13:07:36 From Joanne Jackson (she/her) : if we have to leave early, will there be video recording available?

13:09:08 From TECH - Lex Ryan (they/them) : Yes there will be a recording of each session!

13:09:26 From Molly Castelloe\_Her/She : How do you get rid of small boxes at top again?

13:09:45 From Finnerty Steeves (she/her) : HI! Finnerty Steeves (she/her) from NYC- currently in Winston-Salem for our SE Premiere at RiverRun. (Drive-In tomorrow night!)

13:09:46 From TECH - Lex Ryan (they/them) : @Molly that instruction is for when we are sharing slides on-screen

13:09:54 From Terry he/him : Chris who?

13:10:10 From Jordan Hawkes (she/her) : Nolan

13:10:26 From Molly Castelloe\_Her/She : Yes, what is instruction for it?

13:10:42 From TECH - Lex Ryan (they/them) : In order to optimize your view, go to the right of the green bar where there is a button that says “view options.” Click the arrow there and then select “hide video panel.” This will get rid of the video boxes and allow you to see the whole slide we are sharing.

13:10:57 From Maria Elena Cortinas : Can you pls tell me again how to do the gender preference pronouns?

13:11:52 From TECH - Lex Ryan (they/them) : @Maria Elena - hover over your image with your cursor and in the right-hand corner of your image a button with three dots will appear. Click that button and then find the option “rename”

13:15:05 From Pamela Yates : Are the breakout rooms curated? or random?

13:15:17 From TECH - Lex Ryan (they/them) : Breakout rooms are random

13:15:53 From Yi Chen (she/her) : Is it possible to put me in the same breakout room with Pamela?

13:16:05 From Beth Polish (she/her) : Love the office hours. Thank you!

13:16:17 From Theresa- She/Her : I’d like to be in the same room as Kit Thomas please

13:16:24 From Myriam (she/her) : brilliant idea (office hours!)

13:18:34 From Yi Chen (she/her) : Will the presentation be shared with us?

13:19:11 From TECH - Lex Ryan (they/them) : Yes, you will have access to the slides

13:19:28 From TECH - Lex Ryan (they/them) : I’ll do my best re putting folks in breakout rooms

13:19:32 From Maria Elena Cortinas : how do we access the slides? I’m on the website now.

13:19:42 From TECH - Lex Ryan (they/them) : You don’t have access yet but you will

13:20:54 From Lucie Faulknor : Someone needs to mute their mic

13:21:36 From Maria Elena Cortinas : Thank you!

13:21:59 From TECH - Mark Stolaroff (he/him) : Everyone is muted, except for Peter.

13:25:00 From Terry he/him : Sounds fine to me.

13:25:05 From Pierre Heistein, he/him : I can hear perfectly!

13:25:08 From Laura Bermúdez (she) : Sounds good

13:25:09 From Jordan Hawkes (she/her) : he sounds fine.

13:25:11 From Rachel Raz - she/her : sound fin here

13:25:12 From Lucie Faulknor : Thank you!

13:25:12 From Terry he/him : FM radio!

13:27:52 From Anita (she/her) : How about docs? I feel like festivals can help a doc - particularly Sundance

13:30:21 From Bindu (she/her) : which festival was that?

13:30:31 From Jesper Jack, he/him : Venice

13:30:32 From Joanne Jackson (she/her) : Venice

13:30:40 From Bindu (she/her) : thank you

13:30:40 From Anita (she/her) : It’s a beautiful festival.

13:32:10 From Terry he/him : Somebody get the talent a glass of water!

13:32:36 From Trevor Jones (he/him) : what was the festival in Copenhagen he mentioned?

13:32:45 From Jesper Jack, he/him : CPH:DOX

13:32:52 From Trevor Jones (he/him) : Thanks!

13:32:54 From Jim Becket Ojai, CA he/him : what was the name of the festival in Copenhagen?

13:33:01 From Myriam (she/her) : all good - no worries

13:33:03 From Rory Kelly he/him : View Options - Exit full screen

13:33:06 From Mette (She/Her) : CPH DOX

13:33:06 From Pamela Yates : Two other reasons for festivals: Helps build the provenance of the film/story and it helps you participating in building the community of independent filmmakers IMHO

13:33:27 From Terry he/him : Nice poster.

13:35:00 From DAVID MAGDAEL : great pivot

13:35:31 From Terry he/him : yup

13:35:34 From Jesper Jack, he/him : yes

13:36:15 From Yi Chen (she/her) : Hi David!

13:36:29 From Holly Hardman (she/her) : I have to sneak out. I have a meeting in 10 minutes that I could not reschedule. I don’t want to leave! Looking forward to the next time.

13:37:07 From Vivian Kleiman : Agree with you Pam Yates re festivals as an opportunity for filmmakers to meet, and create connections, and community.

13:37:12 From TECH - Lex Ryan (they/them) : Thanks for joining us Holly

13:38:54 From Terry he/him : yup

13:38:54 From Lucie Faulknor : better

13:38:55 From Rosemary she/her : Sorry, I have to leave unexpectedly.

13:39:00 From Cirina Catania : I can hear you.

13:39:02 From Virginia Quesada (she/her) : Sounds good!

13:40:14 From DAVID MAGDAEL : I human

13:40:24 From DAVID MAGDAEL : THE DOCU I HUMAN

13:41:04 From Jesper Jack, he/him : Festivals are so much more than just screening venues that can be replaced and online has more reach but less real attention. Fests are where we, as filmmakers connect with new collaborators and our audiences in ways that virtual spaces will not allow and the numbers are quite deceiving. For seasoned producers, online pitch forum works fine, but for younger it can be so hard to get real conversations going with DMs.

13:41:45 From DAVID MAGDAEL : We did our Spring edition of the LOS ANGELES ASIAN PACIFIC FILM FESTIVAL on line as a virtual showcase and went very well.

13:41:55 From Joanne Jackson (she/her) : Did the film maker for the Snowdon film get any extra 'screening fee' for the larger audience.

13:42:45 From TECH - Lex Ryan (they/them) : REMINDER: If you have questions for Peter and Keith, please put them in the chat. Mark and I are collecting questions for them.

13:42:47 From Pamela Yates : Did the festival take off the geo-block, or was it only available in Denmark? Or are the numbers just for Denmark?

13:43:16 From Pamela Yates : you said “around the world” but it wasn’t totally clear to me.

13:44:12 From Jesper Jack, he/him : Funders often hadn’t seen the pitches immediately before conversations at CPH:DOX and so meetings were often compromised. I feel this is slightly overselling the fest’s own succes story and I don’t agree that online audiences are more engaged.

13:44:37 From Alejandro Enríquez / He : Does CPH experience mean that flm

13:44:52 From Cynthia Salzman Mondell : Does the filmmaker have access to their audience’s mail list?

13:44:57 From Jesper Jack, he/him : No.

13:44:58 From Alejandro Enríquez / He : sorry… films get money form cphdox?

13:44:59 From Jed Riffe. He : Peter Can you talk about AFI Docs and Hot Docs?

13:45:48 From David Cornwall : Is there an issue of piracy for virtual screenings?

13:46:43 From Anita (she/her) : Piracy is always an issue. I’m curious about monetization in the virtual world of festivals.

13:46:47 From DAVID MAGDAEL : the question for the festivals was - playing virtually does that impact my film getting a NETFLIX or AMAZON deal?

13:47:54 From Miriam Lewin she/her/hers : I think slides might be behind by one?

13:49:08 From DAVID MAGDAEL : TIFF will have some gathering and some VIRTUAL

13:49:09 From DAVID MAGDAEL : both

13:49:13 From DAVID MAGDAEL : NYFF will do the same

13:49:16 From Suzannah Warlick : Do smaller film festivals even pay anything to the filmmakers?

13:49:19 From Linda Martuch - She : What is a hybrid festival

13:49:19 From Theresa- She/Her : For Virtual Q & A after the movie - is there a length and format recommended. What is the best way to take audience questions if expecting 20,000

13:49:23 From DAVID MAGDAEL : possibly

13:49:29 From Emre Korkmaz : What would be the cons of virtual festivals?

13:49:39 From Lyn Goldfarb she/her : Can you also address short films for festivals

13:49:43 From Christopher Dawes (He/Him) : Keith, What were the terms of the virtual robot program company? Donated licenses for publicity?

13:49:50 From Beth Polish (she/her) : @Peter — I have a question. What are the biggest mistakes filmmakers make applying to festivals?

13:49:51 From Paul Steinbroner : Examples of good hybrid festivals

13:49:58 From sherry : Can you ask Peter to consider whether online distribution is Big because of the pandemic and whether the same excitement in years to come or will online become same old, same old?

13:50:11 From Tom Gibbons : Will we get into what potential strategies would be for a particular festival?

13:50:12 From Heather Spore Kelly (she/her) : My question is…should you wait until you get in a festival to propose special performances or talkbacks (Virtual events?)

13:50:17 From Wendy Anson : Will we be able to “chat” or email our fellow classmates “offline’ during the week?

13:50:23 From Justin Perkinson (he/him) : What are the top doc festivals? And B-level festivals?

13:50:24 From Michael Esposito : What are the new film market trends and events that we should be looking at later in 2020, 2021?

13:50:29 From Anthony Meindl, He/Him/His : Are the festival fees the same virtually or have they reduced application prices, etc?

13:50:35 From Theodore Bogosian : Can Festivals Deal with Docuseries?

13:50:38 From Olivia Ahnemann (she/her) : How are distributors feeling about global premieres at virtual festivals?

13:50:48 From DAVID MAGDAEL : I would not geo block - but CAP your audience size

13:50:49 From Larry Confino : since any festival can go global, do you think that filmmakers will be entering less festivals?

13:51:17 From Theresa- She/Her : We are thinking of showing our documentaryty in partnership with a large festival - they are allowing us to show the film in 9 languages - however we don’t know how to do a Q & a with such a big global audience

13:51:22 From Theresa- She/Her : What would you recommend

13:51:29 From Josefina Lyons (she/her) : Is it OK to have your film in overlapping virtual festivals?

13:52:27 From Count Eldridge : Question from Count: If I have already applied and didn’t get in to festivals, am I out of luck? I submitted my doc as a 90 min feature, but my project is actually meant to be 3 or 4 episodes each 45 min. The only way I could apply is to make it 90 min. It seemed to be the only way to apply

13:53:05 From George King, he, him : QUESTION: Won’t other festivals drop a film if it has been screened elsewhere without geo-blocking?

13:53:26 From Gerri McHugh she/her : @Count - I run a film festival and accept docuseries - best to reach out to the festival by email to explore manual submission

13:53:43 From Jim Becket Ojai, CA he/him : What happens to the importance of world premiere , country premiere etc, will what can be a global premiere knock out the value of various premieres?

13:54:36 From Molly Castelloe\_Her/She : Where do I post question?

13:54:43 From Donna Musil : How many screenings of an individual film are these virtual festivals asking for?

13:54:47 From Joanne Jackson (she/her) : What are traditional distributors saying about virtual festivals .. are they worried about piracy and/or loss of revenue?

13:54:54 From DAVID MAGDAEL : Talk backs are great. approach the festival once you are in

13:54:56 From TECH - Lex Ryan (they/them) : @ Molly - you can drop your question here in the chat

13:55:02 From TECH - Lex Ryan (they/them) : and we will collect questions

13:55:12 From TECH - Lex Ryan (they/them) : Peter and Keith see the questions and are answering as many as they can

13:56:09 From Finnerty Steeves (she/her) : Hi! We were invited to be closing night film for a great indie film festival - Im being advised to limit to US only. Its a one time live stream vs a mini Netflix (living on a platform for length of festival.) Do you have an opinion on that? Thank you!

13:56:27 From Beth Polish (she/her) : I love that — thinking about distribution as a creative process rather than torture. Really changes mindset!

13:56:29 From Christopher Dawes (He/Him) : @Peter & @Keith, Being a film festival projectionist, as well as a filmmaker, I was wondering if you knew which platforms festivals were using behind the scenes? Homegrown solutions or existing platforms such as Crowdcast or Vimeo?

13:56:52 From Gerri McHugh she/her : @christopher - we use Crowdcast

13:57:20 From Amy Jelenko (she/her) : marketing (audience) intrinsic to effective distribution!

13:58:37 From Baldwin Chiu & Larissa Lam : How do you "sell" your film to a festival to license rather than have to pay to submit?

13:58:44 From May /she : Is it common practice to communicate with festivals after submission to get visibility to get accepted?

14:00:43 From Christopher Dawes (He/Him) : @Keith, Did they offer that deal, or did you suggest that deal? How did you make the ask? Describe the situation and ask them what they could do for you? Offer different ideas? Thanks.

14:04:57 From Rick Garside (he/him) : At some point - are you going to address the issue of being able to monetize the festival experiences?

14:06:19 From Pamela Yates : We have to stand together and make sharing the mailing list from our films available. It can become a norm if we make it so

14:06:35 From Faye Lederman, she/her : We participated with an old title that Atlanta Jewish Film Fest asked to screen again this spring. We asked for mailing list and they refused. We really didn’t get anything out of it, even the contact they said they would introduce us to. I wasn’t proactive and didn’t care that much bc it was an old title, but I think the quality of the screening experience and the benefit it poses depends heavily on the film fest staff as well as the pushing of the filmmaker.

14:07:00 From Theresa- She/Her : We are partnering with a festival - as part of our contract we negotiated that we get the emails of anyone who buys a ticket to see our film

14:07:19 From Vicky Funari (she/her) : I agree with Pamela. These moments when things open up are the times for filmmakers to create what we want and need.

14:07:36 From Jesper Jack, he/him : Any suggested topics you want us to cover in the rooms?

14:07:37 From Joanne Jackson (she/her) : What is the goal in the break out group?

14:07:45 From Theresa- She/Her : Also at the end of our film, we are providing a free download for action - so after someone sees the film, their call to action is to our site to download the free pdf which then we collect all the data

14:08:32 From Pamela Yates : Can you put the Question for the breakout in the chat? So we can refer to it.

14:08:36 From TECH - Lex Ryan (they/them) : Peter’s email: peter@peterbroderick.com

14:08:41 From George King, he, him : What do you mean by mailing lists? The audience viewing your film?

14:08:42 From Diana Briggs (she/her) : thanks so much everyone! I can’t make the breakout rooms. look forward to next week! :) kids!

14:08:52 From Pamela Yates : Worst experience from actual (not virtual) festivals?

14:09:23 From DAVID MAGDAEL : hey mark!!!!

14:09:38 From Wendy Anson : Did that survey come via email?

14:10:12 From Theresa- She/Her : How long is the breakou9t

14:10:13 From TECH - Lex Ryan (they/them) : A great example of a tactic/technique that you’ve done at a festival OR a horror story.

14:10:14 From Alejandro Enríquez / He : I have the same question than George King

14:10:17 From Tim Lorge : Yikes .. I’ve got to jump on a call. Hope to be back shortly.

14:10:28 From Erin Fox Barney (she/her) : What if we haven’t had a film at a festival yet?

14:10:55 From Donna Musil : how do we get in our room?

14:10:58 From Wendy Anson : where are the breakout rooms?

14:31:38 From Anita (she/her) : Where do we send the photo

14:31:41 From Ray Whitehouse (he/him) : Hi Tim, we just left, but wanted to say I saw Tocando La Luz a while back at Full Frame. Great to put a face to a name.

14:32:22 From Marcus Relton he/him : Photo to peter@peterbroderick.com

14:32:30 From Tim Metzger : Thanks, Ray!

14:32:36 From Eris Qian (she/her) : Will there be a google sheet/fb group to share everyone’s contact so we can all get connected?

14:33:36 From TECH - Mark Stolaroff (he/him) : We are going to share a PDF (likely) of the class directory with everyone. Via email.

14:34:01 From Pamela Yates : Glad that our group wanted to talk about this brave new world, rather than the old world.

14:34:15 From Anita (she/her) : Congratulations!!

14:34:29 From Jesper Jack, he/him : Which fest was that?

14:34:40 From Eric Bricker (he/him) : Excellent! Congrats and great share!

14:34:52 From Grace Mora - she/her : Always great to ask about screening fees as some festivals do offer this (if you ask) :)

14:35:02 From Eris Qian (she/her) : Thank you Mark!

14:35:05 From Grace Mora - she/her : Congratulations George!

14:35:15 From Eris Qian (she/her) : How much screening fee is appropriate it ask for a short?

14:35:27 From Alex Dobrenko he/him : i loved red army!

14:35:39 From Anita (she/her) : Great film!!!

14:35:59 From TECH - Mark Stolaroff (he/him) : RE the Class Directory: Unless you opt out, we will be sending a Directory with everyone’s contact info and other info. If you fill out the Survey, we’ll be able to add additional information to the Directory that will make that document richer for everyone. We’ll send that out in a few days or so.

14:36:08 From Terry he/him : nice story.

14:36:42 From Joanne Butcher she/hers : Thank you, Mark. Great idea.

14:37:20 From Jesper Jack, he/him : Hi Mette Reitzel. Nice to see another Dane here!

14:38:09 From Anita (she/her) : What’s the name of your film so we can support it.

14:38:15 From Alex Dobrenko he/him : 💯

14:38:25 From Terry he/him : Great pizza in NH.

14:38:31 From Alex Dobrenko he/him : 🍕

14:38:32 From Mette Reitzel (She/Her) : Hi Jesper. I’m a Danish expat, now in London town!

14:38:36 From Grace Mora - she/her : We always joke in our team that if your film gets pirated, you know it’s made it ;)

14:38:37 From Anita (she/her) : Peppy’s pizza

14:38:45 From Joanne Butcher she/hers : Excellent, Grace.

14:38:47 From Alex Dobrenko he/him : @Grace - exactly!!

14:39:01 From John McAllister he/him : pizza mmm

14:39:24 From Pamela Yates : For us, we WANT a human right documentary to be pirated. In fact, we sometimes give a high res file to pirates in countries where we won’t or can’t make any sales or tv broadcast. Think about it.

14:39:46 From Jesper Jack, he/him : Mette, I know ;-)

14:39:48 From Pamela Yates : Peter’s right obscurity and disappointment are worse.

14:39:53 From Anita (she/her) : You are thinking outside of the box Pamela

14:39:54 From Camilla Calamandrei (She/her) : In our group a filmmaker very recently was pirated and posted on YouTube — had to work to get it taken down

14:40:49 From John Alan Simon (he/him) : Can you say who the filmmaker is? We’re having a similar issue

14:41:23 From Alex Dobrenko he/him : @Pamela - genius.

14:41:26 From Vivian Kleiman : I have found that YouTube has streamlined the take down process. Not hard at all. And very fast.

14:41:33 From Joanne Jackson (she/her) : One filmmaker I know was asked if the festival could 'tour his film to educators' with no offer of $$ to the filmmaker.

14:41:55 From Eris Qian (she/her) : Thank you Peter!

14:42:02 From John Alan Simon (he/him) : The guy in India filed a bogus counter-notification - a

14:42:03 From Jesper Jack, he/him : I have tried being pirated on Youtube and torrented quite a few times. And even tried a film being pirated on a porn site. Took a legal letter to take it down.

14:42:05 From Joanne Butcher she/hers : With YouTube, I think it depends if you a) clearly are a representative of the film, and b) have a clear line of communication with them.

14:42:05 From Terry he/him : thinking of pizza…

14:42:26 From Joanne Butcher she/hers : What time does the meeting end today?

14:52:45 From Elizabeth Upton (she/her) : I’m in the conundrum of either going with a doc feature format or a docuseries format. With the nature of where we’re headed virtually, do you have a recommendation?

14:54:00 From Gerri McHugh she/her : @Elizabeth - we are impact on a project that started as a feature doc and is now a five-part series - works very wll

14:54:38 From Gerri McHugh she/her : \*impact partner

14:55:05 From Mette Reitzel (She/Her) : I’m considering that conundrum too Elizabeth. Would like to be able to do both as they have different audience potential but not sure whether that’s realistic. Is yours both, Gerri?

14:55:12 From Elizabeth Upton (she/her) : @gerri thank you!

14:55:49 From Elizabeth Upton (she/her) : The development path and format is so different, so I want to be very strategic with our time

14:55:58 From Jesper Jack, he/him : Elizabeth. Would need to know more the project, topic, story and goals.

14:56:42 From George King, he, him : When you cannot watch films with audiences how do you figure out who IS the audience? I understand that you start out with a target audience in mind—but what if it may not be who you anticipated.

14:59:44 From Elizabeth Upton (she/her) : Happy to share @jasper! The budget will increase significantly with series route and I’m told that you’d need to enroll the networks going the episodic route, plus festivals are not equipped for a series of yet, so we’re considering all of this!

15:01:02 From Lucie Faulknor : Keith, how hard was it to convince the foundations who never funded film to give money to you?

15:01:30 From Baldwin Chiu & Larissa Lam : Yes...on that same note, how do you reach out to these orgs to ask for funding? Cold call?

15:02:02 From Pierre Heistein, he/him : I can echo Keith’s comment on non-doc funders. A lot of our funding has come from universities who are bored of their usual mediums of communication.

15:02:37 From Alejandro Enríquez / He : Keith, how advanced was the project to make it attractive for them?

15:02:38 From Terry he/him : this is great btw

15:02:42 From Jesper Jack, he/him : @Baldwin simply start googling them. Most of them have transparent info about funds, deadline etc

15:03:07 From Heather Spore Kelly (she/her) : What is the likelihood in COVID times of getting funding from a University or Foundation?

15:03:34 From Camilla Calamandrei (She/her) : many foundations say very clearly they don’t fund film or media… can’t it be tricky approaching them? or do you just pretend you don’t know that part?

15:03:54 From Eris Qian (she/her) : Along the same lines, which department do you reach out to if you have no previous connections?

15:04:52 From Amy Jelenko (she/her) : @Keith - powerful story on theory vs reality when figuring out your target audience!

15:06:18 From ArthurKanegis@gmail.com OneFilms.com : Keith: How can we tap into the network of senior centers with our films?

15:08:01 From Polly Wells (she/her) : Keith, in the case of Age of Champions, it sounds like you found the gatekeepers to the audience, rather than the audience itself? (The people in a position to acquire and show it to your audience.)

15:08:43 From Virginia Quesada (she/her) : Earlier you suggested that production and distribution should be happening simultaneously - however how can you get interest without a completed film to share?

15:09:00 From Terry he/him : The leads are no good! sorry, had to.

15:09:32 From TECH - Mark Stolaroff (he/him) : Haha!

15:10:09 From Heather Spore Kelly (she/her) : can we see the ad you used in the Magazine?

15:10:58 From Camilla Calamandrei (She/her) : you are kind of racing along…. how did you get from the magazine to being invited to NPR etc?

15:11:12 From Camilla Calamandrei (She/her) : oh… you are saying the ad was more important than the national PR

15:11:23 From Heather Spore Kelly (she/her) : Did you have a publicist who sought these PR opportunities or did you DIY?

15:11:54 From Cheryl Furjanic (she/her) : He said he did his own PR.

15:12:49 From David Cornwall : How do you convert fans to $$?

15:13:11 From Camilla Calamandrei (She/her) : will you speak in more detail about the pitch and pitch materials?

15:13:42 From Terry he/him : nicely done.

15:14:04 From Olivia Ahnemann (she/her) : Awesome example of audience — thank yo

15:14:04 From Pamela Yates : I have found over the years that unless the conference puts the film as part of the agenda, few will come to a film screening. Because they are there at the conference to learn and network, not go to a film. So get the conferences to give equal priority on the agenda? Has anyone had great experiences with documentaries at conferences?

15:14:05 From Camilla Calamandrei (She/her) : specifically what materials and how you did you get them out to people — did you write one person at a univ and send the pitch deck? or trailer?

15:14:51 From Joanne Jackson (she/her) : How does the super fan theory work when you are trying to do a doc that will have an accompanying outreach and impact campaign that you need to bring new audiences to the issue at hand? (NGO's and foundations want to know the filmmakers can reach an audience they can't)

15:16:13 From Vivian Kleiman : My approach to conferences is like yours: The goal is to be on a panel (or create one) with experts in the subject, and show an excerpt of the film, not the full film. An appetizer.

15:16:20 From Olivia Ahnemann (she/her) : In old world audience, distributor would most likely front the money, with new world example, how are filmmakers coming up with the money to do all this work? This is a career sustainability issue.

15:18:37 From sherry stern : it’s known as an idea map

15:19:12 From Wendy Anson : Having hard time thinking of querying your audience before or during making the film for e.g. an investigative film that will shatter expectations hopefully rather than meet expectations of a given audience

15:21:28 From Grace Mora - she/her : Love the mind map/diagrams! We have definitely seen great results from building a loyal and engaged audience over severals years and taking them on a journey with the films we release.

15:22:13 From Vicky Funari (she/her) : Following up on Pamela’s & Vivian’s comments, I think it depends on the kind of conference. I thin that academic conferences are generally only helpful if you do what Vivian suggests. But we took a film about labor issues (Maquilápolis) to a labor rights conference, and that was really useful and did the work the film was made to do.

15:22:28 From Pierre Heistein, he/him : The classic start-up difference between the customer and the user.

15:23:41 From Vivian Kleiman : True, Vicky. Thanks for the clarification. I was thinking of those gigantic oversized academic conferences.

15:23:57 From Alejandro Enríquez / He : How do you make test at the beginning, without shooting? Once you have shooted, is too late?

15:24:06 From Vicky Funari (she/her) : Yep.

15:24:07 From Brian Kimmel : I am wondering about the viability of short docs (20-30 min) in this new environment. any resources or suggestions for revenue streams are appreciated

15:25:28 From Justin Perkinson (he/him) : Ditto Brian'

15:25:37 From Justin Perkinson (he/him) : Ditto Brian’s question

15:25:46 From Patrick Norman (he/him/his) : ditto brian/justin

15:26:19 From Eris Qian (she/her) : How to you gain the first group of super fans? I assume it’s easier to grow once you have them

15:26:26 From Elizabeth Upton (she/her) : Ditto Brian re:format (also doc series vs. feature)

15:27:02 From James Byrne (he, him) : Will the chat be avail later? There’s a lot of good discussion going on but I’m focused on the speakers. Thanks.

15:27:36 From sherry stern : how you decide producing the film without having a sense of your audience first?

15:28:09 From Pamela Yates : Keith, it’s not clear how the 3,000 community screenings yielded 1.5 million dollars in revenue.

15:28:47 From Marcia Jarmel (she/her) : Will we get the slides Peter and Keith are showing?

15:29:26 From Doug Block (he/him) : You can save chat by clicking on the three dots at bottom of chat box

15:29:38 From TECH - Mark Stolaroff (he/him) : Yes, we’ll make the Chat available to everyone after the session. We’ll send a Text document when we send out the session recording.

15:29:44 From TECH - Lex Ryan (they/them) : At a later date you will all receive the slides and recordings. We are going to set up a page for that.

15:30:16 From Anita (she/her) : Thanks Lex.

15:30:45 From Amy Jelenko (she/her) : @joanne have the ngos shared their engagement goals? i would imagine the superfan / core audience strategy could be helpful here - ppl who support the film and subject for what might seem like a tangential reason. so those could be previously unreached ppl for ngos. ultimately i would imagine the ngos want to convert some to supporting them - so fundamentals of the superfan assessment could still apply.

15:30:48 From Camilla Calamandrei (She/her) : can you talk about pitch materials or will you another day?

15:30:53 From Jim Bruce he/him : What software program do you use to manage your list of Outreach leads/contacts to allow your team to share and track all the leads you generate ? Google Sheet? Any particular software platform more helpful for this?

15:31:47 From Greg Swartz (he/him) : Our film is ALL about super-fans because it’s about whisky and whisky is like Star Trek in that regard. The fans out-fan one another.

15:31:52 From Chris Zaluski (he/him) : When you initially reach out to these organizations/potential partners/influencers, do you typically send a private link to the entire film (assuming the project is complete) or do you send a trailer (or short excerpt/sizzle reel/etc.)?

15:32:07 From Patrick Norman (he/him/his) : greg- was it the film neat?

15:32:17 From Terry he/him : @Chris Z good question!

15:32:25 From Pierre Heistein, he/him : @Keith, beyond the characteristics of individual audiences - what do super fans generally want to get from a film? Is there a common theme? Do super fans have common characteristics?

15:34:02 From Heather Spore Kelly (she/her) : what were the foundation tracking services again? Guidestar and ??

15:34:13 From Virginia Quesada (she/her) : Foundation center

15:35:28 From Jesper Jack, he/him : @Chris just send trailer or small taster. Generally less than 8 or so.

15:36:05 From Camilla Calamandrei (She/her) : I think Alejandro’s point is good because it can be kind or crippling to think about selling a film while you are creating a film - meaning creatively crippling

15:36:46 From George King, he, him : I watched CPH/DOX launch, after they had passed on our film! It was amazing what they were able to do in a short time. Other, smaller, less-imaginative festivals have done nothing to ‘help’ filmmakers. My particular disappointment has been the lack of interaction with audiences. In your experience, given the technology, what can they do? I watch English soccer, and the reports after a game are followed by enormous online responses where fans weigh in.

15:36:59 From Pierre Heistein, he/him : @Camilla - perhaps not if you think about selling and distribution as a creative process, as originally introduced. That way the creative juices are flowing in different ways, but still flowing all the time.

15:37:52 From Wendy Anson : In my experience it’s usually the major media who look at focus groups of audiences before releasing their product; Do you think investigative films should follow the focus-on-a-specific audience-type model you are describing?

15:38:19 From Camilla Calamandrei (She/her) : @Pierre - yes, of course! But I do appreciate that Keith just acknowledged that making a good film is still the priority. Especially if you are wrong about who your core audience will be. It is a juggling act.

15:38:34 From Alex Kronstein (he/him) : Hi folks

15:38:44 From Jesper Jack, he/him : Best to split direction and production/distribution to some degree for many creative doc directors.

15:38:47 From Alex Kronstein (he/him) : I need to head out in a minute, as I have another Zoom call shortly.

15:38:49 From Sarah Gorsline, she/her : It seems to me from an editor’s perspective that pre-screenings and foundation pitches can be “corrective” assists for the project in terms of feedback, to redirect creative flow if the creative content is going off track from audience interest. Trying to hone the “super fan” concept more and more with each pitch or pre screening can be helpful.

15:39:31 From Camilla Calamandrei (She/her) : Yes. So true, Sarah.

15:39:36 From Wendy Anson : Jesper, as in journalism where editorial is separated from advertising?

15:39:57 From Vicky Funari (she/her) : Here are the links to the two foundation information resources: https://www.guidestar.org/

15:40:15 From Vicky Funari (she/her) : https://fconline.foundationcenter.org

15:40:18 From Wendy Anson : Yes, Camilla, it I a juggling act—which. Is perhaps the essence of the art in many respects

15:40:24 From TECH - Mark Stolaroff (he/him) : Thanks, Vicky!

15:40:46 From Allison Argo (she/her) : Hi Alex!!!

15:41:32 From Alex Kronstein (he/him) : Hi Allison! I have to head out soon for another Zoom call.

15:41:42 From Camilla Calamandrei (She/her) : Thats so helpful, Keith. Knowing its just part of the process to have a lot of people tell you they aren’t interested in your film… so you can find the ones that are…

15:42:57 From Lyn Goldfarb : how does the pandemic affect distribution strategies?

15:43:26 From James Byrne (he, him) : Useful, great word.

15:43:31 From Victoria Marie she/her : Keith how can I watch this film?

15:44:14 From Alex Kronstein (he/him) : I have to head out now everyone……see you all next week!

15:44:45 From Pamela Yates : What about reaching out to audiences that are challenging people to think differently in order to engender robust debate? This is always helpful in a democracy. Like our film “The Reckoning: the Battle for the International Criminal Court” and taking it to military schools, academies, West Point, the Naval Academy in Annapolis. Cause if you want to have impact or make people think or change their thinking, challenging audiences is key.

15:45:10 From Jesper Jack, he/him : Wendy. It really depends. If you are making an impact film, you want to be really in tune with your film and be active as a director. On the other hand the very originally artistic film have to stay “weird”. Better there that the artist is just supported in her vision while I as a producer try to find the best and biggest audience - even if it is small. Being too self aware of audience is not always good for art - better stay on your own path.

15:45:43 From Polly Wells (she/her) : The utility of the film — important idea.

15:46:04 From Cris Saur - www.questforbeauty-movie.com : Pos and cons of the pandemic in terms of distribution?

15:46:18 From Larry Confino : Do you have a worksheet to help ID the target audience?

15:48:08 From TECH - Lex Ryan (they/them) : to raise hand: click the participants button on the bottom of your zoom screen

15:48:09 From Donna Musil : If you want to hear about Brats, I’m willing to share. I’m trying to find out my options for a new doc series we’re making.

15:48:45 From Terry he/him : I appreciate the honesty!

15:48:58 From TECH - Lex Ryan (they/them) : to raise hand: click the participants button on the bottom of your zoom screen. then under the list of participants there is a “raise hand” button. if there is no “raise hand” button immediately visible, you may see a button that says “more” where you can find a little blue hand ico.

15:49:01 From TECH - Lex Ryan (they/them) : icon\*

15:50:25 From Lauren she/her : Good point Pamela, thanks

15:53:49 From Victoria Marie she/her : Peter, commenting on asking for a fee waiver...I asked many festivals and most time I received noting more than crickets but for those who did answer is was a flat out no.

15:54:54 From Myriam Zumbühl (she/her) : love the collab & sharing idea. will that be part of a „list“ so we can see each others skils or…? thanks for starting this!!!

15:55:00 From Jim Becket Ojai, CA he/him : Does anyone know of any source providing an up to date list of films available and on what terms? Film Freeway?

15:55:24 From Baldwin Chiu & Larissa Lam : @victoria, keep asking and maybe change the way you ask. Sometimes it's good to say you heard from a past alumni and you were wondering if they had a waiver since they were suggested. We've gotten a lot waived especially this year.

15:55:27 From Jim Becket Ojai, CA he/him : Whoops I meant film FESTIVALS not films!

15:55:33 From TECH - Mark Stolaroff (he/him) : @Myriam: yes, that’s the kind of information I’ll get off the Survey.

15:55:40 From Anita (she/her) : I agree that collaboration is the key to success. Looking forward to collaborating. I have to sign off now, but I look forward to next week.

15:55:47 From Patrick Norman (he/him/his) : @jim filmfreeway is the best for this

15:55:55 From Camilla Calamandrei (She/her) : @Baldwin - did you ask for fee waiver after being accepted or before applying?

15:56:11 From James Byrne (he, him) : We’re finding that length-of-film is an issue for Conferences and Symposia. Generally, participants won’t sit through a 80 min film because they need to mix at the start, have a discussion, and network at the end. If the film is too long, it leaves no time for the social aspects that are important at a screening. Consider having a shorter version for these events.

15:56:14 From Baldwin Chiu & Larissa Lam : @camilia...before applying.

15:56:22 From Amy Jelenko (she/her) : love transparency and community!!

15:56:49 From Camilla Calamandrei (She/her) : @Baldwin. wow.. so you contacted people in the office and asked for a waiver?

15:56:56 From Count Eldridge : How do I go back to the pre-chourse survey? I dont remember those last 2 questions that were mentioned

15:57:16 From Baldwin Chiu & Larissa Lam : On film freeway, you can also apply first, then ask if you can get a waiver and Film freeway will refund you. Yes, I contact the festival director directly.

15:57:36 From Elizabeth Upton (she/her) : Yes @James - I format questions galore

15:57:41 From Elizabeth Upton (she/her) : \*have

15:57:50 From Christopher Dawes (He/Him) : @James, I screened 5 89-minute documentaries at an industry conference a couple of years ago with 200+ attendees at each screening, who stayed for the duration, so I think it might depend more on the conference itself.

15:57:51 From TECH - Mark Stolaroff (he/him) : @Count Eldridge: I’ll be sending the link to the Survey again soon. You can resubmit the survey if you want.

15:57:55 From Patrick Norman (he/him/his) : if you’ve played a festival previously then always ask for a waiver next time. being an alumni helps.

15:58:16 From Camilla Calamandrei (She/her) : @patrick good point

15:58:26 From Keith Ochwat (he/him) : Here’s the pre-course survey! https://forms.gle/THp3vYSWRdL2MDXj6

15:58:37 From Lydia Smith : I have a story about how a festival launched my theatrical run and we ended up being #12 doc theaters that year.

15:58:50 From TECH - Lex Ryan (they/them) : Here is a link to the survey Peter and Keith have been talking about: https://docs.google.com/forms/d/e/1FAIpQLSfu3mBDcuZAQzVcA8pihNnJiDsVMO7d2P74J9Bi2C-E6-cXMg/viewform

15:59:22 From TECH - Mark Stolaroff (he/him) : @Patrick Norman: Yes, I always ask for a fee waiver when I apply to a festival that I’ve played in previously. They usually give you one.

15:59:25 From jennifer she/her : if interested, last sunday CBS Sunday morning news did a story about what CPH docs on their virtual festival during the pandemic

15:59:36 From Doug Block (he/him) : If you’re looking for an online community where documentary professionals share information, resources and advice in a generous and transparent way, check out The D-Word: www.d-word.com. And it’s free.

16:00:06 From Baldwin Chiu & Larissa Lam : We love the D-Word...and Larissa is saying "hi" Doug!

16:00:12 From DAVID MAGDAEL : THIS IS a moment of opportunity and possibility

16:00:20 From Doug Block (he/him) : Hi back, Larissa!

16:00:24 From Patrick Norman (he/him/his) : Doug’s here!? Awesome. Ditto on the D-Word. GREAT work there.

16:00:55 From Baldwin Chiu & Larissa Lam : What up David Magdael! Always good to hear from you! Twice today!

16:01:24 From May /she : Hi Doug at D-word. Love you F to F See you Friday

16:01:38 From Robert Rooy he/him : Let me echo Doug’s enthusiasm for the D-Word; an ongoing collaboration online that’s been invaluable to me.

16:01:58 From Larry Confino : Keith mentioned how valuable case studies are. This book by documentary film professor Jeff Swimmer may be of interest https://www.amazon.com/Documentary-Case-Studies-Author-February/dp/B00XWQDMVS

16:02:38 From Robert Rooy he/him : Thanks for an informative and stimulating couple of hours; cheers!

16:02:55 From Cynthia Salzman Mondell : My experience with AFI DOCS online was great. It energized our film . As filmmakers, we felt valued. We were able to network online with filmmakers and potential buyers . They as well us did a lot of social media outreach. And it was FUN.

16:02:57 From Theresa- She/Her : We are having a global premier on 12.12 with a partnership with a Film Festival. Our movie has taken 6 years to make and is based on a book that has sold 2 Million copies. I have questions around international engagement and would like to share the platforms that we found that could support independent launches.

16:03:03 From Taylor Wildenhaus (she/her) : I have a question about publicists and social media campaigns - any tips or tricks for building a successful social campaign and how you can push traditional PR

16:03:09 From Sarah Gorsline, she/her : How could a shortage of projects affect filmmaker leverage? Don’t filmmakers have more leverage than they did in the past during COVID as “content providers”?

16:03:30 From DAVID MAGDAEL : Look at what TABITHA JACKSON is going to do with Sundance to make it more inclusive

16:03:36 From DAVID MAGDAEL : and go outside PARK CITY

16:03:52 From DAVID MAGDAEL : spreading the festival...

16:05:36 From Lyn Goldfarb : I have a question about getting press with virtual film festivals

16:06:06 From Diana Briggs (she/her) : Can you charge for those private screenings?

16:06:27 From Mark Honer (he/him) : Thank you. see you all next week.

16:06:37 From Joanne Jackson (she/her) : Gotta go now... thanks. See you next week.

16:07:19 From Mitchie Takeuchi : It was great. Bravo for collaboration!

16:07:41 From Patrick O'Connor - he/him : Have to run - see you all next time.

16:09:11 From David Cornwall : Goodnight (from London). See you next week!

16:09:34 From Keith Ochwat (he/him) : here it is again! https://forms.gle/Xuf2iBtYLiEFWRGm8

16:09:53 From Keith Ochwat (he/him) : this is the survey to connect with the community

16:10:27 From Heather Spore Kelly (she/her) : it would be nice to get a high range and a low range for some of these licensing ideas Keith…like Cigna would be the high end.

16:11:21 From Chris Zaluski (he/him) : Gotta run — this has been very helpful! Thank you!

16:11:55 From Camilla Calamandrei (She/her) : Someone in our breakout group mentioned that on Netflix you can watch films with a group of friends — so you can hear everyone (your friends) reacting while you watch. Is there a platform where a filmmaker could show a film and get to hear people as it plays? So in a test audience we could “hear” reactions realtime?

16:12:36 From Michael Esposito : maybe we can do a breakout on that topic

16:12:38 From Gerri McHugh she/her : I'm impact partner on a series

16:12:49 From Doug Block (he/him) : I’d be interested in episodic, as well.

16:12:51 From Michael Esposito : I’m in a similar boat or teo

16:12:55 From Michael Esposito : two\*

16:13:43 From Robin. she : CAN I edit my survey? Now that we have been sharing I would like to change my resource section.

16:13:43 From John McAllister he/him : Guilty!

16:14:27 From TECH - Mark Stolaroff (he/him) : @Robin, you can resubmit the Survey. Just fill it out again.

16:15:02 From Jed Riffe. He : Josh Braun of Submarine gave a number of examples of major limited series that were all pitched to Netflix, HBO as features: Tiger King, Wild, Wild Country and others were all pitched originally as features. The filmmakers were asked if they had more material and they did. This resulted in the films turning into series.

16:15:27 From Vicky Funari (she/her) : Thanks for this, everybody! I have to leave - for yet another Zoom meeting. See you next week.

16:16:38 From Jesper Jack, he/him : So as a producer and former commissioning editor I have made several formats of a film quite a few times. I can ,however, only make case by case advice. And remember that your location makes a big difference. I would never make an extra format without having a pretty certain idea that it would have a distribution format.

16:16:41 From Camilla Calamandrei (She/her) : This was very useful first day. Thanks so much for doing it! I hope we will have this extra hour for Q&A at the end of each Wed session. I didn’t realize it had been added — but really broadens the chance to ask questions.

16:17:41 From Christopher Dawes (He/Him) : Where are some venues/situations that you would use a 15-minute version of a feature length documentary?

16:17:53 From Lisa Madison : I use NationBuilder and Google Docs

16:18:01 From Jed Riffe. He : Googlle Doc

16:18:13 From Jesper Jack, he/him : @Christoffer NYTimes Opdocs, Guardian and VGTV

16:18:18 From Marcia Jarmel (she/her) : We use google sheets

16:18:24 From Lucie Faulknor : If you are a non profit, you can get a free salesforce account. It’s huge and probably more than anyone could ever need.

16:18:26 From Jesper Jack, he/him : But many many others.

16:18:27 From Jacob Smith : Same here - Google sheets has worked really well for us

16:18:38 From Lisa Madison : You can hook Google Docs up to 123Form Builder so the inquiries to directly into a google doc and you can track from there

16:19:21 From Count Eldridge : You can share Microsoft One Note with a few team members

16:20:46 From Lara Slife : mail chimp and constant contact

16:20:59 From Cynthia Salzman Mondell : We use Vertical Response. If you are with a non-profit organization they allow about 2500 free emails a month and there is no monthly fee.

16:21:23 From Sandy Gotham Meehan (she) : Constant contact great - but be sure you server can handle it -ask one of their techs - and there can be a spam filter problem if not programmed properly -again ask your tech server

16:21:33 From Elizabeth Upton (she/her) : @Jesper Jack, thank you for your insight. How can I get you more information on the film? I’d love to know your thoughts about format when you have more specifics

16:22:11 From Virginia Quesada (she/her) : I use mail chimp and it has been very solid for me.

16:22:38 From Gerri McHugh she/her : Totally agree

16:23:32 From DAVID MAGDAEL : OUTFITS we are doing a drive in

16:23:39 From DAVID MAGDAEL : for PS BURN THIS LETTER PLEASE

16:23:41 From Marina-Evelina Cracana (she/her) : IDFA is also hybrid this year, films in comptetition sections will be screened in cinemas

16:23:43 From Terry he/him : Drive ins…. master in mono!

16:23:56 From Patrick Norman (he/him/his) : Any insights as to how festivals that have pivoted to virtual are helping their filmmakers get press/reviews?

16:24:01 From Jesper Jack, he/him : @Elizabeth we will have lists. Too bad I can write a private message here. But we have made quite a few films like that also right now. We are launching on NYtimes with a sidestory from a feature. Works great to trigger funds well

16:24:06 From jennifer she/her : we’re thinking of using mailerlite but don’t know anyone else who uses it

16:24:13 From Greg Swartz (he/him) : I have to jump, everyone. Thanks for a fun and informative evening. I’ll ask my question later. But if it comes up: we have a passionate fanbase and one that is not at all afraid to spend money. Whisky fans love whisky and they, for the most part, love us. But we need to convey that to possible distributors. Show them that we may be niche, but we are rock solid in that niche.

16:24:24 From Lara Slife : Walmarts are going to be turning their parking lots into drive-ins….

16:24:33 From Jesper Jack, he/him : See ya Greg.

16:25:19 From Vivian Kleiman : Thanks for an engaging day #1

16:26:10 From Elizabeth Upton (she/her) : @Jesper Jack my email is elizabethuptonvaca@gmail.com or you can find me at elizabethupton.com

16:26:19 From Melanie Bennett : This has been fantastic! Thank you so much!

16:26:22 From Doug Block (he/him) : I’m making a doc (almost all shot but not yet edited) that’s not a social issue film, but a mystery that I set out to solve (involving an anonymous love letter). Everyone who hears about it gets very excited but I’m a bit worried about doing a Facebook or Instagram page for it, at this point. Am I being too cautious? I don’t want to give too much away and it won’t be done for at least a year or two. But I do want to build an audience

16:26:22 From Marina-Evelina Cracana (she/her) : Thank you, everybody! I’ll say good night because it’s 1:30 am here in Italy. See you next week!

16:26:51 From DAVID MAGDAEL : CREATE FOMO - fear of missing out

16:27:02 From Peter McGennis (he/him) : Don't get hung up on film length unless producing for a specific requirement. Took me years and several films to fully be aware of the power of target audience and following their trajectory. A common lesson for artists/producers. Good strategy Keith.

16:27:05 From Heather Spore Kelly (she/her) : @Jesper would love to know more info on what you mean by launching on NY times…I was thinking of a similar thing for our film…

16:27:44 From Marcus Relton he/him : Thanks everyone and goodnight as it’s nearly half midnight in London, warm wishes to all.

16:28:38 From Jesper Jack, he/him : Check out their OpDocs section. Its not easy to get a deal and it is minimal, but you learn about your audience and can engage early on and build a platform. And it positions it for other financing. (And keeps the director busy) But it works better if you can edit as a director or producer and keep costs a bit down.

16:28:39 From DAVID MAGDAEL : This was great…

16:28:39 From Patrick Norman (he/him/his) : every waiver i’ve ever gotten has come from a phone call not an email, for what that’s worth.

16:28:41 From DAVID MAGDAEL : thanks!

16:28:52 From Baldwin Chiu & Larissa Lam : how do we get copies of the slides?

16:29:05 From Elizabeth Upton (she/her) : Amazing to connect with everyone here, that you so much!

16:30:08 From Jesper Jack, he/him : The schedule is pretty rough on us Europeans… But thanks, nevertheless.

16:30:21 From Marcia Jarmel (she/her) : Thanks everyone. Got me thinking.

16:30:21 From DAVID MAGDAEL : I like the breakouts - just long enough

16:30:28 From TECH - Mark Stolaroff (he/him) : The slides will be made available later on a private page our on website. We’ll let you know.

16:31:12 From Alejandro Enríquez / He : At EAVE we where suggested not to begin to early building the audience because attention would come down if it takes too long to offer the film. They preferred an intense shorter campaign. ?????

16:31:18 From Keith Ochwat (he/him) : https://forms.gle/CyAHF3vGbpbkw3Z76

16:31:25 From Keith Ochwat (he/him) : Suggestion box

16:31:45 From Cheryl Furjanic (she/her) : Peter we can’t see the quote!

16:31:54 From Jim Becket Ojai, CA he/him : Yes to breakouts with a theme, Does break it up a bit and get a chance to meet peoples

16:31:54 From Lara Slife : thanks

16:31:59 From Lisa Madison : Thank you!

16:32:02 From Ray Whitehouse (he/him) : Bye, y’all!

16:32:04 From Christine La Monte : Peter and Keith brilliant. thank you!

16:32:06 From Elizabeth Upton (she/her) : What’s the quote?

16:32:11 From Christopher Panizzon : Wave bye!

16:32:11 From John Daschbach he/him : We couldn’t see the quote

16:32:16 From Sarah Gorsline, she/her : Thank you! Looking forward to future sessions.

16:32:17 From Justin Perkinson (he/him) : thanks

16:32:18 From TECH - Lex Ryan (they/them) : everyone can unmute!

16:32:20 From Janice Villarosa (she/her) : Thanks!

16:32:31 From Annelise Larson : thank you!

16:32:32 From Christopher Dawes (He/Him) : Can you save the chat for everyone as well?

16:32:36 From Christopher Dawes (He/Him) : Good info in there

16:32:44 From Terry he/him : Thanks!