GENERATING AN ONLINE COMMUNITY TO PROMOTE THE
SHORT FILM MOUSTACHETTE

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Short Film *Moustachette*

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by

Tobin Nageotte
DEDICATION

This thesis project is dedicated to perseverance and all the overwhelming goals that need to be accomplished tomorrow.
A film has three lives:
The one you imagine,
The one you make,
And the one you end up with.

–A Filmmaker
ABSTRACT OF THE PROJECT

Generating an Online Community to Promote the Short Film Moustachette

by

Tobin Nageotte
Master of Arts in Television, Film, and New Media Production
San Diego State University, 2010

This thesis discusses the dynamics and challenges of generating an online community to promote the short film Moustachette. The film is a sixteen-minute short film shot on 35mm and starring several members of the popular music groups Fall Out Boy and Yellowcard. The thesis will discuss how the project’s promotional campaign used existing and emerging online technologies to create a community around Moustachette with the goal of extending the film’s reach and impact.

The first chapter explains why I developed the campaign and discusses the role of film festivals, the cast’s notoriety, and online tools in my decisions. I also explore how online tools, networks, and platforms have changed the public’s consumption of media and the aspiring filmmaker’s relationship with the short film and the film festival community. I intend to demonstrate how these changes influenced the planning of Moustachette’s promotional campaign.

The second chapter outlines films and literature that inspired and guided my efforts. I discuss the theories in Malcolm Gladwell’s The Tipping Point, and how they structured and explain the development of Moustachette’s online community. I focus primarily on Gladwell’s explanations of “Connectors,” “Mavens,” “Salesmen,” and the “Stickiness” of ideas. I also draw on several feature film marketing campaigns, such as The Blair Witch Project and Cloverfield, that successfully built online communities in support of their projects.

The third chapter describes the creation of Moustachette through development, production, and post-production, and the decisions made in each stage with respect to the film’s online community and the overall promotional campaign.

The final chapter reviews the results of the campaign and what those findings suggest about short film promotion, film festivals, and considerations for future projects.

The DVD of the film is available for viewing at the Media Center of Love Library.
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*The DVD is available at the Media Center of Love Library.
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I would like to thank Greg Durbin for his guidance, encouragement, and wisdom throughout my time at SDSU and particularly on this project.
CHAPTER 1

THE PROBLEM AND ITS SETTING

In 2010, the incentive to make a short film isn’t as obvious as it was for previous generations of aspiring filmmakers. Historically, the live-action short film was a young filmmaker’s central mode of storytelling or advancing a career. It was a rite of passage that demonstrated the filmmaker’s ability and potential for bigger projects or expanding the idea in the short film into feature length. In the 1980s and 1990s, the burgeoning music video and commercial industries took emphasis away from the short film as the aspiring filmmaker’s primary means of expression and career advancement. The evolution of the internet from the late 1990s until today has created an unprecedented crossroads for the short film and the entities that support it—film festivals, aspiring filmmakers, and commercial distributors. Why would a filmmaker pay the costly film festival submission fees when he/she could reach a much bigger audience through one of the many no-charge online video-sharing websites? Why would people attend or sponsors support a film festival when there are over 300 TV channels, more films than ever in theatres and on DVD, and lifetimes of content available online? How can a short film be commercially viable in the traditional broadcast or theatre systems?

Today’s filmmaker must consider what type of value and, more importantly, what kind of return they expect from a short film. There will always be projects that a filmmaker must make and will make regardless of the sweat equity invested or likelihood of financial
failure. But, in the context of contemporary short filmmaking, an unfettered understanding of the realities of a short film’s potential return on investment must inform the development process. That said, if it’s decided that a short film will be made, what is the best approach to maximize its impact and viewership?

**STATEMENT OF THE PROBLEM**

*Moustachette* is a short film starring members of the popular bands Fall Out Boy and Yellowcard. My intention with the film was to explore different approaches for expanding a short film’s impact and viewership. Having celebrities with established fan-bases connected with the film influenced both the production and the marketing of the project. What type of story and overall mise-en-scène factors were to be considered during development and pre-production? During production, how would we capitalize on the actors’ notoriety in ways that would help us later promote the film? Once “in the can,” what could be done during post-production to generate attention for the film before the first screening? My aim in this process was to better understand how short films, and the systems that support short films, fit in today’s media environment.

I should hasten to mention that I do not dismiss the value of film festivals as they are still a viable platform for exposure and networking when the right circumstances come together. However, festivals are an expensive process that require a filmmaker to submit many applications with the likelihood of only being accepted to a few festivals. In view of this, I hoped to use online tools and platforms to create a community around *Moustachette* and use that community to leverage a successful film festival run and broaden the film’s distribution options.
At issue is the current state of short films, film festivals, and what I hoped to gain with *Moustachette*. What is the perceived and actual value of a sixteen-minute short film in a world where a thirty-second clip of a kitten on a vacuum cleaner can reach (and appeal to) millions of viewers? It can be argued that evolving modes of media consumption and distribution—online, mobile, sharing through social networks, etc.—impact the short film from multiple directions. There is a paradigm shift toward shorter forms of media (i.e., under five minutes) that draws potential viewership away from traditional short films that are typically eight to twenty minutes long. Further, the massive amounts of media available online suggest a weakening of the role of film festivals for the general public. Are the benefits of a festival screening—networking with filmmakers and film industry associates, big screen projection, and a centralized film forum—enough to keep the general public from searching for comparable media online?

It can’t be all doom and gloom, however. There must be ways in which emerging technology can benefit the short filmmaker and work in tandem with a film’s festival run. *Moustachette* serves as a platform to experiment with promotional approaches that utilize new technology and possibly create unprecedented opportunities for the short filmmaker and the short film.

It was difficult to create an online community around a product with a limited release. We needed to explore techniques to keep the community interested because once the film was distributed online, we wouldn’t have an onus or platform to grow that community. The challenge would be to keep the community interested by evolving the project’s use of online technologies, such as social networks and blogs, while experimenting with different
development strategies within the community. One of my goals was to find a series of best practices that would enable a film’s online community to grow on its own.

In creating the community, I would need to separate the band personas of the film’s stars from their fictional characters. For promotional and artistic reasons, we didn’t want *Moustachette* to be viewed as “The Fall Out Boy Movie.” Further, the film’s stars wanted to maintain a separation between their bands and the film. We needed to create a self-sufficient and unique brand around the project. If successful, this separation would help insulate and strengthen the community as well as our promotional efforts to film festivals and future viewers.

Once a community was created around *Moustachette*, what would be the most effective methods of leveraging this support into a successful film festival run? I anticipated that a sizable community could create a “buzz” that would resonate with festival organizers. If we could demonstrate, or at least create the perception that the film would bring an audience to festivals, it would increase the likelihood of the film being accepted.

I anticipated some difficulty rallying support within the *Moustachette* online community toward film festivals. Our primary fan base was similar to the demographics of the bands’ supporters: teenage girls. The “tween” to teen age groups aren’t typically well-represented at film festivals. But motivating our community to participate in festivals would strengthen our appeal to film festivals and presumably lead to community-driven promotion, such as emails to festival organizers in support of the film. There would need to be a sophistication in our relationship between the community and festivals. I ran the risk of ostracizing the community, festivals, or both if I didn’t develop creative methods to make the community’s support seem spontaneous and autonomous.
GOALS AND OBJECTIVES

My overall goal for the *Moustachette* project was to expand the reach and impact of a short film beyond the format’s typical lifespan—complete short film, submit to festivals, hope for the best. Through a mixture of website design, social networks, the distribution of promotional media across multiple platforms, and blogging utilities such as Twitter, I hoped to create an environment in which fans could connect and communicate about *Moustachette*. By staggering the release of behind-the-scenes content such as viral videos, trailers, and photos from the set, I intended to generate an organic experience that would encourage fans to interact and participate with the community. Lacking a familiarity with how all of the available technologies work together in the context of a larger community, I anticipated a great deal of trial-and-error that would evolve into best practices for using online tools to promote a film.

I intended to run several contests within the community in an effort to maintain interest. Ideally, these contests would encourage the community to interact with each other while driving overall growth and awareness about the community and the film. The more active and involved the community was between the online and real world, the more effective the community would be in reaching out, attending, and supporting film festivals. By encouraging our community to engage with their local film festival in support of *Moustachette*, I intended to create an interest in the film among festival organizers while also introducing a younger generation of people to the film festival world. I believed that if a connection were made between the online community and the festival world, we would be able to take the film “on tour” and combine an active and participatory online community with a successful festival run.
**DEFINITION OF TERMS**

**Buzz:** A term used in word-of-mouth marketing wherein consumers and users of a product or service interact and amplify the original marketing message.

**Connector:** A community member who knows people across a spectrum of social, cultural, professional, and economic circles, and makes a habit of introducing people who work or live in different circles. In the *Moustachette* community, Connectors promoted the film within the community and beyond to their own networks. The term, popularized by author Malcolm Gladwell, is typically associated with theories on trendsetting.

**Embedding:** The act of placing a snippet of code, gadget, or widget into a website to provide added functionality. Many video-sharing websites, such as YouTube, provide code for videos that allows users to embed and play the videos on other websites.

**Facebook Wall:** A space on each Facebook user’s profile page that allows friends to post messages for the user. Depending on privacy settings, a user’s wall can be visible for anyone to see.

**Fan:** The name of a Facebook personal profile that follows a Facebook public profile. These public profiles are meant to promote a brand, a product, an artist, a website, or an organization.

**Fan Art:** Artwork based on a character, costume, item, or story that is created by an individual other than the original artist.

**Follow:** The act of connecting with another profile via a social network, blog, or website.

**Friend:** A Facebook personal profile following another Facebook personal profile.
Google Alert: A content monitoring service, offered by the search engine Google, that automatically notifies users when new content from news, web, blogs, video and/or discussion groups matches a set of search terms selected by the user.

Like: A website option that allows users to acknowledge another user, profile, video, blog post, picture, or comment in a positive way without having to add actual commentary or further connection.

Maven: A trusted expert in a particular field who seeks to pass knowledge onto others. Malcolm Gladwell’s The Tipping Point describes Mavens as intense gatherers and distributors of information who are often the first to pick up new trends.

Microblog: An online broadcast medium in the form of blogging except with messages and file sizes that are typically much smaller than traditional blog posts. Twitter is the most popular microblogging website.

reTweet: To repost another users message to your network on Twitter.

Salesman: As defined by author Malcolm Gladwell, charismatic people with powerful negotiating skills who tend to have an indefinable trait that reaches beyond what they say and makes others want to agree with them.

Share: A method of redistributing content, media, and information within a social network.

Side Door: An entrance to a website not defined as that site’s home or landing page.

SketchUp: A 3D modeling program designed to be easier to use than other 3D CAD programs. SketchUp includes features to facilitate the placement of models in Google Earth.

Stickiness: The ability of a message to have a memorable impact.
**Style Boards:** A collection of reference pictures and notes meant to provide direction to an artist.

**Tag:** A keyword or term attached to an online item that helps describe that item and allows it to be searched for, categorized, or aggregated more easily.

**Tween:** A child between middle childhood and adolescence, usually between nine and twelve years old.

**Tweet:** A message sent on the microblogging site Twitter.

**Twitter:** A website that offers microblogging and social networking by enabling its users to send and read other users messages.

**Viral Video:** A video specifically created for online distribution. Or a video that becomes popular through the process of online sharing.

**DELIMITATIONS**

This thesis focuses on how to utilize emerging online technology to expand the impact and reach of short films. It deals with the short film’s contemporary role in media, different approaches to promote the short film, and the relationship between the filmmaker, short film, and the film festival community. It will also discuss approaches that were used to create, grow, and maintain an online community around a short film.

Despite the role of fame and notoriety in marketing and media, this thesis will not discuss celebrity or its influence on audience perception. I would prefer to demonstrate how the project intentionally stayed away from the cast’s musical success and focused on creating identities unique to the *Moustachette* community.
The thesis will not discuss emerging technology, but rather the role of that technology in respect to short films, the young filmmaker, and film festivals. *Moustachette* can be taken as one example of how to use these technologies when promoting a short film, but not as a representation of the technology itself.

There are a number of themes related to this project that could easily lead this thesis into the fields of sociology, technology, or design. I intend to keep this thesis focused on the goals and arguments outlined earlier in this chapter by weaving these themes into later chapters relating to the film’s production and presentation of results.

**SIGNIFICANCE OF THE PROJECT**

Amongst my peers, the conversation is often less about the stories we want to tell and more about what format these stories should take. To many, the short film is no longer the logical steppingstone to developing and advancing their career. There are many other options, tools, and platforms to gain industry attention and move toward their goals. Yet the short film remains a prominent format and there are institutions associated with it, such as film festivals, that can be valuable to the young filmmaker. What is the relationship between the young filmmaker, the short film, and the film festival community? How should the young filmmaker approach short films and film festivals with regards to changes in the public’s consumption of media? How can emerging technologies be used to create community and support around a short film while extending that film’s impact and reach? I feel that my experience with *Moustachette* is a case study on the choices, limitations, and opportunities the young filmmaker has in today’s changing industry.
CHAPTER 2

REVIEW OF RELATED LITERATURE, FILMS, AND GENRES

The growth of online communities has created an unprecedented platform for advertising and marketing initiatives. The relationship between consumer and product is evolving into a new paradigm that borrows from traditional advertising—television, print, radio, and out-of-home—but follows an entirely new set of rules, expectations, and methods. For *Moustachette*, I examined where online marketing could mix with traditional short film promotion and utilized technologies to expand on the ideas that resulted.

**LITERATURE ON PROJECT TOPIC**

One of the core challenges of the *Moustachette* promotional campaign was growing and maintaining an online community without an advertising budget. Malcolm Gladwell’s *The Tipping Point* discusses the role of grass-roots conventions in mass movements. In his opinion, the communication of information isn’t as important as who is transmitting that information (55). He outlines three key character types in this theory— “Connectors,” “Mavens,” and “Salesmen.” “Connectors” are defined as individuals with an uncanny knack to make friends and acquaintances (38). “Connectors” are important not only for the number of people they’re acquainted with, but the kind of people they know (46). “Mavens” are described as individuals who are viewed as specialists by a community. While “Connectors” connect individuals in a community, “Mavens” connect a community with information (59).
Finally, Gladwell defines “Salesmen” as charismatic individuals with a personality trait that makes others want to agree with them. Where “Connectors” act as the glue in a community and “Mavens” distribute information, “Salesmen” have the ability to persuade a community when it’s unconvinced (70).

Pulling from Gladwell’s theory, I aimed to engage all three of these character types in the *Moustachette* community. However, my ability to effectively do so was influenced by my “social capital” within the community. As part of her “Whuffie Factor” theory, author Tara Hunt describes “social capital” as the value inherent to social networks and influential individuals within those networks. Related definitions of “social capital” explain that “just as a screwdriver (physical capital) or a college education (human capital) can increase productivity (both individual and collective), so do social contacts affect the productivity of individuals and groups” (Putnam 37). Hunt’s “Whuffie” theory goes on to assert that social capital, by extension a degree of one’s reputation within a community, operates in a “gift economy” (5). If ideas and information are shared with a community, the individuals within the community will give back to the supplier and the community as a whole. The individuals who possess this new knowledge have increased their social capital and, in turn, pass their knowledge to others in the community and increase the total social capital of the entire community (Hunt 5).

Social capital, like money, is a fluid entity that is just as likely to be earned as lost. The “Whuffie Factor” explains that “you lose or gain [social capital] based on positive or negative actions, your contributions to the community, and what people think of you. The measurement of your [social capital] is weighted according to your interactions with communities and individuals” (Hunt 4). This mentality leads to Juliette Powell’s ideas on
“cultural capital.” Her book, *33 Million People in the Room*, explains “cultural capital” as the amount of influence an individual has within a community. This influence stems from a community member’s knowledge, experience, and connections as a function of sway and persuasion outside their immediate circle of friends (Powell 82).

Both types of capital, social and cultural, influenced the development of the *Moustachette* community as I identified and engaged the individuals—“Connectors,” “Mavens,” and “Salesmen”—most capable of spreading a grass-roots movement. By providing utility (insider information), entertainment (viral videos, comedic blog posts), and interactivity (contests) to the community, we created a dynamic espoused by all three of these theories. We anticipated that the festivals would be our first chance to interact with the community and for the community to interact with the film. It was important that we used these events to build social and cultural capital within the community by promoting the events themselves and encouraging community members in attendance to do the same. In this manner, we attempted to build momentum in the community during the film’s festival run that could strengthen *Moustachette*’s position among festival organizers.

**Thematically Related Films and Genres**

There are several feature film marketing campaigns that include ideas and techniques related to the *Moustachette* campaign. In this section, I aim to describe some of these campaigns and detail how they influenced *Moustachette*’s promotional strategies.

**Cloverfield**

*Cloverfield*, directed by Matt Reeves, is the brainchild of J. J. Abrams, who successfully promoted his *Lost* television series through online communities. *Cloverfield*’s
campaign was three-pronged: (a) start with a mysterious, soft campaign, (b) release more information with a full trailer and traditional media, and (c) engage the community to create. *Cloverfield*’s campaign started with a teaser trailer that showed only pieces of the film. Next, a full trailer, supported by commercials, print ads, and billboards, was released with more information about the film’s plot. While the *Cloverfield* online community grew, the film’s marketing team created unique Myspace profiles for each character in the film. These character pages were then updated as if we were following along with the characters’ lives in the weeks leading up to their fateful adventure in the film. This strategy led to community members pouring over the sites and looking for clues or information about the characters and the film. They would then share and discuss their findings; effectively strengthening the conversation within the *Cloverfield* community before the actual release of the film.

The *Cloverfield* campaign also created a contest around a fictional product featured in the narrative between the Myspace character profiles. The film’s marketers asked the community to submit commercials for the product “Slusho” (similar to a Slurpee). The product was fake, but the contest was very real and received a great deal of fan input. This support grew the size, conversation, and mystique of the *Cloverfield* community.

*Moustachette*’s promotion adopted several aspects of the *Cloverfield* campaign. We had a soft release featuring a teaser trailer that revealed only enough of the plot to stoke community interest. We also created social network profiles for the characters in the film and updated the profiles with clues about the characters and the film. Staggering the release of information and keeping the campaign organic and evolving were key *Cloverfield* strategies applied to *Moustachette*. 
Cloverfield’s “Slusho” campaign is an excellent example of how fan-generated content can be shared across an online community. This level of interactivity bridges the gap between online community and real world promotion. A similar type of contest involving the Moustachette community relieved pressure on the film’s staff to constantly create content and generated out-of-home media and buzz.

Funny People

Judd Apatow’s film, Funny People, thematically relates to Moustachette in that it has characters with very definable personalities in a narrative that’s both funny and dark. The Funny People campaign took a page from the Cloverfield marketing and created social profiles for each of the characters. However, Funny People didn’t use the profiles to expand the film’s narrative. The sites weren’t updated regularly and were mainly a device for character development. However, Funny People’s campaign went beyond social networks and gave several characters their own viral videos and websites. Aziz Ansari plays “Randy” and the film’s marketers expanded this character by releasing several behind-the-scenes viral videos featuring interviews with “Randy” inter-cut with his live “act” at actual Los Angeles comedy clubs. Jason Schwartzman plays “Mark” in Funny People, a comedian in a successful but stupid sitcom called “Yo Teach!” Similar to the “Randy” approach, the Funny People marketers created a professional-looking website for “Yo Teach!” that included clips from the “actual” show. Regardless of the public’s opinion of the film or the trailer, the “Randy” and “Yo Teach!” strategies certainly benefited the film by bringing in an audience not associated with the film’s more traditional marketing.
Moustachette didn’t have the resources to run a social network campaign to the extent of Cloverfield, but the Moustachette character profiles did function similar to the Funny People profiles—as a means to expand the characters and give the community more information. Coupled with several behind-the-scenes interviews and videos of the Moustachette cast in character, we created comedic viral videos and released them to the community similar to the “Randy” and “Yo Teach!” approach.

Zach and Miri Make a Porno

The marketing campaign for Zach and Miri Make a Porno, directed by Kevin Smith, understandably toed the line between promotion and suggested pornography. One of the campaign’s strategies involved a microsite where users could create their own “Porn ID.” The site, designed with an adult lounge in mind, encouraged visitors to upload a picture and complete a questionnaire. At the end of the process, the site created a comedic “Porn ID” which you could then share with friends through social networks or email.

The “Porn ID” site is a good example of interaction between a film and its audience, creating and distributing fan-generated content, and promoting under the guise of entertainment. At every stage of the process, the film is being promoted to the viewer but the dynamic is such that one feels like they’re participating in an activity rather than an advertisement. I aimed to have a contest for Moustachette that borrowed from the “Porn ID” strategy and gave the community a fun activity that encouraged them to be creative and share their work. A goal of this contest was to simultaneously and inherently promote the film by nature of the contest’s activities.
The Blair Witch Project

*The Blair Witch Project*, directed by Daniel Myrick and Eduardo Sánchez, came to theatres when there weren’t social networks and the internet was comparatively new. Nevertheless, the film remains a contemporary lesson in how to organize a community around a film. The *Blair Witch* approach has been described as “mischief marketing,” a strategy that uses “highly unorthodox, frequently bold, often humorous (and sometimes barely legal) strategies for reaching precisely targeted prospects” (Simon 4). “Mischief marketing” encouraged the *Blair Witch* filmmakers to take public and online risks in promoting the film and set a precedent that evolved into today’s viral marketing.

One aspect of “mischief marketing” is the concept of “unmarketing.” This concept proposes that a promotional campaign entertain its community rather than sell the product. As long as the “unmarketing” strategies keep the film at their core, the film’s brand will be associated with the entertainment and the brand will market itself. “Mischief marketing” also includes campaigns that specifically target their audience. *The Blair Witch Project* originally had a limited promotional budget, but they found an audience through online message boards and chat rooms. This allowed the filmmakers to create a community and grow a conversation where they could find “Connectors,” “Mavens,” and “Salesmen” to actively promote the film.

The *Blair Witch* filmmakers strictly controlled the relationship between the film and the community. They released only enough plot information to stoke the conversation, and made sure that all of their “mischief marketing” strategies remained interconnected and regulated. By structuring the community so all secondary sites funneled to the main Blair Witch website, the filmmakers were able to release bits of information through several channels but still have the visitor end up at the main website. This added intrigue to the
campaign and credibility to the film’s myth, while carefully managing the film’s message and the visitor’s experience.

*The Blair Witch Project* was over ten years ago and much has changed with regards to technology and online communities. However, I think a lot of the strategies and structural decisions in the *Blair Witch* campaign were completely applicable to *Moustachette*. It was important for us to create a network of secondary profiles on third-party websites that channeled back to Moustachette.com. This allowed us to release information about the film through different channels, similar to *Blair Witch*, and grow the community and buzz around the film while keeping these channels connected.

The most influential strategy from *Blair Witch* was the regulation of information about the film. We assumed that once *Moustachette* was released, the community would dissipate and take with it our leverage with film festivals and distribution options. We needed to promote our product without actually releasing the product. *The Blair Witch Project* was in a similar position because once the film came out, their fan base would no longer propagate the myth around which the film’s community was built. Their use of rationed video and information about the film worked perfectly to create more questions than answers. With *Moustachette*, I aimed to limit the amount of public plot information available and searched for ways (such as planting false plot rumors) to pique community interest about the film and the *Moustachette* brand.
CHAPTER 3

METHODS AND PROCEDURES

PRAGMATIC PROCEDURES DURING PRE-PRODUCTION AND PRODUCTION

Patrick Stump, lead singer of the Grammy-nominated band Fall Out Boy, came to us with a loose idea that he wanted to turn into a film. Our immediate task was to dig through his various thoughts to find a theme and outline story beats that could be adapted into a narrative with a beginning, middle, and end. As we worked with Patrick, a first-time filmmaker, half of our job was developing a solid script that we could realistically produce and the other half was explaining why certain decisions were being made. From a structural point of view, we introduced him to some of the ideas and approaches in Robert McKee’s book, Story. Namely, that every scene should have an arc that naturally leads to the next scene and ties in with the overall arc of the film (McKee 33). From a production point of view, we encouraged him to revise scenes to make it easier for us to control performance and cost. Several scenes that he imagined at night in a public place, we ultimately revised to a daytime, closed set. Themes or scenes that were comedic but didn’t relate to the overall narrative we persuaded him to cut or adapt.

Once we had a solid outline, I wrote and re-wrote the screenplay with Patrick. We intentionally kept the dialogue loose as he had several friends and music/film industry contacts to audition and he rightly felt each would bring different characteristics to the roles.
As we reached out to his list of possible cast mates, I considered different ways that we could capitalize on their specific notoriety. If we cast the sitcom actress, would she be available for film festival appearances? How would that influence the film’s appeal to festivals? Would the musician with the large online following be willing to pitch the film through his tweets and viral videos? I was surprised at how quickly I could put a potential cast member’s Facebook popularity or relative celebrity ahead of the needs of the role. But, correctly or incorrectly, I felt confident in the beats laid out in the script and knew there was wiggle room to adjust the dialogue and performances as needed.

As we narrowed the cast, we began to discuss the scope of the project and our goals. From Patrick’s point of view, the project was a vehicle that he hoped would open doors for his acting career and potentially drive interest in adapting the story into a feature film. Working within that framework, I focused on creating a technically solid and visually appealing production that would meet his goals and also allow me to promote myself as a filmmaker. I also began laying the groundwork for the eventual online campaign by securing the Moustachette.com domain and several similarly named profile accounts at various online sites.

We spent a number of weekends in Los Angeles pursuing online postings for locations. In the end, we secured three closed daytime locations (an art gallery in Miracle Mile, a home near the Hollywood Reservoir, a loft in downtown LA), one nighttime location at a diner in Burbank, and one semi-closed day/night location at a quiet, suburban Calabasas home. For the diner location, we drove around greater Los Angeles for nearly twelve hours before luckily stumbling into a place with a new owner who was eager to make extra money.
We found the Calabasas home by searching homes for sale or rent online. It was empty and the owner, like the diner, was excited to make extra money on an open property.

Wardrobe was one of the most focused aspects of the film’s pre-production. The film’s characters have exaggerated personality traits and flaws. We felt their appearance could reflect these characteristics and support the film’s central theme: that people often imagine themselves as something they’re not. Our wardrobe lead spent a lot of time at pop-culture outlets like American Apparel and Urban Outfitters. Her efforts resulted in garishly-comedic outfits that supported the satirical nature of the characters and the film.

Another big part of our pre-production was the creation of storyboards for each scene. This helped me and Patrick visualize scenes and discuss any differences in approach or coverage prior to getting on the set. For the storyboards, I used the free 3D software, SketchUp. The software has a large online database of assets and a detailed model of our Burbank diner was luckily available. For the other locations, we took pictures during scouting trips and I used these pictures to re-create the locations as 3D models within SketchUp. I then used the models of the locations, posed characters as they would be per the shot or scene, and flew a virtual camera around the model to find the best angle to cover the scene. When Patrick and I settled on the cameras, I exported storyboards and overheads from SketchUp to share with the team.

We shot in Los Angeles over two weekends, totaling five days of production. We chose to shoot the dream sequence portion on HD video because we wanted that section to stand out from the rest of the film. The atmosphere on the set was loose and fun, likely a result of the film’s subject matter, and we promoted behind-the-scenes antics that we could later use for promotional viral videos. We had a dedicated on-set videographer who captured
everything and interviewed the cast (in and out of character) and crew. We also had a set photographer all five days of production in addition to the many cameras brought by our crew. In the end, we had roughly an hour of behind-the-scenes footage and hundreds of photographs to use for promotion.

**POST-PRODUCTION PROCEDURES AND DISCOVERIES**

Our editorial process took several months as we created and incorporated a final sound mix, music, and animated title sequences for the film’s opening and dream sequences. I created style boards for each animation sequence and worked with the motion graphics artists on aesthetic and pacing considerations. Simultaneously, we worked remotely with a sound designer in Los Angeles who delivered the final sound design and mix. There was a limited amount of foley—footsteps, door close, etc.—involved in the audio process. Ironically, for the film’s score, we didn’t use music written or performed by the musicians in the film. Patrick gave direction and thematic examples for each scene that warranted music and we turned to a San Diego artist to score and perform the final music.

One of the most difficult tasks in the film’s post-production phase was the color grading process. We had a full-day session with a colorist when the film was transferred, but nobody on the team brought examples of how they imagined the different scenes could be graded. Once the film was edited, it was clear that the transfer went in a direction that was too orange. As a result, I re-graded the footage in Apple’s Color software. I went with a desaturated, yellow grade that was meant to give the film a retro look and, in doing so, make another pop culture reference similar to the wardrobe decisions.
Parallel with the film’s post-production, we began to roll out our marketing and promotional campaign. The overarching goal was to engage the cast’s existing fan base and migrate those people into a community around the film. It was important to Patrick that the film remain separate from Fall Out Boy, so we focused overall on the unique branding of the film with an eye to how we could benefit from the cast’s notoriety without exploiting their success in the music industry.

Our first task was to create a website for the film. Luckily, we were able to work with the Chicago-based design and interactive studio, Hustlewood. Going back and forth, we coordinated our goals for the site and how it could fit into the larger campaign. If the full campaign was a solar system, we believed the site would be the sun and all of the various outlets for media and information on the film would be the planets. These outlets would include social networks (Facebook and Myspace), Twitter, video and picture sharing sites (Vimeo, Flickr, YouTube), and re-posts of the Moustachette blog pulling visitors from the blogosphere. We wanted it to be easy to reach these outlets through Moustachette.com, but we also knew these outlets would deliver people to the site via pages other than our homepage. Subsequently, the overall interface and concept design for the site needed to account for visitors coming in through the “side door.”

All media supporting the film—pictures, videos, fan art—lives on social networks and media sites separate from Moustachette.com. This was a decision made to help draw visitors from outlets other than search engines and also to make it easier for fans to network around the film using existing online infrastructures. This approach allowed us to tie in outside resources and technology—such as tagging, embedding, and sharing—without having to develop the same functionality in our site design and construction.
Outside of the development of the site, our primary focus was to solidify the project’s identity on the social networks MySpace and Facebook. We decided that in addition to main *Moustachette* profiles on each network, we would also create unique Myspace and Facebook profiles for each character in the film. This would allow us to keep *Moustachette* separate from Fall Out Boy, but also create an interesting dynamic for fans of the band who would now see the musicians with completely different personalities. The profiles enabled us to communicate with fans on an individual level. This created a sense of intrigue for the fan—“Is this Patrick? Is it his character Eugene? Who am I communicating with?”—and helped build the overall community.

For each Myspace and Facebook character profile, we developed a full personality for that character. The goal was to grow interest in the project by creating a world around and outside of the film. Through the profiles, fans interact with the project on a personal level and hopefully blur the line between short film and community. By updating the profiles on a semi-regular basis, we were able to grow the film’s world, generate interest, and keep the project relevant and alive for the fans, without actually releasing the film.

In line with the personalities created on the social networks, we created a “Characters” page on Moustachette.com that has fictional and comedic bios for each character. From the page, visitors can link to the characters’ Myspace and Facebook profiles, enabling fans to learn more about the character and potentially communicate with them. The character profiles invite the fan to interact with the project on a much more personal and tangible level than simply reading about or watching the film.

Before we finished post-production, we cut a teaser clip, posted it to the project’s Vimeo page, and embedded it into Moustachette.com. We promoted the release of the teaser
and included links to the project’s online community in the trailer description. After the teaser we staggered the release of several behind-the-scenes viral videos and multiple trailers. We tried to coordinate the video releases with other promotions, such as a festival screening or contest announcement. We would then broadcast news of the video release and promotion across all of the Moustachette online outlets.

Vimeo has its own networking and sharing functionality that we promoted by “Liking” and re-posting other Vimeo users’ videos to the Moustachette community. We found that this often resulted in a positive reaction from the user who would then promote and share Moustachette to their network. Another advantage of Vimeo was the ability to track who was embedding Moustachette videos to sites outside of Vimeo and how many views those embeds received. This feature allowed us to connect with sites promoting the project, which resulted in relationships that we could then leverage to increase the project’s reach.

Similar to the approach with Vimeo, the film’s still photography lives entirely on Flickr and appears as scaleable thumbnails on Moustachette.com. Each photo on Flickr has an outlandish caption that supports the satirical nature of the film. Flickr also has its own sharing and networking functionality, so posting our media on their site allowed us to benefit from their networks. Throughout the campaign, we encouraged people to post Moustachette-related pictures to Flickr and tag them accordingly. We then set up Google Alerts with search criteria specific to the tags. When a fan tagged or described a Moustachette-related upload, Google Alerts sent us an email. We could then re-post the fan’s upload to the full Moustachette community through the blog, Twitter, and/or Facebook and drive promotion with user-generated content.
We created a Twitter profile as a means to quickly reach our community and keep the project relevant. Nearly every day, we tweeted something that related to the film or the idea of *Moustachette*; typically, mustache-related links. Our Twitter followers began sending us *Moustachette*-related links and we would re-post the most relevant. This back-and-forth furthered the community conversation and promoted an individual-level connection between the project and the fans.

One of the benefits of Twitter is the site’s ability to relay information quickly and efficiently. We connected that functionality with our overall promotion and festival effort by using Twitter to gain instant feedback on promotions or approaches we were considering—Where should we send festival applications? Was the community ready for a new viral video? We also used Twitter to coordinate the community with our festival goals. A few weeks after applying to a festival, we would send out a tweet asking the community to email the festival’s organizer and politely request that the film be selected to screen.

We maintain two blogs on Moustachette.com—a main blog for news and announcements, and another for “Irritants.” The main blog covers everything from contest announcements, to info on festival screenings, and viral video releases. The blog posts are intentionally tongue-in-cheek and irreverent to promote the idea of a casual relationship between the project and its fans. We believed this approach would engender a sense of community and support the film thematically. The “Irritants” blog stems from the film’s storyline wherein the main character becomes so irritated with his friends’ antics that he finally snaps. On the “Irritants” blog we write comedic, often outlandish posts about things that “irritate” us. The blog itself has little contextual connection with the film or the project,
but it serves as another avenue to continue the conversation with the community and gives fans a reason to return to Moustachette.com.

After a few months of developing the community, we began looking for ways to interact with the film’s online following in the real world. One of our followers from London mentioned that she thought it would be funny to post *Moustachette*-themed stickers on public advertisements or signs. From that idea, we developed “The Great Moustachette Sticker Contest,” or GMSC. The goal of the contest was primarily to promote the film, but also to encourage the community’s creativity. We released a blog post outlining the premise of the contest—followers who emailed their local film festival in support of *Moustachette* and followed the film’s Myspace and Facebook profiles would receive a packet of five pink, mustache-shaped stickers. The followers were then asked to post the stickers in humorous public situations (similar to drawing a mustache on a face in a picture), document their work, and upload their pictures to Flickr with a tag specific to the contest. The winner would be whoever most creatively “stasched” their town and their prize was a DVD of the film. The GMSC was largely an experiment to drive user-generated content (pictures and videos of the participants’ exploits) back into the online community while growing the community’s reach. An offshoot of the GMSC was that the stickers themselves carried the film’s website address and became unofficial out-of-home advertising for the film.

Please find in the Appendices a copy of the film’s script (Appendix A), a press kit (Appendix B), a presentation about the campaign created for the industry publication, *Studio Daily* (Appendix C), and a DVD of the film (Appendix D). The DVD of the film is available for viewing at the Media Center of Love Library.
CHAPTER 4

CONCLUSIONS

RESULTS OF THE PROMOTIONAL CAMPAIGN

The online community for Moustachette has grown to 10,000+ followers on Twitter and 1,500+ fans on Facebook. To date, the film’s trailer has been viewed over 21,000 times. There are hundreds of fan-generated pictures posted to Flickr and Facebook. The project’s Flickr profile has 48,000+ unique views and 90+ contacts. Hundreds of fans follow the unique character profiles on Facebook and Myspace. We continue to interact with the community as we prepare for the online release of the film.

The film recently completed its festival run at the Raindance Film Festival in London. Moustachette played at five film festivals in the United States and two festivals in the United Kingdom. The film was an opening-night selection at the Bel Air Film Festival.

My goal with Moustachette was to experiment with a promotional approach that matched new technologies with the traditional film festival world. It’s hard to quantify the “success” of the project through follower numbers or film festival screenings. And those numbers are often misleading when meant to represent the relative strength of an online community. Regardless, I think there were aspects of Moustachette’s promotional campaign that worked. And aspects that underwhelmed or, worse, failed.

Twitter was our biggest surprise and remains our strongest tool in the community. The growth of our Twitter followers mirrored the growth of the micro-blogging site. Twitter
exploded and Moustachette certainly benefited from the rise in its popularity. We have followers around the world and at any time we can post a tweet and get a response within a few minutes. The benefits of this are astounding and helped us plan the campaign and motivate the community around project goals such as film festival acceptances.

Using online tools such as Twitter to organize the community around real world goals had mixed results. Encouraging followers to email festival organizers in support of a short film was likely unprecedented for the organizers. An organizer from the New Orleans festival sent us an email complaining that her inbox was “flooded” with emails from Moustachette fans and asked us to stop. An organizer from the Calgary Film festival emailed to say interest in the film was “amazing” and she had “never seen anything like it.” She requested a copy of the film for submission and encouraged us to “keep doing whatever it is we’re doing.”

Unfortunately, Moustachette was not accepted to either the New Orleans or Calgary festivals. Festival organizers, however, let us know that the promotional campaign helped get the film into Raindance and was a reason for the opening-night screening in Bel-Air.

In the end, it seems pretty obvious that our initial plan to take Moustachette “on tour” to festivals around the world and combine the momentum of the online community with the festival run was a complete failure. We overestimated the attractiveness of the film to festivals. Even with a motivated community supporting it, Moustachette received denials from around thirty festivals. There never seemed to be a clear understanding of why one festival accepted the film while another denied it. Obviously, festival programmers have their own prerogative and idea of “good.” But watching other short films and speaking with fellow filmmakers at festivals, it was clear there isn’t a standard set of acceptance criteria. Everyone involved in the process seems equally baffled.
The most pressing conclusion I take from the *Moustachette* experience is a growing indifference toward the role of film festivals in the short film universe. More than any other time in history, people have the tools available to make a film and present it to a large audience online. Yet short filmmakers continue to stream time and resources into the film festivals. Why?

Before online video-sharing sites, a film festival was the best way to see a collection of short films. Industry professionals and filmmakers could meet and network, which would potentially lead to work on other projects. Today, however, there is a multitude of platforms and networks online that facilitate this process. Filmmakers don't have to go to a festival to have their work seen by an audience or to network with future employers. In our festival experience, *Moustachette* typically screened in front of a handful of people and only once were we invited to talk about the film before or after a screening. In many cases, we spent more time completing and mailing the festival application, than the amount of time *Moustachette* was relevant at that festival.

The one incontestable benefit of film festivals is the ability to meet fellow filmmakers. But I find it hard to imagine this is sufficient reason for festivals to continue to exist if they maintain their current structures. Sharing our festival experiences with other filmmakers, there was a consensus that the best thing a filmmaker can expect from a short film in a festival is a pat on the back and maybe an accolade to mention on the film’s website.

I spoke with the short film programmer at the Vail Film Festival and he seemed confident in the health of short films at festivals. He received over six hundred films this year and that number has been steadily increasing every year since he started. This trend can likely be attributed to an overall increase in the number of short films being made each year, but it’s
still surprising to me that so many people find value or return in the festival system. Understandably, _Moustachette_ did not screen at one of the more prominent festivals such as Sundance or Toronto, but I’m left wondering if the experience at those festivals would have been different enough to warrant the cost and time involved in the overall festival process. I anticipate there will be a decline in the number of festivals over the next decade as filmmakers begin to question the viability of a festival run versus an online release. I don’t plan on putting future projects through the same festival run as _Moustachette_. I think it’s smartest to focus on a handful of prominent festivals, do one’s best to get into them, and dedicate all the remaining resources to online promotional strategies.

Fall Out Boy was on tour during most of the festival dates and that made it impossible to arrange a cast festival appearance. I believe this was one of our biggest failures on the festival run. Repeatedly, festival organizers inquired about a cast appearance and we had to turn them down. I’m confident that if we had been able to get one of the film’s stars to a festival and properly broadcast the appearance to the community and in the film’s press kit, the film would have done better in the festivals. We witnessed firsthand the benefit of bringing a film’s star to a festival. The films and filmmakers who did this got preferential treatment in the festival’s program and typically had much more buzz around their projects during the festival. A fellow filmmaker who won the Audience Award in Vail brought nearly his entire cast to the festival and the benefits were obvious in the number of people at his screening and the buzz around his film.

Despite the festival disappointments, I believe the campaign was successful in utilizing the community’s creativity to unify and grow the _Moustachette_ “movement.” Re-posting fan-created media was an effective way to advance the project’s community
development. After the trailer release, we noticed that a few followers had posted
*Moustachette*-inspired drawings to Flickr. We re-posted these works on other outlets—
Twitter, Facebook, and the blog—and suddenly there were several more works of “fan-art”
posted around the community. In response, we released a zip folder full of assets from the
branding of the film, the website development, and production. These assets included
graphics, pictures, the film’s logo, and general *Moustachette*-related content. We supported
the release of the “*Moustachette* Fun Pack” with a large, community-wide announcement and
soon there was an explosion of *Moustachette* fan-art that we used to further promote the
project.

While designing the site, Hustlewood created the *Moustachette* logo, color palette, and font. This was extremely beneficial as it allowed us to consistently brand the project over
the many different online outlets. Regardless of the platform, visitors could connect the
mustache logo, pink color, and font back to the project. Coupled with the personal and
comedic communications with the project’s followers, Hustlewood’s branding helped elevate
the project from a short film to a short film with a community and an appeal beyond the film
alone. This, in turn, allowed us to delay the release of the film and grow the community.

In the later stages of the promotional campaign, my primary goal was to keep the
conversation alive. This was a constant trial-and-error process—blog posts, viral video
releases, new behind-the-scenes pictures, “Video-of-the-day” tweets on Twitter, etc.—and I
often failed to make a ripple in the *Moustachette* universe. But even failure was a success
because the communication reminded our community that *Moustachette* was an organic,
interactive entity.
Over time, these efforts taught us that if we recognized the fans as individuals, they responded to the project and other fans as a community. We began to treat the campaign as one big conversation based around the hundreds of smaller conversations we were having with individual followers. We found that successful strategies had a tipping point at which “the moment of critical mass, the threshold, the boiling point” resulted in the community spreading our message much more efficiently and further than we ever could alone (Gladwell 12).

Twitter was our first insight into the virus-like behavior of certain kinds of messages. The relative “stickiness” of a tweet wasn’t obvious at first, but through trial-and-error we discovered that messages involving humor, information relating to one of the film’s stars, or allusions to a future announcement had the biggest impact and reach. These messages were most likely reTweeted, commented upon, and generally discussed by the Moustachette community.

In the vein of Malcolm Gladwell’s theory, we discovered “Connectors” and “Mavens” within the community, and developed our approach as “Salesmen.” Our “Connectors” were people who consistently reTweeted our tweets, suggested Moustachette on Twitter’s “FollowFriday,” or regularly commented on posts to the film’s Facebook Wall. The project’s “Connectors” also discussed Moustachette in forums on Fall Out Boy fan sites. There was Susan in Ottawa, Cinzia in London, Elize in Montreal, Joanna in Minnesota, and several more spread across Europe, Brazil, and Australia. We began contacting these fans directly and found that they were excited about the project and eager to help however they could. We encouraged their involvement and championed the idea of Moustachette “teams” led by these “Connectors.” We would often give these teams “insider” information on the project, which
they would then spread within the community. The “team” mentality made these “Connectors” feel part of the project and emboldened their promotional efforts and excitement for the film.

Similar to the emergence of the “Connectors,” we also identified “Mavens” within the community and built relationships with them. Our most important “Maven” was MTV’s BuzzWorthy blog. We sent BuzzWorthy a message via Twitter when the Moustachette trailer launched. They ran a full blog post on the project that resulted in a huge spike in trailer viewings and overall community involvement. Another blog, the Fall Out Boy fan site icecreamheadaches.com, regularly reblogged our Moustachette blog posts, tweets, and any info or pictures we distributed among the community. Fall Out Boy and Moustachette fans would then discuss the posts in the comments section of icecreamheadaches and we were able to gauge community sentiment from the comments. We reached out to icecreamheadache’s moderator and began giving her the same insider information that we were sharing with the “Connectors.” In return, Moustachette gained more exposure on her blog.

At various points throughout the project, several of our “Connectors” became “Mavens” as well. The Great Moustachette Sticker Contest was well-received, with over six hundred pink mustache stickers sent to fifteen countries on five continents, and served as an example of how a “Connector” could evolve into a “Maven.” The contest's winner, Elize from Montreal, was one of the community’s biggest “Connectors.” Elize printed her own batch of mustache stickers identical to our design but with many different colors. She then produced three videos showing her “stasching” the stickers on public signs and advertisements in Montreal, Ottawa, and Scranton, Pennsylvania. Her efforts were impressive
and when her videos hit the community, the participation and interest in the sticker contest spiked.

For winning the sticker contest, we sent Elize a trophy and a copy of the movie. She then broadcast to the community how excited she was about the film and her prize. The community responded to Elize as a “Maven” because she had seen the film and was now viewed as something of an expert in the community. Elize had several requests for her multi-colored stickers and soon there were videos from Australia and France of *Moustachette* fans “stasching” their communities with Elize’s stickers.

Another “Connector,” Joanna from Minnesota, made *Moustachette* T-shirts from the designs we included in the fun pack. She and her friends wore their shirts to a Fall Out Boy appearance at the Mall of America and were interviewed by the local news. In the interview, they talked about the film and the online community. In turn, we spread Joanna’s interview footage around the community and championed her efforts. As a reward, several members of the *Moustachette* production team drove to Joanna’s home while in Chicago for a festival screening. They had a private screening for Joanna and her friends and took them all out to dinner. The next day Joanna wrote a glowing blog post about the film and her experience. People soon began treating Joanna in the same way as Elize; someone who had exclusive information about the film and was to be considered an expert. There were many requests for Joanna’s shirts from the community and she sent pink *Moustachette* shirts to several fans in Europe.

The fan-generated content and promotional materials, such as Elize’s stickers and Joanna’s T-shirts, were our biggest surprise and success. It showed that if we presented the community with an option to be creative, they usually would take it. Further, if the right set
of circumstances came together, such as with the fan art or the sticker contest, a tipping point was crossed where the community generated for itself and all we had to do was watch.

Conversely, we learned there are boundaries that can be crossed when too much liberty is given to a community. One of our “Connectors,” Carolina from Moldova, took our community-wide request to contact local festivals much further than we ever expected. She contacted multiple festivals in Europe, presenting herself as a representative of the film. Carolina also reached out to several large publications, such as *Time* magazine, and again presented herself as part of the production team. Her efforts were laudable, but her methods were horrible—her English was poor and her emails often came across as blunt and pushy. Much of this was likely a result of the language and cultural divide, but she was not representing the film or the community in a positive way. We finally had to contact her directly and ask her to stop.

The *Moustachette* community continues to grow and it will be interesting to see what happens when the film is finally released. The campaign's “success” may be subjective, but there are certain indicators that suggest the relative health of the *Moustachette* community. A recent comparative review of the thirty latest film trailers on Quicktime.com showed that *Moustachette* had more Facebook fans than eighteen of the films, approximately the same number of Facebook fans as five of them, and more Twitter followers than twenty-nine of the films. This may be more of a reflection of Hollywood’s resistance to full-scale interactive marketing, but *Moustachette*’s online community rates favorably against major feature film campaigns that often have millions of marketing dollars.

The fan-generated content—all of the drawings, pictures, videos, stickers, and shirts living in the community—was another “success” that demonstrates you can’t simply “brand”
a film and expect the community to grow. One must respect the community, remain loyal to the community, and be prepared to go in unexpected directions. It’s better to think of the community in terms of relationships rather than “success.” When we focused on the relationships, the community grew and evolved on its own.

**FINAL CONCLUSIONS**

Encouraging a sense of individual involvement in the overall *Moustachette* project played to the quid pro quo nature of relationships within an online community. Similar to the theories of social and cultural capital, there’s a certain degree of vanity involved with the sharing of information online. When we re-posted an individual’s creation to the entire *Moustachette* community, that individual would often be flattered and return the gesture by promoting *Moustachette* among their networks. To encourage a sense of involvement among the community members, we added comedy to these interactions. We wanted the community and the *Moustachette* brand to feel like an inside joke; and everyone in the community was in on the joke. People responded well to the comedy and it gave us another layer to veil the underlying motive that was the film’s promotion.

It seems clear that the dynamics of a healthy online community require the creator to provide utility to the rest of the community. People won’t join or stay in a community unless they get something back with each visit. For *Moustachette*, comedy, information, and content were the utility we supplied to the community. I think too often filmmakers focus on promoting with information about the film. From our experience, it’s much more applicable to find a theme or device associated with the film and build a campaign around it. Outside of the name, *Moustachette* has next to nothing to do with mustaches. But we were able to build
an identity around the pink mustache by using it as a device to brand the project and grow the community.

We’re currently working on the online release of *Moustachette*. Our goal is to use the film as a catalyst to roll the *Moustachette* community onto future projects. One of those projects is a line of sweatbands called “Radbands.” Our theory is to design a series of “rad” headbands and apply what we’ve learned from *Moustachette* to test the success of these strategies in a commercial-sense. The release of *Moustachette* online will combine with the launch of Radbands, wherein *Moustachette* fans will be able to purchase a *Moustachette* Radband (branded with the campaign’s pink color and mustache logo) and receive a code to watch the film online. The hope is that this will kick-start the Radband community and allow us to produce a full line of Radband designs from which we can continue to experiment with community development.

I’m curious to see how short films evolve in the next few years and how people in the film industry and aspiring filmmakers choose to create and present them. For me, *Moustachette* was a break from my previous understanding that film festivals were the most desirable distribution platform for a short film. There will always be stories that have to be made, but it seems more important than ever to weigh the potential return of different distribution options and have a clear understanding of a project’s final goals before diving into production. These considerations may impact a project and potentially the production itself. Is it smarter to make a twelve-minute short film or four three-minute films that can be presented online as a web series? How will this affect the film’s narrative? How much of a role does the audience ultimately have in the return on a project? For me, it seems we’re
experiencing a pragmatic shift in the relationship between the filmmaker and the short film.

*Moustachette* clarified and exposed ways in which that shift will impact my future projects.
WORKS CITED


APPENDIX A

THE SCRIPT
FADE IN.

INT. MUSEUM OF ART - EVENING

CASPER AMITY, 22, a self-absorbed, self-loathing wannabe painter, cocks his head in haughty observation of a Post-Impressionist painting. His interest soon wains, settling instead on an ARTSY GIRL, 21, reading a pamphlet in front of a nearby painting. Casper slinks to her side.

CASPER
This one’s great.

ARTSY GIRL
(disinterested)
Hmm.

CASPER
His work has always been so brilliant to me. I mean, the way you can see every brush stroke. His paintings...

ARTSY GIRL
(interrupting)
Her’s.

CASPER
What?

ARTSY GIRL
Her paintings have always been brilliant to you. Not His.

CASPER
That’s not Van Gogh?

ARTSY GIRL
That’s O’Keeffe.

INSERT TITLE
EXT. ROSIE'S DINER - NIGHT - LATER

A pink, neon sign flickers over an urban diner - metal siding, picture windows along the length of the building.

INT. ROSIE'S DINER - CONTINUOUS

A prototypical, Waffle House-esque urban coffee shop. The place isn't empty, but it's around 8:30 PM and the diner crowd is definitely thin. A MAN in a suit finishes his meal while poking through the Business section. A pair of WAREHOUSE WORKERS straddle stools at the counter. An overweight FRY COOK minds the SIZZLE and SMACK of cooking bacon. A WAITRESS jockeys a coffee pot between tables. Under the fluorescent lights, the diner has a flat, revealing quality.

We land on Casper, speaking rapidly. Across from him, EUGENE, 23, his best friend, sits patiently. He's heard this before.

CASPER
...And he's like 'Casper, you're one of the best students I've ever had. Possibly the best, if I may be frank. But you're not working to your full potential.'

EUGENE
Wow. Well that sucks.

CASPER
I know! I mean, if I'm so "great," why do I have to care what he says anyway?

EUGENE
Yeah.

CASPER
You liked that painting, right?

EUGENE
Oh yeah.
CASPER
Yeah, you did. You said it was
great. You know, the one with the
hot dog?

EUGENE
(losing interest)
That looked like a penis, yeah, I
know. It was great, man.

CASPER
Yeah, well he gave it an F.
Bullshit.

EUGENE
I thought you said he gave you an F
for skipping class all the time.

CASPER
That painting should have earned me
the right to skip class. Right? It
was genius.

EUGENE
Yeah. It's like at work today this
guy...

CASPER
That fucking prick. Gives me an
F...What has he ever done?

EUGENE
Sucks.

The Waitress serves a milkshake to Eugene.

WAITRESS
Here you go, sweetie. Chocolate
shake.

EUGENE
(smiling)
Thanks.

CASPER
He ordered a blueberry.
EUGENE
It's fine. That's fine.
(to Waitress)
Thank you.

WAITRESS
You sure? I can go grab a another one.

EUGENE
Nah, that's fine. Don't worry.
(courteous)
Thank you.

The Waitress smiles, exits.

CASPER
(to Eugene)
You're fucking spineless. You know that? That's not what you ordered.

EUGENE
It's fine. I probably should cut back.

CASPER
You're just gonna waste that money? Your backbone come with that shirt? They sell them at Express for Men now?

EUGENE
These are my work clothes, man.

CASPER
Pussy.
(to Waitress)
Excuse me. Waitress? Waitress?

The Waitress excuses herself from a nearby table.

WAITRESS
Hey, what can I do for you?

CASPER
Can I have a picture menu?

WAITRESS
Excuse me?
CASPER
It says right here: 'Picture menu upon request.'

WAITRESS
But you can read that.

CASPER
So?

WAITRESS
(sarcastic)
So, you need the picture menu cause you can't properly understand written English? You're only supposed to ask for one if you can't read.

CASPER
I want to see the pictures.

WAITRESS
(rolling eyes)
Comin' right up.

The Waitress exits.

EUGENE
Man...

CASPER
What?

EUGENE
That was rude.

CASPER
Well, it says I can have one.

EUGENE
Yeah, but you called her 'Waitress.' That sucks a little.

CASPER
You suck a little. Pussy.

A CUTE GIRL, 20, joins a HANDSOME BOY, 23, in a booth adjacent to Eugene and Casper. She drapes herself over the Boy. Eugene notices. Cute Girl fits one of her headphones in Handsome Boy's ear.
CUTE GIRL
It's The Arcade Fire. They'll change your life.

They whimsically tilt their heads toward the ceiling, waiting for the music to change their lives.

EUGENE
I'd like to have that happen to me.

CASPER
What?

EUGENE
The girl. She'll put out.

CUTE GIRL
(hearing)
Hey!

CASPER
(ignoring)
What about Mandy? You live together. Aren't you going to get married?

EUGENE
(sotto voce)
I really hope not...

The Cute Girl shakes Handsome Boy out of his life-changing musical journey and points at Eugene, frantically recounting what he said.

CASPER
What does that mean?

EUGENE
What?

CASPER
You don't want to marry her?

Handsome Boy sits tall in the booth.

HANDSOME BOY
Hey!
EUGENE
(ignoring)
Whatever happened to Lindsay Raines?

CASPER
Who?

EUGENE
(mocking)
"Who?" You know who.

Handsome Boy and Cute Girl ARGUE over their next move.

EUGENE (CONT'D)
She had a boyfriend the whole time.
Led you on something awful.

CASPER
She's a success story somewhere.

Casper looks away, stung by the memory. Handsome Boy pushes Cute Girl out of the booth, stands up.

CASPER (CONT'D)
Why are you with Mandy then?

Handsome Boy angrily leans over Eugene and Casper. Casper casually motions for him to wait.

EUGENE
She's so good to me.

SMASH CUT TO:

EXT. SUBURBAN STREET - EARLY EVENING - EARLIER

From ABOVE, Eugene's car, a practical, foreign sedan, makes its way down a quiet, suburban block. The car pulls into a driveway just like all the rest. Eugene kills the engine, heads across the lawn to his front door.

E/I. EUGENE'S HOUSE - CONTINUOUS

Through the front blinds, we see MANDY COLLUM, 19, Eugene's girlfriend, a tacky, artsy photographer obsessed with France and "the-80s-are-back"
revisionist history, torridly screwing AUGUST, 24, tall, lanky, odd.

EXT. SUBURBAN STREET - CONTINUOUS

Eugene opens the front door, enters, stops. Without a change in posture, Eugene turns and exits. He retreats back across the lawn, dragging a blanket. He methodically sits in his car, gingerly closing and locking the door.

FADE DOWN:

INT. ELEGANT HOTEL LOBBY - DAY - FANTASY

Casper, looking dapper in an outfit similar to the title portrait, speaks into a dictaphone on the table. Across from him, an eager ART CRITIC, 43, listens.

Casper

...with "Mustachette" I was crafting an exploration of gender identity. A juxtapositioning, if you will, of masculine and feminine elements. In this case, represented by a gorgeous showgirl with a mustache.

ART CRITIC

It's truly brilliant. Casper Amity. THE Casper Amity...you realize in certain circles you are something of a budding legend? It's been said you are perhaps the greatest modern artist of your generation. How do you feel about that?

Casper

Well, no, I wouldn't say that. I mean, I think I'm a great artist. I really do. I know I'm a great artist but it's one of those things you're not supposed to say. I look at a canvas and I don't see a blank space. I don't even see potential. I see the colors desperate to come out. They guide my brush and...

MATCH CUT TO:
INT. CASPER'S APARTMENT - MORNING

A bedraggled, black-eyed Casper, speaks into an imaginary dictaphone, while watching himself in a mirror.

CASPER
They guide my brush and...and...

Casper loses interest in his fantasy. He tenderly probes his injured eye.

CASPER (CONT'D)
Fucking Arcade Fire...

He turns from the mirror, stepping over cluttered piles - clothes, dirty dishes, magazines. He stops, bee-lines for a yellow, rotary phone on the wall. He patiently waits for each number to spin on the dial.

CUT TO SPLIT SCREEN:

INT. EUGENE'S HOUSE - DAY - CONTINUOUS

August awkwardly flirts with a disinterested Mandy. The phone RINGS.

MANDY
(answering phone)
Hello?

CASPER
Mandy? Where's Eugene?

MANDY
Casper? Oh, he caught me cheating with August.

CASPER
Uh-huh. So, he's not there?

MANDY
(motherly)
No, he is. He's sleeping in the car.

CASPER
Oh, okay. Well, tell August I say "Hi."
MANDY
(to August, sotto voce)
Casper says "Hi."

AUGUST
(waving to phone)
Hey, Casper!

MANDY
(into phone)
Oh, hey, how's your painting going?

CASPER
(dramatic)
Bad. Tell Eugene to call me, huh?

MANDY
Not a problem. I'll be taking pictures at the Dire Wolf show tonight. If you guys wanna stop by you should say "Hi."

CASPER
Mmmm...probably not. You can go, though.

MANDY
Okay. Well, talk to you later.

CASPER
Yup.

EXT. EUGENE'S HOUSE - MORNING - LATER

A NEIGHBORHOOD KID, 5, drives a motorized trike into the side of Eugene's car. Eugene, sporting stubble and the same shirt and tie when we last saw him, groggily snaps awake and peers out the window. The Neighborhood Kid ignores him, drives away. Eugene closes his eyes again, searching for sleep. A hand RAPS at the window.

CASPER
(tapping at the window)
Hey. Hey!

Eugene squints up at Casper.
EUGENE
(inaudible through the car window)
Hi.

Casper motions for Eugene to roll down the window. Eugene complies.

CASPER
Why are you sleeping in your car?

EUGENE
Cause they did it on the couch.

CASPER
You could've slept in the bed. It's your house.

A chipper August bounces out of the house in Eugene's bathrobe. He sends Eugene and Casper a friendly wave.

AUGUST
Hey, Casper. Hey, Eugene.

EUGENE
Hey, August.

Casper and Eugene watch August grab the newspaper, walk back to the house. At the door, August salutes uncomfortably, goes inside.

CASPER
Come on, let's go.

Casper moves to get in the car, but Eugene gets out the other side.

EUGENE
Alright, let me just get my stuff.

Casper, confused, realizes Eugene intends to walk. He shrugs, lights a cigarette in a plastic holder.

EUGENE (CONT'D)
You don't smoke...
CASPER
You don't sleep in a bed.
(beat)
Come on, we'll go to my house.

EXT. SUBURBAN SIDEWALK - LATER
Eugene, unkempt and sullen, drags a blanket. Casper awkwardly puffs at his cigarette.

CASPER
I saw this shitty band last night.

EUGENE
Which one?

CASPER
That band...sings that 'dance dance dance' song.

EUGENE
How were they?

CASPER
What the fuck, man? I already said shitty!

EUGENE
Right. I'm sorry. I'm just...you know. Mandy. I'm a little distracted.

CASPER
Yeah. Sucks. Bound to happen sooner or later, right? She's a looker though.

EUGENE
She can't help that.

CASPER
Why are you letting her stay there?

EUGENE
She's got furniture. She put so much into decorating it. I'd just feel bad.
CASPER
She had sex with August.

EUGENE
He's taller than me.

CASPER
Why didn't we take your car?

EUGENE
August needs to drive downtown to buy a bus pass.

CASPER
(sotto voce)
Express for Men.
(beat)
Don't you have to go to work?

EUGENE
Yeah.

Eugene stops abruptly, suddenly forgetting his troubles in the audacity of Casper's offhand disregard. Casper's cell phone RINGS, a Missy Elliott ringtone. He answers, checks a text message.

CASPER
Fuck me! I fucking hate eBay.

EUGENE
What happened?

CASPER
I lost this piece of shit movie on there. What type of username is 'thelaserprintereman' anyway? Goddammit. I'm having the worst fucking day.

Eugene eyes Casper, unsure how to respond. He stops in his tracks, drops his blanket. He turns back to his house.

EXT. EUGENE'S HOUSE - MORNING - LATER

Eugene tromps across his lawn. He slams through his front door.
INT. EUGENE'S HOUSE - CONTINUOUS

Eugene races from room to room. He finds Mandy and August in the kitchen.

EUGENE
(to Mandy)
You're a fucking bitch and you
fucked some...some tall freak with
bad hair. I'm going to work and by
the time I get back I want you and
all your French romanticising,
thrift shop, 80's-are-back trivial
bullshit out of my house. Take your
little high heels with leg warmers
on them and ironically booty dance
your cute ass out of here.
(beat)
Oh, and your photography fucking
sucks. Get a real job. Maybe you
could be a whore. I heard there's a
shortage on MySpace.

Eugene storms out, furious. August and Mandy,
speechless, stare silently.

AUGUST
Well, he showed you.

EXT. EUGENE'S HOUSE - CONTINUOUS

Casper waits on the sidewalk as Eugene stomps out,
kicks his car.

EUGENE
FUCK! FUCK! Goddammit! And I
fucking ordered blueberry! FUCK!

CASPER
(encouraging)
Yeah, man. That's...

EUGENE
You shut up, too! You're a self
aggrandizing douche and you're
painting's not that great. You've
only ever painted one fucking
painting! Of a HOT DOG!
CASPER
You said it was good.

EUGENE
No, I didn't! YOU said I said it was good. I never said anything. And if I did I was just humoring you. You talk about all this shit you're working on, but you've only finished ONE painting. You lazy rich douche!
(beat)
And you're a shitty friend most of the time.

CASPER
Balls.

EUGENE
See you after work.

Eugene gets in his car, drives off. Casper stands in the driveway, looks into the sun, squints. He turns, notices an OLD MAN, 75, watering the lawn next door.

CASPER
My painting IS that great.

OLD MAN
You tell 'em kid. You tell 'em.

FADE DOWN.

INT. ART GALLERY - AFTERNOON

Casper studies a painting. He's obviously perplexed, struggling. A GOTH GIRL, 20, slides next to him.

GOTH GIRL
This one's great.

CASPER
(disinterested)
Hmm.
GOTH GIRL
It's like Francis Bacon meets H.R. Giger. I love it.

CASPER
You're giving my ears cancer.

Casper exits.

CREDITS. EUGENE WALKS THROUGH TOWN DRAGGING THE BLANKET.
APPENDIX B

PRESS KIT
A Quest For Truth In A Blanket Of Stupidity.

You always talk about these stupid ideas you have in your stupid faux-hawked head! - Eugene

MOUSTACHETTE is a tongue-in-cheek, satirical look at a group of unabashedly pompous and misled young artists, overwhelmed by the naivety and selfishness of his best friend. Casper (RYAN KEY), Eugene (PATRICK STUMP) searches for truth, integrity and maybe a blueberry milkshake.

The project features several members of the bands Fall Out Boy (PATRICK STUMP, PETE WENTZ), and Yellowcard (RYAN KEY). Patrick conceived the story as a comment on people's tendencies to imagine themselves as something they're not and the fantasies they create to redefine themselves.

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**Moustachette Cast**

**With a cast this hot, who needs a crew?**

**Ryan Key**
Ryan Key is an avid stamp collector. He enjoys Golden Girl refries and jamming on his handmade ukulele, crafted by Chief Mike, tribal shaman and leader of the Southern Appalachian peoples (1830-1894). The instrument is believed to inject the dreams of its keepers and burden them with nightmares, super-conscious revelations of the Sand Creek Massacre. It also has a deep resonating tone which beautifully compliments Ryan's lilting voice.

As “Casper”

**Patrick Stump**
Patrick Stump is the tuba player in Radioactive Man — a pop trio from Tulsa, Oklahoma. He hopes to one day visit Hollywood and meet his second celebrity crush, Taylor Swift. While returning from the rockabilly bar with crooked gave, Patrick and his great-uncle, Sherry, unexpectedly encountered the ghost of a man in an airport baggage claim. The ensuing conversation with the caustically infrared entertainer would forever change Patrick’s opinions on reincarnation and pre-Renaissance Yanpen art. Although he refuses to disclose specifics, Patrick admits the encounter shook him to the core and left him a changed man. He believes all celebrities deserve the necessary privacy to continue their research.

As “Eugene”

**Pete Wentz**
Pete Wentz hopes to one day own and operate a chain of soft-serve ice cream stands in shopping malls throughout Orange County. After witnessing the deaths of all of his friends and family at a baskin robbins near Montclair, N.J., Pete swore off the hard stuff and now only takes stints in the soft-serve tray. Vowing not to let the tragic incident ruin his love for frozen concoctions, he plans to dedicate the清爽 as a tribute to the brave souls who lost their lives that spring morning outside Montclair.

As “Travis”

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the cart

gina compietro | gina compeotto is a rising AWG fighter with a respectable round and punch. She is back to her fighting weight of 179 lbs after gaining 4 lbs for her role in MOUSERS. She is excited about her forthcoming film "The Cat Who Couldn't Be Caught."

mary king | mary king is currently sewing in China's sexiest tradition for Women. She recently lost her eligibility due to repeated pillow fights in the shower. Also, she killed someone while she was drunk.

mylinda roy | mylinda roy is a working Commercial director. Not unlike the monkey-faced idam owl, mylinda is totally silent when moving in for a kill. Instead of seven secrets to the master legend, mylinda made a break for the left coast to "do her own thing."

anna illio | anna illio journeys to the Blue Mountains of Jamaica to harvest and process coffee beans, which she then brews and donates to needy orphans. She finds the rest of the year training mentally disabled chimpanzees to help her with the arduous harvest.

arman parody | arman parody is often called the "inventor of the fuel-injected motor," he is not. He is in fact the host of late-night cable's fastest-growing talk-show-format 30-minute visual laureates television show, Freebird.

jake gallagher | jake gallagher is a corporate executive who wants to be a star. He is training and sewing liposuctional cells outside of Wisconsin, Wisconsin. He has encountered a delusion as a child and instantly knew the beast's musing book and velvet soft ties had confounded his ends between his thighs.

laukena reina | laukena reina is currently recovering from the bicycle portion of her race to find a Cure for Fatigue. During this exhausting venture, she lost her children, her husband, her home, and most of her sinus cavities.

alex horn | alex horn dreams of either being a firefighter or a full-sized Bengal tiger. Brian at school told him a story about a snake so big it ate a whole town and then poked it out all over everything. Alex is currently researching the validity of this account.

the crew

line producer: jeff pruch
kevin juelson
ryan mudd
louis pepton
woobin lee
michael rayburn
sean pau-burnett
sam hooker
chris jones
everyone else in the story was played by ryan mudd

rebecca juelson
samuel kuenstler
uyen vo
kevin juelson
emily johnson
jared armstrong
jared armstrong

ryan mudd
jared armstrong
amaury cahran

μουσέματος

ryan mudd attempts to get the camera lens close to anna illio's face without causing permanent damage.

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A man without a **MUSTACHE** is like a cup of tea without sugar. - English Proverb

Like a phoenix from the desert sand, **MOUS-TACHETTE** was born in early 2008 when Patrick Stump contacted Paul Kline and Tobin Nageotte of thirtysevenclick with an idea for a film. The timing was perfect - Patrick’s band, Fall Out Boy, was between tours, the Hollywood writer’s strike had thoroughly disrupted Patrick’s plans to work on a “real” project, and Tobin and Paul just happened to be near the phone when Patrick called. Serendipity!

So, the boys got together...

...worked on the script for a few months, cast a couple of Patrick’s friends (Pete Wentz, Ryan Key), and shot over 5 glorious days in Los Angeles. The entire cast and crew donated their time and talent to the project and everything went smoothly, save for a grip truck that smashed a parked car and a hair stylist who forgot her shears on the first day. But, hey, nobody died and there was only a little bit of blood. Most circles would consider this a success. The film was processed and transferred in LA. All post production was completed in San Diego by thirtysevenclick and their amazingly talented friends.

**MOUS-TACHETTE**

1. A time-honored tale of love, art, and milkshakes.
3. A small mustache, popular among scoundrels and traitors.

**patrick stump**

24-year old **PATRICK STUMP** is the lead singer, guitarist, and composer for the multi-platinum, three-time NIVMA award-winning band Fall Out Boy. The four-piece group has toured the world (several times) and sold more albums than they can count. Patrick portrayed a suspected kidnapper on the 2008 season premiere of NBC’s Law & Order. **MOUS-TACHETTE** is Patrick’s first directorial turn. He lives in Chicago and LA with his lovely girlfriend and their even lovelier dog, Penny.

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the moustachette movement

neverendinstory @moustachette btw this thing that you are doing to promote the film is just so cool. this is the stuff they should teach at marketing school a day ago from with this reply to moustachette

twitter

Thousands of fans follow Moustachette on Twitter for the latest community news. Fans communicate directly with the filmmakers and coordinate efforts to bring the film to their local festivals. Similar to a good mustache wax, Twitter is the soul of the movement.

Countermeasures @moustachette: I had a dream last night that I was watching Moustachette...now obviously been thinking about the film & I woke up with a smile & started to type it up. I hope it's ok.

tinklymex @moustachette really cool. by the way, I'm in Brazil & Moustachette has lots of fans here. we're trying to bring the movie to Brazil & if anyone knows someone who can help in any way with Moustachette, please let me know.

moustachette @moustachette COME TO BRAZIL! COME TO BRAZIL! COME TO BRAZIL! CORRER 100!

Germany @moustachette COME TO BRISBANE! COME TO BRISBANE!

Chemie @moustachette Are you going to show Australia some love? put it on my.../grandad I'm hoping you can help me with my Mustache.

mushmash2655 @moustachette Purelyasseassasss come to the england. pretty please.

hold my williams @moustachette i'm in and I'll do anything i can to help and I'm rooting for the world team! I've just emailed from Twitter to reply in moustachette

Moustachette.com connects fans with the film's Facebook and MySpace profiles, as well as exclusive profiles for each of the characters. Fans can learn more about and communicate with the characters, while connecting with other fans in the Moustachette community.

Moustachette will be released exclusively to film festivals prior to an online release. Fans in the online community are encouraged to participate in their local festivals and support all the films. We hope the festival circuit will act as "tour" of sorts for Moustachette and help expose a new demographic to the festival world. The community is growing quickly and everyone is excited. VIVA LA' STACHE!

website

Moustachette.com is the backbone of the community. Here, fans find info on film characters, behind-the-scenes and fan pictures, regular blog updates, and direct links to the entire online community. Thanks to Hustlerwood for hosting the "power of the Stache in one web address.

flickr

Fans upload their Moustachette-inspired art and pics. Uploads tagged "moustachette" appear on the website.

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APPENDIX C

PRESENTATION KIT
overview of project

- 5 day production, 16min, 35mm, features members of bands Fall Out Boy and Yellowcard
- market outside basic website/trailer/press kit
- overcome film fest “trap”
- capitalize on popularity of band members
- take the film on tour
overview of project

- introduce fans of bands (demo: 16-30, mostly female) to film festival world
- leverage online community's demand to get into film festivals
- festivals can benefit from new demographic
- roll online community into future projects
website

- Hustlewood
- all media off social networking sites
- The Film: Comedic write-ups for actors
- Gallery: BTS and cast/crew pics auto load from Flickr
**website**

- **Blog:**
  - Picked up by FOB fan sites
  - "Tell us where you want to see Moustachette,"
  - Contact your local fest and share feedback
  - Center of community

- **Irritants:** Give outsiders a reason to come

- **Offer obvious social networking links**
facebook

- people “fan” central moustachette profile
- business cards distributed at FOB concert
- video and pics from concert posted
- Blog and Twitter promote Facebook
- encourage user-generated content
- each character has unique profile page
- using branding for background
- flushing/loading = seeding (Hwitter.com)
- target newest followers
- RT RT RT!
- DM’ed MTV = write-up on MTV Buzzworthy Blog
- Twitter aggregators work
twitter

- thank people for #follow
- learn the difference between # and @
- limit your repeat announcements to 2-3/day
- offer your friends something new (#songoftheday)
- instant feedback and instant action
flickr

- cast, crew, and fan sections
- funny captions!
- release pics in waves
- promote pics on Twitter, Facebook, Myspace, and Blog
- link “Moustachette” tagged pics to website
- 181 pics, 47,000+ unique picture views, 87 contacts
trailer

- promote ahead of release
- attach links to online community
- 20,000+ unique views
viral videos

- outtakes from production with subtle info
- post links to online community
- let buzz feed know
- make it easy for the viewer to share
- promote on Twitter
- embed on Myspace and Facebook
- coordinate release with promotion (IIFF and GMSC’09)
fan art / fun pack

- fans created art of their own, encouraged them to post on Facebook, Flickr, and Twitter
- repost and promote
- local news
- created “Funpack” for online community
- pack contains graphic assets from website and promos (brushes/fonts/assets/pics)
fan teams

- Team Bend, Team Montreal, Team Chicago, Team Toronto
- recruit!
- Cinzia - London coordinator
- Carolina - Moldova coordinator
- Susan - Canada coordinator
great moustachette sticker contest

- contest announced thru Blog
- series of tasks
- stickers
- specific goals builds contest idea

600+ stickers sent
15 countries
5 continents
cost

- vimeo → $60/yr
- flickr → $20/yr
- coding / web mark-up → $700
- mailing → $150
- stickers → $400
- server space → $20/month
future plans

- viral videos with pete wentz and ryan key
- eventful.com
- home drop-ins
- post fest events in pics and videos
sign up for Facebook correctly

competition is good

quid pro quo

Vanity, Utility, Comedy, Information

growth
THOUGHTS

☑ simply “BRANDING” doesn’t work
☑ respect your community
☑ remain loyal
☑ be prepared to go off-topic
☑ aggregate your info and distribute
☑ “success” vs relationships
30 latest trailers on Quicktime.com...

FACEBOOK

> fans than 18 of the films
= fans with 5 of the films

TWITTER

> followers than 29
www.moustachette.com
www.twitter.com/moustachette
www.facebook.com/pages/Moustachette/29644015101
www.myspace.com/moustachettemovie
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