



New Zealand
FILM COMMISSION



Te Tumu Whakaata Taonga

SCRIPT TO

SCREEN

TE TARI TUHI KUPU A WHAKAAHUA

Script to Screen and
Te Tumu Whakaata Taonga
New Zealand Film Commission
**Whiringa Tuarua - Stage Two:
Pointers for applicants**

August 2021

It is encouraged you read these pointers carefully as they are related to the Guidelines for **Whiringa Tuatahi - Stage Two** applications and are intended to help you deliver the strongest application possible. Please also read the relevant information sheets on the Script to Screen or NZFC websites.

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

Fresh Shorts Programme Manager at Script to Screen: FreshShorts@script-to-screen.co.nz



Whiringa Tuarua - Stage Two Application

Submission Pointers

Congratulations! You are part of the 18 shortlisted teams invited to submit a written script and a detailed application proposal covering story, vision, and team to help assess scope and feasibility of your project. From this shortlist, up to six projects will be funded. The teams for the six funded projects will attend a two-day workshop on the 19 and 20 March 2022 and undertake a six-week mentorship with an experienced industry practitioner to ensure their projects are shoot ready.

Exceptional films have some of the following in common...

Originality

Authentic voice

Unique point of view Emotional

engagement

Extremes

It's important to remember that individual applications are as different as the stories they tell. **There is no 'right way'**. The 'form' or structure of the application is the same, we ask everyone to fill out the same sections, however, the **content** is always unique as it's **dependant on the story** you are telling – so you will fill out each section showing the originality of your story, your vision and your team.

This document is a guideline to support filmmakers in their understanding of the principles of putting together a clear application and aims to help applicants understand what assessors are looking for in each section.

When assessing applications, experienced industry members consider the information applicants supply about their script, their vision/treatment, budget, and team. They cross reference these four things to see if they match up, meet the criteria and if it is possible to realise the film proposed.

They can **only** assess what is on the page of the application. One of the most challenging things for filmmakers is to get their ideas out of their heads and onto the page.

It is the task of the applicants to demonstrate as clearly and succinctly as possible their vision and feasibility of their project utilising the written word, imagery, references, plans and best previous work.

It is important not to assume that that readers will know your work even if you have previously applied with the same story or team.



Applications

Make it clear

The following are good rules of thumb for Whiringa Tuarua - Stage Two of the Kopere Hou - Fresh Shorts application:

- Remember readers get tired, write the most important things first in the paragraph.
- Balance detail with being concise and precise. Supply enough detail to inform but keep what you write as succinct as possible.
- Show your thinking. You may not have everything confirmed but you can write a combination of paragraphs and bullet points to show your plans and intentions.
- Be real – it’s hard to produce a short film. It’s OK to name the challenges and show your intentions, indicate plans and possible contingencies.
- Indicate your research especially in documentary applications but also character or production aspects.
- Readers are *visual*. Pictures can succinctly demonstrate the director’s unique vision. Make sure images you choose are cinematic and reflect the film you want to make.
- Use a conversational tone in the application.
- Say it once – repetition isn’t useful, it makes applications hard to read.
- Ensure your proposal reads well. Read it out loud to yourself to make sure it flows.

What we are looking for

The NZFC endeavours to support a diverse range of project types, styles and scales.

Te Rautaki Māori

The NZFC’s commitment to Tangata Whenua under [Te Rautaki](#) is to work in partnership with Māori to better support the development and progression of Māori talent.

Diversity, inclusion and equality

The NZFC is committed to providing opportunities and support for women and those from a diverse and/or underrepresented community.

Funding decisions through Kōpere Hou - Fresh Shorts will reflect these commitments.



Many times, filmmakers ask what the assessors are looking for - it's the same for both stages of the Kōpere Hou-Fresh Shorts application.

Below is the list from the guidelines and this *is* what assessors refer to when reading. All panel meetings and funding meetings start with reminding all present that this is the guide, and to refer to the criteria below.

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.

The Assessment Criteria from the guidelines is what informs the reader/assessors at all stages, including assessment, recommendations, and decisions about which films to fund. This simple list *is* the guide.

Whiringa Tuarua - Stage Two applications 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 at Whiringa Tuarua – Stage Two

Your application will include the following sections:

- Genre
- Logline
- Synopsis
- Script
- Writer's notes
- Tangata whenua, diversity, representation, and consultation summary (if applicable)
- Director's vision
- Director's treatment
- Director's best work
- Locations (optional)
- Visual reference
- Producer's statement
- Stunts/VFX/SFX (optional)
- Health and Safety plan (including COVID-19 planning)
- Marketing plan
- Festival strategy
- Schedule overview
- Budget
- Budget notes
- Financial plan
- Key people's bios
- Mentors and support

All applications will be filled out and read electronically.



The following pointers correspond to the assessment criteria and are intended to give applicants an insight into what the assessors are looking for in applications.

Story

Assessors look to see how the script has been further developed. Whilst material submitted about genre will likely remain the same, loglines may require redrafting from changes made to the script. A synopsis was not required in stage one but is at stage two and it will require drafting and redrafting. An important note: make sure that the logline, synopsis, and script align, and all tell the *same* story.

The Fresh Shorts Programme Manager has had conversations with all shortlisted teams to pass on Whiringa Tuatahi-Stage One reader feedback. This may give some insight into what specifically could be further developed across areas of the script and proposal. The following sections could also be useful to revisit to help in the development process.

Genre

Assessors are looking for genre labels that truly reflect the script's story. Accurately labelled genres can help the assessor orient themselves in the world of the story and engage with the characters.

Genres (and cross genres) have conventions and patterns that create a framework for a reader and indicate what the reader should expect. Well-defined and simple genres help the assessor to know what "kind" of story they are entering into and help the reader absorb the story. One clear genre, or a cross of two genres is useful, but more can be confusing. The genre section of **Whiringa Tuarua - Stage Two** purposely has a limit of two. If you are submitting a cross genre story, make sure you list the dominant genre first.

Genres like horror have very clear conventions and set up expectations so it's important that you are aware of the conventions before labelling your project. If you need to clarify the genre of your story, do some research; there are numerous resources online to assist in identifying genre. Asking an experienced filmmaker to read your script and identify what they think your genre is can also help you know if you are hitting the mark or not.

Logline



Assessors are looking for a logline that reads well, reflects the proposed script, the journey of the main character and makes the reader want to know more about the story.

Make sure that your logline matches the current draft of your script and is a great read.

The one or two sentence summary of a film should hook the reader and describes the central conflict of the story. It's also a unique identifier. The logline illustrates that *this* story can be like no other film. The formula for a logline is simple – they are concise, involve the central character and the dramatic conflict of the story. There are many approaches to writing them.

Loglines take time to write and refine; allow a few days to develop it and hone the drafts. There are numerous resources online to assist in writing loglines e.g. <https://logline.it/> Along with the script, loglines are the piece of writing referred to most often in the application by assessors, so it pays to work on them. Check your logline when you complete a new draft of your script to ensure they match.

Below are a couple of examples you may find useful.



(a) **Protagonist centred:** Protagonist + action + stakes

When a MAIN CHARACTER does a MAJOR EVENT, a CONFLICT arises.

e.g. For the right price, BFFs Jen and Mei will ruthlessly end any romance. But when one grows a conscience, it threatens to derail their relationship.

The Breaker Upperers (2018)

(b) **Inciting Incident centred:** Inciting incident + protagonist + action

When a MAJOR EVENT happens, a MAIN CHARACTER must do the MAIN ACTION/GOAL.

e.g. A national manhunt is ordered for a rebellious kid and his foster uncle who go missing in the wild New Zealand bush.

Hunt for the Wilderpeople (2016)

Synopsis

Assessors are looking for the essence of the story in a succinct form and that it be a good read that makes them want to know more about the story.

Ensure the synopsis tells the same story as the script being submitting and that it makes sense. Written in prose, the synopsis should flow, and it should include the beginning and middle of the story, character journey and shows how the story will end – *no* cliff hangers.

Allow time to draft, edit and re-draft. Read it out loud to yourself to make sure it's written for the ear. Get a trusted reader who has read the script to give feedback about whether the synopsis and script match. There are numerous resources writers can utilise to write the synopsis

Script

Assessors are looking for distinct, original stories with impact as outlined in the criteria. The submitted draft should be the most engaging telling of the story, in line with the story's genre, developed to the best possible level at the time of the application.

It's important that your script hooks the reader into your story quickly and doesn't spend pages setting the scene. Short films are generally told very visually through visual description in the script, action, and character behaviour. They build the dramatic tension to a single climactic moment (relative to the world of the story e.g. some stories are very nuanced and have subtle story arcs), and finish with a memorable, strong ending. This is as true for comedy as drama. If your script is a genre piece, it's useful for your story to embrace the tropes of the genre and if possible, subvert the genre or create surprises.

In film festivals, short films are screened in curated programmes with several films together and programmers view multiple entries back to back to decide what to programme. That is why 'getting into story' or starting your story quickly and having a strong memorable ending is vitally important. Help them remember your film!

Ask a more experienced filmmaker to read your script and give you some constructive feedback prior to submitting the **Whiringa Tuarua-Stage Two** application.

Documentary

For documentary, a script outline/ treatment (sometimes called a script-ment) tells the reader what they will see and hear on the screen as it unfolds dramatically, from beginning to end. It will describe the overall story and action of the main character or the 'protagonist'. Be specific about what you think you will find, even if you are not sure of the final outcome. It is a version of what you *hope* to capture (within reason of your budget and planning).

Written in prose using visual, descriptive language depicting what we see and hear just like a narrative fiction treatment, the story should flow and emotionally engage the reader. It gives an indication of the character journey, story arcs and dramatic tension of the story. It should include the beginning and middle of the story and show how the story will end – *no* cliff hangers.

Writer's Notes

Assessors are interested to see if feedback has been taken onboard, that the team are undertaking iterative development and that the writer is attempting to integrate information and re-draft.

A useful framework to use in answering this section is what *has* been further developed since the stage one application, what *could* be further developed after the stage two application submission and how the writer intends to complete that. Film script development is an iterative process and can take many, many drafts. The script is always a work in progress and will be further developed even after it's funded.

As well as the writer showing they have attempted to address reader feedback communicated by the Fresh Shorts Programme Manager, it can also be helpful to utilise the *Narrative Script Basic Checklist* as a tool to identify and examine what might be further developed. This is as relevant to documentary stories as to fiction. The bullet points listed below are often areas in Fresh Shorts scripts that could benefit from further development.

Narrative Script Basic Check List:

- Is the central dramatic question of the story clear?
- Is there enough dramatic conflict?
- Are the obstacles large enough?
- Do we enter the story as close to the inciting incident as possible and get to the heart of the story as soon as possible?
- Does the story end in a satisfying way?
- Is it clear whose story it is?
- Do characters change from the beginning to the end of the story?
- Are the stakes high enough for the characters and the story?
- Does the dialogue create the illusion of reality? Is it all necessary, can it be reduced?
- Is the story written visually?
- Does the story affect the reader emotionally?

Tangata Whenua, Diversity, Representation, and Consultation

Assessors are looking for the action that has been taken, detail about planning and who the team are consulting with. In Whiringa Tuatahi-Stage One teams were asked to write a short summary, in Whiringa Tuarua-Stage Two teams must include more detail and indicate advancement.

If the team have undertaken more consultation, indicate the intention of how this might be combined into the making of the project. It could be important to provide reference in the proposal and perhaps letters of support to indicate this.

As previously indicated Kōpere Hou – Fresh Shorts encourages applicants to consider ethnicity, gender, and gender diversity, those with a disability and/or those from a diverse background so the storytellers reflect Aotearoa New Zealand society in their projects. Applicants are also encouraged to promote the authentic representation of Māori characters, stories, places, history, and culture in New Zealand films (in front of and behind the camera). Please refer to NZFC's [Te Rautaki Māori Strategy](#).

In demonstrating the action your team has taken since the initial application and any further plans your team have in place to ensure meaningful consultation and engagement and authentic characters, consider the following:

- The intended timeline or timeframes of planned consultation and research in development, preproduction, production and post i.e. not just at the last minute and not just once but a depth of research and consistent, planned engagement with feedback, over a sustained time.
- An indication of your advisors or consultants, or who you have consulted with and others you plan to approach and steps towards that. It is encouraged you consult with more than one person/party. Communities have multiple viewpoints, and it is important that you have a breadth of input.
- Information to show that there will be an endeavour for genuine collaboration and partnership between the filmmakers and communities.
- Information to show there will be an endeavour to achieve authentic representation informed by meaningful consultation and research.

Vision

In Whiringa Tuatahi-Stage One directors wrote a short summary statement. Whiringa Tuarua-Stage Two requires directors to write in more depth and detail about both their vision and the treatment of their film and show how they imagine their film in imagery.

Director's Vision

Assessors want to understand why this one particular story and why now and how the director is connected to this story. They also want to understand where this story fits in the body of work the director hopes to make.

It's OK to go deep and talk about your personal experiences that have brought you to this point and connect you to this film.

However, while it's important to say why this one, it's even more important to express your vision for the future stories you want to tell. This section is a place to indicate what your director's 'voice' and vision is for all your stories, what makes you unique. What are the themes you find yourself exploring? What is it you want to say to the world?

It's important for assessors to know if you intend to make feature films. It may feel like it's a way off in the future but it's good to indicate that that is your hopeful future. Indicate what kinds of stories you want to tell in features. Again, what are the themes that you are drawn to. You can also discuss what other kinds of work you want to make.

Director's Treatment

Assessors want to know what the director's film will look, sound, and feel like. What makes it visually and stylistically unique? How will it stand out? How will it move an audience?

Indicate *how* you will make an original film and how you will work with the producer, writer and team of creative collaborators to craft your unique vision e.g. cast and casting, cinematographer, editor, sound design, art department, wardrobe, composer, VFX, SFX etc.

It's a section to utilise visual imagery and references to indicate what the world of the story is like or what inspires it, and to show how you imagine the characters. It will also be very important to discuss how you intend to cast and work with actors to create the characters and elicit performances, and what the emotional journey of the story is.

Director's treatment leads to the Visual Reference section.

Director's Best Work

Assessors are looking for best work to indicate an ability to get dramatic or comedic performances and that the director can make a cinematic piece.

It's important to show the most dramatic and emotionally engaging, *best* piece or pieces of work to the maximum of 10 minutes that demonstrate your director's 'voice'. One good film is sometimes a better guide for the assessor than too many pieces in a 'show reel'.

It's not useful for the director to screen another person's work that they have contributed to and corporate videos are *not* useful in this section either.

If a new director has not yet made a film, it's OK to upload a rehearsal piece of their own work that has *excellent* performances. But they should be outstanding. Good framing and clear sound would be important for a rehearsal piece. Otherwise new directors are encouraged to utilise the Visual Reference section to the maximum effect.

Locations (optional)

Assessors are looking to find out how this specific location aids the story telling or is integral to the story.

This section is useful if your location is central to the story you are telling, or so specific no other location could be used. Visualisation through imagery could help the reader understand why it is so important - photos, plans etc. can be helpful to illustrate this.

Explanation is also important. Is it another character in the story? If so, how will you use the location to help tell the story? Why is this location so essential? Will it make the film or break the budget? Show plans and contingencies if the key location is not available.

Visual Reference

Assessors are interested to understand the unique way the director perceives the visualisation of the story.

This is a *very* important section for enrolling the reader in how the director imagines the film. Images from **Whiranga Tuatahi-Stage One** may be incorporated in this section, but this section is an expansion of imagery and can cover the world, characters, design, costume, and other details.

Carefully chosen images can assist the reader to better imagine the story from the director's perspective. Directors are encouraged to choose imagery that has a 'visual cohesion' rather than a mishmash of styles. The cohesion might be a combination of the framing, composition, lighting, and colour of the shots.

It's important that images are cinematic. That is the emotional, captivating quality of cinema that is unique to the medium; use of light, shadow, colour, framing and composition. We encourage the director to use landscape (horizontal) format, which mirrors the proportion of a screen format.

Directors can use images, mood boards, stills from films and links to trailers to indicate aesthetic and stylistic choices and influences. Remember to *explain* how these references relate to your director's treatment of this film, or how they inspire aspects of this film and how this inspiration will be reflected in the film.

Producer

In Whiranga Tuatahi-Stage One, producers wrote a short summary statement. Whiranga Tuarua-Stage Two requires producers to write in more depth and detail about their approach to realising the film and how they will budget, finance, and promote the film.



Producer's Statement

Assessors are looking to find out *how* the producer will address the challenges and make the amazing, original film proposed for the proposed budget. They are also looking to find out how the producer will form and work with their team to make the proposed film.

In **Whiringa Tuatahi-Stage One** the producer made a brief statement. This section is a detailed response to the assessors' questions above. Assessors want to know what your plans and contingencies are for essential parts of the production and postproduction that can make or break the film.

It could be useful to look at the script and find the things that might trigger a question "How will they deal with that?" in the assessor's minds. Show your thinking and intended options.

As a creative producer, it's important to show *your* understanding of the story and the ways you intend to realise it. The assessors also want to know how the producer will work with other creative collaborators to make the film. It's good to indicate plans for team communication specifically things like dual directors, co-producers, EP's, experienced HODs etc.

It could be useful to show how you will support the director to work with actors to elicit performances in both pre-production and production e.g. casting, rehearsal, and workshopping, acting coaches, mentoring etc.

Producers may need to consult the [NZFC Chain of Title](#) document to ensure they hold the rights to the story of the film and indicate that in their statement.



If the film is a documentary it would be important to indicate plans and contingencies if your intended story/ character journey changes, to ensure a cracking story is told.

If there are any elements of Māori culture in your story, *te reo* or representation of other communities, it would be essential to have indicated how adequate time and appropriate consultation is being undertaken in the **Tangata Whenua, Diversity, Representation, and Consultation** section.

Stunts and VFX/SFX (Optional)

Assessors are looking to see that filming and logistical challenges are being addressed and Health and Safety plans and contingencies are in place for stunts. Experienced collaborators are being engaged for VFX and animation and that there are realistic timelines.

For stunts it can be useful to indicate how the sequences are intended to be filmed, which trained professionals will be present, how they will operate and how they will train or assist cast and crew. It can be helpful to consult with professional stunt crew to establish what shots are required. That they are skilled at planning filmed sequences for camera and know how to



shoot the angles to sell the stunt.

With VFX and or animation, it's important to give an indication of your style and approach to the effects or animation, realistic timeline estimates for completion and who you are intending to work with. It can be important to make sure they have adequate experience to realise the vision. It's useful to indicate plans for workflow and contingencies for the possibility that work may be delayed by other projects or people become unavailable.

Story boards can be useful for stunts, VFX or animation sequences. Do your best to get someone with some decent level of skill in storyboarding – stick figures are not useful. **Story board essential scenes only** as necessary to visually explain the approach, no need to do the whole film.

Health and Safety Plan

Assessors are looking for plans and contingencies to ensure that the film can be completed safely.

Read the [Screensafe](#) site thoroughly and use common sense. Identify anything in your script that may require Health and Safety (H&S) plans - be it remote location, night shoots, working with children, hazards, or stunts etc. If unsure, seek advice from an H&S specialists to review your initial plans. If you have an H&S Officer on your shoot give an indication of *what* they will be doing (not just that they will be present).

Covid-19 considerations in Health and Safety

Note additional planning and considerations around filming safely in government Covid-19 levels must be included in the application. Please consult the Screensafe COVID-19 Coronavirus Toolkit <https://screensafe.co.nz/covid-19-coronavirus/> and indicate how your team will film safely at level 2 and what additional equipment and protocols you intend to implement. Safety consultation and equipment will also need to be reflected in the budget.

Marketing plan

Assessors are looking for planning and approaches to collecting collateral/materials to promote the film in the festival circuit and to engage an audience who may support the director's work or perhaps support a crowd funding campaign.

Most important are the creation of materials to promote your film at festivals – key imagery, poster image, and Press Kit. Teams are strongly encouraged to hire the best photographer that they can afford, and schedule the planning, research, design, and collection of the materials.

Even though the first port of call for your film is the festival circuit, it's also important to encourage people to be interested in your filmmaking. Include a brief social media strategy for engaging people who would be interested in the type of film you intend to make. Think about where people who like this kind of film hang out/interact, both online and in the community. How do they take in their information e.g. Facebook, Instagram, Twitter, Tumblr, Blog sites, e-newsletters? Are there databases of people you can reach through organisations, or newsletters?

Indicate a plan of what materials /collateral/assets you may collect on your main unit shoot. Things like still images, images of props, graphic artwork, cast interviews, GIFs, small trailers etc. And which social media channels you might be using – a good rule of thumb is minimum of three platforms or channels where members of your team are comfortable.

It's also useful to indicate a rough timeline for the roll out of your marketing plan (e.g. bullet point dates). There are numerous useful websites and resources to find information about digital marketing schedules.

Festival Strategy

Assessors are looking to see the team understands which are the key festivals that are *appropriate* to the tone and themes of the film you are intending to make.

Not every film goes to Cannes; it takes some research to get a realistic sense of the right home for your film. A useful method can be to figure out what the tone and themes of your film are, and what other NZ films it is 'like' as their festival paths may suit your film. Then look at the NZFC Recommended [Short film Festival](#) list and visit the websites of relevant festivals.

Find trailers from previous programmed films to see if the tone and themes of films screened at the festival are like the film you intend to make. Which film festivals show that kind of film?

Start by examining the top tier International festivals like TIFF(Toronto), Berlin, Sundance, Venice, Cannes and see if your film is a fit for one of these. Then investigate some next tier specific short film festivals, or genre or Indigenous festivals – depending on your film. Again, choose festivals that seem to screen films like the one you intend to make. We suggest your strategy starts first with International festivals to ensure the world premiere is international, then moves to New Zealand national and local festivals.

Schedule Overview Plan [template available online]

Assessors are looking for a realistic pre-production, production, post, and delivery timeline that includes contracting, ample time for development of script, casting, rehearsal, production, editing and feedback and delivery before entering into festivals.

Timelines will be different for each individual film. A suggested rule of thumb - work backwards from your first top tier festival you'd like to screen at, then estimate how much time before that you would need to deliver to NZFC if funded (units of time might be weeks or months).

Then estimate how much time your total post might take including offline editing with breathing space to review the cut, time for feedback from NZFC and changes to the fine cut. Plus, include the final postproduction and export for delivery (in number of days/weeks).

Estimate how long your shoot might be (days) and how long your pre- production schedule might be – (days/weeks/ months). Allow ample time for casting and rehearsal – especially if you are working with children or untrained actors to build trust and rapport.

Take these estimates and plot them on the timeline provided. Add or delete categories as required. Remember these estimates are expected to shift. Be sure to include ‘wiggle’ or contingency room if things don’t go quite to plan.

Budget [template available online]

Assessors are looking to see if the film outlined in the script, the way the director intends to make the film and the way the producer intends to realise the film are reflected in the producer’s budget.

It can be helpful to think first about what items you will spend the cash grant on, what services or items you can do deals for or an exchange - or items or services that people will give ‘in kind’ or gratis towards the project.

Analyse your script, what is the essential story, and what is the essence of each scene? Are there scenes that could be cut? Are there ways to film scenes that can shave money off the budget and still realise the story? What are the things that can be minimized or dropped e.g. limiting travel, fewer locations, or cast, props, removal or limiting night shoots, stunts, and effects etc. What are the things that the story cannot be made without?

Work with your director to establish what is essential and what is nice to have. A good exercise to establish essentials and to make sure your team is making the same film is to establish what the *five emotional beats* are of the film. Have each team member writer, director and producer separately write their list of the five most important emotional beats that make a whole story – encompassing the beginning, middle and end. Once completed the beats are shared – and discussed to find agreement. This can help establish what is essential and what is not (and can serve the producer and director if things must be cut during the shoot due to logistical problems or weather).

Budget Notes

Assessors are looking for narrative that reflects the producer’s thinking about how they will make the budget work to achieve the proposed story and how the producer plans to spend the budget to realise the film. What are the deals, ‘in kind’ and actual cash spend? Have all bases been covered?

As well as covering off how you will deal with the cost challenges of the budget, if your project’s budget figure is over the \$15,000 grant show the final budget figure as it is and indicate how you will cover the gap between the grant and your final figure, in your budget notes.

Producers could include a second budget that shows how the team would make the film for the flat rate of the grant or indicate this in your budget notes e.g. you may choose to reduce the scope of the project or number of shoot days to reduce the budget to the grant flat rate level.

Finance Plan (optional)

Assessors are interested to understand where additional resources and non-Fresh Shorts grant money contributing to the production will come from? Is there private investment, crowd funding, investment by the team etc?

And when the money is intended to be used during the project. It would be important to indicate if there are any agreements or expectations of what is being exchanged for this money by the donor. And how that money will be paid back (if at all).

Optional section – to be filled out by those projects with budget totals over the designated grant cap of \$15,000.

Team

Key People Bios

Assessors are looking for an indication of screen experience or transferable experience and what complementary skills team members bring to the production.

Film/ on screen focused bios and transferable skills, of no more than 250 words per person for those holding the creative triangle roles: writer, director, producer. Additional CVs of other key creative collaborators can be uploaded as one-page PDFs or entered as short text Bio e.g. DoP, Art Department, Editor, VFX etc.

Mentors and Support

Assessors are looking for how the team are supported to make the film and how the team are supplementing areas that they may need to further develop.

It's OK to indicate areas you're unsure or not experienced in. We can't be all things – know your strengths and be aware of what requires further development and seek support to strengthen that area.

If any of your team in the role of writer, director or producer are experienced in some areas but not in others indicate how will you ensure they are supported across the board. Specify possible mentors, workshops or plans and contingencies. Letters of support from experienced industry members who are part of or actively mentoring or supporting your team are welcome.

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 us, we must be able to verify what has happened as a result of any loan or grant.

What happens to your Whiringa Tuarua - Stage Two application

Applications are assessed by a funding panel made up of staff from Script to Screen and the NZFC. This panel will make a recommendation to the NZFC CEO and Head of Talent Development for up to six films to be approved for funding.

Following this, **Te Whiringa Toa - the six successful teams** will attend a two day workshop 19 and 20 March 2022 and be matched with an appropriate experienced industry practitioner and mentored over a six-week period to further develop their scripts to 'shoot ready'. Mentors will be matched and appointed by Script to Screen and NZFC.

Specific details regarding how the mentorships will be run will be discussed with successful teams and teams will be provided with feedback and criteria for 'shoot ready'.

The NZFC and Script to Screen will use reasonable efforts to maintain the confidentiality of the information provided in your application. Please note that any information you provide to the NZFC is subject to Official Information Act 1982 (OIA) requests. In processing a request under the OIA, the NZFC will consult with the relevant applicant prior to making a decision to release or withhold any information.

Next steps

If you are successful at **Whiringa Tuarua - Stage Two**, we will be in touch to discuss details. If your application is unsuccessful, you will receive an email letting you know.

A final reminder that if you have any questions please contact the Fresh Shorts Programme Manager at Script to Screen: FreshShorts@script-to-screen.co.nz or ph: 09 360 5400.
