

Trinity EssayFest: On a Hypothetical Video Essay Film Festival

ADFM6004: The Film Festival

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Introduction

Mission Statement

Our mission, as Trinity EssayFest, is to bring the ever-growing medium of the video essay into the wider world of film and academics. We believe that video essays are worthy of the dignity and the respect that the public provides towards the myriad of other fantastic creative media that get their chances in the sun through the promotion and the celebration of the film festival scene. We understand that the video essay is still very early in its development and in its potential, but we see no reason why there should be no room at the film festival table for a brand new medium that empowers passionate amateur creatives and allows for anyone to tell their stories.

Trinity EssayFest believes that video essays are part of the dawn of a new era of creativity and passion for knowledge. With the continued development of the Internet and various different video sharing sites, the growing accessibility of editing through easy to access tutorials and new programmes available for free, and the multitude of ways in which people can learn more about the world through countless online archives, video essays present a new intersection between the controlled world of research and academia and the free world of creativity and storytelling. We here at Trinity EssayFest see ourselves at the precipice of this new era - and we want to be here, holding the flag proud, as we provide video essayists new, old, and yet to be, a platform that champions, supports, educates and above all else, sees them.

Overview

Trinity EssayFest is a hypothetical hybrid film festival based around celebrating the growing success of video essays. This hypothetical film festival would involve several different activities and events that focus around video essays, such as screening of video essays, with specific examples that I would like to use during this event being video essays such as from past winners of the Learning on Screen Award Essay Film category, or from the British Film Institute's best video essays from various past years. Alongside these screenings, this film festival will also feature the rare opportunity for the creators of these video essays to host questions and answers sessions with the audience, allowing them the unique chance to discuss their work in detail, and the time, effort and research that had been put into their projects. Furthermore, I would like there to be lectures from experts such as members from Learning on Screen and Screen Skills Wales to discuss various relevant areas such as editing, scripting, research and other skills needed in order to encourage any future video essayists in the audience. This event will be primarily targeted towards young adults, specifically students with an interest in video essays, in research and in creativity. I would like this event to be held during the summer - I have chosen the hypothetical date of the 17th August 2024, as this is both during a weekend when more people are available, and when school's have been closed for long enough for both students and teachers to be available.

Concept

As someone with growing passion and appreciation for the video essay format, and who has made several video essays across my time as film student, I have very poignantly felt the gap in the market that exists for a video essay themed film festival, which is why I decided to create this concept for Trinity EssayFest. Video essays are a growing medium, increasing developing in the public interest mostly thanks to the rapid development of many online spaces, such as video sharing websites like YouTube and Vimeo, that allow for anyone to create something new for themselves as an independent creative with material such as short films, documentaries and of course, video essays.

Platforms like YouTube have provided us with a unique new avenue to take our creative endeavours down. In his research article titled, *Youtube: Where Cultural Memory and Copyright Converge*, Lucas Hilderbrand describes how,

"YouTube introduces a new model of media access and amateur historiography that, while the images are imperfect and the links are impermanent, nonetheless realizes much of the Internet's potential to circulate rare, ephemeral, and elusive texts" (Hilderbrand, 2007).

Video essays are the perfect medium for allowing this nurturing and development of low level skills and understanding of the film medium, as it affords the creators a certain level of leniency through its creative freedom and its emphasis upon both the content and the visuals. That is to say, a video essay that may struggle in the writing stage can still be brilliant to watch through its visuals, and a video essay that may struggle in the editing stage can still be thought-provoking to understand through its research and scripting.

This idea of nurturing amateur creatives is a key component of what I want Trinity EssayFest to represent as a hypothetical film festival. For me, it is imperative that my film festival serves as a way for experienced video essayists that have perhaps only received praise for their work from the film industry through single award categories isolated from the rest of the film world, to be celebrated through a medium that has not yet been available for them. Furthermore, it is also a way to inspire new and upcoming video essayists to take those steps further with their work. As my mission statement states, we are truly on the precipice of a dawn of a new era of creativity when it comes to the video essay - a medium that not only requires one to hone their skills as a filmmaker through editing and scripting, but also as a critical thinker, through their extensive research (Bernstein, 2016). Filmmaking as a medium is often a terrifying endeavour for one to want to excel through, and for many, the inaccessibility of the film world is a hurdle much too large for them to ever want to combat despite how creative and talented they may be. However, video essays are a medium that is accessible to anyone with a device and the drive to create. There are no connections and judgements in the world of the video essays, and for essayists to feel respect within the Trinity EssayFest, they do not need aeons of experiences and countless industry links - just a love for our developing new medium of the video essay.

However, the video essay as a medium as long existed before the development of such online spaces, and survived the test of time for much longer than one might imagine without the respect and the appreciation of the film festival. Essay films such as Chris Marker's 1983 journey through memory and history *Sans Soleil* (Marker, 1983) was released the same year that the Internet was even made public. In his article titled *On the origin of the video essay*, John Bresland describes how *Sans Soleil*,

“remains solidly an essay, a work of nonfiction that casts multiple lines of inquiry—among them, how images rewrite memory—and renders them as poetic evocations of lived experience” (Bresland, 2010).

Bresland wrote this article as part of the then online journal *Blackbird*, which first began to feature a new type of content that they had called video essays in their Spring 2010 edition (Bresland, 2010), coming only a few short years after Vimeo’s creation in 2004 and YouTube’s in 2005. Evidently, this desire to use the film medium as a way to navigate the world of research and essays, to put a visual flare to plight of knowledge and questioning, has been a desire that has long since existed in the creative world, long before we as the general public had considerable more access to the tools that are now necessary to create and share our works. And yet, despite this, there is still not the level of respect shown towards video essays in the film festival scene as any other filmmaking medium. Despite this, Trinity EssayFest would still be hypothetically making an impact as a brand new type of film festival, even though it is celebrating a medium that has long since made its mark on the filmmaking world, and still continues to do so.

This, however, motivates me more in my creation of my hypothetical film festival. Regardless of whether or not the video essay is still seen as an amateur creative field that does not have the credentials or the respect as the many other creatives fields in relation to filmmaking and the film festival scene, I and many others have worked tirelessly on our many video essays projects, and we are deserving of a space that celebrates this as the priority, and not as gimmick or something to gawk at. Trinity EssayFest is first and foremost a labour of love towards my own labour of love - the video essay, and wanting to make the video essay medium something that is respected and admired with the same level of dignity and amazement as many other films.

Moreover, another essential aspect to my concept for my hypothetical film festival is that it is a hybrid event. In the wake of the COVID pandemic and the several lockdowns that we collectively experienced through both 2020 and 2021, the film festival scene, which had primarily been based as an in-person medium, was forced to adapt to an online space in order to survive like many other in-person events. Though I do not envy the enormous struggles that many film festival organisers undoubtedly had to face in order to create online, and later hybrid, film festival events, the idea of hosting a film festival that one can both attend in person and online fits in perfectly well with my concept for Trinity EssayFest.

As I have shown, the video essay is a medium that has thrived under the development of the Internet and online spaces. People from around the world can create beautiful video essays discussing any number of topics in any number of languages for a global audience, many of whom would likely never even consider attending a film festival if it meant having to attend in-person. With this in mind, I wanted to ensure that my hypothetical film festival, alongside having a focus on being an in-person event with many preparations planned around entertaining guests that are physically in the room with us, was also a hybrid event with an online streaming and video-on-demand option for those who cannot attend. In Chapter 5 of the book titled *Rethinking Film Festivals in the Pandemic Era and After*, James Veil, Theresa Heath, Lesley Ann-Dickson and Rebecca Finkle (2023) describe,

“The space of the festival has been reconfigured from a consolidated material space of co-presence to the distributed spaces of audiences’ homes. Film viewing takes place on home television sets, laptops, and mobile devices and, due to the often flexible form of film

scheduling, the film festival comes to sit within and against the rhythms of everyday media use”.

The way in which the general public consume media has vastly changed in the wake of the pandemic. When it was physically impossible for us to meet up in large groups in public in order to visit the cinema or attend film festivals, we instead turned to the myriad of streaming services and online spaces that provided us this media from the comfort of our own homes. Between the years of 2010 and 2020, according to a report from Forbes, media consumption from online services such as streaming websites went up from 1.7 hours to 7 hours (2021). Watching films and other creatives medias through online spaces has for many become the most common way in which people choose to consume the media they enjoy, so naturally, film festivals that primarily exists as a way to show this media in turn have appeal to bigger audiences when they still provide that ability to consume from the comfort of their own home.

But of course, as the world returns back to a somewhat state of normalcy, the want to attend these events in-person naturally occurs for many. This is why I believe the concept of a hybrid event that is both in-person and online is so perfect, specifically for my hypothetical film festival, as it allows for both audiences to feel satisfied, appealing to wider range of audiences, and mostly importantly, making the event accessible for everyone, and not just a select few. Film festivals have always struggled with a sense of elitism when it comes to those that can attend. Having the time and resources to be able to drop everything to travel to these events is a privilege that many could not and cannot afford. Many new hybrid events are based more around inclusivity and not exclusivity (Roderik, 2023). By making my hypothetical film festival a hybrid event, I am in turn making my event more inclusive and accessible.

Case studies

As I have described earlier in my report, my hypothetical film festival Trinity EssayFest is a unique concept in the film festival scene, and is helping to bridge a major gap in the market. In turn, there are not many specific film festivals that I can reference as case studies relevant to the video essay film festival idea specifically. Unfortunately, of the very few pre-existing video essay based film festivals, information is incredibly scarce. Alongside being a medium that is yet to be well respected in the mainstream filmmaking world, the video essay medium from a film festival perspective is also a medium not well preserved. As such, for the case studies section of my report, I wanted to focus my research and investigations on two specific areas - how film festivals are organised and created by a general, and a specific look into video essay awards and the criteria that use. With this information, I can both gather a better understanding of how film festivals are envisioned and run, and specifically want the kind of video essays I might be interested in using as part of the programming of my events, based on what typically is rewarded.

My first case study I would like to discuss is Cinema For All. Cinema For All is a national organisation that exists in order to help support and develop the many volunteer-led community cinemas across the UK (Cinema For All, 2024). Cinema For All currently represents over 1,500 community cinemas, through the use of online coaching programmes to help communities develop their ideas and put them into motion and providing affordable equipment hires so that these local community cinemas have the means to host screenings. Furthermore, they provide local community cinemas the chance to programme a wide variety of different films by making said films accessible for cinemas to screen through their Booking Scheme that features over 800 titles, including independent and international works. Cinema For All champions these volunteers as they believe that community cinema brings people together, preventing loneliness and isolation. I, too, would like my hypothetical film festival to bring together individuals who are often working in isolation due to the video essay medium, so this too is an important area of interest to me. They also, like Trinity EssayFest, believe in bringing films closer to people and making them more accessible, especially independent films that are often difficult to find in rural areas.

Cinema For All describes the steps of setting up and running a film festival as follows. First, you must ensure that you have several different insurances to both screen films legally, and to also protect yourself and your audience from any accidents or risks. Next, you must form a team that consists of your programmer, marketing team, projectionists, front of house, treasurer and other specific festival roles like a director. Next, you must come up with a name that is clear in what it is, that could easily encompass a logo and is unique enough to be marketed well. This advice is what assisted me in creating the name Trinity EssayFest, as I was encouraged to make my name in reference with the local area, so I in turn chose Trinity in reflection of University of Wales Trinity St Davids. This also assisted me in the creation of my logo, which features feathers, in reference to Swansea. You must then pick a venue that has a large enough capacity, that is accessible, that has good quality sight and sound, is comfortable to sit in for several hours and has all the proper licensing, which is what led me to choosing Vivian Hall in the Dylan Thomas Centre. Equipment is then the next step for preparing a film festival - you require a projector, a player, a screen, a sound system

and cables. Finally, you need to require the proper licences, such as a Commercial Single Title Screening Licence to screen films.

Thanks to Cinema For All provided me with these clear steps in the vital stages of setting up and running a film festival, I was able to come with a clear identity for my film festival branding, a location that is suitable for hosting an event to my liking, and all the essential requirements that would allow me to ensure that everything I am doing with my film festival is completely legal and safe, if I were to hold this event in the hypothetical future. This case study has provided the important knowledge necessary on how to actually arrange and successfully host a film festival.

My next case study is the Learning On Screen Awards, specifically focusing on their essay film award category. Learning On Screen is a charity and membership organisation that exists to help provide educational facilities with support in order for them to use film and moving images as part of their curriculum (Learning On Screen, 2024). Learning On Screen also hosts the Learning On Screen Awards, which, according to their website, can, *“provide a platform for filmmakers to showcase their exceptional work in the field of educational film and television”* (Learning On Screen, 2024).

The Learning On Screen Awards has a category specifically for video essays, deemed the Video Essay Award. As part of their awards criteria, Learning On Screen looks for works that display an innovative and creative use of the footage that is featured within the video essay, specifically seeking for submissions of works that have footage that is rare or unusual. They also seek works that show a sensitive and deep understanding of the footage used, and a high level of understanding in regards to the content of the video essay itself.

This criteria is helpful for me to get a better understanding of the kinds of video essays that are often more rewarded in the context of film awards. As for my programming, I would like to use past winners of the Learning On Screen Video Essay Award for my screenings, so this criteria has allowed me to better understand the type of content that Trinity EssayFest would like to represent. My hypothetical film festival would use a similar criteria to this case study, though I would also like to make my criteria more flexible so that I have a more inclusive entry requirement.

Planning the Event

In order to ensure that my film festival would run as successfully as possible, there are many different areas of planning necessary to ensure that every single possible issue and areas related to execution of Trinity EssayFest, if I were to actually run this event in the future. By going through each stage of planning, I was able to gather a much greater understanding of how exactly I would want my film festival to look, feel and represent. With my audience of students and video essayists, my name and logo connecting back to UWTSD and Swansea, and the information that I had gathered from my investigation of my case studies in my mind, I came up with various different key milestones in my planning process.

For me, a key part of the planning also came from not only thinking about this event as the primary organiser, but also as an attendee. I wanted to make sure that I not only knew everything about every area of my event, but I also wanted to make sure that I had all available information that I would want and research into if I was a guest attending my film festival. This perspective supported me in making my key decisions in setting up and running my event.

Location

Knowing where exactly I wanted my hypothetical film festival to be located was the essential first milestone that I wanted to hit so that I could better visualise what exactly I wanted for my event. I knew that from the advice of Cinema For All that I needed to pick a venue that had the right capacity, good accessibility, comfort and the licencing and insurances necessary for hosting such an event, and I also knew that from my name and logo that this location had to be in Swansea and hold a connection to the university. It was with this information in mind that I chose the Vivian Hall in the Dylan Thomas Centre. The Dylan Thomas Centre is also a UWTSD building, which means that my hypothetical film festival could be a great marketing opportunity for the university, especially as it is targeted primarily towards students, and is being hypothetically organised by a student. Moreover, by hosting the event within a university building, this further bolsters the event's connection to education and its atmosphere of learning and research. As part of the university, the Vivian Hall would have all the licensing and insurances necessary for me to make sure that this event is safe and legal.

The Vivian Hall is located on the first floor of the Dylan Thomas Centre, which can be accessed via the stairs or from the lift, and has a capacity of 200 people, which is the amount of people attending that I am hypothetically planning my event around. The Dylan Thomas Centre has a wheelchair-accessible car park and entrance, and has easy access to the main roads of Swansea. As the Dylan Thomas Centre is a cultural centre celebrating the works of Dylan Thomas, it fits in well with my education and creative theming. I would also like my hypothetical film festival to be an immersive experience, so I would dress up the Vivian Hall to emulate a library or archive like environment, with bookshelves along the wall that would also help to block off any excessive natural light from the large windows. In my order to make my event a hybrid event that also encapsulates this immersive experience, I would place a camera that would be located in the centre of the room, so that it has a clear shot of the screen with the video essays and the talks, alongside the library-like environment with the bookshelves.

In the event that any of the attending in-person guests would like alternatives to the catering that is provided by the Vivan Hall, there are restaurants nearby and a Sainsburys to purchase additional food, especially if any of the guests have specific dietary needs that cannot be provided by the on-site catering.

Date

As stated in my overview, I chose my date based around making sure that as many people from my target audience could attend both in-person and online as possible. Initially, I wanted to choose to host my hypothetical film festival on a specific date that represented ideas similar to those that Trinity EssayFest represent, such as international library day or international essay day, however, unfortunately both of these dates had already passed by the time I was already in the planning stages for my event, and did not land on days that I felt would be as accessible as possible.

Ultimately, I decided to host my hypothetical film festival on the 18th of August 2024. Summer felt like the best season to host my event during, as most students would have been finished with their studies and be available to attend the event. I wanted to ensure that this was a day during the middle of summer, so that it was not too early, as to not inconvenience people financially right after they had just finished their studies, or to not too late in the summer, as this is when people are starting to get back into the university mindset and might not have the time or the funding to event an event like I was proposed. The 18th of August felt like a good middle ground, where as many people would be available as possible. This is also a Saturday, which is when most people are available, as they could travel Friday night, and would have Sunday to travel back, avoiding any issues with weekday commitments.

Schedule

Planning out the schedule in detail allowed me to get a better understanding of the exact timing for the event, and how many activities I could host throughout the day. The event would begin officially at 11:00am, and would end at 18:00pm, making the event time be 7 hours in total.

Doors for the event would open at around 10:30am, to ensure that everyone attending in-person could get a seat with enough time so that they have an adequate view of the screen and of the speakers, and also so that they can pick up available merchandise.

The first activity of the day would be an opening talk with the first speaker I have considered for my event - Mette Hjort, who is a Professor of Film Studies and is also a judge on the Learning On Screen Awards. Hjort would welcome everyone in and give a brief overview of the rundown of the event, including briefly introducing each video essayist that I would invite to the event.

The first video essay showing would be at 11:30am. As video essays tend to be shorter than feature films, each video essay would have a thirty minute slot. At 12:00pm, the video essayist behind the first video essay would host a questions and answer session, where they both discuss their video essay in detail, such as the inspiration behind, the time it took to make it, what they learned from the experience, alongside answering any questions the audience may have. As I would like my entries to potentially be past winners of the Learning on Screen Video Essay award, or videos essays featured in the British Film Institute's top essays of the year article, this would be an opportunity for these essayists to discuss their achievements.

Lunch would be at 12:30pm until 13:30pm, with the second video essay starting at this time, then a short break for thirty minutes.

Then, we would have the next video essay until 15:00pm, where there would be a lecture from a representative from Screen Skills Wales, discussing how to start getting into filmmaking.

That would be followed by the fourth video essay, and another questions and answers session with the essayist until 16:30pm.

Then, a representative from the Learning on Screen Awards judging panel, such as Rebekah Tolley-Georgiou, who is an award winning filmmaker and interdisciplinary artist, would discuss the awards, with a specific focus on their Video Essay award.

At 17:00pm, there would be a live music performance from Ivor Woods. Ivor Woods is a solo project from Cardiff based musician Rachel Crabbe, whose smooth electronic alt-pop will be a calm end to the day.

Then we would have closing remarks and thank yous, and the event would end at 18:00pm.

Budget

The budget is of course a key aspect to the planning of the event. As this is a hypothetical film festival, I can only make estimations of my prices, based on current UK average pricing. The venue is around £500, with catering offered by Vivian Hall at around £200. I would hypothetically offer £100 for the three speakers, the four entries would be offered £125 each, and I would offer Crabbe £250 as a musician hiring fee. For the merch of totes and pins, the production would be around £100, with the posters being £15 for around 100 posters. In total, my hypothetical costs would be £1,865.

For ticketing, each ticket both in-person and online would be £5. Based on the maximum capacity of 200, that would be £1,000 for the in-person tickets. I would propose that there would be an additional 20 people online, which would be £100 for online tickets. The tote bags would be £25 each and the pins £2. I would aim to sell 50 totes and 100 pins, adding up to £2,550 made. This would result in a profit of £685, to be put towards additional unforeseen costs and future projects.

If the merchandise does not sell out on the day of the event, the rest would be sold online so that online viewers of the film festival may also have a physical memory of the event. This budget would likely have to be heavily overhauled if I were to actually host this event and not just plan this film festival hypothetically, which is why I wanted to ensure that I had a high yet realistic profit yield, reflective of the many hidden costs that would occur when actually planning this event with the intention of hosting it.

Transport

Ensuring that all in-person attendees know exactly how to get to the location of my hypothetical film festival was essential to me, as someone who always researches transport for any events that I attend. The nearest bus stop to the Dylan Thomas Centre is the Swansea Environment Centre on Line 7, coming through the Maritime Quarter And Marina. Furthermore, the Quadrant Centre bus station, where many long haul bus travel arrives at, is 14 minutes (0.6 miles) away by foot, and 4 minutes (0.6 miles) by car. The nearest train station is the Swansea station on the High Street. The Swansea train station has a wheelchair-accessible car park, entrance and toilets, and is 4 minutes (0.9 miles) by car or 15 minutes (0.7 miles) on foot.

Nearby hotels include the Premier Inn Swansea City Centre Hotel in The City Gates on Wind Street, which is a 4 minute (0.2 miles) walk to the Dylan Thomas Centre, and the Morgans Hotel on Somerset Place, which is just opposite the Dylan Thomas Centre.

Evaluation

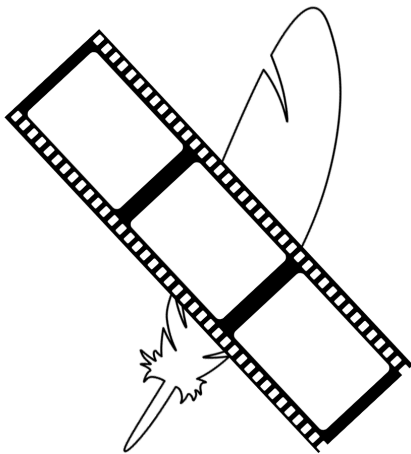
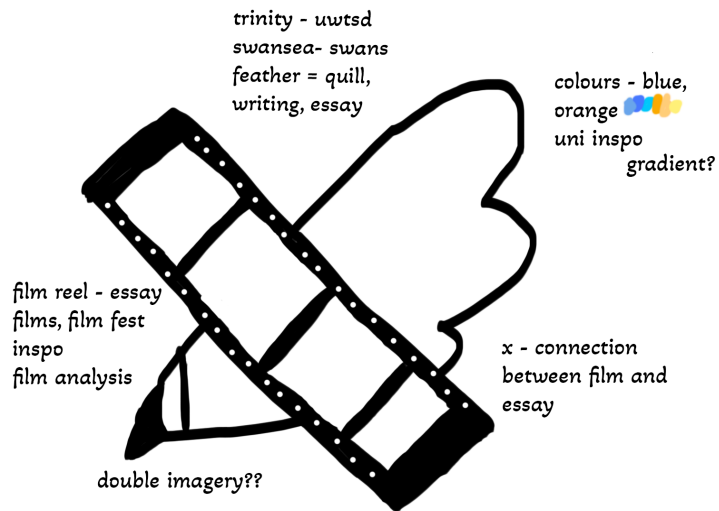
Overall, planning this hypothetical film festival has challenged me to think about filmmaking and creativity in ways that had not previously, and has given me a new found level of respect for film festival organisers and event management in general. The amount of commitment and thought put into running any kind of an event that I have discovered through my research and my own planning for what is ultimately just a hypothetical event is far greater than what I could have possibly imagined. There are so many areas of interest that you must look into in order to ensure that you have an extensive knowledge of your film festival inside and out.

Though Trinity EssayFest is only currently a hypothetical event, in the process of creating and planning this event, I have come to find rather myself invested in the concept. If I were to actually make this a real video essay film festival, there are many more areas that I would have to investigate into, such as potentially extended the events over more days in order to invite more video essayists and garner a larger audience, or even using Trinity EssayFest as an exclusive premiere of video essayists' newest work. Of course this would require me to expand the team and to create a much more expansive budget with exact specific figures from specific businesses. This would also require me to start branching out into social media marketing - for this hypothetical report I discovered that the domain name trinityessayfest.com is currently available for purchase, so I would use this alongside creating accounts on social media sites such as Instagram and Twitter. Furthermore, feedback would be an essential part of hosting this event. I would like to provide any attending guests both online and in-person the opportunity to give me feedback on how they felt the event went through surveys, so I can clearly see what worked well and target what areas need improvement.

From planning this hypothetical film festival, I have learned many new skills, such as developing a budget, reaching accessibility and developing a much more extensive understanding of budgeting. I have also learned a lot about the world of video essays, which in turn will help me to continue to develop my own video essay skills, and where I can send my work off to for awards.

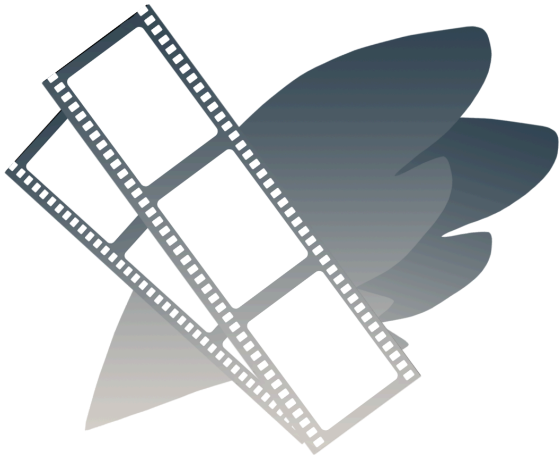
Going forward, I would like to hone my scheduling skills even further so that I can continue to create stronger and more well-refined schedules for my own video essay work. I would also like to take the level of extensive researching, drafting and planning that went into the process of planning out my hypothetical film festival, ensuring that I covered as many potential problem areas as possible so I understood every single area of the film festival inside out, and transfer these skills to my video essay making. Specifically, I would like to ensure that the level of research that went into planning this event is transferred to the level of research I put into my own research for my video essays. If I could do this process again, I would like to focus more on the budgeting and marketing areas of the film festival process, as these are areas that I feel that I struggled with while creating this report.

Appendix



Draft Logo

The first initial drafts for my logo. The feather imagery was in Swansea and the film reels in reference to filmmaking, tying the two aspects of the name together.



Final Logo

The final logo for Trinity EssayFest. The blue and grey colour scheme was inspired by the colours of the university, and the muted shade was used to emulate the relaxed environment of a library.



A hybrid film festival dedicated to the wonderful world of video essays. Come join for us a day of learning, passion and fun!

Activities included:

- An opening talk with Mette Hjort of The Learning on Screen Awards**
- A chance to see world renowned video essays on the big screen**
- Exclusive Q&As with award winning video essayists**
- Musical performance by Ivor Woods and more!**

TICKETS
£5

17th August 2024, 11am - 6pm
Vivian Hall, The Dylan Thomas Centre,
SA1 1RR

www.trinityessayfest.com

Poster

This is the poster I created as part of the marketing for my event. The colour scheme was inspired by the logo and the circle imagery inspired by film reels harkening back to the logo. I wanted to use a modern and sleek looking font to emulate the atmosphere of my event. The paper overlay was inspired by the essay and academics theme of my event.



TRINITY ESSAYFEST

Hosted by Caitlin Francis

Schedule

Arrive for 10:30

11:00 - Opening talk from Mette Hjort (judge on The Learning on Screen Awards judging panel, Professor of Film Studies)

11:30 - First video essay

12:00 - Q&A with video essayist

12:30 - Lunch

13:30 - Second video essay

14:00 - Break

14:30 - Third video essay

15:00 - Lecture on earning film skills with Screen Skills Wales

15:30 - Fourth video essay

16:00 - Q&A with video essayist

16:30 - Learning On Screen discussing their video essay award

17:00 - Live music performance from Ivor Woods

17:30 - Closing notes and thank yous

18:00 - Event ends

Schedule

This is the schedule I created as part of the marketing for my event, that clearly lays out the day. I used the same colour scheme and paper overlay as the main poster for the sake of brand recognition.

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