

talking

shorts

## **Pitching Guidelines**

Short films are key to cinematic innovation. Because of their brevity, they allow filmmakers to react to the world around them more instinctively and showcase a stunning range of artistic expressions. Talking Shorts produces film criticism to legitimise this often overlooked art form, bringing to light what has been hidden or forgotten. We are committed to the whole range of filmmaking categories, whether experimental, animation, narrative, documentary, or hybrid.

The history of the art form is the beating heart of the magazine, and the form, genre, and grammar of cinema are vital to each text. We aim to foster a space for a diverse pool of writers to experiment and grow together. Humanist values and a historical lens are key to our editorial line and commissioning process.

We strive to produce universally readable content that can inspire, cultivate, and educate a broad range of audiences, from students to non-cinephile readers to scholars, in an attempt to connect filmmakers, audiences, festival organisers, and a young generation of film lovers who might not yet know what short films are or can do.

We commission:

### **Reviews**

We gather a forever-growing collection of short films currently on the festival circuit, highlighted retrospectively, or available to stream online. We are open to all genres and types of films when it comes to REVIEWS and typically publish texts that are approximately 900 words long.

### **Interviews**

We publish conversations with filmmakers, whether established or upcoming, as well as with programmers and curators. Whether in Q&A or a profile-type format, the INTERVIEWS we publish are approximately 1500 words in length.

### **Essays**

Our ESSAYS dive into a filmmaker's body of work or explore a film genre, an artistic school, or a national filmmaking history. These longer reads can also look at a curated short film programme to highlight a festival's particular editorial line or to develop a thematic argument more thoroughly. Our typical word count for such pieces is 2000 words.

### **Papers**

Academic research on short films is limited. We collect the best articles and academic publications available in open access and are always happy to receive submissions. There is no word count limit for these texts.

## General Information

- Your pitch should be around 150 words, outlining your idea for the piece, sources or references, and the date by which the piece can be filed.
- Please clearly state if you're pitching a review, interview, essay, or academic paper.
- Please put the actual pitch in the email body and avoid sending more than two pitches in per e-mail. Starting the e-mail title with "PITCH:" is very helpful too!
- We're a small team and will do our best to reply to every pitch we receive, though that might take a while. We are not always able to offer detailed feedback on the pitches we receive.
- Please do not submit finished drafts for consideration unless requested.
- We do not accept pitches from filmmakers who aim to promote their own films.

## Contact Details

Pitches can be sent to [pitch@talkingshots.com](mailto:pitch@talkingshots.com) (cc'ing [savina@talkingshots.com](mailto:savina@talkingshots.com) and [sanne@talkingshots.com](mailto:sanne@talkingshots.com)). All pitches are subsequently shared with the editorial team for consideration.