

EARLY DEVELOPMENT FUND SUBMISSION CHECKLIST AND GUIDE TO SUBMISSION 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 [Early Development Fund Guidelines](#).

ELIGIBILITY

The individual lead applicant must be identified in the application as either the project's:



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

The lead applicant (either as individual or representing a company) 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;

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 scripted feature length film (minimum 80mins duration)
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SUBMISSION DOCUMENTS

CREATIVE MATERIAL	<ul style="list-style-type: none"> <input type="checkbox"/> Logline <input type="checkbox"/> Synopsis <input type="checkbox"/> EITHER a draft script, OR, a treatment and screenwriting sample
TEAM VISION	<ul style="list-style-type: none"> <input type="checkbox"/> Producer / Lead Applicant overview <input type="checkbox"/> Writer's script development notes <input type="checkbox"/> Director's vision (optional)
BACKGROUND AND INCLUSIVE RIGHTS	<ul style="list-style-type: none"> <input type="checkbox"/> Project history <input type="checkbox"/> Confirmation that you have secured the necessary rights (See Chain of Title Information Sheet) <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 / copies of notes from any individual named as providing support or advice to the project e.g Script or Cultural Consultant
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 especially those with Māori content.



Writing Creative and Submission Materials for EDF

Logline

The logline is a statement, in 35 words or less, that reflects the premise or essential dramatic dilemma 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 storyline.

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

Synopsis

The synopsis is a highly condensed story outline that clearly reflects the dramatic spine of the film. It weaves in the film's tone, genre, key characters, and their emotional journey and should include the film's ending. For EDF, your synopsis should be maximum one page.

Draft Script

Your draft script should be 80 to 120 pages, written in industry standard 12pt Courier.

Treatment and screenwriting sample

A treatment plus screenwriting sample is an alternative to submitting a full draft script. The treatment should be minimum 15 pages written in industry standard 12pt Courier. It should contain the core story, and convey the emotional journey of the characters, a sense of structure as well as something of the genre and tone. The treatment must be written by the writer (or writer/director) attached to the project.

The treatment must be supported by a feature-length screenwriting sample (80-plus pages). The screenwriting sample must be a full draft of a feature-length screenplay (produced or un-produced). It must be written by the writer alone – that is, not co-written.

In addition, you are welcome to submit some scenes from the proposed project, but this does not replace the need for the feature film screenwriting sample.





Producer / Lead Applicant's overview

We would expect this to cover:

- your vision for the film;
- what genre (s) you think the film is, and why;
- who the intended audience is;
- what the expected scale of production is, along with some indication of a possible production financing strategy;
- your assessment of the current stage of the script;
- the next steps required to move the project forward, including how the intended development process will work between the parties involved;
- if you are proposing to use a script consultant, please describe how you intend to work together; and
- a note about the screenwriting sample referring us to the most relevant sections or scenes.

Writer's script development notes

This is where the writer shows us their evaluation of the strengths and weaknesses in the current draft and provides a plan to address the perceived weaknesses.

Director's vision (optional)

This is a statement from the director showing their understanding of the strengths and weaknesses of the current stage of development, and their intentions for moving the project towards production. These notes should provide a sense of the director's creative vision for the film, personal engagement with the themes, and how they see this story speaking to the audience.

Project history

The project history should be no more than 1000 words. It might include the origins of the project, any previous titles, previous private or other funding, any professional creative consultations or mentoring, changes in key creatives, information about underlying options.

Development Timeline: Include the start and finish dates of the development work and any other milestones you feel are relevant.

