

RED Flag 2016 Guidelines

RED Flag... for your first shot at production

Wide Angle Tasmania and Screen Australia are partnering to provide early career screen practitioners with their first shot at production. Applications are now open to find three teams who will get a cash budget and Wide Angle support to go through the full process of making a short screen project. Previously called Raw Nerve, this model of mentoring, training and support aims to provide screen practitioners with their first experience of an industry standard production and provide a calling card for their professional aspirations.

Each early career practitioner will receive a package valued at over \$20 000 that includes;

- mentoring from an experienced screen industry practitioner
- advice through the script editing process
- \$4 000 cash budget (drama) OR \$2 000 cash budget (documentary or animation)
- \$5 000 value of production and post production equipment hire from WAT
- insurances for the film and volunteer cast and crew
- a colour grade and sound mix provided by a post-production studio
- a gala launch of the films

Red Flag is a mentored opportunity to produce a short form digital story of any genre (animation, comedy, documentary, experimental and drama) designed for any platform. The aim is that those who complete RED Flag have identified a pathway for reaching audience, an experience of creating content with a micro-budget, a screen story that delivers to the identified audience and a product that can be used as a calling card for future projects – whether these be multiplatform projects, web-series, television, or tracking towards feature film.

Selection for RED Flag is assessed on the strength of the story and the creative team. The stories will be compelling, innovative and feasible with a micro-budget. The teams will have a plan about how this short form work will be used to leverage career opportunities and importantly, they'll be hungry to work with and learn from the industry professionals who will mentor them through production.

ELIGIBILITY

This initiative is designed to support early career Tasmanian directors who are seeking a mentored approach to developing and producing their screen project. Applicants must be:

- Permanent residents of Tasmania who are (of have previously been) WAT members and over 18 years
- Part of a creative team that includes a writer, director or producer who has completed the RED Hands or Raw Materials course in 2015.
- teams with an early career director. This is defined as a director who has never had any work commissioned for television, nor received screen project funding from any state or federal agency. Teams may include experienced writers and producers. We strongly encourage teams with a track record of collaboration to apply.
- in possession of all chain-of-title rights to produce the film
- able to fully commit to the initiative, including the script editing, mentoring process and the production timeline.

SELECTION CRITERIA

- The strength of the proposed script or treatment (*how strong is the visual storytelling? Can it be realised through RED Flag?*)
 - The audience appeal of the story. (*Will the film resonate with an audience?*)
 - The applicant's capacity and willingness to engage in the process of the RED Flag initiative.
 - The benefit to the applicant and/or team (*How will this initiative assist the applicant/team to work in the screen sector in the future? Could the project be made without the support of the initiative?*)
 - The strength of the confirmed team. (*Does the team have sufficient skills to manage the production effectively and take the project to the market when complete?*)
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EXTRA INFO ABOUT RED FLAG 2016

1. To apply for RED Flag 2016 the creative team will need to pitch their project to an industry panel AND provide a written application. Please schedule a time for at least two members of your creative team (including the director) to attend the pitch session on Jan 18, 2016 when you submit your application.
2. **All applicants will submit one** copy of the written application materials by email (by Jan 12). Please include all the attachments listed below.
3. The intention of the RED Flag initiative is to provide support for early career filmmakers. Wide Angle Tasmania takes a very active role in assisting the filmmaker and team with scripting, producing & marketing their project – applicants should expect and appreciate this level of involvement and mentoring.
4. This is a very rewarding initiative but does require a large investment of time – please consider whether you can juggle the demands of the programme with your work, study and family commitments.
5. The project must be an independent production that cannot be produced as part of any coursework
6. We encourage all productions to use resident Tasmanian crew. Key creative crew should be involved in only one RED Flag project each year.
7. We are here to help – make a time to come and discuss your project or ask for help if there are any barriers we can help you to overcome in preparing your application, including chain of title queries. Contact us during office hours on 6223 8344 or email info@wideangle.org.au. Copies of Raw Nerve films produced in previous years can be borrowed from the WAT resource library for free.
8. We will continue to update our website with any additional information about the initiative
9. **RED Flag 2016 Timeline**

Applications Open	Dec 1, 2015
Meet Raw Nerve collaborators	Dec 10, 5.30 – 7pm
Written applications due	Jan 12
Pitch your project	Jan 18
Assessment process/contracting	Jan 18 - 30
Script development	Feb 1 – March 15
Pre-production	March 15 - 30
Shoot & Post Production	April - May
Mix & Grade	June 1 - June 10
Delivery	June 10, 2016
Premiere screening	TBC before June 30, 2016

APPLICATION MATERIALS

Completed Application form

Downloaded from our website www.wideangle.org.au

Pitch to the panel

The creative team will pitch their project and team to an industry panel after submitting their written application materials. Each team will have 3 minutes to pitch their project and their team. This will be followed by 7 minutes in which the panel can question the applicants about their project and the team. At least two of the creative team (including the director) should attend.

One Line Synopsis

This one sentence should give the most concentrated version possible of the story, or at least its key event.

One Paragraph synopsis

The one paragraph synopsis is useful in finding the essence of the story because it must state very briefly and simply WHO, WHAT and HOW. Within the space of two to four sentences, the one paragraph synopsis should set out whose story it is (the protagonist), what his or her problem is, what they do about it and the outcome.

Some writers may choose to write their one paragraph synopsis as a structured 'pitch', which works like this: This story is a...(romantic comedy, film noir, psychological drama, etc)

...about...(your protagonist, perhaps with an adjective or two)

...who wants/needs/sets out to... (the protagonist's problem or objective).

First major plot point of the story (i.e. what the protagonist does in pursuit of her/his objective).

Second major plot point of the story.

Third major plot point of the story (this might be a 'reversal' and begin with "But..."). (Note: three plot points maximum!)

The climax.

And the resolution (what the protagonist gained or lost or learnt).

(From Screen Australia Info Guide – What is a Synopsis? An Outline? A Treatment?)

Script OR Treatment for documentary proposals

This does not need to be final draft stage, but should be presented to industry standard.

Director's statement

In no more than 1 page, the director should outline their vision for the project. Do you have a style for shooting, performances, and sound design? Why do you have to tell this story, now? How does RED Flag fit with your career aspirations in the screen sector?

Producer's Statement

In no more than 1 page, describe your understanding of the project– the genre and themes explored. Outline your approach to realising the film with the available resources. Discuss the team and how RED Flag fits with your career in the screen sector.

Chain-of-title

All scripts submitted need to be the original work of the writer. The writer undertakes that they are the sole owners of copyright in the script. The applicant to RED Flag must hold the rights to the script – this may require an option in place with the writer to be able to make the film. An agreement should also be in place for the Director to assign their rights in the work to the Producer. At application stage it is sufficient to demonstrate these agreements by email (and can be framed to assign rights only if the team is selected for RED Flag). If successful in applying to RED Flag, the producer will provide detailed agreements before signing the letter of offer from Wide Angle Tasmania. Copies of sample chain of title documents are available from AWG/ADG/Arts Law.

Director, Writer & Producer bio

1 paragraph bio of each key creative – presented on 1 A4 page.

Showreel or example of previous work

Optional, but encouraged. One clip each (max) for Director and Producer (less than 5mins in total) – please upload the clip/s and provide the url on the application form.

IF YOU ARE SELECTED FOR RED FLAG... the finer print

1. You will be required to submit a full budget for the production (including in-kind) and agreements with heads of departments before receiving the production budget.
 2. Successful applicants will be required to sign a letter of offer. This outlines the obligations of the applicant, the assignment of copyright and license arrangements that will be made with Wide Angle Tasmania.
 3. You will need to provide WAT with an ABN or Statement by Supplier form to release the production budget.
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