

FREQUENTLY ASKED QUESTIONS

ELIGIBILITY

- **I live in Lagos, but my project is set in another city. Can I apply?**

Yes. Individual team members must live in Lagos.

- **I'm a first-time filmmaker. Can I apply?**

Lagos filmLAB is not for the very new or the inexperienced. It is aimed at talent that has some professional experience and whose work has already garnered positive industry and/or public attention. You should be able to evidence a successful track record in shorts, television, video gaming, online storytelling, theatre, commercials, graphic novels, music promos, documentary, art film and videos, and/or other related media. You need to demonstrate clear potential to deliver a feature-length film with reasonable financing in Nigeria's current landscape, a film of a scope and quality that has the potential to break out nationally and internationally.

The overall team needs to be well balanced in terms of skills and experience, and we welcome teams that bring together different perspectives and ways of working (e.g: a film producer working with a TV director and a playwright)

Lagos filmLAB is not only about having a great idea. It's about having the right talent in place to execute it.

- **Can I apply as an individual?**

No. You must have a minimum of two people attached to your project at the time of submission (i.e: a writer/director and a producer). We can only accept submissions from 'complete' rather than 'part-teams'.

- **Can I apply as an existing production company?**

No, but company directors and employees can apply as individual members of a team.

- **Can I apply with more than one project?**

An individual can be attached to a maximum of only one submission. However, we welcome meaningful collaborations between experienced and emerging writers, directors and producers.

- **I'm an individual writer/director/producer looking for some collaborators to apply with. Can you help?**

We'll always do our best to connect people but, with a small core team, it may not always be possible for us to provide this level of one-to-one support to prospective applicants.

SUBMISSIONS

- **Are you looking for a particular genre or type of story?**

We're looking for stories that capture a clear sense of time and place, that express, and are reflective of, the many regional identities and that can resonate with audiences at a national and international level. We like genre films as much as everyone else and strongly believe that "meaningful" and "entertaining" are not mutually exclusive terms in most audience's minds!

- **Our story is not set in Lagos. Can we submit?**

We've decided to focus on stories that are set in Lagos and with talent rooted in Lagos. This offers a very wide canvas to prospective applicants.

- **We already have an idea that has been developed to script. Can we submit?**

Lagos FilmLAB is primarily concerned with fresh ideas that can be developed with the restrictions of budget in mind from the outset. We also want projects that can maintain forward momentum and fully benefit from the Initial and Full Development Programmes. A project that has already received some development is not precluded from submission.

- **I am a director. Should I send you a DVD of my showreel as part of our submission?**

Our application process is online and, rather than a DVD, you should include a weblink (which may be password protected) to a Vimeo, You Tube or other online platform where we can view examples of your work. We'd like to see complete examples of your work - short films, TV programmes or features – rather than montage reels in order to have a clearer sense of your creative voice, style, abilities with actors etc.

- **Our project is a feature-length documentary. Can we submit?**

Regretfully, we are unable to accept documentary proposals.

- **We do not have the rights to the project we wish to apply with. Can we submit?**

You may only apply if you can demonstrate that you either own or can acquire the necessary rights to the project in question at a cost that is commensurate with the proposed production budget. We will require successful applicants to evidence the chain of title to their project before their participation in the Initial Development Programme commences.

If your project is based on a previously published work such as a novel or has been exploited under another form such as a play or a video game, then you must demonstrate that you have the rights to all work during the selection process.

MISCELLANEOUS

- **When will there be a decision on our submission?**

We will endeavor to let all applicants know whether they have been shortlisted for interview or not by 29 September 2019. If there is any slippage in this date due to an unexpectedly high number of submissions, we will contact all applicants by email with a revised timescale.

- **How much time commitment will Lagos filmLAB demand from filmmaking teams?**

Lagos filmLAB is a big commitment. We want to work with passionate, ambitious and committed filmmakers who will seize the opportunity provided by the initiative. However, we also realise that people have jobs and families and will do our best to make it work for everyone, no matter what their personal circumstances.

During the Initial and Full Development Programmes, there will be several group workshop/seminar/script lab days all participants will be expected to attend. There will also be individual script development and mentoring sessions that we will try to arrange times and locations convenient to all parties. Otherwise, how you manage your development time to deliver the required treatment,

script drafts, and associated materials is down to you agreeing a credible plan with the Lagos filmLAB Executive Producer.

The onus will inevitably fall on the writer, but both the director and producer will be expected to be intimately involved with script development as well as working up other aspects of the package. As projects move through development towards green light, the time demands will inevitably increase.

- **How will the skills and professional development programme work?**

The accompanying professional development will be closely integrated with project development. Filmmakers will have access to a wide range of workshops, master classes, one-to-one mentoring and shadowing opportunities to help extend their knowledge and thereby feed into the creative and commercial development of their projects. The emphasis will be upon individual wants and needs as we recognise that participants may have very different levels of experience and interests. We're also lining up a fantastic range of high-end speakers and mentors so everyone will have the opportunity to build up an extensive industry contacts book.

In many ways, the acid test of Lagos filmLAB becomes not only the three films delivered through the initiative but also the films produced outside of it, by any of the filmmakers who have been supported. We can only green light a limited number of films, but we want to try and help everyone get to where they want to go.

- **Apart from the award, how will story/script development be supported?**

The short answer is in a way that is most appropriate to the project and team. The Lagos filmLAB Executive Producer will be the key editorial contact point, but teams may work with a story, script or development editor who is compatible to the material.

- **What happens if our filmmaking team falls out with each other along the way?**

We'll do all we can to help you resolve any issues but at the end of the day it's your project and you'll have to find a way of driving it through the various development stages if you want to stand a chance of being green lit. In the unfortunate event that a member of the team does drop out or is asked to stand aside, we'll assist you in finding a replacement but will reserve the right to approve who they are. If we can't agree, then we'll have the right to put the project into turnaround.

- **Do the films have to be originated digitally or can they be shot on 35mm/16mm?**

Due to budgetary constraints, films should be originated digitally, either at 2K or 4K.

- **Do I have to clear all rights in the completed films?**

Yes, you should aim to clear all rights worldwide in all media in perpetuity. And yes, that includes music!

- **What are the delivery requirements for the completed films?**

DCP, Pro Res, DVD screeners, disability access materials (Audio Description and Hard of Hearing subtitles), production notes, stills, final shooting script, electronic press kit, film certificate, final cost report. All these elements will be needed to ensure the widest possible distribution of the film.

- **What sort of credit will the production company receive?**

We recognise that credits are important in the industry and this will be decided on a case by case basis based with all production partners.