

## MESSAGE FROM LINNEA BEYER, DIRECTOR OF FILM

Film was born short, but it wasn't until the early twentieth century that longer running times necessitated the distinction. Shorts remained a part of the typical cinematic program, usually preceding the feature. Comedies and animations reigned in popularity, but newsreels, travelogues, and other human interest stories were presented.

The extension of feature film length, the rise of the double feature, and the advent of television almost killed the short film. But the short form became a calling card for a new breed of directors in the 1970s, and slowly reemerged as a legitimate art form in and of itself.

Defined only by running time, the short film can encompass any and every genre, as well as a myriad of technical and aesthetic values. The shorter duration lends itself towards a smaller budget, which in turn begets less financial risk. Such economic independence has a propensity towards artistic freedom.

You would be hard-pressed to find a technical or aesthetic innovation that was not first tried in the short form. Digitization of cinema, from digital cameras to software, digital formats and distribution, would not have been possible without the short film. The digital revolution has leveled the playing field for budding filmmakers and provided a host of new venues, from inclusion on DVDS to YouTube, from digital cinematheques to the iPhone, on which to view them.