

**MADE OF TRUTH: BFI DOC SOCIETY  
SHORT FILM FUND**

**Fund Guidelines**

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Proud to be a partner of BFI NETWORK



This guide gives you advice and recommendations on how to write a good application for “Made of Truth”, the BFI Doc Society Fund’s National Lottery funding strand for documentary short films.

In this guide:

1. **Overview**
2. **Delivering against the National Lottery Strategy**
3. **Check if you’re eligible**
4. **What you can use the funding for?**
5. **How to apply**
6. **What happens after you apply?**
7. **Getting a decision**
8. **Conditions of funding**

## **Overview**

Doc Society is the delegate partner for BFI National Lottery funds for UK documentary filmmaking, and a partner of BFI NETWORK: a collaboration between the BFI, national film organisations and leading cultural venues around the UK. The partners that make up BFI NETWORK are detailed on the funding finder page of the [BFI NETWORK website](#). This UK-wide partnership means that more voices in more places can contribute to distinctive, original storytelling.

Made of Truth is the BFI Doc Society Fund’s National Lottery funding strand for documentary shorts and forms part of BFI NETWORK. It supports non-fiction live action or animation short films and immersive projects with grants of up to £25,000 per project. Immersive projects seeking funding in excess of £25,000 should refer to the BFI Doc Society Feature Funding guidelines.

### **What support do filmmakers receive?**

Made of Truth provides grants of up to £25,000 towards the production and post production costs of non-fiction short films or immersive projects. Each award of funding is accompanied by creative oversight by Doc Society’s film and production executive, supported by the production coordinator and business affairs executive. As well as working with filmmakers prior to and during production, they may also advise awarded filmmakers on:

- finding screening opportunities, regionally and further afield

- potential collaborators for the project
- festival strategies for the finished project
- other means to gain industry exposure.

### **Other sources of support**

If you are looking for fiction short film funding or related professional development opportunities, contact the [BFI NETWORK partner in your nation or region](#) to find out more about their funding for new filmmakers.

## **Delivering against the National Lottery Strategy**

All activity supported by the BFI Doc Society Fund should contribute to some of the outcomes identified in the BFI National Lottery strategy. The outcomes that applicants should seek to meet are detailed here. You will be asked to identify which outcomes your project will achieve in your application.

### **Core priorities**

We will apply the following six priorities when reviewing applications. These take in the three National Lottery strategic principles as well as the outcomes identified in our National Lottery strategy. You will be asked to address some of these directly in your application to us.

**Equity, diversity and inclusion: addressing under-representation in perspective and representation, talent and recruitment, agency and opportunities, widening the range of voices and audiences served.**

**Impact and audience: supporting projects with a strong cultural or progressive impact for audiences.**

**Talent development and progression: supporting early career filmmakers (producers, writers and directors) and projects with a reasonable proportion of early career cast and crew.**

**Risk: supporting projects that take creative risks.**

**UK-wide: increasing the number of projects and filmmakers outside London and the South East, looking at location and representation.**

**Environmental sustainability: addressing sustainability both creatively and practically.**

In addition to these BFI priorities, Doc Society has identified its own priorities as follows:

**Open collaboration:** to develop new voices, to move beyond centres of power toward a truly distributed knowledge base and field building.

**Representing all of UK society:** to ensure the Fund is representative of society. Creating opportunities for new and emerging talent to access and build relationships as they intersect with the Fund. Attracting, keeping and then building careers in documentary storytelling from across the UK.

**Freedom of creative expression:** taking smart creative risks on documentary storytelling, in ways that develop and expand the documentary form.

**Audience right to culture:** working with a range of partners to help audiences and films and non-fiction immersive projects to find each other.

### **BFI Diversity Standards**

We ask applicants to address the first core priority of equity, diversity and inclusion through engaging with the [BFI Diversity Standards for film](#). You will need to demonstrate how your project meaningfully tackles under-representation in relation to disability, gender, race, age, sexual orientation and socio-economic status, while also considering the interactions of these identities and any other barriers to opportunity.

### **Key Performance Indicators**

We will measure the success of the Made of Truth programme using the following annual Key Performance Indicators (KPIs) which are ambitions informed by benchmark data from previous years:

- Number of projects supported with funding – 18
- Number of applications received – 150
- Applications received from outside of London and the South East (in terms of director location) – 44%
- Funded projects completing carbon footprinting – 100%
- Funded projects taking part in dedicated training in environmental sustainability for film – 90%

Inclusion targets for writers, directors and producers supported:

- Disability (including those identifying as D/deaf or neurodiverse or with a longstanding physical or mental diagnosis) 18%
- Ethnically diverse (London) 40%
- Ethnically diverse (outside London) 30%
- Gender (50-50 balance of male and female identifying within the gender binary) 50%

- LGBTQIA+ (including those identifying outside the gender binary) 20%
- Working class background 39%

### **3. Check if you're eligible**

#### **Applicants**

Applications can be submitted by a project's dedicated individual producer or, if no producer is attached to the project yet, by the project's director, who in each case will be considered the 'project lead'. The project lead will be the main point of contact for Doc Society regarding the application.

We welcome applications from director-producer teams, but cannot accept applications from a director who is also acting as the dedicated individual producer of a project. In each case, both the individual producer and the director (and, if applicable, any dedicated writer of the project) must be UK resident.

We highly encourage having a producer attached to your project at the time of application. If an application without a producer is accepted, the BFI Doc Society team can help you to find an appropriate producer.

Where there is already producer in place, we also may recommend you attach an additional producer to your project in cases where your team would benefit distinctly from this additional expertise.

Final approval of funding can only be given once an individual producer is attached to the project and a production company is in place to receive the award. This company must be owned or co-owned by the individual producer, registered and centrally managed in the UK and the individual producer must also be a director of the company. This company will own the rights in the completed project.

#### **Experience**

Made of Truth welcomes new talent in the documentary industry. Both the director and producer (and, if applicable, any dedicated writer) of the project can be new to documentary filmmaking, but they will need to be able to demonstrate a broader creative track record as part of the application. This could be student work, or something created at a grassroots/non-professional level. The work may be in film, television, theatre or another art form. The director and producer (and, if applicable, any dedicated writer) of your project need to be over 18 and not in full-time education.

**Multiple projects**

If your producer or director are involved in other projects that are also seeking, or have secured, funds from the BFI, including BFI NETWORK and/or the BFI Doc Society Fund, you should state this in your application. It will need to be clear to us that those concerned would be able to fulfill their obligations to each project, should they be offered funding for more than one project. Please note that Made of Truth will not support the same director on more than one project in the same funding round.

**Length**

Made of Truth funding is for documentary short films or non-fiction immersive projects with a run time between five and forty minutes. You should consider how the length of the film may affect screening and distribution options. Under 20 minutes is encouraged to best maximize these opportunities.

**Amount**

You should apply for the amount of money you will need for the production and finishing costs of your project, up to a maximum amount of £25,000. We will assess the feasibility of your budget and may offer you funding at a different amount than that which you've requested. If the total cost of your project exceeds the amount you are requesting from Made of Truth, you don't need to have all of the additional funds raised at the point of application, but will need to show an achievable plan for securing them and you must not commence work on the project until that funding has been secured, approved by us, and we have confirmed that all other pre-conditions to our funding have been met.

**British qualification**

Your project must be capable of qualifying for certification as British, either through the applicable cultural test, or as an official co-production. Read more information on [British certification](#). Please note that your own assessment of your project as being capable of qualifying for certification does not mean that it will necessarily qualify. Should you need advice as to whether your project is capable of qualifying, please contact [certifications@bfi.org.uk](mailto:certifications@bfi.org.uk) prior to submitting your application.

**BBFC certification (or equivalent)**

The project must be capable of obtaining a BBFC certificate that is no more restrictive than [BBFC 18](#). In the case of VR/Immersive projects which are not subject to BBFC certification, they need to be capable of meeting an 18 or equivalent rating on any platforms where they may be exhibited, and in general not contain content that, were it to be presented within a traditional short film format, would exceed a BBFC 18 classification.

**Rights**

You should have secured, or have a contractual right to secure, the rights (including any underlying rights) in the idea you are proposing. This includes use of any necessary archive or journalistic material. You will be required to provide proof of securing all such rights prior to any funding offer or payment of any award from Doc Society.

You must also be able to clear all third-party rights, including in the music for your project, for use throughout the world, in perpetuity, before it is included in the project (this is to ensure that you do not infringe any third-party rights whenever or wherever you exploit the project).

**Delivery date**

Your project should be capable of being delivered by the end of July 2024.

**Deliverables**

Your budget should allow a minimum of £2,500 for finishing post-production and deliverables. Finishing post-production includes ingesting, grading, online edit and sound mixing. Film deliverable items include:

- 1 unencrypted DCP
- 1 Pro Res 4444 QuickTime mezzanine file;
- 1 H264 .mov or .mp4 file;
- 1 password protected Vimeo link; and
- Enhanced access materials: audio description and captions (subtitles).

If your project is immersive/VR, we will discuss your specific materials delivery requirements with you at the point of issuing you a funding agreement. A sample set of deliverables for a range of platforms is set out in Appendix B of these Guidelines.

The BFI and Doc Society are committed to ensuring that the cinema experience is open to all, especially to disabled audience members. It's a requirement of our funding that any film is delivered with subtitles and audio description, and that the availability of these materials is publicised and they are made available in time for any screenings of the film. Immersive projects are also required to make their projects accessible and requirements will be agreed with all projects receiving an award.

You will need to factor the production of these materials into your production timeline and ensure you have budgeted for them accordingly. Someone from the creative team will need to take responsibility for liaising with the company carrying out the work. Cost estimates for this work can vary considerably so it is important to shop around as early as possible to ensure you have budgeted appropriately.

A more detailed list of deliverables for funded short films is set out in Appendix A, and an indicative list for immersive non-fiction projects in Appendix B. A list of paper deliverables for all projects is set out in Appendix C. The costs of all relevant delivery materials must be included in your budget.

### **Music**

Music can be complicated to clear in terms of permissions, and expensive. If we make an award for your project, our agreement with you for the funding will include parameters for use of music, to ensure that additional costs or delays do not arise during distribution of the project in relation to getting permission to use music. We highly recommend that teams work with a composer to create original music.

### **Access support**

**If any of your contributors or crew have personal access needs that will incur additional costs during the production of your project, you can include these costs in your application. We define such needs as specific support required by people who are disabled or have a physical or mental health diagnosis, which will result in a verifiable additional cash cost to your production budget. This might, for example, be a BSL interpreter to work with members of cast or crew; additional transport or accommodation costs for disabled team members; or a personal assistant for a team member who requires assistance during the production.**

**If you require support for such costs, please include them in your budget under the category *Access support*. These costs will not count towards the £25,000 maximum award amount – so, if you require additional funding to pay for personal access support during production, you can make an application to us for up to £25,000 plus the additional amount you need for access support.**

### **Environmental Sustainability**

All teams applying for Made of Truth funding need to plan their project, from development stage onwards, with the environment and the climate crisis in mind. In your application, you'll need to tell us about how you will embed the principle of environmental sustainability into your production. This means working to reduce your carbon emissions as much as possible,



and your impact on the living world; and to maximise the positive environmental benefits your project could have. This will require you to think about the impact of your approach to production; where your energy comes from, in offices and on location; what materials you consume and how you plan for reduction, re-use and recycling, etc. We ask all applicants to share and embed sustainable values and behaviour with their collaborators and their supply chain, and promote sustainable production to colleagues across the wider industry.

Made of Truth-funded projects are required to complete carbon footprinting via BAFTA albert, submitting pre- and post-production carbon footprint calculations. If you are selected for funding, you should **visit the albert website** to request an account (you should not do this prior to receiving a confirmation of funding from Doc Society). You can then **log into the calculator** and it will calculate your emission prediction. The prediction will enable you to see which of your activities will generate the most carbon emissions, and so identify actions to reduce these before you enter production.

All teams should read [Doc Society's Green Doc protocol](#) and implement relevant actions to reduce their actual carbon footprint. In addition, albert has a range of production and editorial tools, and **free training courses** to support you to reduce the negative and increase the positive environmental impacts of your project. Full details can be found in **albert's Production Handbook**.

You can also choose to apply for BAFTA albert certification, to gain recognition that you have taken action to produce your project in a more sustainable way. This includes developing a carbon action plan, and paying to offset any remaining unavoidable emissions at the end of production. This offset fee generally amounts to approximately 0.1% of a total production budget and should be allowed for in the costing of your production if you choose to apply for certification. Projects can use the **albert Creative Offsets estimator** to predict how much it might cost to carbon offset.

### **Ineligible projects**

Even if your project meets the other eligibility requirements set out above, you will not be eligible to apply for this funding if your project is intended primarily for broadcast television or your project focuses on another art form such as literature, dance on film, poetry on film, opera or artists' moving image.

## **4. What can you use the funding for?**

Your budget should be created using industry norms and market rates. You are not required to put a cost against every line of the budget template – not all cost types will be relevant to

your project – and you should only show the expenditure you actually expect to incur. Your budget should contain provision for the following:

- All costs you expect to incur in order to deliver the finished film.
- The costs of clearance of all rights (including in the music) in the project worldwide in all media in perpetuity on a full buy-out basis (save only for PRS payments for music).
- Crew payments at least equivalent to London Living Wage, with parity across grades, across departments.
- A fee for your film's producer and director. At minimum this fee should be in line with other Heads of Department (HODs) on the project, or in line with cast and crew wages for shoot days, whichever is the highest.
- Any disability access support you require in order to produce the project (see above).
- Reasonable external legal fees to cover the costs of your production legal services, including in relation to clearing all third-party rights noting that, for successful applicants, we will supply a pack of template agreements (covering the director, individual producer, crew, locations, music composer) for use on your project.
- All customary production insurances on which the BFI and Doc Society will require to be named as a loss payee.
- All the delivery materials required by the BFI, including enhanced access materials (HOH subtitles and Audio Description) for the project – see Appendices A, B & C attached to these guidelines.
- If your project is a short film, as opposed to an immersive project, a Digital Cinema Package (DCP) for you to use when exhibiting your project.
- A minimum 10% contingency.
- Any other requirements of funding detailed within these guidelines.

We encourage you to be economical when budgeting but we need to ensure that the projects we support are produced in accordance with all applicable UK laws, including in relation to crew payments. You can include contributions 'in kind', e.g. of resources or time – these should be clearly identified as such in your budget and you will need to demonstrate that crew are being fairly paid.

VAT is not payable on any Made of Truth awards. The total grant funding supplied through the award is outside the scope of VAT and the award is fully inclusive of any and all taxes that may be payable in connection with the granting, receipt or use of the award. Producers receiving Made of Truth funding will need to deduct any such taxes out of the award and in no circumstances will Doc Society or the BFI be required to pay any additional sums in respect of such taxes.

Costs that we **cannot** support include:

- Core costs for day-to-day running of your production company not associated with the project.
- Activity that is already specifically supported by another external source of funding.
- Cost incurred prior to an offer of funding from Doc Society.

The above list is not exhaustive and we may inform you that other types of activity identified in your application may not be included in your production budget.

## 5. How to apply

Applications for this funding open on at **10am (BST) Tuesday 30th May and close at 12 noon (BST) on Tuesday 27<sup>th</sup> June 2023** via the Doc Society [website](#).

### Checklist before you apply

Please check that you meet the below criteria, and any other requirements set out in these guidelines, before submitting your application. Please note that references to the role of writer only apply if you have a designated writer on your project.

I'm seeking funding for a 'single project' documentary short film in live action or animation or non-fiction immersive project of no longer than 40 minutes run time	
The director(s), producer(s) and/or (if applicable) writer of my project are resident in the UK	
The director(s), producer(s) and (if applicable) writer(s) of my project each have a creative track record as described above and I can demonstrate this in the application	
The director(s), producer(s) and (if applicable) writer(s) of my project are each aged 18 or over and not in full-time education	

<p>My project is capable of qualifying for certification as British through:</p> <ul style="list-style-type: none"> <li>i. one of the creative Cultural Tests; or</li> <li>ii. one of the UK's official bilateral co-production treaties; or</li> <li>iii. The European Convention on Co-Production</li> </ul> <p><i>Please note that your own assessment of your project as qualifying for British certification does not mean that it will necessarily pass. Full guidance on British certification can be found on the BFI website at <a href="http://bfi.org.uk/film-industry/british-certification-tax-relief">bfi.org.uk/film-industry/british-certification-tax-relief</a></i></p>	
I believe that my project would be capable of obtaining a BBFC or applicable equivalent certificate which is no more restrictive than BBFC '18'	
I have considered how the project will address the BFI Diversity Standards	
My short film will be delivered by July 2024	

When first using the online application portal you will be asked to create an account which means you can save and review your applications before submission. You will be able to access all your previous and in-progress applications at any point by logging into your account. If you need support in completing the application form please contact [hello@docsociety.org](mailto:hello@docsociety.org)

We offer all applicants the option to upload a video or audio recording instead of a written response to application questions where the written answer is expected to exceed 25 words. Each long form question shows a maximum word count and has an upload box where you can submit an audio or video recording instead of a written response. Where this option is available, you will be given a suggested recording length in place of the word count.

Recorded submissions should not include any music, graphics, filmed footage, sizzle reels, showreels or teasers; the production value of any video answers you provide will not be taken into account in the assessment process. This option is intended to be used as an accessible alternative to long form written answers.

If you require guidance materials in an accessible format that is not available on our website, please contact [kit@docsociety.org](mailto:kit@docsociety.org).

### **Project, team and supporting material**

As part of your application, you will be asked to provide information in relation to your project including:

- your story idea.
- the practical elements of producing the film.
- biographies for your producer and director.
- links or attachments to previous creative work from your core team members, such as short films, writing samples or visual artwork. You can also provide links to materials expressing your ideas for your new project.
- how your project responds to the [BFI Diversity Standards](#), e.g. how it might address industry under-representation in relation to disability, gender, race, age, sexual orientation and / or socio-economic status. The information you provide for this answer may be anonymised and used to help inform future funding decisions, research and strategy.

### **Finances**

You'll be asked to state the amount of funding you are seeking from Made of Truth for your project (up to a maximum £25,000 plus any additional access costs), together with the total anticipated cost of production.

If the total cost of your project exceeds the amount you are requesting, you don't need to have all of the additional funds raised at the point of application but you will need to show an achievable plan for securing them. These additional funds will need to be secured before we make any award to you. If they are already in place, you will be asked to provide more detail about these funds.

Made of Truth is made possible through BFI National Lottery funding. National Lottery grants for short films constitute UK subsidy but we are permitted to offer funding under the terms of an existing notified BFI scheme covering short film programmes. This means that, if you receive a grant from Made of Truth, you will not need to count this funding in your cumulated total of 'minimal financial assistance' (or similar capped provisions) when making any future application to the BFI Doc Society Feature Fund.

### **Budget**

At the end of the form you will need to attach a budget using the Excel template provided alongside these guidelines, showing a breakdown of your anticipated costs. These should only include costs set out in the section entitled “What you can use the funding for” above.

### **Equality Monitoring**

You’ll be asked to complete an equality monitoring form once you have submitted your application form. The data that you submit on this form will be confidential and anonymous, and will not be seen by the staff assessing your application. Please note that we will not be able to put forward your application for assessment until you have completed the equality monitoring form.

### **Speculative Submissions**

We can only make awards to projects that have been submitted to us through the online application process. This means that we cannot accept, or read, informal submissions such as ideas or other materials submitted by any means other than the online application portal

## **6. What happens after you apply?**

Once you have submitted your application, you’ll receive a confirmation within 14 days of submission that it has been received.

### **Eligibility**

We will check that your application meets all applicable eligibility requirements using the criteria identified in [Check if you’re eligible?](#) above. Only **complete** applications can be assessed so if there is information missing from your application this will make it ineligible.

### **Assessment**

Your application will be assessed against the following criteria:

- its potential contribution to meeting the core priorities of the BFI Doc Society Fund
- the creative strengths of the proposal
- how feasible the project will be to achieve within the proposed budget
- the strengths of the project team
- how the story will connect with audiences
- the impact your project could have in addressing the BFI Diversity Standards
- the project’s likely need for National Lottery support. *Our funding is not intended to substitute or replace existing or commercial funding or other income that would or might otherwise be available, or to fund activity that can be achieved without our funding. National Lottery funds can only be awarded to applicants who demonstrate*

*a compelling case for National Lottery support and a clear public benefit from the activity being funded. Projects that have already secured significant levels of third-party finance are not likely to be prioritized.*

- the overall balance of projects receiving support, to ensure variety in the work being funded.

The assessment will also take into account how you have managed any previous BFI or Doc Society funding you may have received.

A BFI Doc Society team member may contact you to discuss your project, including suggesting you make revisions to your application prior to a final decision being made. You might be asked for further information or invited to have a phone call or a meeting – this doesn't mean that any commitment has been made to fund your project, but will help us gather the information needed to make a decision.

We may consult external readers or colleagues from other organisations to assist us in assessing your application. If this occurs, the individuals involved will be required to maintain confidentiality regarding the application contents and agree not to retain application materials following their review.

For projects progressing to Fund Committee consideration, we will request the personal address and date of birth of the CEO or Managing Director of the organisation applying. Please note that our request for this information is not an indication or confirmation of funding and you will be informed separately of the funding decision on your application. The BFI will use this data to run an identity check. This is not a credit check and will not affect the ability of the CEO or Managing Director to receive credit from other organisations. We will be unable to submit your application to our decision-making committee until we have received your completed form.

### **Fund Committee Consideration**

Following assessment of each eligible application, recommendations will be made to the Fund Committee which will decide whether to award funding to recommended applications. The Fund Committee is comprised of Made of Truth executives, one or more representatives of the BFI, and Doc Society executive directors.

## 7. Getting a decision

All applicants will be informed in writing of the decision on their application.

The decision of BFI Doc Society is final. Complaints and appeal processes on process grounds are set out below.

### Timeline Summary

Stage	Timeline
Email acknowledgment of your application	Within two weeks of submission
Decision to progress or decline your application	Within ten weeks of the fund closing date.

If we request additional materials from you, the amount of time it takes for you to supply these may have an impact on our ability to make a decision on your application within the above timeframe, and it may take more than ten weeks after the fund closes to reach a decision.

### Feedback

We are only able to support a small percentage of the applications received and unfortunately have to say no far more often than we are able to say yes. Where applications are not successful, we are not able to provide you with feedback. However, if you've had a project meeting or detailed call with a member of the BFI Doc Society team as part of the application process, or if they requested additional creative material, you can ask to receive some feedback.

Some of the reasons we decline applications are:

- The project was not eligible for funding
- It did not align with our stated objectives for this funding
- We felt the material was too familiar or derivative
- We didn't feel that the project 'needed' National Lottery support, i.e. it should be financeable by other means
- There was insufficient engagement with the BFI Diversity Standards.

### Complaints and appeals



The complaints procedure cannot be used to appeal against our decision on giving a grant if we have followed our decision-making process correctly. We cannot reassess an application or deal with complaints about applications turned down on the basis of creative merit.

Any comments about our policies should be made to

The Chief Executive Officer, Doc Society, Studio 9, 2 Arundel Street, London, WC2R 3DA

We welcome constructive feedback from you on our application process, so we can continue to improve: please send any feedback to [hello@docsociety.org](mailto:hello@docsociety.org)

## **8. Conditions of funding**

If your application is successful, you will need to provide an agreed final budget and a confirmed specification for your project. This will constitute the agreed criteria against which the project will be delivered.

You will then receive an offer of funding by email, followed by a funding agreement which you will need to sign before any funding is advanced to you. A BFI Doc Society team member will be your contact point during this process and the BFI Doc Society Executive will provide creative input and oversight of your project while it is being made.

The award will take the form of a non-recoupable grant, and the funding agreement with Doc Society will set out the terms and conditions of our funding, including the following:

1. Specified credits and logos (for Doc Society, BFI NETWORK, and the National Lottery) which you will be required to include in the opening and closing credits of the project.
2. The name of the Doc Society Executive who will provide creative input and oversight of your project and will be your main point of contact as you produce your project.
3. A legal undertaking that the work being funded is wholly original to you and your team and that all third-party materials incorporated in the project are cleared for use in the project in all media in perpetuity. You will need to provide evidence of such (e.g. fully signed writer and director agreements) before we advance any funding. Where chain of title documents are in a language other than English, you will be required to provide a certified English translation. You will be required to clear worldwide rights in all media in perpetuity from all individuals or

organisations who are contributing to, or whose material is to be featured in, the project (save only for music public performance rights).

4. A permanent, non-exclusive license to Doc Society and the BFI to copy, reproduce and/or exhibit the project: (a) non-theatrically including, without limitation, in educational establishments (including the BFI Mediatheque) or online on the BFI websites (including BFI Player) throughout the world; and (b) the right to use clips from the project for promotional purposes in relation to the project or in relation to promoting BFI National Lottery funding. The BFI will own the delivery materials provided to them and may choose to deposit, preserve and permit access to such materials through standard terms applied by the BFI National Archive.
5. A right of approval for Doc Society of the rough and final cuts of the project.
6. A right of approval for Doc Society of all main production elements (including heads of department) and final credits.
7. A requirement to put in place all customary production insurances on which the Doc Society and BFI must be named as a loss payee.
8. A delivery date of no later than 31 July 2024, by which you agree to finish work on your project and submit the required delivery materials to us.
9. A cashflow setting out when award instalments will be paid, with the final payment being payable upon submission to us of all the required delivery materials. The majority of the award (e.g. 80% of the total award amount) is generally paid in an initial instalment. Any underspend on the award will be retained by, or reimbursed to, the BFI Doc Society Fund.
10. A detailed list of all required delivery materials for your project. Delivery materials for short films will be as set out in Appendix A, while an indicative list delivery materials for non-fiction immersive projects is set out at Appendix B, to these guidelines. Appendix C to these guidelines contains information about the paper deliverables that will be required of all projects.
11. An undertaking from you to acknowledge publicly that you have received National Lottery funding. The support provided by BFI Doc Society is only possible because of the National Lottery. We ask the filmmakers we fund to do everything they can to acknowledge the National Lottery as the source of this funding. This includes displaying the National Lottery logo on your project, related marketing materials, press releases and on the front pages of project and organisational websites. We ask beneficiaries to actively acknowledge and spread the word about their project being made possible by money raised by

National Lottery players, whenever they can. This includes mentioning the National Lottery, at a minimum, on press releases, on print and marketing materials, online including through social media, and when speaking to the industry and the wider public about the project.

12. A requirement for the Producer to adhere to and promote the set of principles commissioned by the BFI and partner organisations aimed at tackling and preventing bullying, harassment and racism in the screen industries. This entails taking active steps to help tackle and prevent bullying, harassment and racism in the screen industries and, in particular, in connection with the funded project.
13. A requirement to undertake BAFTA albert carbon footprinting for the project, in both pre- and post-production.
14. Where relevant, a requirement to adopt safeguarding provisions for protecting children and vulnerable adults.
15. An undertaking from you to deliver against the plans made by you in relation to the BFI Diversity Standards. Failure to deliver against those undertakings without good cause may affect your ability to receive future project funding from the BFI.
16. A requirement to participate in training and professional development events. Standard termination provisions.

### **National Lottery Funding General Conditions**

**The following terms and conditions apply to all applications to the BFI Doc Society Fund.**

- 1 The information in these guidelines can change. The law and Government regulations on distributing National Lottery funds may also change. Doc Society and the BFI therefore reserve the right to review this funding programme and/or change its policies, procedures, eligibility and assessment criteria.
- 2 The application form does not necessarily cover all the information the BFI Doc Society Fund uses to decide which applications to fund. Doc Society can ask applicants for extra information and can take into account information obtained through its due diligence and how an applicant has managed any BFI Doc Society Fund or other BFI funding previously awarded. The BFI Doc Society Fund will not support applications from an applicant which acts in a way or holds business connections (or receives funding from a third party which undertakes activities or holds business connections) which damage or which could reasonably be expected to damage the reputation of Doc Society, the BFI or the funding programme or the National Lottery. The BFI Doc Society Fund will not offer funding to an applicant that

is unable to satisfactorily demonstrate that it is financially viable (a 'going concern') for the period of delivery of the application and for a reasonable time period after completion of the project.

- 3 All applications are made at the applicant's own risk. Neither Doc Society nor the BFI will be liable for loss, damage or costs arising directly or indirectly from:
  - the application process;
  - the BFI Doc Society Fund's decision not to provide an award to an applicant; or dealing with the application.
- 4 Please check your application form carefully. The BFI Doc Society Fund will not process applications which are incomplete, contain incorrect or misleading information or which do not comply with the programme guidelines. The BFI and Doc Society will also follow up cases of suspected fraud and will pass information to the police.
- 5 The Freedom of Information Act 2000 gives members of the public the right to request certain information held by the BFI. This includes information held in relation to applications to the BFI's National Lottery funding programmes or schemes. Therefore if you choose to apply to the BFI Doc Society Fund you should be aware that the information you supply, either in whole or in part, may be disclosed under the Freedom of Information Act.
- 6 **Data Protection:** Part or all of the information you give us will be held on an internal grants management system for the administration of applications and awards. We may also use this information for the evaluation of the BFI's National Lottery programmes. We may provide copies of the information in confidence to other individuals or organisations who are helping us assess applications or monitor funding or to our auditors or the National Audit Office. We may be required to disclose information by the operation of UK law. We may use a credit reference agency to validate information you have provided in your application. This is not a credit check and will not affect your ability to receive credit from other organisations. The credit reference agency we use may keep a record of the information, and may disclose the fact that a search of its records was made to its other clients, in order to stop fraud. By submitting an application, you are providing your informed consent (permission) for the BFI to run such an identity verification check, including its access, use and storage. If you have knowingly provided false or inaccurate information to us at any point, we may provide details to fraud prevention agencies. If you are a company this will include the names of the Company Directors at the time of the fraud. You must undertake to inform all Directors, Trustees and Committee members of this notice.
- 7 Sometimes Doc Society or the BFI's Governors/Board Members or members of staff may be involved in some way with applicants. This interest has to be declared in applications from such applicants. The relevant Governor/Board Member or staff member will not be involved in assessing the application or the decision to make an award. Applicants are advised not to try to influence the success of their application by approaching a Board Member, Governor or staff member.
- 8 The BFI Doc Society Fund's decisions on applications are final.
- 9 **Complaints and Appeals:** Inevitably applications will be turned down and applicants may be disappointed by this result. Formal appeals against the final decision will not be considered unless the applicant has good cause to believe that the procedures for processing the application were not adhered to, or applied in such a way as to

prejudice the outcome of the application. A copy of the BFI's Complaints and Appeals procedure can be viewed online here: <https://www2.bfi.org.uk/about-bfi/policy-strategy/transparency>. Individuals with a complaint or appeal should contact the BFI Doc Society Fund in the first instance before following the BFI's own Complaints and Appeals procedure.

- 10 **Monitoring & Evaluation:** The BFI takes an evidence-based approach to distributing funds and we monitor delivery and impact to make sure our funding is working as hard as possible. All applicants, regardless of the outcome of your application, may be asked to participate in evaluation conducted by us or on our behalf while the programme is open and for a reasonable time after it closes. The BFI will conduct and publish evaluations of programmes which, if you are successful in your application, may include project details and summary information from reports provided to us by you.

### Successful applications<sup>[SEP]</sup>

- The BFI Doc Society Fund will not pay any funding until it has received a fully executed copy of the funding agreement and any pre-conditions to that agreement have been satisfied or waived by the BFI Doc Society Fund. The terms of funding vary according to the needs of each programme but will cover the provisions below.
- Your award must be used on your successful project as set out in your application or as amended in agreement with the BFI Doc Society Fund. You should not change your project without our prior written approval.
- National Lottery awards are intended to be for public benefit and not private gain. Any non-budgeted income generated for the project after receipt of your offer of funding is expected to be applied in reduction of the award amount unless the BFI Doc Society Fund agrees that it can be applied in further enhancement of the project. Any underspend on the total budget must be reimbursed to the BFI Doc Society Fund in the proportion that the amount of the award bears to the total budgeted cost.
- You will be required to deliver your project in a way that meets the stated objectives for the programme and the three cross-cutting principles for the BFI National Lottery Funding Plan 2023-2026. With regard to Equity, Diversity and Inclusion and Environmental Sustainability you will be required to work with the BFI Doc Society Fund or its appointed partners to finalise your planned activity, draw on specialist resources or expertise where the BFI Doc Society Fund can provide this or signpost you to it, and monitor the impact of your project in these areas.
- The BFI and/or Doc Society will publicise information on the number of applications it receives and the awards made by the BFI Doc Society Fund. This information will include the name of the successful applicant, award amount, project name and project details. This applies even if the offer is later rejected and/or any pre-conditions to the funding agreement are not met and the offer subsequently withdrawn.
- **Subsidy control:** all BFI National Lottery programmes will be designed to be compliant with the UK's Subsidy Control Act 2022 and any other relevant subsidy control rules and regulations, as required by the UK government, which are subject to change. According to the terms of that Act, not all BFI National Lottery funding constitutes subsidy and we will confirm each time an award or a programme qualifies as subsidy. In those instances and in order to meet subsidy transparency requirements, BFI will pass on details of any qualifying successful application which

receives more than £100,000 of funding for inclusion on the Department for Business, Energy & Industrial Strategy's subsidy transparency database. The details to be published will include at a minimum: amount of subsidy received (the award amount); applicant name; applicant registration number (if applicable); applicant organisation size; region; sector. These details will be published within 3 months of the date of the award. This applies even if the offer is later rejected and/or any pre-conditions to the funding agreement are not met and the offer subsequently withdrawn.

- The BFI Doc Society Fund requires that any measures taken by successful applicants to address underrepresentation are fully in compliance with the Equality Act 2010 – see more at [www.equalityhumanrights.com](http://www.equalityhumanrights.com)
- **Recognition of the National Lottery:** Since the very first National Lottery draw in 1994, public support – raised directly through National Lottery ticket sales – has funded more than 670,000 projects, raising more than £46 billion for good causes. As a recipient, it is important to publicly acknowledge the source of this funding throughout the lifespan of the project. Effectively communicating that the project is supported by BFI National Lottery funding ensures that those engaging with the work recognise the value and benefit of this unique Good Cause funding. Therefore, if your application is successful, you will be responsible for prominently crediting BFI National Lottery funding and thanking National Lottery players. As such, you are encouraged to ensure that elements of your project/s which have the potential to engage a broad public audience are capitalised on, in order to communicate this message. More details will be supplied once an award has been made.
- You should deliver your project with reasonable skill and care and in accordance with all relevant UK legislation. You will be expected to conduct business legally, ethically and with the highest levels of integrity and comply with the laws of the UK against bribery and corruption including the Bribery Act 2010.
- You will be required to comply with relevant UK accounting practices and provide Doc Society and/or the BFI with reasonable access to records and data including financial records relating to the successful project.
- You will need to routinely report on progress and delivery of your project and payment of the award will be in instalments and linked to such reporting.
- The BFI Doc Society Fund terms of funding will entitle it to withhold or reclaim part or all of an award:
  - if the application was filled in dishonestly or with incorrect or misleading information about the organisation or the project whether deliberately or accidentally;
  - if the award recipient acts dishonestly or negligently to the disadvantage of the project or to the BFI Doc Society Fund or the BFI, and/or in respect of a previous application made to the BFI Doc Society Fund or the BFI;
  - if the award recipient acts in a way or holds business connections (or receives funding from a third party which undertakes activities or holds business connections) which damage or which could reasonably be expected to damage the reputation of the BFI Doc Society Fund, BFI or the National Lottery or if the award recipient changes its business form to one that is unacceptable to the BFI Doc Society Fund or the BFI acting reasonably and taking into account the purposes for which the award was made;
  - if the award recipient has failed to meet the conditions of funding relating to a previous successful award;

- if the award recipient or its partner/s receive additional non-budgeted income for the project; or
- if the award recipient is in material breach of any of the other provisions of the funding agreement.

## Appendix A

### Delivery materials for short films

Instructions about delivery materials will be provided to grant recipients by Doc Society on completion of their project.

#### 1.1 Digital Master Files

If the production is mastered at 25fps for **HD Broadcast**:

**DPP compliant AVC Intra100 AS-11 [.mxf] file<sup>1</sup>**

1080i25 Rec709 – 4:2:2 Y,Cb,Cr – SMPTE range – 2.2or 2.4 Gamma

AND

**ProRes 422HQ Quicktime [.mov] file<sup>2</sup>**

1080p [frame rate as mastered] - Rec709 - Y,Cb,Cr – SMPTE range – 2.2or 2.4 Gamma

The digital master file must be uploaded to a cloud-based file transfer service. In addition to uploading the above broadcast files, you may choose to budget for creating a Digital Cinema Package (DCP) for exhibiting your film. If so, please include the cost of creating an additional unencrypted DCP. You will need to provide the relevant additional digital items below to the BFI National Archive. Please contact your Talent Executive to arrange this delivery.

If the production is mastered at 24fps for **Cinema Exhibition** and/or **Distribution**:

**ProRes 4444 Quicktime [.mov] file<sup>3</sup>**

Rec2020 - RGB - Full Range – 2.6 Gamma

AND

**1 x Unencrypted SMPTE DCP**

The DCP should be compliant with SMPTE RDD52:2020<sup>4</sup> and will contain Narrated audio track for visually impaired (supplied on audio track 8 in the DCP OV) and Closed/Open captions for hearing impaired (supplied as separate DCP VF files containing timed text files).

The DCP and Prores4444 can be supplied at supported SMPTE Digital Cinema frame rates other than 24fps if the native frame of the production differs from 24fps. The DCP should be delivered on a professional quality portable hard drive suitable for use with Digital Cinema Distribution (CruDrive or CruDrive Mini are preferred) or via a suitable secure file transfer portal.

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<sup>1</sup> Digital Production Partnership [“DPP”] website and AS-11 specifications:

<https://www.digitalproductionpartnership.co.uk/what-we-do/technical-specifications/uhd-hd-sd-programmes/>

<sup>2</sup> Apple ProRes White paper:

[https://www.apple.com/final-cut-pro/docs/Apple\\_ProRes\\_White\\_Paper.pdf](https://www.apple.com/final-cut-pro/docs/Apple_ProRes_White_Paper.pdf)

<sup>3</sup> Apple ProRes White paper:

[https://www.apple.com/final-cut-pro/docs/Apple\\_ProRes\\_White\\_Paper.pdf](https://www.apple.com/final-cut-pro/docs/Apple_ProRes_White_Paper.pdf)

<sup>4</sup> SMPTE RDD52:2020

<https://ieeexplore.ieee.org/document/9161348>



Your Talent Executive needs to be notified in advance of the delivery. These items will be preserved in the BFI National Archive.

All digital files should be accompanied by the following:

- A per file MD5 checksum for integrity checking purposes. Supplied as list in either .txt or .csv file (Not required for DCP).
- The automated quality control (AQC) or eyeball quality control (EQC) documentation for DPP compliance (AS-11 AVCIntra100 only) , or a suitable DCP validation report (DCP only).

## **1.2 Enhanced Access Materials**

**You may be required to provide the following enhanced access materials are to the BFI National Archive alongside the above set of materials. The captions are the materials referred to collectively in the Application Guidelines as “HOH subtitles”.**

**Supplied with DCP, ProRes and DPP compliant AS-11:**

- Narrative audio track (“Audio Description”): narrative description of content on screen
- Open captions (English): Open captions are text displayed to assist hearing impaired audience members. Captions text includes scene dialogue and descriptions of key sounds i.e. “phone rings” or “door slams”. Open Captions are rendered by the server or projector and will display the timed text captions on screen, visible to the entire audience

**Supplied with DCP only:**

- Closed captions (English): Closed captions are text displayed to assist hearing impaired audience members. Captions text includes scene dialogue and descriptions of key sounds i.e. “phone rings” or “door slams”. Closed captions are generally presented off-screen on dedicated devices and are not generally visible to the entire audience

**Further details of enhanced access file formatting for DCP, ProRes and DPP files will be made available on delivery.**

## **1.3 Additional digital film files**

In addition to the above, please provide the following:

- 1 x Password protected Vimeo link for the film
- 1 x H264 .mov or .mp4 file

## Appendix B

### Delivery materials for non-fiction immersive projects

The immersive items may be acquired by the BFI National Archive for the purposes of long term digital **storage** only. The files we require from you will depend on the project type and intended platform as outlined at A to D below. If any custom instructions are required for installing or running the content these should be provided in an accompanying README file. For any other immersive delivery platforms (i.e. not covered by A to D below) an appropriate format for these deliverables will need to be agreed in advance with the BFI.

Any physical items must be sent to: Production Finance, BFI, 21 Stephen Street, London W1T 1LN. You should contact the Doc Society Executive in advance to arrange delivery.

Enhanced access deliverables for immersive projects should be agreed prior to funding.

*All trailers/walkthroughs should be uploaded to Sharefile unless the file size is larger than 100GB.*

#### **A. Desktop VR (PC Windows):**

1 x Application file including executable launcher and complete with required build data, linked libraries (DLLs) and asset files – please provide these together in a single TAR file. Application should run smoothly on target platform without stutter or uncomfortable low frame rates.

- 1 x MD5 checksum for the TAR, provided as a .md5 file with the same filename as the TAR – eg VR\_Project\_ExampleTitle.tar / VR\_Project\_ExampleTitle.md5

1 x Linear (non-immersive) trailer and/or walkthrough version to showcase the project in a non-immersive environment. This should be a Pro Res 422 Quicktime file 4096x2048 or larger in equirectangular 2:1 format (ie. top/bottom or side by side), encoded in one of these ProRes codecs, in order of BFI preference: ProRes444XQ, ProRes4444, ProRes422HQ.

Note: if an HDR version is available, we would seek to obtain one HDR and one SDR version of the trailer and/or walkthrough.

- 1 x MD5 checksum for the QuickTime file, provided as a .md5 file with the same filename as the MOV – eg VR\_Walkthrough\_ExampleTitle.mov / VR\_Walkthrough\_ExampleTitle.md5

#### **B. Mobile VR (Android based platforms such as Quest):**

1 x Android Package File (.APK) containing full build and required assets of the application. Application should run smoothly on target mobile platform without stutter or uncomfortable low frame rates.

1 x Linear (non-immersive) trailer and/or walkthrough version to showcase the project in a non-immersive environment. . This should be a QuickTime file, 4096x2048 or larger in equirectangular 2:1 format (ie. top/bottom or side by side), encoded in one of these ProRes codecs, in order of BFI preference: ProRes444XQ, ProRes4444, ProRes422HQ.

Note: if an HDR version is available, we would seek to obtain one HDR and one SDR version of the trailer and/or walkthrough.

- 1 x MD5 checksum for the QuickTime file, provided as a .md5 file with the same filename as the MOV – eg VR\_Walkthrough\_ExampleTitle.mov / VR\_Walkthrough\_ExampleTitle.md5

### **C. Mobile AR:**

1 x Android Package File (.APK) containing full build and required assets of the application.

1 x Linear (non-immersive) trailer and/or walkthrough version to showcase the project in a non-immersive environment. This should be a QuickTime file, 4096x2048 or larger in equirectangular 2:1 format (ie. top/bottom or side by side), encoded in one of these ProRes codecs, in order of BFI preference: ProRes444XQ, ProRes4444, ProRes422HQ.

Note: if an HDR version is available, we would seek to obtain one HDR and one SDR version of the trailer and/or walkthrough.

- 1 x MD5 checksum for the QuickTime file, provided as a .md5 file with the same filename as the MOV – eg VR\_Walkthrough\_ExampleTitle.mov / VR\_Walkthrough\_ExampleTitle.md5

### **D. 360 Video:**

1 x QuickTime file, 4096x2048 or larger in equirectangular 2:1 format (ie. top/bottom or side by side), encoded in one of these ProRes codecs, in order of BFI preference: ProRes444XQ, ProRes4444, ProRes422HQ.

- 1 x MD5 checksum for the QuickTime file, provided as a .md5 file with the same filename as the MOV – eg VR\_360\_ExampleTitle.mov / VR\_360\_ExampleTitle.md5-1 H264/H.265 .mp4 file

1 x H264/H.265 .mp4 file

1 x password protected Vimeo link uploaded to sharefile

### **1.4 Immersive Project Technical summary**

1 x text document summarising the basic technical overview of the project, detailing the following information:

- Bitrate:
- Resolution:
- Frame Rate:
- Summary of underlying technology:  
(e.g. Desktop VR (Windows); Mobile VR (platform name); Mobile AR; 360)

## Appendix C

### Documentation deliverables for all projects

#### 2.1 Credits (if requested)

- 1 x Completed Credits List**

Using the Credits Template provided, include a full list of credits for your production; the final approved version of the full list of main and end credits for the film, plus the official title, copyright, release dates and content summary (Synopsis). Please contact [Curatorialenquiries@bfi.org.uk](mailto:Curatorialenquiries@bfi.org.uk) with any questions relating to this.

#### 2.2 Contributor and Crew Agreements

- PDF copies of all rights and clearance agreements**

Including Artists Agreement(s), Producer, Director and Writer Agreements, Contributors Agreements (to include at a minimum all Heads of Department: DOP, Sound Recordist, Editor, Art Director/Production Designer, Sound Designer (if applicable)) and

- Music Contributors Agreement and a copy of the music cue sheet**

You can find a template of your music cue sheet in your production pack

- Any Applicable Rights Clearances**

#### 2.3 Final Cost Report

- 1 x Final Cost Report**

A final cost report setting out actual expenditure compared to Budget. Supporting invoices/copy receipts may be requested by CS but do not need to be supplied until requested.

#### 2.4 Release Plan

- The Release Plan**

#### 2.5 Publicity Materials

- A selection of approved publicity stills**

Where available, stills should be submitted in the format in which they were produced and distributed. Where possible, please supply files as uncompressed TIFFs, ideally 600ppi at true size. Please also provide any necessary photography credits, which might include photographer, rights holders, restrictions or proof of clearances, as either embedded metadata or a separate listing.

- 1 x written publicity pack**

Please submit the written publicity pack, to include one synopsis of approximately 250 words and a 160 character logline, flyers and other publicity material, full credits list, biographies of principal cast, individual producer(s), director(s), writer(s) and key crew, and production information. This should be saved in a folder entitled 'publicity pack' within your project folder.

#### 2.6 Behind the Scenes (BTS) Stills

- A selection of approved 'Behind the Scenes' stills.**

Where available, please provide a selection of 'Behind the Scenes' stills taken from the

film. Please supply files as uncompressed TIFFs, ideally 600ppi at true size

## **2.7 Completed BAFTA albert carbon calculator report**

This will include the pre-and post-production calculations submitted via the albert website.