



pathways
of women's
empowerment

REAL WORLD
2009

Application Deadline: Noon, Friday 5th June 2009

Screen South and Pathways of Women's Empowerment are looking for an innovative documentary filmmaker from the South East of England region to make a 20-minute short documentary film, along with a three minute and a thirty second film. Please note the 3-minute and 30second films needs to function as discreet films in their own right, not merely trailers/references to the 20-minute film. The Documentary subject matter will be based on one of the chosen Pathways of Women's Empowerment's research projects.

We are looking for established filmmakers who want tell nuanced stories about the positive changes in women's lives. This collaborative scheme is a chance to work across cultures, with ground level support from local academics and activists, and make 3 short film versions to communicate to different types of audiences interested in social change.

Up to five short listed applicants will go forward to a one day Real World Development programme and will be asked to re-deliver a more detailed treatment. Up to two filmmakers will then be funded to go on a recce trip to their chosen country and one filmmaker will finally be selected for a production award to make the documentary films.

The Real World Steering and Selection Committee includes: Andrea Cornwall and Tessa Lewin (Pathways of Women's Empowerment), Jo Nolan and Miranda Robinson (Screen South), Rebecca Frankel, Jess Search (Brit Doc), Mark Francis (BLACK GOLD), Jenny Dare (Al Jazeera), Verity Slater (Arts Council, SE) and Rachel Millward (Birds Eye View).

Real World will be Executive Produced by Screen South and Pathways of Women's Empowerment.

Screen South is the Regional Screen Agency of the UK Film Council and supports filmmaking in the South East of England. 'Pathways of Women's Empowerment' is an International Research and Communications programme made up of activists and academics, working to understand and bring about positive change in women's everyday lives.

Who Can Apply?

- Directors based in the Screen South Region.
- Producers based in the Screen South Region with a Director attached who also lives in the Screen South Region.
- A Producer/Director in the Screen South Region
- A Director who can demonstrate that they have made at least one acclaimed short film which has played at an International Film Festival
- FULL TIME STUDENTS CANNOT APPLY

AIMS OF REAL WORLD:

The media plays a powerful role in bringing about change. Documentary film is an especially effective vehicle for influencing the way people think about global social issues. Digital media offers an accessible and affordable creative arena for new ideas and for fresh and original thinkers to express their ideas and stories in film.

Real world is about making academic research accessible, enabling academics and filmmakers to learn new communication techniques from each other. It is also part of a project that aims to provide positive cultural artefacts that re-present media depictions of women rather than just critiquing existing depictions.

Real World is a unique collaboration between a programme of change-oriented research and Screen South, the UK Film Council's partner in the South East.

The focus of Real World subjects will draw on the rich resource offered by the international research projects that form part of Pathways of Women's Empowerment programme (www.pathways-of-empowerment.org). Real World intends to capitalise on the benefits offered by digital technology in the production, distribution and exhibition of films.

Real World aims to support the talent, skills and innovation of the region's new and existing filmmaking talent, to influence the next generation of documentary filmmakers and to give filmmakers access to new research that can help bring about positive social change.

WHO IS THE AUDIENCE FOR REAL WORLD FILMS?

Real World intends to reach a wide range of audiences. In particular:

- Policy Specialist Audiences
- Feminist activists, educators, issue groups, policy lobbyists, academics, students, social scientists, cultural critics
- The general public – people who would not necessarily seek out films in this subject area

Launch: 9th March 2009 as part of the Birds Eye View Festival Real World Screening, ICA, London

Guidelines and application forms will be available from 7th April from the Screen South (www.screensouth.org) and IDS (www.ids.ac.uk) websites.

GUIDELINES:

Stage 1 – Application - Deadline **5th June 2009**).

Initial applications should be accompanied by a page-long treatment (This page should demonstrate an imagined visual and structural treatment for one or more of the films you would make, based on one of three research stories, which can be found at the end of these guidelines. Adequate information for this stage of the process should be available on the Pathways website but applicants may make their own additional research into their chosen story.

Stage 2

Up to twelve applicants will be interviewed at this stage. Interviews will be held in Brighton on **Tuesday 30th June 2009**. Up to five of these applicants will go through to the development stage.

Stage 3 – Development Stage

Shortlisted applicants will be given 6 weeks to develop a detailed treatment with development support provided, and plan what they'd do on a recce trip. The Real World development day, for all shortlisted applicants will be held in Brighton on **6th July 2009**.

Stage 4

Shortlisted applicants will be asked to pitch their ideas to The Real World Selection Committee in Brighton on **Thursday 13th August**. One or two projects will be selected for a recce development trip to applicant's chosen research country. This trip will need to be completed and a revised proposal presented within 6 weeks of selection.

Stage 5

The finalist applicants will be asked to pitch their film to The Real World Selection Committee on **Tuesday 15th September 2009**. The panel will select one filmmaker for production. **The filmmaker will be awarded £17,000 for the production.**

Screen South reserves the right to amend these dates.

ASSESSMENT CRITERIA

- Proactive attitude and effective communication skills
- Willingness to collaborate with academics and understand feminism
- Proven track record of researching, producing and delivering factual films
- An understanding of the importance of narrative, and how to approach it for different audiences
- Creative approach to visuals

TO APPLY:

All applicants must submit an application form and supporting documents including a one A4 page treatment on one of the proposed topics below for the subject of the Real

World Film. This one page should detail the filmmakers approach, voice and an imagined narrative for the proposed topic. The treatment must be based around the twenty minute film, but ideas for the three minute and thirty second film can also be written into the treatment.

PROPOSED RESEARCH TOPICS TO TRANSLATE TO FILM IDEAS:

Please note that at the initial application stage of this scheme we will be assessing your approach to these topics, and not expecting any detailed research. We are aware that your access to our material is limited. We want to know that you are thinking visually, as a filmmaker. You will not be tied to making the film treated in your initial application should you go through to the final round. The development process of the scheme is very important, and at this stage you will receive detailed information on specific projects. The topics outlined below may also be subject to minor changes.

1. Women watching TV in Bangladesh: surfing between fantasy and reality

Our focus on young women in Bangladesh is because women's lives today are greatly influenced by urban culture and popular media. Today Bangladeshi women occupy and are visible in public spaces in ways they did not before- far more women are attending universities, engaging at the work place and becoming bread-earners than ever before. The private spaces that these women inhabit have also been transformed- homes that were considered secluded, domestic arenas are now much more public because of technologies and media. This phenomenon of women taking on new roles over the past two decades has lead us to inquire how media is affecting her life and shaping her dreams and aspirations.

The key questions around which our research has focused are:

- ◆ What are the dominant narratives that are being portrayed?
- ◆ How are viewers interpreting these narratives? How does their interpretation shape their values and sense of self?
- ◆ Does the influence of images and narratives on screen end when the television is switched off or does it last even otherwise? If so, what are its manifestations in viewers daily lives?
- ◆ Whether television viewing opens up new spaces for women (emotionally and psychologically) and if these moments of escape and recognition are crucial to experiencing new realities or whether they simply reinforce the limitations within which women live?

2. Women and the Law in Egypt: to what extent can the law be used as a tool for change?

Newly-established family courts and various legal reform relating to personal status law (especially *khol'* or divorce that can be initiated by women, in exchange for forfeiting their rights to the dower) in Egypt have many implications for the Egyptian populace. We are interested in this unfolding reform story and what it entails in terms of successes and challenges encountered both by women's rights activists in their pursuit of gender justice and by Egyptian women in their efforts (through the legal system) to seek justice and equality in their marriages and family lives. We would like to document this study of legal reform (i.e. mobilizing for the new laws, debating them, alliance building, drafting of the laws, making concession, use of different forms of religious and rights-based discourses to argue for or against draft laws) as well as the implementation and the outcome of the new laws (i.e. court practices,

judicial reasoning, strategies of lawyers and litigants, impact of new laws on marriage practices, etc).

Our research is concerned with these issues:

- ◆ the notions of female subjectivity and family adopted in different discourses,
- ◆ the sociality and historicity of law,
- ◆ the role of the law as a tool for social change,
- ◆ the link between the cultural and religious in tracing discriminatory interpretations of gender relations and roles.

3. Women and work: this film will dispel the myth that it is possible for women not to work and will look at the changes in the everyday lives of women workers in various contexts.

Women often do not count their work as work worth reporting. They sometimes hide the fact that they work or consider economic activity as a necessary evil, a response to economic crisis. The film will dispel the myth that it is possible for women not to work, that their work is not important for their families, or that their labour is a burden on an already shrinking labour market. Women are notoriously flexible at home and at work. They will do the things that men choose not to do. This film will honour the paid work of women and consider the changing markets in which women have been engaged over three generations to interpret the worth of work to women's lives and the value of women to labour markets.

It can be based in Egypt, Ghana, or Bangladesh.

Submitting an Application:

To apply for the 2009 Real World programme, you must submit a written application no later than **Noon on Friday 5th June 2009** by enclosing the following:

Application Content:

3 copies of the following:

- 1 x Completed Application Form
- 1 x A4 Proposed Topic Treatment
- 1 x Showreel (DVD only) showing full version of previous short film work - Clearly labelled Real World 09 with Applicant's name
- 1 x CV of filmmaker and producer if applicable
- 1 x List of International festivals which previous work has been screened at.
- 2 x Proof of address of applicant (i.e. utility bill/bank statement) less than 3 months old

Incomplete or late applications will be considered ineligible and returned to the applicant.

RESEARCH AND DEVELOPMENT TRAINING INCLUDES

- Understanding the approach of Pathways of Women's Empowerment
- Exploring approaches to Documentary storytelling
- Understanding the filmmakers impact on their subject
- Exploring the impact of the film on audiences
- Protecting and enabling access
- Presenting academic research in an accessible way
- An introduction to key issues in gender and development research
- Discussing consent
- Exploring impact of digital distribution opportunities
- Looking at producing different length films for different formats

The Process of Selection:

From initial submissions, we will select up to 12 people. These short list applicants will be interviewed. Up to 5 filmmakers will be selected in the first round of submissions. These filmmakers will attend a one Development Training Day in Brighton. They will be put through a further development process, where they spend time with some of the academics from Pathways of Women's Empowerment, and with the documentary makers on our executive committee. During this time they will refine the concepts and arguments for the film. Each filmmaker will be given some reading on the topic they have chosen to explore. Each of the short listed filmmakers, where relevant, will also have a skype session with a researcher in the country which they have elected to focus on. Screen South, together with the Executive committee, will offer support on scripting and structuring the documentary, and on any production aspects. At the end of this process they will resubmit a more detailed proposal.

One or two of the filmmakers will be selected to undertake a recce trip in their chosen country after which they will resubmit a developed proposal. One filmmaker will be chosen to produce their twenty-minute documentary with additional three minute and thirty second formats. Please note the 3 minute and 30second films needs to function as discreet films in their own right, not merely trailers/references to the 20 minute film.

The Production of Real World

Recce Trips will be held at the start of September 2009. Only stills camera research will be needed. The final selected film will be produced in October – November, with Post Production in November - December. Films must be delivered in early 2010.

We will encourage filmmakers to work as closely as possible with Pathways of Women's Empowerment partners in producing their film so that both sides learn from the experience.

Screen South will support the distribution of the film in cinemas and international festivals, and other relevant distribution platforms. Both partners will look at creative distribution outlets including television, mobile phones and internet sites. The RPC is in the process of forming partnerships with a number of potential distribution partners internationally.

As part of the process of producing this film, Pathways of Empowerment and Screen South will be facilitating a dialogue around filmmaking and academia, and looking specifically about how one synthesizes and represents academic research to a popular audience, without losing the integrity of the original research.

The Budget

The budget for the production of the selected film will need to be approved by the Executives on the production.

The production budget for each film will contain provision for the following:

- The cost of clearing all rights in the film worldwide in all media in perpetuity;
- Parity of fees between the individual writer, director and producer for your film; any cast members to be paid at least the equivalent of the minimums set out in the PACT/Equity agreement; contribution to the SIF levy (0.5% of production budget)
- Screen South advises you to adopt at least the minimum wage.
- Budgets must also include the deliverables outlined under the DELIVERY section below.
- Production Insurance to include travel insurance and public liability
- All translation fees
- All VISA costs and Customs cost for equipment clearance

DELIVERY

Filmmakers will feed back to the Screen South Executive Producer who will prepare regular reports on the status of the film and a final appraisal report on the scheme in general.

All filmmakers must deliver the following copies of their films:

2 x Digibeta master of the full and final Film in the following aspect ratios:

1 x 16:9

1 x full height anamorphic

Each Digibeta master must be accompanied by a completed Technical Specifications Report using the template provided by Screen South.

18 x DVDs of the Film - 6 to Screen South and 12 to Pathways of Empowerment

5 x publicity transparencies / stills (to be submitted on CD ROM)

PLEASE SEND YOUR COMPLETED APPLICATION to

Real World

Screen South

The Wedge

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Folkestone

Kent

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