internet is an invaluable resource for filmmakers.
- Have at least one very strong production still. This will be used endlessly.
- Have all clearances (especially music clearances) in place before approaching buyers.
- Make sure you allow enough time to get the film print right before your first exhibition opportunity.
- See as many films as you can, both contemporary and from the history of world cinema. Check out shorts on the Internet.
- Information is power! Find out all you can about the industry by reading the weekly trade press (Screen International, Variety, etc.).
- Working at any level in the industry will gain you valuable experience. Unpaid/expenses only work experience placements are a way in.

Material Requirements

For both shorts and features, the filmmaker should have budgeted for and created the following materials during production; these are essential elements

for the **marketing** of the film and standard technical delivery requirements. Do not be tempted to cut these from your production budget.

Stills & Transparencies

A set of good quality black & white production stills and colour transparencies, both portrait and landscape formats, including images of the stars in action and any scenes of major importance. A photograph of the director will be needed for festival catalogues and press interviews. The cost of duplicating and

sending stills to the press has been cut by the availability of online stills distribution services (images can be downloaded).

Striking images will be used repeatedly in festival catalogues, marketing and publicity materials, media reviews and articles.

Press Kit

All films should have at least an information sheet featuring a synopsis (short summary of the film in no more than one or two lines naming the star/s, if relevant) and production details (director, country of origin, year of production, running time, print format, contact details). This forms part of a press kit, which may include a long form synopsis, more information about the production, a complete list of cast and crew, key biographies, sample interviews. This

information is compiled by the production press officer, and thereafter adapted by the sales agent and distributor according to their specific requirements. Some larger feature productions budget for an EPK (electronic press kit) for use by television media. Usually produced on DigiBeta, this consists of filmed interviews with the key cast and crew (a 'featurette') b-roll (on set footage of the crew filming the actors) and 35mm clips from the finished film.

WebSite

Both shorts and features are increasingly using websites both during production and for pre-release promotion. The site can include all the elements of a press kit, plus stills, film clips and behind the scenes footage. The interactive element

of the Internet can be used to gather feedback about the project and information about the potential audience for the marketing campaign. Production websites are sometimes created by the companies which make EPKs.

Music Cue Sheet

A list of all music used in the film, with information about composers and rights

holders. This will be requested if you make a sale to television.

Shooting Script/Dialogue List

If the film is going to be translated into other languages (for festivals or overseas sales), subtitled for deaf people, or audio described for visually impaired people, it

will be necessary to work from an accurate record of the scenes and dialogue as they actually happen in the finished film.

Trailers

For features it is worth having cut a short cinema-style trailer, although sales agents or distributors in different territories may

later decide to adapt this for their specific requirements.

Who does what and when?

The classic route of a film to its audience is as follows.

The producer secures the services of a **sales agent** who represents the film at major **festivals** and markets to different international **distributors** and television companies. Having shown at festivals, the film is distributed to **cinemas**, then **non-theatric exhibitors**. **Video rental** and **sell-through** follow, preceding screenings on pay and free television and availability via the **Internet**.

A series of **windows**, **holdbacks** or **embargoes** is generally respected to allow a film to follow this route, which maximises its chance of commercial return on the investment in theatric releasing. Depending on the release strategy, the usual **time scale** for feature release is as follows:

- International festival/market première (e.g. Cannes): within 6 months of completion
- National festival platform (e.g. London/Edinburgh): within 6 months of completion
- National theatric release: 6-12 months after completion
- Non-theatric and video rental: 6 months after theatric release
- Sell-through video and pay television: 1 year after theatric release
- Free television: 2 years after theatric release

If a producer can't get a sales agent, s/he can personally represent the film to theatric distributors and television companies. If a theatric distributor won't take the film, you can approach festival and cinema



The Tyre Brian Hill

Deals & Contracts

At its most basic level, the amount and terms of any film industry deal is predicated on a buyer's forecast of at least making back the investment. The terms of most deals will be more or less standard, but negotiability should be a factor.

A sales agent or distributor may offer a producer an **advance**. This will be recouped along with **agreed costs** ('costs off the top' or **COT**) before **overages** (a **percentage** of income from sales) are due to the producer.

There is no industry standard for advances. In the case of **features**, distributors competing for the same title may push the advance price up. But sales agents and producers need to look at the big picture when deciding who gets the rights and ask which company is best able to deliver on its vision for the successful marketing and distribution of the film. It may be that a distributor also operating cinemas is advantaged, or one with significant experience in distributing a certain type of feature, or a hungry new company with huge enthusiasm, energy and commitment to the film.

Percentage splits are fairly standard. Sales agents may take 30% on all advances and overages. Distributors may

offer up to 50/50 (COT) for theatric and non-theatric; 15-20/80 (no COT) in favour of the distributor for video releases; 30-35/70 in favour of the producer for sales to television. Distributors generally require rights to be **cross collateralised ('crossed')** so that losses from theatric releasing can be regained from video and television sales.

For features, **cinemas** offer either a straightforward percentage (35% for first run features) with a minimum guarantee (mg c. £100), or a series of percentages according to house terms, a scale of box office figures based around the NUT figure which is the point at which the cinema breaks even.

House terms can take varying formats. Some cinemas have the following type of scale:

Chain Cinema: screen 4					
25%	30%	35%	40%	45%	50%
£2269	2673	3070	3468	3867	4265

Others work 25% to a NUT figure or 90% over that amount (e.g. if the NUT figure is £2000 and the net take is £5000 you deduct the NUT and invoice at 90% of the remainder; if the income is low you invoice at 25%).

Cinemas rarely pay to show **shorts**, although repertory and non-theatrical exhibitors may offer a **flat fee** according to running time, and inclusion in a theatric compilation of shorts may generate a shared percentage income.

For short films television companies offer a flat fee according to the film's running time. Flat fees for feature films are negotiable, and usually depend on the film having had a theatrical release.

Any type of sales, distribution or exhibition deal should be backed up by a **contract** outlining the salient points of the agreement (rights, dates, terms,

territories, material requirements, delivery and payment schedules) plus warranties and indemnification clauses. Most short film standard contracts are straightforward enough not to require the services of a solicitor, although feature contracts are likely to be more complex. Members of the **New Producers Alliance** (NPA) and the Producers Alliance for Cinema and Television (PACT) have access to help with contracts and legal documentation.

Publications featuring further information on the US model include *Deal Making in the Film and Television Industry* (Mark Litwak, Silman-James Press, Los Angeles, 1994).

programmers yourself. If exhibitors won't show your short film, you could put it on your own website. Sales agencies and distribution companies spread their annual cash flow, profits and losses across a range of titles. Unlikely to be in this position, a producer may find that festival overheads and the costs of theatric releasing outweigh income from sales. Furthermore UK sales generally account for just 10% of a feature film's **worldwide revenue**.

If you're going to self-distribute a film, you must decide whether the costs justify the return, which may not be financial profit, but invaluable exposure and critical coverage.

For further information about the presentation of a film to sales agents, distributors and exhibitors, publications include *The Film Marketing Handbook* (ed John Durie, UK: *bfi*/Media Business School) and *The Guerrilla Film Makers Handbook* (Chris Jones, Genevieve Jolliffe, UK: Cassell).



Sales Agents

Sometimes referred to as 'distributors' but rarely handling theatrical releasing, some sales agents are attached to production finance companies, others operate independently to invest in or acquire film rights. Any sale of rights (by the producer to a sales agent, or a sales agent to a distributor) before completion is known as a **pre-sale**. Pre-sales may be possible for independently funded low budget features, although buyers are unlikely to take a chance on a film without **stars** or a known director. A film that works without these elements will probably only sell on completion. Different sales agents deal with different types of film (but ultimately each will take on what they know they can sell) and have trusted relationships with a network of buyers to whom they represent rights at festivals and markets. Major international film markets include the **American Film Market** (AFM), **Mipcom** (for television and video), **Cannes** and **Mifed**. The UK event is the **London Première Screenings**.

The sales agent's job is to:

- Plan a strategy of festival exhibition and market representation that will maximise exposure to international distributors and television companies.

- Get the best possible sales terms, issue contracts, handle payments etc.
- Co-ordinate the dissemination of print, marketing and publicity materials.
- Issue the producer with information about sales; pass on press cuttings and box office figures from distributors, etc.

Sales agents for **short films** will only take these on completion; they do not handle festival exposure and theatric sales are not their priority.

Short Film Bureau

Primarily a sales agent for handling broadcast rights to national and international television companies, the Short Film Bureau (SFB) also gives advice on all aspects of short filmmaking, from script development to exhibition, including a 'matchmaking' service for putting theatric distributors in touch with producers.

The SFB is sent 500 films a year for consideration, and represents 10-15% of this work. To meet the needs of broadcasters, they're looking for strong, self-contained storytelling. Comedies tend to be a priority, particularly for overseas channels. In putting together its annual catalogue and cinema programme (a sixty-minute selection of theatric-style shorts under 10 minutes) the SFB

showcases work to the industry, although it is up to individual producers to pursue festival exhibition and theatric distribution. The SFB encourages filmmakers to appreciate how shorts work as a warm-up to a feature, understand the needs of programmers, have a good attitude, and do their research. The SFB also co-ordinates **FACE** (the Filmgoers Award for Cinematic Excellence), which allows audiences to vote for their favourite short showing in front of a feature at Odeon cinemas.

Short Film Bureau

47 Poland Street

London W1V 3DF

Tel 020 7734 8708

www.shortfilmbureau.com

Typically a sales agent may offer a producer a recoupable **advance** and a **percentage** (usually around 70%) of sales. Agreed sales costs will be covered by the sales agent but deducted before the producer's percentage is reckoned (known as '**COT**' or costs off the top).

For example, in the case of a low budget feature, the proceeds of a deal between a sales agent and a producer may look like this (sample figures and percentages only):

- Terms: 30/70 (to the producer)
- Recoupable advance to the producer: £10,000
- Sale of theatric rights to international distributors (advances): £50,000
- Sales agent's agreed costs (e.g. print and marketing materials; festival overheads): £5,000
- Amount owing to the producer: £45,000 @ 70% = £31,500 less £10,000 advance = £21,500

Theatric distributors pay a sales agent **overages** once they've recouped their advance and taken agreed distribution costs off the top. The sales agent will then pay the producer the agreed percentage of overages (e.g. 70%).

Online marketplaces are a new development, which significantly cut overheads for sales agents and distributors. www.reelplay.com is targeted at acquisition executives, investors, festival programmers and industry professionals. www.onlinefilmsales.com also provides a comprehensive service for buyers and sales agents. www.filmfestivalspro.com is a detailed festivals site with opportunities to make online acquisitions.

Festivals

Creating a 'buzz' at a festival is the first crucial stage in a film finding its audience, as these screenings present an important opportunity to **showcase** a film for industry sales and/or for pre-release promotion to the media and public.

A film is represented to a festival by whoever has the rights in that territory. For example, a sales agent may sell a feature in Cannes to a UK distributor who will select which national festivals show the film before its theatric release. A festival strategy should take note of submission deadlines and the exclusivity clauses of each event. For example, a short shown at Clermont-Ferrand (January) will be ineligible for Cannes (May); a short or feature shown at Berlin (February) will be ineligible for Cannes and Venice (September); a short or feature shown theatrically or on television in the UK will be ineligible for the Regus London Film Festival.

The most prestigious festivals for sales and international profile are **Cannes, Venice** and **Berlin**. **Rotterdam, Sundance, Locarno** and **Toronto** are also interesting festivals, particularly for non-mainstream films. The major UK events for pre-release promotion are **London** and **Edinburgh** (which incorporates **Film UK**, an industry showcase of British fiction shorts and features). Sales are unlikely to be made at **regional**

film festivals, but these can be a good place to showcase local work to the public. **Specialist** festivals may be dedicated to documentaries, animation, Black and Asian films, fantasy or crime genres and lesbian & gay cinema. Most festivals show both shorts and features. Some festivals are competitive; sales are enhanced by **awards**, which may be financial, a distribution deal, a marketing bursary, or simply prestige.

There are also a number of dedicated international short film festivals, the most important of which is **Clermont-Ferrand**. In the UK, **Brief Encounters** features an interesting event programme and has a number of film prizes. The **British Short Film Festival** ceased operation in 2001.

Alternative film festivals or 'salons de refuses' may be held at the same time as major events, usually showing local work excluded by the establishment and prioritizing cutting edge themes. For example, **Slamdance** during Sundance; the **Volcano Film Festival** during the London Film Festival.

Films should be submitted to festivals with good advance notice (usually 3 months or more) on VHS with an official entry form. A submission fee should not be necessary. A print (format to be agreed in advance), stills, production information, synopsis and director's photograph must be available for invited films. Festivals will use posters and other marketing materials if these can also be supplied. Films invited to overseas festivals may have to be **subtitled**, the organisation and costs of which are up to the film's representative. Subtitling a feature can take 4-6 weeks, and laboratories are extremely busy just before major festivals. The producer should also allow plenty of time to achieve the best quality film print from the laboratory and not assume that a film shot on Super 16, edited on Avid and looking great on video will have the same qualities if blown up to 35mm.

The representatives of invited films should find points of contact in the festival's guest service and press office for advice. For example, a film in Venice will require press kits in English, Italian and French. A festival contact will be able to advise on format, quantities, etc.

Festivals rarely pay exhibition **fees**, and 'A list' festivals do not cover **print transport costs**. The director may be invited to attend the festival with an offer of accommodation and/or transport.

The Films & Television Department of the **British Council** offers a limited number of UK producers assistance in placing shorts and features with overseas festivals and other exhibitors. A small fund is available for making prints of shorts invited to major international festivals. Inclusion in the annual **British Films Catalogue** is prestigious and creates an international profile for the title; see www.britfilms.com for the online edition of this, the **Film UK** catalogue and the **Directory of International Film and Video Festivals**, a database that can be searched by different categories.

Screen International publishes a full guide to international festivals and events twice a year, with weekly updates. See also the *bfi Film and Television Handbook*.



Young Soul Rebels | Isaac Julien

London & Edinburgh

The two major UK festivals are of similar size and focus, combining previews of big first run national and international features with smaller productions, documentaries, shorts & animation, talks and industry events, retrospectives or archival strands. Both festivals offer several awards. In terms of short films, both events invite around 1 in 100 submissions, showing 6 feature-length programmes of international shorts plus animation and the output of dedicated production schemes such as Tartan Shorts (EIFF) or the London Production Fund (RLFF).

Edinburgh International Film Festival (August)

Sections include: Rosebud (first and second time directors); Focus on British Cinema; Imagining Reality (documentaries); Short Films; Animation; Mirrorball (music promos).

Awards include: The Michael Powell Award for Best New British Feature; Standard Life Audience Award; Pathé British Performance Award; Fox Searchlight Award for Best British Short Film; McLaren Award for New British Animation; Guardian New Director's Award.

Film UK: an industry event cataloguing every British feature and short completed over the previous 12 months with selected screenings, promotion to buyers, seminars and a videotheque.

EIFF

88 Lothian Road Edinburgh EH3 9BZ

Tel 00 131 228 4051

www.edfilmfest.org.uk

Regus London Film Festival (November)

Sections include: New British Cinema; Experimenta; Short Cuts; Animation.

Awards include: FIPRESCI International Critics' Award; Sutherland Trophy; Satyajit Ray Award; Turner Classic Shorts.

Both the RLFF and EIFF have a dedicated **industry desk** for buyer/seller liaison, a videotheque and industry seminars.

RLFF on Tour: For a fortnight after the main event, the *bfi* Programme Unit tours a showcase of festival highlights to other cities including Bristol, Cardiff, Glasgow, Manchester, Newcastle.

RLFF

National Film Theatre

Southbank

London SE1 8XT

Tel 020 7815 1323

www.rlff.org.uk

Black and Asian Films

Further to the main national and international festival opportunities, there are several specialist **festivals** for black and Asian shorts and features. As some of these may happen on an irregular basis, the best place to find out about forthcoming events is the website of the bimonthly publication **Black Filmmaker Magazine** www.blackfilmmakermag.com.

In the UK, Bradford's **Bite the Mango** is one of the biggest established events. Black Film Maker Magazine's **bfm International Film Festival** in London is the only award-giving black festival. Other festivals include: Africa at the Pictures (London); Black Screen North West (Liverpool); Black Pyramid (Bristol); Fillum Festival (Luton); Tongues on Fire; Asian Women's' Film Festival; Positive/Negatives (Sheffield); Nubian Tales Film Festival (London). The Birmingham International Film Festival also features a good selection of Asian work.

Internationally specialist black film festivals include The Acapulco Black Film Festival, Zimbabwe International Film Festival, International Film Festival of India, FESPACO: Pan African Film Festival and Diaspora Film Festival.

Some **cinemas** have regular theatric screenings and events targeted at local

Black or Asian audiences, such as the **Ritzy** in Brixton and **Tricycle** in Kilburn. It is unlikely that an Asian short could be scheduled with the Hindi films showing at local multiplexes, as these family features are too long to warrant a supporting programme. But **club nights** such as **Akash** (London) combine screenings of Anglo-Asian experimental shorts with music.

The **Culturally Diverse Exhibitors Alliance** is a networking organisation linking exhibitors and providing advice and information. Contact rita@queens53.freeserve.co.uk

Websites

UK based websites combining news, listings and review shorts include www.blackfilmmakermag.com, www.nubiantales.net and www.23-59.co.uk. US websites include www.urbanentertainment.com and www.everythingblack.com

Television

In addition to the (limited) opportunities for terrestrial and pay television sales in the UK, satellite channel **Zee TV** (www.zeetelevision.com) will consider short films of Asian interest.



Theatric Releasing: Shorts

A festival screening may provide the platform for a subsequent first run theatric release (the placing of a film in commercial cinemas), following up on critical and public interest. Television and Internet screenings rarely precede a theatric release because the public is unlikely to pay cinema admission for a film that has been freely available.

Short Circuit is a new funding initiative to get shorts released with features and some production funding initiatives may handle touring (such as **Sgrîn's** Welsh shorts programme). Funding to strike film prints may be available from **regional or national screen agencies or Regional Arts Boards (RABs)**, such as the Scottish Arts Council's Film Exploitation Fund, and Completion Awards from the East Midland Arts Board and the London Film & Video Development Agency. See *The Low Budget Funding Guide* or check with individual agencies for guidelines and further information.

Theatric distributors rarely take on shorts, except for companies such as **Cinenova** and **Lux**. These specialist distributors are unlikely to pay producers an advance and usually require a film print to be supplied. The *bfi's* Exhibition Programme Unit schedules shorts with features (if a producer's print is already available). As distribution opportunities are limited it is likely that producers will handle the theatric releasing of shorts themselves.

Short Circuit

Short Circuit is a national scheme, set up in June 2000 to create a structured distribution network for short films in cinemas in the UK. The print and BBFC classification costs are paid by SC. The scheme also aims to help filmmakers reach new audiences and to create a demand for quality short films

Producers submit a **completed** film of no longer than 10 minutes for consideration by an industry panel. A 35mm negative or internegative must be available. Selected titles are then offered to UK distributors to be attached to an appropriate feature on anything from 1-50 prints, depending on the scale of the release. Short Circuit both manages and funds the striking of 35mm prints, BBFC certification, and related advertising. The Short Circuit generic logo in front of the film advises audiences what they're about to see, countering the problems caused by confused expectations.

Short Circuit also runs one-day **seminars** around the country for filmmakers looking at marketing and distribution of shorts and features. The website will have all the current information.

The scheme is a partnership between The London Film & Video Development Agency, The Showroom Cinema and Yorkshire Media Production Agency. Supported by The National Lottery through the Arts Council of England, part-funded by The European Regional Development Fund, The Film Council, North West Arts and Yorkshire Arts.

For further information, application forms and funding criteria send an SAE to

Short Circuit

The Workstation

15 Paternoster Row

Sheffield, S1 2BX

Telephone 0114 221 0569

email shortcircuit@workstation.org.uk

www.shortcircuitfilms.com

Shorts with Features

A well-programmed short in front of a feature can be a delightful aperitif that engages the audience and contributes positively to the overall experience of movie going. A thematic link between the short and the feature is the strongest point of sale. Independent cinema chains such as **Zoo Cinemas** and **City Screen** will consider shorts for scheduling with new releases.

The ideal **running time** of a short in front of a first run feature is less than 10 minutes. This is because commercial cinemas aim to show two evening performances (e.g. 7pm and 9pm) finishing by 11pm. Features are rarely less than 90 minutes, to which there are added several minutes of

screen advertising (an important source of income for cinemas) and trailers. Time is also needed between the performances to clear out the cinema. By skewing the start time of the programme, the addition of a short can push the balance of profitability for a cinema.

Completed shorts can be shown to cinema programmers at any time to consider for future scheduling opportunities. But if your short would go well with a particular feature coming up at a cinema willing and able to show shorts, you should contact the programmer well in advance to discuss pairing them up. Allow at least a month for commercial cinemas, and 2-3 months or more for cinemas working to a printed programme. The **Society of Film Distributors** (SFD) compiles feature film release dates and confirmed cinemas; the list is available on subscription.

Zoo Cinemas

Zoo Cinemas (formerly Oasis Cinemas) has established the most sustained commitment of any theatric exhibitor for putting shorts with first run features at their London venues the Ritzy, Gate, Phoenix and Everyman, and the Cameo in Edinburgh. The company is sent a couple of hundred films a year for consideration, plus scripts and other shorts-related material. Films are selected on their individual strengths and compatibility with particular features, although shorts of less than 12 minutes are more likely to be viable. Programmer Clare Binns cites the success of *The Man With the Beautiful Eyes* (Jonathan Hodgson/1999/5 mins) - an animated rendition of Charles Bukowski's poem - showing with *Beau Travail* (Claire Denis/ 1998/90 mins) as a strong example of a short engaging an audience and

establishing the tone for the following feature.

In terms of expectation, Zoo's regular local audiences are now used to the inclusion of a short, while the film's running time printed in the cinema programme helps viewers prepare for and pace the experience.

The filmmaker must be able to supply a 35mm print, and is responsible for press liaison. No hire fee is paid. Shorts only available on video can be shown on a monitor in the bar at the Ritzy.

Zoo Cinemas

20 Rushcroft Road
London SW2 1LA

Telephone 020 7733 8989

British Board of Film Classification (BBFC)

Shorts, features and trailers cannot be shown in public in Britain unless they have a BBFC certificate, or the permission of the local authority.

The procedure for classification is as follows. Firstly the producer or distributor calls the BBFC to book the short or feature in for viewing, submitting a form with details about the film. The viewing date will usually be within the coming fortnight. The film print (not a VHS copy) must be delivered to the BBFC offices by 1pm the day before the viewing appointment. The film's certificate will be decided 48 hours after viewing, and the producer or distributor may call for a verbal confirmation. The procedure for disputing the certificate given should be discussed with the BBFC on a case-by-case basis. Two certificates and a black card (which must be filmed for attachment to the front of the print) are issued by the BBFC within the following 48 hours.

There are concessionary rates for untranslated or subtitled and foreign language features, and films predominantly without spoken language. Concessionary rates for 16mm prints are at the discretion of the BBFC. The BBFC's website contains

submission forms, full information about procedure and current rates.

Rates per minute (p/m)

Shorts, features and trailers for theatric release

£10.20 p/m	- 1st hour
£7.50 p/m	- 2nd hour
£5.60 p/m	- thereafter

Minimum payment: £102

Shorts and features for video release

£11.68 p/m	- 1st hour
£7.75 p/m	- 2nd hour
£6.48 p/m	- thereafter

Minimum payment: £116.80

Shorts and features for video release previously classified for film

£7.80 p/m	- 1st hour
£5.20 p/m	- 2nd hour
£3.47 p/m	- thereafter

Minimum payment: £78

British Board of Film Classification

3 Soho Square
London W1V 6HD
Tel 020 7440 1570
www.bbfc.co.uk

Good Films, Good Programming

The question of what makes a good short film can be like asking 'how long is a piece of string?' but programmers and industry professionals inevitably point to the combination of an effective script (a strong story with good dialogue and an emotional hook), concision, sound production values, originality and a strong visual style. For those who see a lot of shorts, 'good' ones jump right out of the pile creating a chemical or instinctive reaction - the litmus test is always a burning desire to see the film again and share the experience.

Sales agents find that black comedies and films with stars are more likely to sell, and it's easier for cinemas to schedule shorts under 10 minutes long with features. But a short such as *Gas Man* (Lynne Ramsay/1997/15 mins), generally reckoned to be one of the greatest works of its generation, fits none of these criteria. There will always be exceptions that prove the rule - films that are flawed but fascinating, experimental works that prove irresistibly popular, stale urban myths that achieve a new magic in the retelling and longer length shorts (including Chris Marker's *La Jéfée* (1962)

29 minutes and arguably the best short ever made). Filmmakers true to their personal vision will engage in more than just a technical exercise, but they also have a responsibility to be informed, realistic and self-critical about their work if engaging with the commercial film industry. Equally, festival, cinema and television programmers must find the best context for scheduling shorts to encourage future demand for the format. Perhaps the industry does make too many assumptions about what people want to see, but mixing genres can be a mistake and 'tricking' a mainstream audience into also watching an experimental short is not kind. It can be too much of a risk to put a leisurely short in front of a feature, as audiences will not know how to pace the experience. Supporting shorts should quickly establish the tone for the main feature, without trying to replicate the experience in miniature. Compilations that run over 80 minutes or place the longest length short before the end of the programmes are unlikely to provide a good viewing experience for an audience (too many beginnings and endings are exhausting).

A commercial cinema will rarely agree to pay a **hire fee** to show a short, as this cost cannot usually be deducted from the net take (box office takings after tax), which determines the amount owing to the distributor of the main feature. However, **repertory** and non-theatric exhibitors will generally pay a previously agreed hire fee for programmed shorts. Responsibility for print transport costs should also be agreed at the outset.

Shorts shown in commercial cinemas must have a **British Board of Film Classification (BBFC) certificate** appropriate to that of the main feature (e.g. an 18 certificate short cannot show with a 15 certificate feature). The application takes both time and money. Cinemas showing unclassified material must apply to their **local authority** for permission, which is generally granted according to **membership regulations** (therefore uncertificated shorts rarely show outside festivals or certain independent cinemas).

It is the producer's responsibility to show the short to the press for **reviews**. Because of shortages of time and space on the page, critics may be unwilling or unable to review shorts, but it may be possible to persuade individuals to watch a VHS tape a couple of weeks before the release. If the short is written up, this will probably appear in the listings rather than reviews section.

UK Film Production Output

	1999	2000
Features		
UK Features:	100	115
Budgets under £2.5m:	50	50
Budgets under £500,000:	15	21
16mm/Super 16:	15	7
Beta SP/DigiBeta:	2	14
Shorts		
UK Shorts:	250	300

Source: NBX/Film Guides

Not all cinemas have all **print formats** for projection. Although many independent screens have 35mm, 16mm and video projection, most chain and commercial cinemas use only 35mm projectors (which may be the huge single spool 'cakestand' type). **Digital** distribution and exhibition of mainstream film is currently being developed, but has yet to become standard practice. The format of the short must be agreed with the programmer in advance.

If your film has been shot on Super 16, edited on Avid and looks great on video, don't assume that a 35mm blow-up print will have the same qualities. A 'softened' image and erratic colour can result. Producers must liaise closely with their laboratory, allowing plenty of time for the best quality film print to be achieved.

The short film print should be delivered to the cinema a few days in advance of its screening to allow time for a **technical check** (you could ask to be present at this) and for the print to be prepared or 'made up' for projection. Films can be damaged during projection or in the making up/breaking down process, so the producer should check the print on return from the cinema and before delivery to the next exhibitor. Apart from the factors of limited screen time and projection format, an exhibitor may refuse to show a short if they feel it's not worth the extra administrative and technical workloads, or they may be concerned about **audience expectation** and response. Audiences not expecting a short could be confused or irritated, and it's difficult to pace the viewing when one doesn't know how long a short will last. It has also been known for the distributor (or even the director) of the main feature to veto an accompanying short. Commercial sponsorship of shorts can be a problem for theatric releasing, as exhibitors tend to have exclusive contracts with advertisers.

***bfi* Programme Unit**

This department of the British Film Institute bridges the gap between distribution and exhibition in the following ways.

- The co-ordination of bookings for Regional Film Theatres (RFTs). The Unit advises RFT programmers about new releases, negotiating play dates and terms with distributors on behalf of these cinemas.
- The programming of selected screens at major chain cinemas (mainly Odeon and UCI) with shorts and features for single slots or week long runs.
- The programming of selected shorts at RFTs and chain cinemas as above (film prints must be available from the film maker).
- The administration and temporary distribution of touring programmes. The Unit curates and oversees the national placement of festival highlights, such as the London Lesbian & Gay Film Festival, the

Sheffield Documentary Film Festival and Brief Encounters short film festival.

Sales agents or producers without a distributor can submit shorts and features for consideration to the Unit. If a title is selected for temporary distribution or regional touring, a 35mm print and marketing materials must be supplied. The Unit will administrate a basic publicity and marketing campaign (hosting a press show at the NFT, handling the duplication of VHS viewing tapes, making copies of posters, scanning stills for digital distribution) but no further P&A expenditure can be expected.

***bfi* Programme Unit**

National Film Theatre
Southbank
London SE1 8XT

Telephone 020 7815 1362

www.bfi.org.uk

Shorts Compilation Programmes

Sometimes distributors or cinema programmers put together a feature-length compilation of shorts as part of a thematic season or touring festival highlights. In the case of compilations, the running time of the short probably doesn't matter. The producer is likely to earn a fee from the exhibition of the film as part of a compilation, probably a percentage of the net profit from the programme. For example, the cinema may return 30-35% of the box office takings (less tax) to the distributor who will split this income between the number of shorts in the programme, although agreed expenses or advances may have to be recouped first.

If the shorts in the programme do not have **BBFC certificates**, the distributor (or producers) must either apply for these individually, or the cinema must obtain permission from its **local authority** to show the programme under **membership regulations**.



Horsehair Duncan Nicholl



Theatric releasing: features

DV and DigiBeta feature production formats herald an economic and aesthetic revolution which is being embraced by both new film makers and experienced auteurs such as Lars Von Trier (whose **Dogme 95** manifesto did much to promote the medium), Wim Wenders, Mike Figgis, Claude Miller and Eric Rohmer. Digital projection formats are still developing, and currently films shot in this way are usually transferred to 35mm for conventional distribution and exhibition.

Distributors generally acquire theatric, non-theatric, video and television rights from sales agents at major festivals and markets. But a producer may be able to sell rights directly to a distributor. The deal could include a financial advance to the producer, but the distributor may need to put this money towards the theatric release, splitting profits after recouping agreed costs.

Everyone will be rooting for the film's success, but there are subtle differences in the agendas of exhibitors and distributors. Understanding this should help producers find the appropriate window of opportunity for their particular film.

Exhibitors

First run cinema programmers all want the same thing - to be the first to show the hottest film around, and to show it **exclusively**, with the distributor having utilised maximum marketing and publicity resources. Some exhibitors also make a charge back to the distributor for their own front of house marketing and local publicity costs. If a film opens 'too wide' (on too many screens geographically close together) the audience may be spread too thinly for any of the cinemas to show a significant profit. If the opening weekend box office take is less than anticipated, the exhibitor may dump the film in favour of a stronger title or a new release. Exhibitors are frustrated when too many distributors open their strongest films on the same date, meaning that competition for media coverage is too intense, while there's a dearth of good titles at other times of the year.

Major cinema chains in the UK include the Odeon, Warner Village, UGC, and UCI. The programmers are unlikely to show a film not released by a major distributor. Independent chains are mostly London based and include Zoo Cinemas, City Screen (Picture House and Curzon cinemas), and Mainline Pictures (Screen Cinemas). The programmers may be open to showing films not released by major distributors, but these will need to achieve the same level of box office performance as more commercial features to keep a full time first run screen and smaller distributors are often unable to invest adequate resources in the marketing of a film.

Sometimes a distributor can four-wall (hire or underwrite) a screen to ensure a release - e.g. for contractual reasons - without financial risk to the cinema.

Subsidised Exhibitors

Amongst others the ICA, Lux and the **regional film theatres** (including the National Film Theatre) operate cultural policies and generally achieve a commercial/cultural balance by showing a mixture of first run and repertory. These exhibitors should be able to provide **flexible scheduling** (e.g. showing a first run feature once a day for two weeks instead of three times daily for one week). In addition to the distributor's marketing and publicity campaigns, this allows a film to find its audience through **word of mouth** recommendation.

Artists' Film and Video

Experimental work may not fit the commercial agenda of most sales agents and television buyers, but there are opportunities for its distribution and exhibition in the UK and internationally.

Distributors

Lux distribution has an extensive catalogue of experimental and art-based film and video, and takes on 75-100 new single screen titles p/a for international sales, theatrical/non-theatrical distribution and exhibition. Half of this is UK work, and the breakdown of film to video is 50/50. The selection criteria are aesthetic, and more likely to prioritise the work of a particular film artist than a one-off title. Filmmakers are required to supply distribution materials. www.lux.org.uk

Film & Video Umbrella curates and distributes innovative work on film and digital media, focusing on touring exhibitions, packages and installations. The Umbrella's *Unpacked* resource guide features website listings, plus information about resources and technical sites for artists setting up online exhibition of their work. www.fvumbrella.com

Cinenova distributes innovative shorts and features by women filmmakers, and has a particularly good online catalogue. www.cinenova.org

A self promotion guide for film and video artists published by the **Arts Council of England** will be available in late 2001. gary.thomas@artscouncil.org.uk

Festivals

Internationally, the **Rotterdam Film Festival** has a significant selection of experimental work, including the dedicated sidebar event *Exploding Cinema*. **The Berlin Film Festival's** Forum section showcases avant-garde work. For experimental shorts, **Oberhausen** (Germany) is the most significant event, with **Impakt** (Utrecht) and **Viper** (Lucerne) on a smaller scale. In the US, Ann Arbor shows experimental work. Dedicated experimental festivals in the UK include **Pandemonium**, the digital **Onedotzero** (www.onedotzero.com), Sheffield's **Lovebytes** and Liverpool's **Video Positive**. The **Regus London Film Festival** has an *Experimenta* section.

Exhibitors

The **Lux Cinema** shows a full repertory programme of experimental, avant-garde and artists' film and video, including thematic seasons, shorts and first run features. The **ICA** also shows cutting edge features and shorts. London-based **film clubs** include Cinergy, Exploding Cinema, Films That Make You Go Hmm..., Little Stabs at Happiness, My Eyes My Eyes.

Information about forthcoming festivals and film clubs can be found in Filmwaves magazine, and at websites such as www.explodingcinema.org etc.

Video

The **Lux** publishes compilations of artists' films for video sell-through. **bfi Video** publishes a video history of the avant-garde.

Distributors

Distributors all want the same thing - to make the maximum **profit** from a film's release. This means utilising marketing and publicity resources **strategically**, opening the film at as many cinemas as possible and ensuring that the film stays on the screens to maximise 'word of mouth' recommendation. This means choosing an opening date that doesn't fall within annual slumps of cinema attendance, or conflict with any major sporting events when audiences stay at home watching television. It means planning the movement of film prints so that cinemas which can only commit to short runs (such as regional film theatres) don't get bookings while the film is still playing at open-ended screens. If the film's theatrical release isn't profitable for the distributor (the costs of prints, marketing and publicity outweigh income from the cinemas), it may still provide a loss leader for a more successful video release.

Major Distributors include Buena Vista International, Columbia Tri-Star Films, Twentieth Century Fox Film Co, UIP, Warner Bros. It's rare for these American-owned companies to acquire low budget UK features for distribution. Independent distributors include Artificial Eye, Downtown Pictures, Entertainment, Feature Film Company, Metro Tartan, Momentum, Pathé, and Redbus. Some of these companies specialise in foreign-language films or American independents. The most likely candidates for releasing low budget British films are **Metrodome** and **Optimum Releasing**. Producers should be aware of distributors' individual tastes and track records, targeting those most likely to be interested in handling a particular type of film.

While operational priorities are basically the same at all levels of the industry, film companies have different **cultural agendas**. For example, a cinema or distributor with a history of championing foreign language films, experimental work or feature length documentaries should be able to offer opportunities where others cannot. Some distributors are **subsidised** by public funding for their cultural work, including the **British Film Institute** (back catalogue distribution of shorts and features, theatric revivals and regional touring through the Programme Unit); **Cinenova** (experimental shorts and features by women); **Film & Video Umbrella** (touring programmes of artists' film and video); **ICA Projects** (foreign language and cutting edge features); **Lux** (artists' film and video including shorts and features). It's important for producers to recognise that subsidised distributors deal with less populist films and work on smaller budgets, so their industry profile is inevitably less commanding. This can mean that media coverage and exhibition commitments are modest.

In terms of other funding for distribution, the EC's **MEDIA** programmes have subsidised the theatric releasing of European foreign language films in the UK. Distributors should also check with the **Film Council** and **London Arts** Visual Arts Unit for new funding incentives for British film and artists' film and video, respectively.

An up-to-date listing of UK distributors can be found on the bfi website at www.bfi.org.uk/facts/distribution/brit_distributors.html.

Planning a Cinema Release

The following is standard procedure for first run theatric releasing of feature films by commercial distribution companies. Even limited releasing of 2-3 prints can incur costs of £50,000, with expenditure rising through hundreds of thousands for medium and major releases. Self-distribution is a possibility, although this has a poor track record in the UK, and producers should be aware that exhibitors would have high expectations for the quality and quantity of marketing materials and the service provided to them. Cutting corners may prove disastrous, but even full expenditure doesn't guarantee that the release will break even, let alone make a profit.

*If you're going to self-distribute a film, you must decide whether **limited exposure** and critical coverage will be right for your film.*

Decide which are the best **opening cinemas** for the film (which cinemas are successful with particular types of films) and on what **date** the film will be released. Apart from previews, a London opening is the norm to guarantee press coverage and some independent distributors have found that 70-90% of a film's box office comes from the capital. A **platform release** opens a film on a single screen in London a week before bringing in other cinemas. A **wide release** opens a film

simultaneously in several different key cities (typically Edinburgh, Glasgow, Newcastle, Manchester, Brighton, Liverpool, Birmingham, Cardiff, Oxford, Southampton, Cambridge, Bristol, Leeds, Sheffield, Nottingham). Estimate when the film prints will be available to other cinemas for shorter runs.

Cinemas may have a special interest in screening work by **local** filmmakers, or shot in the locality (regional production funding schemes may have in-built distribution initiatives). Target marketing is the key to getting an audience for local work, particularly in non-English languages. **S4C** handles international sales and national theatrical distribution of Welsh-language features, such as *Chameleon* (1997), the Academy Award nominated *Solomon and Gaenor* (1998) and the animation *Gwr-why Gwrthia/The Miracle Maker* (1999). Exhibition opportunities have crossed over from art houses and non-theatrical film societies to mainstream cinemas as S4C has found its audiences amongst the Welsh-speaking population, meeting distribution costs with exhibition income.

Estimate the likely **box office take** and your income from the cinema's house terms/**NUT** figure. **Budget** for prints and press & marketing materials.

Approach cinema programmers with good advance notice. Be prepared to set up an **exhibitors' screening**, lend the print or a VHS copy, and have information available about the film. Apply for a **BBFC certificate**. Make sure programmers are aware of the print format, ratio and exact running time. Inform the programmer which other cinemas will be showing the film at the same time. Issue **contracts** agreeing verbally confirmed screening dates, number of shows and financial terms in writing to the cinema programmer. Check with the cinema programmer when they want to take **delivery** of trailers (these must have been classified by the BBFC), posters and stills. This may be six weeks or more before the opening date. Deliver the film print to the cinema a week in advance of the opening.

In the event of the film's success, the first run may be extended so be wary of taking subsequent bookings too soon. Consider how film transport will operate; most distributors store 35mm prints at central warehouses from which films are transported via standard delivery services. Having to **crossover** prints via special transport arrangements

because bookings are too close together can be expensive with the risk of a film failing to arrive at the cinema in time for its first performance.

The press campaign can begin before (all of) the opening cinemas are agreed, but there's little point starting before at least an approximate release date has been confirmed. A **press release** should be available, detailing the title, key cast and crew, a brief synopsis, the running time, year and country of production, plus any other points of immediate interest (such as festival awards), with the film's opening date and opening cinemas. Include press contact details. Black & white stills and colour transparencies must also be available.

Press contacts will include film critics, reviewers and journalists from the following **media**: monthly magazines, weekly listings magazines, national daily newspapers, regional press, free newspapers, television, radio, film web sites, etc.

'While there are a finite number of newspapers, magazines and even TV slots to be worked into a media plan, that is not the case with the internet. And it is not just film sites that [publicists] need to keep a watching brief on - there are also the broad-based entertainment sites, some of which have grown out of existing magazines' (Screen International 25.8.00).

Press shows are usually held at **preview theatres** in central London. Bear in mind that some media (such as glossy magazines) have long lead times. Be prepared to pursue critics and reviewers in advance for attendance (follow up non-attendance with further invitations to press shows). You can ask the press what they thought of the film after the show, and see if it's possible to get review quotes in advance for use on advertisements or posters. Target particular journalists who may be interested in writing longer articles or interviewing key cast/crew, or approach media arts editors directly to discuss this.

Notify the **Society of Film Distributors** (SFD) with the release date of the film for inclusion on their listings. Apply to the SFD for a **national press show** slot, which will be in the week before your opening date and is for attendance by the daily media. Distributors of smaller releases are likely to be allocated less convenient slots.

6-8 new feature-length films are released every week in the UK. The arts pages of the media hire a limited number of critics and have a finite amount of space in which to review films. In general the films thought to be of most interest to the majority of readers will achieve the greatest coverage. 'Smaller' films will be **marginalised**, even if the critic rates these more highly than the lead release. In busy weeks, smaller releases may not be reviewed in broadsheets or listings magazines. But on release dates dominated by a single blockbuster opening in every other cinema, **counter-programming** a film of cultural interest can achieve a good level of coverage.

For the **marketing campaign**, decide what the film's selling points are and who is its audience. Consider how best to inform the audience of the film's release and make them want to see it. For example, distributing flyers in clubs may target a particular audience, or leafleting arts venues and buying into their mailing lists may be the best way. Hire a **designer** to make **press advertisements** (contact the relevant magazines or newspapers in advance to book advertising space) and **posters**, which not only include basic and factual information about the film, but also communicate the experience which the audience will be buying into.



Radio On Chris Petit

Sample Distribution Budget

Title: A Low budget feature

The film will open on three prints, (i) one in a central London independent cinema, (ii) the second in a local London art house, (iii) the third at a regional film theatre in another main city. The second print will move over to a London screen chain (which has its own advertising costs). The following income projection

represents realistic takings on all three prints over 12 months, from first run to repertory and non-theatric. The advertising budget is modest, but serves the opening London cinemas. The rest of the campaign relies on press coverage and target marketing. The gross profit is £31,076 i.e. not taking into account the distributor's administrative costs and overheads.

Income	£
(i) Central London cinema (5 weeks)	20,000
(ii) Local London art house (2 weeks)	5,000
London move over screen (2 weeks)	5,000
(iii) Major regional city film theatre (1 week)	2,000
Regional film theatres (30)	8,000
Local cinemas (inc. bfi @ Odeon)	4,000
Second run & repertory	2,000
Non-theatrical (35mm and video only)	6,000
Total	52,000

Expenditure

Prints

35mm Prints (90 mins) x 3 @ £2,000	6,000
35mm Trailers (2 mins) x 5 @ £120 each	600
Classification: feature	837
Classification: trailer	102
	(7,539)

Posters

Design	1,300
Printing quads x 3200	2,300
Flyposting 3000 @ .75	2,250
	(5,850)

Flyers

Postcards design & printing x 20,000	1,500
Leaflet drop	250
	(1,750)

Press	£
25 seat preview theatre hire x 2 daytime @ £100 p/h	300
25 seat preview theatre hire x 2 evening @ £120 p/h	360
Catering x 4 @ 50	200
Press packs copying	150
Press mailings x 4 (250 @ .30)	300
Stills & transparencies duplication	250
Beta copy	260
Beta clips	600
VHS time coded copies	125
	(2,545)
Advertising	
1/4 page listings magazine ad	850
1/8 page listings magazine ad x 4	1,700
London chain cinema advertising costs x 2	320
Local advertising	200
	(3,070)
Front of house costs	
Large laser printouts x 2 @ 85	(170)
Total	(20,924)
Gross Profit	31,076

Most cinemas use **posters** for front of house display. These come in different formats, the most common commercial shape in the UK being the **quad**. European distributors tend to use the **four sheet** (twice the size of a quad). A **double crown** (dc) is a flexible format, half the size of a quad. If a very limited number of posters are required, it may be cheaper to photocopy than print copies (designers can give further advice). Larger commercial releases invest in poster campaigns in bus shelters and the London Underground (nb 18-certificate film posters for display in British Transport locations must be approved by the SFD). In terms of guerrilla marketing tactics, **flyposting** on the streets is illegal, but remains practiced. Many distributors use **National Screen Service** for the distribution of posters (and trailers) to cinemas.

Most commercial releases (and some shorts) have a dedicated **website**. During production the site can be used to gather feedback on the project and its potential audience to inform the marketing campaign.

The site can include all the elements of a press kit, plus stills (which can be downloaded), film clips and behind the scenes footage. Famously, *The Blair Witch Project* website generated enormous interest in this ultra low budget film prior to its first screening at Sundance, resulting in a lucrative theatric sale. Its hugely successful international release was continuously fuelled by the self-generating mythology online.

Other promotional strategies include **free screenings** to generate word of mouth recommendation (one of the best forms of publicity), **competitions** with prizes, **giveaways** such as badges or t-shirts, **publicity stunts**, etc. For larger releases, television and radio advertising may be viable.

With prior arrangement you can check in with the box office manager of each cinema over the **opening weekend** to see how many tickets have been sold. But it is more efficient for distributors who need detailed information on both the opening and the film's subsequent medium/long term box office performance to subscribe to the **tracking** service supplied by **EDI** (Entertainment Data International). For £2.60 per film print per week, EDI liaise directly with the cinema and fax the box office take daily to the distributor. The distributor should call the cinema programmer(s) first thing on Monday morning to discuss the box office take and ensure that the film will **holdover** (remain on the screen for another week from the forthcoming Friday). It may be possible to **move over** a print that unexpectedly becomes free to another cinema. If there are changes to the original plan, then press advertising and listings information may have to be adjusted. The **deadline** for this is usually Monday noon. The distributor can report box office figures to the weekly **trade press** (Screen International, etc.), or may be contacted for this information, but it's unlikely to be printed unless the take impacts on the London Top 5 or UK/Ireland Top 15.

The cinema programmer should issue the distributor with a set of box office **returns** weekly in arrears. From this information the distributor uses the agreed terms to calculate income owing and invoice the exhibitor. If returns or payments are issued late, a distributor may **blacklist** an exhibitor.

Sample Returns

The return sheet should include both attendance figures and box office take, breaking down the type of tickets sold (e.g. concessionary; full price; half price; complimentary).

The following figures represent a sample box office take only and the formula for calculating the income owing on the returns.

Film title: A low budget feature

Screen: CINEMA ONE

	1pm	3pm	5pm	7pm	9pm	11pm	£ Total
Friday 1	400	200	100	600	900	500	2,700
Saturday 2	600	400	200	800	1100	700	3,800
Sunday 3	600	700	300	700	900	-	3,100
Monday 4	200	100	50	300	450	-	1,100
Tuesday 5	300	100	50	400	700	-	1,550
Wednesday 6	300	100	50	300	600	-	1,350
Thursday 7	200	50	50	250	400	-	950
Total Gross							14,550
Less vat @ 17.5%							2,546
Net							12,003

Terms

25% to 8,000	2,000
30% to 10,000	600
50% over	1,001
Total net:	3,601
Plus vat:	630
Total gross:	4,232

So the distributor will invoice the cinema £4,232 for the first week's takings.

A man in a light-colored jacket and dark trousers is running across a field. He is carrying a large, dense bunch of colorful balloons (red, yellow, blue, green) that are obscuring his lower body. The background is a bright, hazy outdoor setting.

Non-theatric releasing

After its initial festival exposure and theatrical release, a distributor will make shorts and features available for a **flat fee** to other types of exhibitor, typically non-profit organisations, educational establishments, airlines, oil rigs, etc.

Like alternative film festivals, **cinema clubs** can offer exciting opportunities outside of mainstream exhibition. Clubs such as *Peeping Tom's* focus on the filmmakers' work, showing this alongside industry talks and networking sessions. *Exploding Cinema*, *Halloween Society*, *Cinergy* and *Little Stabs at Happiness* (all London-based) present shorts as part of a mixed programme of film and music. Promoting 'undependent' film, the Exploding Cinema's site www.explodingcinema.org features national and international exhibition news, articles and a step-by-step guide to making your own underground cinema ('*Why wait for someone to show your work when you can do it yourself?*').

Film societies operate by membership systems and tend to be located in geographic areas not served by a cinema or in which the local cinema shows only mainstream English-language movies. Film societies have historically used only 16mm prints, but the increasing rarity of this format has obliged

many to move to video, 35mm projection or DVD. There are around **300** film societies in the UK whose one-off screenings combined represent significant exhibition coverage (and income).

Long term availability

Factors determining a film's long-term availability are (1) the continuing operation of the distribution company (2) the existence of a film print (3) the length of the contract between the Producer and the Distributor. If (1) and (3) cease, the distribution rights revert to the producer.

Producers (or Distributors) can donate film prints to **bfi Collections** at the British Film Institute or to a regional film archive if appropriate.

Further access to this material will then depend on its preservation status. For more information, contact *bfi* Donor Access on 020 7580 5830.



Pan Fried Justin Molotnikov

Video

Most theatric distributors have their own video labels to follow through on cinema releasing. Films released on video in the UK must be (re) classified by the **BBFC**, even if a certificate for theatrical release has already been issued. In addition to this, video release costs include duplication; cover design, packaging, marketing and publicity. Like book publishing, video labels work with **video distributors** (such as Disc) who take a 10-15% fee to represent the titles to dealers (shops such as Virgin, HMV, etc.).

The breakdown of video costs from retail price via dealer, distributor and video label to the Sales Agent/producer can look like this:

	£
• Retail price per unit:	10.99
• Less vat:	9.35
• Dealer price:	7.48
• Less dealer discount (e.g. 25%):	5.61
• Distributor's fee (e.g. 15%):	.84
• Total to video label:	4.77
• Sales agent's share (e.g. 15% no COT):	.72

Most shorts suitable for video distribution appear in feature-length **thematic** compilations (typical subjects include animation, the avant garde, black films and lesbian or gay interest) that can be target marketed. The video release of individual shorts may not be commercially viable, but presenting certain titles in the style of **collectors' editions** can be successful. Examples of this include *Dick* (Blue Dolphin), *The Junky's Christmas* (Network), *A Is For Autism* (bfi Video).

Like sales agents and theatric distributors, video labels spread cash flow, profit and loss across a range of titles. But for the right title, one-off **self-publication** may be possible for a producer who can engage a video distributor (such as Disc). **Direct sales** can also be made through web sites.

Giving away **free** VHS copies of a short film can be an alternative way to find an audience. Filmmaker Alnoor Dewshi received public funding to make his site-specific short *Jomeo & Ruliet* (1998); instead of a public screening, the exhibition strategy was to give away 100 copies where the film was shot. Duplication costs were about £1 per unit (much less for a run of over 1000) with no classification or marketing expenses. Each tape would probably have been passed around with word of mouth recommendation and seen by several people. Unlike a scheduled screening in the venue, the tape would remain available to be seen at any time. *Jomeo & Ruliet* has also been sold to UK pay television and Dewshi has invested £800 in a 16mm film print for festivals. He wonders which strategy will have achieved the largest audience in the long term (although the festival print shared the £2000 Fox Searchlight Award for the Best British Short at the 54th Edinburgh Film Festival).



Television

Broadcasters usually retain all rights internationally to any film they've fully funded, and national broadcast rights for part-funded films. (Broadcasters sometimes allow 'windows' for other channels to screen a film as part of a particular season; regional television companies may sell non-exclusive rights to national broadcasters). The international sales rights for part-funded films generally remain with the producer (especially for shorts, although the practice varies and filmmakers should check their contracts for this information).

Most UK **terrestrial (free)** and **pay television** channels do not use shorts as 'fillers' and have extremely limited opportunities to acquire and schedule non-commissioned shorts. Overseas **pay television** channels such as Canal Plus, ZDF and HBO provide more opportunities; in the absence of a sales agent, it's possible for a producer to represent a film to overseas broadcasters although this can be time consuming. The **fee** payable for the short is usually based on the running time of the film (either per minute, or as part of a scale of fees). Most channels want to pay standard fees in fairness to all filmmakers and sales agents, although fees may be increased if the short has a known director, or features stars. Bigger channels pay higher rates than smaller ones.

The Shooting Gallery & FilmFour

Channel 4's annual showcase of new short films comprises 6 programmes of sixty minutes. Approximately half of the 40 films shown are commissions, funded or part-funded by Channel 4; the rest are acquisitions around a third of which come from the UK. Shooting Gallery programmer Alexandra Finlay is sent 500 shorts a year to consider for acquisition; she's looking for a diverse selection of stand-out films suited to the late night strand - edgy, contemporary and perhaps controversial in theme, story and visual style. Finlay says she has an instinctive reaction about what is right for The Shooting Gallery and favours filmmakers' original personal visions over derivative work or spoof genres. Films should be under 20 minutes, and the series doesn't include animation. All clearances must be in place before submission.

The series is usually broadcast in autumn or winter around midnight on a Monday. Typical of its late slot, the Shooting Gallery has relatively low viewing figures (0.2-0.5m) but a comparatively high audience share (12-21%). **Acquisition rates** are £120 per minute for exclusive free terrestrial and pay television rights, with an additional fee of £200 for non-

exclusive Internet rights covering the same period. Contracts are usually for five years.

Shorts that cannot be used on the Shooting Gallery may be passed to the **FilmFour Channel** for consideration. Channel 4's pay television movie channel acquires about a hundred shorts each year to programme thematically in front of features. FilmFour favours stylish, quirky and engaging new shorts under 10 minutes, although longer length **pre-watershed** content is actively sought. According to a scale of standard fees, acquisition rates are modest (a fraction of terrestrial television fees, reflecting the limited subscriber base) for three-year contract periods. An additional fee of £200 for non-exclusive internet rights covering the same period is offered for titles suitable to be streamed on the Channel's website, www.filmfour.com

Channel 4 Television

124 Horseferry Road
London SW1P 2TX
Tel 020 7396 4444
www.channel4.com
www.filmfour.com

Opportunities for selling low budget features to UK television (both cable and terrestrial) can also be limited, although if the film has had a big theatric release and festival success the chances will be increased. Most channels have average acquisition rates for different types of features; these are less dependent on running length than the time of broadcast (e.g. primetime attracts higher fees than late night slots).

The following represents standard procedure for most television sales.

An **offer** is made for a particular **licence period**, with either **unlimited** or a **fixed** number of **transmissions**. The broadcaster will usually raise the **contract**. In addition to detailing the salient points of the deal, this may have an **exclusivity** clause, preventing other television media from showing the film during the licence period. The producer is required to give the channel **warranty** (that all copyright is cleared) and an **indemnification** against claims (e.g. of libel). The contract should also include material requirements, delivery deadlines and payment schedules.

Some television sales require the producer to supply **broadcast materials** (usually a **DigiBeta** or **Beta SP tape**); others will borrow materials from which to make their own copy for transmission. **Music cue sheets** and **publicity materials** may also be part of the delivery requirements.

In the UK, commercially funded broadcasters (the independent terrestrial channels, plus a range of cable, local delivery and satellite services) are responsible to the **Independent Television Commission** (ITC). The ITC code determines that certain content (sex, violence and swearing) may not be shown on television before particular times or **watersheds**. Other restrictions include the broadcasting of strobe light effects, invasion of privacy, undue prominence (to commercial products), etc.. The code is available from the ITC and on its web site www.itc.org.uk.



The Internet

'The notion that independent films with an independent spirit, made as an act of self-expression, necessarily have to open with prints and advertising in conventional cinemas is actually a bit like us clinging on to silent cinema at the beginning of sound' Scott Meek, Producer (Screen International, 1 September 2000).

The online possibilities for film are rapidly developing, from pre-production information, to sales, distribution and exhibition opportunities, marketing and publicity initiatives. The weekly film trade press provides detailed coverage of these changes and advances in DV production.

Producers selling the online rights to their films should have made the relevant clearances in their cast and crew production contracts.

Atom Films

Seattle-based AtomFilms was set up in mid-1999 as a website showing short films. Taking global rights, Atom developed as a **multi-platform distributor** selling to television stations, airline companies, syndicating programming to other online sites (such as BT Open World) and selling NTSC video or DVD thematic compilations of shorts online. Atom had an 'e:boutique' theatric presence in the UK, working with the bfi's Programme Unit to show shorts in front of features (a film print had to be already available, and producers were encouraged to have achieved their festival and theatric ambitions for the film prior to its online availability). The company eventually began to co-produce shorts. With its vigorous industrial and public presence, Atom soon became recognised as the market-leader.

In December 2000 AtomFilms merged with the entertainment company Shockwave.com, and in June 2001 announced widespread cuts including the downscaling of Atom's London office to three people. AtomShockwave put the brakes on content acquisition although it will maintain the atomfilms and shockwave websites and continue to service existing deals and make selective acquisitions from its San Francisco office. The company has said it will now focus on advertising, sponsorship and syndication.

Atom have licensed around 1,500 short films of which a tenth are from the UK. Their site achieves 1.5m streams per month and has over 1m registered subscribers (signifying a meaningful **audience**, rather than random hits). The Shockwave site achieves around 10m streams per month, focusing on interactive product, flash animation and gaming. As the market leader and with the highest industry and media presence, Atom attracts a huge number of submissions (50 per month in the UK; 100-200 per week in the US), of which it takes on less than 5%. The company looks for fiction and animation with a strong narrative structure and good production values, favouring dark comedies with an off-the-wall sensibility. Atom offers producers an advance against a percentage of gross sales (no costs recouped) for a seven-year licence period.

AtomShockwave Corp

650 Townsend St

Suite 450

San Francisco

CA 94103

USA

Telephone: 00 1 415 503 2400

Fax: 00 1 415 621 0745

www.atomfilms.com

www.shockwave.com

Shorts

In mid-1999 the technology for **streaming** or **webcasting** shorts via the Internet became more accessible. Atom Films led the market, and there are currently around 50-100 different websites streaming shorts (although the developing online industry fluctuates dramatically and some companies have already gone bust). Some sites pay for rights; others will show any film, but charge producers a fee to encode and host the short. The Internet offers significant new opportunities for shorts to be seen internationally. Many sites display the number of hits per short - for example, **Ifilm's** top short *405* has achieved 700,000 hits, and Atom has logged more than a million viewings for Aardman's *Angry Kid* animations. The online feedback from viewers can also be useful. Some sites' huge numbers of daily hits tend to come during working hours from networked organisations as many home users still find access to the material slow, although the advent of ADSL lines will improve this. Internet companies may be using shorts in preparation for the technology to stream features online, and this is where the issue of profitability (also piracy and copyright control) will become more relevant. As it is, the online **value** of a short is questionable.

Some companies will pay well for a short featuring a star, but other sites offer much more modest fees for non-exclusive rights. Some Internet companies acquire not only online rights, but also all international rights (theatrical, non-theatrical, video, television) to act as the film's **sales agent**. At best this should result in the efficient worldwide distribution of the film for maximum exposure in all media; at worst it's a way of the Internet company guarding exclusive exhibition rights for their site over a long period (up to seven years). As with any sales agent, producers signing up to all rights deals should get an indication of projected sales and should be able to reclaim the rights to the film if these are not achieved. Producers should always discuss their festival and theatric ambitions for the film with the Internet company before making a deal, if necessary retaining certain rights and ensuring that the relevant holdbacks are in place. Shorts that first appear on the Internet may find themselves **ineligible** for certain festivals and other events, such as the **Academy Awards**. In response to this, webcaster Ifilm has struck an agreement with a US cinema chain to screen feature-length programmes

of shorts before their online debut to ensure the films' theatrical status. Producers signing up to Internet deals should also consider whether they want their film to be **downloaded** or viewed online only, and ensure that the contract covers this. If an online distributor or exhibitor won't take your short, it is possible to digitise a video copy and make the film available on your own web site. www.reelplay.com gives step-by-step instructions on how to create and edit a website, which is then hosted by Reelplay's **online marketplace** targeted at acquisition executives, investors, festival programmers and industry professionals. The Film & Video Umbrella's *Unpacked* guide provides addresses of technical resource sites for filmmakers putting their work online.

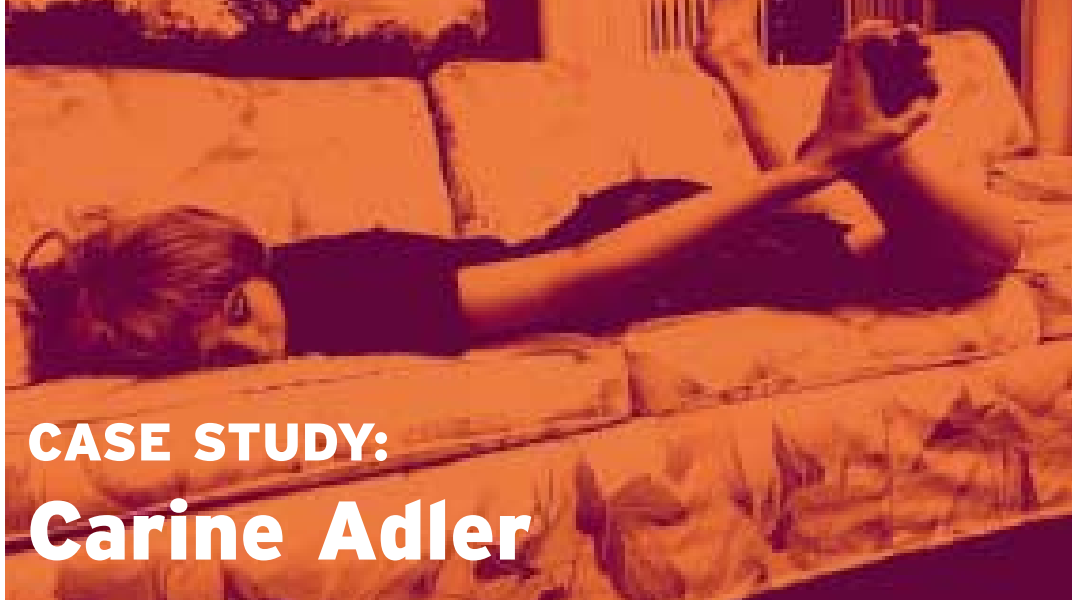


Joan Jan Dunn

Features

The first company to announce its interest in the online availability of award-winning international features not in wider distribution is **article27** (inspired by the 27th Article of the UN Declaration of Human Rights, which defines the freedom to participate in the cultural life of the community). Addressing the fact that 95% of films made in the world fail to find their widest audience being priced out of the traditional marketing and distribution structures dominated by Hollywood movies, article27 deals with an impressive range of culturally significant international titles. Viewers will be able to stream and download features via www.article27.com and use the site to order DVD and VHS copies of the films. Amongst the first UK films licensed by article27 are a number of low budget, experimental and documentary features such as *Following*, *Blue*, *London*, *Paris Was A Woman*, *Melancholia*, *Gallivant*, *Radio On*, *Before Hindsight*, *The Falls*, *Young Soul Rebels*.

Features shot on DV or DigiBeta are still generally transferred to film formats for conventional distribution and exhibition. However the **interactive** element of new media is being used as a **marketing device** by feature filmmakers in production to engage future audiences in the finished movie. The impressive site for Michael Winterbottom's *The Claim* (www.kingdomcomemovie.com) contained exhaustive details about the production, unprecedented behind-the-scenes access and the opportunity for Internet users to suggest the film's final title. Produced by writer Simon Beaufoy's IMP Corp, *Running Time* was an interactive project not intended for cinema release with online exhibition at www.itsyourmovie.com. Short episodes were shot weekly on mini-DV according to the audiences' vote, which covered everything from the soundtrack to a character's fate. The site racked up more than 5 million hits. *Running Time* Producer, Simon Rose said '*It is our belief that, in the future, not all films will necessarily be shown from beginning to end. And not all films will be watched in a darkened room*'.



Under the Skin Carine Adler

Having made her short film *Fever* (1994/16 mins) for the *bfi* New Director's production scheme, Carine Adler's shot her Super 16 first feature *Under The Skin* (1997) for £655,000.

The film made its world première at the Edinburgh Film Festival where it won the Michael Powell Award, Critics' Prize and Audience Award before showing at the British Renaissance sidebar in **Venice**, at **Toronto** (where it won the Fipresci Critics Award), **London** and **Sundance**. Numerous other European festivals followed. The film was sold by the *bfi* to key art-house distributors and released theatrically in the UK (by the *bfi*), North and South America, Australia, the majority of European territories and Japan.

The film's critical and festival success and theatric exposure established Adler with the industry as a filmmaker with a strong vision and the production team as the people who 'discovered' lead actress Samantha Morton. Adler's subsequent profile in Europe and the US helped make contacts and open doors for raising the development finance for her subsequent scripts, which Producer Kate Ogborn describes as being 'relatively easy'. Budgeted at £8m, *The Angel Maker* was developed by Miramax subsidiary HAL Films; British Screen backed the £3m *Finding Out* (European winner of the Sundance/NHK International Filmmakers Award 2000).

Ogborn notes, '*Whether it's any easier to get the next film financed is yet to be fully tested and the fact that the film wasn't a box office success, other than in Australia, has probably not helped people's confidence in the commercial viability of the projects. But we certainly learnt an enormous amount from the experience of Under The Skin, and hopefully this will help us in successfully launching and marketing future films.*

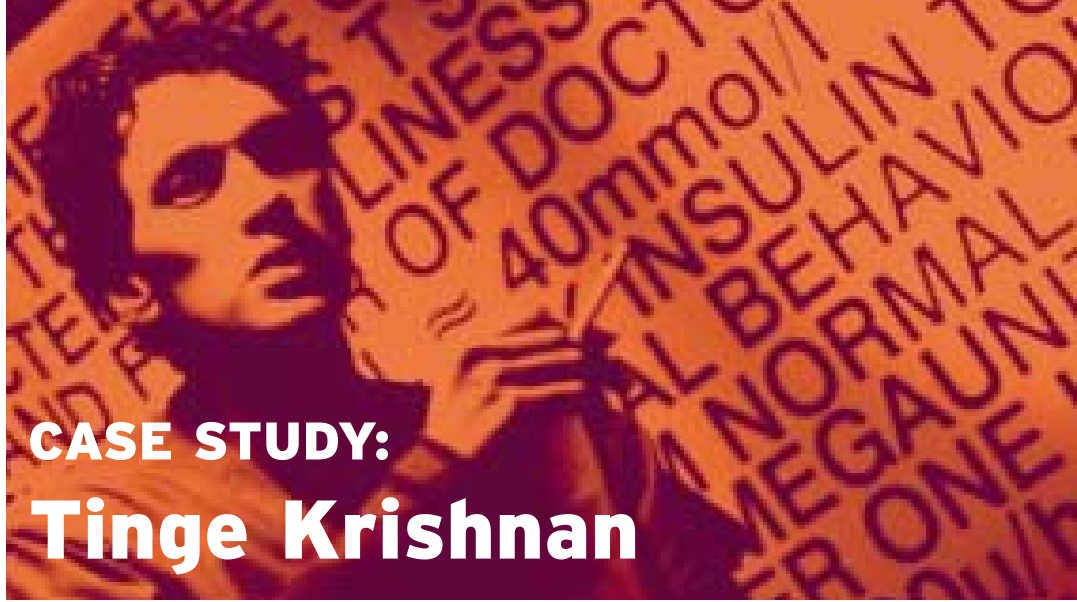
CASE STUDY:**Newton I. Aduaka**

For UK-based filmmaker Newton I. Aduaka, going through the hoops of production finance made him more determined to follow his personal vision. The cost of this included a life style decision to take the dole rather than dissipate his energies through other work, and the production of his films on a shoestring budget made possible by deferrals.

'Rejection letters are not the end of the story. Filmmakers must stick to what they believe in and find a way of telling their own stories, not those in the heads of the financiers. Having no money buys you creative independence.'

Represented by the **British Council**, Aduaka's stylish third short *On the Edge* (27 mins/1997) played at over 50 international festivals and won half a dozen **awards**. Major events included the Forum section of **Cannes**, Toronto, Edinburgh, New Zealand. Shorts festivals included **Clermont-Ferrand**, the British Short Film Festival, Hamburg. Black festivals included **FESPACO '99** (Ouagadougou), **Festival del Cinema Africano** (Milan), **Bite the Mango** (Bradford), Black World Film Festival (ICA, London), International Short Film Festival, (Ivory Coast) Vue d'Afrique (Montreal), 6th Pan African Film Festival (Los Angeles), 7th Diaspora Film Festival (New York), Afrika Film Festival (Belgium), Racines Noires 98 Film Festival (Paris).

Aduaka used many of these festival screenings as a market place for **television sales** to European, American and African territories (the UK remains unsold, although the short showed theatrically here and in Germany). He says this was time-consuming, but the experience of working on everything from script to sales of the short gave him the confidence (and a little cash) to undertake his gritty first feature, *Rage* (1999). Made for less than £700,000 including deferrals, Aduaka shot the 100-minute *Rage* on 35mm before DV opened up real creative opportunities for low budget filmmakers. He agrees that these new formats will help a diversity of films to be made, and open up the style of storytelling. *Rage* premiered at Toronto in 1999, then nationally at the London Film Festival where it was picked up for UK theatric distribution by Metrodome and international festival representation by the British Council. Aduaka is now seeking a sales agent for other territories and given his micro-budget, it is likely that *Rage* will recover its direct and deferred costs.



Shadowscan Tinge Krishnan

CASE STUDY: Tinge Krishnan

Sheffield based director Tinge Krishnan who set up **Disruptive Element Films** originally trained as a doctor. The strong production infrastructure in Yorkshire in the form of the Yorkshire Media Production Agency and the Yorkshire Screen Commission has lent considerable support to Disruptive Element Films' projects over the years. The medical profession was the theme of her most successful short *Shadowscan* (2000/10mins) which won the **BAFTA Short Film Award** in 2001. The film which takes a poetic look at the suicide of a young Asian-British doctor during a hospital shift was commissioned by the British Film Institute in association with FilmFour for its New Directors scheme with additional support from Yorkshire Media Production Agency and the Arts Council of England. It had a budget of £98,000 and was made on 35mm in Cinemascope 2.35:1.

Krishnan's *Groove On A Stanley Knife* (1996/40mins) shot on Super 16mm, a history of the friendship between two women who are on the run from violent crack dealers was very successful on the festival circuit winning a **Silver Spire Award** for Short Narrative at the San Francisco International Golden Gate Awards. The film debuted at the Mardi Gras Film Festival in Sydney and has toured Dublin, Bradford, Dortmund, Cologne, Turin and London.

'We never really expected Groove to achieve in quite the way it has done. A lot of this has been due to support we've had from people who really believed in the project and the ERDF funding we received. Our experience on the festival circuit and winning prizes has provided us with the confidence to continue. It's that low budget filmmaking thing and it would be great if some of the other filmmakers out there could see from the eventual success of Groove that if they keep plugging away and believe in themselves despite all the knock backs things kind of start to happen. We've got a long way to go but at least we now feel happier about giving it a crack.'

Krishnan is currently developing a feature project previously named *Atrophine Dreams* now called *Hedonic Calculus*. The script is being written with the support of FilmFour and in association with Forest Whittaker's company Spiritdance.



Flames of Passion Richard Kwietniowski

CASE STUDY: Richard Kwietniowski

As the writer/director of 5 idiosyncratic short films, UK film maker Richard Kwietniowski is sure that international festival exposure for this work helped to get his £2.3m budget first feature made, *Love and Death on Long Island* (1997), while reaching a cinema audience is the fulfilment of his ambitions.

Kwietniowski submitted his first short film *Alfa* (1987) to a film festival in Tyneside (which had previously shown a training project he'd been involved with), and then to the **Berlin Film Festival**, which he knew had a good track record for showing gay-themed and experimental work. The film showed in Berlin's Panorama section, where it was acquired for **distribution** by Frameline (US) and the *bfi* (UK). Kwietniowski repeated this festival strategy for his following films, *The Ballad of Reading Gaol* (1988) and *Flames of Passion* (1989).

'Once a festival has shown a filmmaker's work a relationship and mutual loyalty develops, although this can fall apart if the festival director leaves. Festivals are key places for buyers to see your work. Also funders - when my script for Love and Death was read by one of the Canadian backers Alliance in 1995 they remembered seeing Flames of Passion at the Toronto Film Festival five years earlier.'

With help from the **British Council** in showing tapes to overseas programmers, all of his short work subsequently received extensive festival exposure, much of which was handled by Kwietniowski himself. UK festivals included London, Edinburgh, Birmingham, Leeds, and Southampton. In Europe: Clermont-Ferrand, Oberhausen, Bilbao, Cork, Turin, Uppsala. Worldwide: Hong Kong, Tokyo, Bombay, Sydney, Melbourne, Wellington, Chicago, Seattle, and Toronto. His films also showed at a raft of specialist gay festivals, particularly in the US. Kwietniowski says that the direct costs of this exposure were less significant than the time involved in its administration.

Many of the festivals that had shown his short films later showed *Love and Death on Long Island*, which was also invited to the Panorama section of Berlin although the film's **sales agent**, The Sales Co., opted for the more prestigious première of

Cannes' Un Certain Regard. *Love and Death on Long Island* subsequently showed at festivals including London, Edinburgh, Birmingham, Cork, Rotterdam, Mons, Valentin, Valladolid, Turin, Warsaw, New York, Toronto, Telluride, Atlantic, Mill Valley, Palm Springs. **Territories sold** include: Belgium, Netherlands, Luxemburg, Canada, France, Greece, Cyprus, Italy, Israel, Spain, Germany, Poland, Serbia, Macedonia, Montenegro, Japan, Malaysia, Thailand, Australia, New Zealand, South Africa, USA, Mexico. Pathé released the film theatrically and on video in the UK and Ireland.

Kwietniowski's films are made for **cinema audiences**, so achieving theatric distribution has been key. *'A short has to go with another film, so even if it's unique in its own way there must be a point of connection. Eavesdropping on audiences' responses can be very illuminating'.*

Kwietniowski is currently completing his second feature *Owning Mahowney*, the budget of which is \$10 million. Philip Seymour Hoffman stars as a manager at the centre of one of the biggest single-handed bank frauds in Canadian history.'



Ratcatcher Lynne Ramsay courtesy of Pathé


CASE STUDY: Lynne Ramsay

Scottish-born director Lynne Ramsay won the Grand Prix at **Cannes** for her National Film & Television School graduation short, *Small Deaths* (1996/11 mins). Her second short *Kill the Day* (1996/20 mins) for *bfi* New Directors won the Jury prize at **Clermont-Ferrand**. These top festival successes led to a Scottish Screen Tartan Shorts commission for her third film *Gasman* (1998/14 mins), which shared the Cannes Grand Prix again in 1998. All three shorts were represented by the **British Council** and had substantial festival exposure.

'The first time I won at Cannes made the most difference to what I am doing now. People take you more seriously afterwards.... You don't make films to win prizes, you make them because you want to make films, but at the end of the day, they did help'.

Scottish Screen also financed the development of the treatment for Ramsay's £1.85m first feature *Ratcatcher* (1999) that was selected for **Cannes'** Un Certain Regard section in 1999 and released theatrically in the UK by Pathé. Amongst its many awards and extensive international festival exposure, Ramsay won Best Director at Edinburgh. What is particularly significant in Ramsay's case is that her shorts strongly established an idiosyncratic **personal vision** that was critically validated at festivals, and which she was then able to sustain in both the realisation and marketing of her feature debut.

Lynne Ramsay is currently completing her second feature, *Morvern Callar*.



CASE STUDY: Jamie Thraves

The Low Down Jamie Thraves courtesy of FilmFour

Jamie Thraves graduated from the Royal College of Art in 1995 with an MA in Film and Television specialising in directing. He has both written and directed all of his films. His graduation short film from Hull Polytechnic, *Scratch* (1991) was named Best Student Film at the 1992 BP Film Expo and went on to win Best Short at Italy's prestigious Rimini Film Festival. His subsequent shorts *The Take Out* (1993) and *The Hackney Downs* (1997) won the **Silver and Gold Hugos** respectively at the Chicago Film Festival. *I Just Want To Kiss You* (1997) made for the BBC's Brief Encounters series won the **Fox Searchlight Best British Short Film Award** in 1998. Thraves is well known for his music videos among them being the influential Radiohead song *Just*, featuring a businessman lying immobile in a street, which won the MPVA Video of the Year Award in 1996.

Thraves' first feature *The Low Down* (2000) was produced by John Stewart and Sally Llewellyn. The film was originally developed by FilmFour and then financed by FilmFour Ltd and British Screen in association with Bozie with a budget of £1 million. It was not possible to obtain a completion guarantee for a 35mm budget so it was shot on Super 16 and blown up to 35 mm. The film was shot entirely on location in London and Norfolk over 34 days.

In the financing agreement FilmFour took pay television rights for its own FilmFour channel, UK broadcast rights for Channel 4 television and UK videogram rights. FilmFour International was the appointed sales agent and FilmFour Distributors exercised their first option on UK theatrical rights. Having preimèred at Locarno, *The Low Down's* festival exposure included Edinburgh, Toronto, London and Sundance. With a limited press and marketing campaign, the film opened in the UK on two prints at the National Film Theatre and Metro Cinema in London before screening regionally. Press reviews were good, but the box office performance may have been restricted by the BBFC certificate 18 for both the film and its trailer. FilmFour followed through on *The Low Down's* theatrical exposure with DVD and VHS releases.

The Low Down was released theatrically in North America by The Shooting Gallery in its third series alongside *The Last Resort* and *When Brendan Met Trudy*. Its next theatrical release will be in France.

Glossary

35mm; Super 16; 16mm film print formats.

ADSL Broadband transmission.

Certification/classification the rating of films by the BBFC.

COT 'Costs off the top' the deduction of agreed expenditure before a percentage is owing to a sales agent or producer.

Counter programming releasing a film of cultural interest on the same day as a blockbuster, or at other times less competitive amongst distributors.

Cross-collateralised/crossed losses from the exploitation of one set of rights (e.g. theatrical releasing) offset against profits from another (e.g. video or television sales).

Cross over (1) when a film appeals to different types of audience (e.g. both art house and mainstream).

Cross over (2) when a distributor sends a film print from one cinema directly to the next usually by special transport systems because the bookings are too close together.

DigiBeta; Beta SP videotape formats.

Distributor (1) the company handling the theatrical releasing of a film in a particular country.

Distributor (2) a sales agent.

Distributor (3) a company representing videos to dealers (shops) on behalf of a video label.

EDI Entertainment Data International.

EPK electronic press kit.

Exclusivity the priority of one exhibitor before another.

Exhibitor a cinema, film society, film club etc. that shows films.

Four-wall to hire or underwrite a cinema screen for theatrical releasing.

Free television the five main UK terrestrial analogue channels.

Hold over when a cinema continues to show a film for another week.

House terms a cinema screen's standard payment scale of percentages.

Minimum guarantee/mg the lowest amount an exhibitor will pay a distributor against an agreed percentage.

Move over when a print of a film on release transfers to another first run cinema.

Non-theatric exhibition of films to a non-paying public.

NUT figure the point at which a cinema screen breaks even on its costs.

Overages income due to a sales agent after a distributor has recouped the distribution advance and agreed costs.

P&A Prints and Advertising

Pay television cable, satellite and digital channels operating under a viewer subscription basis.

Platform release releasing a film at a single cinema before including other screens.

Pre-sale a sale of rights prior to the film's completion.

Press kit/EPK set of materials for film publicity, also on electronic formats.

Quad/four sheet/double crown film poster formats.

Recoupment the distributor's reclamation of an advance payment and costs from exhibition income.

Repertory the occasional exhibition of a film no longer on general release.

Returns document detailing how many tickets a cinema has sold.

Sales Agent the company selling film rights on behalf of the producer to international distributors.

Sidebar a selection of films focusing on a particular country, director or genre within a film festival.

Streaming/webcasting the mechanisms by which films are shown on the Internet.

Territory the country in which rights are held.

Theatric releasing commercial cinema exhibition of films to a paying public.

Watershed the different times of day at which television can show certain film content.

Wide opening releasing a film at several different cinemas/in several different cities on the same date.

Windows/holdback/embargoes terms describing the time scale for the exploitation of film rights.

Word of mouth public recommendation of a film.

FESTIVAL & EVENTS CALENDAR

All festivals show shorts and features, except those marked * which are for short films only. Check with individual festivals for entry deadlines (usually 3 months in advance of the event) and other criteria. The following listings are selective. For more information see special editions of Screen International, the festivals directory on the British Council's website (www.britfilms.com) or other websites such as www.6degrees.co.uk

JANUARY

Sundance Film Festival

Tel 00 1 818 328 3456 www.sundance.org

International Film Festival Rotterdam

Tel 00 3110 890 9090 www.iffrotterdam.nl

FEBRUARY

Clermont-Ferrand Short Film Festival *

Tel 00 33 473 91 65 73

www.clermont-filmfest.com

Berlin International Film Festival

Tel 00 49 30 259 200 (ext 202)

www.berlinale.de

Fespaco: Pan African Film and TV Festival (odd years only)

Tel 00 226 30 75 38

www.fespaco.bf

MARCH

BAFTA Awards

Tel 020 7734 0022 www.bafta.org

US Academy Awards

Tel 00 1 310 247 3000 www.oscar.org

Tampere International Short Film Festival*

Tel 00 358 3 213 0034

www.tampere.fi/festival/film

Dublin Film Festival

Tel 00 353 1 679 2937 www.iol.ie/dff

London Lesbian & Gay Film Festival

Tel 020 7815 1323 www.llgff.org.uk

Milano Festival Cinema Africano

Tel 00 390 2 669 6258/6707 3084

Bradford Animation Festival

Tel 01274 770000/732277

APRIL

Oberhausen International Short Film Festival*

Tel 00 49 208 825 2652

www.shortfilm.de

Turin International Gay and Lesbian Film Festival

Tel 00 39 011 534 888

ayfilmfest@assioma.com

MAY

Cannes International Film Festival and Market

Tel 00 33 1 45 61 66 00

www.festival-cannes.org

JUNE**Anecy International Animated Film Festival**Tel 00 33 4 50 10 09 00 www.anecy.org**Africa At the Pictures**

Tel 020 7 690 0116

www.africaatthepictures.co.uk**Hamburg International Short Film Festival***Tel 00 49 40 398 26 122 www.shortfilm.com**Banff Television Festival**Tel 00 1 403 678 9260 info@banfftvfest.com**International Festival of Documentaries****"Sunny Side of the Street" (France)**

Tel 00 33 49504 4490

'Out In Africa' Gay and Lesbian Film Festival (even years only)

Tel 00 27 21 242 532/247 377

The Acapulco Black Film Festival

Acapulco Mexico

www.GoSeeBlackMovies.com**JULY****International Short Film Festival of Vila Do Conde***Tel 00 351 52 641 644 www.fiem-ve.bsi.net**Rushes Soho Shorts Festival***

Tel 020 7439 2397

www.rushes-soho-shorts-festival.co.uk**AUGUST****Edinburgh International Film Festival**Tel 0131 228 4051 www.edfilmfest.org.uk**Black Filmmaker International Film Festival**www.blackfilmmakermag.com**Sao Paul International Short Film Festival**Tel 00 55 11 852 9601 spshort@ibm.net**SEPTEMBER****Venice International Film Festival**Tel 00 39 041 521 8711 www.labiennale.com**Toronto International Film Festival**Tel 00 1 416 967 7371 www.bell.ca/filmfest**Bite the Mango**

Tel 01274 203 320

www.bitethemango.org.uk**Zimbabwe International Film Festival**

Harare, Zimbabwe

www.africanmusic.net/ziff**OCTOBER****Raindance**Tel 020 7287 3833 www.raindance.co.uk**Sheffield International Documentary Festival**Tel 0114 276 5141 www.sidf.co.uk**Carthage International Film Festival****(Tunisia)** even years only

Tel 00 216 1745 355

International Film Festival of India

Bangalore, India

Tel 91 11 461 5953 e:mail dffiffi@bol.net.in**NOVEMBER****Regus London Film Festival**Tel 020 7815 1323 www.lff.org.uk**Brief Encounters: Bristol Short Film Festival***

Tel 0117 922 4628

www.brief-encounters.org.uk**Welsh International Film Festival**Tel 029 20 406220 www.iffw.co.uk

FILM MARKETS

FEBRUARY

American Film Market (AFM)

Tel 00 1 310 446 1000 www.afma.com

APRIL

MIP-TV

Tel 00 33 1 41 90 45 80 www.miptv.com

MAY

MIF

Tel 00 33 1 45 61 66 00
www.festival-cannes.org

OCTOBER

MIPCOM

London office tel: 0207 528 0086
www.mipcom.com

London Premiere Screenings

Tel: 0208 948 5522 www.internetstudios.com

MIFED

Tel: 00 39 02 4801 2912/02 4801 2942
www.fmd.it/mifed

CONTACTS

The following listings are selective to the nature of this Guide. More information can be found in directories such as the **bfi Film & Television Handbook** and **The Knowledge**. See festival catalogues for listings of sales agents and distributors.

SALES AGENTS:

Short films

Brit Shorts

70 Brewer Street
London W1F 9TT
Telephone: 020 7734 2277
www.britshorts.com

Short Film Bureau

47 Poland Street
London W1V 3DF
Tel 020 7734 8708
www.shortfilmbureau.com

Features

Fortissimo Film Sales

Herenmarkt 10-11
1013 ED Amsterdam
Netherlands
Tel 00 31 20 6273215
www.fortissimo.nl
Films include: *Beautiful People*;
Understanding Jane

IAC Films

Greencoat House
15 Francis Street
London SW1P 1DH
Tel 020 7592 1620
www.iacfilms.com
Films include: *Breathtaking*; *Nora*; *The Testimony to Taliesin Jones*; *Best*

Intermedia Films

9-13 Grosvenor Street
London W1X 9FB
Tel 020 7495 3322

www.intermediafilms.com

Films include: *Whatever Happened to Harold Smith? Women Talking Dirty; Blow Dry*

J&M Entertainment

2 Dorset Square
London NW1 6PX
Tel 020 7723 6544

www.jment.com

Films include: *Complicity*

Portman Entertainment

167 Wardour Street
London W1V 3TA
Tel 020 7468 3443

Films include: *Paranoid; Saving Grace*

Renaissance Films

34-35 Berwick Street
London W1V 3RF
Tel 020 7287 5190

www.renaissance-films.com

Films include: *Human Traffic*

The Sales Company

62 Shaftsbury Avenue
London W1V 7DE
Tel 020 7434 9061

Sales agent for films financed by BBC Worldwide, Zenith Productions and the Film Consortium. Will also consider independently financed features.

Stranger Than Fiction

Riverbank House
1 Putney Bridge Approach
London SW6 3JD
Tel 020 7751 0088

Films include: *A Love Divided*

Victor Film Company

39-43 Brewer Street
London W1R 3FD
Tel 020 7636 6620

www.victor-film-co.demon.co.uk

Films include: *House! Out of Depth, 24 Hours in London*

Vine International Pictures

VIP House, Greenacres
New Road Hill, Downe
Orpington, Kent BR6 7JA
01689 854123

www.vine@easynet.co.uk

Winchester Films

19 Heddon Street
London W1R 7LFTel 020 7851 6500

www.winchesterfilms.com

Films include: *Lighthouse, Thanks for the Memories, Another Life*

INDEPENDENT THEATRIC DISTRIBUTORS

Alliance Atlantis & Momentum Pictures

2nd Floor
184-192 Drummond Street
London NW1 3HP
Tel 020 7391 6900
Films include: *A Room for Romeo Brass*;
Beautiful People; *Following*

Artificial Eye

14 King Street
London WC2E 8HN
Tel 020 7240 5353
www.artificial-eye.com
Films include: *Love is the Devil*; *Mrs
Dalloway*; *Painted Angels*

bfi Programme Unit

National Film Theatre
Southbank
London SE1 8XT
Tel 020 7815 1362
www.bfi.org.uk
Subsidised temporary distribution of shorts
and features (e.g. festival highlights) for
regional touring.

Cinenova

113 Roman Road
London E2 0QN
Tel 020 8981 6828
www.cinenova.org
Subsidised distribution of experimental film
and video shorts and features by women.
Films include: *True Blue Camper*

Downtown Pictures

St. Georges House
4th Floor 14-17 Wells Street
London W1P 3FP
Tel 020 7323 6604
Films include: *Kurt & Courtney*

Entertainment

27 Soho Square
London W1V 6HU
Tel 020 7439 1606
Films include: *The Wisdom of Crocodiles*

Feature Film Company

68-70 Wardour Street
London W1V 3HP
Tel 020 7734 2266
www.featurefilm.co.uk
Films include: *My Son the Fanatic*

Film & Video Umbrella

2 Rugby Street
London WC1N 3QZ
Tel 020 7831 7753
www.fvumbrella.com
Subsidised distributor for touring
programmes of experimental digital artists'
film and video

FilmFour

76-78 Charlotte Street
London W1P 1LX
Tel 020 7868 7700
www.filmfour.com
Distribution of films funded by
FilmFour/Channel 4.

ICA Projects

12 Carlton House Terrace
London SW1Y 5AH
Tel 020 7930 0493

www.ica.org.uk

Subsidised distribution specialising in foreign language features.

Icon Film Distribution

The Quadrangle
4th Floor
180 Wardour Street
London W1V 3AA
Tel 020 7494 8100

www.icon-online.com

Films include: *Kevin & Perry Go Large*

Lux

2-4 Hoxton Square
London N1 6NU
Tel 020 7684 2782

www.lux.org.uk

Subsidised distribution of experimental artists' film and video, shorts and features.

Metro Tartan

Atlantic House
5 Wardour Street
London W1D 6PD
Tel 020 7494 1400

Films include: *The Last September*

Metrodome

110 Park Street
London W1K 6NX
Tel 020 7408 2121

www.metrodomegroup.com

Films include: *Rage; Elephant Juice; Sorted; About Adam; One More Kiss*

Optimum Releasing

1st Floor
143 Charing Cross Road
London WC2M 0EE
Tel 020 7478 4466

www.optimum.com

Films include: *Best; Miss Julie; To Walk With Lions; Fast Food; Such a Long Journey Home; The Secret Laughter of Women*

Pathé

Kent House
14-17 Market Place
London W1N 8AR
Tel 020 7323 5151

www.pathe.co.uk

Films include: *Ratcatcher; 24:7; Love and Death on Long Island*

Redbus Film Group

17-18 Henrietta Street
London WC2 E8QH.
Tel 020 7836 2030

www.films.redbus.co.uk

Films include: *One Day in September*

INDEPENDENT EXHIBITORS

Companies operating groups of cinemas or single screens combining first run and repertory programming, offering flexible scheduling and open to showing low budget features and/or shorts. Full details of all UK cinemas including repertory and regional film theatres can be found in the *bfi Film & Television Handbook*.

London

Artificial Eye

14 King Street
London WC2E 8HN
Tel 020 7240 5353
www.artificial-eye.com

City Screen

86 Dean Street
London W1D 3SR
Tel 020 7734 4342

ICA Cinema

12 Carlton House Terrace
London SW1Y 5AH
Tel 020 7873 0056
www.ica.org.uk

Lux Cinema

2-4 Hoxton Square
London N1 6NU
Tel 020 7684 2855
www.lux.org.uk

Mainline Pictures

37 Museum Street
London WC1A 1LP
www.screencinemas.co.uk

Metro Cinemas

Rupert Street
London W1
Tel 020 7437 0757

National Film Theatre

Southbank
London SE1 8XT
Tel 020 7928 3535

Zoo Cinemas

20 Rushcroft Road
London SW2 1LA
Tel 020 7733 8989

Rio Cinema

Kingsland High Street
London E8 WEG
Tel 020 7254 6677

Riverside Studios

Crisp Road
London W6
Tel 020 7420 0100

Tricycle Cinemas

High Road
Kilburn
London
Tel 020 7328 1000

Regional, Scotland, Wales and Northern Ireland

Belfast

Queens Film Theatre
University Square Mews
Off Botanic Avenue
Belfast BT9 6BS
Tel 02890 244 857
www.qub.ac.uk/qft

Bradford

Pictureville
National Museum
Photography Film & TV
Bradford BD1 1NQ
Tel 01274 202 030
www.nmpft.org.uk

Cardiff

Chapter
Market Road
Canton
Cardiff CF5 1QE
Tel 029 2030 4400
www.chapter.org

Edinburgh

Filmhouse
88 Lothian Road
Edinburgh EH3 9BZ
Tel 0131 228 6382
www.filmhouse.demon.co.uk

Glasgow Film Theatre

12 Rose Street
Glasgow G3 6RB
Tel 0141 332 6535
www.gft.org.uk

Manchester

Cornerhouse
70 Oxford Street
Manchester M1 5NH
Tel 0161 228 2467
www.cornerhouse.org

Newcastle

Tyneside
10-12 Pilgrim Street
Newcastle NE1 6QG
Tel 0191 232 8289
www.tyneside.org

Norwich

Cinema City
St. Andrews Street
Norwich NR2 4AD
Tel 01603 622 047
www.cinemacity.co.uk

Nottingham

Broadway
Nottingham Media Centre
14 Broad Street
Nottingham NG1 3AL
Tel 0115 952 6600
www.broadway.org.uk

Sheffield

The Showroom
Media and Exhibition
Centre
Paternoster Row
Sheffield S1 2BX
Tel 0114 275 7727
www.showroom.org.uk

FILM SOCIETIES

There are 300 film societies in the UK, around a third of which can project 35mm with a small percentage screening on video. For more information see the *bfi Film & Television Handbook*, or contact the BFFS.

British Federation of Film Societies (BFFS)

Ritz Building
Mt Pleasant Campus
Swansea
SA1 6EP
Tel 01792 481170
www.filmsoc.org

VIDEO LABELS & DISTRIBUTORS

Some theatric Distributors have their own video labels. Check video stores to see which companies are publishing low budget features and shorts.

***bfi* Video**

21 Stephen Street
London W1P 2NL
Tel 020 7957 8960
www.bfi.org.uk

Video label publishing films released theatrically by the *bfi* (such as *Under the Skin*), also classic titles, shorts compilations (e.g. *History of the Avant Garde*) and individual titles (*A is for Autism*).

Disc

Unit 12
Brunswick Industrial Park
Brunswick Way
London N11 1HX
Tel 020 8362 8111
www.vci.co.uk

Distributor for video labels to video dealers (shops etc.).

TELEVISION

In addition to the five terrestrial channels, there are many cable, satellite and pay television channels in the UK, of which the following have an interest in acquiring theatrically released features and/or shorts according to their programming remits. See the *bfi Film & Television Handbook* for full listings.

Bravo

Flextech Television
160 Great Portland Street
London W1W 5QA
Tel 020 7299 5000
www.bravo.co.uk
Programming: feature films

British Sky Broadcasting (BskyB)

6 Centaurs Business Park
Grant Way
Syon Lane
Isleworth
Middlesex TW7 5QD
Tel 020 8782 3000
www.sky.co.uk
Programming: movies on Sky Cinema and Sky Movie Max (also Cut Short annual competition with £500 prize money plus equipment)

Channel One TV

60 Charlotte Street
London W1P 2AX
Programming: annual shorts competition (£5000 prize) for cable

Channel 4; FilmFour

124 Horseferry Road
London SW1P 2TX
Tel 020 7396 4444
www.channel4.com
www.filmfour.com
Programming: features and short films for free and pay television

Meridian Broadcasting

TV Centre Northam Road
Southampton S014 0PZ
Tel 01703 222555
www.meridiantv.co.uk
Programming: Free Screen shows shorts of less than 4 mins by local filmmakers for token payment of £80.

Turner Classic Movies

1 Soho Square London W1V 5FD
Tel 020 7478 1000
www.tcmonline.co.uk
Programming: movies

The Sci-Fi Channel

77 Charlotte Street
London W1P 2DD
Tel 020 7805 6100
www.uk.scifi.com
Programming: Science fiction.

Zee TV Europe

Unit 7 Belvue Business Centre
Belvue Road
Northolt
Middlesex UB5 5QQ
Tel 020 8839 4000
www.zeetelevision.com
Programming: Asian interest

WWW.COM

Online shorts exhibition is in a state of flux with a rapid turnaround in new and disbanded sites. The following information is likely to change.

Shorts

www.atomfilms.com

Advertising, sponsorship and syndication.

www.filmfour.com

Channel 4's movie site, featuring shorts also under license to its UK pay television channel.

www.ifilm.com

US site featuring over 6000 shorts plus articles and information about on-line festivals, film schools and resources.

www.in-movies.com

UK shorts.

Also:

www.alwaysindependentfilms.com

www.bigfilmshorts.com

www.bigstar.com

www.binarytheater.com

www.britshorts.com

www.cinemanow.com

www.dfilm.com

www.eveo.com

www.filmfilm.com

www.movieflix.com

www.mymovies.net

www.newvenue.com

www.popcorn.com

www.reelscreen.com

www.reelshorts.com

www.reeluniverse.com

www.undergroundfilm.com

www.stopforaminuite.com

Features, Industry, Festivals, News and Resources

www.article27.com

Award-winning features and full-length documentaries of cultural significance, for downloading or mail order.

www.bfi.org.uk

The site includes the online version of the *Low Budget Funding Guide* and this guide. *The Facts on Film* section includes an up-to-date listing of UK distributors and the *Film Links Gateway* contains lots of useful references to other related sites.

www.buyindies.com

Online sales of tapes.

www.dodona.co.uk

Research and reports into cinema admissions.

www.explodingcinema.org

The site for 'undependent' underground shorts, including exhibition news, articles etc.

www.exposure.co.uk

Film Makers' resource site with advice on production, funding, etc.

www.filmfestivalspro.com

Industry festivals site for events, filmmakers, distributors, buyers, press etc.

www.filmunlimited.com

The Guardian's film site, featuring articles, information and useful contacts.

www.netribution.co.uk

Lots of useful information including funding news, a festival calendar and a regional section.

www.nextwavefilms.com

Low budget production and dedicated DV site, including lots of practical information and articles reprinted from *Filmmaker* magazine.

www.onlinefilmsales.com

Industry site for the buying and selling of features.

www.projector.demon.co.uk

Low budget filmmakers' resource site, including sales opportunity listings and articles.

www.reelplay.com

Online market place for sales and distribution of features.

www.screendaily.com

Screen International's daily update of news, reviews and box office comment.

www.shootingpeople.org

UK filmmakers' networking site.

www.uk.imdb.com

Film database containing information on films dating back to the 1920s, including European and world cinema.

www.watershed.co.uk/east

A web resource developed by Watershed Media Centre on cross over marketing for the FilmFour film *East is East*

FACILITIES; FUNDING; ORGANISATIONS

See the *bfi Film & Television Handbook* for full listings, or the *Low Budget Funding Guide* for a focus on production finance contacts.

Arts Council of England

11 Great Peter Street
London SW1P 3NQ
Tel 020 7333 0100
www.artscouncil.org.uk

British Board of Film Classification (BBFC)

3 Soho Square
London W1V 6HD
Tel 020 7440 1570
www.bbfc.co.uk

British Council

Films & Television Department
11 Portland Place
London W1T 2LN
Tel 020 7389 3065
www.britcoun.org

British Film Institute

21 Stephen Street
London W1T 1LN
Tel 020 7255 1444
www.bfi.org.uk

East Midlands Arts Board

Mountfields House
Epinal Way
Loughborough
Leicestershire LE11 0QE
Tel 01509 218292
www.arts.org.uk

Entertainment Data International (EDI)

AC Nielsen EDI
1st Floor
22 Conduit Street
London W1R 9TB
Tel 020 7409 1269
www.entdata.com

Film Council

10 Little Portland Street
London W1W 7JG
Tel 020 7861 7861
www.filmcouncil.org.uk

First Film Foundation

9 Bourlet Close
London W1P 7PJ
Tel 020 7580 2111
www.firstfilm.demon.co.uk

Independent Television Commission (ITC)

33 Foley Street
London W1P 7LB
Tel 020 7255 3000
www.itc.org.uk

London Film & Video Development Agency

114 Whitfield Street
London W1P 5RW
Tel 020 7383 7755
www.lfvda.demon.co.uk

MEDIA

www.mediadesk.co.uk

MEDIA Services England

249 West George Street
Glasgow G2 4QE
Tel 0870 0100 791
media.england@scottishscreen.com

MEDIA Antenna Wales

The Bank
10 Mount Stuart Square
Cardiff CF1 6EE
Tel 029 20 33 33 04
antenna@sgrinwales.demon.co.uk

MEDIA Antenna Scotland

249 West George Street
Glasgow G2 4QE
Tel 0141 302 1777
Media.scotland@scottishscreen.com

MEDIA Services Northern Ireland

C/o Northern Ireland Film Commission
21 Ormeau Avenue
Belfast BT2 8HD
Tel 028 9023 2444
Media@nifc.co.uk

National Screen Service

Unit 10
Westpoint Trading Estate
Alliance Road
West Acton
London W3 0RA
Tel 020 8992 3210

New Producers Alliance (NPA)

9 Bourlet Close
London W1P 7PJ
Tel 020 7580 2480
www.npa.org.uk

PACT (Producers Alliance for Cinema & Television)

45 Mortimer Street
London W1N 7TD
Tel 020 7331 6000
www.pact.co.uk

Scottish Screen

249, West George Street
Glasgow G2 4QE
Tel 0141 302 1700
www.scottishscreen.com

Sgrîn (Media Agency for Wales)

The Bank
10 Mount Stuart Square
Cardiff Bay
Cardiff CF1 6EE
Tel 029 20 33 33 00
www.sgrin.co.uk

Short Circuit

The Workstation
15 Paternoster Row
Sheffield, S1 2BX
Tel 0114 221 0569
www.shortcircuitfilms.com

Society of Film Distributors (SFD)

22 Golden Square
London W1R 3PA
Tel 020 7437 4383

INDEX

- Article27** 51, 73
Artists' film and video 29
Atom Films 48
Availability (print) 41
Asian Film 17
Audiences 3, 13, 24, 56
- BBFC** 21, 23, 26, 33, 42
bfi Collections 41
bfi Programme Unit 16, 25
Black film 17
British Council 15, 53, 55
Budgets 36
- Cinemas** 8, 28, 32, 68
Cinenova 18, 29
Contracts 8, 33, 46, 49
City Screen 19, 28
- Digital technologies** 2, 6, 24, 27, 49, 51
Distributors 29, 30, 66
- EDI** 38
Edinburgh Film Festival 16, 63
Exhibitors 28, 68
- FACE** 11
Festivals 7, 13, 62
Film clubs 29, 40
FilmFour 45
Film markets 10, 64
Film societies 40, 70
Film and Video Umbrella 29, 66
Film UK 15, 16
- Internet 5, 12, 47, 49, 72
ITC 46
- Lux** 18, 29
- Marketing** 5, 35, 51
MEDIA 31
- Non-theatric releasing** 40
New Producers Alliance 9
- Oasis Cinema** 20
- PACT** 9, 75
Pay TV 44, 45
Posters 35, 37
Press 6, 23, 34
Print Formats 24, 46
Publicity 38
- Regional Film Theatres** 28
Regus London Film Festival 16, 63
Release (planning a) 32
Returns 33, 39
Rights 8
- Sales agents** 10, 49, 64
Self-distribution 9, 32, 50
SFD 20, 34
Shooting Gallery, The 45
Short Circuit 18, 19, 75
Shorts compilations 26
Short Film Bureau 11, 64
Shorts with features 19, 22
Stills 5, 34
Subsidised exhibitors & distributors 28, 31
Subtitling 14
S4C 33
- Television** 44, 53, 71
Theatric releasing 18, 27
Trailers 6, 33
- Video** 30, 42, 70
- Websites** 6, 37, 72
- Zoo Cinemas** 20

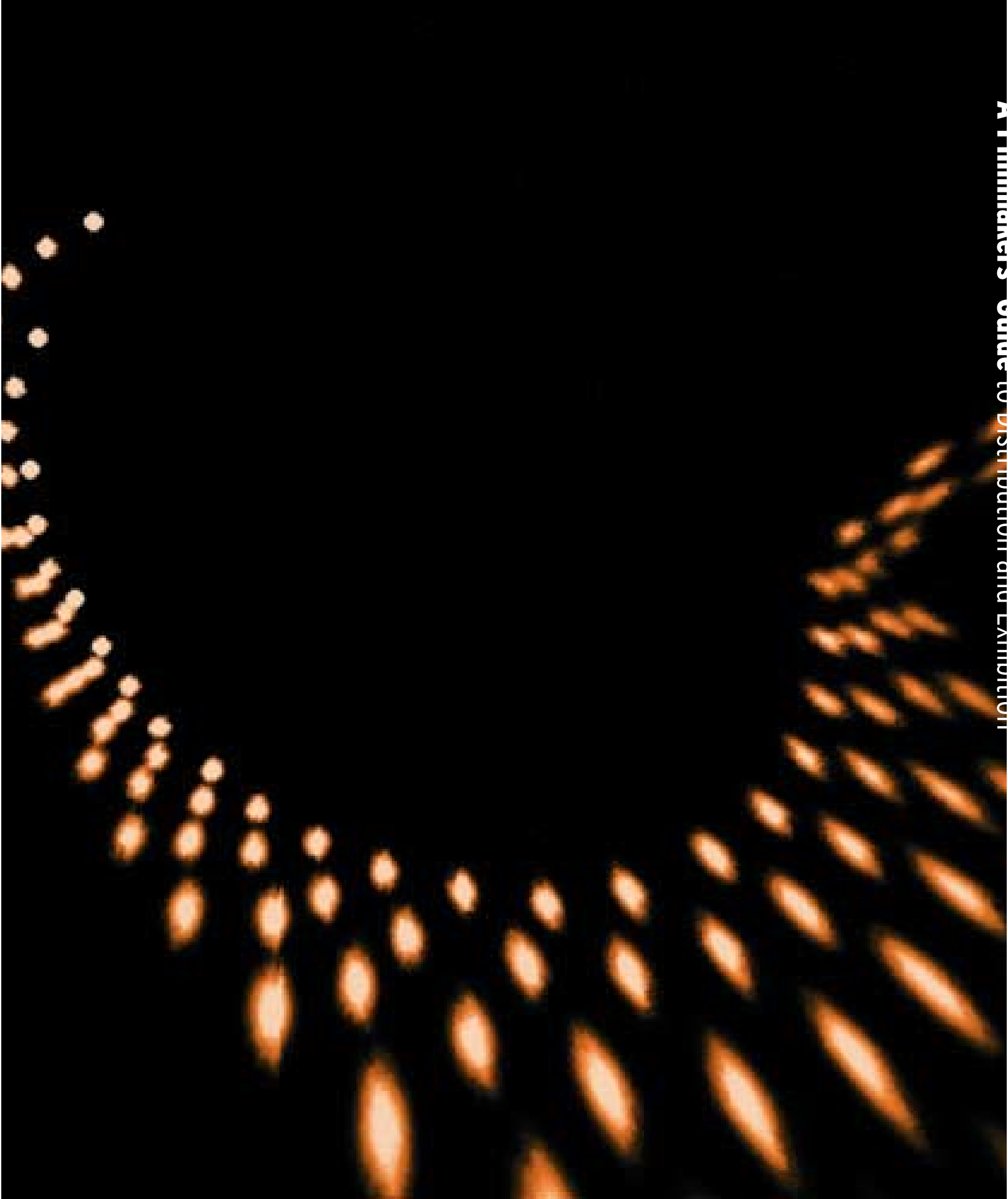
NOTES

NOTES

NOTES

NOTES





 British Film Institute
21 Stephen Street London W1T 1LN
020 7255 1444
www.bfi.org.uk