

ALFF (Artists' Long Format Film)

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1. Where do the commissioning funds come from and what is the budget for this film?

The funds for this film come from the co-production partners, some of those funds come from public funders such as BFI and Arts Council England. While we will not know the actual budget for the film until the project is selected, we are looking for proposals for films that can be made for between £120K and £400K. A significant portion of the funding can be sourced through existing funds available to the co-producers (depending on the scale, nature of and requirements of the project). Additional finance will then be raised through other co-production partners and in-kind support or released by the partners according to the project selected.

2. Who can I talk to about my film if I need advice about the submission process and whether my film fits this call?

You can talk to a co-production partner through Film London who are managing the Call for Proposals. Details can be found via the Film London website. Please note your application will need to demonstrate that, with the assistance of the co-production partners, you can creatively "deliver" this film, so please make sure that you have carefully read the application form and can in principle answer all the questions before seeking advice. We want to ensure that all parties' time is respected.

3. Can you produce my film for me?

If we take your proposal forward, as a production company PORTLAND

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GREEN™ can produce your film. However, we also welcome proposals from projects where a producer is already attached and would then establish an appropriate co-production agreement

4. What will be the co-production partners' role?

The partners are here to assist the creators at every step of development, production and distribution/exhibition.

5. Do all members of the team need to be based in England, Scotland and Wales in order to be eligible?

No. International producers or other key team members based out of the UK are welcome to apply. However at least one key member of the creative team e.g artist or filmmaker must live and work in England, Scotland, Northern Ireland, Republic of Ireland or Wales. In order to be able to stay in contact with the project and team, the lead contact for the application must be UK based, or must have a UK representative.

6. What is the Monitoring form?

This is a standard form used by publicly-funded organisations to monitor the diversity of applicants to their programmes and is not in any way linked to the assessment process.

7. What is a treatment?

Below are some specific areas that must be discussed in a treatment or creative proposal:

- What is the proposed work about (synopsis, story, themes)?
- What are the creative elements around which the film would be organised?
- What stage is the project at?
- What direction will your work take?
- Why do you want to make this work?
- What audience are you hoping to appeal to?
- How will you go about achieving your ideas and interpretation on film?
- Where and when are you hoping to shoot the film?

8. What about visual references and supporting material?

Visual references can be a useful way of demonstrating ideas in the proposal and the quality of your past work, particularly if the members of the Selection Advisory Panel are not familiar with your work. For the 'Call' we ask that visual material, including moving image, be uploaded to a url. If appropriate, we will request additional material from you before interview.

9. What stage does the project need to be at to be eligible for the fund?

At the time of application we would require applicants to have both acquired the rights to any creative elements (with a signed Option agreement and chain of title cleared) AND begun authored work on the project. For example:

- If the project is to be organised around a script, a script-writer should be attached

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- If the project is not organised around a script, the film-maker should have an element-organising document in place
- If choreographed movement is being used, a choreographer should be attached, the movement language defined and performers selected

10. Does the film have to be single screen?

We are particularly interested in single screen films of 80 minutes and over. However this does not mean that you cannot submit a proposal for a film that can be exhibited or experienced in other ways.

11. Does my film need to have a choreographer?

No, a choreographer might not be applicable to the genre of your film. However depending on your idea, a choreographer may bring unique skills to the film and the performances and enhance the quality of your proposal.

12. What is "long Format"?

We mean a film that is approximately 80 minutes or longer.

13. What do you mean by an original idea?

The idea at the core of the film must be unique or you must own the rights to an existing idea on which you wish to base your film.

14. Should I have a script?

We don't ask to see a script at this stage, however if a script is appropriate to the genre in which you are working, and you have written a draft, we may ask to see a script during the selection process.

15. I am very busy in the next year, is there a deadline for delivery of the film?

No. However the selected film will be announced by November 2012.

16. What is meant by 'dance/performance as a driver'?

Artists have historically worked with film and other moving image formats producing original and innovative uses of the medium in their art works.

Simultaneously they have sought to explore, subvert, develop, and challenge the dance and performance tropes used in industrialised cinema. They have sought to address something other than the portrayal of performance and performer on film. They have eschewed the familiar 'conflict and resolution' tropes of traditional drama films, and looked for other 'drivers' of film within the forms of dance and performance. Two recent examples within artists' practice are Clio Barnard's *The Arbor* and Gillian Wearing's *Self Made*. There are many more throughout the history of dance, performance and film and they are well documented in books and texts and on the web sites of the ALFF partners and artists and organisations who work in dance, performance and film. A short list of organisations who exhibit, screen, or collect films in this genre appears below. Please note this list is not definitive and there are hundreds of other organisations working in this area of practice who have not been listed.

Proposed projects can be in any genre, including creative documentary, drama, artists' film, cinematic essay or animation, but MUST use dance or performance as a driver. The film could subvert genre boundaries but above all it should propose something new.

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17. Is there any further reading on the kind of approach the fund looks to support?

Below we have included links to organisations and producers working in the genre:

<http://www.portlandgreen.com/>

<http://flamin.filmlondon.org.uk/>

<http://www.southbankcentre.co.uk/home>

<http://move.southbankcentre.co.uk/>

<http://www.bfi.org.uk/filmtvinfo/publications/performing-arts/performance/>

<http://www.artangel.org.uk>

<http://www.tate.org.uk>

<http://www.whitechapelgallery.org>

<http://www.cornerhouse.org>

<http://www.telmondis.fr/>

<http://www.savagefilm.be/>

<http://www.centrepompidou.fr/>

<http://www.metropolefilms.com/>

<http://www.kasanderfilm.nl/>

<http://www.charleroi-danses.be/>

<http://www.hanwayfilms.com/>

<http://www.annexia-net.com/>

<http://www.re-voir.com/>

<http://www.performa-arts.org>

<http://momaps1.org/>

http://www.moma.org/collection/theme.php?theme_id=10463

Further Reading:

Copies of 'Moving Images/Moving Bodies' a catalogue featuring essays and information related to dance and the moving image are available on request from the Film London office.



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