



THE FUTURE FILM FESTIVAL PROJECT

CREATE A FILM FESTIVAL IN YOUR SCHOOL OR COLLEGE

The Future Film Festival Project is an exciting and engaging opportunity for students to plan, prepare and present a festival of films by young people for an audience of their peers and potentially also the wider community. It creates collaborative relationships between schools, colleges and local venues and employers, as well as being a 'satellite' of the Future Film Festival hosted by BFI Education that reaches out to schools UK-wide.

The Future Film Festival Project is for film and media students age 14-19. It is ideal for Creative and Media Diploma (CMD) consortia, offering students the chance to present ideas and celebrate creative achievement from across the creative and media disciplines in a realistic context that takes them beyond the classroom. The Project's '5 step' structure also lends it in part or wholly to film and media specifications covering institutions and audiences, to courses with a production element, and to linking student-made films to work from established filmmakers.

This project resource was piloted at the Third Future Film Festival, 5-7 February 2010. Future Film Festival is a celebration of young filmmaking and love of film, at BFI Southbank,. The programme includes screenings of 50 short films made by young filmmakers from all over the UK and the Future Film Awards ceremony. It's also three days of a huge range of film-related activity, co-presented by a team of young curators from the Future Film Institute, the BFI's initiative to offer young people the chance to have a say programming in for young people year-round: Q+As with directors of new British films and 20 workshops ranging from film criticism to videomorphing, a storyboard using the latest technology, or casting.

This Project resource supports Teachers/CMD Consortia, with specific references to the Creative and Media Diploma, learning outcomes and Personal Learning and Thinking Skills (PLTS).



LINKS TO THE CREATIVE AND MEDIA DIPLOMA AND OTHER FILM/MEDIA SPECIFICATIONS AT 14-19

	Edexcel Creative & Media Diploma	OCR Creative and Media Diploma	AQA City & Guilds Creative and Media Diploma	Media Studies
The Project as a whole	Level 2/Unit 6 FESTIVAL	Level 2/Unit F479 Responding to a brief Level 2/Unit F480 Exploring Group Performance Skills Level 2/Unit F482 Using creative and media skills in the context of the wider community	Level 2/Unit 5 Developing a creative response (CAM2U5) Level 2/Unit 6 Creative Teamwork CAM2U6 (the structure of Step 2 of this project can be used for a single event or event within another festival)	
Step 1: Investigate				WJEC and OCR A/AS, AQA GCSE... Institution and Audience; Production, distribution, and exhibition at local, national and international levels
Step 2: Plan	Level 2/Units 1.1 and 1.2 SCENE	Level 2/Unit 6 Creative Teamwork CAM2U6 (the structure of Step 2 of this project can be used for a single event or event within another festival)		BTEC, GCSE, GCE, Arts Award specs involving media production
Step 3: Market	Level 2/Unit 5 CAMPAIGN	Level 2/Unit F477 Promoting products, performances and ideas	Level 2/Unit 7 Promotion and review CAM2U7 (the structure of Steps 3 and 4 of this project can be used for a single event or event within another festival)	
Step 4: Present				
Step 5: Report and evaluate	Level 2/Unit 4 RECORD Level 2/Unit 7 PROJECT REPORT		Level 2/Unit 7 Promotion and review CAM2U7	BTEC, GCSE, GCE, Arts Award specs involving media production

The Creative and Media Diploma – specific links

Principal Learning:

The Project lends itself naturally to incorporating a wide range of disciplines including film, computer games, animation, graphic design and creative writing. It can be used individually or to combine a wide range of units at Levels 1, 2 and 3, enabling students to explore creativity across a broad range of disciplines.

Applied and Work-related Learning:

Each of the 5 'steps' of the Project lends itself to the delivery of learning in an applied context, as students learn by researching, planning, programming, marketing and presenting their festival. The Project is co-presented by BFI Education, BBC Blast and Skillset who will be able to support teachers throughout the pilot. Teachers are also encouraged to make their own connections with local employers;

Generic Learning:

Functional skills and Personal Learning and Thinking Skills are embedded throughout the project. Film festivals rely on the individual skills brought together by teamwork to a deadline;

Additional and Specialist Learning:

The project could be used in conjunction with a range of other courses at GCSE, GCE and BTEC as well as Arts Award.

LEARNING OUTCOMES

– LINKS TO CREATIVE MEDIA DIPLOMA/LEVEL 2 AND PLTS

Key

IE – independent enquirers; CT – creative thinkers; RL – reflective learners;

TW – team workers; SM – self-managers; EP – effective participators

	OUTCOME	PLTS
STEP 1	1. Understand the nature of festival events/group performances in the Creative Industry and how audiences respond to performances.	– Plan and carry out research, appreciating the consequences of decisions [IE 2]
	2. Identify an opportunity, originate and develop ideas and contribute as part of a team to the planning and execution of a festival event.	– Generate ideas and explore possibilities – Connect their own and others’ ideas and experiences in inventive ways [CT 1, 3; TW 1]
STEP 2	3. Produce a production schedule or action plan and proposal, as a team, for the development of the festival event, and negotiate this with the venue organiser/ professionals, improving it in the light of feedback.	– Set goals with success criteria for their development and work – Review progress, acting on the outcomes – Invite feedback and deal positively with praise, setbacks and criticism [RL 2; 3; 4]
	4. Understand how messages and meaning are communicated effectively and creatively to promote products, performances or ideas.	– Generate ideas and explore possibilities – Collaborate with others to work towards common goals [CT 1; TW 1]
STEP 3	5. Select a performance or event to promote, and generate ideas for, and plan a promotional campaign.	– Generate ideas and explore possibilities – Collaborate with others to work towards common goals [CT 1; TW 1]
	6. Produce two different items for their promotional campaign, and present their items to a target audience, collect and respond to feedback from the audience on their campaign and promotional items in order to improve.	– Try out alternatives or new solutions and follow ideas through – Review progress, acting on the outcomes – Invite feedback and deal positively with praise, setbacks and criticism [CT 5; RL 3; 4]
STEP 4	7. Understand the importance of preparation and fulfil each role in a final festival event.	– Adapt ideas as circumstances change – Take responsibility, showing confidence in themselves and their contribution [CT 6; TW 5]
	8. Take part in the production process using appropriate equipment, conventions and practices.	– Collaborate with others to work towards common goals – Adapt behaviour to suit different roles and situations – Discuss issues of concern, seeking resolution where needed [TW 1; 3; EP 1]
STEP 5	9. Plan and take part in the creation of a record in specifically selected media.	Organise time and resources, prioritising actions Communicate their learning in different ways for different audiences [SM 3; RL 6]
	10. Understand the importance of reflective practice, and be able to collect feedback from the Production Team, Venue Staff and audience and compile this into a project report including their own reflection about how to improve future events.	– Assess themselves and others, identifying opportunities and achievements – Evaluate experiences and learning to inform future progress – Collaborate with others to work towards common goals [RL 1; 5 ; TW 1]

STEP 1: INVESTIGATE FILM FESTIVALS

Learning Outcomes:

1. Understand the nature of festival events/group performances in the Creative Industry and how audiences respond to performances.

Film festivals in a nutshell

There is a huge range of different arts and media festivals. A film festival is a celebration of film and filmmaking: over 2 days to 2 weeks, the programme will include films, special events such as talks and workshops, and sometimes a chance to meet filmmakers or other people from the film industry. Overall, the size of any festival's programme will depend on its funding and partnerships.

When a film festival happens depends on whom it's for. The dates of a few of the larger international festivals (e.g. Cannes, Berlin) are important for the film industry as a business opportunity fitting in with the wider film industry and annual cycles of people producing, distributing and exhibiting films. Other festivals may attract an international audience because they focus narrowly on a theme of style of film, such as animation or horror. But these and the majority of other film festivals focus on their public audience, and festivals aiming at a local audience will find dates best for attracting them.

Ideas and inspiration from UK film festivals

Your Future Film Festival Project in school will be an opportunity to try out the many roles and activities that contribute to a festival, whatever its size. There are so many film festivals to take ideas and inspiration from – around 50 per year in London alone – that it's a useful exercise to take notes on a selection to discover what festivals have in common and what makes them different.

In small groups, find the websites of these 10 UK film festivals

- **For general but mainly adult audiences**
 - Africa in Motion: Edinburgh African Film Festival
 - Deafest: the UK's only Deaf-led Film & Television Festival
 - Encounters Short Film Festival
 - London Film Festival
 - Sheffield International Documentary Film Festival
- **For students (18+)**
 - exposures: new talent in moving image
 - Screentest: The National Student Film Festival
- **For children and young people (0-19)**
 - Cinemagic International Film and Television Festival for Young People
 - Future Film Festival
 - Leeds Young People's Film Festival.

Investigate one or more of these festivals, using the festival's website and any other information you can find such as local press or other reports.

1. **Who is the target audience?**
Can you find the total audience for the most recent festival?
2. **What ways is it funded?**
Look for sponsor logos on the website and information about elements of the festival put on in partnership with other organizations;
3. **What is the festival's artistic policy?**
Evidence of why the festival takes place: what its role is for local audience, film industry or both and how these two are linked to the content of the festival;
4. **What are the different elements of the programme?**
Different groups ('strands' or 'sidebars') of films, special events, talks, workshops, awards. Use the schedule of the most recent festival to find out how many screenings and events were offered, and in where it happened (the 'venues');
5. **What are the different job roles?**
Identify the festival's key staff and their job titles (Festival Director, Events Programmer...), as well as supporting staff (Cinema Manager, Box Office staff...);
6. **What is the 'look of the festival?**
Does the design of the festival logo and website fit with the artistic policy of the festival? Will it appeal to the target audience?
7. **Does one festival in particular interest you?**
Investigate others in the UK or other countries with a similar focus. How do the festivals compare? Why are they held in these locations? See Appendix D.

Present a summary of your findings to the group, and make a note of any detail that you'd like to consider for your film festival.





STEP 2: PLAN YOUR FUTURE FILM FESTIVAL

Learning Outcomes:

2. Identify an opportunity, originate and develop ideas and contribute as part of a team to the planning and execution of a festival event.
3. Produce a production schedule or action plan and proposal, as a team, for the development of the festival event, and negotiate this with the venue organiser/ professionals, improving it in the light of feedback.

Using this resource to help plan your festival

Your festival is planned, prepared and put on by young people. The film programme will be all or mainly short films made by young people. The audience will be mainly young people. Already it has a distinct shape and character, but there's lots of activity in the 2-3 months between now and your launch event. The next 4 steps take you through what you can do. (Also see Selected resources handout for additional help.)

Where to find your audience

Creative and Media Diploma

Draw on the students in schools in your consortia but also reach out to friends, family and the wider community;

Other media and arts courses

Draw on groups of schools doing the same course, another year group/key stage in your school, the whole school or the wider community;

After school groups/Cineclubs/Filmclubs

Draw on after school groups

When and where

The exact dates and length of your festival depend on the time you have available to plan and prepare, when is best for your audience and potential partners, when space is available, and how many films and events you want. Leave good time to get everything ready: depending on their size, the UK festivals you researched took 3-12 months to prepare.

- Film festivals should take place in the summer term or summer break. Your festival may take place over a day, be spread out over a week of afternoons or any other schedule which suits you;
- Use screening facilities in school (projector, speakers and blackout adequate for the space which fits the audience you're expecting) or more than one school. For an exciting alternative contact your nearest cinema (or arts centre, gallery or university) to ask if you can borrow or hire an auditorium during the day when the space isn't being used. In the short term this establishes links with local employers as venues and as a source of possible speakers, in the long term it's a jump start for an on-going relationship;

Contact your local authority Arts Officer to see what local events are coming up and whether your film festival can be linked to this existing activity.

Who does what?

You will see from your research that UK film festivals are staffed in relation to their size and content. According to the size of your group, decide how you will organize yourselves as teams, who will deliver specific tasks, and who is accountable to whom.

Programming Team

To research and agree schedule of films and special events;

Marketing Team

To create a campaign to promote the festival to your audience and produce any materials for use during the festival (see **Step 3: Marketing your festival**);

Event Production Team

To prepare the venue/s for the festival including all technical requirements and any decoration such as posters, to manage the festival on the day including each event, speaker and further details such as catering arrangements (see Step 4: Event Production).

How is all this activity mapped out between now and the festival?

Agree a Timeline (see example Timeline), for preparing the festival over the sessions you have ahead that includes each teams' specific tasks. Show the order and timings of tasks and procedures. Include some 'spare' days to allow for any unexpected issues to be dealt with.

A 6-point plan for programming your festival!

Aim: agree a schedule of films and events in your dates/venues for your audience of young people.

1. Agree your artistic policy. Who the festival is for, and therefore the criteria for selecting films;
2. Collect all available films. Allow a minimum of 3-4 weeks;
3. View all available films, making notes on each according to your agreed criteria;
4. Agree films to be included in the festival and how you will group the films according to type. Plan any special events to go with each group of films. Keep the audience energy up by allowing no more than 60-90 minutes for each event, including the short breaks between films and speakers/performance;
5. Draw up a draft schedule – check that the venue/s and speakers you are using can do as the schedule indicates. Redraft the schedule according to their comments;
6. Finalise the schedule (See example Schedule handout).

Programming 1: film

Your programme celebrates film made by young people. This could include fiction or documentary film, television, animation, pop promos, computer games or filmed reports/records of other creative arts.

- Start by requesting films made by people on your course or in your school (these DVDs or other formats are known in the film industry as 'screeners'). This work could be coursework or films made out of school time. You could enlarge your programme by locating rights-free short films on the internet to show as a comparison to the student work, or to develop the theme of a group of films. (See *Selected resources* handout)
- Depending on the agreed length of your festival, you will need a certain number of films to fill it. A single 60-minute event with short films and speakers could require eight 5-minute films. Like the Future Film Festival at BFI Southbank, you could include a feature film or films available on DVD by new or established filmmakers, as inspiration or to link with a theme or group of films (this legally requires the film to be under the PVS License, or licensed separately. See *Selected resources* handout).

Programming 2: special events

Special events can bring film to life! As stand-alone events or as part of an event with films, they can inform, educate and entertain. Get inspiration from other festivals and explore the possibilities of:

Talks Ask student filmmakers to introduce their films and discuss them afterwards with the audience in a 'Q&A' (question and answer) session, or ask teachers or students to introduce their favourite films. Ask speakers from local organisations linked to themes of the films to introduce films, or ask someone from your local cinema to talk about their job or how the cinema operates. Each speaker will themselves need to be met, ushered to the stage and introduced or interviewed on stage by members of the festival team as part of the Event Production;

Workshops If you have the equipment, you could lead a short animation, live action or design workshop to give other students a taste of how it works. Research any organisations in your local area that might help you find a film industry professional you could invite to talk on their work;

Live performance If any films are linked to performance-related courses, ask the students to perform their work to complement the film version;

Awards Set up a range of different award categories and either

1. Arrange a judging panel of students, film industry, teachers or all three, like the National Young Filmmakers Award in Leeds, or
2. Ask audiences to vote for their favourite films, set up a competition before the festival starts, or offer a prize for reviewing films like Film Education's Young Film Critic Award. This gets your audience actively involved in the festival, and closes your festival in celebratory style!

STEP 3: MARKET YOUR FUTURE FILM FESTIVAL

Learning Outcomes:

4. Understand how messages and meaning are communicated effectively and creatively to promote products, performances or ideas.
5. Select a performance or event to promote, and generate ideas for, and plan a promotional campaign.
6. Produce two different items for their promotional campaign, and present their items to a target audience, collect and respond to feedback from the audience on their campaign and promotional items in order to improve.

Targeting your audience/s

Your audience can be approached in different ways to promote different elements of the festival. Identify events more likely to appeal to young people age 14-19 and, if you extend your reach to other audience groups, younger students, friends, family or the wider community.

Devising and producing your publicity campaign

Research

Look for inspiration from other film festivals and marketing campaigns that have inspired you and that you think would appeal to your target audience. Compare design and use of logos, festival and social networking websites, posters/flyers, TV commercials, radio campaigns and shows, and use of live events. What can you try out?

Selling points

What are your main selling points? It might be that it's the only chance they have to see these films on a screen bigger than a TV, it might be that you have found special guest speakers or performers, it might be that you're holding a special event at which people have to dress up, it might be that it's free, it might be that you've arranged refreshments – use all you've got to attract your target audience.

Festival name

Agree a name for your festival. Make it short, memorable and informative – use other festivals for inspiration: some simply use a place name and add 'film festival', some use a title word which appeals to their target audience and evokes their artistic policy. Can you use 'Future Film Festival' as part of it?

Publicity materials

Decide what publicity materials to produce for your audience: a logo, print (a leaflet with all programme information, posters, flyers, tickets, ads in the school newsletter, Audience Award forms), video (a trailer), online (ads for school intranet). Think about how you can describe a film enticingly in a one-liner, and the persuasive language required whether in print or video. Use clips or stills from your film programme or quotes from guest speakers or performers to interest your target audience;

Audience Testing

Are the publicity materials you have designed appropriate for your target audience? Will the message get through? Arrange to test your promotional materials and publicity campaign on a group of young people. Collect their feedback and use it to decide if you need to make any changes to your materials or promotional strategy;

Local promotions

Look for opportunities to use local media (newspapers, radio, community or schools' TV), your partner venue (cinema, arts centre, gallery or university), or local businesses and libraries to promote the festival, especially to draw in a local community audience;

Timeline

Ensure that every element of your campaign is scheduled on the Timeline and that you know who is managing and producing each part.

Set up and take part in promotional events or activities.

- Go to where your audience is, at school, at home and in the community;
- School-based events could include presentations in assemblies or setting up a competition for the festival in advance to get your audience actively involved in the festival before it starts;
- If you have made a link with the local authority Arts Officer and confirmed a link with another arts event happening at the same time, give local media, partner venues, local businesses and libraries good advance warning of the festival. They may be able to help you not only with a quick opportunity to mention it on a radio show or leave a pile of flyers in the foyer but also a chance to cross-market and reach a larger audience than you might do by mentioning your festival alone.



STEP 4: PRESENT YOUR FUTURE FILM FESTIVAL

Learning Outcomes:

7. Understand the importance of preparation and fulfil each role in a final festival event.
8. Take part in the production process using appropriate equipment, conventions and practices.

Managing effective event production

With everything prepared, now the events in your Future Film Festival need to run like clockwork. Agree a way to ensure that all the materials, equipment and speakers or performers that you have so carefully organised are in the correct spaces or venues at the correct time.

Production tasks

Assign members of the festival team for all the roles necessary to create a smooth and professional-looking event. To let the audience know who's in charge, design some badges or ID tags to wear including the festival name/logo and team member name:

Venue Liaison

Getting your team into the room/auditorium to set up, making sure the managers/staff are happy with how things are going;

Audience Liaison

Keeping any early arrivals happy and clear on how long they have to wait, managing crowds in and out of spaces, handing out and collecting Audience Award forms;

Guest Liaison

Being the key contact person for speakers/performers, looking after their needs, ensuring that the stage is ready with any seating or other requirements;

Event Host

To introduce each event to ensure that the audience is clear about the structure of the event and when it will end. This introduction can include a welcome, a thank you to your partner venue and a request to complete Audience Award response forms. Script your introductions! It's easy to forget to mention things in the heat of the moment;

Technical Equipment

Liaising with venue projectionists or ensuring that the room lighting, microphones and projection equipment are ready. As soon as the film programmes are finalised, agree someone to look after the screeners. They can ask for better masters if the screeners aren't high enough quality for the big screen and – if possible, for ease of projection – edit together compilation DVDs of each of your film programmes, perhaps including black and/or titles between films;

Refreshments

If you have any!

STEP 5: REPORT ON AND EVALUATE YOUR FUTURE FILM FESTIVAL

Learning Outcomes:

9. Plan and take part in the creation of a record in specifically selected media.
10. Understand the importance of reflective practice, and be able to collect feedback from the Production Team, Venue Staff and audience and compile this into a project report including their own reflection about how to improve future events.

Reflecting on achievement

All film festivals should report back on and evaluate what happens. These processes take place for two main reasons: firstly to confirm that every area of activity from film programming to photographing events took place as planned and if it did to reflect on how it went, and secondly to show clear evidence of how the money was spent to their funder/s. Reporting back and evaluating combine the artistic ambitions of a festival and the business 'bottom line' – if no-one comes or no money is made, the festival won't happen again without serious attention being paid to making it work better.

Assign members of the festival team to feed back on the Project: you can film and edit a 'Behind the Scenes' documentary to cover the weeks of planning and preparation (and could screen this at the festival) and continue to film the festival and audience response, you could record the whole process in photos or make notes to go toward creating a detailed log that can be shared afterwards.

Agree a checklist of elements to cover, such as venue, audience, technical and guests. Use this record to contribute to your evaluation. Ideas for your checklist could include:

How well did the festival work?

- Did the outcome match the planned intentions?
- Did it fit the brief, did it meet your creative aspirations, did any costs remain as expected, did your Timeline tally with what happened?
- What adaptations did you make and why?
- Do you see any opportunities for future development?

How was the relationship with any partners outside school (local businesses, venues, individuals)?

- Did they give the festival what you had planned?
- What does their feedback tell you?
- What would the festival have been like without their participation?
- What is the most important thing you learned about working with a professional partner?

Did the festival work for your intended audience?

- What were your audience numbers for each event?
- How did they show their response to the events as they happened?
- What does their feedback tell you?

Did each event inform, entertain and/or educate the audience as intended?

- For these specific areas, carefully frame the questions you ask the audience to find out what they got most out of each event.

What skills and knowledge have you learned in the Future Film Festival Project?

- What skills could you now use elsewhere?
- What special knowledge do you now have about the role and variety of film festivals, either from your investigations in Step 1 or the event production in Step 4?
- What have you done that you've never done before?
- What was the balance of individual and teamwork?

EXAMPLE TIMELINE

For 3-day festival including a film requiring a screening license

	PROGRAMMING	MARKETING	PRESENTING	REPORTING
FEB	Confirm audience			Documentary: start filming the festival team at work
	Research other festivals	Research other festivals		
MARCH	Confirm artistic policy			
	First requests for student screeners	Name the festival		
	Start viewing screeners e.g. in pairs, using score sheets with agreed criteria	Devise publicity materials		
	IF INCLUDING NON-STUDENT FILMS REQUIRING A LICENSE: Shortlist feature films (available commercially on DVD)			
	Start plans for special events, with feasibility, requests and invitations			
HOLIDAY				
APRIL	Depending on results on viewings, possibly second round of requests for student screeners for viewing	Contact local media, partner venue, businesses, libraries		
	Finish viewing screeners in pairs. Agree films to be included based on score sheets. Create programmes.	Start to produce publicity materials (print, video, online)		
MAY	Agree one feature film (available commercially on DVD). APPLY/PAY FOR SCREENING LICENSE.	Complete production of publicity materials		
	Complete requests and invitations for special events			
	Draft programme schedule			
	Finalise programme schedule			
JUNE		Distribute publicity materials (posters/flyers)	Devise event checklists. Assign event production roles to festival team	Devise audience and partner feedback questions for filming
		Promote festival on 2 local radio stations	Finalise arrangements with venues and technical requirements	
			Finalise arrangements with guest speakers and performers	
SPARE SESSION				
JULY	FESTIVAL: DAY 1 FESTIVAL: DAY 2 FESTIVAL: DAY 3	Local newspaper to report on Grand Opening	Prepare and decorate venue. Festival team in production roles and reporting	Documentary: film events and record audience response
	EVALUATION			

EXAMPLE SCHEDULE

For 4-day festival including 2 guest speakers and 3 venues

	SCHOOL 1: HALL	SCHOOL 2: MEDIA SUITE	CINEMA
MON	16:00 – 16:30 Drinks/snacks		
	16:30 – 18:00 Grand Opening Festival trailer (1 min) Introduction from festival team Film Programme 1: Compilation of examples of all production types		
TUES	10:30 – 11:15 Guest speaker (video games)		
	11:15 – 12:00 Film Programme 2: Computer Games Design + filmmakers' Q&A		
	13:00-14:30 Film Programme 3: Fiction and Documentary + filmmakers' Q&A		
		16:00 – 18:00 Computer Games Design drop-in workshop	
WEDS	10:30 – 12:00 Film Programme 4: Animation + filmmakers' Q&A Collect results of Audience Award forms to decide award winners		
	13:00 – 14:30 Guest speaker (local cinema) Film clips		
		16:00 – 18:00 Filmmaking skills drop-in workshop (live action, animation, editing)	
THURS			10:30 – 11:30 Film Programme 5: Pop promos + filmmakers' Q&A 11:30 – 12:00 Grand Finale Festival trailer Introduction from festival team 'Behind the Scenes' festival documentary (5 min) Announcements of Award winners 12:00 – 12:30 Drinks/snacks

SELECTED RESOURCES FOR A FUTURE FILM FESTIVAL PROJECT

BBC Video Resources

- Planning / Ways of working: MisterJam Howto
- Team working: How to Work Well Together, Part 1 – 4 (News Editor, Ronan Henry, offers his tips on getting people to work well together)
- Communication: What's the story? Part 1 -4 (John Amaechi, the former basketball player and judge on The Speaker, describes the one skill you can't live without).
- Creating a documentary of the festival: Shooting a Performance Music Video

Film Festivals

- UK festivals located via Regional Screen Agencies www.ukfilmcouncil.org.uk/fundedpartners
- Film festivals in the UK and around the world www.britfilms.com/festivals
- Film festivals for children and young people around the world (PDF) www.cifej.com/en/index

Rights-free short films on the internet

- www.bbc.co.uk/filmnetwork
- www.bfi.org.uk/creativearchive
- Short film festivals' websites such as Encounters

Licensing

If your programme includes only films made by students or rights-free material, anyone can come to your festival. If your programme includes films available commercially on DVD, people can only come to your festival if you are legally covered in one of two ways:

1. You pay for a license for each film shown (approx £100 each) from the rights' holder for the film. For more information, see www.filmbank.co.uk for an overview of licensing and a list of the rights' holders they cover. For rights' holders Filmbank don't cover, individual contact details for distributors can be found at www.independentcinemaoffice.org.uk/distributors;
2. You have the PVS License for Filmbank film titles held by schools who are members of Filmclub www.filmclub.org. NB This license only covers you for youth audiences from your school.

