

How To Customize the Distribution of Your Film

A conversation and workshop a step-by-step process for crafting and executing a hybrid strategy for the successful distribution of your film.

Featuring Matt Chandler and Michelle Fawcett of Indie Visible.

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00:00:22 **Matt Chandler:** Welcome, everybody. My name is Matt Chandler, and I'm really happy to be here. First of all, I'd like to thank the Berkeley Film Foundation and the Fleishacker Foundation for inviting us here, and also a shout-out to Caitlin Boyle, for putting us back in touch with Berkeley Film Foundation, and especially to David Bergad, who's been great helping us to set up this workshop for you all today, and thank you all for taking the time to come, and especially to Michelle Fawcett, my partner in crime, who I'll introduce in just a moment, for flying down from Oregon to be here with us today. So a little bit about my background. So I grew up in Berkeley, the son of two documentary filmmakers, went to Berkeley High School and had my first taste of documentary film and experience with docs while they were shooting the film *School Colors*, and really got to see the impact that documentary film can have on a community. For better or worse, it was very impactful, and I went on to make my own film in school, and that was the first and last film that I ever made, because I realized how difficult filmmaking is [laughs]. And I really appreciate all of you and the work that you do, so thank you all for carrying the torch and bringing these stories to life. It's very important work.

00:01:53 **MC:** So both Michelle and I come from a background in nonprofit education and outreach, and when we learned about this opportunity to do outreach and partnership building and engagement with film, it seems like something was off, and, you know, what is this all about, so we had to dive in. And I worked on my first campaign with another Berkeley Film Foundation film, *A Fragile Trust*, and the illustrious Samantha Grant, who's not here today but is an absolute superhero. And we ran a campaign in conjunction with consultation from Film Sprout for community screenings, and at that point I really fell in love with the idea of a marriage between the nonprofit education world and organizations and artists and the impact that film can have. And so that's the work that Michelle and I have been doing for a few years now, and we formed Indie Visible recently, but before we get into more about our work, I'd like to introduce Michelle, who's gonna come up here and talk to you guys. [applause]

00:03:12 **Michelle Fawcett:** All right. My name is Michelle Fawcett. Thank you so much for being here today. I'm excited that I don't live too far away. I used to live in New York for about a dozen years, so it's a lot easier to come down when you're just up the way in Portland, Oregon. So my background does have a bit of a Berkeley story, too. I'm a graduate of Berkeley in film studies back in the '80s. I then went on to kind of traditional mainstream film distribution work with MGM in Los Angeles, where I was Director of International Distribution back in the early '90s. I then went to NYU, where I got my PhD and I taught for a couple of years as an adjunct professor, really trying to bring together my love of film with my love of making social change, so kind of connecting those two pieces. And over the last five years I've been able to mobilize all of that experience and bring it together in this field that Matt is describing. We're called a lot of different things. We're called campaign strategists, impact producers, engagement specialists, a lot of different names for the work that we do, but I'm very happy to have been able to mobilize a lifetime of work in these issues and finding these intersections – you're gonna hear that word a lot today, intersections – between the world of film and the world of actually sustainable filmmaking and impact. What kind of work does your film do in the world once it gets released, and this is the exciting part that we're gonna be talking about today.

00:04:42 **MF:** So thank you for having us. We're gonna go to the first slide and talk a little bit about just the workshop overview. I think it's really important to just kind of have a big picture of what we're gonna cover so you know where your questions might fit in, and know where we're going with this. We're looking at this very much as a process. You're gonna hear that word a lot, too. We wanna start with a process to wrap your mind around what is actually a very complicated and quickly moving landscape, which I'm sure you're aware of. There is no stagnation in this field right now. There's a lot of transformations. On the production side, we have new forms of available equipment for people to democratize production. You have people able to make films. We have the whole digital turn, where there's a lot of different outlets and platforms where your film could be seen. We can't even keep track of how many different ways in which our films can get out there, but that poses a problem for people in this room in terms of how do we navigate this. There's so many ways we can go. We can barely keep up with what the options are, so what do we do, how do we start, how do we maximize those options and where do we start in that process.

00:05:56 **MF:** And so sometimes filmmakers will come to us and want to, they'll have ideas, I wanna do a hundred screenings, I wanna get my film into Capitol Hill, I wanna recoup all of my big investment that I put into the film. There'll be a lot of things that you wanna do, but what we wanna emphasize today is that it's important to

have a process in terms of how you do that, 'cause the worst thing is when we see people jump in and start to do a lot of different things that are exciting, but they don't lead to where you ultimately wanna be. They don't lead you anywhere. So you could have a lot of attempts that kind of don't add up to the big picture that you would like to see for your film. And we totally understand. I mean, we have this in our hearts. We understand what a process it is to make the film, so we wanna make sure that the distribution piece of it is put together as carefully and, you know, probably making your film was not as unmessy as you would have liked, but we're gonna try to do everything we can to make the distribution process smooth. So filmmakers have to take a much more proactive role, given the distribution landscape, and so we wanna help you figure out what to do.

00:07:09 MF: So our workshop overview is we're gonna first have an interactive process or exercise. You have worksheets in front of you; hopefully you have a pen – people still carry those things – that might be helpful. We wanna make it interactive because we want you to start thinking about your own film. We can stand up here and give you a lot of theory, we can give you a lot of case studies, but if it doesn't relate to you and your work as a filmmaker, it's just gonna go in one ear and out the other. We want you to fully absorb this and apply it to your own work. So clarifying your intent for distribution: there's worksheets here. Hopefully you can have a pen there, or at least think about it as we go through the categories. We're then gonna go over an overview of distribution types and pathways, which is a complicated universe but we're gonna do this in an organized fashion. You're gonna have questions, but we'll try to do that as cleanly as we can. And then we're gonna talk a little bit about, under types of distribution, we're gonna be looking really mostly at hybrid distribution today, and what that means. Has anybody heard the term hybrid distribution, or even uses it? A few people? Okay, great. And then we're gonna talk about pathways, and that's basically just the very many different ways you can distribute your film, and in that section we'll be talking about a focus on impact distribution, a little section on that. How many people have heard that term, impact distribution, use it, are familiar with it? Okay. Great. And then we're going to focus on case studies, so we're gonna be looking at a number of films that we have worked on together and separately with different budgets and goals. We recognize some people are making small films, some people are making big budget films, and we wanna learn from their successes and missteps in order to illustrate a way forward. And so that's basically the workshop overview. And now I'm gonna pass it over to Matt.

00:09:22 MC: So before we jump into that, just a bit about what we're going to dive in here and what the worksheet is all about. So Indie Visible, we take on two to three

films a year which we distribution non-theatrically through community screenings campaigns or theatrical campaigns that are sort of a semi-theatrical component to it, conducting the outreach and building partners, and walking the film through a strategy to design a thoughtful strategy around whatever their film has as its unique distribution goals. And so all of you came to this workshop for a reason, and we would like to have you think a little bit more in depth and critically about what those reasons might be, and why distribution is important. So really what I'm gonna dive into now and what the first part of this worksheet is is the why, because, as Michelle pointed out, we tend to hear a lot of information. A lot of it might come to us from friends or colleagues about different success stories or failures with distribution, and a lot of films will jump right into trying to identify their goals without answering the larger question about why did you make this film.

00:10:52 **MC:** So this next piece here, I'd like to have you all think about these questions and clarifying your intent for distribution. First of all, why did you make this film? Making a film is not easy. It takes years, it takes fundraising, it takes guts sometimes, you're putting yourself in danger, shooting places that are unsafe, so if you're going to all of that work and trouble and putting out the resources and the time to do this, why was this an important decision and why was this film made. Now why is it important that this film has distribution? Simple questions, but a lot of people kind of jump right past this. And then what will change with the successful distribution of your film? So thinking about that is the first piece of the worksheet there, and when you're ready or when it comes to you, you can start to jot down some thoughts about answering that why and having an intention for your distribution. And we'll be providing some examples to help you with that.

00:12:06 **MC:** And next, coming from the why is what? Getting a clear picture in your mind of what successful distribution means for your film. So an image, possibly with a champagne toast with your cast and crew watching the broadcast, or looking at your budget in black for the first time in years, or on stage with a robust panel for your festival release at a top industry festival, or at your theatrical release with a packed house. So trying to answer first the question about why you're doing this, and then to have an image, because when you're through the production stage and into distribution, often film teams are exhausted, resources are depleted, and it's a tough road, and you need something that gets you up in the morning and motivates you to do this, because it is an undertaking. And so taking that time to think about this and to really be honest with yourself and your team, and then to have that vision to keep you moving forward.

00:13:26 **MC:** So you've got your intention, you got the why, and the vision, the image of what it looks like. Then it's time to think about your values, and we have a column there for that. So these are things that sometimes are explicit and sometimes are implicit. We'd like you to think about this. So they could be making sure that you are paid a salary for your work that you're doing while distributing, paying back, recouping the production costs, not compromising the story of your film during distribution by retaining the ability to promote and market the film, keeping the voice and the story that's important to you, all sorts of things that are your values that when you get it out on paper and you're really honest about these, really help this process of clarifying what your intention is, what you want distribution to look like, and eventually some concrete goals to make that happen.

00:14:33 **MC:** Possible distribution goals. This is where you sit down and you think about all the different things that your film could accomplish. Some of them I just went over through those images of a theatrical release or getting an all rights deal at a festival. What are the different goals that are appropriate to your film that might be possible? Don't limit yourself here. You can have a lot of these goals come out. A lot of them you've been thinking about, and then through this process of making sure that the goals that you've identified also are in sync and aligned with your intent, your vision, and your values, and then you can come up with the goals that really are gonna move your film forward in a thoughtful way, where you don't have to go down a path and then start reversing backward because you haven't answered these questions in the beginning of the process.

00:15:31 **MC:** So here're a couple examples of films that have come to us and we've done this process and they've found this very helpful. So we need to ensure our efforts in the making of this film were worthwhile by using our film to generate revenue for our production company and help to inspire people to re-engage with our democracy. The film provides a valuable role model for democracy and public service work ethic, and hence it is important that we make an impact beyond the festival circuit and cement the film as a resource. Then you get an image of what that would look like. You start to identify values, and it may be important for you to prioritize these or number them, and really try to be honest, 'cause in terms of when you are going to be identifying goals and targets that you'll be putting your time and resources towards, it's really helpful to be as honest as possible about this. You know, does this campaign, does this distribution effort need to secure a certain amount of revenue, how much time and effort are you willing to put in as a producer/director, all of these things are important to think about, so if things come to you now, feel free to start jotting them down.

00:16:55 **MC:** Possible goals come, and some of them you've been thinking about, getting a thousand people to re-engage in politics, selling the rights for broadcast, lifting voices of people on the margins, getting hired to produce a new political film, educate people about democracy, fill up the Democratic bench, all these things came out of this process that we did with this film. And then eventually you'll go back to that Venn diagram, and don't worry, that will be the last Venn diagram of today, so if you're allergic, sorry about that. But then you'll have the clarified goals that will come out of this process, and you'll notice that a lot of these goals that you had thought about for years were something that this film needed to accomplish through distribution, when it has to be aligned with your honest intention about why you're doing this and what success will look like, a lot of those seem to be less important or not important at all into moving your intent forward. So again, that's this process of using your intention, vision, and values, and the possible goals that you've outlined for distribution, and clarifying them into goals that you can use. So any quick questions in regards to that? Great.

00:18:28 **MC:** So very quickly, maybe we can actually pause here for a moment before we go into distribution types. So how many people here have distribution experience with a film, just start there with a general question? Okay. And how many people have experience with either self-distribution or hybrid distribution for a film? Great. So a lot of what we're covering here is very basic, but we wanna make sure, before we dive into these case studies with the terminology related to hybrid distribution, that we're all on the same page with that. But before we move into that, are there any questions that anyone come here with that you're hoping are answered by the end of the workshop that we can jot down and hopefully get to integrating into what we have to say, or allowing some time for that? We will stop throughout the workshop today to allow some time for questions, but anything that's burning questions that are not specific to your project, but that help to, for everyone here in a more general sense, questions about distribution. Yes.

00:19:38 **Man:** I'm curious about any strategies for entering film festivals.

00:19:48: **MC:** Great. Yes.

00:19:58 **Man:** It's said in real estate there's only three things you need to know, location, location, location, and I have a theory that in filmmaking, the three things to know are distribution, distribution, distribution. I'd like to know if that's on target or if I'm off. I just made it up.

00:20:16 **MC:** Yeah [laughs]. Well, in a lot of ways, yes, and that again depends on what your goals are for your film, but a film without distribution a lot of times can be sort of sad, that you've spent all this time making this beautiful piece of art, bringing this story to light, and the impact that it can have with thoughtful and proper distribution is sometimes beyond what you've imagined it can be, and without that, you might just move on to your next project, so, yeah.

00:20:53 **DB:** I'm gonna pass over the microphone. Who's next?

00:21:00 **Man:** [inaudible]

00:21:08 **Woman:** I would love to hear not just the typical grants that are out there, but creative fundraising strategies for hiring folks like yourself or running a campaign on your own or whatever it might be, so alternative sources to the typical film impact grants that are out there that are so heavily hit by many other successful filmmakers.

00:21:29 **Man:** That's a good question about the grants. I think – how's the best way to phrase this? – for people who have organizations that have already expressed interest or are committed to helping you once your film is done that have significant followings and e-mail lists, the best way to navigate what to ask them to do and how to ask to do it, and to coordinate if there're multiple organizations. Basically, I'm sure there are a lot of people in this room who have some kind of issues-based film and they might have an organization or two that said, yeah, we'd love to help, let us know when your film is done, how to maximize that.

00:22:16 **MC:** Michelle, can you highlight that one? Because we're gonna touch on that but we can drill down a little bit more on that. Yes.

00:22:24 **Woman:** So I hear about the distribution landscape shifting. Will you be covering that as well as, will you tell us where it's going?

00:22:31 **MC:** [sighs] Yeah. So we could do a whole workshop on that, and what we decided to do was to actually demonstrate that through films that we are either currently distributing or running campaigns for, so that's gonna become part of the case studies, and I think that that will answer your question by actually showing you rather than telling you. We could do an entire workshop on nothing other than that and then have three more hours to still continue that discussion, so we wanted to target it on our work, but we will be speaking about that through the case studies.

00:23:08 **Woman:** One of the things – oops, I have the microphone now [laughs]. [MC laughs] Well, I just got back from Digital Hollywood. One of the things that people were talking about a lot was the younger audiences, like millennials and Gen Z and so on, and how new technologies like cell phones and so on are changing distribution, so I thought it might be really interesting to have your take on how to target those audiences using shorts and work that's geared towards what they will actually see and use, rather than necessarily how we traditionally think about distribution in terms of film festivals, feature-length films, and so on.

00:23:47 **MC:** All right. Well, probably –

00:23:48 **DB:** Nancy, you have a question? [MC: There was a question here....] Nancy had a question here. Hold on. We'll do Nancy and then we'll get you, okay?

00:23:54 **Nancy:** Thank you. So I would like to hear any strategies that you might have for designing and distributing a film that doesn't have social issues, a documentary without social issues.

00:24:17 **Man:** Given that the acquisition medium for the public to have copies of your film is changing so rapidly all the time, and I've had a lot of success in the past with selling DVDs, I'm wondering, if it's not too much of a technical digression from what you're presenting here today, if you could address ideal streaming platforms and what the public generally today is preferring between download, streaming, and where's the best way to present that.

00:24:43 **MC:** Yeah, we'll be discussing that a little bit. We'll do one more and then let's roll, but.... Okay.

00:24:54 **Man:** If you could discuss the team you would need once, say, you're in fine cut and now what team you would need, professionals to help you navigate that.

00:25:07 **MC:** Yep, that's already in there so we'll cover that for sure.

00:25:10 **DB:** You did have your hand up, so we'll just do one more.

00:25:19 **Man:** I have so many questions. I'll do my best to keep it brief. I'm always interested in the nuts and bolts, i.e., how much producers are at. I hear five percent, just sales rep I hear ten percent, Netflix, I hear they take thirty percent, there's a distributor in Sausalito called Roco, they take thirty – I'd like to know, how much am I

gonna get for my film once it's distributed. I've heard nightmare stories of these medium level distributors buying your film and then they go ahead and sell it to Netflix and they make money, but the filmmaker never sees anything. So I'm interested in that, and I was just actually up in Portland at Cinema 21, where I'm [inaudible] my film right now, and Alex Honnold, the Free Solo movie, was up there, and every show was sold out, five hundred seats, and the theater owner, who's really cool – you probably know Tom [inaudible] – he told me that the theater's getting fifty percent of those tickets. The distributor gets the other fifty percent. How much is the filmmaker getting of that distributor fifty percent? That's what I wanna know. So if – I'll wrap it up right now – so I wanna know those things in order, maybe I should just put up my own platform. Why do I need to pay iTunes thirty percent of something, just because they have a platform? So that's my comment and question. Thank you. Thanks, David.

00:26:48 **DB:** Thank you. We'll have time for some more questions in a bit, but I think we have lots to go on now.

00:26:54 **MC:** Yes. All right. So let's get to some basic distribution types. Obviously all-right deals, premiering at one of the top festivals and bringing a traditional distributor on to distribute your film is still an option for some films, and might be of interest to you, but again, it goes back to your clarified distribution goals, through thinking about why you're doing this and what the pros and cons might be to signing with a distributor. Self-distribution, DIY all the way, and then hybrid distribution really being carving up your rights, and honestly, that's what we're gonna focus on today 'cause it seems like most filmmakers are in this space of hybrid distribution. And this does not mean that you're doing it yourself, so I wanted to make sure that that is clear, that self-distribution is DIY, whereas hybrid distribution, there's an element of that but you are retaining certain rights and then letting go of others.

00:28:12 **MC:** So basic overview of distribution pathways, we've got cinema/theatrical, where you could sell your rights to a distributor, or you could hire a distributor; there're fee for service distributors as well. You can do Cinema-On-Demand, which is an outfit like Tugg, or I guess it is Tugg at this point. I gather they're no longer doing that. And then DIY theatrical, so doing it all yourself, and we're gonna get into these more in the case studies, and we'll talk about retaining of rights and the splits and all of that, but just wanted to make sure that was clear. Semi-theatrical, sometimes referred to as non-theatrical, community screenings, reaching your film's audience, creating an impact, word of mouth buzz, and also, these type of screenings can be valuable. What's happening here? Yeah. Thank you, Google. So they can help to really support the other distribution windows, so a lot of films have a community

screenings campaign element, whether that's a few screenings or a larger sustained campaigns, in the hundreds. Home use DVD and broadcast, which you all know about. For educational distribution, you've got the educational DVD, which you could sell yourself or sell the rights to a distributor that will sell the DVDs for you and give you a cut of a certain percentage – I'm not gonna get into those numbers quite yet – and then you've got EVOD, the educational video on demand platforms that most educational distributors actually have, and they sell digital site licenses through their platforms, Kanopy being the largest example of that. Tugg Edu also has some nifty tools for educators to add their notes and do presentations, so this is on demand streaming platforms for libraries and educational institutions. So some of these are a digital site license that the school or library would purchase for three years, five years, or seven years, and some of them are these patron-driven acquisition PDA models. How many people know about the PDA and how that works?

00:30:58 **MC:** So basically, librarians have been hit pretty hard by filmmakers that want them to purchase their film for their institution, and they're kind of being the curator for documentary films along with the rest of their responsibilities. So instead of being that curator in the PDA model, it takes a certain number of views for the film to trigger a license, so it's either three, four, or five unique views of at least thirty seconds of your film would then trigger a license for one year or three years. Each institution negotiates its own license agreement with the platform, and then the platform then in turn would negotiate with you as the content owner. Some of these platforms take independent filmmakers' films. They used to do it a lot more. More and more they're working with distributors, or if you have a group of films that you would like to sell the rights for EVOD. And then along with educational distribution comes the ancillary materials, with viewer guides and educational curriculum guides. And for video on demand, transactions with options to download and rent. We all know about iTunes and Amazon. Vimeo and VHX offer some extra options. A lot of filmmakers will use that to provide exclusive content, to sell that at a higher price and, depending on your film, that can be a nice extra revenue stream and sometimes can even be greater than the actual TVOD sales. SVOD is subscription video on demand; we all know about Netflix, Hulu, Amazon Prime, and the like. And then there's AVOD, the lesser-known VOD, with advertising supporting the platform for content, owners to get paid through ads, and viewers to be able to watch the film for free, although you're getting your data, obviously, and you have to suffer through car commercials.

00:33:31 **MC:** So there are ways to do this yourself, and I don't want to get into this too much, but you should all Google content ID. So this helps in a couple of different ways with pirating of your film. If you content ID this on YouTube, it basically is a

cyber watermark that makes sure that your film, if it is pirated and it is used in a way that monetizes the film, they actually will take that revenue and put it into escrow, and then you can actually benefit from whatever pirate came along and stole your film and monetized it. So that's somebody everybody should look into, content ID. But there are channels on YouTube and other platforms like Real Stories who take a cut but also will help to promote your film through their channel so that you can cut through the noise and actually monetize AVOD. I won't go too much into that, but this is something, I will just say we're not going to give much direct advice during this workshop, but AVOD usually comes much later in the release sequence than the other distribution and VOD platforms. Great. So Michelle's gonna talk about -- [inaudible voice from audience] Oh, did we have a hand fly up? Yes.

00:35:10 **Man:** Just a quick question on the Google content ID. Does that also work for other platforms, or just YouTube?

00:35:18 **MC:** Just YouTube, yeah. Mm-hmm. And there's a whole [laughs] video, you have to get trained on how to content ID. It used to be something that wasn't available to everyone, and just in the last year or so they have released that and come out with a video to help train you how to do that, and then you can get in touch with YouTube and they'll help you with that. Another question. Yeah?

00:35:49 **Woman::** On the subject of pirating your films, is there anything you can do when you see your film [inaudible]?

00:36:00 **MC:** [sighs] Yeah, that's a tough one. For YouTube, absolutely, there's a form you fill out and usually within I'd say five to seven days, usually the response time on that, they'll take it down. But really you have to protect your intellectual property, and so when you're using the film for screenings and even festivals, just really keeping track of what you're putting out there in the world is really the best way to prevent against that, because once it's out there, it's out there. A lot of times people worry about that a little bit more than they need to, in terms of how that might end up cannibalizing, and whether it will at all or actually whether it might help to promote your film [laughs], you know, and especially if you can now monetize it in these ways with content ID, but not through [inaudible]. There's no good way to fix that. So Michelle's gonna come up and talk a little bit about impact distribution.

00:37:12 **MF:** All right. So we saw that probably roughly maybe more than half of you had heard about impact distribution, and maybe even had been involved in trying to achieve impact with your previous films. So I just wanna give a little bit of a

contextualization of what it is and what it means and how it can help your film, based on a couple of studies that have been done recently by the American University Center for Media and Social Impact, and IDA, which is the International Documentary Association. They got together in 2016 and did an inaugural report, where they interviewed six hundred documentary filmmakers to find out about all aspects of their lives, from how do they support themselves while they make these films, which, as you probably know from personal experience, is a tough story to hear, but they went and they got that information, and then also to find out how they work, where their films go, how they get distributed, how much revenue do they make, that type of thing. So I would recommend taking a look; there's a 2016 report, there's also a 2018 report that's been updated. There's also been a couple of convenings since that time, where people are getting together and talking about the results, and talking about how do we address these challenges. I mean, everybody is going about re-creating the wheel with their films, struggling individually, so if we can gather information and get more information and share more information in settings like this, so that the information becomes public, and then we can act upon it. When we see what the similar challenges are, we can start to take some kind of organized method, where there's organized funding and there's organized courses of action. There's never gonna be a – well, I shouldn't say never, but there probably won't be just a one size fits all template ever, but we can create some sort of pathways that help you.

00:39:06 **MF:** So some of the things that they found out in this report, a couple of things: So even though the field is so challenging, most filmmakers said that they do feel like it's the golden age of documentary film, and they felt that way for two reasons. One is the availability of digital platforms, and instead of seeing that as something that is daunting, they're seeing that as an opportunity, as long as we can understand what these platforms are. Like you're saying, what are they, how do we maximize the revenue for us, the content creators, how do we know if there's an aggregator out there that is inserting themselves into the process and taking a certain amount of money, but at the same time respecting that this is all work. This is all labor. If you don't personally do it, somebody else needs to do it, and it is labor, and it has to be compensated, but how do we track that and make sure that it's equitable so that you can make the best decision. Do you wanna put your labor time into it or do you wanna hire somebody to do it, and is that the best way to get your film out there? Again, it starts with that vision we talked about in the beginning.

00:40:14 **MF:** So digital platforms are offering more opportunities, but the other interesting piece of it is that there's more opportunities to create social impact, and there's more interest in social impact in some way. So most of the filmmakers, as you

can see in this chart here, 38% said they want to make a positive impact on social issues, and that's not surprising. I mean, obviously most filmmakers who make documentaries are interested in a subject and they wanna see something happen in a subject. That's not with all documentaries, though; they don't necessarily have that social impact piece. So the impact could be any number of things. It could be having policy change around the subject of your film, it could be building movements, it could be used as an organizing tool to help organizations and groups of people who come together to try to make change in the world. It could just be education and consciousness raising; it could be educating the general public about your issues. So there's a lot of different ways that impact could actually take place, so don't get caught up in thinking that it's a narrow definition. I mean, even for those of you who are making non-social issue films per se, everything ultimately is social, and even the art film, you may wanna have some sort of result or goal from that that's useful.

00:41:30 MF: And so that brings me to a couple of other points about the importance of social impact. It's not just that the filmmakers want to have an impact. There's a whole ecosystem that's interested in impact. I mean, part of that is the kind of society that we live in, right. Things need to be measurable. We live in a system where we need to be able to measure results, so funders, for example, are interested in results, 'cause they wanna know what happened to their investment. So when you have a social impact campaign, you have a very interesting, vital, attractive reason for funders to follow this work or to see the point in investing in it more, so that's one aspect of it. Organizations, whether they're little nonprofits, big corporations, clubs, church groups, you name it, any kind of group could be interested in using your film. And part of what we're gonna talk about when we go into the case studies is rather than up front thinking who are your partners, and being so convinced that you know who your – I mean, if they're contacting you, yeah, they're probably a partner – but sometimes we come to these projects thinking, well, my film is definitely about A, B, and C, and I'm definitely gonna have the Sierra Club and the So-and-So and the So-and-So are gonna be my partners. Rather than spending all your time convincing someone to be your partner, what we wanna try to encourage you to do is find your partners, 'cause they're out there. There's all sorts of niche audiences, and often what happens is you find out that the audience is not what you expected. You think your film is about one thing, somebody else sees something else in your film, you've opened up a whole other conversation, you've developed a whole other audience for your film and a whole mechanism for it to be distributed, and for it to be used.

00:43:19 MF: So organizations are interested now because they're seeing the ways in which film can attract new audiences or members for their own work, and the ways

in which film is a new method of public engagement, right. It's a new way to share your initiatives, to share your work, to have conversations. It's all of that. And that's the kind of exciting piece that really wasn't so much the case before, when you just sell your rights and maybe your film shows in the theater and people see it and they go home. This is very much an interactive piece, which is exciting, and part of the reason for this is there's a growing recognition of the power of storytelling, and the fact that documentary films are not just boring, dry nonfiction. We all hear this now: Nonfiction is actually weirder than fiction, right. It's much more interesting, and people, the general public, and there're studies that show this, general public is really interested in watching real stories. 'Cause you can't, like you can't make this shit up, right? Sorry, but, you know, you really can't, I mean, the stuff that you find out there, and that's something that's very interesting. So we're seeing storytelling workshops across different fields, right. You'll have corporate groups that talk about storytelling, because they're trying to – they're doing what you're doing. They're trying to craft a narrative, they're trying to craft a story with an arc that has a beginning and an end and takes you somewhere, that transports you somewhere. So everybody's interested in this kind of way of thinking, and that's where you start to see this intersection between what you guys are doing and what people in other spheres of social life are doing. They're starting to see ways in which we can work together to reach a common goal.

00:45:02 **MF:** So.... So even though we have these individualized digital platforms where you were talking about younger people with their phones, individually watching their own pieces of content, and how do we know what all these individuals are watching and when. That's one piece of it, but at the same time, we have community screenings which are social settings, and those social settings are the place where people have conversations, where they learn something together, where they take action, and where things start to happen with your film. Your film starts to take on a life of its own. So this particular slide, they asked the filmmakers what – and this isn't necessarily revenue; this is asking filmmakers where they distributed their films is the basic question behind this slide. And so film festivals still come out to be the top for documentary film, but as you can see here, it does say grassroots and community screenings. And so that's the social screening impact world, which is obviously a very popular mechanism to get your film out there. And I should also say that community screenings, when you work in a social setting, you have an impact that carries forward. So rather than seeing each area of distribution as taking something away from your film, like, oop, used up that audience, oop, I've used up this audience, we're looking at community screenings as a way of creating momentum.

00:46:46 **MF:** So what we see in the work that we do with community screenings is

people go to a screening, and people wanna host their own screening. They're like, this is a cool thing, I can invite some people, I can do this at my church, I can get this conversation going, and so what you're actually doing is you're creating more of an audience with a community screening. So that's something that's exciting you wouldn't necessarily see – I mean, maybe, yeah, when people go to a theater and they talk to their friends about it, but it's much more so in community screening settings, where you see this momentum, and then you get other people asking for the film. And we know, because we do these campaigns, and we see, oh, So-and-So hosted, and their friend wants to host, and their friend, and their business partner, and whatever, so there's a way in which this takes on a life of its own, and it's definitely interesting and exciting, and we can see a sort of win-win situation between impact and the mechanism of distribution. So when you see this kind of win-win, this is the sort of pathway for sustainability, when you see that you can create an impact and you see that you have a setting to be able to keep generating this, that's the kind of intersection that we're looking for, and that's what makes it an exciting time for documentary film.

00:48:00 **MF:** All right, so I just have another slide here, which is very pretty to look at. We have impact and distribution, and on the left side, basically it's giving us a visual for this intersection that I was just talking about. On the left side, we see traditional forms of distribution -- I know it's tiny; this is also gonna be filmed and people are gonna be able to refer to it later with the exact links where you can find the information. – traditional distribution versus impact, as though those were separate categories of things, and sometimes in the past, you can even see competition between, you know, over here we have theatrical cinema distribution and over here we have a community screening that's an influencer screening. So an influencer screening is basically you host a screening because you want to create word of mouth. You wanna have a bunch of people come who are very important people in that field, and they start talking about it and they generate that interest. So you can see the ways in which that might be seen as competition, but when we start to put these together, as we do over here, you can see where these things intersect, where community screenings could actually help another aspect of your distribution or vice versa. And that's only, again, bringing us back to this worksheet, is if you have this vision and you have this plan, you can start to see these areas come together, and it makes a lot more sense when you see that start to happen with your work.

00:49:28 **MF:** All right. I think that is it. We're gonna basically after this go into the case studies, 'cause I think it's gonna help to see how this happen with real films that we've worked on. But if there's any questions for now.... Yeah.

00:49:44 **Man:** [inaudible]

00:49:59: **MF:** Not as many filmmakers that they interviewed out of the 600 or so people that they interviewed, not as many used public television or had the opportunity to use public television as a mechanism for the distribution of their film. So it's just, when they interviewed filmmakers, how many different kinds of platforms did you use, and so most of them, fifty-some percent, said film festivals, right. Not so many said they were able to get onto public television. So this is not an indication of revenue or anything else; it's just an indication of how popular the mechanism is, the format of distribution is.

00:50:42 **Man:** [inaudible]

00:50:46 **MF:** If you had that opportunity? Well, I think it'd be a great opportunity to have. It's not one that everybody has, and that's its own discussion, what's happening with public television. I've worked with a filmmaker who basically got everything on public television and is finding it very difficult now, even though he's got many, many years of getting his film on public TV, so there's different constraints. Basically we're showing this chart to show you how much opportunity there is in this ground up here, which is community screenings, which is something you can have control over, something that you have, that's yours, you know, and maybe work with people like us to help you do it, but you don't have the same gatekeepers or funding issues that public television has to deal with, or economic pressures that they have to deal with, or economic pressures that they have to deal with.

[DB takes microphone out to audience]

00:51:57 **Man:** How are you defining distribution in terms of film festivals? Would this be in terms of viewership, or that these are filmmakers who actually to manage those deals?

00:52:06 **MF:** Yeah. Don't think too much about this one screen. This is just one of the survey questions that kinda shows us the popularity of each area of distribution. Yeah.

00:52:22 **Man:** So are filmmakers saying that film festivals were a context for distribution?

00:52:30 **MF:** That they got into a film festival. Yep.

00:52:33 **MC:** Yeah. It means as a mechanism to get your film out there in the world. That percentage has nothing to do with how many of those filmmakers at those festivals actually made distribution deals. [MF: Right, okay, yeah.] Film festivals as themselves a mechanism.

00:52:49 **MF:** Right. Yeah. This is very limited, the question that was asked for this, which is what channels have you used as a filmmaker. But definitely go take a look at the reports. Again, we'll have resources on our Website, and you can just quickly take a look and see more information about what other filmmakers are doing. And with that, we're gonna move into case studies. Somebody's got their hand up over there. Maybe just one more, 'cause we're getting into case studies now. Yeah.

00:53:28 **Man:** Well, thank you. I'm super interested in the 44 percent you had in the last slide, the grassroots and community organizing, and I guess specifically, I'm interested in social impact, but I'm wondering if you could talk more just about strategies around doing it.

00:53:46 **MF:** We will. Yep. That's the next [Man: Okay.] hour.

00:53:49 **Man:** I'll....

00:53:50 **MF:** Yeah. Yep. Thank you for doing a really nice segue for me. Perfect. I wish we had somebody planted in the audience for each of these sessions. All right. So we are now on to case studies, and again, these are films that Matt and I worked on together or individually, and the first one I worked on was called *Inequality For All*, which was a 2013 film by Jacob Kornbluth. It was also a Berkeley Film Foundation 2012 grant winner. The film was based on classes taught here at UC Berkeley by Professor Robert Reich, who was former Secretary of Labor. The film concerns the widening economic gap in the U.S. in the wake of the great recession in particular, and more broadly since the 1970s. So not the sexiest sounding subject matter, and probably people at the time thought, who in the world is gonna watch a film about economics, but as we know, this film had a real impact and it also did really well. So if we can play a quick trailer and you can....

00:54:58 [film trailer, voice of Robert Reich] Now the thing you ought to know about this Mini Cooper is it is small. We are in proportion, me and my car. My name is Robert Reich. I was Secretary of Labor under Bill Clinton. Before that, the Carter administration. Before that, I was a special aide to Abraham Lincoln [laughter]. Of all

developed nations, the United States has the most unequal distribution of income, and we're surging toward ever greater inequality. 1928 and 2007 become the peak years for income concentration. It looks like a suspension bridge. Woman in film: Last year we made \$36,000. Man: Think I probably make \$50,000 a year working 70 hours a week. Reich: The middle class is struggling. Now people occasionally say to me, what nation does it better? The answer is the United States, in the decades after World War Two. The economy boomed, but you had very low inequality. Bill Maher: Do you know Robert Reich? Man: I do indeed. Maher: He's a Communist. Reich: When I was a kid, bigger boys would pick on me. I think it changed my life. I had to protect people from the people who would beat them up economically. Who is actually looking out for the American worker? The answer is nobody. Workers don't have power if they don't have voice. Their wages and benefits start eroding. We are losing equal opportunity in America. Any one of you who feels cynical, just consider where we have been.

00:56:38 MF: How many people have seen that film? Yeah. I would imagine. All right. So Inequality For All was one of the top impact docs of 2012-2013. It screened in over a hundred theaters, did a box office of over a million. Now, it did have, obviously, major distribution partners on board. It had the celebrity cachet of Robert Reich, of course. He's just got so many fans, and we found that in doing the community screenings campaign, is just how many people knew about him and loved him and wanted to use his film in their work, so that was exciting. The impact campaign was also funded. It was funded by the Ford Foundation and some other major partners. But really what it had, I think – and those are not small things, of course. I mean, you have somebody like, this caliber in your film, that's important, but the film also just had a lot of creativity, the campaign, around just doing different campaigns around the film, which were very creative. So one of the first things, and this will speak a little bit more to your question about partners, is you have some people coming to you from organizations, possibly, who are interested in working with the film, and you're gonna do some outreach to others. And so the way that we generally do partnerships is we try to look for the most likely – we do basically an overview, a movement ecosystem, I guess we can call it, and that is looking at all of the players in your field and sort of mapping out who they are, and deciding who you should talk to about your film. So there's a whole process behind that, and we can't really get into all the details, but that's essentially what this process is, and I'm gonna talk a little bit about it right here.

00:58:39 MF: So two of the partnerships that Inequality For All explored and were very, very productive is working with two of the biggest organizing platforms, and that's MoveOn, which everybody's probably familiar with, and Democracy for America. So what we did with this MoveOn was just to basically have a Google hangout with

Robert Reich, and you can see here, I mean, this looks great, it's got MoveOn's name on it, you've got the hangout here embedded on the Website, you're reaching really millions of people with the film. And so that was one of the partnerships, one of the results of the partnerships for Inequality For All. Another one was with, again, DFA, who also has many millions of members, and what they did was to encourage folks to host an Inequality For All house party, and they provided this on their Website, encouraging people to do this, and what they did was to collect information. So you basically signed up to do this with Democracy for America, and you gave contact information, you said where you were gonna do it and when you were gonna do it, and what happens is Democracy for America brings in people. So they were able to look at their own lists and see all over the country where they could connect people, and they're like, oh, you're interested in doing a screening here, we've got a bunch of people here in Sacramento who wanna do this with you. And so the film in this way becomes an organizing tool. It becomes a way to bring people together to start doing the work. That's why it's attractive to the organization like DFA, and that's why it's attractive to a filmmaker, because you're getting more people together to see the film and have more conversations. So that's where you have the same goal, essentially, and how that plays out is through something like this, doing house parties.

01:00:31 MF: And so what happened was in no time, there were 700 watch parties in almost every state in the country, reaching well over, I think at one point it was like 7000 people were involved in seeing this film and Senator Elizabeth Warren got interested and participated in the conversation, too. So you were to hold your screening on a certain day, and the way that encourages you to do it is because you're gonna have Robert Reich and Senator Warren talking to you about the film at 9 o'clock, after you finish watching the film. And so that was a really great opportunity to get a lot of people to do something, and that's another little trick in organizing, is to pick a date or a time-sensitive event and say, look, this is when we're all gonna do this, and you get more people on that way. It event-izes your work, so it's not random. Yeah.

01:01:28 Man: Forgive the naïve question. These screenings are free?

01:01:32 MF: These were, mm-hmm.

01:01:34 Man: For instance, does MoveOn and DFA, to partner with them, are they asking for a fee or are they doing it because it's supporting their [inaudible]?

01:01:45 MF: Yeah, yeah. So the film itself had funding to do its outreach campaign. Yeah, so the film had some of its needs in terms of staff time and others who

are involved in setting this up, it's covered through a grant in that case. Yeah. But, of course, there's always somebody that has to do the work and needs to get paid, and everybody here knows what it's like [laughs] not to get paid to do really good work, really hard work. But what we're trying to point out is that there is some of that synergy. DFA is willing to publicize this to millions of people because there is an outcome for them. They're fully invested in the meaning of this film and in the outcome that it could have in terms of organizing. All right. So one other quick thing here, and sometimes it doesn't always have to be a long, big, well-developed campaign, and I'll talk a minute about what a campaign really is. Sometimes it can be something fun that's grabbing of media attention. And so what they did was during this budget government shutdown was to offer all of these workers who were put out of work free tickets to see the film, and they got coverage in the Hollywood Reporter. So sometimes it's coming up with these creative ideas, and again, come up with them in the context of doing that vision exercise, because it will have a lot more impact if you can do that. But by all means, come up with ideas like this, because you never know what it can get you, and obviously being in the Hollywood Reporter is an awesome thing.

01:03:26 **MF:** Okay, and then the last thing I'm just gonna talk about just real quickly is the campaign that I was involved in, and it was called The Fifty State Capital Tour. Now, we can go into a lot more detail about what a campaign is, but it's essentially like anything, a military campaign, a political campaign, a publicity campaign. It's something that you sit down and you think through, you organize it, it has a beginning and it has an end, you have a goal and you know if you're meeting that goal, so it's orchestrated. And this was one of these orchestrated campaigns, and the Fifty State Capital tour, the intention was to get the film in front of legislators in every state capital in the country, and we did that. We basically got this film scheduled everywhere. And the way that we did that is we engaged big national partners like AFLCIO, who could then say to their chapters, look, we got this thing goin' on, you guys might wanna get involved, and then on the local level, we started with AFLCIO in North Carolina, and we brought together other organizations who had similar interests, and sometimes what's interesting is these organizations didn't even know each other. It was a result of our research and organizing work, and we brought them together, so we were sort of doing some of the organizing work for people. And again, that idea of intersection is that we're bringing people together and we're achieving something together. And so these teams of organizations basically hosted community screenings in every capital.

01:04:53 **MF:** And one of the things that we do is we offer cohesive, aesthetically pleasing marketing materials, like this customizable flyer. It's something you can just

plug in your own information, and as you can see here, it makes you as an organization feel like you're really part of the film campaign. You know, you're up there with your organization, the date and time of your screening, your local university, you've got Robert Reich over here, and the film is basically being publicized on this Website that's gonna reach a lot of people, and people are gonna sign up to see the film. So that was a thing that happened over a period of months, and it had its own momentum and its own way of happening, but it was very successful, and since then we've gotten a lot of requests to replicate this type of campaign.

01:05:44 **Man:** Can you talk about what happened with the legislation...?

01:05:50 **MF:** Yeah. So if you go to the Website for Inequality For All, they basically had six points that they were looking to try to change, and when I tell you what the six points are, or when you go and look at it, you're gonna know that we haven't gotten there yet. So raising the minimum wage, which we've gotten there a little bit because of grassroots organizing. We've got fifteen now in play, but that was really, is it a result of the film? It's hard to say. They didn't do too much measurement for this one to see, and they also had six different campaigns that were really big lifts, so that would be one of 'em. Strengthening labor unions, obviously we've taken the opposite course, unfortunately. We are weakening labor unions massively right now after Janus, but again, so there was six different points. If you look at the Website, you can see what they are, and so it was left a little bit open, and I think the intention behind that was that anybody can get on board with a piece of this. One of 'em was getting money out of politics, so that way we got all the money out of politics groups to be like, yeah, that's one of the things that Robert Reich says we should do, so let's go and talk about getting money out of politics, and it became sort of a rallying point for the people working in that area. So they didn't do as much measurement as far as I know in terms of direct, like let's do one specific thing and see what happens, but again, going back to the beginning, it depends on what you define as impact. So there were many petitions that were, there was a college screening day when all the colleges got to screen the film and talk to Robert Reich, and he had them sign the petition. Think it was like 25,000 students signed to get a raise in minimum wage, so that's happening. I mean, it does lead to something, but again, if you don't know what your goals are, it's hard to say. So that's why we encourage you to make a determination at the outset of the type of things that you wanna see happen. Yeah.

01:07:33 **Man:** I wonder if you were involved with the sequel of this.

01:07:37 **MF:** No, I wasn't. Yeah. Yeah, wouldn't be able to answer that.

01:07:41 **Man:** They went a different way, it seemed, like it was only distributed through Netflix, and I didn't see any of these kinds of activities happening for the second movie at all. Wondered if you knew anything about that.

01:07:55 **MF:** Yeah, I don't know the backstory to that, but it would definitely be interesting, yeah, to see why there was a shift there. Yeah.

01:08:02 **Man:** Was this done before the theatrical release, where you showed the box office numbers, or at the same time? Can you talk about the timing of the campaign prior to the rollout of the film?

01:08:16 **MF:** Yeah. So I think it was still screening theatrically in some places while this was, so that seems to be a thing. You know, you start planning this, and you start taking advantage of some of the momentum that's building, so there's timing issues. You have to ask yourself what your ultimate goal is, if you feel like this is gonna add to the theatrical. I mean, you're not gonna probably do it simultaneously, obviously, with your theatrical release, but there could be parts of these wheels that are in motion, I guess is what I should say. So maybe this had already screened, or hadn't screened in one state but already screened in another state and that's when this started, so we had a worksheets of windows, basically, to have an understanding. And we knew it wasn't gonna show in some capitals. It wasn't gonna show in Frankfurt, Kentucky, so we were able to advance that screening. So there was a way in which we were able to work out, but that only happens when you have a team, and you're talking to each other, and you can actually plan that out in a way that makes sense. Yeah. Yep.

01:09:26 **Woman:** This movie had a [inaudible], and then you were the impact [inaudible]. Who funded for [inaudible]?

01:09:42 **MF:** Producers fundraised for the impact campaign.

01:09:44 **Woman:** [inaudible]

01:09:47 **MF:** Yeah. But again, there's all sorts of different models.

01:09:51 **Woman:** [inaudible]

01:10:03 **MF:** There's some points that need to be softened, yeah, yeah, yeah. There's points, yeah, and I personally may not have been in all of those conversations,

sometimes that's just the producer and, but sometimes there's a lot more synergy, and that's what we're trying to get at today, is that there can be more synergy. There definitely can be, and especially if you have these conversations early, you build that team early, you develop your lanes, who's doing what, how it's gonna all help the film, make sure we're all on the same path, and, yeah. So I should probably turn it over to the next case study.

01:10:46 **MC:** All right. I think we're gonna get to see another video, so this is gonna be *Love Thy Nature*, which is a film released a few years ago. It was a documentary narrated by Liam Neeson, and this film was about human's connection with the natural world, and we're gonna get into the whole release strategy for the film, and the windows, and the community screenings campaign, but first I think we're gonna see a short trailer.

01:11:23 [trailer begins] Liam Neeson: Take a journey through the new era of human evolution, where our hearts and minds are inspired by the wonders of nature.
[musics]

01:12:35 **MC:** Great. So *Love Thy Nature* is definitely a great case study for hybrid distribution, so Sylvie [inaudible] is the director and was acting as the producer for some time, and then brought on a small team that included some consultants to figure out what strategy would be best for her. And so the film had its festival release, and shortly after that – I don't think we have a slide for this, but this film, unlike some others like *Inequality For All*, actually started the community screenings alongside the festival screenings, and then moved in to a full DIY theatrical release, and then continued the screenings campaign and folded that into an educational release with a traditional educational distributor, and at that point, that was, other than the direct relationships with exhibitors, the only rights that the film actually sold were the educational rights, and even those were very carved out and made it clear where the film could still monetize and book screenings and educational settings. So we're gonna take a look more fully at that and then how you do a DIY campaign when you're deciding to roll out a film yourself with a few partners.

01:14:16 **MC:** So this film for the community screenings and for the theatrical campaign, we had a small team which included myself and Michelle. We were booking community screenings and working with community partners, so to bring on board partners to help the community screenings campaign along with the theatrical release of the picture. You see there on the right is a screening in New York, one of the theatrical screenings when the film released in theaters around Earth Day, and there is a mom

from Moms Clean Air Force, who was one of the partners that helped to bring out people to the theatrical release, and the film opened in New York and L.A., and this was not through a distributor. This was an effort that we made as a team because this was Sylvie's vision. This was a film that was beautiful, had Liam Neeson as the narrator, and really deserved to be enjoyed by theatrical audiences, so that was embedded in her intention and her vision for the film, and when traditional distribution opportunities didn't present themselves, we didn't let that stop us, and in fact, we did something that only a few other films I've heard about doing, which was a strategy to connect directly with the exhibitors in the art houses who might be interested in showing this film. So we traveled before Sundance to the Art House Convergence – anybody heard of this, AHC? – really fun. I think it's probably what Sundance used to be back in the day. So it's a good number of the art house exhibitors, which also a lot of them are the film festival staff and programming team of the festivals, come, and it's like summer camp. And [laughs] there's not a whole lot of film teams actually there, but it was a great opportunity to hear from the side of the exhibitors themselves what they're looking for, what their challenges are.

01:16:44 **MC:** I learned that 70 percent of these art houses are community supported and foundation supported, and it was really, from the perspective of learning from the exhibitors' perspective when booking a film, what they look for, very valuable, and on top of that, we got to also meet with the exhibitors and were able to do that three-day conference to book the film at a number of individual art houses for a one-night engagement, and also were able to book a week run at the Monica Theater, which is one of the Lemley theaters in L.A., in Santa Monica, which was a great way to be able to sandwich that with then a four wall in New York City for its theatrical release on the East Coast. So then began the project of bringing partners on board and doing a lot of grassroots outreach, and also following up with all of those exhibitors and really persuading them that, look, we are ready to do this, are you, and so what were the exhibitors looking for from our team.

01:18:03 **MC:** So Liam Neeson, the name obviously is a household name, but he was a narrator and not a star in the film. Therefore, that did not really turn out to be one of the deciding factors as far as a film, being able to sell tickets or not. So what exhibitors were looking for is what partner organizations do you have in our town that you are partnering with, that are going to buy group tickets, that are going to do the outreach with your team, that are gonna utilize their large networks on social media and e-mail listservs to get people out to these screenings, and so we had to do that work. And we reached out and did an exhaustive effort of research of all of the different types of organizations, and used the scientific method of figuring out who the

core audience for the film was, and being able to be very nimble in our hypotheses and quickly change those as we learned that the viewers that we thought might be interested in the film were not as interested as others, and there were some other affinity groups and other niche audiences that were absolutely passionate, and so we were able to identify some passionate fans that helped to support the theatrical release.

01:19:32 **MC:** Now, in terms of, going back to the discussion about your intention and vision, for a lot of films, for documentaries in particular, the theatrical campaign and release is looked at as a loss leader, so something that can be a financial hit, but you know that through that campaign you're establishing relationships, you are getting reviews in major publications, and you can utilize that momentum, that press, those individuals who come to see the film, those organizations that you bring on board as partners, the exhibitors, to help other windows for distribution, and that was the case with *Love Thy Nature*. So it did a box office, I think, around only 15K. It was in the red as far as the revenue did not pay for the staff time and what it took to book, but then again, because this was going not through a distributor, not having to share the profits with anyone else other than the exhibitor, most of the time it was usually in the 60/40 exhibitor/content owner split, and so we were able to keep that revenue and use that for other aspects of distribution. And through that and also through the simultaneous community screenings campaign that was going on, we realized that conferences, including the Art House Convergence, are a great place to find your audience and really grow that audience by meeting them where they gather.

00:21:33 **MC:** So we noticed that there was a very passionate group of people at land trusts throughout the country that were very excited about booking the film, and so we found that there was a conference where all of these land trusts would get together on an annual basis to discuss land trusting. We had [laughs] no idea what this conference was about. We knew that the land trusts would be there, and we took a chance because this was in Sacramento, so it was driving distance for me and another impact producer who was here in the Bay Area. We could get there. So we negotiated a deal with the conference where we would get a booth for free by showing the film for free at the conference attendees. There were forty-five total exhibitors; there was one film. We were mixed in with the Park Service and different startups like Hipmunk that are basically Airbnb for outdoor spaces, a lot of land trusts, there was the Department of Homeland Security. It was a riot, and we were the stars of the show, because we had a poster, and here's me with Smokey the Bear at the conference, and through that we were able to book a handful of screenings, but what happened that was really more significant than anything else was I met the director of partnerships for the western region for the National Park Service, who came up and said, "This is important. How

do we get this film shown to all of our National Park staff and visitors?" And that was quite a statement, and he meant it, and this was the director of partnerships, he really thought outside of the box from the beginning, he's been with the Park Service, I think, almost fifty years, and he started the Rosie, the Riveter Park here in Richmond, so this was an iconic figure in the National Park Service.

01:23:45 **MC:** So we had screenings with National Park employees at the NPS office here in San Francisco, and established a partnership with them to do a number of screenings, and then they also, in concert with some of our other local partners, helped to support screenings, spread the word, and really also being able to call the Park Service one of the partners for our campaign really did a lot to open up doors for other local groups to see that, wow, this is a value, and the people that are out there trying to protect land and lead hikes on nature, those were the people that were the most passionate about this film, and were the champions for it. Yeah.

01:24:32 **Woman:** Could you [inaudible]?

01:24:34 **MC:** We did, and the screening was really kind of an afterthought. It was something that they screened and there were a handful of people that came in and applauded, but it wasn't something that the conference did regularly. And you'll find that some conferences are very used to screenings and they have a mechanism for it, they build it into the schedule. At conferences it can be a double-edged sword. You've gotta lot of people, sometimes in the tens of thousands attending the conference over the weekend or the week. You're also competing with a lot, and especially with film you're competing with people who've been listening to workshops all day and are exhausted, and just wanna go out and get a beer, so you have to be very targeted in your approach to conferences in knowing what are we gonna get out of it, how is this gonna support the distribution goals that we have as a team, and weighing that return on investment about what might be possible, and taking a risk when it's worth it. And so we did that in a targeted way, and some of these conferences we ruled out, and some of them we went to.

01:25:42 **MC:** Another example is the Association of Outdoor Education and Recreation. So this is the outdoor educators at most college campuses across the country coming to talk about outdoor ed, and again, we were the only film. This is the first time. It was a lot of work to set up the logistics of the screening. We ended up having to bring our own projector, but it was also a situation where we were the stars of the show, and they absolutely loved it and they said, that's it, we now are making a film screening part of our conference for the rest of time, and we loved it and please come

back next year when you have another film. And one of the reasons that we decided to go to that conference specifically was that as an exhibitor, you actually had access to the contact information for every attendee, and could send out e-mails and updates throughout the year for twelve months. So we had access in a way that was not reaching out cold to these outdoor recreation programs on college campuses, which have budgets, and we were able to book screenings and a speaking engagement. I think it actually turned out to be more than what the numbers reflect here, but also led to more screenings and a few partnerships, and so that was one of the other values of that conference. I see hands poppin' up all over the place. Probably a good time to take some. Yeah.

01:27:13 **Woman:** [inaudible] [DB brings microphone] Two money-related questions. What kind of fees were you charging for these particular screenings that you were booking, and then what did each of these campaigns actually cost? So in these case studies that you're talking about, the cost for the whole campaign that you guys did for them.

01:27:35 **MC:** So as far as the screening fees that we were booking, they were, there was a tiered pricing structure that was between – sometimes we would make exceptions to this, but on the low end, I believe it was \$175 for a small community group up to \$750, and that was pretty typical of the range. Most of the screening fees that we charged were in the range of \$250 to \$400, and a little bit larger if they were conferences. And then speaking engagements, usually between \$1500 to \$2500 for a speaking fee, or an honorarium for the filmmaker to attend. So I don't have the overall numbers for the budget for you for that, but as part of our resource materials, we actually share some of that where we have different types of films and budgets, but I don't have the overall breakdown of the cost for that. So we had a couple more hands go up. I'll just take two questions, 'cause we wanna keep rolling.

01:28:50 **Man:** I noticed on the previous slide you had hashtag LoveMyNature. Why would you not use the title?

01:28:59 **MC:** Thank you for pointing that out. So this was an example of trying to get engagement on social media, and coming up with a fun hashtag that people then could use to engage on the Facebook page. So people were given an easy way to grab the hashtag, LoveMyNature, please share with us a picture of you in nature somewhere that you love, in your back yard. So it was really fun, and we got pictures from all over the country of people in the snow and at the beach and in between, and there was some engagement, but in terms of did this start a movement, you need more than a hashtag to

start a movement, and we learned our lesson with that, that we were very excited and enthusiastic about getting that going, and it was a lot of fun and it did help with some social media engagement, and so that's what that hashtag is from, is from the social engagement campaign. Yeah, let's keep rolling here, if you wanna jot down your questions.

01:30:21 **MC:** So these are the partners that we brought on board in some capacity, and think up here was the question about partners, right, from earlier, so let's touch on that. So partner, these partners we engaged at all different levels, so just rolling through, Sierra Club, Wilderness Society booked screenings. We had a couple of screenings on Earth Day, which is also close to John Muir's birthday, so we had we had Bay Area Chapter of Sierra Club and Berkeley Chapter come, and it was really fun to dress up in the John Muir outfit and come up after the screening and talk to people about some of their initiatives. So we did that with TreePeople, Biomimicry Institute, Bioneers, Centers for Spiritual Living, Animas, Moms Clean Air Force. So for National Park Service, I mentioned that. For Green Festival Expo, that was something where the filmmaker was a speaker at the conference and we negotiated with them where they actually gave the film a free booth, which was great, and we waived the screening fee, and I would encourage everyone to consider when it makes sense to monetize your film and when the greater value might not be money, and it might be the exposure that you're getting. So you never wanna give away your film for free, but if it's sort of an in kind gift, that you're getting a tremendous amount of promotion with, I think it was 25,000 people through each weekend, they did six events in DC, New York, L.A., Portland, and San Francisco, and Love Thy Nature was featured in the Los Angeles Green Expo, with Sylvie as a speaker alongside Ed Begley, so you can have fun with negotiating these different partnership deals.

01:32:33 **MC:** There's a great workshop about Before You Tie The Knot with different partners, and we've got a dynamo in the room here, a hard driver. That workshop is already on the Berkeley Film Foundation Website, so I don't wanna get too much into that, 'cause there's a whole workshop to talk about that. But really just being clear about what the value potentially from each of these partners is is really important to keep in mind, and then if you're gonna do a full impact and community screenings campaign, having a brain trust meeting with potential partners before you start that is a great idea, if not a necessity. So that instead of the conversation being how can you help us, or what should I pitch to these partners, it's, look, can you please give us some feedback about this film and how it might be used as a tool, and then that really flips the conversation for the partners to offer some honest feedback and naturally will come out with ways that they think that they could be helpful, or where it might align with

certain initiatives that they have, and through the partnership with the NRDC, we learned pretty quickly that they did not have the bandwidth to really help with the theatrical campaign or promoting the community screenings, 'cause they were actually rolling out their own film, *Sonic Sea*, at the time, but they were able to offer some help with publicity and some e-mail lists. So really, having a brain trust meeting, which I won't get too into, but another workshop here that Sonya Childress from Firelight did goes into a brain trust meeting and values that and how to set that up, but really trying to assess what the value of each partner is potentially, and then being ready to quickly pivot. Ask for your central and most pivotal ask, and then quickly have your B, C, and D asks lined up to say, okay, you can't do that, I understand, but would you be able to consider giving us a shoutout on your social media.

01:34:50 MC: So before I jump into the next short video, *Love Thy Nature* had a DIY theatrical release, which meant that it was all impact producers and outreach interns. It was a team, I think, at the time, maximum we had about four of us working on that for promotion of the theatrical campaign and booking the community screenings, and then we brought on a distribution partner, Tugg. How many of you are not familiar with the platform Tugg? Okay. So Tugg is a platform that allows cinema on demand screenings, so once you get your film accepted by the team at Tugg and you've gotten your film onto the platform itself, it offers you and your fans an opportunity to book screenings of the film without having to go through the process of hiring a booker to book theaters, or to do what we did, which is connect with the exhibitors directly and book the films directly through the exhibitors, or having to [inaudible] wall your screening by basically renting a theater and then having your screenings. So what the platform allows is for you to choose and become your own promoter of screenings, but it also allows your fans to set up a screening themselves, so maybe someone from the Sierra Club or Moms Clean Air Force in Vermont wants to set up a screening. They can't, they don't have their own facility, and they'd love to do it in a theater 'cause it's Liam Neeson, and they'll do that through Tugg. So on that note, let me play this next video, and this is another film, and it was kind of a departure, but it really shows you how some filmmakers take control of the cinema on demand and community screenings and use their Website as a way to let their fans and audience know how they can book the film themselves.

01:37:09 Woman in trailer: Hi. I'm Nadia, co-director and producer of *Ocean Driven*. *Ocean Driven* tracks the heroic and true story of big wave surfer and ocean pioneer Chris Bertish. The film tracks his ten-year journey to train and paddle into some of the largest waves on the planet. For years he overcame a range of challenges, including a near-death experience moments before achieving a legendary victory on

some of the biggest waves ever seen at the Mavericks Invitational. It's an uplifting story about the power of the ocean, family, and extraordinary dedication to making your dreams come true. After nearly four years of filming Chris and his big wave family, we watched his story empower people up close. The Ocean Driven team invites you to screen Ocean Driven in your community. It's really easy to host a screening and it doesn't cost anything. It only takes a few moments of your time, because our film is now available on Tugg. Tugg is a revolutionary way to help independent films reach new audiences. You can bring Ocean Driven to your community with just a few keystrokes. Go to OceanDriven.com and click on host a screening. If you wanna host in a theater, select the license, place, date, and time. Then we'll help each other reach the threshold of sales to make it happen. If you're with a group or a club organization, you can even raise money at the same time, and a portion of all screenings will go to our oceans. Help us bring Ocean Driven to your hometown and inspire more viewers to follow their dreams. Thanks so much from all of us at Ocean Driven.

01:39:06 **MC:** So we worked with the Tugg team as a way to be able to fulfill those requests that we got for theatrical screenings. If we had a one-night appearance in a city and somebody missed it and they heard about it through the outreach, and they wanted to see the film, they could go ahead and book their own screening, and so, as Nadia explained, there's a threshold number of tickets that need to be purchased in advance. And she misspoke a little bit by saying that it's free. It's free in the sense that for the promoter who wants to bring the film to their town, to a theater near them, it does cost nothing, and in fact the promoter gets a small reward, I think of three to five percent – they may have changed it – for doing that work, to do the outreach and make sure that people come up and the event goes live and is greenlighted. For community screenings, it's something where you can set up a tiered licensing system with the cost of the screenings being right there on the Website, or you could just use Tugg for cinema on demand screenings and do your own community screenings, which is what we did with Love Thy Nature. So we retained those rights of Love Thy Nature, kept all the rights to non-theatrical screenings, and the deal with Tugg gave them a cut of the ticket sales for the cinema on demand screenings, and then the cut of the art house screenings was only split with the exhibitors. So this is true hybrid distribution, making deal by deal, and being counseled along the way by people that have done this before so that you can make sure to sign on the dotted line when it makes sense, and to structure the deal in a way that make sense for your distribution goals.

01:41:03 **MC:** So I'll just say, to wrap up with Love Thy Nature, that I think that there might be opportunities to bring on distribution partners, but it's really a case study in there is definitely still hope and if you have the will, and you have the

resources, are willing to put in the time to fundraise, to get the resources, you can make sure that your film has a theatrical release, has a community screenings campaign, and when you make those decisions that are in line with your intention, your purpose for your distribution, it can be a really wonderful win where some filmmakers kinda pack it up and pack it in at that point and say, hey, festival run, didn't get distribution, not gonna do it this time, maybe with the next one. So there still are opportunities through hybrid distribution to get the film out there and have it reach its audience, and to generate revenue while doing that.

01:42:16 **MF:** All right. I think we're just gonna go quickly on this. So we have about ten minutes, might go a little bit over 'cause we got started a little bit late. I'm just gonna go real quickly through this one. [Film title: Dream On] This is a film by Roger Weisberg, who is a longtime venerable filmmaker. Basically all of his films have been shown on PBS. This is his most recent one, and I was involved in working on it, and I'm just gonna use this as a quick demonstration of the kinds of resources that you can make available to accompany your film when it travels around in the world, especially through community screenings. So can we have the Web – oh, no, I have to do that here. Let's see. Not sure if this is actually live. Yes, it is. Awesome. Great. Okay. So, yes, so Dream On investigates the state of the American Dream after decades of rising income inequality. John Fugelsang, the political comedian, was the star of the film, essentially, and he went around tracing the path of Alexis de Tocqueville's Democracy in America to see if the American Dream is still alive. That is the synopsis, and so I just wanna show you some of the resources that we put together for the film, and they live here on the PBS Website. Most films – well, I shouldn't say most, 'cause I don't actually have numbers on this, but a very common feature is to have a viewer guide that helps your hosts structure their screenings. How many people have done a screening guide for their films already? Only a few. Great.

01:44:11 **MF:** So it could be of any length. Now this was quite a monster. It was almost 70 pages long [chuckles], so it was a lot of research that went into it, a lot of writing went into it, but it's beautifully designed and it essentially just gives you all the background information about the film; it gives you ideas on how to host a screening, because a lot of people don't know how to do it, how do you acquire the film, how do you get a venue, what should you do to publicize it; it gives background information, in this case many, many pages of background information about the American Dream and the rise of inequality; and then it will have sort of like a study guide at the end generally. It could either have just discussion questions, or it could have actual study units, and so this film, as we scroll down here, after a lot of charts and graphs and whatnot, so this is an example, so it covered a lot of different topics, so it can go by

topic. I've done other guides where I'll put in a live link, so the person can go over here and click on this image, and they'll get the clip from the film, and the character in the film will be talking about that subject, foreclosure and homelessness. You'll have discussion questions, more information about this topic, and it really allowed community groups to be able to zero in on the areas they were most interested in using, and so if you're a housing group, you could watch the film and then you can go to this piece of the guide, get a background, have a discussion, have really great discussion questions. There's all sorts of things you can put in the guide, and it's really a lot of fun, and obviously it can be beautifully designed, so it's a great resource.

01:45:48 MF: Just real quick, there's a lot of other kinds of resources you can provide to your hosts who do these community screenings as a value add. A screening toolkit is a pretty common feature, and that could include a lot of different components. It could have a digital flyer that folks can, like we saw with Inequality For All, put their own flyers together. We do press release templates; we'll actually research and write about the material, so it's a template that people can just plug in their own organization and date and time, and send it to the press. Invitations to legislators to participate, sample social media posts, like of just a do it yourself, and again, the sky's the limit with the type of things that you might wanna put in the screening toolkit to help people have a really productive screening. So I think that's all I'm gonna cover in here. In this case, PBS did come up with additional study units with resources that could be used in the classroom setting, so if you're familiar with navigating on the PBS Website, POV and whatnot, they generally have study information that's broken down like this in a way that's really useful for educators. So, yep, I just wanted to be able to show you some of these materials that are really, they make the screening much more like a cohesive experience, an experience that's useful for the host. All right. So I think we're gonna have Matt come back up, if I can get to our other screen here. There it is. Okay.

01:47:33 MC: So the next film case study is – double mic action here – Food Evolution, which is a documentary that premiered in 2016, so a lot of this could be applied to films that don't do a screenings campaign, don't have an impact component, but still wanna make the best decisions around its release sequence. So this was the release for Food Evolution. It was a festival release in 2016, released in theaters through a distributor, Abramarama – how many of you have heard of Abramarama? They are great, they're really fun to work with, so while with some films, it may be a little contentious working with a distributor and doing community screenings, they were to work with, and we had a lotta fun doing community screenings before, during, and after the theatrical release, and we worked well together as a team to roll out the film during that summer, and then really kind wrapped things up. It generated a lotta press

through its release in the summer, and we were able to use that buzz that happened during the summer of 2017 to fold that into a really highly successful community screenings campaign, again an example of where a theatrical release was a loss leader. Through the hiring of the PR team, the distributor's fee, and the outreach team, the digital marketing team that was on board for those screenings, the 17K that came from theatrical screenings did not come close to covering that, but it allowed for some rave reviews in The New York Times and The L.A. Times, and close to 95% on Rotten Tomatoes, et cetera, that really raised the profile of the film and got the word of mouth buzz as well as press coverage going.

01:49:46 **MC:** So the film did decide to release on Hulu in September of 2017. There was some conversation around that, what is this going to do as far as the community screenings campaign, releasing the film in theaters, so it was negotiated that it would not be released during the theatrical campaign, but shortly following that it was released. We saw a slight dip in the conversion rate for community screenings as we were doing the outreach for that, but then it quickly recovered and really was just a blip. So it's an example of the subscription to video on demand, Netflix, Hulu, et cetera, where it actually did not seem to cannibalize in any meaningful way opportunities for booking the film at conferences and schools and community groups. The transactional video on demand release was in January of 2018. Meanwhile, community screenings were continuing and are continuing to this day throughout all of this, and in April of 2018, Food Evolution brought on another distribution partner for its educational release, which was Grasshopper Film. I think in the next slide I'll show you all the different team members for Food Evolution during and after the theatrical release. And the EVOD release, which will be on Kanopy, there's a holdback for that so that the community screenings campaign can continue, because one of the challenges when you release on EVOD is you may cannibalize some of the bookings that you would have on college campuses, because technically, according to the PDA model, if those schools have that license agreement, they are able to screen the film, and you may not reach that threshold of four PDA plays, which would mean essentially you did a screening without getting a screening fee. So in order to not cannibalize that, and to help assist with the DVD sales that are going on through Grasshopper, there's a holdback for the EVOD release, and then there's still not a definite timeline for any release on AVOD or for the home use DVD itself, but it will sometime in 2019.

01:52:28 **MC:** So the Food Evolution team, during the theatrical release you can see it was quite robust, with the art team, a theatrical distributor, consultant, partnership strategist, community screenings team, digital marketing agency, and then the production office itself, which is the director, the producer, and two interns. During the

screenings campaign and educational release, a lot of the same team overlapped with that, with Caitlin, Ali, Michelle and myself and our team, Smarthouse. Black Valley stayed on, and then additionally in 2018, Grasshopper was brought on, and just recently, to assist with outreach to K through 12 schools and conferences and to produce an educational curriculum guide, Big Picture Educational came on board shortly after Grasshopper, so that's not on the timeline yet. So with Food Evolution, really the trickiest part was figuring out that release strategy and how to time everything, and I think that this is not typical that we were brought on to do community screenings, but ultimately, when one of the producers went on to do other things and take a different position, a desk job in New York, our team then kind of assumed the role of PMD or Producer of Marketing and Distribution, so we worked directly with the director to make those decisions around the different windows for the release, and were able to really negotiate that successfully, and had a lotta fun working with Abramarama and the theatrical, and have had a great time also working with Grasshopper and Big Picture on the educational release. And this is not typical, but with the great press coverage that came from the loss leader theatrical release, we were able with this campaign so far to book over 500 screenings, and it's brought in a revenue that has definitely paid for the theatrical campaign and is in excess of half a million in revenue as of right now. So that obviously is an outlier and more the exception than the rule, but when you are able to capitalize on that type of press coverage and buzz and do thoughtful outreach and get enough partners on board, and you have the right tiered pricing structure for your semi-theatrical screenings at universities and conferences and groups, it can really be a significant revenue stream for a film.

01:55:28 **MC:** So there's probably a lot more to talk about with Food Evolution, but I think we will wrap it there, and we have time for questions. [DB: [inaudible]] Yeah. So, yeah, why don't we jump right in? I have a couple of quick responses. Maybe we can do more of a fireside chat now [laughs]. So one that stuck out to me was your question around creative fundraising strategies. So that is a difficult one. As far as fundraising strategies, they're all over the map, but I would like to point out something that happened with another film, States of Grace, that we worked on. And sometimes the best way to fundraise is to get your film out there, and I think this goes back to that graph about its being a distribution mechanism. So film festivals are a way to get your film out there, as are conferences and other screenings, but what's great about film festivals is that you don't need to put in the time and money to book that venue yourself, there's already a built-in PR team for the festival, and so it's a great opportunity to get exposure for your film. And I won't go [laughs] too much into the States of Grace release, but it was a really beautiful film about a physician, Grace DeMon, who's here in the Bay Area, who had a head on collision and is gonna spend

her life in a wheelchair and is just absolutely inspiring in the way that she faces that challenge. And so we were doing outreach to the medical community and were able to book a few screenings at conferences, mainly the Women in Medicine conference, which was a lesbian doctors conference in the Northwest, I believe, that year, and through that, we were able to book the film at the American Medical Women's Association conference the following year, and we had a real small screening. It was a big disappointment numbers-wise, with a room of 13 people, but one of the people that saw the film said, "This film, without a doubt, needs to be screened in every medical school in the country. I have a foundation. Could you use some money to do something like that?" [laughter] [laughs] You can imagine our reaction, we said, no way, keep your money, we'll do it ourselves, we like it.

01:58:14 **MC:** And so that is a form of creative fundraising in the sense that when you get your film out there, and you connect with your film's passionate fans and core audience that are the champions for the film, that creates a community of people that want to support the work that you're doing. So more than anything, getting your film out there, getting it seen, and creating those strategic partnerships where you can get the film screened at a place where it has a home that make sense can lead to those opportunities.

01:58:59 **MC:** We've got quite a few here. So I think we touched on your question about the splits, and if I didn't make that clear in walking through the case study, it's really important to gather information, and deals are sort of all over the place. But it starts with knowing which rights that you have and which rights you want to retain with each of these contracts. Really look carefully, and if you're not familiar with that, hire somebody that can guide you through that process, or seek out a colleague that's been through that, because that really is the piece where, in my experience negotiating, a lot of times the distributor or distribution partner is very willing to, although it might be an all rights deal that they're pitching you, if they're not going to exploit those rights like community screenings, they can easily cut that out of the contract and not have it be something that interferes with taking your film on. So that's number one. And then number two is making sure that the numbers are fair, and gathering information on that. So it seems to be all over the place. For SVOD deals, I've heard anything from the bottom end, \$15,000 to 25K seems to be pretty typical, 50 or 75K is possible, and then sometimes, if you hit it out of the park, it can be quite significant. If it's the film on a topic, or if you want to consider making your film a Netflix original, those deals can be sometimes in the millions, but that's definitely the exception.

02:01:12 **MC:** As far as the theatrical splits, often that's pretty typical, 40% to the

content owner, 60% to the exhibitor if you're doing it directly, and then distributors have their own terms, and some of them have a fee and then a split situation, so just really assessing not only is this split equitable, but also, do I care [laughs], or is this a loss leader that I just wanna get the film out there and they're gonna help me to do that. And then educational distributors, it's quite significant, the cut usually that they're taking, so I think with that, you're not gonna have a lot of room for negotiation, but it's more in terms of thinking strategically around the release sequence, and when it makes sense to release the film via educational DVD, do you wanna do that yourself, how much is that gonna cost, are you seeing a lot of requests coming in to screen your film and to buy the DVD, and that will help you to assess whether a distributor really could be a great idea and be very helpful to utilize their contacts and lists, or whether it might make sense really to retain those rights and do it yourself, knowing that you're gonna have to hire a team to do that and you'd be compensated for your own time.

02:02:40 **MF:** So we've got a little bit of a change of plans here. Since we have so many great questions, and really we're at 3:10 and will let people move on, we're gonna be able to answer these in some form, and...?

02:02:52 **DB:** Yeah. So I'm gonna have them answer these questions on paper, and I will put them up on our workshop tab. When we have the video and the transcript, these questions will be answered as well. But I want you to all have an opportunity to come down and meet Matt and Michelle personally, and I wanna get a couple pictures, and you have your business card here, and you're offering something interesting. Do you wanna say briefly what that is before we come down and bombard you?

02:03:18 **MC:** [laughs] Sure. So, first of all, for everybody that wants, we're gonna put together a Google folder with some resources and sample budgets and funding sources that we'll put together for everybody, so all you have to do is go on our Website or take a card and e-mail us. And then if you end up having a ton more questions that can't be answered here, and really need some help with some strategy and consulting, if you are interested in an hour of consultation, we'll add on an extra hour and make that into two hours for anybody that wants a consultation. But as far as for today, we're perfectly happy here to hang out -- we've got no agenda after this -- and talk to everybody, and thank you all so much for coming and contributing. I just would like to say, before we wrap up, I would like, and we would like to challenge everybody to use that worksheet, or some version of it, and challenge yourself to put down some goals in that column, and then go back to your intention and your vision about what success looks like and really then take another look at those goals and see, does this really align with what I wanna do, and I think it will be helpful for everybody, so thank you.

02:04:38 **DB:** And for the BFF, if you're not following us on Twitter, Facebook, or Instagram, you should, because a lot more information will come out there, and also on our Website, and really, thank you all for coming very, very much. [applause]

[end of recording at 02:05:10]