

SCREEN DAILY

US Indie Streaming Platform Fandor Launches; Ted Hope, Chris Kelly Join Board

By Andreas Wiseman
March 9, 2011

Producer Ted Hope and former Facebook chief privacy officer Chris Kelly join Fandor board of advisors.

US streaming service Fandor is launching today with over 2,500 licensed independent films.

Within the service's library are acclaimed features such as *Dogtooth*, *Happy Together*, *Old Joy*, *Funny Games*, *Black Gold*, *Fallen Angels*, *Winnebago Man*; shorts *Un Chien Andalou* and *Meshes of the Afternoon*, and docs including *Genius Within: The Inner Life of Glenn Gould* and *Iraq in Fragments*.

The library covers international and domestic titles and classics as well as contemporary films.

Under its approach to content compensation, filmmakers or rights-holders are paid on an 'attention-based model', which compensates according to how many minutes of a film is watched, but guarantees all filmmakers or rights-holders a minimum guarantee return.

The site is currently only available to US customers but the company hopes to open the service up to international markets in the future.

The company also announced today that Chris Kelly, an early Facebook employee and social technology pioneer and producer Ted Hope (*21 Grams*, *American Splendor*) and founder of the Truly Free Film movement, have joined Fandor's board of advisors.

Fandor was founded by CEO Dan Aronson, VP Content Development & Acquisitions Jonathan Marlow and VP Product Albert Reinhardt. The company will have a curatorial presence at most major US festivals, kicking off with a launch event at SXSW (March 11-19).

"Indie films represent a multi-billion dollar market, but neither the filmmakers nor the fans who love their work are thriving," said Ted Hope. "Fandor connects audience and creators directly, providing tools for each to engage deeply with the

other in new ways. Fandor's model encourages discovery and financially rewards the films consumed most, giving many more filmmakers a chance to thrive."

"Through our novel licensing model, strong relationships with rights-holders and social video integration we intend to bring independent films to a wider consumer audience," said Aronson. "Streaming is a major disruption to the traditional economics of film distribution. I'd like to quickly shift power to the people creating great films and the fans who support them."