



DELIVERED BY



## Emerging Talent FAQs

### ELIGIBILITY

**1. What do you mean by ‘Emerging’ talent?**

In this context ‘emerging’ means writers, directors, writer/directors or producers who have acquired some professional experience. They may have made work of a certain level that has attracted industry attention and support, or achieved recognition in another medium, but must not yet have made a feature length film that has attracted distribution. For example, writers may have written professionally for industry produced shorts, plays, television or animation. Directors may have a track record in shorts, music promos, commercials, television, visual arts, animation or theatre and now be looking for guidance and support for their first feature.

**2. I am under 18. Can I apply?**

No, you must be over 18 to apply.

**3. I am currently in further/higher education (university, film school etc.). Can I apply?**

No, you cannot apply if you are enrolled in formal further/higher education.

**4. What sort of support does Creative England have available for ‘Emerging’ talent?**

Our offer includes development support for both projects and individuals. All of our support - financial or otherwise - will be targeted towards making that first feature a reality, and we’ll work closely with successful applicants to determine the most appropriate critical path. That might include support for the development of a screenplay, or a pilot to bolster a well-developed screenplay in existence.

Where the need is identified, successful applicants may also receive additional support such as industry mentoring or training as an integral part of their project development support. Please note however that we do not offer event bursaries outside of a broader award for development.

**5. Can I apply as an individual or do I need to do it through a company?**

It is not necessary to apply as or through a company but the lead applicant should own the rights or be in the process of obtaining the rights to any project submitted to the Talent Development team.

**6. Who will you accept submissions from?**

We will accept submissions from any combination of writer, director and producer teams, but would expect a producer to lead an application to the Talent Development team (where one is attached). The essential requirement is that: all applications for Feature Film Development support must have a writer or a writer/director attached; and all applications for pilot support must have a writer-director-producer team or a writer/director-producer attached.

In addition, any development award may be subject to the attachment of a producer following discussions with the Talent Team. Any Pilot application submitted without a producer attached will be declined on eligibility.

**7. I am a writer, director, writer/director, producer based in Greater London. Can I apply?**

Yes, this is an England wide offer so you can apply regardless of where you are based in England.

**8. I am a British filmmaker living abroad. Can I apply?**

No, you must be based in England in order to apply.

**9. I am a writer, director, writer/director based in Wales, Scotland, or Northern Ireland. Can I apply?**

In order to make the best use of resources, local talent that are based in Wales, Scotland or Northern Ireland should apply to their respective BFI NET.WORK film agency for support (<http://network.bfi.org.uk/funding-finder>). However, the NET.WORK does encourage partnerships where the creative team spans Nation boundaries across the UK.

**10. I am a Scottish/Welsh/Northern Irish filmmaker based in England. Can I apply?**

Yes you can apply to both Feature Film Development and Short Film Production, as long as your “main residence” is in the English regions and you are paying council tax to the relevant local authority.

**11. I have an idea for a documentary feature. Can I apply?**

Yes, with prior agreement from the Talent Team we may accept proposals for the development of documentary features if the project demonstrates clear cinematic ambition. Prospective applicants should contact the Talent Team to discuss their proposal in advance of making an application.

**12. I have an idea for an animated feature. Can I apply?**

No, regretfully we are unable to accept submissions for fully animated. We can accept projects with that have animated elements if the majority is live action.

**13. I'm a writer or director and have already made a first feature. Can I apply?**

If your first feature was theatrically released in the UK, you cannot apply. However if you are a writer, director or writer/ director yet to make a feature film, working in partnership with an experienced producer who has several theatrical credits to their name, you can apply.

**14. If my first feature was not theatrically released. Can I apply?**

Yes. In addition, the Talent Development team may elect to support filmmakers who have made a released no/micro/very-low budget feature film.

## **SUBMISSIONS**

**1. As an 'Emerging talent' can I apply for both Pilot and Feature Film Development Funding simultaneously?**

Yes, you can apply to both. For example, if you have already made some shorts and are developing a high concept first feature which requires you to demonstrate your ability to deliver high standards of production value and/or visual effects, then you might consider applying for a Pilot in order to strengthen your chances of making that first feature a reality, while also applying for Feature Film Development funding to work on the feature project. Please make it clear in your application that you are applying for both elements.

**2. What level of existing/previous work do I need to demonstrate in order to apply?**

Please refer to the Emerging Talent Guidelines but as a rule of thumb, and due to high volume of applications we receive, we will require writers, directors, writer/directors and producers to demonstrate a minimum of two significant credits in their area of expertise. We reserve the right to vary the above requirement when a particular writer, director or writer/director can demonstrate exceptional ability in their respective field.

**3. I have previously submitted a project to Creative England or the British Film Institute. Can I apply?**

We regret that projects that have previously been declined development funding by Creative England and/or BFI are not eligible to apply except with our prior agreement. In such instances, the prospective applicant would need to demonstrate that there are significant and substantive changes to a project or that major new elements have been attached or secured.

**4. Will Creative England consider co-funding with the other national agencies (Film Cymru Wales, Creative Scotland, NI Screen)?**

Yes, where appropriate we can work in partnership with our NET.WORK partners to support pan-national collaborations. If you intend to do this, you must complete the relevant questions in the application form.

**5. Is there a deadline to apply to the Emerging fund?**

The Emerging Talent Fund is rolling and will open until further notice. However, if you intend to apply then please refer regularly to Creative England and the BFI/BFI NETWORK websites for updates during the transitional period while the BFI implements its 2022 strategy.

## **FEATURE FILM DEVELOPMENT**

### **1. What sort of projects can I apply with?**

We are flexible and welcome films of all genres. We have no real restrictions on what you can apply with other than it must be capable of being a feature length film for theatrical release, capable of obtaining theatrical and video release certificates no more restrictive than BBFC's 18 certificate and capable of qualifying to certification as a British Film.

### **2. What is the maximum contribution granted by the Talent Development team for Feature Film Development?**

Single project development awards will not generally exceed £30,000. The level of an award will be agreed by Creative England in consultation with the BFI following detailed discussions with a successful applicant. It will be appropriate to the proposed development activity, the scale of the intended project, the talent involved and industry norms.

### **3. At what stage of development does the project need to be in order to be considered?**

Projects seeking development support must have been developed to treatment stage or beyond at the point of application. We will fund the writing of screenplays as well as further drafts of treatments if we feel the draft submitted in your application needs more work. We will also accept applications for script rewrites by a different writer.

### **4. What do I need to include in my submission?**

Please refer to the Emerging Talent Guidelines to find out what to include in your submission.

### **5. Do I need a director attached in order to secure funding?**

No, you do not need a director attached at this stage but if there are no directors attached at the point of application and you are a writer applying for this award, we would strongly encourage you to be working in partnership with a Producer. If your project is invited to stage 2 we may ask to see a director wish list.

### **6. On top of writing fees, which other costs can I include in my budget?**

You can include the following costs in your budget: option fees for underlying material, legal costs, producer fees, pilots, teasers, script editor fees, overheads and travel costs. In keeping with the bespoke nature of our work, awards to successful applicants may also include funding towards mentoring, training, and other developmental support according to individual need. However please bear in mind that our maximum contribution will typically not exceed £30,000 per project.

**7. Will Creative England co-fund a development with other invested parties; TV broadcasters/ commissioners, for example?**

Yes, but partnership funding is not required and is not a consideration in our funding decision. We do however welcome proposals that have some sort of industry attachment, particularly where it demonstrates market demands.

**8. What sort of pilot can I apply with?**

Your pilot, proof-of-concept or teaser should aim to be no more than 15 minutes in length. It can be a selection of scenes taken from your feature film, or something separate which demonstrate the world, genre, style, character/s, narrative and tone directly of your feature. We are not looking for pilots that act as stand-alone shorts independent of a feature. An example of a pilot which successfully helped the filmmaker realise their feature is Rachel Tunnard's EMOTIONAL FUSEBOX which she made in advance of ADULT LIFE SKILLS: <https://vimeo.com/85466056>

We are presently unable to accept fully animated pilots. If you have a mixed media project, then we would expect you to demonstrate your ability to deliver it within the stated budget.

**9. Why are you no longer funding short films?**

The BFI announced its 2022 Strategy in November 2016, which involved a major review of all Lottery film funding activities taking effect from the new financial year in April 2017, and the decision was taken for Creative England's Emerging support to focus on feature film development and pilots.

**10. I have an idea for a pilot but have not yet written a script, can I apply?**

No, your pilot must be developed to an advanced draft stage in order to be considered except with our prior agreement.

**11. What is the maximum award granted by Creative England for a pilot?**

The maximum award granted by Creative England is £30,000, with only very few projects will be awarded the maximum amount.

**12. What if my budget is higher than £30,000?**

In exceptional circumstances we may consider pilots of a higher budget level but we will require you to provide confirmation at application stage that the balance of match funding is in place.

**13. Do I need to have attached cast or crew members to my project?**

No, we do not expect you to have secured cast or crew members when you apply. However if you have already secured some of your team members, please indicate who they are in the space provided in the application form.

## **DECISION PROCESS**

**1. Who will read my application?**

All applications will be read and assessed internally by the Talent team. Depending on the volume of submissions, we may need to use experienced external assessors.

**2. What criteria will Creative England use to assess my application?**

The specific criteria we will use are set out in the Emerging Talent Guidelines. We are looking to back talent with a promising body of work and a clear idea of what sort of filmmakers they aspire to be, who have something exciting to say to an audience, and who we feel confident will be able to deliver their vision on schedule and budget. We expect a very high demand for our awards and we are only able to make a limited number each year. Even if your application meets all the above criteria, we may not necessarily be able to support you.

**3. When will I know if my application has been successful?**

Please refer to the Emerging Talent Guidelines for further information about our decision process and timeline.

**4. Which additional materials are the Talent team likely to request, and how quickly will they need them?**

Additional materials should be provided within one week of a formal request and may include, amongst others: a detailed treatment for your project, a complete draft screenplay, a writing sample, a showreel of completed work on DVD or via download, a development (or production if you're applying for a Pilot) budget, a development (or production if you're applying for a Pilot) schedule, a director wish list, development notes, any executed option or rights agreements, evidence of any proposed partner involvement in your project.

**5. If the Talent team ask for a meeting, who should attend?**

If we ask you for a meeting all relevant members of the key creative team should attend. This meeting will typically be held at one of Creative England's offices and is an opportunity for you to explain in person why you want to make the film and to outline your ideas in more detail. We may also have questions about your application and may ask you to address or refine certain aspects. It is important to understand that requesting additional materials or a meeting does not constitute an endorsement of your project or guarantee funding.

**6. Who makes the final decision?**

All funding decisions will be made by Creative England, in close consultation with the BFI, on the basis of a detailed assessment and a recommendation by the Talent team. While all projects are reviewed against the published criteria, the selection process is inevitably subjective and our decision on whether we wish to support your project is final. All successful and unsuccessful applications will

be confirmed in writing as soon as possible after a funding decision has been made.

**7. Are awards subject to conditions?**

Yes, please refer to Appendix 1 of the guidelines for details of our standard terms and conditions for awards under this strand. All successful awards are published on the Creative England website and it is a condition of any award that successful applicants co-operate with Creative England in any PR or press activity relating to their funded activity and the Talent team in general.

**8. If my application has been unsuccessful can I request feedback?**

All unsuccessful applications will receive a standard declination email. Where time and resources allow, we will endeavour to offer some feedback and constructive advice to unsuccessful applicants at stage 2, if requested. However, due to the high volume of applications that we receive, this may not always be possible. We also welcome constructive feedback on our application and assessment processes.

**9. I have been unsuccessful, can I resubmit at a later stage?**

We can only accept resubmissions for projects if there have been significant and substantial changes to a script or major new elements have been attached and/or secured since the last application. All resubmissions must be discussed with and agreed by us in advance.

**10. Can an applicant make a submission without going through the process outlined above?**

We regret that we are unable to read scripts or consider projects that have not been formally submitted through the application process outlined above.

## **MISCELLANEOUS**

**1. Can I apply for training, mentoring or other bursaries without applying for either First Feature Development or Pilot Funding?**

No, we are only able to provide training, mentoring or other bursary support for professional development where it is attached to the development of a specific film project, in accordance with the guidelines.

**2. Do I need to be represented by an agent to apply?**

No, agent representation is not a requirement.