

Waveform - Applications Open

(Opening date: 14 November 2017 - Closing date: 14 January 2018)

We're really pleased to announce that applications are now open for Waveform, a new artist development programme supported by the wonderful [Jerwood Charitable Foundation](#). It's an idea that's been brewing for a few years, and it's super exciting for us to be working directly with artists in the field of audio-visual performance.

That all sounds very exciting, but what exactly is Waveform?

At Flatpack we have always been interested in artists who combine sound and image in striking, innovative ways, and over the years we've been delighted to host work by some brilliant performers including [Paper Cinema](#), [Giant Axe Field](#), [Mothwasp](#), [The Sound Book Project](#), [Graham Dunning](#), [Sam Meech](#), [Usaginingen](#), [Optical Machines](#), [Zeno van den Broek](#), and [Transforma](#). In recent years, we've gathered this live programme along with a range of music docs, interactive sound installations, synth workshops and anything else audio-related into our Optical Sound strand, which has become a popular and integral part of the festival.

A lively community of artists and audiences has helped to build Optical Sound, and the next step for us is to encourage this community to grow and facilitate the making of new work. As an area of practice it's a tricky one to define, largely due to the varying approaches artists take, from traditional live accompaniments to silent films, to light and shadow shows with homemade contraptions (see [Optical Machines](#)), to live video feeds projecting turntable animation (see [Sculpture](#)), and just about everything else in between. The aim of this new programme is to create opportunities for ten artists to make new AV works over the course of a year (two of which will premiere at the 2019 festival). Helping with the creation of these pieces will be informal workshops, talks, and peer-to-peer support.

And what exactly is Flatpack?

An eclectic film jamboree that takes over venues across Birmingham every spring. You can find a succinct description of the festival [here](#) and 15 minutes perusing the website should give you an idea of the work we're interested in and exhibit.

And what does the programme itself consist of?

To kick things off all participants will come together for the closing weekend of the 2018 festival (20-22 April). This first residential weekend will be a mix of tailored group activity and visits to Optical Sound events - a chance for the group to get to know one another, present existing work and discuss goals for the next 12 months.

The subsequent year will be punctuated by two more intimate and focussed meet-ups where the entire cohort are present. These will shift in emphasis, from a workshop approach designed to build understanding and roadtest new collaborations, via

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learning opportunities and mentoring from guest artists, towards a more outward-facing scratch night where works in progress will be presented to each other and a public audience for feedback.

Dotted throughout the year, we will have contact with each member of the group, providing advice, and inspiration, whilst also getting updates, setting deadlines, and keeping up momentum. Where necessary we will arrange discussions between participants and key personnel who hold expertise in particular areas which we feel would be beneficial for the participant. The programme will then culminate with another residential weekend at Flatpack's 13th edition in April 2019.

So what do the selected artists get and what is required from them?

Each of the ten chosen artists will be given:

- £1000 per participant (paid in two installments – the second instalment will be paid after there has been a work-in-progress performance);
- Optical Sound passes for the 2018 (20-22 April 2018) and 2019 (dates TBC) festivals with travel and accommodation provided (participants will be given a compulsory itinerary which will include workshops, talks, and performances);
- Optical Sound passes for the 2019 festival (April 2019, exact dates TBC) with travel and accommodation provided.

What we expect from the participants:

- attendance at the festival during the weekend of 20-22 April 2018;
- participation in group discussions and workshops during that weekend;
- to perform a work-in-progress show in Birmingham in either September or November 2018 (dates TBC);
- attendance at the Optical Sound weekend at the 2019 festival in April (exact dates TBC).

What happens after the work-in-progress performances?

Once all participants have shared a work-in-progress performance, two artists will be selected for further commissioning (a further £5,000 will be divided between the two artists as deemed necessary to complete the works). These two performances will then be premiered at the 2019 Flatpack Film Festival in April of that year.

The rest of the participants will be encouraged to explore funding opportunities in order to work on their performances and shows.

Who will select the two artists for further commissioning?

The Flatpack Programmer and Director, along with an advisory board, and the Jerwood Charitable Foundation.

It all sounds great; who is eligible?

Any artist can apply regardless of discipline, however successful applicants will need to prove:

- that they are UK-based, with a distinctive vision and work of high quality;
- that they have a strong interest in the imaginative exploration of sound and image;
- that they could feasibly produce a complete audio-visual show within 12 months.

How do people apply?

Application forms can be found here. Once completed, they should be sent to sam@flatpackfestival.org.uk no later than 11:59pm on Sunday 14 January 2018.

Everyone who applies will be informed of the outcome by the end of January 2018.

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