



# Specsavers

## Flickerfest short film brief

everything you need to know

Specsavers

## Background

Now in its fourth consecutive year, Specsavers has once again partnered with Flickerfest, Australia's leading and only Oscar® Qualifying and BAFTA recognised short film festival to champion emerging Australian filmmaking talent.

We are calling on filmmakers from across the country to be involved in the Should've Gone to Specsavers Flickerfest short film competition.

This is a call for sharp ideas, distinctive voices, and bold execution. We're looking for talented creatives who can deliver a completed 30 second short film that captures the signature humour and insight of the Should've Gone to Specsavers platform. Turning a simple human truth into a memorable, visually led story that leaves a lasting impression.

Following a nationwide call-out and after a rigorous judging process, five finalists will be selected to compete for the major prize, with the winning film decided by a nationwide public vote.

## What are the production considerations?

The film needs to be written, filmed and produced by you and your team. The sky is the limit when it comes to how creative your film can be. Final film formats are outlined in the T&Cs but for any questions please reach out to the Flickerfest team.

## What are our business/marketing objectives?

This is both an acquisition (bring in new customers) and retention (keep existing customers) campaign by creating brand affinity, recognition, and brand love. The aims of this film will be to:

- Reinforce and refresh the iconic Should've Gone to Specsavers brand platform.
- Generate high-attention, highly shareable content that travels beyond paid media into earned and social media.
- Reinforce positive brand associations among existing customers by showing up in a humorous, human, and entertaining way.
- Prompt eye test bookings.

## Who is the target audience?

It's for everyone aged 18-64.

We want our films to have broad-reaching appeal, so no one feels left out and we want to ensure they are family friendly as we know kids will likely see them as well.

## What are the creative considerations of a good SHGTS film?

The Should've Gone to Specsavers concept revolves around a single idea: a person unknowingly finding themselves in a situation because of a sight error. Our TV commercials primarily rely on visual humour, with little to no scripted lines from the talent. And remember that for the joke to land, it's crucial that the hero remains unaware of their mistake.

Another thing that's really important to note is that we never make fun of individuals. Our goal is to capture the universal experience of making an "error of judgement". We want our lead talent to be laughed with, or sympathised with, but never criticised. So just make sure that the positioning in your idea is light-hearted and warm. Be mindful to avoid crude (please no toilet gags), slapstick, smutty humour or cheap gags that delivers a quick laugh but no lasting impression. Please also be mindful not to include other brands prominently or glasses frames that aren't Specsavers.

Please include our templated end frame to end your film with. This will feature the required Should've Gone to Specsavers tagline + Specsavers and Flickerfest logos. This can be downloaded from the Flickerfest website. For more tips on what makes a good "Should've" please see the Should've guide provided below for examples and advice from our team.

## Criteria for Success

- Is it about a sight mistake?
- Is it surprising and audacious?
- Is it relatable?
- Could it 'sort of' happen?
- Is it brand safe (doesn't include crude or smutty humour)?
- Supplied end-frame is included.

## Timings

The competition opens 8 July 2026 and closes on 18 November 2026, with finalists contacted in early December 2026.

The five finalists will be shown during the 2027 Flickerfest Festival period in Bondi and voting will open to the public for 2 weeks in late January. The grand prize winner will be announced once public voting has closed at the conclusion of the festival on 31 January 2027.

We look forward to seeing our brand come to life through your creative ideas!

**Specsavers**

# Tips to make a good Should've

## The Principles of Should've

Should've are sight and hearing mistakes  
Should've are rooted in universal, human truths  
People recognise themselves in Should'ves, but they're creatively expressed  
Should'ves are surprising and audacious



[Zumba Instructor](#)

## They're human truths, creatively expressed

We recognise ourselves in the storylines, but we never hold a mirror up to our audience.  
People relate to the scenarios if it's not a direct image of their lives.  
People think, "If I was Postman Pat, that's the sort of thing I'd do".  
Out of Order was one of our closest to reality but even then, if you're not a delivery driver, you still get how it would feel.



[Postman Pat](#)



[Out of Order](#)

## Some are closer to reality than others. But all of them, could sort of happen.

To get lofty for a second, Aristotle wrote that when it comes to good drama, "A probable impossibility is preferable to an improbable possibility."  
A police car could be parked by Basil Fawlty, but a spaceship wouldn't.  
A hapless vet might mistake a hat for a cat but not a hat for horse.  
The shuttle could get the wrong landing strip, but it wouldn't land on Mars.



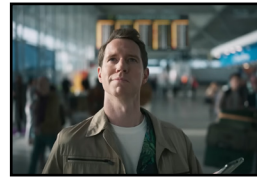
[Fawlty Car](#)

## They're always surprising and audacious.

A straightforward sight of hearing mistake can be played out in many different ways. Whether that's real life, animation, TV shows, celebrities.  
We ask, 'how far can we go this time'?



[Home & Away](#)



[Airport](#)

## They can start with a simple storyline. So simple a sentence is enough.

"Vet mistakes hat for cat"



[Vet](#)

## As with any good story there's a tension.

A problem. A mistake. A what now?  
Sometimes the mistake itself is funnier than the consequence. Sometimes the other way round.



[Boiler](#)

# Some final notes from a senior creative...

Should've isn't the guy in the pub telling jokes, it's the guy next to him who says something witty about the guy telling jokes. It's not the class clown - it's the kid you admire, you're drawn to, you want to hang around with at lunchtime. You'd go to the pub with Should've. It's not pure entertainment. Though it entertains. Done well, it doesn't need to be overdone. You don't need to tell the joke over and over again. A good joke, well told once, stays with you. At it's best, it feels like a direct connection between you and the brand. Curcially, it leaves you to do a little bit of the work yourself. It's not spoon-feeding. You get should've... it's not done to you. It's never obvious. Although it can seem obvious in retrospect (because it's so right). It's not the latest must-have gift everyone's talking about. It's the gift you didn't know you wanted, given to you by someone who just knows you. If everyone is doing the talking for you, you don't need to say anything. It's not jumping on the bandwagon. It is the bandwagon. Or it's an observation about the bandwagon.

At Specsavers, we go our own way - but actually, it's your way too. It knows when to chime in (not always with a big fanfare). In our TV ads we are the last five seconds - the rest is the real world. It's not 'look at me'. It's the goose that lays the golden egg, not a battery hen. It's real life... with a twist. A slightly heightened take on 'real life', maybe just a few per cent, but that makes all the difference.

The Specsavers logo is located in the bottom right corner of the page. It consists of the word "Specsavers" in a white, sans-serif font, centered within a dark green, rounded rectangular shape that has a slight shadow effect.

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