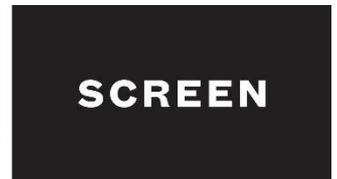




Te Tumu Whakaata Taonga



TE TARI TUHI KUPU A WHAKAAHUA

# Script to Screen and New Zealand Film Commission Fresh Shorts – Guidelines for Applicants

June 2019

---

We encourage you to read these guidelines carefully as they are intended to help you deliver the strongest application possible. Please also read the relevant information sheets on the Script to Screen and NZFC websites.

---

Please get in touch with Script to Screen well before making a formal application for financing, as they can offer helpful advice and guidance.





## Introduction

From 2019 the NZFC is working in partnership with Script to Screen to deliver the Fresh Shorts programme.

As part of its work to support the New Zealand film industry, the New Zealand Film Commission helps filmmakers find pathways to success and build careers.

Short films play an important role in establishing unique creative voices, reflecting New Zealand culture and helping filmmakers develop skills and relationships that contribute to a successful screen industry.

The NZFC and Script to Screen aim to nurture and inspire up-and-coming talent, so are interested in your fresh voice and fresh ideas.

## Fresh Shorts overview

Fresh Shorts offers a \$15,000 grant towards the cost of making a short narrative film, which may be live action, animation or documentary, with a duration of between four and 25 minutes.

There is currently \$90,000 per annum allocated to Fresh Shorts which will be spread across six projects. There is one funding round each year. Fresh Shorts is a competitive scheme. A large number of applications are received for a limited number of grants. Lots of fantastic ideas are submitted, but not all of them can be funded.

Fresh Shorts funding is for new or emerging filmmakers. More experienced filmmakers should apply for [Catalyst He Kauahi](#) funding for their short films.

Funding is discretionary – that is, the NZFC chooses where best to apply the limited funding available. Decisions are final. The criteria applied may change from time to time, but all decisions will be consistent with the New Zealand Film Commission Act 1978.

## We are here to help

These guidelines are intended to help you deliver the strongest application possible.

**Any enquiries regarding Fresh Shorts should be directed to the Fresh Shorts Facilitator at Script to Screen: [fsfacilitator@script-to-screen.co.nz](mailto:fsfacilitator@script-to-screen.co.nz) or ph: 09 360 5400.**





## Who can apply

In order to be eligible for Fresh Shorts, the writer, director and producer must be New Zealand citizens or permanent residents and your film must have significant New Zealand content.

Read the [New Zealand Content information sheet](#) for more detail.

You must hold or share intellectual property rights in relation to your project. Read the [Chain of Title information sheet](#) to ensure you have the necessary rights. Please contact the Fresh Shorts Facilitator at Script to Screen if you have any questions about this.

Writer, producer and director must be available to attend the Fresh Shorts Development Lab in order to be eligible for funding (see dates on the Script to Screen or NZFC websites).

You must have a director attached to your project. Because Fresh Shorts is for up-and-coming talent, applications involving a director who has already directed a feature film which has received production funding from NZFC will not be accepted.

Directors can be:

- Filmmakers with some directing or other relevant experience (for example in the film industry in roles other than directing, or directing theatre).
- First-time directors who can demonstrate their potential through exceptional visual treatments and storyboarding may also be accepted.
- Filmmakers with directing experience. Directing experience includes short films, music videos, TV commercials, 48HOUR films, Trop Fest (where the filmmaker is the director) or similar.

The producer must be a separate person to the director. You may have a writer/producer.

If your application is unsuccessful you can re-apply up to a total of three times, provided you can show how you have progressed your project since the last application. You would set this out in the producer's statement in your application.

## How to apply

Applications are accepted once a year. Find the deadline dates on the Fresh Shorts page on the [Script to Screen](#) or [NZFC websites](#). Applications must be received by **1pm** on the deadline day.

All applicants must register a User Account to complete the Fresh Shorts online application. To register please go to the [funding portal \(https://freshshorts.nzfilm.co.nz/\)](https://freshshorts.nzfilm.co.nz/) and follow the registration instructions. You can access it using the URL, or through the Script to Screen or NZFC websites. It will also be posted on the Fresh Shorts Facebook page.

The welcome page will ask you for an email and to select a password. You will get a verification email, and then be directed to the portal account form to fill in more information.





Once you have completed setting up your account, you can login and your dashboard will show the Fresh Shorts round (when it is open).

When you start an application, you can invite other team members in via email to collaborate on the application but they must have first signed up and created an account.

It's important you provide as much information as you can to help assessors make a full and fair assessment. Most of the online application is mandatory to fill out and incomplete applications will not be accepted by the online system. Any optional sections are clearly indicated.

At each section of the online application there are two buttons you can hover your cursor over to assist you – the icon (D), indicates the definition of what is required in the section and a question mark icon (?) gives you some pointers about what the assessors are looking for in that section.

**If you have any issues with the Fresh Shorts online portal application form, please email <mailto:funding@nzfilm.co.nz> (hours: Mon-Fri 8.30-5.30)**

## What to include in your application

Your application has to make it easy to see and understand your ideas and your film-making aspirations.

You may want to think about what kind of films you want to make and where you want your film-making career to go. You can set out your thoughts about the big picture in your producer's or director's statement in your application.

Keep in mind a large number of applications are read every year. Your application needs to make the best case for your project and please remember only what is on the page can be assessed. Make sure everything you would like the reader to know is included in your proposal.

## What we are looking for

- fresh directorial voices with distinctive, original styles;
- fresh ideas not seen before in short film, or new and original takes on familiar ideas;
- big screen potential – story and visual ideas that will work in cinematic release;
- narrative films with impact. They could be emotional, humorous or political, or designed to scare an audience. You should aim to reach audiences and move them;
- films that take risks, provoke and challenge audiences; and
- films that have something to say





Your application will be assessed against the following criteria:

- quality of the script;
- the idea and strength of the project;
- point of difference;
- director's voice/vision;
- filmmaking talent involved; and
- ability to deliver the project.

## What to provide

Your Fresh Shorts application will include the following sections:

- Story: genre, logline, synopsis, script, writer's notes;
- Vision: director's vision, director's treatment, director's best work, locations (optional) visual reference;
- Producer: producer's statement, Stunts/VFX/SFX (optional), Health and Safety plan, marketing plan, festival strategy, schedule overview;
- Budget: budget, budget notes, Financial plan;
- Team: key people's bios, mentors and support.

---

All applications will be filled out and read electronically.

---





# 1. Creative material

## Story

### Genre

Indicate the genre of your film. A genre: Identifiable types, categories, classifications or groups of films that have similar, familiar or instantly recognizable patterns, filmic techniques or conventions.

### Logline

The logline is a statement, in 35 words or less, that reflects the narrative 'hook', premise or essential dramatic dilemma inherent in the proposed film.

### Synopsis

The synopsis is a highly-condensed story outline that clearly reflects the dramatic spine of the film. It must touch on the film's tone, genre, emotional journey and key characters, and must include the film's ending. It should not be more than 200 words.

### Script

A script outlines what a reader and audience will see and hear. Using visual imagery, character behaviour, dialogue and sound to tell a compelling story. Writers should present scripts in 12-point courier font, which is standard for the film industry. We recommend you use screenwriting software that formats your work to industry standard, such as Final Draft or Celtx. Documentary: If your application is for a documentary you will need to provide a 'documentary outline' or thorough treatment. You also need to submit proof (for example an email or letter) that the subject of your documentary is committed to the project.

### Writer's Notes

A brief outline from the writer of what could be further developed after this draft, how the writer intends to develop specific sections of the script and why. If the script is being submitted for the second or third time the writer needs to indicate what feedback has been taken on board and what changes have been made since the last submission.





## **Vision**

### **Directors Vision**

Indicate why this film matters to you and why you think an audience will relate to it. Explain a bit about who you and what story you want to tell. Explain how this film relates to previous work you have made and how it fits your vision for your future in filmmaking?

### **Director's Treatment**

The techniques and details the director intends to employ through casting, shooting, art department, music, editing etc. that will bring this script or story to life as a cinematic piece. This is essential for demonstrating your visual flair and distinctive director's style.

### **Director's Best Work**

A Vimeo link with password to a maximum of 10 minutes of the director's best work to date. Only a Vimeo link will be accepted.

### **Locations (optional)**

Directors can indicate ideas and planning for any locations that are essential to tell their story, particularly if the location is a character in the story. Written indication of willingness to participate from location owners can be helpful. Visual reference materials – photographs, sketch plans or story boards etc. can be saved as a PDF and uploaded.

### **Visual Reference**

Visual references are a major aspect of a film's planning stages, and where the director can convey unique vision, aesthetic 'voice' and directing style. The references should be uploaded as a PDF document. Reference links can be saved in the appropriate sections.





# Producer

## Producer's Statement

This is an overview from the producer of the film and the intended outcomes of the production, post-production and delivery. Are there any specific challenges you foresee for this project? How do you intend to address them? How is this reflected in your budget? How will you work with your team to achieve your intended outcomes? If you have applied for a Fresh Shorts grant for this project before, your producer's statement should set out what progress you have made since then.

## Stunts and VFX/SFX (Optional)

If your film has stunt sequences or fight scenes explain how you will achieve this - the logistics and safety. Story boards can be used to indicate how a stunt is intended to be filmed. Likewise, with VFX or Special FX, story boards can be used to show how the sequence or sequences will be achieved. Indicate estimated timeline and approach to any animation or VFX work. Story boards can be saved as a PDF document and uploaded.

## Health and Safety Plan

Intended plans for any aspect of your production that may have Health & Safety requirements. Please consult the Screensafe Website to further understand what your role and responsibilities are and what is required by best practice.

## Marketing plan

What is your marketing plan to attract people and get them to share information about your film? What content/collateral/materials/assets will you collect and create. What's your roll out timeline? Have a look at the NZFC's [Short Film Marketing Guide](#).

## Festival Strategy

Distribution for short film initially means being invited to screen at international film festivals. What is your festival strategy? Indicate which festivals you think your film is most





suited to. Have a look at the NZFC [Recommended Short Film Festival](#) list. Research will be required to get an understanding of the festival landscape.

## **Schedule Overview Plan**

Use the schedule template provided to show an estimated schedule for the preproduction, shoot, post-production and delivery of your film based on breaking down the script to estimate shoot days and post as well as your festival strategy. Download the Excel Schedule Overview resource and populate the categories and timeline as required for your specific project. Upload as a PDF document.

## **Budget**

### **Budget**

The budget sets out how and where you intend to spend the grant. Be realistic – for the assessors, how realistic your budget is will be one of the main determining factors as to whether your application is successful. Include in-kind deals and negotiated discounts within the budget to give assessors an overall picture of all the other resources you are calling upon to complete the project. Your budget will need to include the delivery of the finished product. You may also wish to include submission fees for festivals within this budget. Download the budget Excel Template, populate and upload as a PDF.

### **Budget Notes**

Indicate if there are specific fees and costs related to the challenges of making the film. They may include things like safety, location fees, VFX, large cast, hero props, travel and accommodation etc. Once the budget figures have been entered, then complete budget notes so that assessors know you have a plan on how to make your film within the resources you have. If there are deals and agreements made please include these in the budget notes.

### **Finance Plan**

Indicate if any additional financial contributions to the production above the grant are being sought or have been donated. It may be an additional grant, donation, crowd funding or in-kind resources that assist the production to be made. Letters of commitment





from contributors on the proviso of the project being funded are useful. Upload letters or quotes as a PDFs. If there is an intention to crowd fund show a brief plan for this. It may be that the team simply plans to utilise the grant; this is perfectly acceptable and no notes would be required if this is the case.

## **Team**

### **Key People Bios**

Film/ on screen focused bios and transferable skills, no more than one page per person for those holding the creative triangle roles: writer, director, producer. Additional CVs of other key creative collaborators can be uploaded as PDFs or entered as short text Bio e.g. DoP, Art Department, Editor, VFX etc.

### **Mentors and Support**

If any of those in the role of writer, director or producer are experienced in some areas but not in others indicate how you will ensure they are supported across the board. Specify possible mentors, workshops or plans and contingencies. You can also upload any PDFs of industry or creative collaborators letters of support.

### **Other NZFC financing or support**

Please list any other projects you as the applicant have in active development with the NZFC. If there are any outstanding reports or deliverables relating to those other projects or any other NZFC grants, loans or equity, they should be delivered before, or alongside, this application. Note that you may be considered ineligible for funding if you have outstanding reports or deliverables or you are in breach of any contract with the NZFC. To be accountable for the taxpayers' money entrusted to the NZFC, the organisation must be able to verify what has happened as a result of any loan or grant.

### **What happens to your application**

Applications are assessed by industry readers, to create a shortlist of projects that fit the





criteria and best reflect the intentions of the scheme. This shortlist will be approved by NZFC staff.

All shortlisted teams are notified and invited to a three-day, fully funded residential Fresh Shorts Development Lab. Applicants are required to be available to attend the three-day lab to be eligible for funding.

Following the lab, applicants are mentored by experienced industry members over a one-month period to further develop scripts, budgets and applications. After this period, revised applications are resubmitted. Industry mentors make recommendations to a funding panel made up of staff from Script to Screen and the NZFC.

A final assessment is made and this panel will recommend up to six films be approved for funding by the NZFC CEO and Head of Talent Development.

## Next steps

If you are successful we will be in touch to discuss details.

Whether you are successful or not, you will receive an email letting you know.

---

A final reminder that if you have any questions please contact the Fresh Shorts Facilitator at Script to Screen: [fsfacilitator@script-to-screen.co.nz](mailto:fsfacilitator@script-to-screen.co.nz) or ph: 09 360 5400.

---

