

YOUTH MEDIA DISTRIBUTION TOOLKIT

This toolkit contains information about the distribution of youth media, including knowledge and expertise from distributors and youth media specialists, guides to structure your efforts, practical tools and tips, and related resources, organizations, links, and articles.

About this Toolkit

Published August 5, 2008 | by Jennifer Gilomen, Lead Developer of Strategic Initiatives and Natalie Ruiz Tofano, Distribution Assistant, Bay Area Video Coalition and prepared for Youth Digital Filmmakers, a project of the California Council for the Humanities with funding from ZeroDivide.

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Why this toolkit

In order for media to have its full impact, a distribution strategy must be included when engaging in digital storytelling or media production of any kind. A distribution strategy allows organizations to evaluate the resources necessary for a program and determine if they match the intended impact. We hope that you will find this guide useful in your current digital media activities and as a tool for any future endeavors. The team of nonprofits who worked together to support the creation of eight youth films have extended their relationship to produce this toolkit and disseminate the knowledge and resources we have used in our own work, as well as to contribute case studies from these projects so that others might learn from our successes and mistakes. Each of the partners in the YDF collaborative approach community and youth media with a different lens and with different strengths, but we share the idea that a well thought-out distribution strategy can transform how an organization approaches digital media. Learn more about the partnership and more about why we created this toolkit.

Who this is for?

This toolkit was created with the following audiences in mind:

- Youth media organizations and programs
- Short-format content producers, especially youth
- Teachers
- Community-based digital storytelling practitioners
- Documentary filmmakers and film students
- Contents

This toolkit contains information about the distribution of youth media, including knowledge and expertise from distributors and youth media specialists, guides to structure your efforts, practical tools and tips, and related resources, organizations, links, and articles.

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DISTRIBUTION DEFINED

So, you've finished your media project -- your masterpiece. Now what? Now it's time to use it. And it's time to refer back to your notes that you created when you envisioned your story regarding your audience, how you will reach them, and how you hope your film will have impact. The most important thing to note is that distribution takes time, so set aside some if you want your story to be seen, heard, used, and even acted upon.

The following is an overview of different types of distribution activities. In devising a distribution strategy, you begin by considering who your specific audience is, and where and how they can be reached, and work backwards from there to determine which of the following activities are most worth your time, energy, and in some cases, money.

TRADITIONAL SELF-DISTRIBUTION

Have a screening. You can start with your own staff, constituents, students, friends and family. At the end of the screening, ask for suggestions about how to get the story seen. And when you get those suggestions, ask for help! You'd be surprised how many people offer to show the film at another event, organization, class, or group meeting. Consider having a moderated discussion and/or Question and Answer (Q&A) session with the filmmakers and audience. And have copies of the story with your accompanying materials there. Bonus: Make a note of what questions people ask during the Q&A -- these make great additions to a discussion guide, press release, or DVD insert.

Tips for organizing screenings:

http://www.storyofstuff.com/pdfs/annie_leonard_house_party.pdf

<http://filmmakingforthepeople.blogspot.com/2006/03/some-tips-on-producing-diy-screenings.html>

http://www.corrugate.org/downloads/how_2_organize_scr.pdf

Get your story shown at other events. Take advantage of the fact that meetings can be boring, and people love to spice them up with media to motivate other organizers and community members. Conferences, community meetings, parties, anniversaries, and even small group gatherings are all fair game. It always helps to have the creator(s) of the story on hand to answer questions, and you can do a Q&A session following the screening to get a good discussion going and open up potential opportunities with audience members.

Apply to film festivals. The film festival market can be a time-intensive, expensive, and competitive arena to navigate. But if your film is good, it will get shown. The trick is to do a lot of research about the types of movies each festival shows before you decide to apply. If they show only feature Hollywood movies or narrative shorts, and your film is a short documentary, you'll probably want to look elsewhere. In addition to sending a copy to the festival, you often have to fill out an extensive form, enclose a press kit and still images, and a fee of anywhere from \$20 - \$60 for each entry. If you write to the festival in advance, and plead your case (especially if the film is a nonprofit production), they may waive the fee. Concentrate on film festivals that are very specifically oriented to your community, area, and topic of focus, and you'll have more luck.

Send the story on DVD with each grant application. This is one of the easiest ways to make use of your film. It costs very little, and the benefits are immense. This is a rare opportunity to show your funders (or potential funders) what you really do by showing them the real stories of people you serve.

Offer a DVD compilation of stories. Once you've produced a handful of short films, they can become even more powerful when offered as a collection. Create a DVD that will play all of your stories, and have several copies made to have on-hand to use as a marketing tool for your organization or issue. If the stories are high quality, you may even be able to ask for a donation or fee for the DVD.

Using traditional distributors

A film distributor is an independent company that acts as an agent for a filmmaker (or film production company) to market and circulate a film in festivals, theaters, television, home video

(DVD, Video on Demand, Download, etc), and for educational purposes (curriculum tool, conferences, social/cultural/educational organizations, etc.).

Educational distributors - release films and other visual programming that can be used as educational tools. They may distribute to: schools, libraries, universities and colleges, museums, media centers, conference programmers, social and health service providers, professional/employee associations, government, community and grass-roots organizations

Home video distributors - release films in various forms that can be purchased for home viewing. This includes VHS, DVD, Video on Demand, Internet Download, Pay-Per-View, etc.

Television - release films and other visual programming to network and cable TV, public access TV
Theatrical - release feature, documentary, and short films to the theater circuit

If you decide to use a traditional distributor, you definitely need to do your research before you approach one. Cynthia Close, the Executive Director of Documentary Educational Resources, suggests you research the distributor's website and consider the following questions:

"Look at the titles they present. Do they specialize in a particular genre? (In our case we only distribute documentaries, so don't send us your narrative feature starring Ben Affleck – although, if you made a film with Ben Affleck the distribution would likely be all locked up before the film was finished.)

Does the distributor have a content focus? (In our case, we lean towards “cross-cultural” films, films about human rights, the environment, people and places but not historical docudramas.)

Does the distributor address a particular market and is it the same market that you think will buy your film?

Do you like the way they present the titles they offer?

Does the atmosphere they create on the web look like it would be a good home for your film?"

(taken from "Letter to a Filmmaker Seeking Distribution": <http://aivf.org/08/03/letter-filmmaker>)

Patrick Kwiatkowski, the CEO of indie distributor Microcinema, suggests that: "Once you do get distribution, limit the rights you give. Don't give everybody the rights for World, DVD, VHS, the next thing after DVD, whatever they will play on the Starship Enterprise. Online companies ask for all of these rights, and yet they are online only. Get nonexclusive rights for a limited time, like three or five years. Give rights to a distributor for what they are good at doing; if they are not working in Europe don't give them European rights. I try to get those rights too -- I am just doing my job, but I know what I'm good at." (taken from " The DVD Isn't Dead...At Least Not Yet":

<http://aivf.org/08/03/why-dvd-isnt-dead-yet>)

Distribution in the new media space

NEW MEDIA SELF-DISTRIBUTION OPTIONS

Put the story on your own web site. You can either stream the story from a streaming server, which requires some compression and knowledge, or you can have your webmaster link to a small, compressed version of your story that people can download and view. If you do this, your question should still be, how will people see the story? In addition to just sticking the story on your web site, you often need to send out an email or newsletter to invite people to see the story. In this case, treat the addition of the story to your site as an event in and of itself.

Upload your story to online video sites. Youtube.com can be a huge marketing tool for you, but you have to use it effectively. Once you upload your story to a site like Youtube.com, Blip.tv, Ourmedia.org, Creativecommons.org, or Mediarights.org, it's there, but you still have to get people to go and watch it.

Video Podcasting: A video podcast is a series of digital video files which are distributed over the internet using web feeds for playback on portable media players (i.e. iPod) and computers. A web feed allows people to "subscribe" to your video podcast and automatically receive downloads of video files that you post. Video podcasting is great for those who create a series of videos or episodes, and for those who frequently post new videos on their site. The most common tool people use for video podcasting is iTunes - where they can create their own podcast and allow people to subscribe. If you create new content pretty often or are creating a series of related episodes, you should definitely consider creating a podcast.

Mobile video: Trends are on the rise in mobile phone capability and content. People can now stream and download videos to watch on their mobile devices. Depending on the marketability of your film and how you want people to view it, you can compress your film into a format suitable for viewing on a mobile device.

USING NEW MEDIA DISTRIBUTORS

ONLINE PAY-PER-VIEW / VIDEO ON DEMAND

Video on Demand (VoD) allows users to select and watch films on demand through the Internet. These sites either stream the content allowing for viewing in real time, or users download the content to view at any time. To access videos from many of these sites, users are either required to sign up for a paid subscription or pay a small fee per video. Multiple sites exist today that offer Video on Demand for major feature length films and television shows – such as iTunes, CinemaNow, ReelTime, etc. There are also a select number of sites that include independent feature length films, documentary films, and short films. The submission process varies for each site, but they generally require filling out a submission form with technical details about your film and sending a preview version of the film. Also, compensation for your film varies for each site. Submitting can help increase the exposure and potential revenues of your film. Keep in mind that just as when submitting to a festival, its important to first browse the other films on the site to make sure your film would be a good fit.

The following site provides an extensive list of Video on Demand websites that independent filmmakers can submit their films to (and possibly make money from):

<http://www.scottkirsner.com/webvid/gettingpaid.htm>

Download This: The Future of Distribution is Just a Click Away

This article from AIVF profiles four pay-to-download online distributors (Movieflix.com, EZTakes.com, Jaman.com, and FIlmOn.com) with information about how to submit to each.

Legal concerns in online distribution

CALIFORNIA LEGAL GUIDE

The Citizen Media Law Project has a great resource guide concerning legal rights in California including topics in online publishing. It may be a good idea to browse this site before you publish your video on the web. <http://www.citmedialaw.org/state-guide/California>

FAIR USE AND ONLINE VIDEO

The following link is a code of best practices in fair use for online video developed by the Center for Social Media. If you use copyrighted material without permission or payment in your creative works and publish it online, its important to understand the legal side behind this issue and make sure you are in line with "fair use". http://centerforsocialmedia.org/resources/online_video

PLANNING

The following steps will help you plan your distribution activities. Occasionally, this process is iterative, because you may find that the budget and timeline required to reach your target audience(s) are outside of your means. Begin with what you know. If your budget is fixed, begin there, and then set realistic goals for working within it.

Defining your audience

Ideally, you already thought a lot about audience before you began production. It's a good idea to identify and understand your audience during pre-production, because your distribution plan will inform who, what, and how you shoot and edit your story. If you're creating a personal story, your audience may be yourself, your family or your friends. Your project may serve as a teaching tool, a tool for advocacy work, a way to raise money for an organization and/or cause, a documentation of success stories of your organization, or some combination of the above. Regardless, when the film is complete, it is time to revisit (and hopefully expand) your target audience(s) for your film.

Here are some questions to ask yourself that will help to define your audience:

- Who is your target audience? Who do you want to see your project?
- Who do you think would be most impacted by the story?
- What language(s) do they speak? (Will you need to create subtitles?)
- Where do they live?
- How old are they?
- Where do they work or go to school?
- Which organizations work with / serve / interface with these people?
- What other issues or topics concern them? Do they already know
- about the issues or topics addressed in your project? Have they
- experienced the situation or topic directly?

- Do you want your project to "preach to the converted" or reach an audience that doesn't know much about your topic or story?
- What resources do they have to view your final piece (i.e. DVD player, VHS deck, fast internet connection, dial-up, NTSC/ PAL, etc.)?
- How much time will they have to watch your final project? For instance, if your target audience is a foundation or executives at a large company, ask yourself if they will really have time to watch a 10-minute video. Remember, you want to leave your audience wanting to see and learn more. In some cases, too much information may not be as effective.

Tool: Audience Worksheet

http://www.bavc.org/youth-programs/next-gen-resources/index.php?option=com_content&task=view&id=1050&Itemid=1188

Setting goals

Prioritize your top three goals for distribution. The more specific your goals are, the more likely you will accomplish them. Such as:

- Advocacy (Be specific: advocacy for what? To overturn a specific proposition? To eliminate smoking in certain neighborhood parks? To obtain certain legal rights for a specific group? And at what level – neighborhood, state government, international NGOs, etc.)
- Media literacy
- Emotional support & healing (storytelling as a process of sharing)
- Fundraising (How much? From whom? For what, specifically?)
- Community debate or resolution around a certain issue
- Education/awareness (Define it in terms of the specific goal – decreased homicide rate in area, small business participation in October Fund Drive.)
- Recruiting (Who? Volunteers, participants, partners, etc.)
- Technology training and technical capacity building (In organization? In community?)
- Cultural/social documentation, preservation
- Cross-cultural or inter-generational collaboration

Tool: Goal-setting worksheet

http://www.bavc.org/youth-programs/next-gen-resources/index.php?option=com_content&task=view&id=1052&Itemid=1191

Creating a budget and timeline

Now it is time to reflect on your prioritized audience segments and goals, and to get realistic. Setting goals for reaching your audience and creating a budget and timeline required to accomplish those goals can be an iterative process. This is why you have prioritized your

audience segments and goals -- so when your budget and timeline are unrealistic, you know what to cut first.

Go through each audience segment. How can you reach these people / get them to see your media? At events? In classrooms? On TV? On a CD accompanied by a brochure sent via regular mail? If you say through your web site, how will you get people to go to the web site to see the stories? How much might these various methods of distribution cost, in terms of time and money? What might be technical, environmental, lingual, or financial limitations that would prevent your prioritized target audiences from seeing, understanding, or acting upon your stories? Can you think of ways to overcome those limitations in order to reach more of your target audience? What contacts do you have? (For example, who has the most contacts in the press? Who works most directly with each target group? Who submits grants to funders? Who has advocated for your organization in the past? etc.) If you lack direct access to a given target audience, what would be three first steps to creating those contacts? For distribution, who will take on which audience segment? Assign target audience groups to staff members based on existing contacts and programmatic structure.

Tool: Budgeting worksheet

http://www.bavc.org/youth-programs/next-gen-resources/index.php?option=com_content&task=view&id=1051&Itemid=1189

HOW-TO

This page walks you through the steps of tackling the big task of actually distributing your work. This is our Do It Yourself (DIY) version of how to self-distribute your film to various outlets and viewers. Distribution is a very important and time-consuming task, so give yourself plenty of time to focus on each of these steps.

Research and prioritize opportunities

Once you have defined who your target audiences are, you need to figure out how you will get your film to them. First, brainstorm opportunities in which your film can be viewed. Make a list of realistic places and forms that you want your film to be viewed through - will it be at a local film festival or a festival that's focused on women's social issues, will it be shown in high school classrooms, on the web through a site focused on graffiti artists, on your local public TV channel that showcases films about your local community?

Once you've narrowed your list, start researching opportunities! Find submission info and deadlines for festivals, a contact person for that website you would love to have your film featured on, submission info for local public TV programming, etc. When researching, it's important to examine any guidelines there are, who the intended audience is, and compare your film to any others listed. Ask yourself, "is this a realistic opportunity?" Examine the realities of your project - the cast, the shooting format, the length, the genre, the topics/issues that it

focuses on, etc. - and consider realistic distribution avenues. Lastly, list and prioritize each opportunity. Make a schedule for yourself, and prioritize the ones that have deadlines or are time sensitive.

Create your distribution package

You can view a distribution package as a portfolio or promotional package of information and tools that go along with your film when you send it out. It should of course include a copy of your film, a synopsis page, technical information including format, length, staff, etc. and possibly a letter of introduction. Depending on who you're sending it to, you can include a discussion guide and press kit.

DISCUSSION GUIDE

A discussion guide can be an excellent piece of literature to accompany your digital story. Many teachers and groups are more likely to incorporate your story into their programming if it comes "packaged" with curriculum and resources that they can use to generate discussions, to facilitate other projects related to your story, or even just as an easy way to show people how to learn more about your organization and topics of advocacy.

- A discussion guide often includes any combination of the following:
- A synopsis of the story (one or two sentences about the story)
- A list of discussion questions - non-leading questions that encourage people to debate and talk about the theme of the story, their reaction to the story, related current events, and/or their personal experiences related to the theme
- A list of related resources, links, and organizations
- Classroom or group activities or exercises
- A request for action - specific ways people can help or get involved
- Contact information for the organization or individual(s) who produced the story
- Graphics and images, such as still images from the story and the organization's logo
- A donation form or brochure for those who want to support the film project, organization, and/or issue

PRESS KIT

Press kits are promotional packages for a film that are sent out to people in the press (newspapers, magazines, blogs, movie review websites, etc.) and film festival programmers. They are an important tool that will help you publicize your finished film to the masses. Journalists and film festival staff receive hundreds of projects from filmmakers all the time, but what will set your film apart from the rest will be a well put together, attractive press kit that is packed with information. These people don't have time to watch all the films they receive, so a great press kit will help them evaluate whether they want to take the time to watch your film.

And it provides them with all the information they need to write a great article or review about your film.

Press kits typically contain a director's statement, 2-3 synopses of different lengths (50 words, 150 words, 300 words), cast and production information including short biographies of the main staff, technical information (shooting format, running time, aspect ratio), a list of FAQs for your film, a set of still photos from the film, and of course contact information.

Links to articles that describe each section of a press kit in more detail:

http://www.colum.edu/Portfolio_Center/Articles/Jourdan.php

http://www.dvoted.net/index.php?option=com_content&task=view&id=453&Itemid=28

<http://www.raindancefilmfestival.org/?q=node/39>

<http://www.thrae.com/nbmm/guide/kit.html>

<http://www.aivf.org/node/475>

Approach your targets

Now that you have distribution packages ready to send out, go through your list of opportunities you made and start writing those emails and making phone calls. Make sure to take the time to contact people and have an initial conversation before you send them anything. If you want your film to be used at your local high school, to be featured on a website, etc., first contact them and explain what your film is about and how you think it would be a valuable tool for them to use or a great addition to their programming. If you can, point them to your website to watch your trailer and grab their attention.

When you send out your distribution package, it's a good idea to include an introduction letter - restating who you are, referencing any previous conversations/emails you've had, and describing in a few sentences why you think your film can be beneficial to them. Keep the letter short and to the point (less than one page).

Keep track of when you send out distribution packages to people, so that you can follow up with them accordingly. If there is no deadline involved, send them a follow up email or phone call a week or two after you sent the package. If it's a festival submission and you don't hear back from them after their announcement deadline passes, try to follow up with them. If they decide not to accept your film, ask if they can provide any feedback about your film. This information could be valuable in tailoring any future submissions.

REACHING OUT TO SCHOOLS

Larger institutions, such as colleges and some K-12 schools, regularly purchase or otherwise acquire media for use in media libraries by teachers and students. These films are typically purchased from an educational distributor's catalogue. However, DIY distribution to schools requires more effort: typically, direct contact with a teacher, school librarian, project coordinator for an after school program or student group, or another school administrator.

Use press and publicity

It is very important to pull in as many journalists as possible to your film. Use your network, invite press into your screenings and events, and to get the word out in a way that will get attention. If you've just released your film, you're having a local screening, or your film is playing at a festival - solicit interest from newspapers, magazines, and websites/blogs that are relevant to the topic of your film, that focus on events and the local culture and community. Make the initial contact with press early on, offer them free admission to the event (if possible), designate "press time" for them to chat with you (or preferably, with makers of the film) after the event.

Send out a press release to each contact, announcing the details about the event and a description of the film.

Use online social networks and tools

There are a ton of online social networks where people go to connect with others. For our purposes, there are many sites for filmmakers to share their videos, connect with other filmmakers, give each other feedback, and gain general exposure for their films. Its a good idea to post your film on a few of these sites and actively promote it any way you can.

Many of these sites provide web tools called widgets that allow you to embed your video on a website, blog, Myspace/Facebook profile, etc so that anyone who visits that page can stream the video directly on that site. Get your video to stream on your website, post a link to it on your friend's blog, put it all over your Myspace profile and on your friends' profiles. Encourage anyone affiliated with the film or your organization to help spread the word. You can use social network sites like Myspace, Facebook, Friendster, etc. to advertise and create hype around your film. Create a profile or a group for your film with a link to your film website or embed the film for viewing, and try to create a friend/fan base. If you're having a screening, film release party, or fundraising party, create an event page or post on a bulletin and invite everyone you know.

There are also video storage sites that allow you to create a profile and manage your videos in high quality, large file formats. You can use these sites as an electronic portfolio to point people to. There's a lot more out there besides YouTube.

A list of video sharing social network sites:

Revver

The first video sharing site that provides users with the possibility to earn money from the videos they upload.

blip.tv

blip.tv is designed to let you easily upload all types and qualities of media. They also let you add ads to your video so you can make some money.

Cruxy

Cruxy's tools give artists the power to share their work on Cruxy or across the web using the Cruxy Social Player. Cruxy also gives creators the ability to sell their work as digital downloads.

Dailymotion

Video sharing platform with multiple video search options. You can join groups of people who publish videos based on a common interest.

Vimeo

Vimeo is a video sharing site that has an emphasis on it's users. The video's you find there are more likely to be home movies or shorts by aspiring film makers.

Vidlife

Upload videos and store them online. There is no limit in terms of length of the files you can upload.

Dropshots

Good site that lets you upload videos, share them and embed them on other sites.

Mydeo

Store and stream your videos online. You will be able to embed a video on any website and send streaming video messages.

These sites were found through Mashable.com's extensive list of video sites and online video tools: <http://mashable.com/2007/07/23/online-media/>

Useful widgets and tools

You can ask for donations to support your film by placing a donation widget on your site to direct a payment to a Paypal account. You must first create a Paypal account, which is an online account that allows you to receive online payments from other people.

<https://www.paypal.com/>

<http://show.apperceive.com/>

The AddThis button is the #1 used free bookmarking and sharing button that people use on their sites. The button helps you spread your content across the Web by making it easier for your visitors to bookmark and share it with other people.

<http://addthis.com/>

Evaluate your impact

Keep track of all the distribution packages you send out and any successes.

Create a simple excel document to track the dates you sent something out and responses. Try to get any feedback from people about your film and the overall presentation of your distribution package. Make notes about any conversations you had before you sent out your packages - were there more successes in situations where you made personal contacts? By tracking every action you do in distribution, you'll be able to evaluate which strategies you used were most successful, and perhaps which contacts were most helpful and who is worth maintaining a relationship with.

Tool: Distribution tracking template

Long-tail distribution: archiving, preservation, and accessibility

Once you've put the time and energy into creating a finished film, you want to save your video project properly so that it will always be accessible. You should archive your finished video on multiple formats to ensure that you'll always be able to watch it, no matter how technology changes in the future. Here are a few steps you can take to guarantee your project's longevity and accessibility.

Archive your source media and project files.

If you ever want to re-edit the film or save it on a medium besides DVD, it'll be helpful to have all of your source files -- all of the media that went into your piece, as well as one final version of the project file used for editing. If storage space is a concern, you can delete the source video clips for your project, but if you want to edit or make any changes later, you'll have to re-capture the media. It is recommended that you keep at least one backup (on a different media format and kept in a different location) of all of your final files. Save a full-quality, uncompressed digital file of your project. The uncompressed video file (usually Quicktime) will be very large (approximately 1 GB for every five minutes of standard definition video), so you'll need an appropriate storage device. For short videos, you can use a data DVD or a USB flash drive. For longer video projects, you'll want to store the video on an external hard drive or export it back onto a tape. Again, it is recommended that you archive the full resolution file in at least two places, such as on an external hard drive, on a server, and on a disk that is kept in a separate physical location.

Create DVD masters.

Burn a copy of the project onto DVD, using a program such as iDVD or DVD Studio Pro. This will give you a playable disk that you can watch and make screening copies from. This playable DVD contains an MPEG-2 version of your film. Though it looks like it's full quality, the video and audio footage has been compressed so that it can fit onto a DVD. Make a few sets of DVD masters -- one that you can keep on hand for duplication, and one or two copies that you never touch or put into any device (for backup in case your masters are scratched). Carefully label and store your masters. Find an accessible long-term home for your film.

Make your project accessible to the public in some way so that people can find and view it in the future. As mentioned in the social networks section, there are many sites where you can create video portfolios and store high quality versions of your film for the long-term where people can access them. If you have a website or blog, make sure to list your film and a link that directs someone to where your video is stored online. If your film isn't distributed by an educational distributor or home video distributor, or if your distribution contract is limited to a certain time period, consider submitting your completed work to a library, school, university, or other "permanent" archive. That way, you have somewhere to send interested parties who inquire about your film for years to come.

For more about preservation, see BAVC's preservation program.

TOOLS

This page is a collection of all of the worksheets, templates, and downloads available elsewhere in this toolkit.

Audience and goal-setting worksheets

Audience Worksheet

Goal-setting Worksheet

icon Distribution Budget Worksheet (20.5 kB)

Discussion guide template

Examples of discussion guides online:

<http://itvs.org/outreach/newamericans/guide/>

<http://eslpartyland.com/teachers/nov/film.htm>

<http://teachwithmovies.net/standard-questions.htm>

<http://pbs.org/inthemix/educators/lessons/>

<http://concentric.org/outreach/discuss.html>

<http://goodcharacter.com/>

http://kwfdn.org/press_room/press_releases/press_release.asp?prID=109

DVD package templates

PS Print provides templates and guides for making DVD sleeves in different applications:

http://www.pspoint.com/creative/downloads/templates/cd_dvd_case_cover_printing_templates.asp

Disk Makers offers DVD replication and duplication services, as well as templates for DVD packaging: <http://www.discmakers.com>

Pro Action Media offers DVD replication and duplication services including "Retail Ready" packages:

<http://www.proactionmedia.com>

Web compression guide

In order to post your video online, you will need to compress your large video file into a small size that can be streamed or downloaded over the Web. Compression is a process where video files are reduced in size with the removal of unnecessary and redundant audio and video data. This process will affect the quality of the final video.

Always start compression (encoding) with the highest quality video file you have. You can compress your video by either: applying a codec to both audio and video; or adjusting the video frame size, video frame rate, audio sample rate, or audio frequency rate.

Codec stands for COmpressor/DECompressor. Codecs are used to encode and decode (compress and decompress) video and audio files. The types of codecs to use will depend on your final delivery format.

Encoders: Windows Media Encoder (output format is .WMV), Quicktime Pro (output format is .MOV), Flash8 Encoder (output format is .FLV), Real Producer (output format is .RV), Divx/Xvid (output format is .MPEG)

For more information and detailed descriptions about video compression and different Codecs, check out these links:

The Ins and Outs of Video Compression

<http://www.animemusicvideos.org/guides/avtechbeta/video3.htm#1>

UT Austin Web Video Guidelines

<http://www.utexas.edu/web/video/index.php?e=0>

Guidelines for encoding video in Quicktime (.MOV):

http://quicktime.wikia.com/wiki/Tutorial:High_quality_at_low_bit_rates

<http://www.lavideofilmaker.com/quicktime/how-to-convert-video-quicktime-format-video-setting-s.html>

Guidelines for encoding video in iTunes (encoding for iPod use, .m4v)

http://www.kenstone.net/fcp_homepage/video_to_ipod_stone.html

<http://arstechnica.com/journals/apple.ars/2007/04/12/more-tips-on-encoding-video-for-apple-tv-and-ipod-from-us-to-you>

Guidelines for encoding video in Windows Media Encoder (.WMV)

http://www.hubdog.com/learnmore_encoding.aspx

Podcasting and Video Blogging

If you're interested in creating your own video podcast or a video blog, check out these helpful resources.

Apple's Guidelines for Making a Podcast on iTunes

<http://www.apple.com/itunes/store/podcaststechspecs.html>

Apple FAQs: For Podcast Makers

<http://www.apple.com/itunes/store/podcastingfaq.html>

Everything you need to get started videoblogging now

<http://www.freevlog.org/>

Create a feed for your site with FeedBurner

<http://www.feedburner.com>

Distribution tracking template

Here is a sample worksheet to help you track your distribution efforts:

icon Distribution Tracking Template (15 kB)

http://www.bavc.org/youth-programs/next-gen-resources/youth-media-distribution-toolkit/index.php?option=com_docman&task=doc_download&gid=58&Itemid=

ADDITIONAL RESOURCES

The following are resources related to youth media distribution.

Related toolkits:YMDi's Youth Media Distribution Toolkit

Sections on audience, funding, legal, marketing, and distribution. Note: you must register with MediaRights.org (for free) to view this site. <http://mediarights.org/toolkit/youth/> (requires free registration)

YMDi's Youth Media Distribution Toolkit for Instructors

Includes a good section on copyright and fair use as well as lesson plans in audience, outreach, and distribution. Note: you must register with MediaRights.org (for free) to view this site.

<http://mediarights.org/toolkit/instructor/welcome/> (requires free registration)

Case studies

Active Voice's Case Studies

A look into the campaign strategy for several high-impact film projects, ranging from issues about day laborers to health services to immigration, for which Active Voice created multifaceted distribution and communication campaigns.

<http://www.activevoice.net/projects.html>

AIVF's Adventures in Self-Distribution: Three Case Studies

Three independent filmmakers discuss self-distribution of their films.

<http://www.aivf.org/08/04/adventures-self-distribution>

YMDi's Youth Media Distribution Toolkit Case Studies

This section of YMDi's toolkit contains three case study articles about youth films, how they were distributed, and what the community impact was, as well as an interview with a video distributor.

http://mediarights.org/toolkit/youth/case_studies/ (requires free registration)

Organizations

Active Voice

Active Voice is a team of strategic communication specialists who put powerful media to work for personal and institutional change in communities, workplaces, and campuses across America.

<http://www.activevoice.net>

Children's Media Project (CMP)

CMP is an arts and education organization focusing on media and technology. They are curators for The Young Videomakers Program at The Hamptons International Film Festival (HIFF). Their primary interest is to discover outstanding original video and/or film work produced by young people across the country and around the world.

<http://www.childrensmediaproject.org/>

Creative Commons

Creative Commons is a nonprofit organization that offers flexible copyright licenses for creative works. You can upload your media and choose a license that is appropriate for you. For example, you could allow anyone to use your story for any purpose, including editing it into another video, or you could allow someone to screen it without creating a derivative, as long as they attribute the work to you.

<http://creativecommons.org/>

GroundSpark

GroundSpark (formerly Women's Educational Media) produces and distributes films, educational resources and campaigns on issues ranging from environmental concerns to affordable housing to preventing prejudice. They provide films, curriculum, and workshops to address these issues and make an impact through film.

<http://groundspark.org>

Listen Up!

Their mission is to help youth be heard in the mass media, contributing to a culture of free speech and social responsibility. They have fabulous videos that you can watch online that other youth around the country have made. You can also learn about video/film festivals, funding, media tools, news and more.

www.listenup.org

Magic Network

All over the world, children and young people are contributing to a range of TV programs, radio shows, newspapers, websites and other media projects, getting their voices heard and putting their hopes and concerns into the public arena. The MAGIC website is UNICEF's (United Nations Children's Fund) response to the Oslo Challenge of 1999, which called on media professionals, educators, governments, organizations, parents, children and young people themselves to recognize the enormous potential of media to make the world a better place for children. This website showcases media projects by, with and for children, and provides information for those wishing to take up the Oslo Challenge.

<http://www.unicef.org/magic/>

MediaRights

Mediarights.org publishes an online and traveling film festival called "Media That Matters," focusing on documentary and personal pieces created for social change. You can also submit stories to be included on their searchable online database, and they have countless articles about independent media and using media for advocacy and organizing work.

<http://mediarights.org/>

OneWorld TV

OneWorld TV is a collaborative project online that is an interwoven tapestry of stories. OneWorld TV allows you to watch interactive

documentaries or add your own story. You don't need a lot of equipment or experience to broadcast your video clips. They walk you through the basics to help you get your footage online quickly, cheaply and easily. There are step-by-step guides to preparing, compressing and uploading your clips as well as tips on how to shoot and edit video for the web.

<http://tv.oneworld.net/>

OurMedia

Ourmedia is a global site where you can publish and store video, audio and other media that you created, and search for other independent media.

<http://ourmedia.org/>

School House Video

Great examples of student work and great opportunities to submit student works or get involved with their program.

<http://www.schoolhousevideo.org/>

YMDi

You have made your art, now what? That's the bottom line, folks. Who is going to see your work? How are you going to get it out there? What are you willing to do to really have your project make a difference? YMDi can help you answer all of these questions and ones you haven't thought of yet. YMDi's mission is: to improve the distribution of independent youth created film, video, radio and new media. YMDi.org provides information and tools that are essential to increasing the visibility of youth made media. The short of it is YMDi will help you find your audience.

<http://www.mediarights.org/launchpad/>

YouthSpace

YouthSpace.net is a repository of information and youth created media. It is a resource for young people, educators and community groups to learn how to create and publish their own media.

<http://www.youthspace.net>

Opportunities

FILM FESTIVALS

MediaRights.org's Youth Film Festivals

A list of film festivals that are for youth films, or have a youth showcase of some kind.

http://www.mediarights.org/resource/youth/film_festivals/

Hamptons International Film Festival Youth Media Program

Children's Media Project and The Hamptons International Film Festival Youth Program seek outstanding original video work produced by young people age 19 and under in the following categories: Short Narrative, Short Documentary, Short Experimental, Short Animation.

Submission deadline July 21, 2008.

<http://www.childrensmediaproject.org/article.asp?showid=87>

24fps Short Video Film Festival Young Filmmakers Showcase

The 24fps Short Video Film Festival seeks entries to its first Young Filmmakers Showcase for youth ages 13-18. The festival takes place in Abilene, Texas. Submission deadline October 3, 2008.

<http://www.paramount-abilene.org/24fps/entering-westfest/#showcase>

National Film Festival for Talented Youth

Takes place April 24-26, 2009 in Seattle, WA. Call for Entries coming in the fall of 2008.

<http://www.nffty.org/>

FILM FESTIVAL SUBMISSION SYSTEMS

Withoutabox

A centralized system for distributing your films to film festivals. It includes a film festival database, and because the festivals have chosen to use withoutabox for their submission processes, you need only enter your film information once to submit to any festivals you choose (there are still fees associated with submission). <http://www.withoutabox.com>

EDUCATIONAL DISTRIBUTORS

California Newsreel

Distributes social justice / social issue documentaries; emphasis on African-American culture and politics, international labor. Add 5-10 titles/year, welcome submissions. Focus on schools, libraries, universities. Don't require E&O Insurance. <http://www.newsreel.org>

Cinema Guild

Distributes documentary and fiction films (narrative features and shorts) in all markets, including educational (schools, media centers, libraries, universities, hospitals/health-care centers, organizations). Distribute over 800 films including a handful of youth-produced media. Acquire 24-36 films/ year, and do not require E&O Insurance. <http://www.cinemaguild.com>

Documentary Education Resources

Distributes ethnographic and documentary films from around the world. Focus on filmmakers who have long-term commitments to the people they film, and media that has the power to

overcome barriers to cross-cultural understanding. Acquires 15-20 films/ year, and are interested in student and youth-produced work. Do not require E&O Insurance, but it may be required if a film is considered for broadcast. <http://www.der.org>

Fanlight Productions

Distributes film/video on a range of social issues - special focus on healthcare, mental health, professional ethics, aging and gerontology, disabilities, the workplace and gender and family issues. Distributes to colleges/universities, hospitals and health care organizations, and government, community and grass-roots groups. Acquire 25-30 new films/year. Interested in distributing youth-produced work. <http://www.fanlight.com>

Filmakers Library

Filmakers distribute a wide perspective of issue oriented documentaries and videos. They have over 500 films in their catalogue and they acquire 50-60 new films every year. They distribute a number of student works and are open to youth-produced submissions.

<http://www.filmakers.com>

Icarus Films

Distributes documentary films, DVDs and videos (mostly independent productions) that provide innovative and informative views of a rapidly changing world. Each year, 12-15 new theatrical titles and 40-50 home video releases are added to the collection. Unsolicited videotapes are not accepted, but you may fax a one-page description of your film. <http://www.frif.com>

Frameline

Frameline is the only distributor dedicated solely to the promotion of lesbian, gay, bisexual, and transgender films and videos. It distributes to educational (universities, public libraries, community groups, and professional/employee associations), theatrical, and broadcasting institutions. Submissions from filmmakers 18 and under, as well as persons of color, are strongly encouraged. E&O insurance is required. <http://www.frameline.org>

GPN

Representing leading independent producers across the country and the world, GPN is the largest nonprofit distributor in the instructional/educational market. GPN carries over 3,000 titles and distributes over 150,000 educational programs annually that reach millions of students each year. Outreach is accomplished by assisting filmmakers with the compilation of support materials, as well as product testing.

<http://gpn.unl.edu>

Juvenile Justice Clearinghouse

The Clearinghouse is a resource for researchers, policy-makers, program developers, and anyone interested in justice and substance abuse information. Although they only distribute films produced by the US Department of Justice, anyone may submit materials to be posted in

the database. Submissions are typically in text or video format, and there are already youth-produced films listed in the database.

<http://www.ncjrs.org>

Center for Asian American Media (CAAM)

CAAM distributes high quality film and video works by and about Asians and Asian Pacific Americans to educational institutions and community organizations nationwide. Some of their major buyers are professors, teachers, librarians and student groups in Asian American and Asian studies, ethnic studies, sociology, history, women's studies, art and film departments, media centers, and museums. <http://distribution.asianamericanmedia.org/>

Noodlehead Network

This award winning video production company markets and distributes educational videotapes created by kids and for kids with a little help from adults. About half of their films are youth produced and they are always on the look out for new youth produced videos. Noodlehead encourages you to contact them, even if you're not sure that your film is of distributable quality.

<http://www.noodlehead.com>

Third World Newsreel (TWN)

Distributes works representative of Third World cultures and issues, and social issue films and videos made by or about people of color. Educators, librarians, students, curators, organizers, writers, conference and festival programmers, social and health service providers, television programmers, and media artists are core users of TWN programs. Film and video makers are invited to submit their works and a distribution application for TWN consideration.

<http://www.twn.org>

The Video Project

Video Project provides educational media and documentary programming to schools, colleges, community groups, libraries, and educators worldwide. They are a major distributor for the productions of national environmental organizations such as the National Wildlife Federation, Marine Mammal Fund, League of Women Voters, Union of Concerned Scientist and Zero Population Growth, among others. <http://www.videoproject.com>

THEATRICAL DISTRIBUTORS OF INDEPENDENT FILM

Apollo Cinema
Crown International Pictures
Curb Entertainment
Double Exposure
Film Movement
First Run Features
IFC Films
Indie Pictures
Momentum Experience

Seventh Art Releasing
Shadow Distribution
Sony Pictures Classics
Strand Releasing
Watch Entertainment
Zeitgeist Films

ONLINE FILM DISTRIBUTORS

Atom
Films
Cinema
Now
Icebox
Animation
Movie
Flix
New
Venue
Sight
Sound
Sputnik
7
Wire
Break

UC Berkeley's Media Resource Center has an extensive distributor database that you can browse by category

<http://www.lib.berkeley.edu/MRC/Distributors.html>