



## Industry Lab 2018

Fri 10:00–17:30

Alte Kaserne Winterthur (Technikumstrasse 8, 8400 Winterthur)

Despite the international success and increasing popularity of short films, producers, filmmakers, and promoters often underestimate the potential of this format. However, short films do actually have several advantages over feature films with regard to production as well as exposure. This year's Industry Lab addresses the uneven relationship between shorts and features and discusses options for making better use of synergies between the two formats.

Admission is free, but space is limited. Registration by Monday, 29 October 2018 at: [Registration](#)

### PROGRAMME

**09:30**

**Coffee and pastries**

**10:00–11:15**

**Swiss Industry Information (de/fr)**

While short films are often overlooked in the public debate on film production, distribution, and exhibition, they are at the centre here: public funding institutions and committee provide information on current issues within the Swiss short film industry, discussing present and future strategies for funding and support.

**Host:** Lucie Bader (Cinébulletin).

**Speakers:** Matthias Buercher (Federal Office of Culture), Martino Froelicher (Albert Koechlin Stiftung), Sven Wälti (SRG SSR), Daniel Waser (Zürcher Filmstiftung)

**11:30–13:00**

**Market Meetings**

Brief one-on-one meetings offer filmmakers an opportunity to network and discuss their current and future projects with international professionals.

**12:15–13:00**

**Short Pitching**

Kurzfilmtage invites Swiss filmmakers to pitch their ideas for short films to Swiss producers and thus meet with potential (co-)production partners. Short film projects of any genre are eligible. In preparation for the pitching sessions, participants receive professional pitching training in the morning.

Filmmakers can apply by submitting a **synopsis** (in German, French, or English), their **bio/filmography** and a **short video** (no longer than three minutes) in which they present themselves and pitch their short film project.

Please submit your application to [industry@kurzfilmtage.ch](mailto:industry@kurzfilmtage.ch) by October 22nd. Applicants will be notified of their acceptance by November 2.





14:00–17:00

**Workshop: Shorts and Shortage (en)**

This interdisciplinary workshop on the topic of shortage is organized by the SNSF project «Exhibiting Film: Challenges of Format» (Film Studies, University of Zurich), in collaboration with Internationale Kurzfilmtage Winterthur and HEAD Geneva. With lower production costs, an affinity for the experimental, and alternative distribution and exhibition patterns in various institutional contexts, shorts films are closely linked to the notion of «fringe films» (Mike Hoolboom). In 15-minute presentations, the participants discuss shortage as an aesthetic strategy, a form of production, and a theoretical concept for addressing the creation of value in various exhibition contexts.

**Hosts:** Fabienne Liptay (professor of film studies, CH), Carla Gabriela Engler (doctoral student, «Exhibiting Film: Challenges of Format», CH), Laura Walde (doctoral student, «Exhibiting Film: Challenges of Format», CH), [www.exhibitingfilm.ch](http://www.exhibitingfilm.ch)

**Speakers:** Johannes Binotto (cultural/media scholar, CH), Maria Palacios Cruz (Deputy Director LUX London, UK), Alexandra Gelis (filmmaker, CO/CA), Malte Hagener (professor of media studies, DE), Mike Hoolboom (filmmaker, CA), Maïke Mia Höhne (Berlinale Shorts, DE), Tom Kalin (filmmaker, USA)

**Target audience:** film scholars, artists

14:00–15:00

**Keynote Talk: Samm Haillay (producer, GB) (en)**

*The test of a first-rate intelligence is the ability to hold two opposed ideas in mind at the same time and still retain the ability to function. – F. Scott Fitzgerald*

«Gender equality in the screen industries is the single most important issue for us all, especially if we consider intersectionality as well. Men must face up to the reality that more women need to be involved across all aspects of filmmaking. Short film is the breeding ground for the film and television industries and thus the medium with the greatest opportunity and responsibility for men to face up to the truth and engender 50/50 across all productions. If we get this right in the short film world, the industry as a whole will evolve quicker as we move forward.»

**Samm Haillay** started his independent production company «Third Films» in 2001. His short film productions have won over 45 awards, including some at Berlin, Venice, Edinburgh, and Chicago. He produced Duane Hopkins's multi-award-winning short films and his feature debut «Better Things», which premiered to critical acclaim at the International Critics' Week at Cannes in 2008. Today, he has eight feature credits, four fictions and four documentaries, to his name.





15:15–17:15

### Industry Roundtables

Three 60-minute Roundtables address current issues in (short) film production, promotion, and distribution with Swiss and international experts. The results of the discussions are then presented in a closing panel. Registration is binding; a list of the experts and registered participants will be communicated before the event.

#### 1. How to Enhance the Production of Swiss Short Films? (de/en)

Swiss short films are of high quality and internationally successful. Nevertheless, professionally produced Swiss shorts struggle with financing, production, and exhibition outside of festivals. Producers, directors, funding agencies, exhibitors, and other industry representatives discuss potential strategies for improving the conditions of Swiss short film production and thus for making such productions more attractive for professional filmmakers.

**Host:** Stella Händler (Pro Short/producer, CH).

**Target audience:** professional filmmakers and industry representatives working in production, funding, promotion, distribution, and exhibition in Switzerland

#### 2. Are Filmmakers Losing the Language of Cinema? (en)

When talking cinema, we tend to lose ourselves either in the labyrinth that is the industry or in matters of taste. But cinema is still a means of expression, so how about delving deeper into the language of cinema? When we want to communicate an emotion or a story, precision is key since being understood should be the ultimate aim. Thus, it is important to focus on using the language of cinema to the fullest, be it through the position of a camera or the timing of a cut. Is there a specific set of rules to be followed? And how often is this notion taken into account when deciding to invest in a film or selecting a film?

**Host:** Wim Vanacker (Nisi Masa, BE)

**Target audience:** film students, professional filmmakers, film scholars, journalists & writers.

#### 3. Distribution and Promotion through VOD Platforms (en)

Alongside festival participation and sales to television channels, the visibility of short films on various VOD platforms has opened new possibilities. How can a short film benefit from being present on a VOD platform? How can a film attract the viewer's attention? Can a film generate revenue on platforms? Are there any promotion support services available? These questions as well as specific case studies will be discussed here.

**Host:** Sylvain Vaucher (SWISS FILMS, CH)

**Target audience:** film students, producers, filmmakers, promoters





**15:15-17:15**

**Panel: The Future of Shorts (en)**

Short film festivals seem to struggle when it comes to press coverage, acceptance from the film industry, audience development, or private and public financing. As short film festivals are often seen as a niche of the festival and cinema industry, their organizers face obstacles in their daily work, for instance when they receive less funding simply because they «only» show shorts, even though the workload is comparable with many feature film festivals. The press coverage to market the festival is low, thus limiting audience outreach. Would that change if short film festivals were to show feature length films? What are the experiences of festivals that are already doing that? Does it impact financing, and does that, in turn, compensate for the increased effort? How does it affect the programming and elements of viewer guidance?

**Host:** Laurence Boyce (Board Member Short Film Conference/ Short Film Program Director/ Film Critic, GB/EE)

**Speakers:** Kirsten Ruber (Director Go Short ISFF Nijmegen, NL), Miguel Dias (Director Curtas Vila do Conde IFF, PT), Birgitte Weinberger (Director International Odense Film Festival, DK), Rich Warren (Director Encounters Short Film and Animation Festival, GB)

**Target audience:** festival professionals, programmers

**From 17:30**

**Short Drink – The Industry Reception (La Cyma, Neustadtgasse 1a)**

