

Emerging Writers Awards – FAQs

How strict is the guideline that you should not re-submit previously entered works?

This guideline is in place to discourage writers from re-entering the same script repeatedly without working to improve it. If a script has undergone significant rewrites and has been edited to the point where you consider it an entirely new version, you may re-enter the script.

What if I'm not sure which category to enter?

A good rule of thumb is to think about the intended outcome of the project and works it will be judged alongside. For example, if you have a 35-page TV pilot, consider that in the long form category, it will be competing with stage plays and feature films.

How strict is the page limit rule for each category (30 pages or under for short form, over 30 pages for long form)?

We will not disqualify short form works that are very slightly over the page limit. If, for example, you enter a 32-page script into the short form category, and it is clearly not intended as a feature film / feature length pilot or other long form work, it will most likely be deemed eligible. We encourage writers to stick to the page limit wherever possible. In cases where works of between 30 and 40 pages are entered into the long form category, we may get in touch to suggest switching categories.

Are my title page/logline and synopsis included my overall page count?

No. The title, logline and synopsis are not included in your overall page count. Please try and limit the combined title, logline and synopsis to 1 page.

Can I submit my script as a hard copy via post or in person?

No. All entries must be completed online.

The guidelines state that if the work is an adaptation, you must have the right or be able to secure the right to adapt the underlying material on which the screenplay is based, or the underlying material must be in the public domain. How do I know if I have the right to adapt an existing work?

if your script uses underlying IP (Intellectual Property) you must have the rights to use and adapt the story. If you wish to obtain the rights you will need to negotiate

with the original author, publisher or entity that has the copyright to the work. Typically, you will be required to pay a fee or enter into a licensing agreement that outlines the terms of use for the story. You may need to use the services of a lawyer to negotiate the agreement.

Can judges offer feedback on unsuccessful entries?

We appreciate how fundamental feedback is to growing as a writer and encourage all writers to seek it out. As with most competitions of this nature (and with this volume of entries), it's simply a matter of time and resources. Our judges are very pressed for time and usually do their awards reading after hours and on weekends. Unfortunately, the sheer volume of hours involved in offering individual feedback would not be feasible either for staff or for judges at this stage, even if fees were involved to support that work. Of course, we hope this might change in future, but for now our resources in this regard are already at capacity.

If I am shortlisted and my project is featured on the Pathways Platform, do I retain creative control with regards to production?

Induction onto the Pathways Platform is not mandatory for shortlisted writers. All writers will be notified of their shortlisting before any projects or profiles are added. If a project is showcased on the Pathways platform, only the synopsis is made available. Even then, that synopsis is only visible to registered Pathways users, who are AWG-approved producers. If a producer expresses interest in the project, the process is that they contact the writer to start a conversation. All rights remain with the writer.

I am a full member as I have just over 45 minutes of produced television credits. However, I still consider myself to be an emerging writer. Can I revert to an associate membership so I can submit an entry?

No. The EWAs are for Associate and Student Members only. Unfortunately, the AWG cannot make exceptions to this. We do appreciate that the middle ground between emerging and established is a tricky time in a writer's career. However we must honour the spirit of these awards, which is all about providing new opportunities for new writers.