

FALL

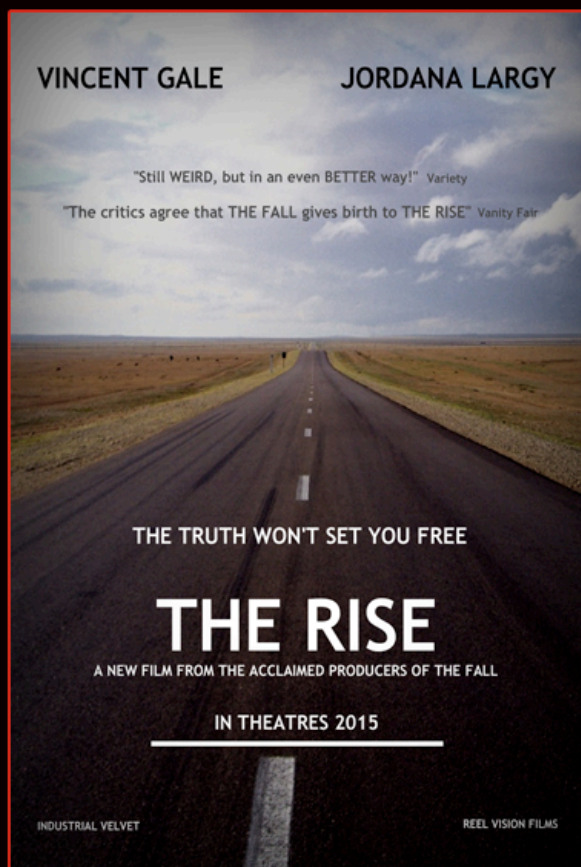
SOMEWHERE IN THE MIDDLE OF NOWHERE LOVE SURVIVES

After “12 weeks, 10 missions, piles of Tweets, posts and press, a legion of fans and countless hours”, we have learnt a TON about what it takes to get an indie film made.

Each mission was really challenging in its own way. For the Off the Wall mission for example, we struggled to find a way to communicate the essence of our story without giving away the twist.



Afterwards, as some fans were still a little confused about the film, we used the Hype It! mission to explain how color is used to distinguish between the two worlds our antagonist The Man negotiates, the one ‘imagined’ versus the ‘real’ one that our heroine Amy inhabits. Also, we think the creation of the One Sheet for us should have begun a little sooner, as having it earlier might have satisfied those fans who wanted more explanation.



The Trailer Redux and Spin Off missions forced us to refine our original trailer, and to consider how we could extend what we had originally thought was a one-off indie festival film into a multi-platform franchise (indeed, we are **STILL** coming up with ideas for this!). These missions ended up being a defining moment for us as we realized that, since each mission might pay off in ways that we couldn't immediately foresee, we needed to be 110% committed no matter what our first impressions were, and no matter what was going on in our lives.

And this level of commitment paid off, as we have gotten stronger as we have come to the end of the Accelerator process. During the Showcase Showdown, our decision to take the high road really worked to our advantage in terms of how our team was perceived, and ending up the Critics' Choice for the Pay or Play mission was a just reward for our commitment. This mission gave us the opportunity to work with a great talent in Ian Tracey in introducing Cookie to our fans, and proved that there is much more depth to our project than some have suggested.

As a means to build a fan base, Cinecoup's emphasis on social media has turned out to be a blessing in disguise. Initially, we could not see the benefits of a social media campaign, as our film appeals to a demographic for whom social media is mainly a business tool. But we began to see how we could refine our campaign so that it would be effective, and we would never have learnt that without having entered the Cinecoup competition.

Finally, we have come to believe that Cinecoup's platform is the future of independent cinema. For us personally, we now have everything necessary to approach film financiers, or create a crowd-source funding campaign. Regardless if we make the Top 5 or not, we understand now what is required to flourish in the future, as we not only know now how to build a fan base for a film, but also for our individual careers.

www.cinecoup.com/the-fall