

Jason Brubaker's

Filmmaking *Stuff*

Jon Reiss and Sheri Candler

Movie Marketing and Distribution

Interview By Jason P. Brubaker

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Introduction

If you've been making movies for a long time or maybe you're just getting started, you need to know that the days where you relied solely on some outside producer or distributor to market and sell your movie are over. And joining us to talk about this filmmaking stuff are two very special guests, Sheri Candler and Jon Reiss.

Sheri Candler is an in-bound marketing strategist. She helps independent film-makers build identities for themselves and their films, and through the use of online tools such as social networking, podcasts, blogs, online media publications, and radio, she assists filmmakers in building an engaged and robust online community for their work that can be used to monetize effectively.

Jon Reiss is a director and a producer. In fact, he was named one of the top ten digital directors to watch by Daily Variety. He's a critically acclaimed filmmaker who's produced and directed three feature films, most recently, *Bomb It*, about graffiti and the battle over visual public space throughout the world. Based on his experience for releasing *Bomb It*, with a hybrid strategy that he'll talk about later, he's written *Think Outside the Box Office*, the ultimate guide to film distribution in the digital era. He also speaks around the world to film festivals, schools, and organizations on this topic.

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Jason Brubaker: A lot of things are changing in the world of independent filmmaking. I think you two pretty much have your finger on the pulse. When I started this whole thing, I was like a lot of independent filmmakers where we spent years raising money. And we did this with the idea that we would make our movies, get into festivals, score an awesome distribution deal, and live happily ever after. Well, as you both know, that was the dream – these days, thanks in part to changes in filmmaking - My big question is this: is being an independent filmmaker even something we should dream about anymore?

Jon Reiss: I think that the notion of what a filmmaker is needs to change. I think in the past, people thought of filmmakers – as you outlined – someone who strictly makes the film and then passes it off to someone else. I think, number one, if you're going to be a filmmaker in the new era, you have to realize that filmmaking, just making the film is only half of your job. That filmmaking now encompasses connecting that film to an audience, and that has to be integrated as part of the process and recognized as part of the process. I think that that dream you mentioned was a dream for some people but was essentially a nice myth that was created through a variety of factors. Which are – relevant for a very few films still every year achieve that dream. But when you have so many films made, I would say 98% of the films that are made, maybe even 99.9% of the films that are made every year, do not achieve that dream. So I think filmmakers have to be much more practical now and much more savvy about – and responsible for their relationship to connecting their film to an audience, which is – used to or still called distribution and marketing. That that has to be in some senses their responsibility.

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Jason Brubaker: So you're talking do-it-yourself?

Jon Reiss: It may not be that they do it themselves – and this is the thing that Sheri and I will talk about, that we created this, or I created this concept of what's called producer of marketing and distribution – that there should be a new crew position to handle this material if filmmakers don't want to do it. That doesn't mean that it's not your responsibility as a filmmaker.

Still as a filmmaker you need to recognize that while this part of the process that isn't taught in film school, it is now part of your responsibility.

The second part I would say is I think also the notion of filmmaking itself needs to go beyond and I think what's exciting about being a filmmaker now is that there are so many opportunities available to filmmakers beyond a short film and a feature film, that if you actually look at that, those are two very constraining mediums.

I know Sheri is not going to want to get into a whole discussion of transmedia here, but I would just say, that I think, if you take a look at what the potential is, with where technology is going, where film is going, moving into the realm of transmedia using multiple platforms and multiple different forums to express your vision that, who really cares if the old way of filmmaking exists or doesn't exist anymore? I feel it's a really exciting time to be a filmmaker because there's so many more opportunities available to filmmakers than when I started making films.

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Jason Brubaker: If you're a filmmaker and you have this idea that you want to make a living doing this stuff and sort of responding to what you just said, there's so many different things out there that you can do – what are your suggestions for putting together some sort of strategy, so that you don't feel – I think that sometimes people just get, what is it? Paralysis by analysis – where they have so many things coming at them, they're never sure which one's going to work. What are your suggestions for how to find a game plan that might help you get a little bit closer to the success of your movie?

Jon Reiss: I would still start with what you're passionate about. And to start with that because it's still – however film is – whatever form film takes, it's still a very, very difficult business – and so if you're not passionate about a project, it's going to be a very difficult road. And I think you still have to start with that passion and to just open – I would just suggest to open your eyes up to the possibilities and see, I know, it's a short interview so we can't discuss everything here. But to just see what the different kinds of web forms – let me put it this way – think about the idea that you're passionate about and then consider what form that should take.

I would also, at the same time, consider potentially who the audience is for that idea that you have. And how can you, from the beginning, conceive of connecting that idea to an audience. This is not to say that you're creating ideas to cater to an audience. Although some people will still do that and always have done that. This is a way of thinking of marketing in the sense that you have an idea, you think intelligently about who the audience is, and you think about how you can connect that audience with the idea you have – not – how should I say?

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Sheri Candler: Creating in a bubble and hoping to find people later?

Jon Reiss: That's one aspect of it and not viewing marketing as some sham process that's going to destroy your creativity. I think if you start off like that, you're just shooting yourself in the foot by not embracing the tools that now exist to allow you as a filmmaker to connect to an audience, an audience for the work that you're already going to create. You just need to recognize that the work needs to be done much sooner and become integrated into the process – and in terms of, how do you not get overwhelmed with all the information that's out there – I think you have to kind of – because there is a lot of information out there, it flies all across the web constantly and partially because we're in a period of transition.

But I think you need to kind of look around at the voices, see which voice resonates with you, and kind of like spend some time looking into that voice, whether it's Henry Jenkins, or me or Sheri, or whoever is it out there talking – or Seth Godin – or whoever it is, find the voice that resonates with you – and, again, a lot of being a director and a filmmaker, I would say, more than half of it is trusting your gut and developing your gut as a filmmaker. And that goes across all aspects of filmmaking and is especially important for being on the set.

And this is an aspect of how to trust your gut. What makes sense to you? Who's speaking to you that makes sense? And then learn more about what that person has to say. I would say that's a good start.

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Sheri Candler: Well, also the question you had was about strategy and if there's one magic strategy that everyone should be adhering to? And that's not true, it depends on the project, it depends on the audience, it depends on the filmmaker and how they're going to tell that story.

Every strategy's going to be different and you're not going to do it by picking the tactics first. First you have to decide your goal and who is your audience and then you can go onto the picking the tactics, who should I listen to? What sites should I be on? What social media?

You may not even need to use social media – the people who are your audience may not even be on social media. They may be only on offline events. You have to know that. Which hopefully you're making a film about something you know and the community that you're already involved in. so it's not like you're coming straight from the outside and you have no clue who's going to watch your film or be interested in your film. If you're doing that, you're going to have a really difficult time.

Jon Reiss: I would add – I have a slightly different perspective. I think you can still make films for which you are not connected to the audience but I think that you have to become connected to that audience while you're making the film. And I think one of the interesting things that's happening these days is that there's a shift from a project-to-project mode of filmmaking where you make the film, you abandon it to a distributor, you go on and make another film, you abandon that to a distributor, and I don't use that term abandon to a distributor lightly, because I think that's a lot of what happens.

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Jon Reiss (continued): And where you provide connective tissue between your films and you generate an audience for all of your films for you, as a filmmaker, and that that audience stays with you throughout your career and that's – to me, that's one of the really interesting things going on now, that didn't, wasn't readily possible before and is possible now.

Jason Brubaker: In that light would you suggest that we stay very genre specific? That's been my thought in my own filmmaking strategy. What's your thought there? Because if you're building an audience that really enjoys, for example, horror movies, you would hate to try and take them over to a character-driven love story, if that's in fact your next project.

Jon Reiss: That's a more difficult road – but by the same token, I hate to hear anyone saying, I'm just going to stick with this one genre because I just want to stay with that – even though – if your passion is that, then great – and that if your vision is that, then great, I think that's wonderful, and it's certainly easier to create an audience that will stay with you if you do that. However, you know – I'm not going to tell anyone what films to make and what films not to make. That they shouldn't do something that they're passionate about. So I'm not going to there.

What I will say is that if you look at the filmmakers that you admire and if you look at the filmmakers that I admire, they all have unified brands, if you look at it. Hitchcock, you knew what a Hitchcock film was. You know what a Polanski film is, you know what a Scorsese film, you know what a Tarantino film is, you know what a Woody Allen film is – they all make films. It tends to be that artists tend to make films that have threads that link them.

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Jon Reiss (continued): So I think it's – it's – yeah – I would find it even rare to find someone who – there aren't so many filmmakers who, on one film want to make a horror film – I know they exist – and on the next film they want to make a film that's a narrative love story or something. But there might actually be a thematic thread, even if they are doing that, there probably are threads that link those films together and hopefully might link those audiences together.

Sheri Candler: That's why I spend a lot of time talking about personal branding, personal identity for filmmakers. Ideally you want to build an audience around yourself and not around your project. So hopefully the people who are connected to you personally, they're more than one-dimensional people – they enjoy lots of different types of stories. But they like the way you tell a story. So you won't be locked into a certain genre because you're only appealing to horror fans. Hopefully you're connected with them as people and they're connecting with you as an artist. So they would like to see your take on lots of different stories, not just one genre specifically.

Jason Brubaker: It makes sense from that perspective – when distribution used to be discriminatory where you had to have some middleman to give you permission to get your movie out to the intended target audience, whatever that is. To mitigate the risk, we would always concern ourselves with one: having high production value, and secondly, we would try to get name actors. And sometimes that name actor was really leveraged to be the draw of that movie. But through what you're saying, it's kind of like, hey, you're the filmmaker, create your audience based on you and not so much the content of your movie although that content may be related – are we saying that now the idea of getting star talent in the movie is less important?

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Jon Reiss: Sheri and I have different viewpoints of this. I personally feel that if there is a star who is appropriate for the role and wants to do your film, I think, why not? Stars are marketing so it's helpful and also, I should say, is appropriate for your film and thereby also appropriate for your audience. A star will help you get your film out there – a star will help you connect with an audience, because they are recognizable brands in and of themselves. They will make the work easier for you. I think it's possible to do films without stars and get them out there. I think you need to make – I think in all films, you need to make an excellent film. It's all about – you still have to make good work. But I think stars help because their name is a marketing tool to draw people in.

Sheri Candler: In this instance, I guess you could probably, being very topical, you could look at nice guy Jonny, who doesn't have any stars in the film, but the director is a star. So he's able to get, to leverage the publicity off of that – off of his name in order to get stories written about it, get a maximum of attention, so it's – it's a good story, it's a small story, it's a very low-budget, budget was not even part of the consideration for the publicity of it, but being Edward Burns, he gets – he has the star-power. He's the one who everybody wants to hear from and get quotes from and so in that case, if you're a director who has an audience around your work, whether you have a star or not is not that pressing – if you have one, especially someone who is an interest to your audience – and this is why I really want to emphasize, is stop thinking mass, stop thinking, eyeballs, eyeballs, I need to be on the front page of the magazines – what's important is your audience and pleasing them. If you can please them, your brand spreads because they love you and they want to bring people into that group.

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Sheri Candler (continued): So stop trying to cater to outside companies and outside interests of people who may watch your film once and they're not going to stay with you. The prime focus should be on the people who are the most invested in you as a person. And that's all you need to do. That's what makes this job so much easier, if you would just concentrate all your energy to them, instead of chasing after faceless masses who don't know who you are and don't care who you are. Concentrate on that.

Jon Reiss: And the thing, it's like, for independent filmmakers, it's nearly impossible to go after those mass demographics, that's why the studios spend a hundred million dollars in P&A, trying to connect with those mass audiences. Generally for every single filmmaker I know, or independent filmmaker, that's what defines independent - doesn't have those millions of dollars – so you have to be smart about figuring out who your core audience is and how you're going to engage the core, or super-core – and there might be a couple per film or three or four, but, especially start with one, and then from that core, have that core work outward into other audiences – and it takes awhile, and it's a process that you need to identify who that audience is and start with them. Don't think about, Oh, I'm going to go after a mass. Now, the thing is, that a name actor will help go beyond that core and will also help attract even that core and the outer-layers of those audiences to your project, because they'll call attention to your project and then people who are your natural audience who may not have heard about it already will go, Oh, that's something interesting to me – and then you have the tools set up for them to engage with you.

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Jason Brubaker: In terms of going after the masses – one of the problems is how do we get an audience big enough to justify budgets that can actually pay cast and crew?

Jon Reiss: I think you need to be quite savvy at the films that you're making. I think you need to make something that potentially works with your passion – that will appeal to people the most, and not necessarily make things that have been made before. You also have to think about whether there's an audience for your film in advance - And whether it does not.

There are filmmakers who are going to persevere, even if they can't think of an audience because they're so passionate about the film. In those cases, I really recommend keeping budgets really low. Because if you can't identify an audience for that film and you're not willing to engage with that audience early on, it's going to make it really difficult for you to recoup your money.

So I would really keep those budgets as barebones as possible and then if you do find an audience, and if you do start connecting with it, then that's bonus, but I would really think that films – there used to be a lot of films made without any thought of who this audience is going to be, how I'm going to connect to an audience, and a lot of people lost a lot of money.

I think you have to – people who have to be a little bit more aware of the economics these days and I would just say, as a greater part of this, I think filmmakers need to be aware that just – not only is filmmaking one half of the process – the audience connection is the other half – but they have to raise money and budget for both halves from the beginning.

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Jon Reiss (continued): You have to honor that you need to release this film if you want to achieve your goals, which is something that you also have to take a few steps back and figure what your goals are. Essentially most filmmakers are going to try and have some kind of distribution and marketing goals, and they're going to need to raise money for that, in my opinion, when you're raising money for the film initially.

Generally, it should be as a, kind of a guideline, 50/50 – so if you have \$100,000 to make a film, I would make that film for \$50,000 and have \$50,000 for distribution and marketing – you're going to be a lot better off than if you just spend all your money on making your film and you have no resources left for distribution and marketing. And this is especially true for the lower budget – the lower your budget is, the more important this is. The lower your budget is, the more resources you're going to have to get out to distribution and marketing – because there's thousands of other films being made for very little money competing for audience attention.

Sheri Candler: Also I think that you were getting at the question of how do you make money? How do you live if you're a crew, if you're a cast, if you're a producer, – I think that you're going to have to have a second job for a long time. I think that it takes a long time to build up to the point where you can sustain yourself solely from your work in film. A lot of people are not going to want to hear me say this, but there's going to be a lot of non-union work, and I don't know what that means for the unions, I'm not that concerned about them, but – I think that you're going to have to figure out, when you take a job, say that you're working with the camera, you're an actor, whatever, besides money, what else does this production have to offer you?

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Sheri Candler (continued): And you as a producer have to think that as well. You better have a plan for how you're going to get this film out there, because if I'm working for little or nothing on this film, I want to know that at least it's going to get me some attention, it's going to look good on my reel, I'm going to get some other use out of it if I'm not going to get money – so that's your job as a producer, when you're going out to cast and crew and thinking about, if I don't have a lot of money to spend, what else do I have to offer?

Jason Brubaker: Now that distribution is non-discriminatory and you have a lot of different outlets to reach a mass audience - From my perspective, this is just like any other start-up model where – okay, maybe we don't have the upfront money – because we can't go that high, because we don't have any guarantee that we're going to recoup that investment. What if we just pay people a little bit of money and give them back-end equity in the project? This would work in ways akin to how you structure a start-up company. But with this, we don't just focus on one project, like you guys are saying, but also create a company around – maybe three to five different movies. What's your thoughts there?

Jon Reiss: I think people have been experimenting with this for awhile, I mean, this has been going on for the last 20, 30 years even before these more recent issues have happened – whether you raise money for one film or a slate of films to balance the risk. What I think the difference now is, and what is critical at this moment, is that whether you have money or don't have money, that you bring on someone as part of your team from the beginning who is going to run that audience connection process, that distribution and marketing process.

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Jon Reiss (continued): So that whether you can pay that person from the beginning, that's great, or whether you're a team of people who are just coming up out of film school. Instead of beginning the project with the producer, writer and director— Now you're starting with a producer, writer, director and a PMD.

Then those people work as a team and however the resources are divided, whatever resources you raise, there's an awareness, that audience connection is now part of the process, and that you plan for it from inception. That, for me, is the shift – that's the paradigm shift that's happened in the last two years. Whether you spread, however you raise money, spread risk, pay people—those issues have been dealt with independent film for three decades now.

There's plenty of examples of different stories that have happened that way. To me, I'll just reiterate: what is different now is the recognition that filmmakers need to own the process of distribution and marketing, also known as audience engagement and connection.

Jason Brubaker: Jon, you mentioned PMD when you were saying that. What is a PMD?

Jon Reiss: PMD is a concept that I coined in my book Think Outside the Box Office, and it's producer of marketing and distribution. And what it is, is a recognition that if this work needs to be done, that the rest of the crew already has other jobs. That – if this is new work for filmmakers, then a new crew position or a new head of crew needs to be developed and that, frankly, that producer of marketing and distribution will have a whole crew, or potentially a number of people working under them, all geared towards the audience connection for that film.

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Jon Reiss (continued): So with this new responsibility, there needs to be a new crew position because if you just rely on the filmmakers or the producers, usually they're too overwhelmed during production to deal with this, and if you wait until after production, you're not taking advantage of the process as it best can be taken advantage of, and you're hurting yourself.

It's actually the last two paragraphs I wrote in the book – I developed this concept of the new 50/50 which I kind of already outlined, which is 50% of your work as a filmmaker is making the film, 50% of the work is distribution and marketing, and that's new for independent filmmakers, and my attitude, when I was writing the book, yeah, well that's tough – too bad, you gotta figure it out. I had to figure it out. Everyone else struggling now needs to figure it out.

So go figure it out. Then I realized well, that's kind of a jerk position to take and it's not very nice to write just tough luck, too bad, so then I had – I had this idea, well, there is all this work, why don't we create a crew position for it, why don't we name the crew position, because no one's going to start training for something unless there's a title. So I figured if you create a title then people would know that it's needed, would train to be those people, it would attract people to the film industry that normally didn't realize that there was a role for them – that filmmakers could go to marketing departments in universities and business schools in universities and get people from there to say, Hey, look, you're interesting in film but you don't want to be on set, perfect, here's a new crew position for you, because all this new work needs to be done.

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Jon Reiss (continued): And that's the intention of the crew position and that's the idea – and the idea of it, just to say, again, is that this person doesn't come on board on the end, but this person is on the end throughout the whole process.

Sheri Candler: And I wanna throw in that I think that the PMD should not be a filmmaker, actually. It shouldn't be somebody who's aspiring to make their own films. It should be somebody who really is interested and passionate about doing marketing and distribution. Because then it gets too conflicted of – what are they really interested in, they're going to help you out for awhile until they get their project started and then abandon the process – this needs to be somebody who – this is what they want to do, they want to work with film but they don't want to make film. They don't feel that there's strings or that's not their interests but they like the industry of it. But they want to do the marketing and they want to figure out how to make sales for the film.

Jon Reiss: The one thing I will add to that is that I think it's good if that person does have a good story sense though because I think a lot of this especially ad film transitions into transmedia, which I think it will, almost completely within ten years. I'll just say that.

Jason Brubaker: Can you describe transmedia Jon?

Jon Reiss: It's basically understanding that audiences are fractured. That people consume media in different ways. Not everyone who enjoys media watches a feature film. My son rarely goes to see movies. He usually consumes media on his computer, watching short clips on the web.

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Jon Reiss (continued): People consume media across multiple platforms and at the same time, when you create a story, you're creating, hopefully, rich characters that have full lives, you're creating a world for them, all of which becomes a large story universe. And up until now, filmmakers have only been taking one slice of that whole universe and making a feature film out of it. But there's all kinds of stories that can be told and all kinds of threads that can be told that can then be told across multiple media platforms. And to me that is, those two things are why transmedia or cross-media is so exciting to me as a filmmaker and should be exciting to other filmmakers.

Sheri Candler: And what I want to add to transmedia is that there's also a participation from the audience available in this, which has never been possible before. It was always passively watching something on a screen and the audiences coming up today, the younger kids coming up today, are very used to interacting with people online, interacting now with different kinds of media – they want to be immersed in the story world almost to the point of being able to engage their imagination, and feel that the story is almost as much theirs as it is yours.

That's why I think the change is coming from being a very passive form of entertainment to a very active form of entertainment. If you look at YouTube, if you look at Facebook, a lot of kids are now content creators. They put their stuff up there. And they want the ability as a filmmaker, as a storyteller, to be able to riff off of that. That shows the engagement that you have with your audience and it shows the audience that you care what they think, what their ideas are, and the two of you are collaborating together on a story.

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Jason Brubaker: As filmmakers, we hear all this talk about YouTube, Twitter, social media out the kazoo – at what point should we say - HEY, I need to get a Facebook page and a Twitter profile and all that kind of stuff?

Sheri Candler: If you're working in film today, you personally ought to have one. Immediately. If you aren't engaged in social media, you're way behind. I mean, personally engaged. Because you can't know how those platforms work if you don't use them yourself. So I would say – first off – before you even decide whether it's okay for your film or not, you should have your own profiles, because how else are you going to talk to people? Call them? Go door to door? Send them direct mail? I mean, everyone congregates and talks online. And you should be there.

Second, for your film, in choosing which platforms to go on - it Depends on your audience, depends on where they hang out – if you don't personally have an audience already built up where you have your outlets set up and that's where people know to find you, then you need to find out where they are and join those. So do you need a Facebook page and a Twitter account, I don't know, it depends on your audience. If they hang out on their own Ning sites and forums, then you need to go there first. That's how you pick. First you have to know the strategy in the audience, then you pick the tools you're going to use.

Jason Brubaker: Jon, speaking of strategy and audience, you used some unique strategies for your movie Bomb It. Can you share some steps you used to make that a successful project?

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Jon Reiss: That was an interesting project in that we thought we were going to achieve the dream, right? We took it to Tribeca and intended to sell it there. That was the beginning of the collapse of the festival acquisition model – in 2007. We did pick up New Video as the DVD distributor. I do believe in working with partners if two conditions apply: one is that the deal makes financial sense for you and which can mean many things, and involves many different aspects, but one is that the deal makes financial sense. And number two that – you have vetted that company with other filmmakers. That you know that that company is reputable, pays filmmakers.

Okay, so we had a relationship with New Video and what I did is I went out and created a theatrical release for my film in advance of the DVD release. I basically realized that I needed to create a strategy that made sense for the film. And we had already been developing an audience for the film throughout production. And frankly, one of the producers was doing that all throughout – on our MySpace page, which was relevant for us at the time, for our audience. And we had a very active blog. And I think those two aspects were very important for us getting the word out about the film and making a real success.

Jason Brubaker: I remember MySpace. We used it for our first feature as well. But past that, did you do anything to encourage word of mouth?

Jon Reiss: I also created an affiliate marketing campaign for the film hit and we sold the DVD off of our website. I think that was very important. And then we have just continued to put out content and the brand kind of lives on to the point that now Bomb It 2 has actually launched.

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Jon Reiss (continued): Bomb It itself is now on VOD, and we have an iPhone app coming out in a few weeks, which is going to have some film content on it, but that's not the intention of the app. The intention of the app is a geo-location graffiti and street art app, where with an iPhone or an Android you can take photos of graffiti, upload them to a website, and then people when they go to a city, can hit a button and it will show them how to find the interesting graffiti and street art that other people have uploaded to that map in proximity to them.

Jason Brubaker: That sounds innovative and awesome, Jon. I know we're running out of time here, so, real quick – if any of the filmmakers want to find out more about you and your services, where can they go? Sheri, I'm going to start with you.

Sheri Candler: Sure – well, I'm online, not 24 hours a day, but probably 18. If you want to find me, you can find me on Twitter, @shericandler. I also have a Facebook page, Sheri Candler Marketing and Publicity, that's very active. We have a lot of conversations, good conversations, going on there, and I post up every day mostly curated content and things that I think my people would find interesting and sometimes commentary from me on why I find it interesting.

I also have a website, SheriCandler.com and I post blogs there on more than a few occasions and you can contact via the e-mail address on my site or through Facebook, and we'll talk. I am quite busy with projects at the moment, so I am starting to have to turn people down and give them some ideas on where else they could go or some things that they can implement on their own, but you know, that depends on when you contact me as to what the workload is.

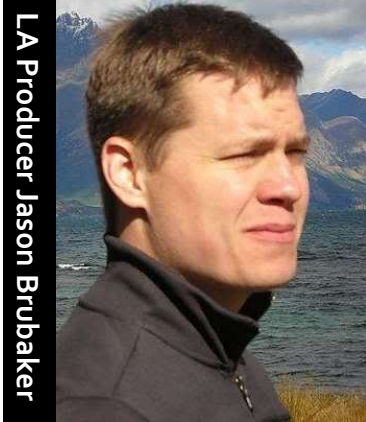
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Jason Brubaker: Jon, what's next for you?

Jon Reiss: Yeah, so people can find me on Twitter @Jon_reiss. They can also get the book, if they're interested, at ThinkOutsideTheBoxOffice.com. I also do workshops and there's information about the workshops there. They can also contact me through my blog, my website, which is JonReiss.com/blog. I also have a Facebook page for the book which is Facebook.com ThinkOutsideTheBoxOffice. And I also consult – so if people want me to develop a distribution and marketing strategy or do something with them or help them execute the distribution or supervise their distribution and marketing strategy, I am available.

People can e-mail me at Reiss.Jon@gmail.com – And, yeah, I recommend people buy the book from the website. You can get it on Amazon, that's great too, but if you get from me at the website, I do send chapter updates as part of the package from buying it from the site, because [indecipherable] site.

Jason Brubaker: Well, thank you both Sheri and Jon for stopping by. It's been incredibly informative and I know our listeners are going to be very eager to hear what you guys have to say and I'm sure they'll check out your websites, workshops, books, blogs, everything else out there. Well, as always, filmmakers, if you'd like more information on filmmaking stuff, please go to FilmmakingStuff.com, and if you'd like my free filmmaking book, you're always welcome to stop by FreeFilmmakingBook.com.



About Jason Brubaker

Jason Brubaker is a Hollywood based Independent Motion Picture Producer and an expert in Video On Demand distribution. He is focused on helping YOU make, market and sell movies more easily by growing your fan base, building buzz and creating community around your title. He is also available for speaking engagements.

Jason is a contributing author of The Independent's Guide to Film Distributors, he is the founder of Filmmaking Stuff, a professional resource for independent filmmakers, and his articles on independent movie marketing, distribution and film production have been featured in The Independent and Movie Maker Magazine.

Brubaker has lectured on these subjects to filmmakers from around the globe through various seminars, panels and workshops.

Filmmaking *Stuff*

Resources

www.SheriCandler.com is where Sheri Candler provides a wealth of information for filmmakers seeking marketing and publicity.

www.ThinkOutsideTheBoxOffice.com is where Jon Reiss provides information related to producing, marketing and distribution.

www.FilmmakingStuff.com provides tips on how to make, market and sell movies without the middleman.

www.FreeFilmmakingBook.com provides YOU with a whole bunch of useful filmmaking tools for FREE!