



Cinema Extreme 2008/09 Guidelines

D) INTRODUCTION

Cinema Extreme was created in 2002 by the UK Film Council's New Cinema Fund and Film4 to seek out and develop filmmakers with a distinctive directorial voice and cinematic flair. The UK Film Council and Film4 appointed The Bureau to manage the scheme.

Twenty-three films have been commissioned to date. They have been shown at festivals around the world and won numerous awards including the Edinburgh International Film Festival's Best Short Award for Duane Hopkins' *Love Me or Leave Me Alone* and the Oscar® for Best Short Film for Andrea Arnold's *Wasp*.

Cinema Extreme is the only scheme of its kind in the UK, a place where serious filmmakers can explore their vision in partnership with major financiers who have the potential to finance their first feature. The scheme has catapulted many of the commissioned filmmakers to their first feature:

- *Wasp* director Andrea Arnold went on to direct *Red Road* which won the Cannes jury prize in 2006 and is currently directing her second feature *Fish Tank*;
- *A Changed Man* director Jens Jonsson went on to direct *King of Ping Pong* which won the Grand Jury Prize, World Cinema at Sundance Film Festival in 2008;
- *Love Me or Leave Me Alone* director Duane Hopkins and producer Samm Haillay went on to make *Better Things* which was selected for Critics' Week at Cannes Film Festival 2008;
- *The Bypass* producer Trevor Ingman went on to produce the feature documentary *The Meerkats*;
- *Get the Picture* director Rupert Wyatt and producer Adrian Sturges presented their first feature, *The Escapist*, at Sundance Film Festival 2008;
- *Soft* director Simon Ellis and producer Jane Hooks collaborated again on *Dogging: A Love Story*;
- *Dog's Mercury* director Martin Raddich and producer Jane Hooks presented Martin's first feature *Crack Willow* at the Edinburgh International Film Festival 2008.

In 2008/09, the UK Film Council's Development Fund and Film4 will offer one of the filmmakers commissioned by Cinema Extreme the opportunity to develop their feature to first draft.

Further information about the commissioned films can be found at http://www.thebureau.co.uk/schevents/fr_greenlit.html

A key focus of Cinema Extreme is our commitment to diversity. We aim to:

- source a diverse range of filmmaking talent and mentors;
- provide new opportunities to increase participation of groups currently under-represented in the UK film industry such as writers, directors, producers and actors who are disabled, female and/or from black and visible minority ethnic groups. In support of this ambition, we will be soliciting applications to encourage a greater degree of participation by filmmakers from these groups. Section 47 of the Sex Discrimination Act 1975 and section 37 of the Race Relations Act 1976 apply;
- encourage filmmakers to explore social issues of disability, cultural/ethnic diversity and social exclusion through the content and range of individual projects;
- create much-needed progression routes into the UK film industry for identified filmmaking talent;
- provide an opportunity for and encourage established filmmaking talent to reinvest their expertise in the talent of the tomorrow:

II) CINEMA EXTREME 2008/09

Film4 and the UK Film Council will select and fully finance up to 4 short films. The maximum budget per short film will be £50,000. This year we will be considering scripts and one page ideas.

There will be one call for applications.

Call opens

21 July 2008

Call closes

12 September 2008

Applicants notified whether or not they are on the shortlist

December 2008

Films commissioned

June 2009

By December 2008 we will select a shortlist of projects for further development. In June 2009 we will commission 4 short films. Final delivery dates will depend on the nature of the film but in general applicants will be expected to deliver their films within six months from the date of commission.

III) TYPE OF FILMS WE ARE LOOKING FOR

- Think about features. This scheme is for people who can already show the beginnings of that vision and are a step away from making the next distinctive and ground-breaking new British feature film.
- Think about story. Think about what makes a great short film, but equally think about how

this film shows the vision that you would bring to a feature. What kind of stories do you want to tell? What kinds of stories are missing from British cinema? What kind of voice and vision do you want to have as a filmmaker now and in the future?

- Think about audience. Think about what works with an audience sitting in a darkened room and who that audience might be. Think about what have become over familiar in short films and try something new. Think about how to engage an audience in your world on screen. Surprise and excite us.

IV) WHO CAN APPLY?

Cinema Extreme is a 'director-led' scheme and all applications must be made by the director.

You can apply with your preferred producer attached. If you do not have a producer and you are commissioned we will work with you to find the right producer for your film.

Directors can submit:

- one script;
- or
- one script and up to two one page ideas;
- or
- one to three one page ideas.

Cinema Extreme films should have a finished duration of between 10 and 30 minutes.

Please note that we are looking for original works. We encourage original ideas but where work is adapted from previous existing source material, permission to use that source material should be in place at the time of application. You will be required to provide evidence of such with the application.

We do not want applications, which have already received development finance from another source.

We do not want applicants to bring co-finance to the productions, unless that is in the form of in-kind support.

A key focus of Cinema Extreme is to incorporate a level of diversity in both the projects and the filmmaking talent attached which corresponds to the UK Film Council and Film4's respective diversity objectives. As there is an under-representation of filmmakers who are disabled, female and/or from black and visible minority ethnic groups, we particularly welcome applications from these groups. Section 47 of the Sex Discrimination Act 1975 and section 37 of the Race Relations Act 1976 apply.

You are eligible to apply to Cinema Extreme if:

- you are an individual aged 18 years and over;
- you are a national or resident of the UK or another country of the European Union or

European Economic Area;

- your short film will be predominantly in the English language and has main elements (eg producer, writer, director, location, story) which are substantially British in nature;
- you have a demonstrable track record in filmmaking.

Please note this is not a scheme for inexperienced or first-time filmmakers.

The Cinema Extreme programme should provide filmmakers with a level of experience and expertise so that the next step in their careers will be making their first feature film. Examples of relevant experience are: directing short films that have been shown at significant international film festivals, or directing single drama or documentaries for a network broadcast. We encourage filmmakers crossing over from other disciplines (such as visual arts or theatre) to apply, but will expect applicants to demonstrate how they will make a successful transition into cinematic storytelling, and how this film will enable them to take the step into directing features.

V) HOW TO APPLY

Please complete an application form. These can be downloaded from the UK Film Council's website

<http://www.ukfilmcouncil.org.uk/filmmaking/shorts/cinemaextreme>

or The Bureau's website

<http://www.thebureau.co.uk/schevents>

All points are mandatory. Please fill in the application in **bold, clear, capital letters**. The Bureau will reject applications that are incomplete, invalid or unreadable.

You will also find these guidelines and FAQs on the websites.

All applications must include:

- a completed Cinema Extreme application form;
- an additional information form;
- 2 copies of your script and/or idea(s) (unbound);
- 2 copies of your director's notes for your script and/or idea(s) (unbound);
- 2 copies of your cv and the cvs of any other people who are attached (e.g. producer, DOP) (unbound);
- 2 copy of your director's show reel. Please avoid edited reels when possible. Try to include full films that show how you can tell a story. If there is more than one film/programme/commercial, etc, on your reel feel free to indicate what you would like us to watch.
- If you are submitting a script: a short synopsis of that script (100 words max).

- If your script is a resubmission: a maximum of 1 A4 page of resubmission notes indicating what changes have been made to the script and/or creative team.
- If you are submitting an idea or script adapted from previous existing source material evidence of permission to use that source material.

In addition you can send:

- Supporting material, for example storyboards.

Clearly label everything with your name and project title(s).

None of the material submitted will be returned. Please do not include things you might need.

All documents should be **unbound** (no staples, no plastic sleeves, no binding).

Once completed and signed the application form, equal opportunities monitoring form and supporting materials should be sent to

**Cinema Extreme
The Bureau Film Company
PO Box 62697
London
EC2P 2FE**

The Bureau will start looking at applications as soon as the call opens. Please send your application in as soon as you are ready to submit. All applications must be posted. All applications must be post-marked on or before the closing date.

VI) HOW WILL APPLICATIONS BE ASSESSED?

Film4 and the UK Film Council will be commissioning the productions with the assistance of The Bureau.

The Bureau will assess your application against the criteria in section III) 'TYPE OF FILMS WE ARE LOOKING FOR'. Assessment will primarily focus on the script and/or idea(s) and the show reel submitted. Additional supporting materials may be considered if necessary for the proper assessment of the project.

A long list will be drawn up by The Bureau. Long listed applicants may be invited for an interview with Film4, the UK Film Council and The Bureau.

Film4, the UK Film Council and The Bureau will then draw up a short list. You will be notified by e-mail at the beginning of December 2008 whether or not you are short listed. Short listed

applicants may be invited to attend a development workshop and will be invited to develop one/several of their projects.

Film4 and the UK Film Council will then make the final selection of 4 films to be commissioned based on the same criteria (expected to take place in June 2009). You will then be notified within one week of the final commissioning meeting.

VID) HOW WILL THE SCHEME BE MANAGED?

The Bureau will oversee the selection and production processes.

If you are commissioned, then you and your producer will be expected to attend meetings with the Executive Producers for Film4 and the UK Film Council, the Business Affairs and Legal Departments of Film4 and the UK Film Council, and The Bureau.

The Executive Producer for Film4 is Jo McClellan; the Executive Producer for the UK Film Council's New Cinema Fund is Rebecca Mark-Lawson; the Executive Producer for The Bureau is Matthieu de Braconier. Matthieu will also be responsible for managing the scheme.

VIII) CONDITIONS OF FUNDING

If you are commissioned your producer/production company will receive a production finance and distribution agreement. This agreement will be between the financiers and your producer's production company.

Your budget, production schedule, shoot schedule and cash flow will need to be approved by internal committees at Film4 and the UK Film Council prior to you receiving any production finance.

The main conditions of finance are as follows:

A) BUDGET:

The budget for each film will be a maximum of £50,000.

Budgets must include:

- a contingency of 10%;
- provision for customary production insurance;
- provision for all delivery materials requested by the UK Film Council and Film4;

The cashflow will be subject to a holdback of at least 4% until full and complete delivery to the UK Film Council and Film4.

B) APPROVALS:

The UK Film Council and Film4 require approval of:

- key elements such as writer, director, individual producer, screenplay, principal cast, all HODs and principal crew including but not limited to editor, director of photography, composer, sound designer, costume designer, hair & make-up designer, sound recordist, 1st AD, production manager;
- approval over the agreements for the services of cast and crew;
- music and related clearances (see section VII.D 'CONTRACTS AND CLEARANCES');
- production budget, cash flow schedule and production schedule;
- insurance policies;
- all cuts of the film including rough cut, fine cut and picture lock.

C) CONTRACTS AND CLEARANCES:

Producers will be required to clear all rights in the film in all media and in perpetuity.

Producers and directors are strongly advised to avoid using any pre-recorded music, as the costs of clearances can often be prohibitive and can use up a disproportionate amount of the budget. Music will only be approved by the UK Film Council and Film4 if a signed agreement to clear all rights in all media and in perpetuity is reached in advance of principal photography.

Production companies will be expected to contract crew in accordance with the BECTU agreements and contract actors in accordance with the PACT/Equity Cinema Film Agreement.

D) DISTRIBUTION:

Please note that Film4 will require first transmission rights in the UK within 12 months of delivery of the films.

Film4 requires:

- licence of the exclusive right to undertake or procure the broadcast of each film by any means of television in the UK and Eire, including (but not limited to) free, pay, pay per

view, video on demand and near video on demand;

- the right to make each film available by means of the internet (exclusive for first 12 months and non-exclusive thereafter). Half of the Film4's investment in the budget (being the sum of £12,500) will be paid by Film4 as a licence fee, and will not be recouped by Film4.

Film4 and the UK Film Council require:

- the non-exclusive right to exploit the films by means of direct exhibition to non-paying audiences throughout the world in perpetuity;
- that all other rights to licence the distribution and exploitation of each film, to be licensed back to the respective production company in perpetuity, subject to key terms to be agreed with the UK Film Council and Film4 (relating to fees and commissions), which the producer will be required to incorporate into any sales agreement entered into for distribution and exploitation of the film.

E) RECOUPMENT:

The UK Film Council and Film4 will recoup their respective equity investments in each film (being a maximum of £25,000 from the UK Film Council and £12,500 from Film4) pro rata pari passu from all net revenues, after deduction of commissions and expenses from any exploitation of such film, as approved by both the UK Film Council and Film4.

Once the UK Film Council and Film4 have each recouped 50% of their respective investments in the film, all further revenues from the exploitation of the film will be shared with the Producer as to:

UK Film Council: 33.3%

Film4: 16.7%

Producer: 50%