



## FAQ

### **What was OMF's first film?**

In 2013 the Southport Corps (Church) of the Salvation Army was looking for a way to conclude the last service of its Corps Officer (Minister) before he moved to another Corps. *Seven Years in Southport (7YIS)* was produced by retired media specialist and Corps member Ian W Bennett. 7YIS was so well received that a sell-out limited edition DVD run was commissioned with profits donated to the work of the Salvation Army with children

### **What was the next film?**

7YIS was closely followed by *Bringing in the Crowds*, a Panorama style documentary with behind the scenes sequences about a local automotive event for which Ian brought in Salford University graduate Sarah Vesty as Camera 2. Proceeds from the limited edition DVD run were again donated to the Salvation Army.

### **What prompted OMF to make more films?**

Although only intended to be projected the one time at the end of a service, 7YIS and the later Motorfest film planted the idea of further productions on a not-for-profit project basis where the core purpose would be to raise awareness or funds for a charity.

### **Why OMF?**

The world of media revolves around a young metaphor, if you are not young then you pretend that you are. Ian Bennett had retired so instead of hiding that he flagged it up with the title Old Man Film.

### **Does OMF have a special purpose or vision?**

Yes. OMF makes self-funded films to raise awareness or funds (or both!) for charities.

### **Are all OMF films about charities or church organisations?**

Not at all. Many OMF films have an automotive theme or are about automotive topics.

### **Why Automotive?**

Several of the team are motoring enthusiasts and their interests have resulted in requests for event documentaries and a fun film. The common thread though is that a donation to charity must be guaranteed. Since 2013 several thousands of pounds have been raised and as well as the Salvation Army Anti Trafficking Unit, OMF have donated to other charities including a local hospice and Age Concern.

### **How are OMF films funded?**

With difficulty. Technically all OMF films are classified as being Zero Budget and all cast and crew work free, even professional actors. But we have costs that have to be covered for consumables like camera cards and hard drives, so before OMF commence a film its basic production costs must be covered. Sometimes a benefactor or sponsor will step in and cover production costs but if not then it is a struggle.

### **Can you not just sell DVDs?**

We do, but before we can create a DVD the film has to be complete. Conversely, our costs are actually incurred during production. We are offering pre-ordering of DVD for our latest film to try and get around that.

**How many films has OMF made?**

Since 2013, ten completed – many of them award winners and all raising charity donations.

**Does OMF always finish what it starts?**

We try to because some of our heaviest costs are at the start of a project. But there are times when our ethos of producing honest and truthful films causes problems and we have to cancel.

**What sort of problems?**

We don't make promotional films where undesirable issues are glossed over to make everything appear to be perfect. The storylines of our docudramas are based on real case histories and our documentaries report what happens – whether good or bad.

**So how can that be a problem?**

We were asked to make a documentary about the refurbishment of an astronomical observatory in Southport. An interest group and the local council offered to cover production costs so we agreed. Production had already begun and the introduction filmed when the council demanded that either we change the introduction to make it 'more favourable to the council' (their words) or they would withdraw their sponsorship. We refused, stopped production and lost money.

**What is the difference between OMF films and home video's?**

OMF is led by a time served professional. Its scripts are written by a well published writer and *Tariro* won an award for its direction. Right from the start OMF has shot with multiple cameras and edited using the same systems used by Hollywood facilities houses. The first film was shot in HD using a Sony ENG camcorder as used by TV news teams and OMF have subsequently added to the equipment inventory for each film. Studio lighting and boom mics were added for *Tariro*. A big camera jib was bought for *BeepBeep*. Wired mics have been replaced by cordless and the studio lighting converted to LED. The most recent upgrade was to replace the HD Sony camcorder with a 4K model and the edit software is continually being upgraded.

**How long does it take to create a film?**

They are all different. An event documentary like *Peak Squadron* has a fixed timescale for the event sequences but also needed some preparatory scenes and intros to be shot in advance. *Tariro* was shot over a three-week period which is an extremely short time for a two hour movie but OMF had a brilliant cast that delivered the goods with very few takes – often straight in with just one or two takes and no pickup. That's one of the benefits of working with professional cast.

Post production takes much longer than the actual filming because as well as actually cutting the clips and assembling the film we also need to grade (colour) the film, add in effects, create the 'look' and add the music. Music can be a real headache. Post production runs into months for each film.

**How long is a typical OMF film?**

There isn't a typical OMF film.

**What was the shortest OMF film?**

A remake of the late fifties bubble car song, *BeepBeep* was just four minutes long but it went on to raise more than £2000 for the Anti Trafficking Unit, more than any of our other films.

**What was the longest film made by OMF?**

Filmed in 2014, the longest film produced by OMF was *Tariro*, a full-length feature with a 120 minute runtime.

### **Why was Tariro made?**

Although its message went over the heads of most of the congregation, a short presentation about the Anti Trafficking Unit of the Salvation Army struck a cord. Having spent many years working in the Middle East where exploitation, modern slavery and trafficking were rife, Ian felt a connection and wanted to help. The initial intention however was to make a series of short film clips to help the unit publicise its work.

### **How did Tariro become a feature?**

It was considered that the only way to attract attention would be to create clips with stunning impact. Basing the clips on real case histories could do that but would need a professional cast to portray the emotion and stress convincingly. When a professional TV and film actor observed that experienced professional actors would not get involved with shorts, the decision was taken to create a full-length feature instead, but in a way that could subsequently be re-cut into shorts. *Tariro* is a 120 minute feature while *Zorina* is a 27 minute short that was subsequently cut from it.

### **How could an amateur group make a feature film?**

During his career, Ian made short films and presentations for international companies, car launches, public events and even royal families. Though now retired he is a qualified professional member of the British Kinematograph Sound and Television Society. To enable *Tariro* to be created, an OMF film school was set up and over several weeks a complete crew was trained. OMF is led by a professional and has a fully trained crew.

### **Did Tariro meet its targets?**

Yes and no.

The full film has won international awards around the world and been screened in Asia, Europe and the Americas so yes, it has created awareness of human trafficking and has highlighted the work done by both the Salvation Army and the Riverside Foundation to support victims. On the other hand it has not been screened in UK cinemas as hoped and the Salvation Army have not used it or requested any shorts.

### **Why has Tariro not been shown in UK cinemas?**

Every film shown in a UK cinema must, by law, be classified by the BBFC. *Tariro* has a BBFC 15 classification so it could be shown publicly. Several independent cinemas have actually shown interest but with a 120 minute runtime and a stereo soundtrack it is struggling to compete for screen time with big budget Hollywood studio productions.

### **So, was it worth it?**

Of course.

We have been praised for the cinematic values we created, the storyline and the quality of our cast, so to tighten the pace, *Tariro* is being completely re-edited over the next few months which will reduce its runtime to about 90 minutes. Visually *Tariro* will be re-graded with HDR looks and it will also get a complete new Dolby Digital surround sound audio track so that distributors will have an easier job placing it. Release will be in the summer.

### **What is the current OMF production?**

Our current film is called *AfterAffects*. It is another heart wrenching film in the style of *Tariro* with a storyline based on real case histories. We are again working with a professional cast, with actors from as far away as London and Slovakia. The film is a real challenge because it depicts two families over a nine-year period and includes children. To do that we've actually had to cast eight children of different ages to play the three children, while our makeup team will have to age the lead adults through the film. Working with children also means that we have to spread filming over a longer period – three months – because we cannot take them out of school.