



**WPI**

# Kyoto Sustainability Film Festival

An Interactive Qualifying Project Report Submitted to the Faculty of WORCESTER POLYTECHNIC INSTITUTE  
in partial fulfillment of the requirements for the Degree of Bachelor of Science.

***By:***

Sam Parks  
Julian Poindexter  
Jackson Sypek  
Micah Wilde

***Submitted to:***

Professor Melissa Belz  
Worcester Polytechnic Institute  
Professor Jennifer deWinter  
Worcester Polytechnic Institute

***Sponsored by:***

Chuck Kayser  
Founder of Midori Farm

***Date:***

December 15, 2021

**Project Center:** Kyoto, Japan

*This report represents work of WPI undergraduate students submitted to the faculty as evidence of a degree requirement. WPI routinely publishes these reports on its web site without editorial or peer review. For more information about the projects program at WPI, see <http://www.wpi.edu/Academics/Projects>.*

# Abstract

The goal of this project was to find a way to bring communities of filmmakers and sustainability organizations together to create films supporting the preservation of our planet. Through content analysis and semi-structured interviews with film festival organizers, we created a plan for the *SOS: Green Screening Film Festival*. The deliverables included: logo, website, pamphlet, planning documents and event schedule, and hosting recommendations, which include FilmFreeway. Importantly, we also developed a need-based matching system to pair filmmakers (with a focus on amateur filmmakers) and sustainability organizations to help generate 3–10-minute films for this short festival.



*Midori Farm, Kyoto Japan*

The header features a dark brown vertical bar on the left, followed by a horizontal bar with three segments: dark brown, green, and blue. Below this is a large blue horizontal bar containing the title.

# Acknowledgments

This project would not have been possible without the help and constant support of so many people, we would like to give a special thanks to:

Our sponsor, Chuck Kayser, and his team Raj Joshi and Chris Pond for all their help, insight, and support throughout the project. As well as our advisors Jennifer deWinter and Melissa Belz for their guidance and supportive ideas throughout the course of the project. Finally, a special thanks to those who interviewed with us for this project: Skip Shea of Boston Indie and Shawna Shea Film Festival, Jay Kay of Horror Hound, Lucas Muratore of Middlesex County Film Festival, Rosie Downey and Luke Metelerkamp of Farmer Research Film Festival, and Rob Gonzales of Austin Film Festival. The information we obtained from the interviews was integral to the success of our report.

## Executive Summary

Part of understanding the importance of film festivals is to understand the impact they can create on the audience. The Shextreme Film Festival celebrates women in extreme sports and adventure. Data collected from this film festival revealed that each year 99% of the festival attendees believed attending the festival resulted in an increase in awareness and understanding of women in extreme sports (Farrar, R. 2021). Of the individuals who shared their opinion about the film festival, most of the responses stated that viewing the films was eye-opening or that the individuals realized new things. Six weeks later, festival attendees were documented as spending more time outdoors (Farrar, R. 2021). The opt-in survey six weeks after the film festival showed that the statements of feeling inspired were not just superficial and the individuals realized that they were in fact spending more time outdoors.

Small organizations often lack the means to promote themselves, and this is frequently detrimental to their mission and success (Vijayan, a., 2021). Nonprofits struggle to raise funds intensifying their struggle with promotion (Dodson, B., 2017). Advertisement can raise community engagement and financial backing for non-profits (Dodson, B., 2017). Video content, in particular, can be useful in promoting an organization through many different platforms such as social media, website, and fundraising events. Videos aid in engaging and encouraging the audience to get involved with various causes, thus increasing the funding and public contribution (Dodson, B., 2017).

Our sponsor Chuck Kayser is the founder of Midori Farm, a small organic farm near Kyoto, Japan. The process to build his network was slow. At one point Mr. Kayser requested help in creating a promotional video for Midori Farm and was surprised at the level of interest. This experience then inspired him to create a film festival to promote small sustainability organizations in Japan by pairing them with amateur filmmakers. Not only was the event created to promote the sustainability organizations and provide experience for amateur filmmakers but also to serve a larger purpose of creating a collaborative environment and community centered around sustainability. The event was named **SOS: Green Screening Film Festival**. The prefix “SOS” is also an acronym for “Seeds of Sustainability” which is a sustainability project run by our sponsor Chuck Kayser and associate Raj Joshi (Studio Director of game development at 17-Bit). “Seeds of Sustainability” fosters and supports a community of sustainability in Kyoto, Japan and has offered to hold this event under their name.



The goal of this project is to develop a sustainability themed film festival that connects sustainability groups and filmmakers and creates a collaborative environment promoting community discussion. We developed four objectives to accomplish this:

- Identify common protocols and organization for a small short film festival.
- Assess how to best connect organizations and filmmakers who want to participate in this event.
- Determine what topics or events would make the public want to attend this festival.
- Determine roles and responsibilities for the event.

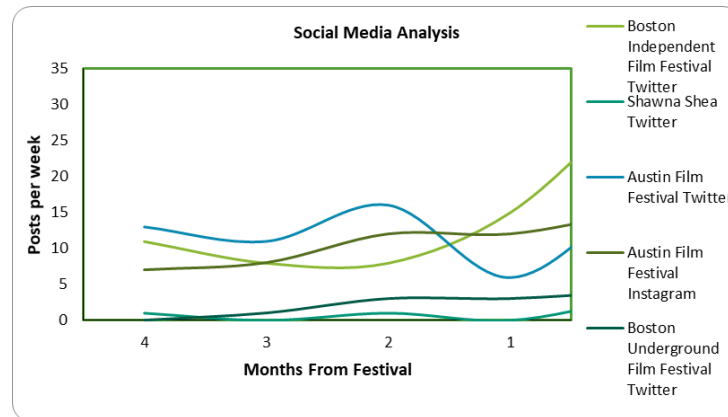
We interviewed, researched, conducted content analyses, and provided direction on topics including promotion and publicity, connecting filmmakers and sustainability organizations, website management, submission guidelines and video criteria, festival roles and responsibilities, and event scheduling. Our findings and recommendations for each of these topics is detailed below.

- **Promotion and Publicity**

To create a logo and promotional material for SOS: Green Screening Film Festival we analyzed logos and posters looking at subject matter, design elements, and color scheme. We analyzed six logos and three film festival posters to develop a sense of common visual elements including: greenery, rolls of film, bold sans serif lettering, rounded details, recognizable iconography. We then employed an iterative design process to design the logo and promotional material for the event.



We then interviewed film festival organizers to determine what methods of promotion were used for their festival. We analyzed the social media pages the festival organizers referenced to determine the frequency of posts promoting their event. From the interviews with festival directors, we found that Facebook and Instagram are major platforms used for film festival promotion. We learned from the frequency of post analysis that there is promotion of the event year-round, but the frequency begins to pick up around two months prior to the event and typically peaks the month of the event.



- **Connecting Filmmakers and Organizations**

One of the unique aspects of the SOS: Green Screening Film Festival is the idea of matching the amateur filmmakers with the small sustainability organizations. In order to maintain the film festival as an annual event contacts must be made with both groups in an attempt to build a network for the event. A list of sustainability organizations was provided from our sponsor Chuck Kayser. We then went to the sustainability organizations' website or social media pages to gather the organization's purpose and contact information. This information was then compiled into a contact list containing information such as: organization name, contact information, and name of contact. A similar process was used to organize the contacts for filmmakers however an initial list was not supplied. We researched which local universities had film departments then went to the faculty directory to find the contact information for film professors/lecturers. We contacted potential participants to briefly introduce the project and gauge if they had any interest in participating in the festival by working with or as an amateur filmmaker to make a promotional video to be shown in a film festival.

To pair the organizations with filmmakers we agreed that the most impactful factors for the matchmaking process in order of importance were:

- **Transportation**
- **Languages**
- Equipment
- Availability
- Preferences

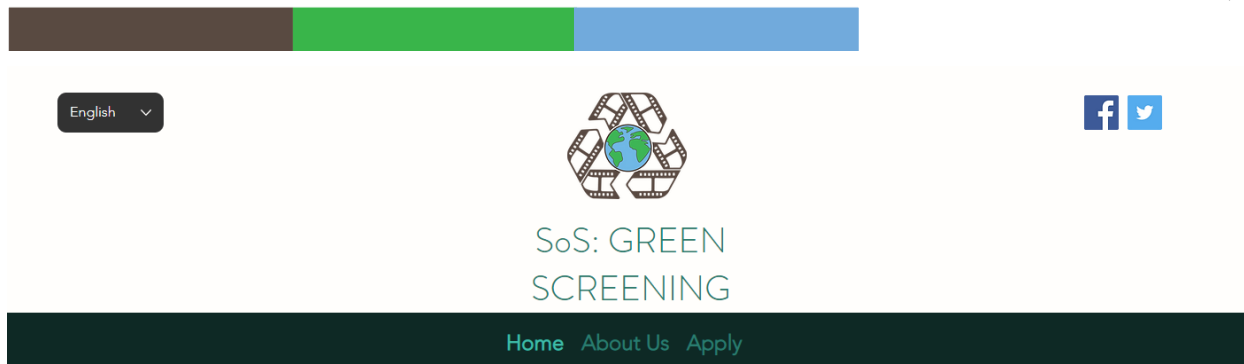
We created sign-up forms for organizations and filmmakers to compare the needs of both groups side by side to simplify the matchmaking process. Due to the festival event's small scale for the first years, this matching process can be simplified as much as needed to make it more feasible.

- **Website Creation and Upkeep**

For the Green Screening website that was created for the festival, upkeep will be important for its continued usefulness in promotion of the festival. This upkeep would include:

- Up to date information on dates, times, and venues for each festival
- Pictures and videos of past festivals
- Announcements of awards for past festivals
- Updates on the filmmaker/organization signup forms for each year as needed

All of these updates would need to maintain the website's focus on user-centric design, otherwise the website could become confusing and deter possible stakeholders.



## SoS: GREEN SCREENING

- **Guidelines and Video Criteria**

Based on research and interviews, we determined that Film-Freeway should be used for submissions, and have the following guidelines:

- Any submitted film must have the overarching theme of **sustainability**
- Film Length: **3-10 minutes**
- Video Quality: **1080p** maximum
- File Format: **MP4**
- Subtitles: **Filmmakers can subtitle their own films** if they choose but will not be required
- Submission Platform: **FilmFreeway**
- Films that are already made will be accepted


- **Information for Each Role**

In order to achieve our goal, we needed to identify roles and responsibilities to create and run a film festival. We collected this information through semi-structured interviews with festival organizers as well as researching job descriptions on festival websites and job application services such as Indeed. Through the interviews and research, we have identified yearlong roles such as: festival manager/ director, public relations manager, event operations coordinators, and budgeting manager. Other roles such as: host/MC, house manager, programming team, tech manager, judging team, and volunteers will only be needed during the event or a couple of months prior to the event. One major finding from our interviews was that due to the size of the film festival, some of the roles will not be as intensive as other festivals. People will have many different responsibilities. As the festival grows and individuals join the project then the responsibilities can be distributed to more people.

- **Financial Considerations**

Although it is not necessarily the goal of the SOS: Greening Screening Film Festival to profit from the event, funds are required to compensate for the labor involved and certain features of the festival. Some of these features include:

- Awards for the filmmakers and organizations
- Food that will be served at the venue
- Drinks to be served at the event
- Venue where the festival will be held

- 
- Translation to subtitle the films so they are understandable in English or Japanese

We roughly estimate a maximum of **\$5500** for the festival. This money can come from a combination of various methods such as:

- Submission fees
- Ticket sales
- Grant money from universities or non-profit film organizations
- Corporate sponsors

- **Timeline**

The team completed extensive research when creating a timeline for the festival including interviews with festival organizers, communication with advisors and sponsors, and investigation of existing festival timelines and programs. For the first year of the event, we had to consider that there will be more preparation work required to get the event started.

### **Pre-Event Scaffolding**

1. **January 1<sup>st</sup>, February 1<sup>st</sup>, March 1<sup>st</sup>**: Roughly eight months prior to the event. Rolling admissions grouping of pairs of filmmakers and organizations
2. **July 1<sup>st</sup>**: Roughly one month prior to the event. Deadline for submissions, begin working with volunteers to plan the festival. The submission deadline is roughly one to one and half months prior to the event. The programming team will then view the films and begin to build the festival program
3. **July 15<sup>th</sup>**: Roughly three weeks prior to the event. Judges receive the film. This process can be done asynchronously but judges need to meet at some point prior to the festival to choose what films will win the awards
4. **Mid to late August**: Festival Day TBD.



## Day of Schedule:

|  <b>SOS:<br/>GREEN SCREENING</b> |   |
|---|---|
| <h2>Day of Event Schedule</h2>  |   |
| <b>14:00</b><br>(3 hours)   | <b>VENUE SET-UP</b><br>ORGANIZING SEATING, ARRANGING TICKET RECEPTION AND LINE, SETTING UP TECH EQUIPMENT, AND OTHER NECESSARY PREPARATIONS.  |
| <b>17:00</b><br>(30 min)  | <b>DOORS OPEN/PRE-EVENT MIXER BEGINS</b><br>TICKETS BEING CHECKED AND ATTENDEES ENTERING THE VENUE. ATTENDEES, ORGANIZATIONS, AND FILMMAKERS SOCIALIZE WITH LIGHT SNACKS AND DRINKS                         |
| <b>17:30</b><br>(15 min)  | <b>INTRODUCTION/OPENING SPEECH</b><br>FESTIVAL HOST INTRODUCES THE EVENT WITH A SHORT SPEECH ABOUT THE FESTIVAL.  |
| <b>17:45</b><br>(30 min)  | <b>FIRST FOUR FILMS OPENING AND SHOWING</b><br>FOUR FILMS ARE SHOWN BACK TO BACK WITH A SMALL DESCRIPTION GIVEN BY THE ORGANIZATION AND FILMMAKER (IF THEY ARE AVAILABLE) PRECEDING THEIR RESPECTIVE FILMS. |
| <b>18:15</b><br>(20 min)  | <b>FIRST PANEL Q&amp;A</b><br>FILMMAKERS, ORGANIZATIONS, AND OTHERS INVOLVED IN THE EVENT HAVE A DISCUSSION ABOUT THE FIRST GROUP OF FILMS AND ANSWER QUESTIONS.  |
| <b>18:35</b><br>(30 min)  | <b>INTERMISSION</b>   |
| <b>19:05</b><br>(30 min)  | <b>SECOND FOUR FILMS OPENING AND SHOWING</b><br>FOUR FILMS SHOWN WITH A SHORT DESCRIPTION   |
| <b>19:35</b><br>(20 min)  | <b>SECOND PANEL Q&amp;A</b><br>DISCUSSION ABOUT THE SECOND GROUP OF FILMS.  |
| <b>19:55</b><br>(10 min)  | <b>CLOSING SPEECH</b><br>FESTIVAL HOST CLOSES OUT THE EVENT WITH A SHORT SPEECH.  |
| <b>20:05</b><br>(55 min)  | <b>FESTIVAL RECEPTION</b><br>ATTENDEES, ORGANIZATIONS, AND FILMMAKERS SOCIALIZE WITH FOOD AND DRINKS. AWARDS ARE PRESENTED AND INVOLVED PARTIES ARE RECOGNIZED FOR THEIR CONTRIBUTIONS.                     |
| <b>21:00</b>  | <b>VENUE BREAK-DOWN</b><br>THE VENUE IS CLOSED AND REORGANIZED AS NEEDED  |



## Post Event Analysis

Directly after the event, awards for the films should be posted to both the website and social media announcements. In the week following the festival the films should be posted online and a voting portal should open for individuals to vote for the online audience choice award. This award will allow the organizations to promote themselves and spread the word of the festival as well. In order to improve the appeal of the website and FilmFreeway a gallery section can be added with pictures of the event. The last step in the post event analysis is a reflection of the past event to determine areas of success and failure. A survey can be posted to gauge the opinions of those who attended the festival to determine their views on the event. Questions could include:

- How would you rate your event experience? (Very bad to very good scale)
- Did you find the Q&A discussion sessions valuable?
  - If so, why?
- Do you feel that this film festival helped raise your awareness about topics relating to sustainability?
- Do you feel you had ample time to network with other attendees?
- Would you recommend this event to others? (Yes or no)
- How were the food and drinks at this event? (Very bad to very good scale)
- Any other comments?

When planning for the event in the following year, these data collected can be considered for areas of improvement.

Altogether, this film festival will not only help celebrate the work of sustainable organizations, but also of filmmakers who are trying to make change in the world as well. Through these guidelines, the possibly daunting task of putting together a large festival with no prior experience can be minimized.



# Table of Contents

|   |     |
|---|-----|
| Abstract.....   | ii  |
| Acknowledgments.....  | iii |
| Executive Summary .....   | iv  |
| Using Films to Create Community .....                               | 1   |
| Importance of Film Festivals .....                                  | 1   |
| How Film Festivals Create Impact .....                              | 2   |
| Public Appeal of Film Festivals.....                                | 2   |
| Format of this Report .....   | 3   |
| Promotion and Publicity .....                                       | 5   |
| Researching Promotional Material .....                              | 5   |
| Creating Promotional Material .....                                 | 7   |
| Evaluation of Social Media.....                                     | 9   |
| Developing Social Media.....  | 9   |
| Connecting Filmmakers and Organizations.....                        | 12  |
| Reaching out to Sustainability Organizations and Filmmakers.....    | 12  |
| Matchmaking System.....   | 14  |
| Website Creation and Upkeep .....                                   | 15  |
| Guidelines and Video Criteria .....                                 | 19  |
| Submission Guidelines.....  | 19  |
| Video Criteria.....   | 21  |
| Information for Each Role .....                                     | 22  |
| Helpful Tips for Individual Roles .....                             | 23  |
| Financial Considerations.....                                       | 24  |
| Pre-event Scaffolding.....  | 25  |
| Day of Event Construction.....                                      | 27  |
| Post Event Analysis .....   | 28  |
| References.....   | 29  |
| Appendices.....   | 33  |
| Appendix A: Interview Questions with Film Festival Organizers ..... | 33  |
| Appendix B: Sign-up for Small Organizations.....                    | 34  |
| Appendix C: Sign-up for Filmmakers.....                             | 36  |
| Appendix D: Information for Each Role .....                         | 38  |
| Appendix E: Contact List.....                                       | 40  |



|  |    |
|--|----|
| Appendix F: Draft Emails to Stakeholders ..... | 41 |
| Email to Sustainable Organizations: .....      | 41 |
| Email to Universities: .....                   | 41 |
| Email to Professors: .....                     | 42 |
| Appendix H: Promotional Material .....         | 46 |



## List of Figures

|   |    |
|---|----|
| Figure 1: Logo design iterations .....              | 8  |
| Figure 2: Graph of social media posting rates ..... | 10 |
| Figure 3: First Social Media Posts .....            | 11 |
| Figure 4: One Sheet .....                           | 11 |
| Figure 5: Filmmaker sign-up form.....               | 14 |
| Figure 6: Menu Styles .....                         | 16 |
| Figure 7: Sitemap.....                              | 17 |
| Figure 8: Hi-Fi Prototype.....                      | 18 |
| Figure 9: Final Website.....                        | 18 |
| Figure 10: International FilmFreeway Example .....  | 20 |
| Figure 11: Day of Event Timeline .....              | 27 |

## List of Tables

|   |    |
|---|----|
| Table 1: Relevant Audience of Individual Sections ..... | 3  |
| Table 2: Logo Analysis .....                            | 6  |
| Table 3: Poster Analysis .....                          | 7  |
| Table 4: Example of social media evaluation .....       | 9  |
| Table 5: Website Analysis .....                         | 16 |
| Table 6: Sustainability Video Analysis.....             | 21 |



# Using Films to Create Community

Our project sponsor, Chuck Kayser, is the founder and owner of Midori Farm, a small sustainable farm near Kyoto, Japan. Kayser struggled for years with promoting his work before he was able to build his network in Japan. Mr. Kayser obtained a grant to create material promoting his farm, but when the pandemic started, he had to adjust his plans for connecting with filmmakers. In an attempt to get his name out there and promote himself, Mr. Kayser reached out online to find individuals who would be willing to film a promotional video and was surprised at the number of responses he received. While Mr. Kayser does not work in the film festival industry; this experience inspired him to create and plan a film festival that displays similar promotional videos for small sustainable organizations in Japan.

Mr. Kayser's goal was to create a way to connect filmmakers with small sustainable organizations for the purpose of creating promotional videos. These videos would help content creators in need of a project, and also small organizations struggling with visibility and promotion. Secondly, showing these films at a designated festival would create a collaborative environment and a community centered around sustainability.

Community engagement provides the opportunity for sharing ideas and working together in a collaborative environment with other like-minded individuals. Small organizations face many struggles such as visibility, recognition, funding, and while expanding and creating large-scale change are important goals, the organizations may not always have the time or resources to do so (Taneja, S., Toombs, L. 2014; Josiah, S. J. 2001; O'Brien, 2018). When small sustainability focused organizations overcome these obstacles, the organizations can grow and promote sustainability more widely. Film festivals are an important resource for small organizations as they have demonstrated the ability to increase awareness, develop a community, and help generate economic boost to communities (Farrar, R. 2021; Grunwell, S. Ha, I. 2008). In addition to film festivals proving to be valuable resources for small organizations, film festivals have become much more common with upwards of 3,000 currently active and 9,706 which have run at least once in the past 15 years (Follows, S. 2021).

## Importance of Film Festivals

The goal of this project is to develop a sustainability themed film festival that connects sustainability groups and filmmakers and creates a collaborative environment promoting community discussion. Film can be a powerful method of connecting people and sparking change but for it to be worth the effort, the stories need to be presented in a compelling way to get the message across (Video for Change, 2015). "A video is only as powerful as its ability to touch the people that watch it, to connect them to the experience of the people portrayed in the film, and to motivate them to get involved to make a difference," states Video for Change: A Guide For Advocacy and Activism. This organization did research in using visual mediums in effective advocacy and stated from experience that film can have a very personal impact to effect change (Video for Change, 2015).



## How Film Festivals Create Impact

Part of understanding the importance of film festivals is to understand the impact they can create on the audience. Film is an extremely powerful form of media that can play an important role in stimulating behavior change (Fitchett, et al., 2015). A study from the Scottish Mental Health and Arts Film Festival indicated that the attendees had an increase in positive attitudes about mental health and that the films actively helped challenge stigma around mental health. Some attendees completed surveys before and after viewing the films. In the post viewing survey, a significant percent of individuals showed a positive change in their responses. After viewing the films individuals indicated that they would work on their own behavioral change to be more accepting and reduce discriminatory behavior. The study found that 11% was the lowest percentage of individuals to change to a more positive response to a single question while the highest was 38.5% for a single question (Quinn, et al., 2011). This study exemplifies how films can impact the attendees of a film festival and indicates that film encourages behavioral change for individuals.

Another primary function of themed film festivals is to simply increase awareness and inspire the attendees. The Shextreme Film Festival celebrates women in extreme sports and adventure. Data collected from this film festival revealed that each year 99% of the festival attendees believed attending the festival resulted in an increase in awareness and understanding of women in extreme sports (Farrar, R. 2021). Of the individuals who shared their opinion about the film festival, most of the responses were centered around the idea that viewing these films were eye-opening or that the individuals realized new things. After the film's screenings, 100% of the surveyed attendees felt they were inspired and encouraged to spend more time outdoors. Six weeks later, festival attendees were documented as spending more time outdoors (Farrar, R. 2021). The opt-in survey six weeks after the film festival showed that the statements of feeling inspired were not just superficial and the individuals realized that they were in fact spending more time outdoors.

## Public Appeal of Film Festivals

Films and film festivals can have a profound effect on attendees' opinions of a given topic, but the question of why people show up to the festival in the first place remains. Seven hundred attendees of an art documentary film festival in Italy were surveyed on why they were attending the festival. The most popular reasons given were love of cinema, love of art, and a desire to see unique films (Ercolano, S., et al., 2017). Personal interest in the theme and the wish for a unique viewing experience are important points to keep in mind.

Interest in the subject matter itself was the second most popular reason given for attending the Italian festival study. As previously mentioned, the engagement of panel events at film festivals helps create an impact on attendees. Events like these increase the appeal to those personally interested in the subject. For example, EarthX is an annual film festival focused on environmental preservation. Part of their event is a series of panels, talks, and conferences where speakers take a more in depth look at various environmental issues (EarthX, 2021). While some film festivals are able to attract attendees on the promise of red-carpet events or access to famous actors and star directors, that is not the case for smaller film festivals. For example, the Hot Docs Canadian International Film Festival is a much smaller event that is not able to draw attendees in the manner mentioned above. However, in place of the attractions they are able to draw in

attendees with the promise of engaging with the topics of the documentary films, opportunities to learn, or the ability to participate in civic life (Davies, L. 2016).

Using the existing interests of the public proves to be one way to draw people in but appealing to people without interest in the subject remains another challenge. BFI Flare, an LGBT film festival in London has worked for years to normalize queer culture by drawing new people into their event (Dhaenen, 2021). In a case study on the growth of their event, Frederik Dhaenen describes how a small community continues to attract more and more people to support their advocacy for the LGBT community.

This event prides itself on having “a little something for everyone.” Specifically, they promote a variety of different stories and styles of film. The content included in this festival vary in genre and tell the stories of many different kinds of people. One film from 2015 by Jay Dockendorf, *Naz & Maalik*, featured the struggles of black Muslim teenagers in New York facing the struggles of growing up and hiding the relationship they shared. Their unique experiences born from their identities as black, Muslim, LGBT individuals is something rarely seen in mainstream media. That being said, other aspects of their coming-of-age struggle are very relatable. The BFI Flare organizers see connecting to the general public as an integral part of having something for everyone (Frederik Dhaenen, 2021). This further shows the value in using personal, compelling media to appeal to the audience.

## Format of this Report

The format of the report is structured around action items that provides a usable document for any involved stakeholders. Each section (or “module”) of the report is centered around a specific action item where we provide some literature review surrounding the idea, the methodology used to gather information or data, and the results which analyze the gathered information. The analysis is then used to put together clear recommendations and suggestions on how to implement these ideas and plans to put together and maintain an annual film festival. We created the following table to clarify the target audience for each section as this report can be used by a multitude of stakeholders (Table 1).

| <b>Table 1: Relevant Audience of Individual Sections</b><br><i>The table below shows the chapters/modules of the report as well as who the target audience of the chapter is</i> |   |
|--|---|
| Section  | Targeted Audience                                     |
| Promotion and Publicity  | PR manager  |
| Connecting Filmmakers and Organizations  | PR manager and film festival manager                  |
| Website Creation and Upkeep  | Website manager/ PR Manager                           |
| Guidelines and Video Criteria  | Programming team and film festival manager            |
| Information for Each Role  | Film Festival Manager and all involved with the event |





|                           |   |
|---------------------------|---|
| Financial Considerations  | Film Festival Manager and Budgeting Manager               |
| Pre-Event Scaffolding     | Film Festival manager, programming team, and judging team |
| Day of Event Construction | Film festival manager and all involved with the event     |
| Post Event Analysis       | Film Festival manager and other yearlong roles            |



## Promotion and Publicity

Small organizations often lack the means to promote themselves, and this is frequently detrimental to their mission and success (Vijayan, a., 2021). The challenges of small organizations are further intensified in non-profit groups that commonly struggle in having limited funds and have difficulties publicizing their mission (Dodson, B., 2017). Advertisement can raise the community engagement and financial backing for non-profits (Dodson, B., 2017). Video content can be used in promoting an organization through many different platforms such as social media, website, and fundraising events. Videos aid in engaging and encouraging the audience to get involved with various causes, thus increasing the funding and public contribution (Dodson, B., 2017).

Ideally, nonprofits should utilize advertising in a very similar way to for-profits, as increasing awareness can help increase their revenue (Rose-Ackerman, 1990; Favara, D. M., 2014). Advertising can come in many forms and is not limited to traditional media advertisement. Short films as promotional materials are an example of non-traditional media advertising. Instead of trying to advertise just a product or company, short films are intended to tell a story and inspire engagement. One of the simplest, most cost effective, and most common forms of advertisement is through social media (Favara, D.M., 2014; Schoop, 2015; Sehl, 2020). Social media can be useful for building communities, and many platforms provide resources for small organizations to use to promote themselves. These include groups for people to engage in and calendars to notify the public of events (Sehl 2020). Social media is also incredibly effective at spreading videos through shares, increasing outreach without using any financial? resources (Sehl 2020).

In helping to support the small organizations that will participate in this event while starting small ourselves, effective promotion on a free platform is incredibly important. To bring this event to fruition, it will be necessary to get more engagement. Promoting the festival will be needed to bring in participants like filmmakers, sustainability organizations, volunteers, and future attendees. Our group has worked to build the necessary tools to effectively spread the word about this event, *SOS: Green Screening*.







We investigated the promotional material of film festivals through analyzing websites and social media of other film festivals. From those sources we analyzed examples of logos, posters, and promotional posts to find common practices.

### Researching Promotional Material

A top priority was to design a logo to establish a presence on social media. The team decided that the logo needed to reflect ideas of sustainability and filmmaking as that is what the festival is about. By searching the terms “sustainability organization” and “film festival poster” in Google Images, we selected results with links to an organization’s website. The analysis of six logos and three posters (Table 2, Table 3) gave a basis for what kind of recognizable iconography would convey the identified purpose. By examining subject matter, design elements, and color scheme of other logos, we were able to use them as reference for our design.




We investigated what makes a good logo through academic research of what people find most appealing in a logo design. Searching terms such as “appealing logo design” and “making designs recognizable,” in the Gordon Library database provided a few relevant sources. In

addition, our advisor, Jennifer deWinter (Professor of Interactive Media & Games Development), Raj Joshi (Studio Director of game development at 17-Bit), and a friend of Chuck Kayser, assisted us in an iterative critique design process. In each phase of developing a logo, we reviewed the changes made in the last phase of design and what to change next. These brainstorming sessions involved back and forth discussion on color scheme, symmetry, iconography, and advice on small details.

| <b>Table 2: Logo Analysis</b>  |                             |                     |                        |                     |              |                                  |
|--|-----------------------------|---------------------|------------------------|---------------------|--------------|----------------------------------|
| <i>The logo analysis shows themes of greenery in sustainability logos and film roll iconography in film festival logos. Font in these logos tend to be a thin, sans serif.</i> |                             |                     |                        |                     |              |                                  |
| <b>Logo</b>  | <b>Organization</b>         | <b>Subject</b>      | <b>Design Elements</b> | <b>Color Scheme</b> | <b>Text?</b> | <b>Text Style</b>                |
|   | Midori Farm                 | Sustainable farming | sprout, ground, simple | green               | No           | N/A                              |
|   | One Tree Planted            | Tree planting       | sprout                 | white               | Yes          | tall, thin, and bold, sans serif |
|    | Nature Booth                | Eco-friendly photos | recycling, leaf        | green               | No           | N/A                              |
|   | New Hampshire Film Festival | Film Organization   | film roll, bird        | black               | Yes          | thick, thin, sans serif          |
|   | Boston Film Festival        | Film Organization   | film roll              | gray, black, blue   | Yes          | Thick, serif, thin, sans serif   |
|   | Boston Short Film Festival  | Film Organization   | bird, acronym          | white               | Yes          | thick, sans serif                |

Sustainable Organization

Film Festival

| <p><b>Table 3: Poster Analysis</b><br/> <i>The film festival posters analyzed often use rolls of film as a design element and bright, but limited color palettes.</i></p> |                              |                      |  |                    |       |                                  |
|---|------------------------------|----------------------|--|--------------------|-------|----------------------------------|
| Poster  | Organization                 | Subject              | Design Elements                            | Color Scheme       | Text? | Text Style                       |
|    | Sundance Film Festival       | Film Organization    | simple sun-like design                     | orange, black      | Yes   | thick, sans serif                |
|    | Chicago Latino Film Festival | Latino Culture       | film rolls, lights, clap card, Latina lady | blue, black, brown | Yes   | thick, sans serif                |
|    | Farm Film Festival           | Farming Preservation | tractor, film roll                         | green, orange      | Yes   | thick, sans serif, thin, cursive |

## Creating Promotional Material

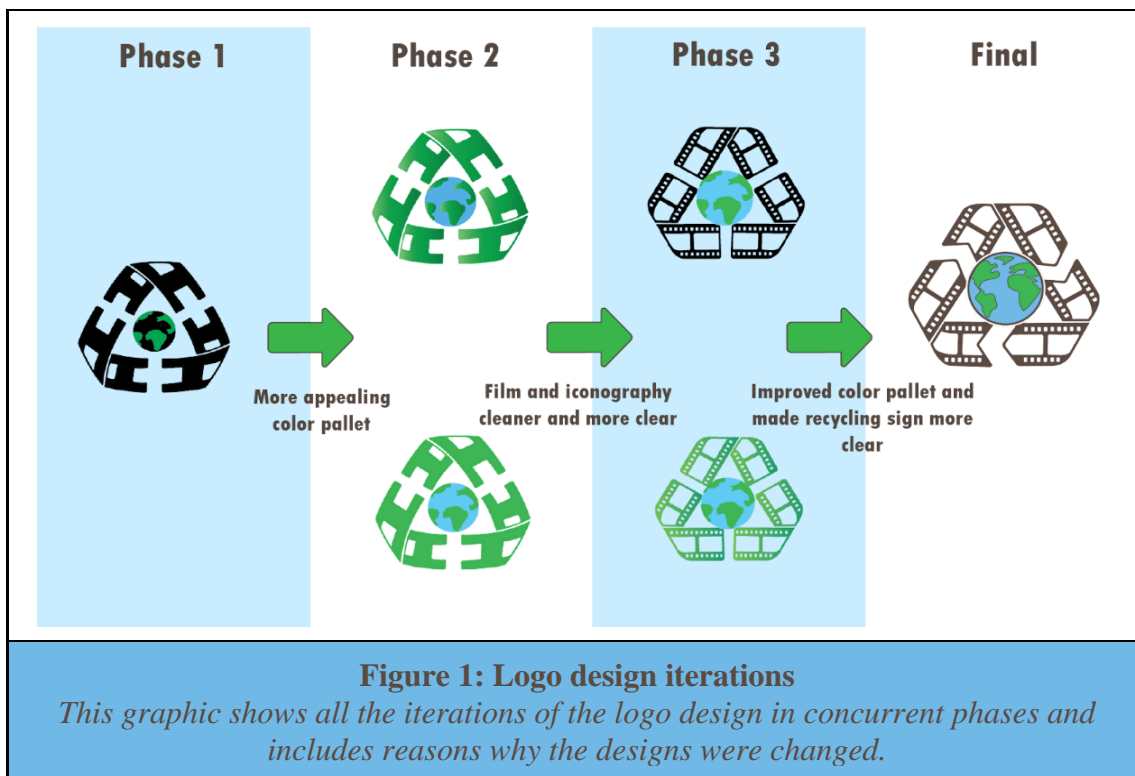
The team distilled the process of designing promotional material to the following checklist:

- Identify purpose
- Analyze similar designs
- Brainstorm sketching
- Clean design
- Refine message
- Develop clear, final decision

In our research of film festival and sustainability logos and posters we found a few common visual elements.

- Greenery, recycling iconography
- Rolls of films
- Bold, sans serif lettering
- Rounded details
- Recognizable iconography

Other similar events tend to use consistent themes and iconography to promote their event. The design in their logos represented the event and its design was often carried into much of their promotional material. We were able to use a similar process to the logo designing process when creating other promotional material.



The iterations of the logo design were done in Illustrator because both our group and Raj Joshi had access to it, in case he made further changes after our project's completion. Illustrator's vector design tools also allow the image to be resized to fit any purpose, making the logo much more versatile. Iterations (Figure 1) were developed based on an iterative design process through feedback from primarily Jennifer deWinter and Raj Joshi. The goal of the revisions was for the design to be visually appealing, readable, and denote a clear purpose even at a distance. The final logo was decided upon not when the logo was the best it could possibly be, but when it effectively served its purpose.

The name *SOS: Green Screening* was selected from a brainstorm for its clever, descriptive word play, and because the full name showed few similar results. Searching the full name on Facebook brings up the correct social media page as long as the "SOS" prefix is included, making it easy for interested parties to find. The prefix "SOS" is also an acronym for "Seeds of Sustainability" which is a sustainability project run by our sponsor Chuck Kayser and Raj Joshi. "Seeds of Sustainability" fosters and supports a community of sustainability in Kyoto, Japan and has offered to hold this event under their name.

Through this process we were able to create material that is clear, clean, and consistent. The process to create promotional material was simpler than the process to create the logo because the design elements and color scheme already had some precedent. This process can be used to create posters and other imagery for the event in the future and the material already created can even be used as templates for future posters and posts (Appendix H).

## Evaluation of Social Media

Having material to promote the event is useless without a platform to display it. To gather information about what platforms would be best for promoting the festival we used a combination of research into other film festivals and interviewing film festival organizers with experience in public relations.

**Table 4: Example of social media evaluation**

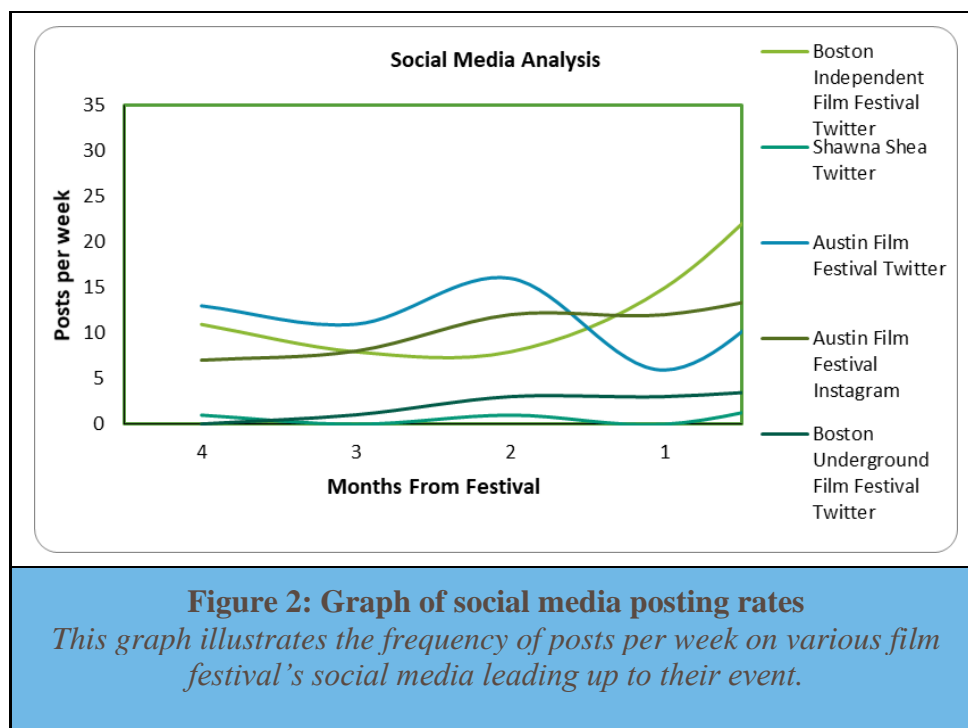
*This is an abridged version of an evaluation of several film festival's social media. It included analyses of the frequency of posts and general takeaways of those posts from 4 months before their film festival to the month of the festival.*

| Film Festival                    | Platform  | # of posts 4/mo. before | Takeaway                          | # of posts 3/mo. before | Takeaway                                    |
|----------------------------------|-----------|-------------------------|-----------------------------------|-------------------------|---|
| Boston Independent Film Festival | Twitter   | 11 per week             | Promoting virtual screening event | 8 per week              | Promoting virtual screening event           |
| Shawna Shea Film Festival        | Twitter   | 1 per week              | Announcing Event dates            | 0 per week              | N/A   |
| Austin Film Festival             | Twitter   | 13 per week             | Submission deadlines              | 11 per week             | Announcing Panelists, asking for volunteers |
| Austin Film Festival             | Instagram | 7 per week              | Submission deadlines              | 8 per week              | ticket promotion, panelists                 |
| Boston Underground Film Festival | Twitter   | 0 per week              | N/A                               | 1 per week              | Early bird submission deadline              |

We interviewed film festival organizers about several topics including promotion. We asked them questions about how much growth they have seen in their film festival and what methods they used for promotion. We then looked into the social media of their events and some events they referenced in the interview to analyze their promotion. For this analysis, we looked at the posts from four months before the event up to the posts the month of the event to look at how often they were posting on average and general takeaways from the posts that month. This analysis was done by skimming through posts from a given month, taking the average number of posts per week, and reflecting on the most prevalent topic of posts from that month (Shown in Table 4).

## Developing Social Media

Twitter and Facebook are most commonly used to promote film festivals (Yanakieva, 2017). This information was confirmed by some of the interviewees including Skip Shea of Shawna Shea and Boston Independent Film Festival, and Jay Kay of HorrorHound Film Festival. Both of them talked about using Facebook and Instagram for promotion. Facebook and Instagram are major platforms that provide the user with the benefits of being free, interactive, and having a large reach.



In our analysis of social media pages, we found promotion for the event occurred year-round. From 5 months before the event to the event itself, posting really starts to pick up 2 months before the event and typically peaks the months of the event. (Shown in Table 4) Promotion tended to focus on key benchmarks in the timeline of the festival such as submission deadlines, revealing panelists, opening of ticket sales, and sneak peaks of the featured films. They also spend time interacting with the community, like responding to people who are posting about the event. After the event, some events post the results on their social media. Promoting key deadlines, panel events, and interacting with the community were key aspects of the social media presence of these events.

To promote the event and contact participating individuals, we created accounts on social media including Twitter, Instagram, and Facebook. We created posts to reach out to possible participants (Figure 3), as well as a pamphlet that can be distributed to communities such as sustainability groups and filmmakers to encourage involvement in the project (Figure 4). They outline a brief overview of what participants this event is looking for and how they can benefit from being involved. The English and Japanese versions are in a single post so users can swipe to read either. Based on interviews with various festival organizers and analysis of other festival social media pages, there are a few key things to keep in mind when managing these platforms.

- Post about key developments and deadlines of the event
- Posts should look professional with a consistent format/color pallet
- Incentivize interacting with the posts
- Respond to people talking about the event (people reposting or tagging the account)

Ultimately, we had the most success using social media by replying to a post from a sustainability organization on one the posts from our sponsor Mr. Kayser who has already built a platform and a community. The team received interest from Doki Earth and various volunteers after the prospect of this event was promoted.



**SOS GREEN SCREENING**

We understand that people have stories to tell, and that content creators and film makers are looking for opportunities to help tell those stories. Midori Farm is partnering with Worcester Polytechnic Institute to organize a sustainability film festival.

Filmmakers will team up with small, sustainable and environmental initiatives and organizations to make films that tell stories about the activities they participate in for sustainable causes.

These films will be shown at a one day film festival in Kyoto that will celebrate the endeavors of these environmental organizations and promote the work of local film makers.



We will help people network and find partners by aiding small organizations and filmmakers to meet and collaborate for this event.

Be part of this growing community.

Timeline:

- Accepting applications to participate now until March 1st 2022
- Deadlines for film submissions July 1st 2022
- Film festival screenings in August 2022, date to be confirmed

Apply Here: [Contact us: sosgreenscreening@gmail.com](mailto:sosgreenscreening@gmail.com)

**SOS GREEN SCREENING**

人々には伝えたいストーリーがあり、コンテンツクリエイターやフィルムメーカーは、そのストーリーを伝える手助けを求めていることを理解しています。Midori FarmはWorcester Polytechnic Institute (USA)と協力して、サステナビリティ・フィルム・フェスティバルを開催します。

フィルムメーカーは、持続可能な活動を行っている小規模な環境保護団体とチームを組み、彼らが持続可能な活動のために参加している活動についてのストーリーを描いた映画を制作します。



これらの作品は、京都で開催される1日限りの映画祭で上映され、これらの環境保護団体の活動を称えとともに、地元の映画制作者の活動を促進します。

私たちは、小さな組織や映画製作者がこのイベントのために集まり、協力するのを支援することによって、人々がネットワークを作り、パートナーを見つけるのを助けます。この成長中のコミュニティに参加してみてください。

タイムライン

- 2022年3月1日まで参加申し込み受付中
- 映画作品の応募締め切り 2022年7月1日
- 映画祭での上映は2022年8月、日程は未定

スクリーンして応募する [お問い合わせ sosgreenscreening@gmail.com](mailto:sosgreenscreening@gmail.com)

**Figure 4: One Sheet**

*These flyers were created as an informational resource to be distributed to communities such as sustainability groups and filmmakers to encourage involvement in the project. These can be hung up in cafes and other areas. The one sheet on the left is the English version and the one sheet on the right is the Japanese translated version.*





## Connecting Filmmakers and Organizations

Given how many small organizations can struggle with telling their own story about the work they do, connecting them to a community of storytellers seems natural. One aspect that is needed is an effective way to bring these two groups of people together in a way that is beneficial to both parties. A necessary step is examining potential content creator communities and understanding issues that smaller sustainability organizations could face.

Small nonprofit organizations (NPOs) with less than \$100,000 in annual revenue make up over 60% of NPOs in the USA (Francis & Talansky, 2012). Despite the small size of most NPOs, they fill many important roles in society. From helping the hungry through food banks, to training employees, and providing services such as childcare (Francis & Talansky, 2012). Nonprofit work not only helps the individuals participating in the work, but also the society on a larger scale (Nakano, 2004). Despite their importance, small nonprofit organizations often struggle to get the resources that they need. Due to small size and limited resources, expanding by increasing the number of employees is not always an option (O'Brien, 2018). Additionally, they do not usually have excess money to spend towards solving their problems (O'Brien, 2018).

The group that we want to connect the small organizations to is amateur filmmakers. One sector of the amateur filmmaking community includes university students studying film. Kyoto is home to two of the top ten film schools in Japan: Ritsumeikan University and Kyoto University (DataJam, 2021). Film festivals provide many different avenues for student involvement such as festival marketing, planning and organization, and filmmaking (Kerns, S. & Yates, M., 2020). Such involvement of students in film festivals is advantageous towards their future careers in the film industry (Kerns, S., & Yates, M., 2020). Submitting original work to film festivals can contribute greatly to professional development and writing skills for a student's career (Stein, F., 2018). A speaker at Chapman University told its film students that film festivals are a necessary part of their resume (Tatalovic, B., 2018).


### Reaching out to Sustainability Organizations and Filmmakers

In order to create and maintain the film festival as an annual event contact must be made with sustainability organizations and filmmakers so that films can be made each year. We were provided a list of sustainability organizations that our sponsor Chuck Kayser believed would be a good fit for this film festival. We first went to the organizations' websites and Facebook pages to gather the organization's purpose and contact information. This information was organized in a matrix (Appendix E) that contained information such as:

- Organization Name
- Contact Info
- Name of Contact

While this process was used to create an initial list of contacts in order to expand the list in the future, a website called Mamoru could be used to find sustainable organizations. Mamoru allows the user to input their location and supplies the user with sustainable businesses and organizations in that area. Using this website will allow the festival to continue to contact new sustainable organizations in the future in an attempt to get more involved.

A similar process was used to organize the contacts for filmmakers however we were not supplied with a list of contacts to start. Since we wanted to target amateur filmmakers for this



festival, we decided to contact university film students. We first researched which local universities had film departments. Since not every university calls it a film department, we looked for programs that included terms like film, visual media, visual arts, image arts, or anything similar. Second, we looked at the university directories to collect the names, positions, and emails of film professors/lecturers. There were some difficulties with this process as many of the directories did not provide the contact info for the professors. However, since the names and pictures of the professors were often included, it did allow us to search their names and led us to personal websites, Facebook pages, or LinkedIn profiles. We then organized all the information into the same matrix as the organizations. Finally, we created draft emails (Appendix F) for the organizations and the filmmakers to make initial contact with these groups. The goal of this initial email was to briefly introduce the project and gauge if they had any interest and would like to participate in the festival by working with or as an amateur filmmaker to make a promotional video to be shown in a film festival.

In order to maintain the contact list (Appendix E) as a usable document we added columns that kept track of the date we sent the emails out and whether we received a response or not. Once we received a response showing initial interest, we followed up with an additional email that answered any questions from their responses but also linked the sign-up forms. These sign-up forms (Appendix B, Appendix C) were created to gather more information about each group so that it could be used in the matchmaking system.

## Matchmaking System


To pair the organizations with filmmakers to create the content for the festival, we needed to gather information about each group. We agreed that the most impactful factors to the matching process were:

- Transportation
- Languages
- Equipment
- Availability
- Preferences

**Figure 5: Filmmaker sign-up form**

*This Google form asks filmmakers about their availability, equipment, spoken language(s), and interests. The data from these forms can be analyzed with data from sustainability organizations to create the best pairs.*

To gather this information, we created a sign-up for organizations (Appendix B) and filmmakers (Appendix C). We created google forms for filmmakers and sustainability organizations where they respond to a series of questions about their resources and interests (Figure 5). This allowed us to compare the needs of both groups side by side and make the best decisions possible. To create a definitive system for matching, we ranked the above factors from most to least impactful. We decided transportation was the most impactful because without it, there would be no way for the filmmaker to film the organization's work. Language was second,



because while penetrable, a language barrier would immensely complicate the work of both parties involved. Equipment was decided to be the next most important factor, as it is crucial to creating film, but could be replaced by a cellphone if needed. Availability was the next most important factor, because parties signing up for the festival would likely have enough spare time to work together. Finally, preferences would be the last priority because of all of the factors, these are least likely to have debilitating repercussions on the finished film.

Ideally, the festival manager will aggregate the data into lists of preferences for each filmmaker and organization. These lists should be created starting from the most important factor (transportation) and breaking ties with subsequent tiers. For example, if Filmmaker 1 does not have transportation, and Organizations A and B can provide transportation, the languages should decide this filmmaker's first choice. These preference lists should be created for both organizations and filmmakers. These lists would be used in a variant of the stable marriage algorithm (or rural hospital algorithm) that takes into account all parties with the ability to leave some groups out (McVitie & Wilson, 1970). This algorithm would provide ideal pairs by taking into account all parties. However, due to the festival event's small scale for the first years, individual matching the pairs is a feasible approach to the matching process.



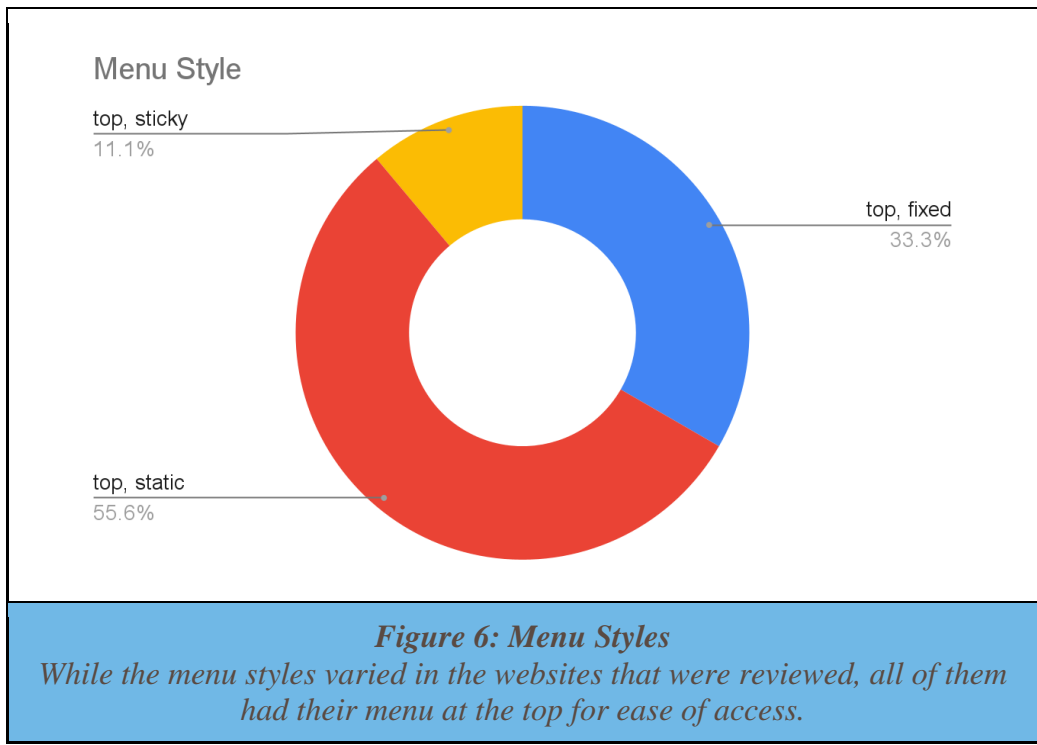
## Website Creation and Upkeep

Today, a website is integral to promotion, and is able to pull together many pieces of promotional material into one accessible place. We analyzed nine film festival websites from a range of size and locations for basic structure, colors, and details (Appendix H).

Website design should above all be designed with the user in mind (Tan & Wei, 2006) (Rosen & Purinton, 2004; Cyr et al., 2010). Consistency is one of the most important aspects to make a website easy and pleasant for the user (Tan & Wei, 2006) (Cyr et al., 2010).

When creating the website for SOS: Green Screening we focused on three areas of consistency: style, color, and menus. Keeping style consistent throughout a website improves overall satisfaction for the user and makes the website easier to navigate (Tan & Wei, 2006) (Cyr et al., 2010). Likewise, consistent color themes can increase satisfaction and trust on the website (Cyr et al., 2010). Menu consistency helps the user to find their way around and prevents them from getting lost (Tan & Wei, 2006) (Rosen & Purinton, 2004). In addition to consistency, simplicity was also a goal of the Green Screening website. Technical terms can confuse users that are not familiar with them (Tan & Wei, 2006), so the website was designed to minimize these.

Based on research and guidelines above, and the analysis of similar websites (Figure 6, Table 5), we created a sitemap (Figure 7).

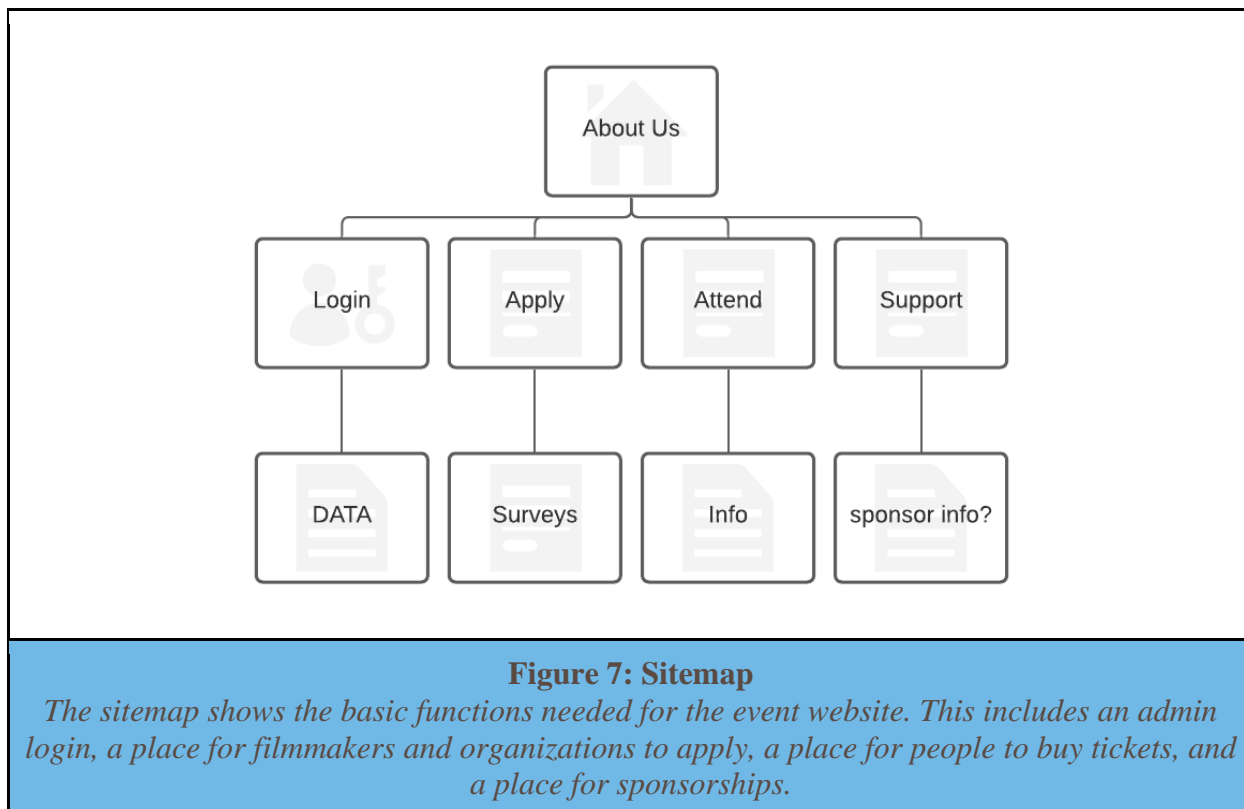


**Table 5: Website Analysis**

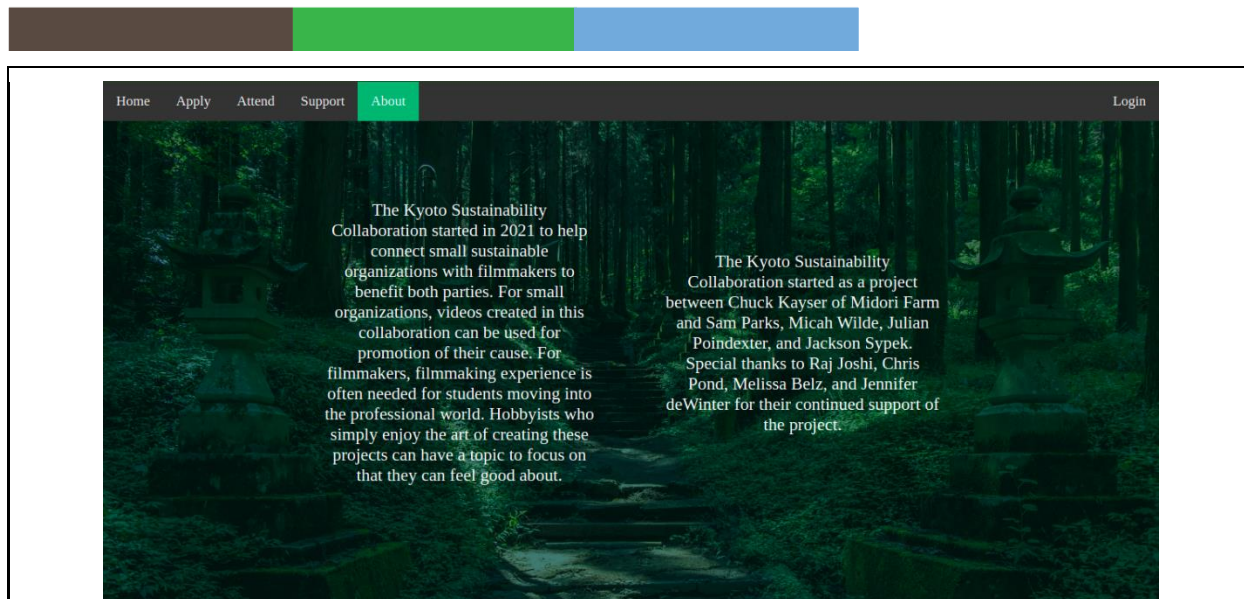
*This is the analysis of websites for film festivals. It contains the information used to create the website map, prototype, and final site. Ideas were taken primarily from the criticism and compliment sections for small adjustments or things to avoid on the website.*

| Festival Name         | Homepage                     | Menu Usage      | Color Scheme | Complements  | Criticism  |
|-----------------------|------------------------------|-----------------|--------------|--|--|
| Sundance              | about                        | Hover           | Yellow       | NA   | Information is overwhelming, organization and clarity could be improved                        |
| Austin                | basic info                   | hover and click | blue black   | secondary menu for "I'm a" (filmmaker, screenwriter, podcaster, playwright, game writer), social media links | Too much information, organization is helpful for understanding                                |
| Telluride             | landing page                 | click           | purple       | NA   | Blocks of text are unnecessary, could use more concise information                             |
| Chicago International | landing page                 | hover and click | black        | important information is easy to find  | Information is crowded   |
| Miami                 | landing page                 | hover and click | black yellow | dropdown menu organizes information nicely   | Color palette is too strong  |
| South by Southwest    | about page for next festival | click           | black        | well organized, clean looking page, not a lot of text  | Menu can be improved by changing to a dropdown, the current menu is not aesthetically pleasing |

|                        |                              |                 |             |  |   |
|------------------------|------------------------------|-----------------|-------------|--|---|
| Colorado Environmental | about page for next festival | hover           | blue green  | nice promotional video on main page                                      | Organization is unclear, the page is not designed for users, and there is too much text |
| Environmental          | all the info                 | click           | white green | fluent transitions when scrolling  | Text on the first page is overwhelming  |
| Middlesex              | basic info landing page      | hover and click | gray        | first page has minimum useful information, making it clear to a new user | Footnote asset is wasted by repeating menu  |



Then a basic website using HTML as a Hi-Fi prototype (Figure 8) for the festival. After continuous feedback and an iterative design process, a functional website (Figure 9) was eventually created using Wix to maintain the basics from the prototype while remaining easy to use and update.



**Figure 8: Hi-Fi Prototype**


*An initial HTML prototype shows the basic features of the sitemap and website analysis implemented.*



**Figure 9: Final Website**

*The finalized website for the Green Screening Film Festival. This was made using Wix and based off iterative design of the prototype. It prominently displays the event name and includes all of the necessary functionality.*

As can be seen in the examples above, the site and prototype keep higher levels of information easier to find, making it simpler for most users to find the information that they desire. Upkeep of the website will be important for its continued usefulness. After the initial festival, and each subsequent festival, the website should be updated to provide information on the past festival, and for the upcoming year's festival. Pictures of the past festival should be added to a gallery on the website, as well as distributed throughout the site for visual appeal. Videos of award announcements, Q&A panels, and individual organizations' promotional videos should be posted to YouTube and displayed in a section of the website dedicated to that specific



year of the festival. All of these videos should provide accreditation to both the organization and filmmaker that worked on them for their personal promotion.

In preparation for the next festival, the schedule and sign-ups should be posted to the website on the main page. The schedule should be determined and displayed on the website as soon as possible to give interested parties the ability to plan. Sign-ups should be cleared of the previous year's submissions or remade, if necessary, in preparation for the next year.

The website's user-centric design, as created by the aforementioned hierarchical organization of information, should be maintained by keeping information that is applicable to the widest audience on the main page and easily accessible. An example of this type of information would be a basic "About Us" section and information for the upcoming festival such as the sign-ups and schedule. Information such as the archives and gallery of past festivals should be organized and accessible through the main menu, but not on the main page of the site. Following these guidelines will keep the site simplistic and avoid alienating individuals who show interest in the festival.



## Guidelines and Video Criteria

One of the first steps taken to achieving our goal was to research other film festivals, how they organize their information, and what information is available for potential participants. We wanted to get an understanding of what sort of guidelines and video criteria we should supply for those interested in SOS: Green Screening Film Festival.

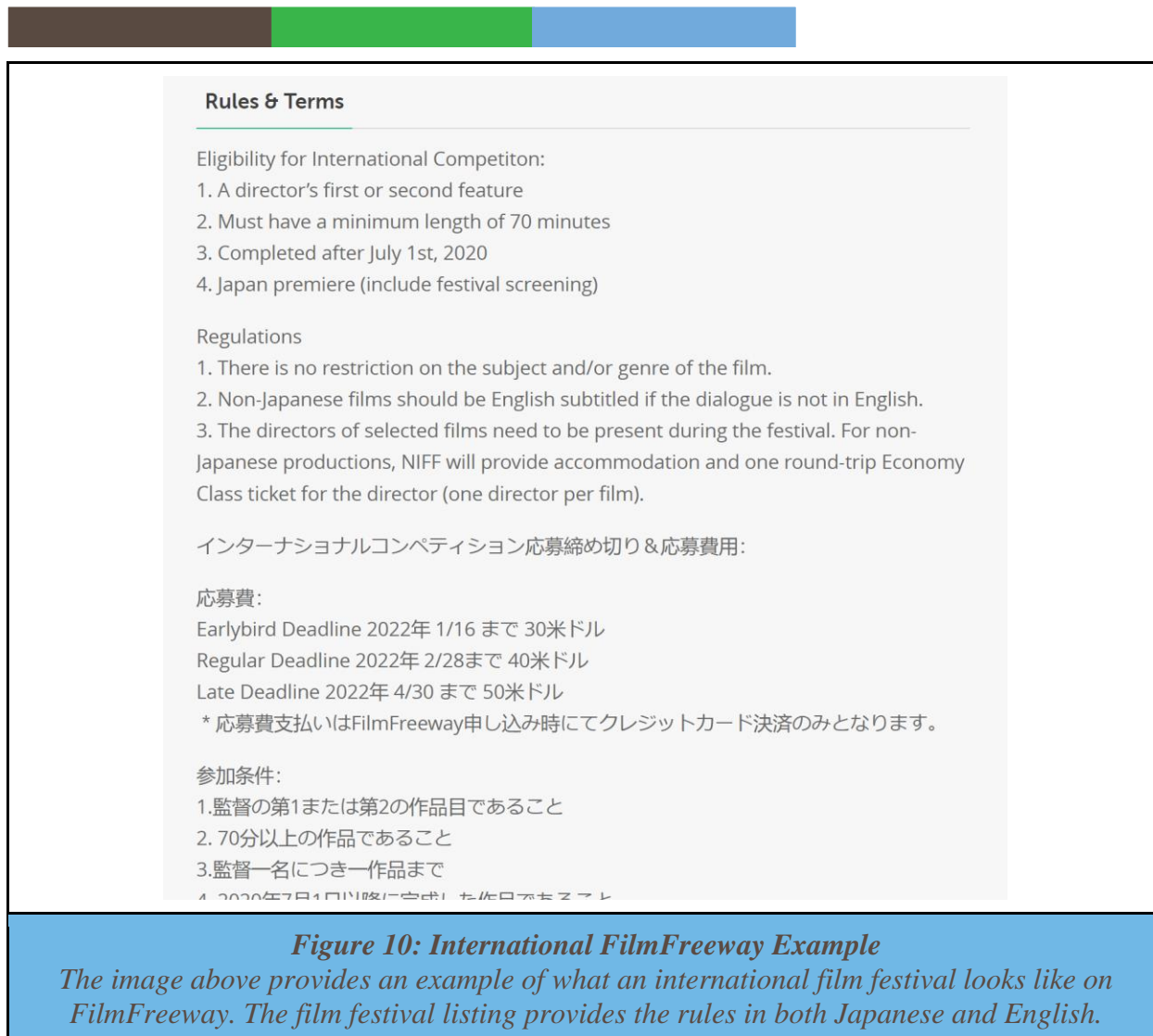
### Submission Guidelines

First, we wanted to assemble a list of rules or guidelines for individuals so that if they wish to submit a film to the film festival, they know exactly what to do. We wanted to know what other film festivals charge for submission fees, what format to submit the films, if the films must premiere at that film festival, etc.

FilmFreeway is a website that allows people to discover, submit, and purchase tickets to film festivals all across the world. On FilmFreeway we inventoried different film festivals of different scales and genres to determine common rules and guidelines including:

- How and where to submit films
- Whether films must premiere at the festival
- Subtitling requirements
- Whether the films must be made within the past few years





**Rules & Terms**

Eligibility for International Competiton:

1. A director's first or second feature
2. Must have a minimum length of 70 minutes
3. Completed after July 1st, 2020
4. Japan premiere (include festival screening)

Regulations

1. There is no restriction on the subject and/or genre of the film.
2. Non-Japanese films should be English subtitled if the dialogue is not in English.
3. The directors of selected films need to be present during the festival. For non-Japanese productions, NIFF will provide accommodation and one round-trip Economy Class ticket for the director (one director per film).

インターナショナルコンペティション応募締め切り&応募費用:

応募費:

Earlybird Deadline 2022年 1/16 まで 30米ドル  
 Regular Deadline 2022年 2/28まで 40米ドル  
 Late Deadline 2022年 4/30 まで 50米ドル

\* 応募費支払いにはFilmFreeway申し込み時にてクレジットカード決済のみとなります。

参加条件:

- 1.監督の第1または第2の作品目であること
2. 70分以上の作品であること
- 3.監督一名につき一作品まで
4. 2020年7月1日以降に完成した作品であること

**Figure 10: International FilmFreeway Example**  
*The image above provides an example of what an international film festival looks like on FilmFreeway. The film festival listing provides the rules in both Japanese and English.*

Most film festivals on the FilmFreeway have a rules section so all the information was incredibly easy to access (Figure 10). Next, we compiled rules and guidelines into a matrix. We decided not to just look at small sustainability focused festivals because the team just wanted to collect as much information as possible and gather general guidelines that are common to all types of festivals. Also looking at festivals of different scales provided the team with information for guidelines that can change in the event the festival grows.

The team reached out to 14 film festivals to request interviews with their festival organizers, and we were able to conduct interviews with 6 individuals from 5 different film festivals. We asked the festival directors what the guidelines for their festivals were and any suggestions they had for us (Appendix A). The interviews were conducted with the following general format:

- Semi-structured
- Roughly 1 hour long
- One lead spokesperson and one notetaker
- In person, if possible, but the majority conducted over Zoom
- Zoom interviews were recorded if the interviewees agreed upon it


Using semi structured interviews was a great way to gather this information because it allowed us to have a more conversation-like interview and we allowed more precise follow up questions about the guidelines if need be. The team dedicated some interview questions to this topic because while we can gather most of the information online with FilmFreeway we determined it would also be helpful to get a sense of what the festival organizers/directors thought the most important guidelines were. The use of semi structured interviews also provided a chance to find out whether the guidelines and rules posted online were strict or whether they were suggestions.

Lastly, the team managed to take the matrix of guidelines gathered from FilmFreeway, information from the interviews, as well as any additional information provided by festival organizers, our sponsor, our sponsor's associates, or our advisors and put together a complete list of submission guidelines with justifications for those rules.

## Video Criteria

We wanted to create a list of guidelines for video criteria to provide the filmmakers with standards that are expected in their submissions. A list of criteria was developed by the team and advisors with the consideration that the filmmakers will primarily have creative freedom over the content they create. In order to achieve this, we compiled information on sustainability videos such as video length, narration, usage of transitions, and music (Table 6). This data would allow the team to gain insight into standards for popular sustainability videos from a variety of organizations. The team assembled this information first by searching for sustainability organizations with existing promotional videos on their YouTube pages. YouTube was a useful platform in this research because we were able to find a diverse assortment of videos.

| <b>Table 6: Sustainability Video Analysis</b>  |                          |              |                  |   |
|--|--------------------------|--------------|------------------|---|
| <i>The table below displays the data collected from viewing six sustainability short films on YouTube. We looked at common themes including: length, use of music, narration, and the central theme of the film.</i> |                          |              |                  |   |
| <b>Organization</b>  | <b>Length</b>            | <b>Music</b> | <b>Narration</b> | <b>Central Theme</b>                          |
| TerraCycle   | 1 minute and 18 seconds  | Yes          | No               | Limiting waste with increased recycling.      |
| CCFA Africa  | 5 minutes and 21 seconds | Yes          | Yes              | Social change for environmental preservation. |
| GreenTV  | 4 minutes and 3 seconds  | Yes          | Yes              | Sustainable Fashion                           |
| Fridays for Future Vienna  | 3 minutes and 51 seconds | Yes          | No               | Movement to limit global warming              |
| Pact   | 3 minutes and 50 seconds | No           | Yes              | Environmental impacts on production           |
| Greenpeace   | 1 minute and 28 seconds  | Yes          | Yes              | Campaigning for environmental issues          |



As a result of our research and information gathered from the interviews, we have assembled the current list of submission guidelines and video criteria:

- ❖ Any submitted film must have the overarching theme of sustainability
- ❖ Film Length: 3-10 minutes
- ❖ Video Quality: 1080p maximum
- ❖ File Format: MP4
- ❖ Subtitles: Filmmakers can subtitle their own films if they choose but will not be required
- ❖ Submission Platform: FilmFreeway
- ❖ Films that are already made will be accepted

The submission guidelines and video criteria provided above is just an initial suggestion from what we have gathered but may change in following years if the post event analysis reveals that applicants had questions when submitting and suggestions on how to improve it.

## Information for Each Role

One major aspect we needed to determine in order to achieve our goal was to identify roles that needed to be filled in order to create and run a film festival. Critical roles and associated responsibilities needed to be identified. We first collected this information on roles and responsibilities through interviewing two festival directors who listed the many roles they had in numerous film festivals. Using semi-structured interviews allowed us to adapt the conversation during the interviews to adapt our questions to be more precise to learn more about specific aspects of this topic.

To supplement interview data, we researched job descriptions for the larger year-round roles such as the festival manager/director. We used film festival websites and job application websites like Indeed to get a better understanding of what these positions require in the time around the festival but also throughout the year when the next festival is being planned. We divided the roles into yearlong versus temporary or near the event. We also indicated how many individuals would be required to fill these roles based on suggestions we were provided from the interviews (Appendix D).

One major finding from our interviews was that due to the size of our festival some of these roles will not be as intensive as other festivals and people will be in charge of responsibilities from many different roles. For example, one festival director informed us that while some festivals have an entire role of a budgeting manager, for a festival of our size the SOS: Green Screening Film Festival just needs someone to do basic bookkeeping of finances.



## Helpful Tips for Individual Roles

- **Host/MC**

After a block of films has been shown a Q&A panel will begin with the organizations and filmmakers as panelists. When starting the Q&A panels it may be helpful to begin the discussion by bringing up a question that addresses a theme common to multiple films then ask each panelist to speak to that. To achieve this, the host could say something like, “It looks like these films are speaking on the issue of [blank]. How did you go about achieving that?”

The MC can take the answers then build on them to transition to other panelists before going over to the audience. The host may be able to spot similarities in the answers and say something like, “It looks like you both did [blank] to achieve [blank]. What inspired you to do this?” Once each panelist has a chance to speak the MC can then bring the conversation to the audience to allow any audience members to ask any questions. One consequence of grouping the films is that questions may be focused on the last film shown but it is the responsibility of the MC to make sure that all the audience questions are not focused on the last film. A successful host is one that is able to lead the conversation and can effectively engage and maintain the audience's attention.

- **Programming Team**

The programming team should consider many aspects of the films in order to build a well-balanced program including:

- Finding common themes
- Balancing film length
- Alternating language of films

One major piece of advice we got from the interviews with festival organizers is that when working to build the program the screeners should view all of the films and start to collect common themes. The screeners can then start to group the films into blocks based on the common themes. When creating the program, the screeners should be mindful of the lengths of the films to not put too many long films in a row. The programming team should try to alternate longer and shorter films. The programming team should also try and make the blocks of films roughly the same length, but this of course depends on the submissions. Another thing the programming team must be mindful of is that because this festival will be bilingual, the films should alternate between English and Japanese as much as possible. The films will be subtitled so the audience will not necessarily miss out on anything, but the programming team should do their best to alternate between the two languages so that audience members do not have to watch multiple files in a row that are not in their language.

- **Judging Team**

The judging process for this film festival will be a little different than other film festivals and that is because the film festival intends to help promote small sustainable organizations rather than judging solely on the cinematics. When judging the films, the judging team can consider aspects such as:

- Cinematography
- How well the theme was captured
- Call to action
- Message effectiveness
- Relevancy

These criteria can be ranked on a simple 1-5 scale with the option for additional comments. There judges can also write separate notes about specific things they liked or disliked that may not fall into any of the above categories. The judging process of each film can be done individually however before selecting any winners for awards the judges should find some time to meet and discuss the films.

## Financial Considerations

Although the goal of SOS: Green Screening is not to profit from the event, funds are required to compensate for the labor involved and certain features of the festival. Some of these features include:

- Awards for the filmmakers and organizations
- Food that will be served at the venue
- Drinks to be served at the event
- Venue where the festival will be held
- Translation to subtitle the films so they are understandable in English or Japanese

In our interviews with various film festival organizers, we questioned them about the sources of income they had for their event. The festivals we interviewed ranged in size from very small local film festivals, to large, well known film festivals with thousands of attendees every year. This wide size range led to a range of different responses, some more applicable than others due to the predicted size and purpose of the *SOS: Green Screening* festival.

The Middlesex County Film Festival was the closest in size to what this event will be in the beginning. The founder and organizer of that event received a **\$3500** grant from their university to put on a small, local film festival. This cost heavily depends on the cost of the venue and what resources are provided by them. Ideally a venue with its own screen set up would be ideal, as setting up the facilities to screen an event like this would be both time consuming and expensive. Additional expenses will mainly come in hiring translators as this is a multilingual event. From speaking with our sponsor and his associates, a rough estimation for this expense would be \$200 per film, totaling about **\$2000** depending on the number of submissions. This comes out to a very rough total of **\$5500**. Bear in mind that this estimation is without concrete knowledge of the venue or other exact facilities being provided.

In our various interviews with film festival organizers, we discussed how they sought funding for their film festival. The sources of income they mentioned include:

Submission fees

- Ticket sales
- Grant money from universities or non-profit film organizations
- Corporate sponsors

Submissions fees should not be utilized due to the nature of the filmmakers involved with this project. The goal is for filmmakers to volunteer their time to work with sustainability organizations, so it would not be advisable to charge them for submission. A supplementary option would be to allow those participants to submit for free, but to also allow filmmakers to submit pre-existing films for a fee. This is more in line with how traditional film festivals operate and will allow for additional funding and films to show at the event.

Early ticket sales could also be a good option for raising money from the community while simultaneously gauging interest. This would be a good form of crowdfunding, because those who would want to support this event would most likely also want to be in attendance. Having ticket sales before the event would allow that money to be put towards translators and venue costs prior to the day of the screening. There could be ticket sales at the door in addition to this.

Some smaller film festival organizers mentioned receiving grant money from universities or other film organizations. As previously mentioned, the Middlesex County film festival was funded by \$3500 in grant money from the university he was affiliated with. One of the individuals we interviewed founded the Shawna Shea foundation to help financially support young filmmakers to help them create films to be submitted to film festivals. Finding an organization to help support the filmmakers financially during the project would be a great opportunity for future iterations of this event.

Corporate sponsorship is a tricky subject for a film festival based around supporting sustainability. It is important to not give off the impression that this is a for-profit event, but this sort of sponsorship can come in many forms. For example, Patagonia sponsors the International Environmental Film Festival. While that is a good example of a large corporation that genuinely supports sustainability, support can also come from small, local organizations.

**Final Takeaway:** Overall, due to the current scale and purpose of the *SOS: Green Screening* short film festival, early ticket sales and submission fees for those submitting pre-existing films will be the most viable options for this year. Grant money and possible sponsorship could be valuable options in future years.

## Pre-event Scaffolding

Cultural critic Henry A. Giroux and others have argued that film can be regarded as a precursor to discussion. They argue that film is extremely powerful in the sense that it has a special ability to hold its viewers focus and through this immersion, film almost compels reflection and discussion (Blumenfield, T. 2021). That ability to compel reflection is what makes post-film discussion sessions so common in film festivals. Discussion sessions can have a variety of different formats depending on the film festival, but in essence they are a place where the attendees can unite as a public, and individuals can speak and listen to others speak (Davies, L. 2016). Discussion sessions also create impact by providing new opportunities for individuals to share their opinion, hear new ones, create a community, and increase perspective.

Film festivals create what is referred to as ‘a public’ or ‘public sphere’ which is a space that values discussion and conversation (Farrar, R. 2021; Davies, L. 2016). Social theorist Cindy Hing-Yuk Wong states that film festivals facilitate the creation of a public sphere which allows people to discuss a wide variety of topics through the medium of cinema. Wong argues that film festivals are spaces that thrive on discussion (Wong, 2011). While film festivals creating a sense of community can be impactful on its own, a lot of the impact can come from the discussion sessions themselves. As attendees gather for discussion sessions it provides a great chance for the attendees to ask questions, increase perspective, and feel represented (Davies, L. 2016). Discussion sessions also help impact the attendees by creating a setting for informal interactions

(Blumenfield, T. 2021). Individuals are free to ask questions in the discussion sessions but also to approach individuals in neutral spaces making it easier for some to get involved.

The team completed extensive research when creating a timeline for the festival including interviews with festival organizers, communication with advisors and sponsor, and investigation of existing festival timelines. This allowed us to compile a list of dates for solidifying groups, a submission deadline, and the festival itself. For the first year of the event, we had to consider that there will be more preparation work required to get the event started.

### **January 1<sup>st</sup> (starting 8 months out from the event)**

- Matching up groups in increments
  - Utilize a rolling admission for the festival to pair as many groups as possible
    - Available groups will be matched at this time and those who cannot be paired up or get involved at a later date will be matched in the second or third group
  - This will allow for time to promote the event
  - Provides flexibility for those getting involved

### **February 1<sup>st</sup> (7 months out)**

- Match second group of filmmakers and organization
- Confirm venue and date for event
  - Finalize FilmFreeway festival account using selected venue and date
  - Update website with venue, date, and FilmFreeway information
  - Postdate and venue announcement on social media

### **March 1<sup>st</sup> (6 months out)**

- Final matching of groups
- Begin reaching out to volunteers
- Begin planning event catering if needed

### **July 1<sup>st</sup> (1 month out)**

- Submission Deadline
  - Gives the event organizers enough time to assemble and train the viewing team
  - Sufficient time to review the films and make decisions
  - Over a month for programming and scheduling of the films
  - Begin compiling detailed event schedule

### **July 15<sup>th</sup> (3 weeks out)**

- Judges receive the film.
  - Gives judges time to view and analyze the films asynchronously
  - Gives judges time to meet once to discuss what films will win awards

### **August 12<sup>th</sup>-31<sup>st</sup>**

- The Film Festival
  - This aligns with some university school breaks in Japan so students may be more inclined to participate
  - Does not conflict with large recurring film festivals in the area
  - Allows for ample time to gather volunteers and promote the event to potential attendees

## Day of Event Construction

To create a timeline for the day of the festival, other similarly sized festival's timelines were analyzed. In addition to this, we gained insight on how to structure the event from film festival organizers by asking them to lay out how their timelines were created. From this, we decided on an event of around three hours in length, with added time for setup, takedown, and social networking between attendees (Figure 11).







## Post Event Analysis

Another component to the timeline includes the events following the film festival to build publicity for the event and promote the organizations further. Directly after the event, awards for the films should be posted to both the website and social media announcements. In the week following the festival the films should be posted online and a voting portal should open for individuals to vote for the online audience choice award. This award will allow the organizations to promote themselves and spread the word of the festival as well. A recording of the panel Q&As should also be posted online so viewers can learn more about the event even if they were not able to attend. In order for this promotion to be successful the social media accounts for this event have to gain following prior to the event as referenced through the promotional section of this report.


The next portion of post event analysis should be to study the success of the event itself and determine potential improvements for the next festival. Firstly, a survey can be posted to gauge the opinions of those who attended the festival to determine their views on the event. Questions could include:


- How would you rate your event experience? (Very bad to very good scale)
- Did you find the Q&A discussion sessions valuable?
  - If so, why?
- Do you feel that this film festival helped raise your awareness about topics relating to sustainability?
- Do you feel you had ample time to network with other attendees?
- Would you recommend this event to others? (Yes or no)
- How were the food and drinks at this event? (Very bad to very good scale)
- Any other comments prompt


This data can be used to determine potential areas of improvement such as length of films, number of films, food and drinks, and venue location and amenities. When planning for the event in the following year, these aspects can be considered for improvement.

## References

- Alexander, I. (2015, February 17). 10 ways to make your film festival louder. *Film Industry Network*. Retrieved October 1, 2021, from <https://filmindustry.network/10-ways-make-film-festival-famous/27956>.
- Blumenfield, T. (2021). Fostering Campus-Wide Dialogue and Student-Centered Learning through Film Festivals and Media Projects: Engaging Chinese Environmental Issues beyond the Asian Studies Classroom; Based on a Luce Initiative on Asian Studies and the Environment Pilot-Year Project at Furman University. *ASIA Network Exchange*, 27(2), 13–19. <https://doi.org/10.16995/ane.305>
- Chatham Keep Farming. (2021, September 3). Chatham keep farming. Retrieved September 15, 2021, from <https://chathamkeepfarming.org/about/>
- Cindy Hing-Yuk Wong, Film festivals: Culture, people, and power on the global screen. *Rutgers University Press*, 2011.
- Cohen, D., & Crabtree, B. (2006, July). Semi-structured interviews. *RWJF — Qualitative Research Guidelines Project*. Retrieved October 7, 2021, from <http://www.qualres.org/HomeSemi-3629.html>.
- Cornell Law. (n.d.). Non-profit organizations. *Legal Information Institute*. Retrieved September 25, 2021, from [https://www.law.cornell.edu/wex/non-profit\\_organizations](https://www.law.cornell.edu/wex/non-profit_organizations).
- Cyr, D., Head, M., & Larios, H. (2010). Colour appeal in website design within and across cultures: A multi-method evaluation. *International Journal of Human-Computer Studies*, 68(1-2), 1–21. <https://doi.org/10.1016/j.ijhcs.2009.08.005>
- DataJam. (2021, August 11). 10 Best film schools in Japan [2021 rankings]. *EduRank.org — Discover university rankings by location*. Retrieved September 14, 2021, from <https://edurank.org/art-design/cinematography/jp/>
- Davies, L. (2016). Documentary film festivals as ideological transactions: Film screening sites at hot docs. *Canadian Journal of Film Studies*, 25(1), 88–110. <https://doi.org/10.3138/cjfs.25.1.88>
- Dhaenens, F. (2021). Moderately queer programming at an established LGBTQ film festival: A case study of BFI flare: London LGBT film festival. *Journal of Homosexuality*, 1–21. <https://doi.org/10.1080/00918369.2021.1892405>
- Dodson, B. (2017, November 20). The benefits of video for non-profit organizations. *ProductionHUB.com*. Retrieved September 30, 2021, from <https://www.productionhub.com/blog/post/the-benefits-of-video-for-non-profit-organizations>.

- 
- Ercolano, S., Gaeta, G. L., & Parenti, B. (2017). Individual motivations and thematically-oriented film festival attendance: An empirical study based on spectators of the Artecinema international documentary festival in Naples (Italy). *Quality & Quantity*, 51(2), 709–727. <https://doi.org/10.1007/s11135-016-0434-y>
- Farrar, R. (2021). Creating impact through participatory action research: A film festival framework case study. *Research for All*, 5(1), 2-9. <https://doi.org/10.14324/RFA.05.1.10>
- FilmFreeway (n.d.), How it works. *FilmFreeway*. Retrieved September 30, 2021, from <https://filmfreeway.com/pages/how-it-works>
- Fitchett, J. R., Bhagavatheeswaran, L., & McHugh, G. (2015). Global health film festival: Media, impact, and social change. *The Lancet (British Edition)*, 386(9991), 329–329. [https://doi.org/10.1016/S0140-6736\(15\)61397-6](https://doi.org/10.1016/S0140-6736(15)61397-6)
- Follows, S. (2021). How many film festivals are there in the world? *Stephen Follows*. Retrieved September 29, 2021, from <https://stephenfollows.com/many-film-festivals-are-in-the-world/>.
- Francis, A., & Talansky, J. (2012). Small nonprofits solving big problems. New York, NY; *Nonprofit finance fund*. Retrieved September 21, 2021, from <https://nff.org/report/small-nonprofits-solving-big-problems>.
- Global Footprint Network. (2021, April 2). EarthX celebrates Earth week 2021 with full line-up of events. *EarthX*. Retrieved September 22, 2021, from <https://earthx.org/earthx-celebrates-earth-week-2021-with-full-line-up-of-events/>.
- Gregory, S. (2005). *Video for change: A guide for advocacy and activism*. Pluto Press.
- Grove, E. (2021, July 6). 5 Things you should expect from your film festival experience. Raindance. Retrieved October 6, 2021, from <https://raindance.org/5-things-you-should-expect-from-your-film-festival-experience/>.
- Grunwell, Sandra & Ha, Inhyuck. (2008). Film festivals: An empirical study of factors for success. *Event Management*. 11. 201-210. <https://doi.org/10.3727/152599508785899893>.
- Josiah, S. J. (2001). Approaches to expand NGO natural resource conservation program outreach. *Society & Natural Resources*, 14(7), 609–618. <https://doi.org/10.1080/089419201750341907>
- Kerns, S., & Yates, M. (2020). Activist praxis meets project-based learning: A case study of student involvement at the Chicago feminist film festival. *Journal of Film and Video*, 72(1-2), 67-93. [https://link.gale.com/apps/doc/A624969903/AONE?u=mlln\\_c\\_worpoly&sid=bookmark-AONE&xid=b71f5e15](https://link.gale.com/apps/doc/A624969903/AONE?u=mlln_c_worpoly&sid=bookmark-AONE&xid=b71f5e15)

- 
- McVitie, D. G., & Wilson, L. B. (1970). Stable marriage assignment for unequal sets. *BIT*, 10(3), 295–309. <https://doi.org/10.1007/bf01934199>
- Nakano, L. Y. (2004). Conclusion. *Community volunteers in Japan: Everyday stories of social change* (pp. 165–171). Taylor & Francis Group.
- Nonprofit awareness campaigns: The complete guide for 2021. *OneCause*. (2021, March 31). Retrieved September 25, 2021, from <https://www.onecause.com/blog/awareness-campaigns/>.
- NZ Business. (2015, April). Is your website getting the Google traffic you deserve? *NZ Business*, 29(3), 57. [https://link.gale.com/apps/doc/A427422862/ITOF?u=mlic\\_worpoly&sid=bookmark-ITOF&xid=673f15d2](https://link.gale.com/apps/doc/A427422862/ITOF?u=mlic_worpoly&sid=bookmark-ITOF&xid=673f15d2)
- O'Brien, J. (2018, April 16). 8 ways to break nonprofit barriers and go from small to superstar. *Salesforce.org*. Retrieved September 15, 2021, from <https://www.salesforce.org/blog/8-ways-to-break-nonprofit-barriers-and-go-from-small-to-superstar/>.
- Onishi, T. (2007). Japanese fundraising: A comparative study of the United States and Japan. *International Journal of Educational Advancement*, 7(3), 205–225. <https://doi.org/10.1057/palgrave.ijea.2150062>
- Pros and cons: Special events. Society for Nonprofits. (2021). Retrieved September 25, 2021, from <https://www.snpo.org/funding/specialevents.php>.
- Quinn, N., Shulman, A., Knifton, L., & Byrne, P. (2011). The impact of a national mental health arts and film festival on stigma and recovery. *Acta Psychiatrica Scandinavica*, 123(1), 71–81. <https://doi.org/10.1111/j.1600-0447.2010.01573.x>
- Raw, E. (2018, August 29). Before, during and after: Why all aspects of your event matter. *Cadmium Blog—Events & Education Insights*. Retrieved October 6, 2021, from <https://blog.gocadmium.com/before-during-and-after-why-all-aspects-of-your-event-matter>.
- Rosen, D. E., & Purinton, E. (2004). Website design. *Journal of Business Research*, 57(7), 787–794. [https://doi.org/10.1016/s0148-2963\(02\)00353-3](https://doi.org/10.1016/s0148-2963(02)00353-3)
- Schoop, K. (2015, July 10). How to leverage celebrity for nonprofits large and small. *Minerva Strategies*. Retrieved September 25, 2021, from <https://www.minervastrategies.com/blog/nonprofits-and-power-of-celebrity/>.
- Sehl, K. (2020, September 21). Social media for nonprofits: 11 essential tips for success. *Social Media Marketing & Management Dashboard*. Retrieved September 25, 2021, from <https://blog.hootsuite.com/social-media-for-nonprofits/>.

- 
- Sitapara, J. (2017, March 11). Why an event website is necessary? *Medium*. Retrieved September 30, 2021, from <https://medium.com/hubilo-official-blog/why-an-event-website-is-necessary-7ba123bf51c0>.
- Stein, F. (2020, February 18). Top 10 student film festivals. *Film Daily*. Retrieved September 30, 2021, from <https://filmdaily.co/indie-film/film-festivals/student-film-festivals/>.
- Tan, G. W., & Wei, K. K. (2006). An empirical study of web browsing behaviour: Towards an effective website design. *Electronic Commerce Research and Applications*, 5(4), 261–271. <https://doi.org/10.1016/j.elerap.2006.04.007>
- Taneja, S., & Toombs, L. (2014). Putting a face on small businesses: Visibility, viability, and sustainability - The impact of social media on small business marketing. *Academy of Marketing Studies Journal*, 18(1), 249–296.
- Tatalovic, B. (2018, May 1). The importance of film festivals and public shows - Guest writer: Branislav. Dodge College of Film and Media Arts. Retrieved September 15, 2021, from <https://blogs.chapman.edu/dodge/2018/05/01/the-importance-of-film-festivals-and-public-shows/>
- Vijayan, A. (2021, February 11). 6 biggest marketing problems for small business owners for growing. *Graffiti9 Digital Marketing Agency*. Retrieved September 30, 2021, from <https://www.graffiti9.com/blog/6-biggest-marketing-problems-for-small-business-owners-for-growing/>.
- Walden University. (2021, March 25). Top five challenges small business owners face. *Walden University*. Retrieved September 30, 2021, from <https://www.waldenu.edu/programs/business/resource/top-five-challenges-small-business-owners-face>.
- Wark, K. (2018, November 21). The importance of venue selection in event planning. *Impact PR & Communications*. Retrieved from <https://prwithimpact.com/the-importance-of-venue-selection-in-event-planning/>.
- Yanakieva, S. (2019, September 18). How to use social media to promote a film festival. *ROOSTERGNN*. Retrieved November 23, 2021, from <https://archives.rgnn.org/2017/10/24/film-festival-social-media-promote/>.



# Appendices

## Appendix A: Interview Questions with Film Festival Organizers

The following questions were asked to film festival organizers/directors during both in person and Zoom interviews. The interview questions serve the purpose of collecting a wide variety of information: event scheduling, submission guidelines, funding, and any general advice.

We are a group of students from Worcester Polytechnic Institute in Massachusetts. We are conducting interviews with film festival organizers to learn more about your experiences planning film festivals. Our goal is to understand the organization and basic format of a film festival. Your participation in this interview is completely voluntary and you may withdraw at any time. If you would like, we would be happy to include your comments as confidential, though it would be useful for readers to know some specifics such as what film festivals you have organized. If you are interested, a copy of our results can be provided at the conclusion of the study. Your participation is greatly appreciated.

Team members: Sam Parks, Julian Poindexter, Jackson Sypek, and Micah Wilde  
[gr-filmfestivalkyotoa21@wpi.edu](mailto:gr-filmfestivalkyotoa21@wpi.edu)

### Interview Questions for Film Festival Organizers

1. How long have you been involved in organizing this event?
2. Do you have experience in the film industry or any related work beyond this event?
3. What are the different events you have at the festival?
  1. Different showings, panels, etc.
4. How do you go about scheduling all the different events like films, panels, etc.
  1. Do you organize it this way from experience, or is this a common organization for an event like this?
5. How long before the event is the deadline for submissions, and how are they submitted?
6. What are the formatting expectations for the films submitted?
  1. Aspect ratio, resolution, family friendly content
7. What is the prize for the winning film or films?
8. What kind of funding and fees go into supporting this festival?
  1. Entrance fee, company sponsorship
9. Do you have certain rules or expectations from the attendees?
  1. If so, what are they?
10. Is there anything you think people should keep in mind when planning/organizing a film festival that we may not anticipate?
11. How has your film festival grown since the beginning or since you started managing it?

## Appendix B: Sign-up for Small Organizations


The project team created the questions for a sign-up for any small organizations we got in contact with. The questions work to gather information for the matchmaking system so that the small organizations could be paired with the filmmakers.

### English:

1. What is the name of your organization (if any)?
2. What categories best describe your organization?
  1. Education
  2. Sustainable products/manufacturing
  3. Community Support/outreach
  4. Religion- related
  5. Environmental cleanup or protection
  6. Other
3. What is your organization's cause or mission?
4. How many volunteers are in your organization?
5. What is the average time put in per volunteer per week?
6. Who in your organization would keep in contact with a filmmaker?
7. What is this person's contact information?
8. What are you looking for in a filmmaker working with your organization?
9. Are there any resources that you could provide to help a filmmaker?
  1. Camera
  2. Audio equipment
  3. Video editing software
  4. Transportation
10. Would the filming site be accessible by public transportation?
  1. Yes
  2. No
11. What languages can you communicate in?
  1. Japanese
  2. English
12. Are there any comments you would like to add?

### Japanese (Google Translate):

1. あなたの組織の名前は何ですか（もしあれば）？
2. あなたの組織を最もよく表すカテゴリはどれですか？
  1. 教育
  2. 持続可能な製品と製造
  3. コミュニティのサポートとアウトリーチ
  4. 宗教固有
  5. 環境浄化または保護
3. あなたの組織の目的または使命は何ですか？
4. あなたの組織には何人のボランティアがいますか？
5. ボランティア 1 人あたり 1 週間の平均時間はどれくらいですか？
6. あなたの組織の誰が映画製作者と連絡を取り続けるのでしょうか？

- 
7. この人の連絡先は何ですか？
  8. あなたの組織と協力している映画製作者に何を求めていますか？
  9. 映画製作者を支援するために提供できるリソースはありますか？
    1. カメラ
    2. オーディオ機器
    3. ビデオ編集ソフトウェア
    4. 交通手段
  10. 撮影場所は公共交通機関でアクセスできますか？
    1. はい
    2. 番号
  11. どの言語でコミュニケーションできますか？
    1. 英語
    2. 日本語
  12. 追加したいコメントはありますか？



## Appendix C: Sign-up for Filmmakers

The project team created the questions for a sign-up for any filmmakers we got in contact with. The questions work to gather information for the matchmaking system so that the filmmakers could be paired with small organizations.

### English:

1. Name?
2. What best classifies your experience level for making films?
  1. Hobbyist
  2. Student
  3. Professional
  4. Other
3. What topics for film do you enjoy working on?
4. How often and when would you be available to work on a film for this festival?
  1. Rarely
  2. Weekends/non-work hours
  3. Non-work hours and some work hours
  4. Frequently
  5. Other
5. What equipment do you have for creating a film?
  1. Camera
  2. Audio equipment
  3. Video editing software
  4. Other
6. What kind of transportation do you have access to?
  1. Public (busses and trains)
  2. Personal (car)
  3. Other
7. What languages can you communicate in?
  1. Japanese
  2. English
  3. Other
8. What type of organization would you be interested in working with?
  1. Education
  2. Sustainable products/manufacturing
  3. Community Support/outreach
  4. Religion- related
  5. Environmental cleanup or protection
  6. Other
9. What is your contact information?
10. Would you be interested in similar volunteer opportunities in the future?
  1. Yes
  2. No
  3. Maybe

Japanese (Google Translate):

1. 名前

2. 映画を作るためのあなたの経験レベルを最もよく分類するものは何ですか？
  1. 趣味の人
  2. 学生
  3. プロ
3. 映画のどのトピックに取り組むのが好きですか？
4. この映画祭の映画に出演できる頻度と時期はいつですか？
  1. めったに
  2. 週末または非就業時間
  3. 非就業時間と一部の就業時間
  4. 頻繁に
5. 映画を作るためにどんな機材を持っていますか？
  1. カメラ
  2. オーディオ機器
  3. ビデオ編集ソフトウェア
6. どのような交通手段を利用できますか？
  1. 公共（バス、電車）
  2. パーソナル（車）
7. どの言語でコミュニケーションできますか？
  1. 英語
  2. 日本語
8. どのような種類の組織と協力したいと思いますか？
  1. 教育
  2. 持続可能な製品と製造
  3. コミュニティのサポートとアウトリーチ
  4. 宗教固有
  5. 環境浄化または保護
9. あなたの連絡先は何ですか？
10. 将来、他の同様のボランティアの機会に興味がありますか？
  1. はい
  2. 番号
  3. 多分

## Appendix D: Information for Each Role

The following table details a variety of roles that must be filled in order to run the festival, along with the time commitment of the role, the number of individuals needed to fill the role, and a brief description of what the role entails.

| Role             | Commitment Requirement              | Number of people | Description  |
|------------------|-------------------------------------|------------------|--|
| Host/MC          | During the event                    | 1                | <ul style="list-style-type: none"> <li>1 person to handle general hosting responsibilities, introduce films or organizations and filmmakers, lead discussion/Q&amp;A sessions</li> <li>Role can fall under responsibility of someone that seems fitting</li> <li>Role can be absorbed under someone else's responsibilities</li> </ul> |
| Programming Team | A few months before the event       | 3 or 5           | <ul style="list-style-type: none"> <li>Screen all the submitted films and determine which films to put in the festival</li> <li>Build themes around the submissions and construct the event program</li> </ul>   |
| Judging Team     | A month before and during the event | 3                | <ul style="list-style-type: none"> <li>Screen the films before the event and judge the films based on their own criteria or suggested criteria</li> <li>Discuss this among the other judges to determine award winners</li> <li>Potentially there for the event to hand out awards</li> </ul>  |
| House Manager    | During Festival                     | 1                | <ul style="list-style-type: none"> <li>Will be in charge of the actual event that night just making sure everything runs smoothly likely the Festival Director/Manager</li> </ul>  |
| Tech person      | A month before and during the event | 1                | <ul style="list-style-type: none"> <li>In charge of projecting the films, setting up mic, audio, and the screen</li> <li>If we are streaming, they will also need to manage the stream</li> <li>Will need to show up to venue prior to the event night assure all equipment works properly</li> </ul>                                  |
| Volunteers       | During the event                    | 3-5              | <ul style="list-style-type: none"> <li>Reliable individuals who can help with ticketing, seating, setting up/breaking down, selling</li> </ul>   |

|                               |            |     |   |
|-------------------------------|------------|-----|---|
|                               |            |     | concessions, and being around for people to ask questions.  |
| Festival Manager/Director     | Year round | 1   | <ul style="list-style-type: none"> <li>Responsible for logistical planning, organization, and execution of the festival. Usually responsible for securing permits for the event, building relationships with companies that can provide goods and services, staffing the festival, creating maps and signage for the event, planning and supervising site setup and breakdown, overseeing team of event operations coordinators, might also work closely with different stakeholders to coordinate (sustainable organizations, filmmakers, volunteers)</li> </ul> |
| Event Operations Coordinators | Year round | 2-3 | <ul style="list-style-type: none"> <li>This is a small team that works alongside the festival manager/director and shares a lot of the same responsibilities.</li> </ul>  |
| PR                            | Year round | 1   | <ul style="list-style-type: none"> <li>Handles creating and posting the promotional material on the social media pages</li> <li>Responsible for maintaining the website</li> <li>Maintaining a presence on social media</li> </ul>  |
| Budgeting/Bookkeeping         | Year round | 1   | <ul style="list-style-type: none"> <li>Basic bookkeeping, handling donations, ticket sales</li> <li>This job can fall under the responsibilities of someone else</li> </ul>   |

## Appendix E: Contact List

The following table is a list of contacts compiled throughout the course of the project. The contact list provides the name of the contacts, whether they are sustainable organizations or filmmakers, and their contact info. The contacts who have already expressed some interest have been noted.

| Contact Name                                 | Type   | Contact Information  | Notes                                    |
|--|--|--|--|
| Fridays for Future Kyoto                     | Sustainable Organization                     | Email: <a href="mailto:fridaysforfuturekyoto@gmail.com">fridaysforfuturekyoto@gmail.com</a>  |  |
| Kurun  | Sustainable Organization                     | Website:<br><a href="https://kurunkyoto.wixsite.com/japan?lang=en">https://kurunkyoto.wixsite.com/japan?lang=en</a>  |  |
| Fridays for Future Japan                     | Sustainable Organization                     | Facebook:<br><a href="https://www.facebook.com/fridaysforfuture.jp">https://www.facebook.com/fridaysforfuture.jp</a>   |  |
| SEGO   | Sustainable Organization                     | Email: <a href="mailto:info@segoinitiative.org">info@segoinitiative.org</a>  | Completed sign-up form                   |
| Doki Earth                                   | Sustainable Organization                     | Email: <a href="mailto:contact@dokiearth.com">contact@dokiearth.com</a>  | Completed sign-up form                   |
| ISHES  | Sustainable Organization                     | Email: <a href="mailto:inquiry@ishes.org">inquiry@ishes.org</a>  |  |
| Zero Waste Japan                             | Sustainable Organization                     | Contact Akira Sakano via Facebook:<br><a href="https://www.facebook.com/akira.sakano">https://www.facebook.com/akira.sakano</a>  |  |
| Sustainability College/ Green School         | Sustainable Organization                     | Email: <a href="mailto:school@greenz.jp">school@greenz.jp</a><br>Website Inquiry:<br><a href="https://greenz.jp/contact/others/">https://greenz.jp/contact/others/</a> |  |
| Sustainable Living Tokyo                     | Sustainable Organization                     | Email: <a href="mailto:sustainablelivingtyo@gmail.com">sustainablelivingtyo@gmail.com</a>  | Responded to initial email with interest |
| Kikuya Zakkaten                              | Sustainable Organization                     | Website Inquiry:<br><a href="https://store.kikuyazakkaten.com/">https://store.kikuyazakkaten.com/</a>  |  |
| Mame Eco                                     | Sustainable Organization                     | Email: <a href="mailto:mameecokyoto@gmail.com">mameecokyoto@gmail.com</a>  |  |
| Kyoto University Film Media Joint Laboratory | Cinema and Media Studies<br>Kyoto University | Email: <a href="mailto:kucms_admin@googlegroups.com">kucms_admin@googlegroups.com</a>  |  |
| Nagata Takeshi                               | Part time lecturer Kyoto-Seika University    | Email: <a href="mailto:nagata.takeshi@tochka.nl">nagata.takeshi@tochka.nl</a>  |  |
| Party  | Creators Collective                          | Email: <a href="mailto:info@prty.jp">info@prty.jp</a>  |  |
| Ritsumeikan University Image Arts Department | Film Department                              | Email: <a href="mailto:ritseizo@st.ritsumei.ac.jp">ritseizo@st.ritsumei.ac.jp</a>  |  |
| Kenji Goda                                   | Part time lecturer Kyoto-Seika University    | Facebook:<br><a href="https://www.facebook.com/kenji.goda.71">https://www.facebook.com/kenji.goda.71</a>   |  |
| Saburo Hirano                                | Professor Kyoto-Seika University             | Facebook:<br><a href="https://www.facebook.com/saburo.hirano">https://www.facebook.com/saburo.hirano</a>   |  |
| Kyoto Filmmakers Lab                         | Filmmaker Lab                                | Website Inquiry:<br><a href="https://www.kyotofilmmakerslab.com/contact/contact-form/">https://www.kyotofilmmakerslab.com/contact/contact-form/</a>                    |  |



## Appendix F: Draft Emails to Stakeholders

The following is a set of emails sent to different stakeholders. The first email is the format of an email sent to sustainable organizations to introduce ourselves and the project, then ask if they would be interested in working with a filmmaker to make a promotional video.

### Email to Sustainable Organizations:

Hi [organization],

We are students from Worcester Polytechnic Institute (USA), working with Chuck Kayser of Midori Farms to create a film event promoting sustainability, and we heard that you were interested in getting involved with this project.

Specifically, we are helping to create an event for organizations and filmmakers to collaborate in making short film content that supports the cause of the organization. The short film created will be shown at a festival event to celebrate both the organization and filmmakers. The film can also be used for promotional marketing beyond this event.

This collaboration is still a work in progress, but your participation would help shape what it will become. We hope to hear from you soon and look forward to possibly working with you.

Thank you,

### (Google Translate)

私たちはウースター工科大学 (USA) の学生で、ミドリファームのチャックカイザーさんと協力して持続可能性を促進する映画イベントを作成しています。あなたはこのプロジェクトに参加することに興味を持っていると聞きました。

具体的には、組織と映画製作者が協力して、組織の目的をサポートする短編映画コンテンツを作成するためのイベントの作成を支援しています。作成された短編映画は、組織と映画製作者の両方を祝うフェスティバルイベントで上映されます。この映画は、このイベント以外のプロモーションマーケティングにも使用できます。

このコラボレーションはまだ進行中ですが、あなたの参加はそれがどうなるかを形作るのに役立ちます。皆様からのご連絡をお待ちしております。また、よろしく願いいたします。

Julian Poindexter, Micah Wilde, Sam Parks, Jackson Sypek

### Email to Universities:

The second email is the format of an email sent to university film departments to introduce ourselves and the project, then ask if they would pass this message along to the film professors to then share with their students.



Dear [University]

We are students from Worcester Polytechnic University (USA), and we are working with Midori Farm in Kyoto to put on a film festival based around sustainable practices. We would like to ask for your help. Please pass this email on to any film or visual media professors who might be interested in this project. We thought students would be interested in this opportunity.

We are looking for aspiring filmmakers interested in collaborating with a small sustainable organization to make short 5-minute films supporting them. These films will eventually be shown at a short film festival to celebrate the organization and filmmaker. The students would be invited to speak on a panel about their collaboration. We hope some of your students will be interested in getting involved.

Thank you,

(Google Translate)

私たちはウースター工科大学（米国）の学生であり、京都のミドリファームと協力して、持続可能な慣行に基づいた映画祭を開催しています。よろしくお願ひします。このプロジェクトに興味があるかもしれない映画やビジュアルメディアの教授にこのメールを渡してください。学生はこの機会に興味があると思ひました。

私たちは、小さな持続可能な組織と協力して、彼らをサポートする5分間の短い映画を制作することに関心のある意欲的な映画製作者を探しています。これらの映画は、組織と映画製作者を祝うために、最終的に短編映画祭で上映されます。学生は、彼らのコラボレーションについてパネルで話すように招待されます。生徒の何人かが参加に興味を持ってくれることを願っています。

よろしくお願ひいたします。

Julian Poindexter, Micah Wilde, Sam Parks, Jackson Sypek


Email to Professors:

The third email is very similar to the one sent to university film departments but only varies slightly as we sent this directly to the film professors or lecturers. We then ask if they would pass this message along to their students to see if they would be interested.

Dear [Professor]

We are students from Worcester Polytechnic University (USA), and we are working with Midori Farm in Kyoto to put on a film festival based around sustainable practices. We would like to ask for your help. Please pass this email onto any film or visual media students who might be interested in this project.

We are looking for aspiring filmmakers interested in collaborating with a small sustainable organization to make short 5-minute films supporting them. These films will eventually be shown at the film festival to



celebrate the organization and filmmaker. The students would be invited to speak on a panel about their collaboration. We hope some of your students will be interested in getting involved.

Thank you,

(Google Translate)

私たちはウースター工科大学（米国）の学生であり、京都のミドリファームと協力して、持続可能な慣行に基づいた映画祭を開催しています。よろしくお願いします。このプロジェクトに興味があるかもしれない映画やビジュアルメディアの学生にこのメールを渡してください。

私たちは、小さな持続可能な組織と協力して、彼らをサポートする5分間の短い映画を制作することに関心のある意欲的な映画製作者を探しています。これらの映画は、組織と映画製作者を祝うために、最終的に映画祭で上映されます。学生は、彼らのコラボレーションについてパネルで話すように招待されます。生徒の何人かが参加に興味を持ってくれることを願っています。

よろしくお願いいたします。

Julian Poindexter, Micah Wilde, Sam Parks, Jackson Sypek

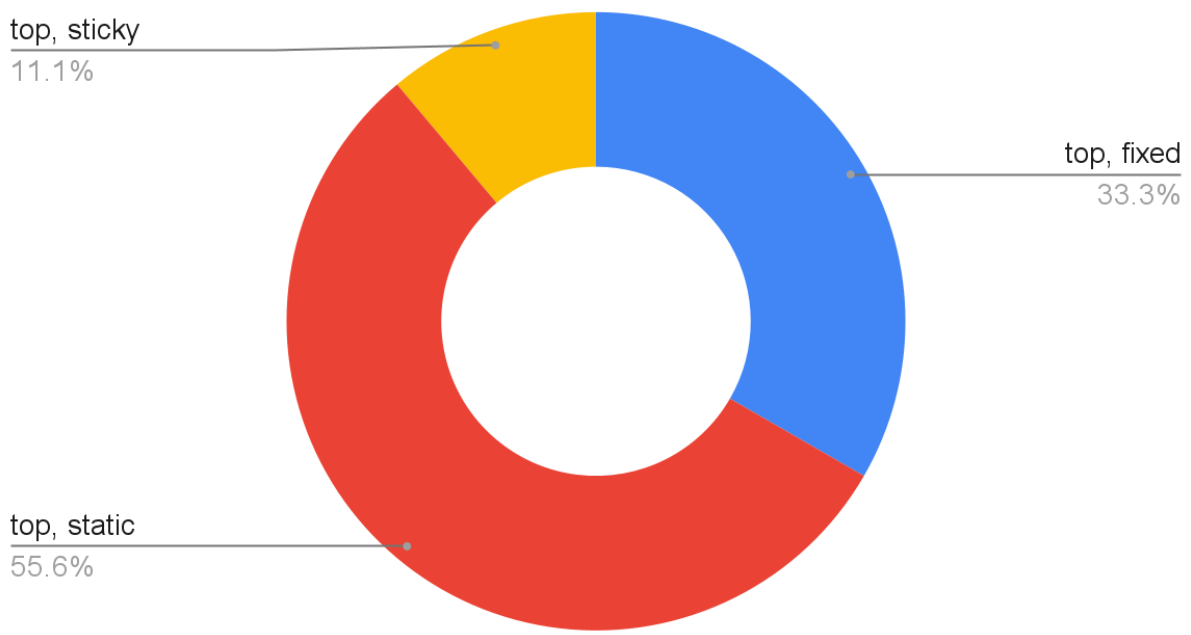




## Appendix G: Festival Website Analysis

Below is an analysis of film festival websites for content and style. This was used in the creation of the website to ensure that it was following similar guidelines as other websites on the same topic.

### Menu Style



| Festival Name         | Homepage     | Menu Usage      | Color Scheme | Complements  | Criticism   |
|-----------------------|--------------|-----------------|--------------|--|---|
| Sundance              | about        | Hover           | Yellow       | NA   | Information is overwhelming, organization and clarity could be improved |
| Austin                | basic info   | hover and click | blue black   | secondary menu for "I'm a" (filmmaker, screenwriter, podcaster, playwright, game writer), social media links | Too much information, organization is helpful for understanding         |
| Telluride             | landing page | click           | purple       | NA   | Blocks of text are unnecessary, could use more concise information      |
| Chicago International | landing page | hover and click | black        | important information is easy to find  | Information is crowded  |
| Miami                 | landing page | hover and click | black yellow | dropdown menu organizes information nicely   | Color palette is too strong   |

|                        |                              |                 |             |  |  |
|------------------------|------------------------------|-----------------|-------------|--|--|
| South by Southwest     | about page for next festival | click           | black       | well organized, clean looking page, not a lot of text                    | Menu can be improved by changing to a dropdown, the current menu is not aesthetically pleasing |
| Colorado Environmental | about page for next festival | hover           | blue green  | nice promotional video on main page                                      | Organization is unclear, the page is not designed for users, and there is too much text        |
| Environmental          | all the info                 | click           | white green | fluent transitions when scrolling  | Text on the first page is overwhelming   |
| Middlesex              | basic info landing page      | hover and click | grey        | first page has minimum useful information, making it clear to a new user | Footnote asset is wasted by repeating menu   |

## Appendix H: Promotional Material

This is the promotional material we have created for the event. These can be directly downloaded from the shared google drive for this project.



We understand that people have stories to tell, and that content creators and film makers are looking for opportunities to help tell those stories. Midori Farm is partnering with Worcester Polytechnic Institute to organize a sustainability film festival.

Filmmakers will team up with small, sustainable and environmental initiatives and organizations to make films that tell stories about the activities they participate in for sustainable causes.

These films will be shown at a one day film festival in Kyoto that will celebrate the endeavors of these environmental organizations and promote the work of local film makers.

We will help people network and find partners by aiding small organizations and filmmakers to meet and collaborate for this event.

Be part of this growing community.

#### Timeline:

- Accepting applications to participate now until March 1st 2022
- Deadlines for film submissions July 1st 2022
- Film festival screenings in August 2022, date to be confirmed

Apply Here:

Contact us: [sosgreenscreening@gmail.com](mailto:sosgreenscreening@gmail.com)



人々には伝えたいストーリーがあり、コンテンツクリエイターやフィルムメーカーは、そのストーリーを伝える手助けをする機会を求めていることを理解しています。Midori Farmは Worcester Polytechnic Institute (USA) と協力して、サステナビリティ・フィルム・フェスティバルを開催します。

フィルムメーカーは、持続可能な活動を行っている小規模な環境保護団体とチームを組み、彼らが持続可能な活動のために参加している活動についてのストーリーを描いた映画を制作します。

これらの作品は、京都で開催される1日限りの映画祭で上映され、これらの環境保護団体の活動を称えるとともに、地元映画制作者の活動を促進します。

私たちは、小さな組織や映画制作者がこのイベントのために真摯に、協力するのを支援することによって、人々がネットワークを作り、パートナーを見つけるのを助けます。

この成長中のコミュニティに参加してみませんか。

#### タイムライン

- 2022年3月1日まで参加申し込みを受け中
- 映画作品の応募締切 2022年7月1日
- 映画祭での上映は2022年8月、日程は未定

スキャンして応募する

お問い合わせ [sosgreenscreening@gmail.com](mailto:sosgreenscreening@gmail.com)



One sheet PDF (English and Japanese)



Social Media First Posts (English and Japanese)

Canva format for posts [here](#)