



2012 Short Animation Initiative Application Guidelines

Aim

- This initiative aims to assist **emerging filmmakers** develop and produce engaging, entertaining short animations of up to **7 minutes** in length, in any genre or format, for film festival selection..

Who is eligible?

- Applicants must be residents of SA, and MRC members.
- '**Emerging**' is defined as a filmmaker who - in the role in which they are applying - has never had any animated work commissioned for television, nor received project funding from any state or federal agency to produce an animated work
- Filmmakers who have studied (or are still studying) animation at a secondary or tertiary institution and/or have independently produced their own animation films are encouraged to apply.
- While we encourage animation teams with some demonstrated experience to apply, we will accept animation scripts from writers who do not as yet have a production team attached to their project.
- If a writer's script is successful in being short-listed for the development phase, the MRC will assist the writer in optioning their script and help them attach an animation producer/director to their project.
- Prior attendance at MRC training courses or seminars will be favourably considered.
- The applicant must be the originator of the script, the holder of the copyright, or have an option on all relevant rights in the project and must be able to deal in the rights for the project to be able to make any application.
- Applications seeking post-production funding are ineligible.
- Applicants who have previously produced an animation funded through this initiative or are in default of any contractual obligations to the SAFC or MRC are ineligible for funding.

The Process

- Applicants are encouraged to attend the **2012 Frame by Frame launch and networking session** at **5.30pm** on **4th June** at the Mercury Cinema.
- This year we intend to shortlist up to **SIX** teams to participate in a structured **script development phase** consulting with the MRC development team.
- Of the projects supported with development, up to **THREE** will then be green-lit for **\$3,000 cash and \$2,000 in-kind production investment** to be used on MRC equipment and/or facilities hire. The MRC will also attach a professional industry mentor to each successful project.
- *Frame by Frame* producers will also be entitled to an MRC discounted rate on post-production picture and sound services from The Cutting Room and Best FX, our generous industry sponsors.

Application Materials

1. Completed Application Form

Available from MRC or download from www.mrc.org.au

2. Production-ready script

Please ensure your script is **formatted according to industry standards** (Courier 12pt), does not exceed 7 pages (excluding cover) and includes the following information on the cover page:

- the name or working title of the project
- writer's name, address and all contact details
- relevant copyright holder and contact details (if not the writer)
- draft number
- date

Please contact the MRC if you require any information on script formatting or presentation or wish to discuss the timing of your script.

3. Logline

In no more than two sentences, pitch us the concept for your film in a clear and compelling way. Imagine it is what we might read on a movie poster, advertising your completed film (eg, "*Julia thought she was safe. She was wrong...*" or "*The story of a small boy doing the right thing for the wrong reason...*")

The genre, tone and dramatic intention informing your film should be made apparent to the audience through this logline.

4. Story Concept

In one to two sentences, describe your story in the following way:

It's a story about(description of your protagonist/hero)
who wants to(your hero's goal in the story)
but(your hero's problem/obstacle)
so he/she(your hero's plan to overcome obstacle)
and then.....(what happens; how the story unfolds)

Your 'pitch' should be written in such a way that it should make the reader want to know more about your story. If you can't describe your film in this way - in 50 words or less - then you should probably consider rethinking the structure of your story and/or your hero's journey.

5. Story Synopsis

In no more than one page describe your story in terms of the themes you are exploring through action and character. This is **NOT** the plot of the story! Don't merely tell us what happens in your story but focus on what your story is **ABOUT**... your 'message'... your 'controlling idea'. **What it is that you as a writer want to say to an audience with this project?**

The story synopsis should bring out the dramatic issue at the heart of your story, keep a clear eye on what's at stake for your characters and give the reader an understanding of **how (and why) your story will engage with an audience.**

6. Director's Statement

In no more than one page, outline your project and how it will be realised. Talk to your stylistic intent for the material and how you will approach the storytelling - both visually and from a technical point of view.

Discuss how this film fits into your career trajectory and **why it is an important story for you to tell.** What is your passion for the material? Why are you the right person to tell it? Why is this story relevant and why now? Tell us what is unique, distinctive, inventive about your story and the way you intend to animate it.

7. Producer's Statement

Confirm in this one page statement an understanding of the genre, tone and narrative structure of your film and explain to us **why the themes in your film will resonate with an audience.** Outline how your take on these themes is novel, fresh or innovative.

Discuss your production methodology and **give us confidence you can deliver the film within the time and limited budget available.** Include information about whom you intend to work with on this animation and how their skills will contribute to the outcome. Include information as to why you want to produce this film and in career terms, how it fits within your career path and that of your team.

8. Chain-of-Title Documents & Option Agreements

Supply agreements clearly confirming that the Writer is the sole owner of copyright in the script and that it is an original work. Furthermore, that the Writer grants to the Producer the Option to acquire certain rights in the 'work' for the purposes of producing the film and exploiting it in the marketplace.

There will also need to be an agreement between the Animator/Director and the Producer in which the Animator/Director assigns all their rights in their work to the Producer. These contractual agreements can be obtained from the MRC.

9. CVs (and showreels and/or visual support material)

Producer, Writer and/or Animator/Director. CVs must be no longer than two pages.

Filmmakers who are shortlisted for development will then need to supply the following documentation when they submit their shooting script for consideration for production funding:

10. A-Z Budget, Quotes, Deal Memos

The Producer needs to convince us that the team is all on the page and there is a plan; an appropriate methodology that will enable the film to be realised within the parameters of the available investment and production schedule. Producers will need to supply a proposed cast & crew list for MRC approval.

The Producer will need to negotiate with any third party equipment and post-facilities providers (including the MRC) and **supply their quotes**, which are to be reflected in the budget. Producers are advised to familiarise themselves with MRC equipment hire rates (www.mrc.org.au/hire-it/catalogue) so they can accurately incorporate any in-kind support into their final budget.

Similarly any additional crew outside of the key creative team will need to be contracted and **deal memos supplied** which confirm the agreed rates (or donation of their time at no cost) for their work on the animation as budgeted. The Producer will supply a completed A-Z Animation budget breakdown, which incorporates ALL costs – actual and otherwise – including cast & crew deferrals as well as any third party, in-kind support.

11. Marketing Strategy

Provide a **considered marketing plan** prioritising the sort of festivals which the filmmakers feel may be receptive to screening their film and why. Do you have a social media strategy to promote your animation?

Identify at least **SIX** film festivals – national and/or international – which you think your film would be competitive for selection into and provide evidence justifying your choices.

Please forward **5 copies** of all application materials to:

Attn: **Bowen Ellames**
Media Resource Centre
13 Morphett Street
Adelaide SA 5000
by **4.00pm Monday July 16, 2012.**

Applications received after the deadline (including by post) will not be accepted.

Terms and Conditions of Funding

- A) In the development phase, the Writer, Producer and Animator/Director will all need to commit to a structured three week development plan in consultation with MRC development team.
- B) Successful contracting applicants must provide the Media Resource Centre with an ABN or complete a '*Statement by a Supplier*' form for taxation purposes.
- C) If successful in securing production investment, the production team must be available to commence pre-production no later than 30th August 2012.
- D) Delivery to the MRC will be no later than 26th November 2012.
- E) The MRC reserves the right to premiere the films produced through this initiative at The Mercury Cinema on a date to be mutually agreed with both Producers. The MRC also reserves the right to screen the films after delivery to promote the initiative.



2012 Proposed Timeline

(as of May 18, 2012)

June 4	<i>Frame by Frame</i> launch and networking evening at The Mercury Cinema
July 16	Deadline for <i>Frame by Frame</i> applications
July 31	Industry committee shortlists up to 6 projects for development
August 1	Script development phase begins over 3 weeks... <ul style="list-style-type: none"> - selected writers optioned & attached to Producer/Animator teams - industry animation mentors engaged - script meetings with MRC development team - rewriting/refining drafts - developing visual support material, test scenes, storyboards, animatics
August 22	Shortlisted teams submit final scripts & additional support material.
August 29	Committee green-lights up to 3 projects for production investment
August 30	Contracting with Producers begins
September 3	Commencement of pre-production
September 10	Producers to supply final production schedules to MRC for approval
September 12	All animation production to have commenced
October 15	All projects to have commenced post-production
November 26	Final delivery of projects and files to MRC
December 7	Premiere screening at the Mercury Cinema