

animate!

animate! Guidelines 2003

Introduction

animate! commissions risk-taking work for television.

During its first twelve years the scheme has supported 60 films and acquired an international reputation for innovation, experimentation and diversity in animation.

animate! is now commissioning a new slate of personal projects, with running times of up to 6 minutes and production budgets in the range of £5,000 – £30,000.

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

Send us a challenging idea, beyond live-action.

Deadline for applications: postmarked no later than Friday 28 March 2003

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 encouraged.

Application is open to artists and animators 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, co-production with other broadcasters, completion, 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 on behalf of its funders, the Arts Council of England and Channel 4 Television.

THE ARTS COUNCIL
OF ENGLAND



finetake

Schedule

Q & A sessions around the UK
**end of February 2003, details
from www.animateonline.org**

Deadline for applications
**postmarked no later than
Friday 28 March 2003**

Shortlist interviews (if required)
Thursday 8 May 2003

Finalists announced
end of May 2003

Production started
by July 2003

Completion deadline
August 2004

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.

Send us a plan to scratch the world with unexpected tools... or a proposition that will surprise and stretch an audience... We are looking, above all, for proposals fired by an irresistibly original idea – an idea that is beyond live-action film.

You can find out more about the animate! scheme at one of the Question & Answer sessions we are arranging around the country at the end of February.

See www.animateonline.org for details. The website also includes stills and synopses of all animate! works made to date.

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 the themes you are exploring – why you want to make the film, why it needs to be made. Then describe and evoke the work in a way which will engage, interest and inform the selection panel. Remember that brevity is a virtue and implies a thoughtful focused project!

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

Please send visual material to accompany your treatment. Last year some proposals suffered from a lack of visual reference.

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. All applications will be treated in confidence. Shortlisting will be by Finetake and the Arts Council of England.

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

- Gary Thomas, Senior Officer, Moving Image, Arts Council of England
- Ruth Fielding, Animation Consultant to Channel 4 Television
- Dick Arnall, Scheme Producer, Finetake
- four independent panel members from backgrounds in and around film, with a strong understanding of experimental practice

Final shortlisted applicants may – but not necessarily – be asked to attend an interview on Thursday 8 May 2003. The panel will select between 4 and 6 proposals to become animate! 2003's slate of funded projects.

The slate will be announced by the end of May 2003.

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The deal

Production and finance

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

Selected projects will be contracted by the end of June 2003. **The maximum production schedule for projects is 14 months overall, with completion and delivery by August 2004 at the latest.** We encourage early delivery to help maximise press and publicity coverage.

Films must have a running time of up to 6 minutes, be made in the UK, and be suitable for a television audience. Screen aspect ratio must be 16:9 widescreen.

Funding will be payable in instalments and subject to approval of work-in-progress. There will be informal editorial meetings with the Arts Council and Channel 4 during production.

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.

Finetake's Production Executive, Maggie Ellis, will provide advice on production needs, rights clearances and broadcast technicalities.

Ownership, UK broadcast, distribution and internet

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

- Channel 4 will have the exclusive rights to three free transmissions of each work (on free or pay tv) within five years from the date of delivery, and the non-exclusive rights to include a clip of the work on the Channel's animation website.
- Finetake will have the non-exclusive rights to include the works on an animate! information and resource website, for streaming or downloading, and to use the works to promote the animate! scheme at festivals and other venues, and for educational purposes.
- Finetake may arrange for any film to be included on a retail animate! compilation DVD.
- The works will be internationally distributed by Lux, London.
- BetaSP copies of all films will be deposited at the National Film & Television Archive
- The films will carry a short animate! ident (supplied) at the front and include an acknowledgement of the Arts Council, Channel 4 and the animate! scheme in their end credits and on all printed/promotional material.

Production schedule & budget

You must provide an outline schedule and a detailed budget.

Production schedule

Projects will be commissioned in June 2003. **Production must commence by July 2003 and be completed by August 2004.**

Your production schedule should give approximate dates for the production stages you intend to use, from pre-production through to delivery.

It is essential to 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 in 16:9 widescreen full-height anamorphic format. We will advise commissioned projects on, and include budget costs for, full DigiBeta, BetaSP and VHS delivery requirements to Channel 4, Lux, Finetake and the National Film & Television Archive, including a DigiBeta 16:9 letterbox version (with black top & bottom of screen).

You can include a payment for your own production work (animation, editing, etc), plus an artist's fee of up to 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; researcher; 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; final telecine; etc.
- 5 **Sound costs:** sound designer; 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; track breakdown; offline edit + tapes; online edit + master; Editbox, Henry, Flame; other special facilities; etc.
- 8 **Miscellaneous:** travel; transport; stills (digitised images); delivery DigiBeta, BetaSP and VHS tapes; 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 a part of this is to be paid to a production company.

How to apply

Read the Guidelines carefully before planning your proposal. Your immediate challenge is to articulate and present your idea clearly to the selection panel. You need to identify its originality and convey the intended form of your finished work. Remember that brevity is a virtue and implies a thoughtful focused project!

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

- your completed and signed Application Form
- treatment (see earlier) – not more than one side of A4
- production schedule
- production budget – not more than two sides of A4
- full or sample storyboard if appropriate – 6 or 8 frames (16:9 ratio) per A4 page
- script and additional artwork (16:9 ratio) if appropriate – A4 paper, not mounted

We also require examples of your previous work that best support the application, cued ready for viewing by the selection panel. These can be on **one** VHS tape, CD-ROM in Quicktime format (without proprietary codecs) or DVD. Please enclose a large stamped addressed envelope if you want these returned.

Post the complete application to:

animate!
PO Box 25860
London N5 1GZ

Your package must be postmarked no later than Friday 28 March 2003

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
- joint applicants should nominate one person as contact/address
- 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
- your support reel 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 previous work – please mark with running times and make sure that it is cued
- clearly indicate your own role in the production of any collaborative work
- regular CD-ROM jewel cases shatter in the post – please use a paper or soft plastic sleeve
- do not post your application in a fibre-filled padded envelope – the fibres damage tapes and video players – please use an air-bubble envelope
- your support reel and other special 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 will take care to safeguard all materials submitted but will not be held responsible for any loss or damage

Filmography

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

During its first twelve years the animate! scheme has commissioned 60 projects, selected from an annual UK-wide call for entries, and has acquired an international reputation for supporting innovation, experimentation and diversity in animation. The commissions are broadcast by Channel 4 and have gained critical and popular success at international festivals and achieved television sales around the world.

You can browse stills and synopses of these works at www.animateonline.org.

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
Ferment Tim Macmillan
Furniture Poetry Paul Bush
Love is All Oliver Harrison
Salvage John Parry
Season's Greetings Phil Mulloy

Year 9 (commissioned 1998)

Blinded by Light Simon Pummell
Dear Nelson Sarah Cox
Hotel Central Matt Hulse
Kingdom Protista Andrew Kötting
Room Service Sylvie Bringas

Year 10 (commissioned 2000)

Camouflage Jonathan Hodgson
Emperor Elizabeth Hobbs
Film Katy Shepherd
Hooked Vera Neubauer
Hypnomart Jo Magee & Alistair Gentry

Filmography, continued

Year 11 (commissioned 2001)

Dad's Dead Chris Shepherd

The Nuclear Train Dan Saul

The Old Fools Ruth Lingford

Rotting Artist Ann Course & Paul Clark

Tulips at Dawn Rosie Pedlow

Year 12 (commissioned 2002)

Animal Tragic Tim Macmillan

Black, White & Green Ian Bourn

Cautionary Tales Roz Mortimer

Exposure Peter Collis

The Phantom Museum Quay Brothers

Sucked Up Karl Cresser

animate!

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 on behalf of its funders, the Arts Council of England and Channel 4 Television.



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Application form 2003

Please read the full Guidelines before filling in this form.
Paper-clip your papers – do not staple, bind or use a folder.

You can reformat the form on your own computer but we want this information in this order on one side of A4, minimum font size 10pt.

Personal details

Name	Home phone	Mobile
.....		
Address	Home fax	Work phone
.....		
.....	email	
.....		
.....	Website	
.....		

Curriculum Vitae

Summarise your film/video work, training and other relevant experience

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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?

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

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Synopsis

Summarise your proposal in around 40 words

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Support VHS, CD-ROM or DVD

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

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Key collaborators (if any)

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Signature

Date

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Checklist

Required

- ☐ 2x complete application form
- ☐ 2x treatment
- ☐ 2x production schedule
- ☐ 2x production budget
- ☐ 1x VHS, CD-ROM or DVD

Optional

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

- ☐ I would like my VHS, CD-ROM or DVD and any other special support materials returned and enclose an appropriately sized and stamped addressed envelope