

DOCUMENTARY DEVELOPMENT FUND SUBMISSION CHECKLIST AND GUIDE TO APPLICATION MATERIALS

This information sheet lists the documentation that is required for submission and provides a guide to writing the materials.

Please make sure that you have read the [Documentary Development Fund Guidelines](#)

ELIGIBILITY

The applicant must either be the project's:

- lead producer; or
- writer, director, or writer/director.

To be eligible for the DDF, the applicant must:

- be a New Zealand citizen or permanent resident;
- hold or have the option to hold the intellectual property rights required to develop, produce, and distribute the project. Read the Chain of Title information sheet for more detail.

The applicant can either apply as:

- an individual; or
- a company.

If applying on behalf of a company, the individual lead applicant must be a director of the company and it must be a New Zealand company; that is, the company must be incorporated and carrying out business in New Zealand, and its central management and/ or control must be held by New Zealand citizens or permanent residents.

The project must:

- have significant New Zealand content in accordance with section 18 of the New Zealand Film Commission Act 1978. (Read the New Zealand Content Information Sheet for more details);
- be intended to be a feature length documentary (minimum 80mins duration);
- have a director attached (if the lead applicant is not the director or writer/director).

SUBMISSION DOCUMENTS

CREATIVE MATERIAL	<ul style="list-style-type: none"> <input type="checkbox"/> Logline. <input type="checkbox"/> Synopsis (maximum 1 page). <input type="checkbox"/> Treatment (minimum 10 pages). <input type="checkbox"/> Visual material.
TEAM VISION	<ul style="list-style-type: none"> <input type="checkbox"/> Producer's overview. <input type="checkbox"/> Director's vision. <input type="checkbox"/> Development notes.
AUDIENCE ENGAGEMENT PLAN	<ul style="list-style-type: none"> <input type="checkbox"/> Notes on the target audience for the film and the proposed means of achieving that audience. <input type="checkbox"/> Written evidence of domestic distributor interest and overseas market interest (where appropriate).
BACKGROUND	<ul style="list-style-type: none"> <input type="checkbox"/> Project history. <input type="checkbox"/> Details of other NZFC financing or support.
BUDGET AND TIMELINE	<ul style="list-style-type: none"> <input type="checkbox"/> Detailed development budget. <input type="checkbox"/> Proposed development timeline. <input type="checkbox"/> Details of expenditure to date.
KEY PERSONNEL	<ul style="list-style-type: none"> <input type="checkbox"/> CVs or bios and demographics of key personnel attached to the project. <input type="checkbox"/> Letters of interest/notes for any consultants or individuals named as providing support or advice.
TE RAUTAKI MĀORI	<ul style="list-style-type: none"> <input type="checkbox"/> If your project contains Māori content, provide details of consultation, engagement with or inclusion of Māori creative/s, Māori advisor/s and where applicable hapū and/or Iwi across the project to ensure authentic stories and representation.



Writing Creative and Submission Material for DDF

Logline

The logline is a statement, in 35 words or less, that reflects the essential dramatic question inherent in the project. This is not a tagline for a movie poster, but rather a one-or two-line summary of the film's essential premise.

Keep in mind that we always publish the title and sometimes the logline of all projects we fund.

Synopsis

The synopsis is a condensed outline of your documentary storyline, which narrates the journey of your key characters and illuminates the inherent drama. It should include the anticipated conclusion to the film. The documentary synopsis should allow the reader to get a sense of the style and tone of the project and of its cinematic qualities. It should be maximum one page.

Treatment

The reality is that you will have done a certain amount of 'spec' work before making an application. This funding is not available for applicants still finding the idea.

We expect your treatment to demonstrate that your concept will become a compelling documentary with a cinematic aesthetic and/or of a scale (in terms of audience reach, story content, intended execution etc) to command a theatrical release. We will look for the following elements:



- A unique argument or a view of the world presented by a charismatic and/or famous individual.
- A compelling emotional journey.
- Access to places or individuals never seen before on screen.

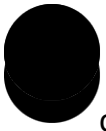
Your treatment should expand on your synopsis and tell us:

- What the story is, as far as you know at this stage e.g. history of event, person's life to date.
- Who the key characters are.
- What is happening now that makes this documentary essential at this time.
- What is the central dramatic question that you wish to explore.
- What flexibility is there within the plan to follow unexpected pathways / your plan B if the original storyline changes.

The treatment should be minimum 10 pages, single spaced.

The person writing the treatment must be identified and must be a key





creative on the project.

Producer/ lead applicant's overview

This is your opportunity to show why the NZFC should support your project ahead of others.

Your written statement will set out the following:

- Your vision for the film.
- Who the intended audience is.
- What the expected scale of production is, along with some indication of a production financing strategy.
- Your assessment of the current stage of development.
- The next steps required to move the project forward, including how the intended development process will work between the parties involved.
- If preliminary shooting is intended, a rationale needs to be made.

Director's vision

There must be a director attached to the project. The director should present their ideas for moving the project towards production. The director's notes should also provide a sense of their creative vision for the film.

Treatment development notes

Provide a written statement demonstrating an understanding of the current stage of story development including strengths and weaknesses and overall critical analysis. Present a plan to address the weaknesses in the story and characters in order to advance the project.

Visual material

Provide a link to an online screener with password where we can access previous work by the director, and any other visual material such as a teaser, or footage already shot. You can also include a document that will help us understand your vision (limit 20 pages). This could incorporate a look-book, visual references or location overview.

Audience engagement plan



These are notes on the target audience for the film, both local and international, and the proposed means of achieving that audience and any Letters of Interest.

Project history

The project history should be no more than two pages. It might include, among other things, the origins of the project, previous titles, history of creative development, and any past creative participants. Include information about any underlying options, access, or other rights.

Proposed development timeline

This should set out your proposed timeline including the start and finish dates of the development work you are seeking support for, and any other milestones or dates you feel are relevant.