

Making an application to the
**YOUNG AUDIENCES
CONTENT FUND**
FOR PRODUCTION FUNDING

March 2019



Department for
Digital, Culture,
Media & Sport

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INTRODUCTION

Thank you for your interest in production funding from the Young Audiences Content Fund, which is administered by the BFI, and welcome to our guidelines. Please read them carefully before applying.

This is a pilot fund intended to stimulate the provision and plurality of programming for children and young audiences up to, and including, the age of 18, in both live-action and animation, and across all genres including entertainment, education, comedy, drama, arts and culture, factual and religion. It will also support the sustainability and growth of UK production companies and the children's public service broadcasting landscape.

Production funding from the BFI for the Young Audiences Content Fund, covered by these guidelines, is intended for the production of original programming which has secured a written commitment from a broadcaster to make the programme available on a free-to-access, Ofcom¹ regulated service to a UK-wide audience. Projects without a broadcaster commitment should look at our guidelines for development funding.

We are looking to provide funding for content that will entertain, inform and excite young audiences and has been developed with a clear view of the target audiences' tastes and preferences, including the service that they would access it on. The awards are non-recoupable and can provide up to 50% of the programme budget, depending on the funding need.

The Young Audiences Content Fund is intended for productions with public service broadcast characteristics. Content that will:

- Inform our understanding of the world – to inform ourselves and others and to increase our understanding of the world through news, information and analysis of current events and ideas.
- Stimulate knowledge and learning – to stimulate our interest in and knowledge of arts, science, history and other topics, through content that is accessible and can encourage informal learning.

1. Or equivalent EU regulator

- Reflect UK cultural identity – to reflect and strengthen our cultural identity through original programming at UK, national and regional level; on occasion, bringing audiences together for shared experiences.
- Represent diversity and alternative viewpoints – to make us aware of different cultures and alternative viewpoints, through programmes that reflect the lives of other people and other communities, both within the UK and elsewhere.

The content of projects submitted to us for funding will be expected to reflect one or more of the above values. We will assess applications against the Fund priorities below which reference public service broadcast values.

FUND PRIORITIES

QUALITY: Productions must aspire to meet the high quality purposes and characteristics that are expected from public service broadcast content and be accessible, engaging, informative, entertaining and exciting to the target audiences.

INNOVATION: The Fund will support content that introduces new ideas, and innovative approaches, to public service programming, both in terms of content and production methods, and distribution, discoverability and engagement plans.

ADDITIONALITY: Priority will be given to applications that fulfil the Fund priorities but are unlikely to be fully financed by the marketplace, being deemed as a commercial risk or too challenging to produce. We will expect applications to make it clear how the content differs from a broadcaster's usual programming.

NATIONS AND REGIONS REPRESENTATION: Merit will be given to productions that are representative, and reflective of the cultural identity, of the UK nations and regions, both on screen and off screen. We are keen to see applications for content in UK indigenous languages.

DIVERSITY: Applications to the Fund will be expected to achieve the BFI Diversity Standards² which encourage equal opportunity in the screen industries and tackle under-representation as to disability, gender, ethnicity, age, sexual orientation, socio-economic status and geographical location.

2. <https://www.bfi.org.uk/supporting-uk-film/diversity-inclusion/bfi-diversity-standards>

NEW VOICES: Merit will be given to applications that introduce fresh voices and new ideas to the public service landscape and enable content from production companies who fall within the micro or SME category to compete in the broadcasting landscape.

PLURALITY: One of the purposes of the Fund is to encourage growth and plurality in the production of public service programming for young audiences, an area in which the BBC is currently dominant. A project's impact on the marketplace, and the importance placed on the production of content across a range of other services, will be considered when assessing the application for funding.

AUDIENCE REACH: All content supported by the Fund will first need to be shown exclusively on a free-to-access, Ofcom³ regulated service with a significant UK-wide audience reach. We will take into account the smaller, more targeted audiences for UK indigenous language content when assessing applications.

The period of exclusivity referred to above will be decided on a case by case basis and will depend on the project and the amount of support from the Fund.

3. Or equivalent EU regulator

CAN I APPLY?

We accept applications from production companies on a rolling basis. Please note that this is a competitive fund and we will be unable to support every application.

The application must be made by the production company's executive producer or producer. Public Service Broadcaster subsidiary production companies and SPVs are eligible to apply.

Applications to the BFI for production funding from the Young Audiences Content Fund must have a written commitment from a broadcaster to make the production available on a free-to-access, Ofcom regulated service with a significant UK-wide audience reach. Potential eligible broadcasters include but are not limited to: STV, S4C, ITV, CITV, Channel 5, Channel 4, E4 and BBC Alba.

Please note that this is a competitive fund that aims to stimulate the plurality and additionality of content for young audiences, where the BBC is often the dominant buyer and broadcaster. Therefore we are unlikely to prioritise applications that have the BBC as a financier. However, the Fund aims to be as inclusive as possible and all applications will be assessed on a case by case basis against the Fund's priorities to ensure a fair and competitive assessment process.

Applications must also be able to demonstrate that at least 50% of the production budget has been secured from a broadcaster and/or other funder⁴. Please note that advertiser funded programming and branded content is not eligible for this Fund.

You are eligible to apply to the BFI for production funding if you have previously received development funding from the BFI under the Young Audiences Content Fund.

To be eligible to apply to the BFI for production funding from the Young Audiences Content Fund, you must be able to tick **all** of the following statements before submitting an application for funding.

4. Sources of funding can come from outside of the UK if necessary but the company applying for funding must be centrally managed in the UK or another member state of the European Union or European Economic Area.

ELIGIBILITY CHECKLIST

MY PROJECT IS TARGETED AT AUDIENCES AGED 18 OR UNDER AND IS SUITABLE FOR PRE-WATERSHED VIEWING (UNLESS THE CONTENT IS FOR YOUNG ADULTS).

MY PROJECT HAS A WRITTEN COMMITMENT FROM A BROADCASTER TO MAKE THE PRODUCTION AVAILABLE ON A FREE-TO-ACCESS, OFCOM REGULATED SERVICE WITH A SIGNIFICANT UK-WIDE AUDIENCE REACH (TAKING INTO ACCOUNT THE SMALLER, MORE TARGETED AUDIENCES FOR UK INDIGENOUS LANGUAGE CONTENT).

I AM THE EXECUTIVE PRODUCER/PRODUCER OF THE PROJECT AND HAVE A DEMONSTRABLE ABILITY TO DRIVE A PROJECT THROUGH PRODUCTION TO DELIVERY.

MY TEAM (PRODUCER/S, WRITER/S AND DIRECTOR/S, WHERE APPLICABLE) ARE ALL 18 YEARS OF AGE OR OVER.

MY APPLICATION IS BEING MADE BY OR ON BEHALF OF A LIMITED COMPANY INCORPORATED AND REGISTERED IN THE UK OR INCORPORATED IN ANOTHER MEMBER STATE OF THE EUROPEAN UNION OR EUROPEAN ECONOMIC AREA WITH A REGISTERED BRANCH IN THE UK.

MY PROJECT IS CAPABLE OF QUALIFYING FOR CERTIFICATION AS BRITISH BY PASSING EITHER THE:

- ANIMATION CULTURAL TEST;
- CHILDREN'S TELEVISION CULTURAL TEST⁵
- HIGH-END TELEVISION CULTURAL TEST;

OR

MY PROJECT QUALIFIES AS AN OFFICIAL CO-PRODUCTION (WITH TREATY PARTNERS THAT ALLOW FOR TELEVISION⁶).

I HAVE SECURED, OR CAN SECURE, THE RIGHTS, OR LICENCES FOR THE RIGHTS, IN THE IDEA PROPOSED AND WILL BE ABLE TO PROVIDE PROOF OF THIS E.G. LETTERS OF INTENT/HEADS OF TERMS.

5. Please note that the Children's Television Tax Relief is only for programmes where the primary target audience is under 15. However, your programme should still be capable of passing all other elements of the Cultural Test to be eligible for the Young Audiences Content Fund.

6. Not all co-production treaties allow for television so please [check here](#) to ensure your programme is eligible under this criteria.

**MY PROJECT IS NOT ADVERTISER-FUNDED OR FUNDED BY
BRANDED CONTENT.**

**MY PROJECT WILL ADHERE TO CHILD SAFEGUARDING
REGULATIONS⁷**

**I AM CONFIDENT THAT MY FINISHED PRODUCTION WILL BE ALBERT
CERTIFIED AND I CONFIRM THAT I WILL COMPLETE AND SUBMIT A
CARBON CALCULATOR AT THE END OF THE PRODUCTION.**

**I HAVE CONSIDERED HOW MY PROJECT WILL MEET THE BFI
DIVERSITY STANDARDS.**

If you have read these guidelines thoroughly and are still unsure if you are eligible to apply, please email us at YACF@bfi.org.uk.

7. https://www.ofcom.org.uk/_data/assets/pdf_file/0023/45833/updated-code-guidance.pdf

WHAT CAN I APPLY FOR?

The Fund is for all genres with target audiences up to 18 years old. As part of your application you will need to state the total budget for your project and the amount you are requesting from the BFI. We encourage cost effectiveness whilst ensuring that the projects we support are produced in accordance with all applicable UK law and regulation, including those that relate to cast and crew engagements.

Production funding is for one-off programmes or series.

If you are seeking funding for a pilot, please look at our development funding guidelines.

NUMBER OF APPLICATIONS

There are no restrictions on the number of applications a production company can make for different projects but we expect there to be a dedicated producer on each project during production and you should bear this in mind when applying.

SPECULATIVE SUBMISSIONS

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

HOW DO I MAKE AN APPLICATION?

Applications can be made at any time, and further details on the timeline of assessment can be found later in these guidelines. To apply for funding you will need to complete an application [online](#).

When first using the online application tool you will need to create an account which will allow your applications to be saved and reviewed before submission. You will be able to access all of your past online applications and in-progress applications at any point by logging into your [account](#).

If you need additional support using the application form please contact us at YACF@bfi.org.uk.

CONTENT OF THE APPLICATION

The application form consists of a series of questions regarding your company, team and the project itself. You will be asked to include links to relevant samples of your previous work along with any other visual materials you think might be relevant and your preliminary Production Package.

Please remember that we will review a considerable number of applications and have to turn down many more applications for funding than we are able to support, so it is important to make an impact with your application.

Please note that it is mandatory for all productions funded by the BFI under the Young Audiences Content Fund to adhere strictly to Child Safeguarding regulations⁸ so you should detail in your application how you plan to do this.

Your application should address the Fund priorities including public service broadcast values, and provide the following detail:

CREATIVE

- The format of the programme and/or synopsis, story and themes
- Supporting development materials
- Biographies and key examples of your previous work which are most relevant to your project
- The reasons for wanting to make the project and why you think your target audience will want to watch it

- Preliminary casting ideas and how you are planning to approach potential cast and/or presenters
- Where and when you are hoping to go into production

STRATEGIC

- Your potential or actual financial partners and any expenditure incurred to date
- The preliminary Production Package (see below) and the amount you are requesting from the BFI
- The plans for managing production resources
- Any anticipated unusual or challenging technical or budgetary requirements

The preliminary Production Package should include the following:

- All relevant development materials including pitch documents, bibles, storylines, scripts, teasers, pilot
- The programme format or script/s
- An overall timeline for the project to include prep., shoot, post and a delivery date
- A detailed production budget
- A detailed production schedule
- A proposed finance plan that matches the budget

[8. ofcom.org.uk/_data/assets/pdf_file/0023/45833/updated-code-guidance.pdf](https://www.ofcom.gov.uk/data/assets/pdf_file/0023/45833/updated-code-guidance.pdf)

A. Budget

You will be required to submit a production budget based on industry norms and market rates. We can only support projects that are produced in accordance with all applicable UK law and the requirements of the applicable PACT agreements (or equivalent) with unions and guilds. When you submit your production budget it must contain provision for the following costs and expenses:

- At least national minimum wage for crew
- At least Equity minimums (where applicable)
- At least Writers Guild of Great Britain minimums for scriptwriters
- Clearance of all rights in the project in all UK broadcast and online media in accordance with the applicable union or guild agreement and, where appropriate, the requirements of the published terms of trade with the relevant Public Service Broadcaster
- Producer/production fees proportionate to the proposed budget
- All customary production insurances (including errors and omissions) on which the BFI will require to be named as an additional insured funding party
- All the delivery materials (see below) required by BFI including access materials relating to dissemination of the content to those with sensory impairments or disabilities
- Adequate delivery materials for all other financing partners
- Adequate publicity, stills, EPK material
- A contribution to the Skills Fund for Children's TV, Animation or High-end TV (whichever is applicable), or equivalent recognised skills programme, calculated at 0.5% of the project's UK core expenditure (subject to the cap)
- Sufficient allowance for accounting and audit costs including those related to the final audit and the UK tax credit, if applicable
- Adequate legal costs for the production
- All financing costs
- The cost of obtaining [albert](#) certification
- A contingency line proportionate to the proposed budget

All awards made will be inclusive of VAT.

B. Delivery materials for BFI

Attached at Appendix A is a list of the delivery materials that are required by the BFI, the cost of which must be contained in the budget for the project.

C. Finance Plan

For your application to be eligible for consideration, you will need to have a feasible finance plan in place along with contracts, letters of intent and/or other indications of commitment to support your project.

The UK tax credits can be used as part of your finance plan. As part of your finance plan you will be required to include an initial calculation of the UK tax credit (if applicable) and any other incentives or subsidies available to the production.

Further guidance on UK creative industry tax reliefs can be found on the UK Creative industry tax reliefs page of the [BFI website](#).

DISTRIBUTION, DISCOVERABILITY & ENGAGEMENT PLAN

Whilst there is a shortage of available content that fulfils public service broadcast values, there is not a shortage of available content per se, so we are keen to see innovative plans to show that your project will not only be discoverable but actively sought out and recommended by young people. Your plans should include:

- Demographics of your target audience detailing why they would watch the programme
- Details of how you intend to make the programme available to UK audiences and which channels/platforms would be used outside of your primary broadcaster; both in the first instance and future

- Marketing and outreach plans
- Details of any secured commitment, or a written indication of interest, from a distributor

BFI DIVERSITY STANDARDS

As part of your application, we ask you to complete a BFI Diversity Standards form. You should use this form to describe the plans and intentions for diversity in your project, in line with the [BFI Diversity Standards](#), detailing how you will address industry under-representation in relation to disability, gender, race, age, sexual orientation, religion, socio-economic status and geographical location.

If your plans are not fully developed at the point of application, then please state the stage you are currently at and explain how you will turn your aims into actions. If we are interested in supporting your project we may ask you to further develop your ideas before we make a funding decision.

If your team or the company has a long-standing commitment to diversity, enabling the project to meet the BFI Diversity Standards by continuing its current commitment, your application should outline how you will build on past achievements and demonstrate leadership in diversity to the wider industry.

Successful applicants will be required to submit a 'final' BFI Diversity Standards form and an **Equality Monitoring Report** before final credit sign off.

This will detail the BFI Diversity Standards criteria that the completed project meets and will request information on the contributors to your project. The information will be used to measure achievement against the BFI Diversity Standards. Projects achieving a high level of good practice will be able to display the Diversity Standards logo in its end credits by way of advertising to the industry and audiences the contribution that their project has made to sector diversity.

Please note that the information provided by applicants within both their Diversity Standards and Equality Monitoring forms will be anonymised and used to help inform future funding decisions, research and strategy.

ENVIRONMENTAL SUSTAINABILITY

We do not ask you to detail environmental sustainability at application stage but you should be aware, before you apply, that it is a requirement of our funding.

The BAFTA albert certification scheme and carbon calculator introduces greener ways of working for television productions, allowing teams to measure their efforts in mitigating productions' impact on the environment.

Star ratings, determined by the range and effectiveness of green initiatives implemented, are awarded to productions for their sustainable production techniques and achieving carbon reduction.

Starting at the pre-production stage, teams can work through a range of ideas and suggestions from a bespoke checklist, decide which aspects work for them, and then put them into practice. Productions should follow these core principles:

- Seek to reduce the negative environmental impact of production wherever possible
- Share and embed sustainable values and behaviour with cast, crew and their supply chain
- Promote sustainable production to colleagues within the production and across the wider industry

All productions in receipt of BFI funding are required to be albert certified and have completed and submitted a carbon calculator at the end of the production calc.wearealbert.org/uk/.

To help you achieve this, BAFTA albert delivers free carbon literacy training to understand climate change, the environmental impacts of television production, how to calculate the carbon footprint of your project, and understand what actions can be taken to create a more sustainable production. We encourage that at least one person from your team attends one of these sessions. Please check here for upcoming training dates: wearealbert.org/help/get-trained.

SUPPORTING MATERIALS

We ask you to submit supporting materials⁹ at application stage. We may decide not to review all of these before making a decision. If we decline your application, all supporting materials will be deleted from the application submitted in line with our record retention policy.

9. We will accept materials in UK indigenous languages but may request additional time to assess these as we will need to have them translated into English.

WHAT HAPPENS TO MY APPLICATION?

Your application will go through the following steps:

- Confirmation of Receipt
- Eligibility Check
- If eligible: assessment against funding priorities
- Funding recommendation by the BFI Young Audiences Content Awards Committee
- If recommended for funding, final approval by the BFI Grant Finance Committee
- Offer Letter

A. CONFIRMATION OF RECEIPT

You will receive a unique ID number and an automated confirmation of receipt. If you do not receive this, please email us on YACF@bfi.org.uk to let us know.

You will receive the automated confirmation of receipt immediately upon submission of your application.

B. ELIGIBILITY CHECK

We will check that your application is eligible for funding, against the eligibility checklist set out in these guidelines.

Incomplete applications will be ineligible and rejected, so please make sure you complete all sections on the application form with the information requested.

If we notify you that your application is ineligible, we may at this stage allow you to rectify an error on your application if that is the sole reason for its ineligibility.

If your application is eligible, it will progress to the assessment stage.

We will let you know if your application is ineligible or progressing to assessment within 10 working days.

C. ASSESSMENT

If your project is eligible, we will assess your application against the following:

- A.** Does the project fulfil one or more of the defined values of Public Service Broadcasting?
- B.** Does the application respond to one or more of our funding priorities?
- C.** How compelling and feasible are the Creative and Strategic Proposals and the Distribution, Discoverability & Engagement Plan?
- D.** Has the application demonstrated understanding of, and commitment to, the BFI Diversity Standards?
- E.** Are the aspirations of the project achievable within the skillset and practical experience of the team involved in delivering it?
- F.** Does the application make a compelling argument for support from the Fund?

This is a competitive fund and therefore it is in the applicants' interests to satisfy as many of the PSB values and Fund priorities as possible. The assessment process will also take into account how you have managed any previous BFI funding you have received. Please note that we may use external readers to provide us with coverage of scripts.

You may be invited to a meeting to discuss the project further. It is important to understand that having a meeting with us does not mean that we have made a commitment to fund your project. The meeting is an opportunity for us to discuss the project with you in more detail. You may need to supply further information after the meeting and we will need to review that before we can make a final decision.

Please note that applicants who are invited to a meeting with the BFI who need assistance with the financial costs of travel or childcare in order to attend the meeting may apply for a bursary. More details can be found [here](#).

If we have requested further materials or work from you and have not received that after six months of requesting it, your application will automatically be marked as 'withdrawn' although you will be able to reapply after this if you wish.

Projects which are not progressing to the BFI Young Audiences Content Awards Committee will be declined by email stating that the application has been reviewed, that we are not considering it further and that the application is closed.

We will let you know if your application has been declined and is not progressing to the BFI Young Audiences Content Awards Committee within 40 working days of your application submission.

D. BFI YOUNG AUDIENCES CONTENT AWARDS COMMITTEE AND BFI GRANT FINANCE COMMITTEE

The BFI Young Audiences Content Awards Committee is made up of team members who all have experience and expertise in content for young audiences. They will meet weekly and look at all projects recommended for funding against the published funding priorities, along with a sample selection of ineligible and declined applications.

If a project is being recommended for funding, further internal discussions with Business Affairs and Production Finance will then take place. Unless otherwise agreed by the broadcaster, this will involve reaching agreement on financial and contracting aspects on some or all of the following:

- Production budget
- Shooting format or script/s
- Main elements (such as key cast or presenters and crew)
- Production timelines and schedules
- Proposed finance plan that matches the total budgeted amount within the production budget
- Distributor (if on board)

All projects which are being recommended by the BFI Young Audiences Content Awards Committee will then be submitted to the weekly BFI Grant Finance Committee for final approval. This committee is made up of BFI Executive and staff members who make funding decisions in line with the BFI Grant Funding Policies & Procedures handbook.

We will let you know if your application has been declined or approved within 60 working days of your application submission, taking into account any delivery time taken for further materials.

E. OFFER LETTER

If approved by the BFI Grant Finance Committee, we will issue an expression of interest in funding your project ('Offer Letter'). If you do not accept the offer of funding within six weeks, the proposed funding will lapse and your application will be marked as 'withdrawn'.

The offer of funding will be available for a specified period of time which will normally be six months (the Offer Period) but could be more or less depending on the project. After this point the proposed funding will lapse and your application will be marked as 'withdrawn'.

We have not made any expression of interest to fund your project if you have not received an Offer Letter from the BFI.

Owing to the amount of time and resources needed to agree documents with other financiers ahead of production, if we are unable to reach agreement for whatever reason, at least six weeks prior to the start of Principal Photography, we may withdraw our Offer Letter. We may also be able to extend the term of the Offer Letter in extenuating circumstances.

Our decision on whether we wish to support your project is final.

FEEDBACK

We aim to make the application process as fair and transparent as possible.

Due to the high volume of applications we receive, please note that we do not have the resources to provide detailed feedback on projects where we have not requested further material or a meeting. In those circumstances, we will send you a rejection email and record that the application for your project has been declined. We will hold the email and related documentation on file.

If we have met with you to discuss your project and then declined it, we will try to provide some feedback, if requested, and if we have some constructive advice to provide following the meeting.

We are only able to support a very small percentage of the applications we receive so have to say 'no' far more often than we are able to say 'yes'. Applications may be declined for a number of reasons including, but not limited to, the following examples:

- The project was not eligible for funding
- The content did not strongly fulfil the values of public service broadcasting
- The project did not align with our funding priorities set out in these guidelines
- The material was too ambitious for the budget
- The project was not sufficiently prepared to move towards production
- The project should be financeable by other means and therefore didn't need support from the Fund
- There was insufficient engagement with the BFI Diversity Standards

We welcome constructive feedback from you on our application process so that we can continue to improve.

RESUBMISSION

No resubmissions can be made to the BFI for projects that it declines, unless there is a substantial and significant change in elements.

We will allow an application to be resubmitted when:

- we have directly recommended further development of the project; or
- an application has been withdrawn by the applicant; or
- the Offer Letter has expired and we have confirmed that we remain interested in the project.

If the application meets the above-mentioned criteria and a new application is submitted for the same project, please ensure that you clearly identify the revised elements of the project in that new application.

SUCCESSFUL APPLICATIONS

If your application is successful, you will be sent an Offer Letter. We would also ask that you strongly promote the support of the Young Audiences Content Fund and the BFI in any publicity and marketing for the production.

You will then be required to enter into an agreement with the BFI that sets out the Terms and Conditions of our production funding. These conditions will include the following:

- 1.** The BFI will pay the funding to a limited company incorporated and registered in the UK or incorporated in another member state of the European Union or European Economic Area with a registered branch in the UK.
- 2.** The BFI funding will not be recoupable. The BFI will require a direct undertaking from the relevant Broadcaster (under an inter-party agreement) to meet the requirements of the Fund Priorities and specifically for the content to be first shown exclusively on a free-to-access Ofcom regulated service with significant reach and failure to do so will result in the funding being repayable to BFI.
- 3.** You will be required to include the BFI's Young Audiences Content Fund logo and credits in the programme.
- 4.** Subject to all relevant union and guild agreements, you will be required to clear and pay for all necessary rights for all applicable UK broadcast and online media for, at a minimum, the licence period agreed with the relevant Broadcaster from all individuals or organisations who are contributing to, or whose material is to be featured in, the project.
- 5.** The BFI may withdraw its offer of funding if it becomes aware of reasonable concerns relating to the terms of any third party finance.
- 6.** You will be encouraged to contribute to the Skills Fund for Children's TV, Animation or High-end TV (whichever is applicable), or equivalent recognised skills programme, calculated at 0.5% of the project's UK core expenditure (subject to cap).
- 7.** You will be expected to put in place all customary production insurances (including errors and omissions insurance) on which the BFI must be named as an additional insured.
- 8.** Your production will be required to adhere to Child Safeguarding regulations.
- 9.** You will be required to provide certain delivery materials to the BFI, the costs of which must be included in the budget of the project.

- 10.** The BFI will require certain approvals over your project including in relation to the terms of all other finance, the identity and terms of appointment of the sales agent (if any) or distributor, and all key production and financial documentation prepared in relation to the project.
- 11.** You will be required to ensure that your project is produced in accordance with the requirements of all unions and guilds having jurisdiction and with all applicable law and regulation.
- 12.** You will be required to ensure that any agreement for the distribution of your project in the UK provides for the availability of soft-subtitling and audio-description materials on any video-on-demand, DVD or Blu-ray disc release of the project.
- 13.** The BFI will not commence cashflow until it is satisfied that you have complied with certain conditions as set out in the agreement.
- 14.** The BFI will hold back 5% of its funding (capped at £50,000) until delivery to the BFI of specified delivery materials, including enhanced access materials (and a letter from the UK distributor or Sales agent confirming receipt of the same), an Equality Monitoring Report (which helps us to measure against the BFI Diversity Standards form that you submitted), a BAFTA albert report and carbon calculator and a final audited cost report certified by an independent auditor.
- 15.** The BFI funding must be paid into a dedicated production account.
- 16.** The BFI will expect to be provided with information about the progress of the production e.g. regular production reports and dailies, and to be able to attend any stages of production.
- 17.** You will be required to comply with certain requests in relation to interns or trainees. You may be expected, if asked and at no additional cost to the production, to participate in any apprenticeship schemes run by the BFI, either during production or at some point in the future.
- 18.** You may also be asked to provide access to the production, or the project, for other BFI activities such as fundraising screenings and/or from time to time to make yourself available (subject to professional commitments) to provide industry training or mentoring, if reasonably requested by the BFI.
- 19.** Whilst the pilot of this Fund does not require any recoupment and revenue share, in order to assess the impact and future of the Fund, the BFI will need to understand the longer term economic benefits of the Fund to production companies. You will therefore be asked to share, on a confidential basis, sales estimate and subsequent sales forecasts, revenue statements and provide a written report on distribution activity. We will require this for three years after the first transmission on an annual basis.

- 20.** You will be required to deliver against the undertakings 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.
- 21.** The finance agreement will include standard termination provisions with funding repayable on the occurrence of an event of default.

BFI FUNDING GENERAL CONDITIONS

- 1.** The information in these guidelines can change. The law and Government regulations on distributing the funds may also change. The BFI therefore reserves the right to review this funding scheme and/or change its policies, procedures and assessment criteria.
- 2.** The application form does not necessarily cover all the information the BFI uses to decide which applications to fund. The BFI can ask applicants for extra information.
- 3.** All applications are made at the applicant's own risk. The BFI will not be liable for loss, damage or costs arising directly or indirectly from:
 - the application process;
 - the BFI's decision not to provide an award to an applicant; or
 - dealing with the application.
- 4.** Please check your application form carefully. The BFI will not process applications which are incomplete or which do not comply with these guidelines.
- 5.** The BFI's decisions on applications are final.
- 6.** The BFI will not pay any funding until it has received a fully executed copy of the funding agreement and any conditions precedent to that agreement have been satisfied or waived by the BFI.
- 7.** The BFI will publicise information on the number of applications it receives and the awards made. This information will include the name of the successful applicant, award amount, project name and project details.
- 8.** 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 this Fund. Therefore if you choose to apply to the BFI you should be aware that the information you supply, either in whole or in part, may be disclosed under the Freedom of Information Act.

- 9.** Sometimes the BFI's Governors 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 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 Governor or staff member.
- 10.** It is important that applicants carefully check the information given in the application form. The BFI Standard Terms and Conditions entitle it to withhold or reclaim an award in the following circumstances:
- if the application was filled in dishonestly or with incorrect or misleading information about the organisation or the project whether deliberately or accidentally; and
 - if the award recipient acts dishonestly or negligently to the disadvantage of the project.

The BFI will follow up cases of suspected fraud and will pass information to the police.

- 11.** The BFI requires that any measures taken by applicants to address underrepresentation are fully in compliance with the Equality Act 2010 – see more at equalityhumanrights.com.

12. Complaints and Appeals

The BFI's decision is final. 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 applications 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 obtained on request from the BFI's Communications Office.

APPENDIX A

DIGITAL ITEMS TO BE SUPPLIED TO THE BFI NATIONAL ARCHIVE FOR PROJECTS AWARDED FUNDING BY THE BFI UNDER THE YOUNG AUDIENCES CONTENT FUND

Delivery of the following digital items to the BFI National Archive is a requirement of financing from the BFI under the Young Audiences Content Fund. The items are acquired by the BFI National Archive for the purposes of long term preservation. This completed PDF checklist should be included as part of final delivery.

PROGRAMMING

We require the following from all productions funded by the BFI under the Young Audiences Content Fund (YACF):

- Digital master files of all finished programmes funded through YACF delivered irrespective of broadcast platform.
- Broadcast master files to DPP specification of all finished episode or standalone programmes funded through YACF delivered prior to first broadcast.
- Broadcast master files to DPP specification of all live broadcasts funded through YACF delivered after broadcast once files received from the broadcaster.

We require these materials to be supplied by the producer to the BFI National Archive to the same specification required by DPP compliant broadcasters (AS-11 DPP HD/1080i/25 AVC Intra Video/MXF OP1a).

All broadcast master files should be accompanied by an MD5 checksum for use in the BFI's file integrity checking processes. This should be supplied as a csv or plain text document. Any automated quality control (AQC) or eyeball quality control (EQC) documentation generated for DPP compliance also should be included with the delivered files.

Guidance on the preferred method of delivery will be forthcoming.

ENHANCED ACCESS MATERIALS

Where produced, enhanced access materials are to be supplied to the BFI National Archive alongside the above set of materials:

- Narrative audio track for the visually impaired: 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.
- 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.

All moving image and enhanced access digital deliverables should be included on a professional quality ExFat formatted portable hard drive.

LISTINGS AND PUBLICITY MATERIALS

Listings

The BFI National Archive will require producers to submit descriptive information for cataloging purposes (including metadata such as title, dates of copyright, broadcast channel where appropriate, duration, content description, director, producer, writer, main cast.)

A template will be provided for this for all projects in receipt of funding.

PUBLICITY MATERIAL

Where produced, we require the following publicity materials to be made available, to be collected at the discretion of the BFI National Archive:

- Full master set of still publicity/production images, representing the series and each individual episode. The files should include the series and episode title or number as embedded metadata. Any captions used and photographer credits (where applicable) should also be provided. Any necessary rights credits, restrictions or proof of clearances should be supplied, including production company rights, photographer rights, and approval rights of any individuals featured. Where possible, please supply files as uncompressed TIFFs, ideally 600ppi at true size (minimum 300ppi at true size). JPEGs should ideally be uncompressed JPEG 2000s, 600ppi at true size (minimum 300ppi at true size).
- PDF copy of the post production scripts for all pilot and standalone programmes. For series works, all post-production scripts of the first and last broadcast episode of each series should be provided, and further scripts made available at the request of the BFI National Archive.

All non-moving image digital deliverables should be included on a professional quality formatted portable hard drive.