

The Marketing and Distribution Roadmap
for Independent Filmmakers
Fundamental Course Guide



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Congratulations! You have just taken a giant leap toward getting your film in front of the audience you made it for. Along with the videos, this Course Guide will walk you through your journey; give you Toolboxes for the situations you'll encounter; provide a glossary of common (and uncommon!) marketing & distribution terms; and suggest some additional resources.

As you go, remember that you can also post your questions in the Message Board [link]. A MediaU marketing and distribution expert will usually be able to respond within 24 hours.

You have registered for the Fundamental Version of the Marketing and Distribution Roadmap. The Premium Version includes everything in this Fundamental Version, PLUS:

Two live Zoom sessions with marketing & distribution experts, during which you can discuss your film's specific needs.

You and your film team will create a custom Marketing & Distribution Roadmap for your film, upload it, and MediaU's marketing & distribution experts will give you feedback, coaching, mentoring, and guidance.

If you would like to upgrade to the Premium Version, you can do so for \$397 – which will provide access for you plus two other members of your filmmaking team – all for the same tuition. Click here to upgrade [link].

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The Episodes

Introduction

Watch the video.

Ask yourself these Reflection Questions:

- o What do you know about marketing and distribution?
- o What are you looking forward to exploring through this course?

1 Welcome to the World

Watch the video.

Ask yourself these Reflection Questions:

- o What is Direct to Consumer Marketing and how can it benefit film releases?
- o What did you discover about each film genre's general marketing strategy?

2 Your Film Just Wrapped

Watch the video.

Ask yourself these Reflection Questions:

- o What is the difference between primary and secondary audiences?
- o Why do you think the marketing campaigns for *Crazy Rich Asians* and *Parasite* were so successful and able to break out?

3 Building Your Ecosystem

Watch the video.

Ask yourself these Reflection Questions:

- o What are the three ideas for a great poster?
- o What are the main beats in most film trailers?

4 The Social Network

Watch the video.

Ask yourself these Reflection Questions:

- o What are the key strategies of social media to create and grow your audience?
- o What are Jordan Ance's five key practices for posting content on social media?

5 SWOT

Watch the video

Ask yourself these Reflection Questions:

- o How can a SWOT analysis help your film?

- o What did you discover from the SWOT analysis done with Jenn Mello and the film, *Garage*?

6 Your Assets are Your Greatest Strengths

Watch the video

Ask yourself these Reflection Questions:

- o What are the different kinds of assets?
- o What did you learn about the importance of film festival toolkits?

7 Film Festivals

Watch the video

Ask yourself these Reflection Questions:

- o How can film festivals be helpful for your film? Can you come up with five reasons?
- o Why is it important to research specific film distributors before screening your film at a festival?

8 Distributors and How to Talk to Them

Watch the video

Ask yourself these Reflection Questions:

- o What is an aggregator?
- o What useful new information did you discover about film exhibitors?

9 Time to Take Control

Watch the video

Ask yourself these Reflection Questions:

- o What is the DIY method of film distribution?
- o What useful new information did you discover about fundraising for independent films?

10 Your Streaming Roadmap

Watch the video

Ask yourself these Reflection Questions:

- o How can you best position yourself to succeed in a rapidly changing media landscape?
- o Think about the types of films provided by each streaming service. Which streaming services best align with the kinds of films you'd like to make?

Recap

Watch the video

Ask yourself these Reflection Questions:

- o What is one piece of advice you learned from this course that you will apply to your future career?
- o How has this course affected your understanding of entertainment marketing and distribution?
- o What other areas in marketing and distribution would you like to take a deeper dive in? How to make a poster? How to cut a trailer? How to build a social media and traditional media plan? Understanding the financials of distribution and how the money “waterfall” works? Let us know at action@mediau.com

Here is a **Recap Summary** – a check list for the big ideas you have just explored!

Your film just wrapped. Is your picture locked? Have you validated that through family and friends screenings?

Have you determined your target audience?

Now it’s time to put together your Marketing Bible and Marketing toolbox.

How’s your creative going? Poster, trailer, content.

Have you properly set up your social media campaign for your target audience ?

Are you ready for the To Festival or Not To Festival dance?

Distribution options and how to talk the talk.

The Road Less Travelled may be the best.

Decide on how much control you want to give up vs your commitment to another year of work.

Raise money - Can you raise another round of financing? What’s the argument?

What are the challenges and pitfalls?

Build your team.

Legal rep, Licensing consultant. Gotta represent up!

Meet the rent-a-system distributors - companies who can book the theaters (and collect!) for a fee or companies who can do it all.

Understand media buying and how to work social.

Meet and decide on who handles publicity, social media and media buying – companies, individuals. Decide on how you want to handle ancillary sales including streamers.

Don’t forget international sales if you can find interest.

Create an active transactional website (if you haven’t already) for content, exhibition dates, direct sales, and community building.

Toolboxes

PRE-PRODUCTION TOOLBOX

Marketing starts during pre-production. Make sure you document:

- Location scout
- Shooting schedule for publicity planning
- Set sketches and building
- Table reads
- Crew interviews
- Production Art and storyboards
- Costume renderings

PRODUCTION TOOLBOX

Once you are up and shooting, regardless of budget or how many days you are scheduled for, make sure you cover and get video, still photography, audio, and text coverage for:

- Set Visits from local community bloggers, special interest groups, even local exhibitors
- Product placement is rare for an indie, but important on any level. However, *cause related marketing is vital now so if you can tie in with an NGO, corporate responsibility or community org, it all helps*
- Creative Content (BTS, Interviews, Publicity ops)
- Creative Advertising starts here – arrange special photo shoots for building your poster, make sure all props and sets are photographed as well
- Social Media team/Digital initiatives – careful with the social however, exclusives
- Unit Publicist – if no money to hire one, then Producer becomes one!
- Make sure you get bios on each key cast and crew members
- Document the shooting of unique or complex scenes
- Publicity notes on the making of the production from inception through production
- VR/AR executions – now is the time to get them done – the sets are still up, costumes, and talent if needed. You can do a ton with green screen

Everything you prep and everything you shoot is an asset to be used

Where do you put it? Website? Google Drive? Make sure you put it where it can be located and shared – which also means label each asset with a clear file name that will be searchable!

FILM FESTIVAL TOOLBOX

- Landing page – website, crowdfunding page
- Vision statement – look book, director statement,
- Poster
- Trailer and/or selected scenes
- BTS content, interviews as discussed in Module Two
- Marketing plan, thoughts, ideas,
- Press kit including bios, stills, script

- Your accrued community (think casting)
- WHO IS IN YOUR CORNER?
- Lawyer, Publicist, Agent, Producer's Rep
- As long as you are not alone!

HOW TO TALK TO A DISTRIBUTOR TOOLBOX

- What is their overall marketing vision for the film – how will they position it?
- Social and digital media strength – both as a company and with their past successes
- Release strategy – both theatrical and post
- Competition inside their own slate?
- Awards / Festival plan?
- P&A commitment
- Filmmaker Input/Consultation/Approvals
- What's Innovative or will raise the excitement level

Before you talk to a distributor, know: What's the difference between Fox Searchlight and A24? Sony Classics and Neon? Focus Features and Alamo? Gravitas and Giant Media? Tubi and Amazon? Netflix and Apple+? Be prepared!

GLOSSARY OF TERMS

Audience Awareness

One of the two pillars of a successful marketing campaign that is generated through media, publicity, and distribution. Indicates potential moviegoers who have become aware of the movie.

Audience Interest

One of the two pillars of a successful marketing campaign that is generated through creative advertising, social media, and word of mouth. Indicates potential moviegoers that have become interested in seeing the movie in a theatre.

Avids

An audience segment who will definitely see a movie and also talk about it online through social media to their followers.

Banner Advertising (Display Advertising)

A type of digital advertising where image-based ads are embedded into web pages usually in large rectangles along the borders of a screen.

Behind The Scenes (BTS)

Short form pieces that highlight the filmmaking process and are usually a compendium of interviews with the talent and filmmakers with video footage of the production process.

Brand

A piece of IP has already established itself in popular culture and when mentioned, it elicits a response of familiarity.

Brand Manager

The point person between marketing and production who maintains an open dialog between departments and resolves any conflicts that arise during production.

Brand Study

Researching the effect an established brand has on different audiences to gauge awareness, appeal, and interest.

Branded Content

A type of sponsored content that is engaging and entertaining while thematically weaving in elements you are trying to sell, such as a specific subject, story points, characters, or setting.

Buzzability

How well a film's awareness and interest will spread through word-of-mouth or social media activity.

Capability

A film's potential for success based on its screenplay and other categories prior to it going into production.

Cell Phone Polling

Sending marketing questions to people's cell phones in the form of messages and offering a reward for answering.

Central Conflict

The seemingly insurmountable obstacles in the way of what the hero wants.

CG Animation

Animated movies that are created with Computer Graphics are opposed to being hand drawn.

Cliffhanger Moment

Usually a trailer will end with a suspenseful scene that will leave the audience wondering what will happen in the movie.

Closers

Advertising spots usually lasting from 10 to 15 seconds that are released during the 10 days leading up to a movie being released.

Code and Rating Administration (CARA)

The branch of the MPAA that addresses content and gives your movie both its rating and decides whether the advertising materials can be shown to all audiences or more specific ones.

Color Palette

A series of complimenting colors that are used in a marketing campaign to represent the genre and tone of a film.

Comedic Button

A joke at the end of the trailer, that comes after the title of the movie. It is usually the strongest takeaway and is very important with comedy.

Community Management

Promoting two-way engagement on social media platforms between creators and fans.

Comps (Comparisons)

Films that are similar to each other in terms of budget, potential box office, genre, and time of year they were released.

Concept Test

Presenting different ways of looking at the story in order to cement the genre and find the most interesting elements of the story to attract the desired audiences.

Consultation Rights

Contractually, certain stars and directors get to review and approve all marketing using their likeness.

Consumer Products and Licensing

The department that creates financial opportunities for films through product placement, special promotional content and licensed materials (toys, pajamas, calendars, posters, shot glasses, etc.). In essence, this department turns movies into things you can sell in stores.

Contextual Advertising

When the content of the ad is in direct correlation to the content of the web page you are viewing.

Copy Line

A slogan or brief quote about a film.

Creative Advertising

Creating unique and original content, such as trailers and posters, to promote a movie.

Creative Review Privileges

When a high-profile cast or crew member has the right to view the advertising materials before they are finalized and okay them.

Crowd-funding

Raising small amounts of money from a large number of individuals using an online platform.

Dailies

The raw footage of everything shot in a day.

Day-And-Date Release

Releasing a movie in a theater and through streaming on the same day.

Definite Interest

The percentage of people aware of a movie that are also expressing definite interest in seeing your film in a theater.

Demographics

The findings and characteristics of certain segments of the population defined by criteria such as age, gender, ethnicity, location, and education.

Development Executive

They decide if a project is worth pursuing for the studio or they decide if it's worth recommending to the studio to pursue.

Diaspora

Population pockets throughout the world which are very targetable for certain ethnic films.

Digital Advertising

Utilizing the Internet to deliver promotional advertisements often through email, social media websites, search engines, banner ads, and pop ups.

Digital Creative

The artwork designed and programmed for the online space.

Digital Immigrants

People over the age of 30 in 2017. They are typically less familiar with digital media than younger people.

Digital Media

Advertising purchased to run in the digital space, inclusive of both desktop and mobile inventory.

Digital Natives

People under the age of 35 in 2022. They are typically more familiar with digital media than older people.

Digital Out-Of-Home (DOOH) Advertising

Advertisements that reach people outside of their homes in a digital format such as screens on kiosks in the mall or televisions rotating through different ads in cafes.

Digital Promotions

Extended programs that connect potential audiences with your brand messages beyond a basic ad.

Digital Publicity

Editorial and earned media placed in the digital space.

Distribution

The process of selecting a platform to make the film available to the public either through movie theaters, television, or streaming.

Earned Media

Generated when owned or paid media is talked about online or through traditional communication methods such as television, word of mouth, and print.

Electronic Press Kit (EPK)

A collection of photos, videos, trailers, and interviews promoting a movie.

Elevator Pitch

A synopsis and hook of a movie that can be said in roughly 20 seconds. The "elevator" part references having only a short amount of time to get the story across as if you are riding between floors.

Escalation

The stakes are raised to increase suspense and add obstacles to the hero's mission so a happy ending seems almost impossible.

Exhibition

The release of a film in theater chains, film festivals, and/or streaming portals.

Exhibitor Relations

The department within a studio that coordinates with theatre owners and oversees in-theatre marketing.

Exit Polls

Surveying people as they leave a theater to determine their demographics and opinion of the movie.

Flight

The duration of media unfolding in a campaign.

Focus Group

A small group of everyday people, specifically chosen based on demographics, to discuss a film or marketing campaign for research purposes.

Foreign Sales Companies

These companies try to pre-sell films internationally to each territory individually until enough money is raised to finance the film. If the film is already completed, then they try to sell the film to distributors on behalf of the producers.

Four-Quadrant System

The division of moviegoers into four groups, or "quadrants": Males over 25 years old, males under 25, females over 25 and females under 25.

Frequency

The number of times people will be exposed to a campaign.

Friendly Critics

Critics who are willing to give a response to a film without making their responses final and writing them up.

General Audiences

Teens and adults without kids.

Geotargeting

Analyzing moviegoers and categorizing audiences by regions of the country.

Greenlight

When a production company or studio decides a particular movie idea will be smart and profitable, so they begin to make plans for production.

In-House

When something is created by a team that exists within a company, as opposed to an outside vendor.

In-Kind Marketing

Marketing that is not paid for with money. The person or company marketing the content is usually getting publicity or some other benefit besides money.

Industry Trades

Publications such as Deadline, Variety, and The Hollywood Reporter that report entertainment industry news.

Influencers

An individual who has the power to affect purchase decisions because of their popularity. Usually, influencers gain their audience and followers through social media or some sort of online presence.

Intellectual Property (IP) (entertainment definition)

A term that means a property has built-in awareness and fanship.

Intellectual Property (IP) (legal definition)

Anything created that can be trademarked, copyrighted, patented or registered in some official capacity.

Jump Scare

When tension builds in a scene or trailer and a quick scare happens to startle the viewer.

Key Image

An image that visually represents the logline and hook of a film and is used heavily in the marketing.

Logline

One sentence that lays out the protagonist, the obstacles, the conflict, and the world of the film.

Look Book

A compendium of images, words, and even designs, that speak to the mood, place, relationships, and tone of their project and usually put together by the director to best express the vision and tone of the movie.

Low-Concept

A type of film that normally has a smaller budget, fewer and more practical locations, a character-driven plot, and relies on the quality of the script for success instead of a flashy action.

Lower Thirds

Advertisements often utilized for animated films, where the characters run along the bottom of the screen during network or cable television. The characters usually do something funny, interact with the network logo, or pop up and give a quick message before the commercial break.

Marketing Consultant

Hired to make sure that all potential marketing materials are secured during production and usually communicate with the distributor to ensure the film is properly released.

Marketing Executive

The leader of the marketing department who solves problems, communicates with all other departments, and ultimately takes responsibility for the success, or failure, of the entire campaign.

Marketing Outlets

The different platforms of a marketing campaign such as digital, publicity, outdoor, in theater, and social.

Marketing Pivot

When an audience's reaction to a film in test screenings isn't aligned with the marketing plan so the plan is quickly changed.

Marketing Research

The quantitative (numbers) and qualitative (feelings) study of a movie's potential at different points in its life cycle.

Marketing Vision

The overall marketing vision about how the film will be positioned in the marketplace.

Materials Testing

Researching marketing materials, such as trailers and tv spots, to see how well they connect with audiences.

Media

A means of mass communication that helps create awareness often through television, the Internet, outdoor billboards, radio, and stunts.

Media Agency

Agencies that partner with studios to negotiate the best rates for advertisement placement, leverage relationships with advertising buyers, and handle trafficking the spots.

Media Flight

The entire media planning, buying, and implementing part of a marketing campaign.

Media Planning and Buying

Where and how the media budget is to be allocated between traditional and digital programming.

MPAA Rating

Motion Picture Association of America issues a rating for each film which lets audiences know what to expect from the content. The ratings are R (restricted), PG-13 (parental guidance under 13), PG (parental guidance), and G (general audiences).

Nag vs Drag

Used when determining if a family movie is one that children will enthusiastically nag their parents to see, or one parents will drag their kids to because they think their kids should see it

National Press Junket

One or two days at a well-known hotel either in New York or Los Angeles where press from all over the country come to interview the cast. This usually includes television, radio, promotional partners and web folks.

National Release

A country by country release which is mostly reserved for independent films and distributors who have their own schedule and a tailored campaign for local audiences.

National Research Group (NRG)

The creators of theatrical tracking in 1986 and are still the most respected service used by the studios today for all types of research.

Norms

The average score a movie could receive based on research screening questionnaire results.

Original Content

Something created based on an original idea that hasn't been published in the past.

Out-Of-Home (OOH) Advertising

Advertisements that reach people outside of their homes such as billboards and bus shelters.

Over The Top (OTT)

The delivery of content through the Internet instead of through a broadcast or cable network.

Owned Media

Content created to promote a film that is "owned" because you have complete control over it. Some examples are behind the scenes footage or a website.

P&A Budget

P&A meaning "print and advertising," is marketing's approximate cost to sell the movie domestically and internationally.

Passive (Social) Research

Observing how moviegoers are reacting to a film and campaign, but not engaging with them or asking them questions directly.

Per Screen Average

The total weekend gross divided by the number of screens the movie is playing on. This number tells us how much each screen averaged.

Pitch

When a writer, director or producer comes in to present the basic idea and structure of a story to the studio with the intention of getting them to develop and commit to making the movie.

Platform Release

Putting the film in a few cities, usually New York and Los Angeles, for opening weekend and then slowly rolling it out to other theaters over the following weeks.

Play Patterns

A term used in Consumer Products that refers to how children will play with the toys created to promote the film.

Playability

The analysis of how well a film plays to an audience.

Plot Tease

A moment in a trailer that hints at a big plot point.

Positioning Statement

A few sentences that define the central idea of the film including the genre, the audience, and the allure of the film.

Post-Mortem Meeting

A meeting held with studio executives and filmmakers the day after a research screening to discuss what people loved in a film and what needs to be addressed.

POW model

When movies Pay their Own Way to be played in each theater.

Pre-emptive Messaging

Making sure the information you want to get out to the public is generated internally rather than waiting to respond to a situation that may rise in the public forum.

Pre-Roll

A promotional video message that plays directly before an online video.

Pre-Sales

Selling the right to distribute the film in different territories before the film starts production in order to raise enough money to produce the project.

Press Tour

A press tour is when the talent travel to local and international locations to do publicity and help promote the film.

Primary Audience (Target Audience)

The subgroup believed to have the strongest interest in the movie and must be initially attracted in order to ignite the box office and create word-of-mouth buzz.

Product Placement

When companies pay for their brand or product to be integrated into a film.

Programmatic Advertising

The use of data and technology to purchase and deliver ads target to certain demographic groups.

Promo Reel

An edited piece that will be used to sell a film or the idea of a film. It may include footage, interviews shots of the locations or other ancillary material to give the viewer an idea of the movie.

Proof of Concept

A teaser trailer or scene from a script that is filmed to give a flavor of the film and help generate interest with investors.

Proprietary Reporting

Analyzing the demographics of people who are searching for your film and engaging with your marketing materials online.

Psychographics

Defining the moviegoing interest of a group of people based on their lifestyle, income, political inclination, religion, interests, attitudes, and values.

Publicity (the concept)

Generating public awareness through talent appearances, subject interest, promotions, influencers, print, and editorial.

Publicity (the department)

The department that handles all public pronouncements about a film, as well as manages any issues that may evolve into negative press during production.

Rating

The percent of the target audience that is tuned into a TV program or radio show. Ratings refer to a minute in TV and a quarter hour in local TV and Radio. Also could be a movie rating from the MPAA – NC-17, R, PG-13, PG, G.

Reach

The percentage of people who will see a campaign.

Recruit Ratio

The ratio of people who were offered an invitation to attend a free screening of a film versus the number of people who accepted. This is an informative measure of a movie's ability to attract an audience based on a few line synopsis and a mention of who is in the cast.

Regional Release

Where a movie is released in a particular region first, for example Europe, before it is released elsewhere.

Release Strategy

The decision to release the film through a platform scenario, wide release, or somewhere in between. It also includes what season or date would be best to release the film.

Research Screening

A special screening where regular, non-film industry moviegoers are invited to watch a movie before it's finished to get their feedback on how the story plays, are there any issues with pacing, etc.

Review Copy

A few words or a phrase taken from a film review and used on promotional materials.

Rewards Deck

A document that details the many different ways an investor may recoup his money.

Rip-o-matic

Cutting together a trailer using images and scenes from released films in order to show the storyline or mood of a script in development.

Rotten Tomatoes

A website that compiles the film reviews of both critics and regular moviegoers and presents two separate percentages of how many people enjoyed a movie.

Satellite Tours

When the cast does live interviews with press people across the country in one day via a television studio satellite feed.

Secondary Audience

The group that may have interest in certain elements of the movie or would likely accompany a member of the primary audience to the theater. They are generally considered achievable if the marketing can connect, but will pose some challenge to convince.

Set Visits

When a studio arranges for press, partners, or internal execs to visit a set in the middle of filming.

Sizzle Piece

A few minutes of footage edited together from the movie that is being shot to raise interest from investors or distributors.

Social First Content

Content that is designed and edited specifically for people to view when scrolling through their social media feeds.

Social Listening

Using digital tools to gather comments from multiple social media sites to assess how people feel about a film and used to help shape a marketing campaign.

Special Photographer

They come to set for a day or two and shoot the key cast members in a number of different poses, looks and groupings, all to provide the creative advertising team as many choices as possible.

Special Screening

A screening of a film before it is released to the general public. Normally these screenings are for a targeted audience to generate word of mouth awareness.

Special Shoot

When the cast of a film is featured in additional material to help market the film such as a cross-promotional music video or a personalized intro that will be played before select screenings. These shoots are often done by a "celebrity" photographer whose work is known by the magazines.

Steal A Weekend

When a movie used to be able to spend so much money on advertising that no matter how lacking in quality a movie was, it would have a profitable opening weekend because of the constant media exposure.

Strategic Positioning

Considering the strengths, weaknesses, target audience, and main competitors of a film in order to create an effective marketing plan.

Stunt PR

An event designed to attract the public's attention and go viral in order to promote a film.

Style Guide

A guide that includes all of the information that a toy or licensing partner will need to create merchandise that fits in with the branding such as: stills of the characters, the color palette, the costumes, typefaces, icons, and graphics.

SWOT analysis

The Strengths, Weaknesses, Opportunities and Threats a movie has in relation to its marketing potential.

Table Read

A rehearsal where the key cast performs the screenplay start-to-finish at a table with the filmmakers, writers, and producers.

Talent Agency

Find jobs, make deals, and finalize contracts for directors, writers, producers, and actors

Talking Heads

When one person is talking on screen and they are addressing the camera directly.

Talking Points

A summary of things the cast and crew should say about a movie to the press in order to best fit the movie's positioning. It also includes things they should avoid mentioning so audiences aren't confused and spoilers aren't released.

Target Marketing

A campaign directed at an audience with a specific interest in the film.

Teaser Poster

Posters released very early in a marketing campaign meant to tease the tone of the film and announce the title without giving much of the story away.

Teaser Trailer

A short trailer that hints at the concept or tone of a film, but doesn't give away much of the plot.

Tentpoles

Very expensive movies, usually made by a studio, that try to appeal to the widest audience possible in order to recoup their investment. These movies are usually made based on existing IP.

Tertiary Audience

The larger, initially uncommitted audience, which eventually watches the movie after it breaks out and becomes a commercial hit.

Theatrical Tracking

A report delivered to film studios three times a week that tracks which films moviegoers are aware of and how interested they are in buying a ticket.

Theatricality

The level of which a person has a desire to see a particular movie in a theater as opposed to watching it at home.

Theme

The underlying central idea or message that the film is trying to convey.

Tie-Ins

Brand and film partnerships where the film and the brand are being promoted in the same advertisements.

Title Treatment

The specific size, font, and design of the film title on advertisements.

Toolkit

A set of little vignettes and shorts with the characters that are created outside of an animated movie and are used across the marketing campaign.

Total Awareness

The percentage of moviegoers that are aware of your movie either unprompted or prompted when they selected it from a list of possible titles.

Traditional Research

Asking people questions and engaging in a dialogue about a film and its marketing. This can happen both on and offline.

Trailer Cutdown

Separate television spots will focus on different themed audience segments: a trailer cutdown is a television spot that is a shortened version of the trailer. It will follow the same structure, but will only be :60 or :30 seconds.

Trailer Moments

Moments in the film that can be quickly and easily identified as perfect for the trailer. These are often memorable one-liners, triumphant hero moments, epic action or great physical comedy beats.

Turning Point

A moment in a story when the hero does something unexpected or something surprising happens to the characters.

Two Level Comedy

A film with comedy that appeals to kids and also contains more sophisticated jokes for parents that sail over the head of kids.

Unaided Awareness

A measurement of how many people are aware of your movie without any promoting.

Unit Photographer

Someone hired to take behind-the-scenes shots and cast photos during production without intruding on the filmmaking process.

Unit Publicist

Coordinates all press interviews, deals with any on set crises that the media might hear about, secures and writes press notes, and arranges on-set visits.

Upfront

An event that occurs every year where the TV networks roll out their show slate and try to woo advertisers into pre-paying for a set amount of advertising.

User Generated Content

Content organically created by fans such as posters, trailers, art, reviews, or online comments.

Video On Demand (VOD) or Streaming

Content that can be instantly viewed on a television or portable electronic device.

Wide Release

Putting the film in the maximum number of theaters on the first weekend which is usually between 2000 and 4000 screens.

ADDITIONAL RESOURCES

For more information, please utilize the following resources:

To remain updated on current news in the entertainment industry, subscribe to the key trades: Indiewire, The Hollywood Reporter, Variety, and Deadline. All the trades have free versions.

Indiewire: <https://www.indiewire.com>

The Hollywood Reporter: <https://www.hollywoodreporter.com>

Variety: <https://variety.com>

Deadline: <https://deadline.com>

To learn more about the entertainment industry, read these books as they are excellent for deeper-dives:

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