

Frequently Asked Questions



1. How do you define the London region?2
2. How much of the project can take place out of the UK?2
3. What do you mean by projects which ‘demonstrate a shift or step forward in an artist’s practice’?2
4. What needs to be included in the description of the project?3
5. How much production finance can I apply for?3
6. If I need additional funding to complete the project, do I need to have other funders confirmed when I apply?.....3
7. Why can’t I apply with a multi-screen project? Can I make two versions?3
8. If I am invited to work up a full proposal, what development support is available?4
9. Why longer form work? The4
10. I’m working with a script, do I need to send it to you?.....4
11. Do I need to submit a production schedule?5
12. If my project is selected do I have to take part in the development programme? What are the time commitments?5
13. Does work have to be completed within 12 months of receiving the award?5
14. Do I need to include support material?.....5
15. Do I need to have venues confirmed for exhibition in place when I apply?5
16. I’ve already incurred some expenses for this project, can I apply for funding retrospectively?6
17. Why do you ask for the completion of an Equal Opportunities Form?.....6
18. If I have been funded by Film London in the past, for example through LAFVA, am I able to apply to FLAMIN Productions?.....6

19. Solicited Applications:	6
20. Complaints and Appeals:.....	6
21. Are there any guidelines for the final production budget? Can I include an artists' fee?	6
22. What is the contractual arrangement with FLAMIN?	7
23. What formats do you accept?.....	7
24. What will FLAMIN do to help distribute my work?.....	7
25. Will there be another round, can I apply again?	8

1. How do you define the London region?

The fund is for artists living in one of the 33 London boroughs. A full list of the boroughs can be found on the Film London website:

www.filmlondon.org.uk/boroughs

Applicants must spend the majority of their time at a London address to be eligible for the scheme.

2. How much of the project can take place out of the UK?

Projects that involve filming outside of the UK are still eligible, but you will need to present a clear rationale as to why this is integral to the project. Along with this argument we will be looking at how you might address the additional costs associated with international filming, and how you will ensure that you can keep FLAMIN informed of your progress while out of the country.

3. What do you mean by projects which 'demonstrate a shift or step forward in an artist's practice'?

This scheme will support projects that will move people forward with their practice, selecting projects that represent an ambitious step or shift for an artist. Some examples of this might be:

- a conceptual leap or shift on from your previous work
- a significant shift in approach or form – e.g. moving to documentary or working with narrative
- opening up your work to new audiences
- moving work to a new platform (e.g. from gallery context to cinema, or developing cross platform work)
- significant up-scaling of production values and/or duration and/or budget
- a change in working practices, e.g. working for the first time with a large team, a narrative script or actors.

4. What needs to be included in the description of the project?

This should describe what it is you want to do, the form the work is likely to take and an explanation of the subject, themes and ideas behind the work, and how these relate to scale and duration. Include how you will approach it in terms of style, look, technique, and how this fits in with your artistic practice. (It is understood that details may change or emerge as the project develops.) Please keep this within a maximum of 1,000 words.

5. How much production finance can I apply for?

Applicants can apply for £20,000 to £50,000. At application stage you need only provide a rough estimate of the total budget.

The Production Awards will not all be at the maximum level of £50,000. We will be supporting projects across a range of budget levels. Please consider the scale of your project carefully.

If selected for production funding a minimum of 10% of the total budget will need to come from sources other than FLAMIN Productions. This can include cash or in-kind contributions and deals (which FLAMIN can help calculate). In-kind can include discounts on equipment, facilities and assistance.

Artists can either apply with other funders already on board or can be intending to clarify additional funds during the development period. Projects are not prioritised one way or the other.

FLAMIN Productions needs to contribute the largest amount of finance to the project. This means that any financial support from another funder cannot exceed the level of the FLAMIN Award. For example, if FLAMIN contributes £20,000 to a project one or more additional funders can be involved, but each contribution cannot exceed £20,000.

6. If I need additional funding to complete the project, do I need to have other funders confirmed when I apply?

FLAMIN appreciates that the majority of projects will not have other funders and supporters involved at application stage. The development period can be used to clarify other sources of finance, including calculating the value of in-kind support and deals, and to get a clear picture of whether the project budget is viable.

If additional funding is needed, proof of serious interest from any additional funders must be provided by the end of the development stage for FLAMIN to consider the project for a production award.

7. Why can't I apply with a multi-screen project? Can I make two versions?

FLAMIN Productions focuses on single screen work partly because other commissioning funds currently support multi-screen installation work. However, we also want to ensure that the works we commission

have maximum potential to be screened and exhibited across a wide number of venues and platforms. A multi-screen format can be produced after delivery of a single screen version, but costs cannot be covered by this scheme, other sources of funding must be found.

8. If I am invited to work up a full proposal, what development support is available?

The tender development period includes a bespoke mentoring and professional development programme.

Each artist will have access of up to three mentor and/or advisor sessions. Identifying the content and the most appropriate mentor/advisor is a collaborative process between FLAMIN and the awardee. These sessions could each range from 2 hours to a half day in duration.

The FLAMIN team and the Production Advisor will meet regularly with the selected artists. We will advise and assist with developing the budget, planning the production stages, identifying funding, exhibition and screening strategies.

The costs of mentors and advisors are covered by FLAMIN. In addition to this each artist will also receive a development expenses budget of £1,000 that can cover associated costs during the development period.

9. Why longer form work?

The criteria for FLAMIN Productions has been established in response to extensive research and consultation, ensuring the fund reflects current trends in moving image practice. FLAMIN Productions acknowledges that artists are increasingly interested in producing longer form work and exploring the ability of work of this scale to be platformed across a variety of venues with potential to reach as wide an audience as possible. The fund is structured to provide the level of investment and support needed for artists to realise this level of ambition.

FLAMIN Productions addresses the gap in provision for support for work of this scale. While funding for moving image work is available from other funders and supporters, it is difficult for artists to source funds and support at the level this kind of work requires - particularly if this is a new development in their practice and therefore represents a risk.

10. I'm working with a script, do I need to send it to you?

Yes, please send it, whatever stage it is at. It is really important for the assessors to get a sense of the writing and the stage of development. You don't need to have a shooting script ready, a draft or an extract is fine.

11. Do I need to submit a production schedule?

You don't need to have a production schedule at application stage, but any key dates in your production plan must be included (e.g. if a shoot has to coincide with a particular season or if any particular research, tests or workshops need to be carried out).

Also outline any other commitments you may have during the duration of the project.

We will view your schedule as a draft – we understand and expect that dates will shift and will be pinned down during the development period.

12. If my project is selected do I have to take part in the development programme? What are the time commitments?

The period for developing applications spans from February to mid April 2012. The development programme is bespoke. No elements are compulsory. It is envisaged that some projects will draw on the various strands to differing degrees depending on individual needs.

13. Does work have to be completed within 12 months of receiving the award?

Yes, all projects must be able to be completed within 12 months of receiving the awards.

14. Do I need to include support material?

Yes, provide up to three examples of your previous moving image work. The assessors will refer to it to gauge the level and scale which applicants have worked at and the experience they have gained from these projects. Previous work is also a useful way to show the trajectory your ideas have followed, and thematic concerns that occur throughout your practice. Referring back to previous works when writing your applications can be a useful way to illustrate the style, visual treatment and concepts you have in mind for the new project.

Full versions of previous work are preferred rather than extracts or an edited showreel. Please highlight which piece(s) is most relevant to the project you are applying with.

There are different ways you can get your works to us. You can either send us URL links, use a file sharing service such as 'dropbox' (<http://www.dropbox.com/>), or provide DVDs. Whichever method you chose you must make sure that all support materials reach us by the deadline of 5pm on Monday 5 December 2011.

15. Do I need to have venues confirmed for exhibition in place when I apply?

No, if you have a confirmed screening or exhibition at the time of applying that's great, but we appreciate that getting offers of distribution before the work is completed can be difficult.

16. I've already incurred some expenses for this project, can I apply for funding retrospectively?

FLAMIN Productions will not fund retrospectively – your application must demonstrate that the activity the funds will cover takes place after you hear our decision and after we have issued a contract.

17. Why do you ask for the completion of an Equal Opportunities Form?

The form is for monitoring purposes only and will not be taken into consideration by the assessors. We compile this data and review it to establish whether we are reaching and supporting a broad range of people through our schemes. An Equal Opportunities monitoring form must also be received to comply with our funders' regulations.

18. If I have been funded by Film London in the past, for example through LAFVA, am I able to apply to FLAMIN Productions?

Yes, but only if your project is complete, you have delivered all the materials that we ask for, and we have processed your final instalment.

19. Solicited Applications:

FLAMIN may seek specific applications to help achieve its aims and objectives. These applications will be assessed in the same way as any other and are not guaranteed funding.

20. Complaints and Appeals:

Applicants can only appeal against a decision if they believe the procedures for application and assessment outlined in the Guidelines were not adhered to.

Applications will be judged and may be turned down on creative merit or on other subjective grounds, such as the project's ability to fulfil the fund's remit against which there is no appeal.

Applicants can request a copy of Film London's complaints procedure or find it in on www.filmlondon.org.uk/appeals.

21. Are there any guidelines for the final production budget?

Can I include an artists' fee?

An artists' fee of up to £5,000 is acceptable. However this will be looked at in the context of the budget, the scale of the project, the amount of time you need to allocate to making the work and the number of roles you will be taking on as part of the production.

Please also see our note on FLAMIN recoupment on production investment below.

22. What is the contractual arrangement with FLAMIN?

If your project is selected and you are invited to tender for production finance you will need to sign an agreement that outlines the role and obligations of FLAMIN and your role and obligations as an awardee. If your project is greenlit for a Production Award you will be issued with a contract.

In addition:

- Selected projects will be required to give on-screen development credit for FLAMIN and Arts Council England, should the film go into production with another organisation or funder. Wording is specified in the contract.
- Artists with production awards will be required to give FLAMIN an on-screen credit. Wording is specified in the contract
- FLAMIN will have an editorial role throughout the process through to delivery of the film
- An exhibition version of the film with full screening rights will be retained by FLAMIN (with the exception of the right to sell it). FLAMIN will only exercise these rights in consultation with the artist and exhibitors/distributors if appropriate
- Artists working in celluloid may wish to show their work from a film print. To maximise exhibition and distribution options, FLAMIN will retain a digital version of the film with full non-commercial screening rights. FLAMIN will only exercise these rights in consultation with the artist and exhibitors/distributors if appropriate
- All other rights, including copyright, will reside with the artist and can be reallocated at their discretion
- In the event of a sale or distribution income, FLAMIN will recoup to the level of its investment. This ensures an appropriate percentage of the public investment received from Arts Council England is returned to FLAMIN Productions in the event of sales. All funds recouped are invested back into FLAMIN's funding schemes.

See also Arts Council England re-investment research and guidance at www.artscouncil.org.uk.

23. What formats do you accept?

Work can be produced, shot and screened in any moving image format.

24. What will FLAMIN do to help distribute my work?

FLAMIN is not a distributor, but has extensive experience in working with venues and distribution partners and has a network of contacts to draw on.

FLAMIN will work with all projects selected for development and production Awards to identify distribution options, and will facilitate contact with exhibition and screening partners.

FLAMIN may draw on works we commission to provide film programmes for festivals and events. FLAMIN works in collaboration

with artists on all aspects of exhibition and distribution.

25. Will there be another round, can I apply again?

New funding rounds will be announced in 2012.