

## 11 TIPS FOR THE 11TH FUTURE FILM FESTIVAL SUBMISSIONS

**"You should send your submission to Sundance and Cannes and Everywhere else, too..."**

Remember, you made a film to tell a **STORY** to an **AUDIENCE**. People in the industry take notice of the festival circuit. Many smaller festivals are revered for their quality programming and often send their winners to larger organisations, giving them clout. (2)

**"Do your homework"**

If you see a festival that sounds nice, see what films they showed the year before. Would your film **FIT** into their program? (5)



**ACTION**

**"Make sure you've made the Best film you can BEFORE you start submitting to festivals"**

Nobody wants to repeatedly

consider the "updated" version of a film they watched last year. Do test screenings, receive feedback & make your corrections **BEFORE** submitting. (3)

**"Programmers love"**

They want to discover **YOUR** film because it is **GOOD** for **THEIR** festivals, not to mention their egos. (5)



**"Many International festivals get state funding and DON'T have application fees"**

Track down those festivals and **APPLY**. What do you have to lose? (5)

**"You Need to CUT some more"**

Meaning your 20-minute project is **TOO LONG**. No, really. Trust me. It is. And that means it's going to get cut from more festivals than you can shake a boom pole at. Festival programmers are looking for quality work that knows how to capitalise on the economy of the short film format. If you can't cut your short to less than 10 minutes you're making things **HARDER** on yourself. (2)

**"Festival programmers are faced with a"**

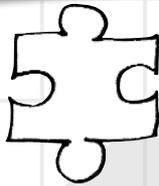
**HUGE**

number of submissions at the last minute" **SUBMIT EARLY** or your film might get less attention (3)



**"Don't let Missing parts hold you back"**

It's dangerously easy, especially for beginner filmmakers, to quit because their team is piecemeal or they don't think their equipment is up to par. Waiting on the stars to align could take **FOREVER**. If you show **PASSION** for your project then you stand a chance that someone from the outside will take notice and want to collaborate, solving whatever shortcomings you thought you had to begin with. (2)



**"Be Specific about your film's Hook"**

Don't say things that apply to **EVERY** independent film ever. **NOBODY** has money, **NOBODY** has stars — these are **NOT** selling points. If your film has a **UNIQUE** hook, use it. (7)



**"DON'T get Discouraged if you're not accepted"**

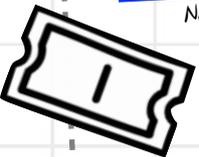
There are so many films, but only so many festival screening slots. (7)



**"Even if you feel that THERE'S no way you'll be able to finish your film before the submission deadline?"**

**GO TO THE FESTIVAL**

Not only can you see what films they are programming, but often times you can also have the opportunity to speak with festival organisers, programmers, or volunteers who can give you **INSIGHT** into the application and selection process. (1)



### Read more here:

1. Bourne W.H., 2015, [This is How to Get Accepted Into Film Festivals](#).
2. Chaney M., 2014, [Attention, Filmmakers: Don't Submit to Film Festivals Yet](#).
3. Grove E., 2017, [Why Filmmakers Submit Early To Film Festivals - 7 Reasons](#).
4. Holland C., 2017, [If you're not following these 3 basic festival rules, nothing else will matter](#).
5. Kirby L., 2014, [10 Things Every Film Festival Wants Filmmakers to Know](#).
6. Mirvish D., 2013, [12 Steps to Avoid Going Broke Applying to Film Festivals](#).
7. Van Hove M., 2016, [6 Do's and Don'ts for Submitting to Film Festivals. According to Programmers](#).