



1. FILM SCHOOL DAY, June 6

We look forward to welcoming you to the 1st Film School Day on Thursday, June 6, at the 40th edition of Kurzfilm Festival Hamburg sponsored by MOIN Filmförderung Hamburg Schleswig-Holstein. Here you can find all important information about the day at a glimpse.

The inaugural 1st Film School Day will take place within the framework of the 40th Kurzfilm Festival Hamburg. In cooperation with MOIN Film Fund Hamburg Schleswig-Holstein, the festival invites film students and representatives of the film industry to exchange ideas and network with filmmakers from other universities, meet representatives of the film and media industry and the international festival scene, and position themselves with their own projects. **The program includes final and semester projects by students from Hamburg Media School (HMS), Flensburg University of Applied Sciences (HS Flensburg), Hamburg University of Applied Sciences (HAW) and Hamburg University of Fine Arts (HFBK).**

As a school of honor, we welcome the **Sam Spiegel Film and Television School Jerusalem (JSFS)**. The »Program for Palestinians and Arabic-speaking students« will be presented by Benjamin Freidenberg (Director of the program) and Ihab Jadallah (lecturer & chief instructor of the program). Founded in 2021, the program promotes and supports Palestinian and Arabic-speaking students for one year through courses, workshops and scholarships and helps them gain a foothold in the industry.

TIMETABLE

- 09:30 Arrival** // »Große Bühne« Theater Altes Heizkraftwerk
10:00 Opening: Keynote with Helge Albers (MOIN Filmförderung)
10:15 Program 1: HAW / HMS
11:45 Break
12:00 Program 2: Sam Spiegel *Programs for Palestinians and Arabic-speaking students*
13:00 Lunch Break // Festival Center »Post« Outdoor Area
14:00 I made a film. What's next? // Festival Center »Post« Playground
15:30 Program 3: HFBK / HS Flensburg // »Große Bühne« Theater Altes Heizkraftwerk
17:30 Closing with drinks

OPENING: MOIN FILM FUND ON PROFESSIONALIZATION

In a broader sense, professionalization refers to the development of a private activity into a profession. Everyone knows that this transition from studying to freelance (film) work is not always clear, distinct, and stringent. The aim of the Film School Day of the Kurzfilm Festival Hamburg is to give a little clarification for this path.

Helge Albers, Managing Director of MOIN Film Fund Hamburg Schleswig-Holstein, will open the day.

PROGRAM 1: HAW / HMS

01 THE RELATION IS NOT CHOSEN
Stefanie Schmidt | Germany | 2023 | 13'03 |
Color | English | HAW

05 THE STOLEN RIDE
Masha Mollenhauer | Germany | 2024 |
12'28 | Color | English, German | HMS

02 OHNE TITEL
Alexander Delaporte | Germany | 2024 |
3'52 | Color | No Dialogue | HAW

06 ECHOES OF JUNO
Reza Sam Mosadegh | Germany | 2024 |
13'03 | Color | English, German | HMS

03 SUCHE NACH FRIEDEN
Morvarid Safaverdi | Germany | 2023 | 1'43 |
Black & White | German | HAW

07 PLEASE DON'T TAP ON THE GLASS
Janina Hüttenrauch | Germany | 2024 |
13'22 | Color | English, German | HMS

04 GOD ISSUES
Andrei Stroe | Germany | 2023 | 3'26 | Color
| No Dialogue | HAW

PROGRAM 2: SAM SPIEGEL PROGRAMS FOR PALESTINIANS AND ARABIC-SPEAKING STUDENTS

The JSFS is showing a selection of films that have been made in recent years as part of the »Program for Palestinians and Arabic-Speaking Students«.

I MADE A FILM. WHAT'S NEXT?

After a round of introductions by the representatives of the film and media industry, the students will have the opportunity to approach the experts with questions and thoughts and engage in personal dialog. You will find a list of all those present below.

PROGRAM 3: HFBK / HS FLENSBURG

01 MAREN MACHT HAUSMUSIK
Nils Jakob Timm | Germany | 2023 | 29'00 | Color | German | HFBK

05 LANGZEITFOLGEN
Rieke Möller, Olga Öhler | Germany | 2024 | 10'20 | Color | German | HS Flensburg

02 THEY DISAPPEAR, I DISAPPEAR
Liao Kai Ro | Taiwan, Germany | 2023 | 16'00 | Black & White and Color | English, German | HFBK

06 SEE YOU TOMORROW
Antonia Leese | Germany | 2024 | 9'13 | Color | English | HS Flensburg

03 RETOUR
Mohammad Poori | Germany | 2022 | 6'35 | Black & White | Portuguese | HFBK

07 TRANSIT
Daniel Schmidt, Ben Lucy Schaub | Germany | 2024 | 9'13 | Color | German, English | HS Flensburg

04 THE GIRL AND THE SEA.
Marija Arakelyan Lučić | Germany | 2023 | 6'45 | Color | Croatian, English | HFBK

08 FLENSBURG SÜSSBITTER
Daniel Schmidt, Ben Lucy Schaub, Antonia Leese, Lena Dandanelle, Lea Majer | Germany | 2023 | 3'59 | Color | German, English | HS Flensburg

LIST OF REPRESENTATIVES INDUSTRY

1. Festival Distribution

SQUARE
EYES

Square Eyes was founded in 2013 under the name Some Shorts by Wouter Jansen, the former program director of the Award-winning Go Short Film Festival. The agency quickly gained a reputation for working with the most exciting short films at the festivals. To further support talented filmmakers in the early stages of their careers, the agency expanded its remit to include feature films and documentaries.

Sofia Tocar, Film distributor, currently works in sales strategies and festival distribution for feature and documentary films by auteurs at Square Eyes, a Vienna-based agency specializing in the presentation of outstanding and non-mainstream films. She recently joined the company and is responsible for short films. Previously, Sofia worked at the Institute for Documentary Film in Prague, where she managed the East Silver Caravan project, which supported the festival distribution of Central and Eastern European documentary films.



Festival distribution by interfilm Berlin Since 2023, the BKM has been funding festival distribution for German short films through interfilm Berlin. This will

systematize, professionalize and bundle the placement at festivals. The festival distribution is managed by Lucy Pizaña and Anne Isensee. With their expertise, they develop the appropriate individual strategy, handle the submissions and manage the communication between festivals and filmmakers.

Anne Isensee is an animation director from Berlin. Her short films are shown and honored at international film festivals. She gives lectures and workshops at film festivals and universities and teaches »Drawn Animation« at UE Germany, Berlin. She is deputy chairwoman of the AG Animationsfilm.

Lucy Pizaña, born in Mexico City, studied Film and Theatre Studies (BA) at the FU Berlin and Film Cultural Heritage (MA) at the Film University Babelsberg Konrad Wolf. With extensive experience in organizing and curating film festivals such as the Berlinale as well as in film distribution, Lucy is currently researching Jewish film festivals. She is also co-head of festival distribution at interfilm Berlin.



Video Power is an audiovisual platform based in Maastricht. Founded in 2013, it sees itself as a creative sparring partner for filmmakers in both production and distribution. The focus is on works that, despite their diversity, share a willingness to go beyond conventional narrative forms in order to express a unique personal perspective.

Jade Wiseman is a film distributor, curator and festival producer. Originally from Montréal, Canada, she now lives in Amsterdam, the Netherlands. She previously worked as a sales and festival agent for the artist center Vidéographe (CAN), as an industry producer for IDFA (NL) and now coordinates sales for Video Power (NL).

2. AG Kurzfilm



AG Kurzfilm Nationwide organization representing the interests of German short film; Members: film festivals, film schools, short film distribution and sales companies, film and cinema industry institutions; Objective: to improve the public perception of German short films at home and abroad; Service center for short film makers and institutions; Contact for politics, the film industry, cinemas and film festivals; Credo: Short film is an independent, innovative medium and artistic form of expression.

Jana Cernik worked for many years for Kinemathek Hamburg, international film festivals, as a freelance journalist and translator; set up and managed the Czech Film Centre, then project development and training at the CFC; since 2013 managing director of AG Kurzfilm (project management as well as film policy and lobbying); member of the board of directors and the

committee for structural and innovation issues of the FFA, in the shareholders' meeting and on the supervisory board of German Films.

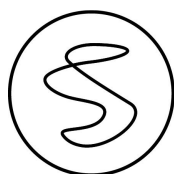
Jutta Wille has worked as a recording and production manager; has worked for AG Kurzfilm since 2003 (including the German Short Films catalog and AG Kurzfilm's presence at the film markets in Clermont-Ferrand and Annecy); since 2013 managing director of AG Kurzfilm, head of various projects, head of administration; has been or is a member of various festival juries and selection committees; has also worked for Filmfest Dresden since 2002.

3. Kurzfilm Agentur Hamburg e. V.



Kurzfilm Verleih Since 1994, the Kurzfilm Agentur Hamburg has been operating a commercial distribution service for short films, whose catalog includes more than 500 German and international short film titles. In addition to supporting films in various genres and lengths, the distributor currently offers 15 feature-length short film compilations, including two programs for children aged five and over. Thanks to the work of the distributor, many millions of viewers can enjoy short films in the cinema. This commitment was honored in 1996, 2004 and 2014 with the BKM Distributor Award.

Anne Jagemann studied film studies and journalism at the Free University of Berlin and began working in the festival programme department at the Stuttgart International Festival of Animated Film in 2011. Since 2015 in the distribution department of the Short Film Agency Hamburg. The Short Film Agency has been distributing short films to cinemas since 1992 - partly as short film programs, but mainly as supporting films in over 100 German arthouse cinemas. Anne Jagemann is intermittently involved in the competition selection for the German Competition of the Hamburg Short Film Festival and on the jury for the annual short film catalogs of the AG Kurzfilm. She often finds new films for the distribution catalog at international festivals and among the submissions to the Hamburg Short Film Festival.




Kurzfilm Sales Since the mid-1990s, Kurzfilm Sales has been licensing the usage rights to short films worldwide from the Kurzfilm Agentur Hamburg distribution film stock, which currently comprises around 200 international films from all genres and subject areas. Every year, we record around 15 new high-quality and topical short films. In addition to the current distribution programme, Short Film Sales has access to the in-house short film archive with more than 40,000 indexed titles.

Anna Leimbrinck completed her Master of Arts in Media and Music at HMTM and IJK in Hannover in 2014. Since September 2014, she has been working at the Kurzfilm Agentur Hamburg e.V., where she is responsible for the world sales of shorts together with Anna Grabo.

In addition, she is a member of the selection committee of the Triple Axel Competition at the Kurzfilm Festival Hamburg.

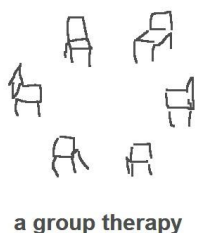
Anna Grabo is a freelance filmmaker, art educator & curator. She is a member of the collective cinema B-Movie and part of the performative and participatory radio show >Radiopol<. She is a founding member of the interdisciplinary music group P.A.F.. Most recently, she co-curated an exhibition on Hamburg's cinema and film history. She grew up in New York and Chemnitz and studied image and film studies in Jena, as well as art theory and film at Hochschule für Bildende Künste in Hamburg. Since 2024 she is part of the Acquisition and Sales Team of Kurzfilm Agentur in Hamburg.

4. T-Port Online Market For Student & Short Films

T / P  R T **T-Port** is an innovative non-profit platform supported by MEDIA, promoting emerging talents and facilitating short film promotion. Hosting over 1800 titles by independent and student filmmakers, including award-winning shorts and top-festival selections, T-Port actively participates in major film festivals and markets like Cannes, Berlinale, Clermont, Torino, and Tallinn.

Amos Geva Born in Israel and raised between Israel and the UK, Amos Geva has been a Berlin-based producer since 2015. He co-founded and leads T-Port Germany e.V, and has extensive experience on film sets since 2004, championing storytelling, projects & personal development. An alumnus of Atelier Ludwigsburg-Paris & Berlinale Talents, he produces documentaries for cinema and television. Amos serves on various selection committees incl. film festivals, markets, and funding institutions, and is a member of the European Film Academy.

5. Producers



a group therapy is a movement of Hamburg filmmakers, including career changers and graduates of HMS, HFBK, and HfMT. We aim to be role models for the film industry in all aspects: from brainstorming to fair participation. We are a collective of ten diverse filmmakers, regularly collaborating across all trades. We see our work as group therapy, addressing industry challenges and working on self-improvement. Having experienced the industry's flaws firsthand, we proactively strive to positively influence the industry for future generations. Unlike other collectives, our focus is on creating dignified filmmaking conditions and inspiring others through improved working practices.

Laurian-Luis Schymura is a Hamburg-based filmmaker and producer by choice for 10 years, he founded the collective and production company a group therapy (Film GmbH) after

completing his Bachelor's degree in »Autorenfilm« at the HFBK and his Master's degree in »Creative Producer« at the HMS. He is currently producing the experimental film Panic! by Sara Grgurić, the northern lights Hygge by Lena Fakler and Zarah Schrade and Rawr by Lena Katharina Krause and Erik Hamann, among others.

Fabian&Fred

Fabian&Fred The production studio Fabian&Fred was founded by Fabian Driehorst and Frédéric Schuld in Hamburg. Fabian&Fred's films have been nominated for the Lola and Annie Awards and have been shortlisted for the Oscars and the European Film Awards. In 2023, Fabian&Fred was honoured with the FFA Industry Tiger as the most successful production company for short films. Fabian&Fred's goal is to create entertaining films for people of all ages that raise awareness of social and global issues.

Fabian Driehorst is a producer of animation and VR. In 2023, he was honoured with the Hamburg Producer Award for International Co-Production for Sultana's Dream and in 2019 he received the VFF Documentary Film Producer Award at DOKfest Munich for Boy of War. He is chairman of the AG Animationsfilm, as well as a member of AMPAS and the European Film Academy. In 2023 he became a mentor for Women in Animation.

F

FÜNFERFILM was founded in 2016 and has since established itself as an international company with its repertoire of auteur films and exceptional cinematic signatures. Our first feature film Drift (D 2017) by Helena Wittmann celebrated its world premiere at the Venice Film Festival in September 2017.

Most recently, our documentary Reproduktion (D 2024) by Katharina Pethke had its world premiere at the Berlinale in February 2024.

Julia Cöllen studied cultural studies and film in Hamburg and Belfast. Before becoming a producer at Fünferfilm in 2019, she made numerous internationally successful documentaries as a creative producer at the production company Filmtank for ten years. She is a graduate of EAVE Ties That Bind 2020 and EAVE Producers Workshop 2022.

MÄKSMY

MÄKSMY Films GmbH is an owner-managed film production company based in Munich and Hamburg. The company's founding was supported by the VGF office scholarship, and it was soon admitted to the prestigious VFF Business Angel Program. Following the premiere of the first-feature film Nothing More Perfect by Teresa F. Hoerlat the Max Ophüls Film Festival, MÄKSMY Films is currently working on financing Hoerl's next feature Wonder. MÄKSMY Films has a strong development slate with a diverse range of cinema movies and series in various stages. With a focus on loyal collaboration and a strong network of (co)production partners, MÄKSMY Films

is dedicated to realizing individual material that finds its audience in the cinema, vod or tv market.

Markus Mayr grew up near Munich. After high school, he completed his first film internships. From 2011 to 2017, he studied film production management at the university of television and film Munich. Most recently, he was responsible as unit production manager for the multi-award-winning production The Teacher's Lounge (D: Ilker Çatak; P: if...Productions) in 2021 and the Netflix series The Signal (D: Sebastian Hilger, Philipp Leinemann; P: Bon Voyage Films) in 2022/2023.

OHNEFALSCHFILM

Ohne Falsch Film is happy about films that wonder about something. Films that don't know a simple right and wrong and, when in doubt, opt for doubt. Films that are more curious than cool, more sincere than perfect, more vulnerable than correct.

Marian Freistühler works as a filmmaker in Hamburg and studied at the University of Fine Arts there until 2023. He is part of the production company Ohne Falsch Film and received the German Short Film Award for Alturas (D: Roxana Reiss) in 2020. His film Die Geheimnisvollen Inseln screened internationally at numerous festivals. In May, Marian's first series Brüt was released on NDR, which he released together with Oliver Bassemir.

Oliver Bassemir is an author and director. He studied literature, philosophy and fine arts in Hamburg. His short film [Bordeaux]. Ma Bile screened at a few great festivals and was nominated for the German Film Critics' Award. He is part of the production company Ohne Falsch Film and celebrated the premiere of his first series (Brüt) on public television in May, which he realized together with Marian Freistühler.



Weydemann Bros. produces films and series for the German and international market. We are guided by the vision of an equally political and entertaining film narrative. For us, film is always a critical observation of the times and the world we live in. Our aim is to make many people laugh and cry with our films and to make them think.

Jennifer Mueller von der Haegen studied Theatre-, Film- and Media Science at the University of Vienna. She has been working in the film industry since 2009 and has gained experience in various areas in cinema and television films, as well as international co-productions. Since 2016 she has been working as a production manager and producer for cinema feature films. Since 2020 she has been working as a producer for Weydemann Bros. in Hamburg.



Yellow Blackbird is a young film production company founded in Hamburg, Germany, in 2014 by Natalia Drozd, Eva Blondiau and Elmar Imanov. Natalia, Eva and Elmar have over 12 years of producing experience and mainly concentrate on international co-productions. Yellow Blackbird produces fiction and documentary feature films and aims to work with devoted directors in long term relationship.

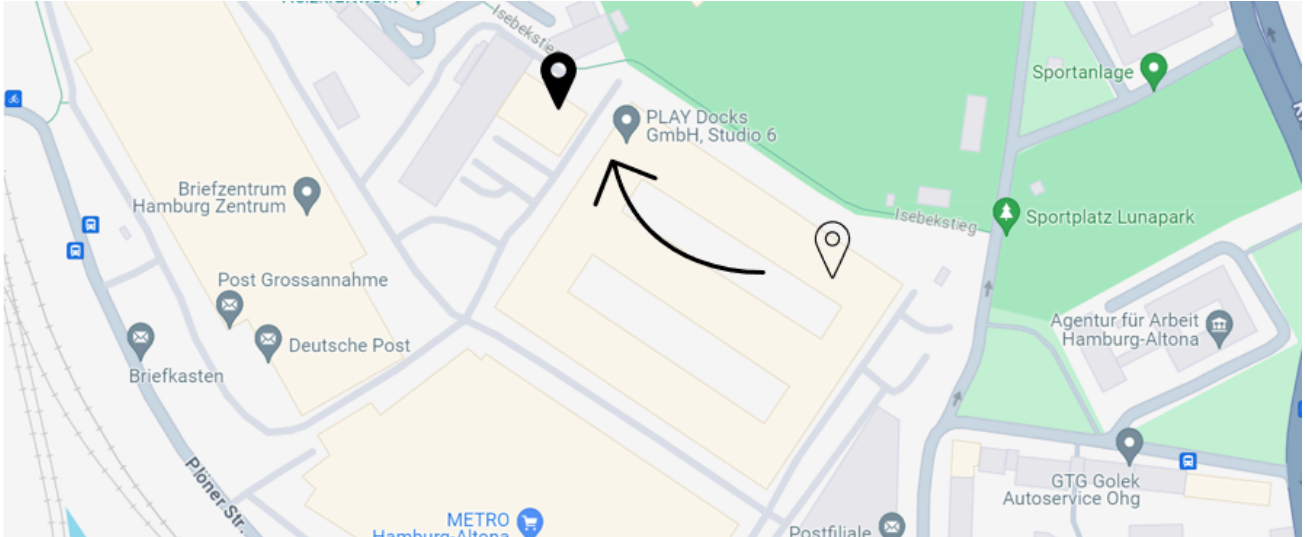
Natalia Drozd, born 1977 in Leningrad, has produced and co-produced more than 18 feature-length films, including Hi Mom (2023) by Ilija Malakhova (San Sebastian 2023), Goliath (2022) by Adilkhan Erzhanoov (Orizzonti Extra Venice IFF 2022), Compartment Number 6 (2021) by Juho Kuosmanen (Grand Prix Cannes 2021), Arrhythmia by Boris Khlebnikov (Best Actor at Karlovy Vary IFF, Grand Prix Hamburg IFF) and others.

ZAK Film is a Berlin and Hamburg based production company run by Philipp Zakrzewski, Jelena Goldbach and Jannik Büddig. Our focus is on feature films and serialized drama for the international market. For our director driven projects, we provide carefully selected talent with a home base. Working closely together, we produce high-class independent films. With our producer driven projects, we develop scripts with authors and package projects to find experienced directors for ambitious feature films and serialized drama.

Jannik Büddig was born in Hamburg in 1983 and moved to Berlin at the age of 18, to study acting at the UDK. After his studies he received a scholarship from the theater director Peter Zadek and has performed on various theater stages throughout Germany. He has also repeatedly appeared in front of the camera for well-known TV and cinema productions. After many produced short films and the documentary Schönheit wird die Welt retten he is now he is now a producer at Zakfilm.

HOW TO GET THERE

The Film School Day will take place on the **Festival Center »Post«** in the **»Große Bühne«** of the **Theater Altes Heizkraftwerk**. You can reach the Theater Altes Heizkraftwerk (Isebekstrasse 34, 22769 Hamburg) either via the entrance on Isebekstraße or via the Festival Center »Post« (See map).



ACCREDITATION

Participation in the 1st Film School Day is **free of charge**. However, a **student accreditation allows you to participate in all other events** of Kurzfilm Festival Hamburg. You can find the entire program including the industry events [here](#).

If you signed up for an accreditation, you can get it at the **Infocounter** in the Festival Center. The opening hours of the Infocounter are **Tue, 4 June 11 am - 6 pm and Wed, 5 - Sun, 9 June 11 am - 8 pm**.

CATERING

We will provide you with water and coffee free of charge during the Film School Day. Fruit and snacks are also available free of charge.

Lunch is included for registered classes from HAW, HMS, HS Flensburg and HFBK only. You will receive meal vouchers from your professors and lecturers, which you can exchange for lunch at the foodstall C'est si bon during the lunch break in the outdoor area of the Festival Center.

SCREENING OF YOUR FILM

When your film is shown at the Film School Day, you will be asked to come **on stage for a Q&A** (max. 5 min) by our moderator Jing Haase after your film. To avoid any delays, **keep this in mind while your film is running and be ready to get on stage**.

Please let us know by June 4 whether **you will be taking part in your screening** (thalia.ristau@shortfilm.com). If you are unable to attend at short notice, please also let us know.

OTHER INFORMATION

The Film School Day is all **about professionalization and exchange**. So be open to new contacts. You will not only have the opportunity to network during the discussion rounds, but also over lunch and at the closing drinks - make active use of this opportunity.

In general, we have many programs and a strict timetable. In order to support this and to show respect for the other work, please be punctual and stick to the specified times.

CONTENT NOTES

We use content notes to mark **sensitive content** in all our film programs. All information on this and the complete content list are available [here](#).

VALUE STATEMENT

By participating in the Film School Day, you - as well as all those who are accredited for the festival and move around our venues - **agree to our value statement**. You can find our value statement [here](#).

CONTACT FILM SCHOOL DAY ORGANIZATION

Thalia Ristau

Organization

thalia.ristau@shortfilm.com

WIE REICHE ICH FÜR FILMFESTIVALS EIN?

1. WELCHE FESTIVALS?

Weltweit gibt es tausende Filmfestivals. Jedes Festival hat seinen eigenen Charme und Charakter. Manche haben sich auf bestimmte Themen oder Techniken spezialisiert. Es gibt Festivals für Kurzfilme, für Animationsfilme, für Spielfilme, für Dokumentarfilme, für bestimmte Genres oder auch alles zusammen. Folgende Kriterien solltet ihr euch anschauen bzw. überlegen:

- Passt mein Film (formal und von der künstlerischen Ausrichtung) zum Festival
- wie präsentiert sich das Festival auf seiner Website (Professionalität, Präsentation, Jury, Fachpublikum,...)?
- gibt es Fachveranstaltungen / Weiterbildungsmöglichkeiten für Filmemacher*innen?
- kostet die Einreichung etwas (submission fee)?
- wenn mein Film dort laufen würde: hätte ich Lust hinzureisen?
- wenn mein Film dort laufen würde: übernimmt das Festival Übernachtungs- oder Reisekosten?
- was berichten andere Filmemacher*innen über das Festival?
(z.B. <https://ag-kurzfilm.de/de/festivalberichte.html>)
- evtl.: wird das Festival auf der FFA-Referenzliste geführt?

1.1. Aktuelle Listen mit Festivals

- Festivalsliste, Suche nach Ländern bzw. Regionen: https://www.shortfilm.de/contacts/contact_type/festivals/
- Einreichdeadlines 2 bis 3 Monate im Voraus: https://www.shortfilm.de/events/event_tag/deadline/
- Festivalkalender: <https://ag-kurzfilm.de/de/festivalkalender.html>

1.2. FFA-Referenzfestivals

s. gesonderte Ausführungen (https://ag-kurzfilm.de/de/fuer_filmemacher/1327.html)

2. WIE VORGEHEN / SICH ORGANISIEREN?

Es ist sinnvoll, sich zu Beginn der Einreichungen für jeden Film eine Excel-Tabelle mit mind. folgenden Spalten zu erstellen:

- zu welchen Festivals möchte ich einsenden (inkl. Webseite)?
- welche Fristen haben diese Festivals?
- was ist zu beachten?
- abhaken ob eingereicht / ob das Festival geantwortet hat
- Beispiel: <https://cdn.ag-kurzfilm.de/beispiel-tabelle-einreichungen.pdf>

Ihr könnt die Liste in Monate unterteilen und z.B. an 1-2 Tagen monatlich Euren Film verschicken. Plant einen Zeitraum von 1-2 Jahren, evtl. auch etwas länger, ein.

Beginnt mit dem Einreichen eures Films sofort nach Fertigstellung, da die meisten Festivals nur Filme aus den letzten 2 Jahren zulassen. Schreibt als Fertigstellungsjahr in die Einreichformulare (und den Abspann des Films) möglichst das Jahr, in dem er Premiere hatte.

Für die Einreichungen solltet ihr die Daten aus Punkt 3 vorbereitet haben.

2.1. Digitale Einreichung

Es gibt mehrere Plattformen, die mit unterschiedlichen Festivals kooperieren. U.a.:

- <https://www.shortfilmdepot.com/>
- <https://festhome.com/>
- <https://filmfreeway.com/>
- <https://www.clickforfestivals.com/>
- <https://www.filmfestplattform.com/>

Dort könnt ihr euren Film mit allen notwendigen Daten anlegen und anschließend recht unkompliziert zu Festivals einreichen. Lest euch aber trotzdem bei jedem Festival die Regularien vor dem Einreichen durch. (Das einfache Verfahren verleitet oft zum wahllosen Einreichen). Die Portale verlangen meist eine kleine Gebühr (ca. 2-3€ je Einreichung).

Einreichungen werden aber teilweise auch direkt über die Webseiten der Festivals abgewickelt (mit Upload, Sichtungslink oder DVD-Versand).

2.2. Einreichen auf Postweg (nicht mehr so relevant, hier noch als Information)

Sichtungs-DVD:

- Erstellt zu Beginn eine gute Master-DVD ohne Menü mit Autoplay. Eine hochwertige Komprimierung auf das veraltete aber immer noch gängige PAL-Format erhaltet ihr u.a. mit DVD Studio Pro oder Adobe Encore.
- Brennt möglichst alle DVDs, die ihr verschicken wollt, am Stück
- Es lohnt sich, die DVDs in einem guten Copyshop oder über einen Onlineshop brennen und bedrucken zu lassen, das spart euch viel Zeit und Ärger (vor allem beim Beschriften).
- Kostenpunkt ca. 1 EUR pro DVD.
- Wichtig ist, dass die DVDs ausreichend und lesbar beschriftet sind. Dazu gehört: Filmtitel, Jahr, Länge, Sprache / UT, PAL, Eure Kontaktdaten (Name, E-Mail, Mobilnummer und ggf. Postadresse).

DVD-Hüllen:

- Es lohnt sich eigentlich nicht, für die Festivaleinreichungen DVD-Hüllen mit Cover zu erstellen. Die meisten Festivals haben ihr eigenes Sortier- und Archivierungssystem, die Hüllen landen sofort im Müll. Die Auswahlkommission bekommt die Hüllen somit nie zu sehen. Einfache quadratische Papierhüllen mit Transparentfolie als Sichtfenster reichen vollkommen aus. Ihr könnt dadurch einiges an Material- und Portokosten sparen.

Portokosten:

- Diese können sich bei massiger DVD-Verschickung ordentlich summieren, vor allem bei weltweiten Einreichungen.
- Sparsame verwenden einen Briefumschlag DIN B6 (125 x 176 mm), das ist die Maximalbreite (12,5 cm) für normale Briefsendungen - es passt genau 1 DVD mit Papier oder Folienhülle hinein. So können die DVDs allerdings auch leicht beschädigt werden, besser eine verstärkende Pappe mit in den Umschlag legen
- Portokosten kalkulieren:
 - Deutsche Post: <https://www.deutschepost.de/de.html>
 - Post Modern: <https://www.post-modern.de/privatkunden/privatkundenversand/porto-berechnen-brief/>
- Internationaler Versand: Schreibt folgendes auf den Umschlag, damit dieser nicht im Zoll hängen bleibt:
NO COMMERCIAL VALUE - FOR CULTURAL PURPOSE ONLY

3. VORBEREITUNG

Ihr solltet euch zwei Ordner (1 x DE und 1 x ENGL) mit entsprechenden Unterordnern vorbereiten:

- 1) 3 Stills (Druckauflösung d.h. 300dpi)
- 2) evtl. Set / Production Pictures / Making of
- 3) Foto Regisseur*in
- 4) Logline + Synopsis
- 5) Kurzbiografie + Filmografie Regisseur*in
- 6) Eure Kontaktdaten inkl. Mobilnummer. (evt. werdet ihr kurzfristig angerufen wegen des Screening-Files oder ihr bekommt eine spontane Festivaleinladung um einen Preis abzuholen - yay!)
- 7) Credits
- 8) Liste mit bisherigen Festivalscreenings + ggf. Festivalauszeichnungen (aktuell halten!) - viele machen das auf der Website ihres Films, dann Link zur Liste)
- 9) Link zu Filmwebsite/Facebook o.ä.
- 10) evtl. Link + Passwort zu Film auf vimeo (passwortgeschützt)
- 11) evtl. director's statement oder production note
- 12) das Screening File als DCP und/oder ProRes
- 13) evtl. Links zum ProRes-File und kleines mp4-File (online bei einem Hosting Dienst oder FTP), für Notfälle

Wenn Formulare auszufüllen sind, habt ihr so alles griffbereit.

Festivals fragen mehr oder weniger immer die gleichen Daten an (nämlich die aus der obigen Liste). Bitte trotzdem unbedingt beachten, welche Daten und in welcher Form die Festivals diese benötigen und dann genau wie angefragt an die Festivals verschicken bzw. in die Formulare eintragen!

Die Ordner könnt ihr auch Online führen. Die Links zu den beiden Online-Ordern könnten auf Anfrage (aber nur dann!) auch an die Festivals gemailt werden.

Cloud Hosting Dienste gibt es viele, u.a. Spideroak, Tresorit oder Dropbox. Informiert euch immer mal wieder über deren Sicherheit. Optional wäre auch ein FTP-Upload möglich, falls ihr eigenen Webspaces habt.

4. FAQs

Bekomme ich Geld dafür, dass mein Film auf einem Festival läuft?

Leider äußerst selten. Wenn der Film allerdings außerhalb der official Selection (also in kuratierten Sonderprogrammen) läuft, könnt ihr nach screening fees fragen. Es kommt auch vor, dass ihr nach dem Festivalzyklus von Festivals / Veranstaltern Anfragen bekommt, die Euren Film z.B. in einer Nachspieltour zeigen möchten. Hierfür könnt ihr je nach Größe / Einnahmesituation der Veranstaltung eine Filmmiete von 40-100 € je Aufführung verlangen.

Wie kann ich mit meinem Kurzfilm Geld verdienen?

U.U. kann euch ein Verleiher bei der Distribution eures Films unterstützen. In Deutschland sind das z.B.:

- Kurzfilm Agentur Hamburg <https://www.shortfilm.com/>
- interfilm Berlin <https://www.interfilm.de/>

Beide betreiben sowohl einen Verleih als auch einen Vertrieb, nehmen aber natürlich nicht jeden Film in ihr Programm auf.

Fernsehsender kaufen nur sehr wenige Kurzfilme an, teilweise zu sehr schlechten Konditionen. Beachtet dann auf jeden Fall, welche Rechte (z.B. Mediathek) dort zusätzlich angefragt werden.

Wie finanziere ich das Reisen zu Festivals?

Festivals übernehmen selten Reisekosten. Im Schnitt werden aber 2-3 Hotelnächte übernommen. Manchmal kann man auch länger bei Volunteers kostenfrei übernachten. Eine weitere Möglichkeit: Couchsurfing – am besten natürlich bei Filmemacher*innen oder Künstler*innen (in osteuropäischen Ländern geht das besonders gut), um intensiv und authentisch Land und Leute kennenzulernen.

Ihr könnt auch einen Antrag auf Reisekostenzuschuss stellen bei der AG Kurzfilm. Förderbedingungen und Antragsformular: https://ag-kurzfilm.de/de/fuer_filmemacher/30.html

Falls ihr einen Preis gewinnt, aber nicht auf dem Festival seid, kann es vorkommen, dass ihr kurzfristig zur Preisverleihung eingeladen werdet und die Reise- und Hotelkosten durch das Festival übernommen werden.

Was kosten Festivaleinreichungen?

Neben Gebühren der Online-Portale oder Portokosten bzw. den Materialkosten für DVDs, Hüllen und Briefumschläge kommen keine Kosten auf euch zu. Allerdings werden, besonders in den USA, häufig Einreichgebühren (Submission Fees) verlangt. Überlegt euch genau, ob und bei welchen Festivals ihr ggf. bereit seid, eine Einreichgebühr zu zahlen.

Vorsicht! Manchmal tummeln sich unter den Festivals auch schwarze Schafe, die nur Einreichgebühren kassieren, aber gar nicht existieren. Mehr dazu:

<https://www.shortfilm.de/lorbeeren-fuer-kohle-in-einer-bluehenden-festivallandschaft-mit-kurzfilmen-geld-verdienen/>

Wie bleibe ich auf dem Laufenden?

- News aus der Kurzfilmszene: <https://www.shortfilm.de/newsletter/>
- für Animationsfilme: Newsletter der AG Animationsfilm: <https://www.ag-animationsfilm.com/newsletteranmeldung/>
- Newsletter der Festivals

Kann ich meinen Film auf Vimeo/ YouTube hochladen?

Viele Festivals schließen Filme, die bereits online sind, von ihren Wettbewerben aus (s. Regularien der Festivals). Viele Filmemacher *innen stellen daher nur einen kurzen Ausschnitt oder Trailer des Films online. Mit dem Release auf Vimeo/ YouTube oder einer Bezahlplattform warten sie bis nach dem Festivalzyklus (also ca. 2 Jahre nach Fertigstellung des Films) und investieren dann einige Tage in gutes virales Marketing.
(Dies gilt natürlich auch für eine evtl. Verfügbarkeit in den Mediatheken der ÖRR.)

Warum überhaupt auf Festivals einreichen?

Festivals sind für Kurzfilme DIE Auswertungsmöglichkeit schlechthin. Darüber hinaus bieten sie unbezahlbare Möglichkeiten zum Netzwerken. Neben Filmemacher*innen sind dort auch Festivalmacher*innen, Kurator*innen, Filmförderer zu treffen. Und natürlich kann man direkt mit dem Publikum über den Film sprechen. Festivals bieten darüber hinaus meist auch Workshops oder andere Weiterbildungsmöglichkeiten an. Zudem kann man selbst sehr viele Filme sehen und somit auf dem Laufenden bleiben bzw. viele neue Inspirationen aufsaugen.

Autor*innen: Jutta Wille (AG Kurzfilm), Nils Knoblich (<http://nilsknoblich.com/>),

Deadline	Festival	www	Bemerkg.	Einreichg ebüßr	eingesendet?	Kosten Einr.	via	Feedback	Teilnahme Festival?
Okt 17						0,85 €			
13.10.2017	International Film Festival Rotterdam	http://www.filmfestivalrotterdam.com/nl/	keine Studentenfilme		nein				
14.10.2017	ASPEN SHORTSFEST	http://www.aspenfilm.org/index.php/events/aspens-shortsfest			ja	- €	Webseite	selected	
28.10.2017	Regensburger Kurzfilmwoche	http://www.regensburger-kurzfilmwoche.de/			ja	0,85 €	Post	selected	3 Tage - toll!
29.10.2017	Berlinale	http://www.berlinale.de/de/HomePage.html	Premiere!	50,00 €	ja	- €	Webseite	Absage	
Dez 17						15,00 €			
01.12.2017	TAMPERE FILM FESTIVAL	http://www.tamperefilmfestival.fi/site/			ja	3,00 €	shortfilmdepot	Absage	
01.12.2017	ITFS Stuttgart	http://www.ifs.de/	FFA		ja	3,00 €	filmfestivallife	Absage	
05.12.2017	Filmfest Dresden	http://www.filmfest-dresden.de/	FFA		ja	3,00 €	filmfestivallife	Panorama	ja, super
06.12.2017	Bilbao	http://www.animabasauri.com/			ja	1,50 €	Post	angekommen	Award 1.000,-
07.12.2017	20minmax Ingolstadt	http://www.20minmax.de/2012/			ja	- €	Webseite		
08.12.2017	VIS Vienna				ja	3,00 €	reelport		
09.12.2017	Animafest Zagreb				ja	1,50 €	Post		
10.12.2017	Festival Internacional de Cine de Huesca				ja	- €	Webseite		
11.12.2017	Oberhausen				ja	- €	Webseite	Absage	
12.12.2017	X-Festival	www.x-festival.com		100,00 €	nope, zu teuer				
Mai 18						9,00 €			
01. Mai	Animamundi	animamundi			ja	3,00 €	shortfilmdepot		
14. Mai	Fantoche Schweiz	http://www.fantoche.ch/2012/			ja	3,00 €	filmfestivallife	Kids Programm	
15. Mai	Curtas Metragens Vila do Conde	www.festival.curtas.pt/submissions/	FFA		ja	3,00 €	filmfestivallife	selected	

Die Einträge sind fiktiv, nur als Beispiele (für den Leitfaden zur Einreichung) gedacht.