



Australian Government



Australia at Clermont-Ferrand International Short Film Festival, February 2014

Report by Sally Walker, Marketing Coordinator

Numbers

In February 2014, Screen Australia attended the 36th Clermont-Ferrand International Short Film Festival, one of the most important and largest short film events on the international calendar. It offers a vital showcase and marketplace for shorts, attracting upwards of 100,000 visitors annually. The festival runs an associated Short Film Market, with an average of 6,500 new titles registered each year that are made available for viewing by 3,300 industry delegates (including buyers, distributors and festival selectors).

Festival

Five Australian shorts screened in the festival, with directors on hand to represent their films. *Ghost Train*, an experimental documentary by Kelly Hucker and James Fleming, was in the International competition as was *Perception*, a Screen Australia-funded short directed by Miranda Nation. A total of 75 shorts were selected from 6,579 submissions for the International competition. Another Screen Australia-funded animated short film, *The Gallant Captain* directed by Graeme Base and Katrina Mathers, screened in the Youth Audience competition.

Nullarbor directed by Alister Lockhart and Patrick Sarell and *The Funk* made by Cris Jones both screened in the Panorama program.



Market

This was the first year that Screen Australia had a stand in the marketplace at Clermont-Ferrand. It provided a welcoming space for Australians to take meetings with buyers, festivals and foreign agencies. The stand also allowed us to promote the films screening at the festival and in the market, as well as the Australian industry in general.

This year Screen Australia presented seven short films at an Australian market screening, designed to entice buyers and festival selectors and to create sales opportunities for Australian shorts. The films were *Aboriginal Heart*, *Butterflies*, *Emo (The Musical)*, *The Gallant Captain*, *The Landing*, *The Wilding* and *What Remains*. The market screening attracted 60 industry professionals, including buyers and key international festival programmers. Marketing collateral was produced to highlight the films selected for the festival and the Australian market screening. We co-hosted networking drinks with the New Zealand Film Commission at the Australian stand.



Observations

It is clear that sales of short films are in decline. Around 50 broadcasters used to buy shorts regularly. Now the pool of buyers has reduced to around 20 worldwide, which makes sales of shorts very competitive given the limited slots available.

SBS TV is the main buyer in Australia, and refers to festivals and sales agents to gain access to short films for their compilations. Each year SBS buys 475 minutes of international shorts and 475 minutes of Australian shorts, paying an average of \$130/min (minus withholding tax and including credits).

Canal+ is the largest buyer in Europe, acquiring 100 short films a year. The majority of the titles are French given their quota obligations. Acquisition rates vary from €250 to €800 per minute depending on the titles.

Increasingly, sales come from VOD. Sales agent Ouat Media was the first company to strike a deal with iTunes to curate two to three compilations of acclaimed short films a year, including a promotion and marketing campaign to support the online launch of each compilation.

For more details about positioning, sales or about the Clermont-Ferrand festival and market refer to Screen Australia's short film marketing guide: http://www.screenaustralia.gov.au/getmedia/4d718be3-e4c9-4f1a-aebf-e3a0e39f6e6b/Short_Film_Marketing_Guide.pdf