

animate!

animate! Guidelines 2001

Introduction

animate! commissions innovative animation for television.

During its first decade the scheme has funded 49 projects and acquired an international reputation for supporting innovation, experimentation and diversity in animation.

animate! is now commissioning a new slate of risk-taking personal projects for television. These new works will have running times of 3–6 minutes and production budgets in the range of £5,000 – £30,000.

If you have an innovative idea that can only be realised in a short animated film, and you are seeking production funding to make it, we would like you to send us a proposal.

You do not have to be an animator to submit a proposal but you must have some experience of film, video or digital media.

www.animateonline.org

Deadline for applications: Wednesday 28 February 2001

Eligibility

Applications are welcome from artists with experience of film, video or digital media, animators already established in the industry and emergent talent.

Collaborations with other artists, photographers, illustrators, writers, composers and sound designers are strongly encouraged.

Application is open to animators and artists resident in England, Scotland, Wales and Northern Ireland. Full-time students or those intending to be during the life of the production are not eligible. animate! welcomes proposals from all sections of the community.

animate! does not fund development, completion, co-production with other broadcasters, or distribution, and does not commission work made specifically for children, cartoon-character based stories, series, pilots, educational films, community art projects, multiscreen or gallery work.

The animate! scheme is produced by Finetake Productions on behalf of its funders, the Arts Council of England and Channel 4 Television.



THE ARTS COUNCIL
OF ENGLAND

Call for Entries

New ideas

Our definition of animation is broad and inclusive. We are interested in anything risk-taking other than direct live-action.

Celluloid, tape and digital technologies are all acceptable, in pure or hybrid form.

Your idea is likely to require frame-by-frame techniques or a re-presentation process such as, for example, image or timeline manipulation. Remember that innovation can apply to narrative as well as technique.

Above all, proposals must be fired by an irresistibly original idea – an idea that is beyond live-action film.

You can discuss your proposal, and find out more about **animate!**, at 'surgeries' we are arranging around the country at the beginning of February. See the **animate!** website for details.

Your proposal

Your main opportunity to explain the work you want to make is in a formal treatment. It is a creative exercise in itself. Aim to crystallise your main idea, and then describe and evoke the work in a way which will engage, interest and inform the selection panel. The following list may help as an indication of what you should cover:

- the idea – what it is and what it is about
- structure/form – the sequence of events, the shape, rhythm, pace, feel
- visuals – look, style, treatments
- sound – music, dialogue, voice-over, effects, atmosphere
- technique(s) – how the work will be realised and the processes involved
- audience – how the work will relate to and communicate with its audience

Selection criteria

Your application will be judged on:

- the creativity and originality of the proposal
- the artistic and technical quality of the examples of previous work submitted
- the likelihood that the proposal can be realised within the outlined budget and schedule
- suitability for a television audience

Selection process

We will acknowledge your application in writing. Shortlisting will be by Finetake Productions and the Arts Council of England.

Shortlisted proposals will be considered by an independent selection panel comprising:

- Gary Thomas, Visual Arts Officer, Arts Council
- Camilla Deakin, Editor, Animation, Channel 4
- Dick Arnall, Scheme Producer, Finetake Productions
- four independent panel members from backgrounds in filmmaking, film distribution and publication, with a strong understanding of experimental practice.

Final shortlisted applicants may – but not necessarily – be asked to attend an interview on Tuesday 3 April 2001.

The panel will select between 4 to 6 proposals to become **animate!** 2001's slate of funded projects.

Schedule

Deadline for proposals
Wednesday 28 February 2001

Shortlist Interviews
Tuesday 3 April 2001

Finalists announced
Friday 6 April 2001

Production starts
May or June 2001

Completion deadline
July 2002

The Deal

Production and finance

Budgets will be subject to revision before an offer of production funding.

Selected projects will be contracted by 18 May 2001. The maximum production schedule for projects is 14 months overall, with completion and delivery by July 2002 at the latest.

Films must have a running time of 3-6 minutes, be made in the UK, and be suitable for a television audience.

Funding will be payable in instalments and subject to approval of work in progress.

Each selected animate!-maker will be responsible for the direction and production of their personal project, but may also wish to engage or hire specialist skills and facilities. They will be expected to make clear contractual arrangements with anyone engaged or commissioned by them to contribute to their projects.

The scheme will provide advice on production needs, rights clearances and broadcast technicalities.

All animate! films to date have been screened on Channel 4 Television. This year's commissions are likely to be included in Channel 4's annual Animation Week planned for early autumn 2002.

Projects will be promoted and internationally distributed by The Lux Centre, London. Finetake Productions will be working with The Lux Centre and other organisations to expand the audience for animate! works.

Ownership, UK broadcast, distribution and internet

animate!-makers retain copyright and ownership of their films. However:

- an acknowledgement of the Arts Council, Channel 4 and the animate! scheme must appear on the credits of the work and all printed/promotional material
- Channel 4 will have the option to transmit the work twice on its UK terrestrial channel and once on a pay channel within five years from the date of delivery, and the non-exclusive right to include a clip of the work on the Channel's animation website
- Finetake Productions will have the non-exclusive right to include the work on an animate! information and resource website and to use the work to promote the animate! scheme at festivals etc and for educational purposes
- Lux Distribution, a section of The Lux Centre, London, will act as agent for sales and distribution of the work, exclusively in the UK and Eire and non-exclusively throughout the rest of world, and will assist with the UK and international promotion of the work

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Production Schedule & Budget

You must provide an outline production schedule and an itemised production budget.

Production schedule

Projects will be commissioned in May 2001. **Production must commence by June 2001 and be completed by July 2002.**

Your production schedule should give approximate dates for:

Pre Production, Production, Post Production and Delivery.

Indicate other work you will be involved in during the production period, stating the minimum time commitment you intend to spend on the project.

Production budget

Your budget should demonstrate that the project can be realised for the money requested. The maximum available, including fee, is £30,000. Figures should be given exclusive of VAT. At this stage, some estimates are acceptable.

The budget should follow the schedules outlined below. These checklist summary headings are intended as a guide only – they may not apply to every proposal and are not necessarily comprehensive. Give as much detail as possible and identify personnel, labs, facilities, etc, where known.

If you intend to engage contributors/performers, or incorporate copyright material, indicate the extent and cost of clearances.

Your completed project must be mastered on DigiBeta. The budget should include the costs of one DigiBeta copy (a 16:9 widescreen anamorphic version) for delivery to Channel 4, one DigiBeta copy for distribution by The Lux Centre, and one BetaSP copy for the National Film & Television Archive.

You can include an Artist's Fee, of no more than 20% of production costs. If you propose to make your work under the umbrella of a production company you may decide to pay a modest part of this Fee to the company, as their production company fee.

General contingency cannot be included.

NB. Finetake's Production Executive will revise the budgets of commissioned projects, and will give advice on rights clearance and other matters relating to the production and potential transmission & exhibition of the work.

Budget schedules

1. **Animation Costs:** cel, paper, paint, armatures, etc; line test hire; rostrum (including titles); lights hire; camera hire; still photographs; computer software, peripherals, storage; studio, workroom hire; etc
2. **Personnel & Fees:** producer; scriptwriter; research; assistant animator; colourist; set & model builder; model camera-person; other personnel; licence fee for written or other copyright material; picture library fees; etc
3. **Live Action:** director of photography; sound recordist; performers; equipment hire; props; costumes; sets; location fees; studio costs; etc
4. **Stock & Labs:** tape shoot stock; picture tape transfer; film neg stock; neg develop; telecine rushes + tapes; neg cut; optical track neg; answer print; etc
5. **Sound Costs:** equipment hire; sound studio; sound tape transfer; tracklay; dubbing theatre; lay-back; etc
6. **Sound Fees:** voice-overs; composer/performer; musicians; recorded music rights; production (library) music; etc
7. **Editing:** picture editor; sound editor; track breakdown; offline edit + tapes; online edit + master; Editbox, Harry; other special facilities; etc
8. **Miscellaneous:** travel; transport; stills (digitised images); delivery DigiBeta's and BetaSP; any other production expenses
9. **Production Work & Artist's Fees:** a payment for your own production work (animation, editing, etc, as appropriate), plus your Artist's Fee (up to 20% of production costs) – indicate if part of this is to be paid to a production company.

How to Apply

Your immediate challenge is to articulate and present your idea to us in your proposal. You need to explain its originality and convey the intended form of your finished work. Read the Guidelines carefully before planning your proposal.

Send us two sets of the following all on A4 paper:

- your completed and signed Application Form
- treatment (see page 2) – not more than one side of A4
- production schedule
- production budget
- full or sample storyboard if appropriate – 6 or 8 frames per A4 page
- script and additional artwork if appropriate – A4 paper, not mounted

We also require one VHS tape with examples of your previous work that best support the application (and a large stamped addressed envelope if you want the tape returned)

Post the complete application to:

animate!
PO Box 25860
London N5 1GZ

Your package must be postmarked no later than Wednesday 28 February 2001.

No exceptions. No fax applications. No email applications.

Tapes and all other support materials must be included in this same package.

Notes about the application

- mark everything you send with your name and the title of your proposal
- clearly type or write in black on one side of A4 only
- the application form can be reformatted on your own computer so long as all sections are completed in the given order on a single A4 page
- do not send CV or summary information separately – it will be discarded
- note that storyboards and other support materials which are not A4 photocopier-friendly will not be circulated and are unlikely to be seen by the selection group
- please paper-clip your papers together – do not staple, bind or use a folder
- do not send originals – papers and storyboards will not be returned
- tapes and other support materials will be returned after the selection meeting only if you include an appropriately sized and stamped addressed envelope, otherwise they will be disposed of
- Finetake Productions will take care to safeguard all materials submitted but will not be held responsible for any loss or damage
- your support tape should include examples of previous work that relate to your project and which demonstrate the potential to realise your project
- the selection group will watch no more than 5–10 minutes of the tape – please make sure that it is cued
- clearly indicate your own role in the production of any collaborative work
- joint applicants should nominate one person as contact/address

Filmography

animate! is the longest-running broadcaster-linked scheme ever run by the Arts Council of England. It is maintained by the most consistent commitment ever made by Channel 4, or indeed any broadcaster world-wide, to the independent production of innovative and challenging film video works.

During its first decade the scheme has supported 49 projects:

Year 1 (commissioned 1990)

Cowboys Phil Mulloy

Naked Yasmine Ramli

Soho Square Mario Cavalli

Spirit of Place Oliver Harrison

Year 2 commissioned 1991

Cage of Flame Kayla Parker

Museum of Stolen Souls Chris Elliott

Stressed Karen Kelly

Winter Trees Sarah Downes

Year 3 commissioned 1992

Biogenesis William Latham

Go West Young Man Keith Piper

His Comedy Paul Bush

Jukebox Run Wrake

Save Me Stuart Hilton

Within/Without Benita Raphan

Year 4 (commissioned 1993)

15th February Tim Webb

End of Restriction Robert Bradbrook

Heliocentrum Richard Wright
Jason White

Jumping Joan Petra Freeman

What She Wants Ruth Lingford

Year 5 commissioned 1994

3 Ways to Go Sarah Cox

Body Projections Tony Donoghue

Feeling My Way Jonathan Hodgson

Scrutiny Ian Cross

SKZCP Riccardo Iacono

Sunset Strip Kayla Parker

Year 6 (commissioned 1995)

Crimplene Michelle Salamon

How to Get Rid of Information

Damian Gascoigne

Postcards of Belief Lesley Adams

Summer with Monika Corinna Askin

Year 7 (commissioned 1996)

Expelling the Demon Devlin Crow

LMX Spiral Richard Wright

Miles from Anywhere Gary Carpenter

Withdrawal George Barber

Year 8 (commissioned 1997)

An Anatomy of Melancholy

Jo Ann Kaplan

Book of Beasts Phil Mulloy

Ferment Tim Macmillan

Love is All Oliver Harrison

Nursery Poetry Paul Bush

Salvage John Parry

Year 9 (commissioned 1998)

Blinded by Light Simon Pummell

Dear Nelson Sarah Cox

Hotel Central Matt Hulse

In Camera Sylvie Bringas

Kingdom Protista Andrew Kötting

Year 10 (commissioned 2000)

Camouflage Jonathan Hodgson

Emperor Elizabeth Hobbs

Film Katy Shepherd

Hooked Vera Neubauer

Hypnomart Jo Magee & Alistair Gentry

The booklet 'art and animation' contains a brief history of experimental animation, synopses of **animate!** commissions and information about some of the people who made them.

The booklet was published by Channel 4 in 1999, ISBN 1 85144 244 8.

To order a copy send a cheque or postal order, made out to Channel 4 Television, for £3.50 including post and packing to:

Art and Animation
PO Box 4000
Manchester M60 3LL
or telephone 0870 544 6699

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Scheme Producer: Dick Arnall

Production Executive: Maggie Ellis

Enquiries: info@animateonline.org

Phone: 0870 241 4687

www.animateonline.org

The **animate!** scheme is produced by Finetake Productions on behalf of its funders, the Arts Council of England and Channel 4 Television.

Finetake Productions will be developing the **animate!** website in collaboration with The Lux Centre and and|or|if to become an information point and resource for the **animate!** scheme and **animate!** projects.

animate!

Application Form 2001

Please read the full Guidelines before filling in this form.

Do not staple or bind your application.

Do not exceed the space provided.

Personal details

Name	Home phone	Mobile
.....		
Address	Home fax	Work phone
.....		
.....	e-mail	
.....		
.....	Website	
.....		

Curriculum Vitae

Summarise your film/video work, training and other relevant experience. Do not exceed the space provided

Proposal details

Proposal title		Production format(s)
.....		
Anticipated running time	Budget total	Post-Production format(s)
.....		

Other financial assistance

Has this proposal been sent to another funding scheme or body? If so, which, when, and what was the decision?

Has the project received any offers of financial support or help in kind? If so, this assistance should be specified in the budget

Synopsis

Summarise your proposal in around 40 words

Key collaborators (if any)

.....

.....

Support tape

What have you sent, and how does it relate to your proposal?

Signature _____ **Date** _____

Checklist

Required

- ☐ 2 x complete application form
- ☐ 2 x treatment
- ☐ 2 x production schedule
- ☐ 2 x production budget

☐ 1 x VHS tape

Optional

- ☐ 2 x full or sample storyboard
- ☐ 2 x script or other text
- ☐ 2 x additional artwork

- ☐ other
- ☐ I would like my tape and any other support materials returned and enclose an appropriately sized and stamped addressed envelope.