

[i]FEATURES

FREQUENTLY ASKED QUESTIONS

We hope these are useful and will be issuing regular updates throughout the submissions period.

If you can't find an answer here or in our iFeatures guidelines, please contact ifeatures@creativeengland.co.uk

ELIGIBILITY

- I live in London / Scotland / Wales / Northern Ireland etc. but my project is set in the English regions. Can I apply?
- My project is not set in the English regions but I live there. Can I apply?
- I'm a first-time filmmaker. Can I apply?
- Can I apply as an individual?
- Can I apply with more than one project?
- I'm an individual writer/director/producer looking for some collaborators to apply with. Can you help?

SUBMISSIONS

- Are you looking for a particular genre or type of story?
- What is the definition of 'English regions'?
- Our story is not set in the English regions. Can we submit?
- We have an idea that has already been developed to script. Can we submit?
- I am a director. Should I send you a DVD of my showreel as part of our submission?
- Our project is a feature-length documentary. Can we submit?
- We do not have the rights to the project we wish to apply with. Can we submit?
- We have an idea that has already been submitted for Creative England Development Funding. Can we apply?

MISCELLANEOUS

- When will we know if our submission has been successful?
- How much time commitment will iFeatures demand from filmmaking teams?
- How will the professional development programme work?
- Are there any restrictions on what the development monies can be spent on?
- Apart from the award, how will story/script development be supported?
- What happens if our filmmaking team all fall out with each other along the way?

- What are the turnaround provisions for projects that don't proceed to Full Development or green light?
- Is the £350,000 budget an absolute?
- Do the films have to be originated digitally or can they be shot on 35mm / 16mm?
- Do we have to clear all rights in the completed films?
- What are the delivery requirements for the completed films?
- Will the films have a completion bond?
- When will the BBC look to exercise its UK TV rights?
- What sort of credit will the production company receive?
- Who handles the distribution and exploitation of the finished film?

ELIGIBILITY

I live in London / Scotland / Wales / Northern Ireland but my project is set in the English regions. Can I apply?

Yes. Individual team members can live anywhere in the UK and we encourage pan-national and regional collaborations.

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

iFeatures 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 on £350,000, 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 (eg: a film producer working with a TV director and a playwright)

iFeatures 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 have to have a minimum of two people attached to your project at the time of submission (ie: 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 two submissions. These can be with the same or a different team. However, we welcome meaningful collaborations between experienced and emerging producers. Established producers, as well as submitting their own projects, may mentor applications from emerging producers. Producers wishing to support such applications should discuss this with the iFeatures Executive Producer before submitting.

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. Our events across the English regions provide great networking opportunities and we're very happy to encourage, like and link to any social media groups set up to generate iFeatures' collaborations.

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!

What is the definition of 'English Regions'?

The 'English regions' are any part of England outside Greater London. If you're unsure about the boundaries, the following may be useful <http://www.postcode-info.co.uk/greater-london-postcodes-375.html>

Our story is not set in the English regions. Can we submit?

As with the previous round of iFeatures, we've decided to focus on stories that are set outside of Greater London and rooted in the English regions. That offers a very wide canvas to prospective applicants.

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

iFeatures 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 but we would advise you to discuss it with member of the iFeatures team in advance.

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.

We can only accept DVDs in extremely exceptional circumstances and you will need to discuss this with a member of the iFeatures team in advance.

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

Regretfully, we are unable to accept documentary proposals in this round of iFeatures.

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

You may only apply to iFeatures 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 discuss your submission with the iFeatures Executive Producer before submitting.

We have an idea that has already been submitted to the Creative England Talent Centres. Can we apply?

You should first discuss your application with a member of the iFeatures team if you intend to apply with a project that is currently being considered or has previously been turned down for Creative England Development Funding

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 w/c 23rd May. 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 iFeatures demand from filmmaking teams?

iFeatures 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 a number of 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 at 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 iFeatures 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?

Primarily funded by Creative Skillset through the Film Skills Fund, the accompanying professional development offer 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 iFeatures 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.

Are there any restrictions on what the development award can be spent on?

Each filmmaking team will need to agree a development budget with the iFeatures Executive Producer. This will vary according to the specific needs of each project and the stage of development that it is at. We would expect the writer to receive a significant proportion of the monies with appropriate “retainers” for the director and producer. Other costs might include research, travel, out-of-pockets, telephone calls, etc.

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 iFeatures Executive Producer will be the key editorial contact point but teams may work with a story, script or development editor who is simpatico to the material. The development teams within Creative England, BFI Film Fund and BBC Films will also provide input/feedback, via the iFeatures Executive Producer, as needed.

What happens if our filmmaking team fall 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. In the event that we can't agree, then we'll have the right to put the project into turnaround.

What are the turnaround provisions for projects that don't proceed to Full Development or green light?

Projects will be subject to the industry-standard turnaround provisions set out in the development contract with iFeatures. This freely allows filmmaking teams to further develop their projects and to seek alternative financing outside of the initiative.

Should the project subsequently proceed into production, we do need to recoup our development investment but will exercise discretion in either seeking repayment of the £9,000/£6,000 investment without premium on the first day of principal photography of the film or converting it into production equity, repayable from revenues from the exploitation of the completed film. In making this call, we will take particular account of the circumstances of the production and ensure that any repayment/recoupment does not in any way inhibit the film from being made or penalise the filmmakers. We want to see your film get made as much as you do.

Is the £350,000 budget an absolute?

Yes. iFeatures specifically wants to raise the bar in lower budget filmmaking and we believe that a figure of £350,000 challenges the creative, technical and financial ingenuity of filmmakers. It also offers the right balance of opportunity and risk for the various iFeatures partners.

At the same time, we do want to encourage producers to gain “traction” for their projects through the early attachment of sales agents and distributors as well as other partners. iFeatures should be treated as a springboard to a whole range of long-term commercial relationships.

In-kind support by way of discounted production services and facilities is allowable as long as the terms of such are clearly documented, and any expected return, whether financial or other, is approved by iFeatures and its partners. In order to stimulate such deal making, teams will be able to trade “points” from their “first dollar” corridor of receipts up to an agreed level. The remainder must be reserved to the benefit of the filmmaking team, their cast and crew.

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, UK film certificate, final cost report. . All these elements will be needed to ensure the widest possible distribution of the film.

Each film’s production budget should include the skillset levy – 0.5% of the production’s UK core expenditure.

Will the films have a completion bond?

No... so we’ll need to feel confident that films green lit under the initiative can be delivered on budget. The iFeatures Executive Producer will oversee the productions on behalf of the partners so she will effectively be the “the bond”. Which is another way of saying she’ll be very rigorous.

When will the BBC look to exercise its UK TV rights?

The licence agreement with the BBC will allow you to exploit the other UK rights such as AVOD, SVOD and Pay TV subject to holdbacks period during which you won't be allowed to exploit such rights. Given the changing nature of the landscape, the role of the BBC iPlayer in the distribution/exhibition of your film may, subject to agreement, move beyond "catch-up" following a free TV broadcast (i.e BBC Store). However, you will still be able to exploit theatrical and home entertainment rights (including VOD and download to own).

What sort of credit will the production company receive?

We recognise that credits are important in the industry and are flexible as to which company you might want to have credited as the production entity. This is rarely the FPC that will be incorporated to handle the physical production of the film. For example, the team or producer may already have an existing production company that they would like to credit or the team might be looking to set up a longer-term venture together.

Who handles the distribution and exploitation of the finished film?

It is intended that the distribution rights will remain with the filmmaking team subject to the pre-sale to BBC. iFeatures and its partners will retain a right of approval over the

terms of the sales and distribution strategy as well as any sales and distribution agreements to be entered into.

While the Partners will actively look at ways to support the exhibition and platforming of each film, the team will need to be proactive in securing sales and distribution. All revenues will be remitted to a collection agent for disbursement according to an agreed recoupment schedule.

Whilst the information and advice in these FAQ's is believed to be accurate at the time of going to press, iFeatures Limited reserves the right to make changes at any time to the iFeatures initiative and/or to these FAQ's at any time at its discretion. Neither iFeatures, the Partners nor the Skills Partner shall be responsible for any loss attributable to errors, omissions or other inaccuracies in the information contained in these FAQ's.

