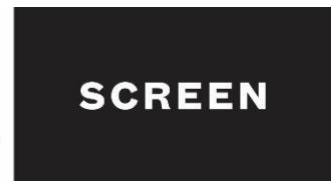




Te Tumu Whakaata Taonga



TE TARI TUHI KUPU A WHAKAAHUA

# Script to Screen and Te Tumu Whakaata Taonga New Zealand Film Commission

## Kōpere Hou – Fresh Shorts Fund

### Guidelines for Applicants

December 2022

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It is encouraged 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.

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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](mailto:FreshShorts@script-to-screen.co.nz)





# Introduction

Script to Screen and Te Tumu Whakaata Taonga - New Zealand Film Commission (NZFC) work in partnership to deliver the Kōpere Hou - Fresh Shorts programme.

Kōpere Hou reflects the colour, the radiance and beauty of a new rainbow and is symbolic of the significant display and presence of a well-crafted short film.

As part of its work to support the New Zealand film industry, the NZFC 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.

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

## Whiringa Tono - Application Process

### Whiringa Tuatahi - Stage One:

The first part of the process is open for applications from all teams who meet the eligibility criteria (see 'Who can apply'). A written script is required. The rest of the application will consist of a video and application questions to answer that, when combined, are no more than 3-4 pages in total. This process allows a good overall picture of story, vision and team *and* helps the shortlisting assessors to get to know the filmmakers.

### Whiringa Tuarua - Stage Two:

A shortlist of 18 teams will be invited to each submit a full, detailed application. From the shortlist, up to six projects will be funded. The projects writer, director and producer will attend a two-day workshop **01 and 02 April 2023** and undertake a period of mentorship with experienced industry practitioners to ensure their projects are shoot ready.

The assessment criteria are the same for both stages of the Kōpere Hou - Fresh Shorts application.

These guidelines outline the application requirements for **Whiringa Tuatahi - Stage One** in its entirety in the first half of the document (page 5-12) and **Whiringa Tuarua - Stage Two** for the invited shortlisted teams in the second half of the document (page 13-22).



## Kōpere Hou - Fresh Shorts overview

Kōpere Hou - Fresh Shorts offers a \$25,000 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 \$150,000 per annum allocated to Kōpere Hou - Fresh Shorts which will be spread across six projects. There is one funding round each year. Kōpere Hou - Fresh Shorts is a competitive scheme. Large numbers of applications are received for a limited number of grants. Lots of fantastic ideas are submitted, but not all of them can be funded.

Kōpere Hou - Fresh Shorts funding is for new or emerging filmmakers in line with the NZFC [Talent Development Eligibility Criteria](#). More experienced filmmakers are encouraged to apply for [Catalyst-He Kauahi](#).

Funding is discretionary – that is, the NZFC chooses where best to apply the limited funding available. Decisions are final. Decisions will be consistent with these guidelines and the New Zealand Film Commission Act 1978.

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

## Who can apply

To be eligible for Kōpere Hou - 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 your project. Read the [Chain of Title](#) information sheet to ensure you have the necessary rights. Please contact the Fresh Shorts Programme Manager at Script to Screen if you have any questions about this.

You must have a director attached to your project. Because Kōpere Hou - 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 (where the filmmaker is the director) or similar but excludes feature films.

You must have a producer to apply, and they must be a separate person to the director. You may have a writer/producer but not a director/producer.



Applicants can apply with the same projects a total of three times. For example, if your application is unsuccessful on your first application you can re-apply twice more with the same project, provided you can show how you have progressed your project since the last application. You would set this out in the producer's section in your application.

## Te Rautaki Māori

The NZFC has a commitment under our Te Rautaki Māori Strategy to work in partnership with the Māori filmmaking community to achieve mutually agreed aspirations. We welcome applications with a strong Māori narrative from Māori creative teams and/ or films in te reo Māori.

## Diversity, inclusion, and equality

The NZFC is committed to providing opportunities and support for women and those from diverse and/or underrepresented communities. We strongly encourage applicants to champion the aspirations and principles of NZFC's He Ara Whakaurunga Kanorau | Diversity and Inclusion Strategy within your project.

## We are here to help

These guidelines are intended to help you deliver the strongest possible application for each part of the Kōpere Hou - Fresh Shorts funding application.

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



# Whiringa Tuatahi-Stage One

## How to apply

### Whiringa Tuatahi- Stage One:

Applications are accepted once a year. You can find the deadline dates for **Whiringa Tuatahi - Stage One** of the Kōpere Hou - Fresh Shorts application on the Kōpere Hou - Fresh Shorts page on the [Script to Screen](#) or [NZFC websites](#). Applications must be received by **1pm** on the deadline day **Monday 31 October**.

### Whiringa Tuarua - Stage Two:

The 18 shortlisted teams will be invited by Script to Screen to apply. Teams will have seven weeks from invitation to complete the **Whiringa Tuarua - Stage Two** application.

All applicants must register a User Account to complete the Kōpere Hou - 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 Kōpere Hou - 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 log in and your dashboard will show the Kōpere Hou - Fresh Shorts round (when it is open).

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

It is important you provide as much information as you can within the word count 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 Kōpere Hou - Fresh Shorts online portal or application form, please email [funding@nzfilm.co.nz](mailto:funding@nzfilm.co.nz) (hours: Mon-Fri 8.30-5.30).**



## 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

## Assessment Criteria

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 include in your application

It's important your application makes it easy to see and understand your ideas and your film-making aspirations.

Keep in mind a large number of applications are read every year. Your application needs to make the best case for your project and team.

To assist teams to put forward a strong application a [pointers document](#) is available on the Script to Screen and NZFC Kōpere Hou - Fresh Shorts webpages that outlines what assessors are looking for in each section.



## What to provide

Whiringa Tuatahi - Stage One application will include the following sections:

- **Team Video Link** (4 minutes max duration). Covering: What is the heart of your story and why you want to make this film?
- **Genre** (2 genres max from list supplied)
- **Logline** (35 words max)
- **Script**
- **Director's summary** (300 words max)
- **Director's visual inspiration images** (5 images in a single PDF upload)
- **Producer's summary** (300 words max)
- **Authentic representation of Tangata whenua and diversity summary** (if applicable) (300 words max)
- **Championing diversity and inclusion summary** (if applicable) (300 words max)
- **Short bio & filmography for each team member** (bio 250 words max each)

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All applications will be filled out and read electronically.

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# Whiringa Tuatahi - Stage One:

## Team Video

Please provide a downloadable link. This should be a one-shot video, up to four minutes maximum. The video should include the full team answering what the heart of the story is and why you want to tell this story. Please note, this is **not** a pitch of the logline or a re-telling of the script. The content of *what* you say is important. We want to understand your team's connection to your story and why you want to bring it to life.

Each team member must briefly introduce themselves and the team must talk about how you will work together to make the film.

The video should be a continuous shot (preferably no editing cuts) with good sound and lighting so the team can be heard and seen. The equivalent of a Zoom video is perfectly acceptable quality.

## 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. A list is provided in the application section and applicants can choose a maximum of two genres.

### 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. This is a very important part of the application and we recommend you spend time crafting this and making sure it reflects your genre and the story of your script.

### 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. It is recommended you use screenwriting software that formats your work to industry standard, such as Final Draft or Celtx. If your application is for a documentary, you will need to provide a 'documentary outline' or thorough treatment. If your documentary follows a person, you also need to submit proof, either a copy of an email or letter, that the subject of your documentary is committed to the project. You can upload the PDF to *Documentary Subject Confirmation* which will automatically pop up if you tick that you are making a documentary.







## Vision

### Director's Summary

Please provide a written summary (300 words maximum) outlining what the director thinks is unique about their treatment and presentation of this story. The treatment is 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 distinctive director's style.

Include reference to performance, vision, use of sound and VFX or other elements required to tell a unique, original story.

### Director's visual inspiration images



The director's images must be one PDF document consisting of five (5) cinematic images in full page landscape format (composed horizontally) uploaded to the application portal. Cinematic is the emotional, captivating quality of cinema that is unique to the medium, use of light, shadow, colour, framing and composition.

The five images should represent the beginning, middle and end of your film. These images must be high resolution images (not pixelated at A4 size). They may be found images, frame grabs, or still images created by the director. The images will indicate the tone, mood, or atmosphere of the film the director intends to make and give a sense of the director's visual sensibility and aesthetic, also known as visual 'voice'.

## Production

### Producer's Summary

A written summary (300 words maximum) outlining how the producer aims to realise the film, indicating any key aspirations and any major challenges to making the film at this budget level. If challenges are indicated for production and budget, initial plans and contingencies must be included in the summary. If the overall budget intended is above the \$25,000 grant, the producer must also indicate how they intend to find the additional finance e.g. additional grant, donation, crowd funding or in-kind resources that assist the production to be made. If you have applied for a Kōpere Hou - Fresh Shorts grant for this project before, your producer's summary should set out what progress you have made since then.



## Authentic representation of Tangata whenua and diversity summary

Kōpere Hou – Fresh Shorts encourages applicants to consider ethnicity, gender, and gender diversity, those with a disability and/or those from a diverse background that reflects Aotearoa New Zealand society in their projects. All applications with Māori content (see definition below) must ensure authentic representation of those elements.

**Māori Content** is anything sourced and/or generated from a Māori world view, Te Ao Māori - including but not limited to:

- *Māori words, proverbs, expression of language, dialect, genealogical information, naming conventions.*
- *reference to or inclusion of Māori names, people, places, characters, protocols.*
- *anything based on Māori history, stories, myths & legends, songs, dance, cultural expressions that may or may not be in public domain.*
- *Toi Māori – art, carving, tā moko (cultural tattooing), weaving, visual arts, games, both traditional and modern cultural expressions.*
- *Taonga Māori (highly valued treasures)- te reo, landmarks, whakapapa, photographs, heirlooms, tribal landmarks, museum artefacts, flora and fauna – native trees, birds, taonga species.*
- *use of or reference to specific whānau, hapū, Iwi tribal land, waterways, mountains, social systems, and structures.*
- *Mātauranga Māori - anything that is sourced in the wide context of Māori knowledge, its expression and cultural practice.*

If your project and project content involve Māori or those from an under-represented community including ethnically diverse, gender diverse, LGBTQIA+, those with a disability or those from a diverse background, please provide a written summary (up to 300 words maximum) indicating how you are collaborating with these communities to ensure authentic representation. This is especially important if you are not from these communities. If you have not yet consulted with any of the communities, please indicate how you will undertake meaningful and appropriate consultation and collaboration. Please refer to NZFC's [He Ara Whakaurunga Kanorau | Diversity and Inclusion Strategy](#).

## Championing Diversity and Inclusion summary – *this section is for data collection only.*

[The NZFC He Ara Whakaurunga Kanorau | Diversity and Inclusion](#) Strategy has a vision to be an industry leader that fosters a diverse and inclusive environment for the Aotearoa screen sector. To help achieve this vision, the NZFC strongly encourages filmmakers to champion the aspirations and principles of the strategy and use it to formulate their own idea on how they can advance diversity and inclusion in the Aotearoa screen sector.

This is an optional section for applicants to provide a written summary (up to 300 words maximum) outlining how the project will promote diversity and inclusion on screen AND/OR behind the camera. This should be proportionate to the ambition, scope, and scale of the project. **This section will not be assessed and is for data collection purposes only.** You can refer to the resource document [Tips and Resources for D&I 2022](#) for guidance on how to advance diversity and inclusion in your project.

## Team

### Key People Bios

250 words maximum per person film/ screen focused bios and transferable skills, for those holding the creative triangle roles: writer, director, producer.

If applicable, you may include a filmography list of films each person has made in their role (plays, VR/AR and commercials can be included in this list).

### COVID-19 considerations

Please note there may be additional considerations around COVID-19 and we may ask you to speak to these if you are shortlisted for funding. Script to Screen may also get in touch with each shortlisted team if we require further information from you, in this regard.

### 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 Whiringa Tuatahi-Stage One application

Applications are assessed by industry readers who will create a shortlist of 18 projects that fit the criteria and best reflect the intentions of the scheme. This shortlist will be approved by NZFC staff. Script to Screen administers the assessment process for Fresh Shorts if you have any questions about this process please contact the Fresh Shorts Programme Manager.

All 18 shortlisted teams will be notified and invited to submit a full **Whiringa Tuarua- Stage Two** application within seven weeks of invitation. A funding panel made up of staff from Script to Screen and the NZFC will assess the full application submissions. This panel will then make a recommendation to the NZFC CEO and Head of Talent Development for up to six films be approved for Kōpere Hou - Fresh Shorts funding.

Following this, **Te Whiringa Toa - the successful teams** will attend a two day workshop 01 and 02 April 2023 and undertake a period of mentorship with experienced industry practitioners to further develop scripts, budgets and get projects 'shoot ready'. After this mentorship, teams will be contracted.

We will discuss details regarding how the mentorships will be run with successful teams and provide criteria for 'shoot ready'.

The NZFC 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 may consult with the relevant applicant prior to making a decision to release or withhold any information.

## Next steps

**If your Whiringa Tuatahi - Stage One application is successful, you will be invited to apply for Whiringa Tuarua - Stage Two, week 05 December.**

If your **Whiringa Tuatahi - Stage One** application is unsuccessful, you will receive an email letting you know.

**Whiringa Tuarua - Stage Two:** Those selected will have seven weeks from notification to deliver the next application.

A reminder that if you have any questions, contact the Kōpere Hou - Fresh Shorts Programme Manager at Script to Screen: [FreshShorts@script-to-screen.co.nz](mailto:FreshShorts@script-to-screen.co.nz) or ph: 09 360 5400.





## Whiringa Tuarua - Stage Two:

These guidelines provide information on **Whiringa Tuarua - Stage Two** of the Kōpere Hou - Fresh Shorts Fund application. Only the 18 shortlisted teams invited by Script to Screen and the NZFC will complete **Whiringa Tuarua - Stage Two**.

Please *do not* assume all the **Whiringa Tuarua - Stage Two** Assessors have read your **Whiringa Tuatahi - Stage One** application. The expectation is that shortlisted applicants will further develop and expand their project to complete this **Whiringa Tuarua - Stage Two** application.



To assist shortlisted teams to put forward the best application, a pointers document will be supplied to teams that outlines what assessors are looking for in each section.

### 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.

### Assessment Criteria

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
- 
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## What to include in your Whiringa Tuarua - Stage Two application

Your **Whiringa Tuarua - Stage Two** application should make it easy to see and understand your ideas and your filmmaking aspirations.

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

Your **Whiringa Tuarua - Stage Two** application needs to make the best case for your project. Please remember that 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 to provide at Whiringa Tuarua - Stage Two

Your Kōpere Hou- Fresh Shorts **Whiringa Tuarua - Stage Two** application will include the following sections:

- Genre
- Logline
- Synopsis
- Script
- Writer's notes
- Director's vision
- Director's treatment
- Director's best work
- Locations (optional)
- Visual reference
- Producer's statement
- Authentic representation of Tangata whenua and diversity, summary (if applicable) (300 words max)
- Championing diversity and inclusion summary (if applicable) (300 words max)
- 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

## 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. A list is provided in the application section and applicants must choose a maximum of two genres.

#### 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. This is a very important part of the application and it is recommended you spend time crafting this and making sure it reflects your genre and the story of your script. Now could be a good time to refine your logline, particularly if you further develop your script, it's important that the logline clearly reflects the story of the script you submit at Whiringa Tuarua - Stage Two.


#### 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. Like the logline, the synopsis should reflect the story of your script you submit at **Whiringa Tuarua - Stage Two**.

#### Script

The script may have been further developed since the **Whiringa Tuatahi - Stage One** application and feedback from Script To Screen. Please refer also to the *Kōpere Hou - Fresh Shorts Pointers Document: Narrative Script Basic Checklist* for things to consider in your script and story development. Developments must also be reflected in the writer's notes.

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. It is recommended you use screenwriting software that formats your work to industry standard, such as Final Draft or Celtx.



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. If you received any feedback about your script in the short application, now would be a good time to refine and further develop it.

## **Writer's Notes**

A brief written outline from the writer of what has been further developed since the **Whiringa Tuatahi - Stage One** application and 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**

### **Director's Vision**

A written summary indicating why this film matters to you and why you think an audience will relate to it. Explain a bit about you and the 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**



A written summary indicating the techniques and details the director intends to employ through casting, shooting, art department, sound design, 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**

Please provide a Vimeo link with password to a clip (maximum of 10 minutes) of the director's best work to-date. Vimeo is the preferred platform.

### **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

A further expansion of the *Director's Visual Inspiration* document of Whiringa Tuatahi - Stage One, 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.

Visual reference images should be cinematic images in full page landscape format (composed horizontally). Cinematic is the emotional, captivating quality of cinema that is unique to the medium, use of light, shadow, colour, framing and composition. These images must be high resolution images (not pixelated at A4 size). They may be found images, frame grabs, or still images created by the director. The visual reference images should be uploaded as a PDF document. Additional reference links (for moving image trailers or short reference excerpts) can be saved in the appropriate sections.

The visual reference images can convey the story world, characters, intentions of costume, set design as well as aspects of the story and give a sense of the director's visual sensibility and aesthetic, also known as visual 'voice'. The images will indicate the tone, mood, or atmosphere of the film the director intends to make.

## Production

### Producer's Statement

This is a written overview from the producer of the film outlining the intended outcomes of the production, post-production and delivery. You must indicate any specific challenges, how you intend to address them, how this is reflected in your budget and how you will work with your team to achieve your intended outcomes. It is important to indicate plans and contingencies. Intentions for Health and Safety must also be included in your statement.

If you have applied for a Kōpere Hou - Fresh Shorts grant for this project before, your producer's statement should set out what progress you have made since then.

This will be a revised version of your summaries from your **Whiringa Tuatahi - Stage One** application to show the progression of the development. This should include more specific detail, planning and the advancement of your consultation and collaboration. Any feedback from your **Stage One** application should be incorporated in these summaries to update them.

## Authentic representation of Tangata Whenua and diversity summary

Kōpere Hou – Fresh Shorts encourages applicants to consider ethnicity, gender, and gender diversity, those with a disability and/or those from a diverse background that reflects Aotearoa New Zealand society in their projects. All applications with Māori content (see definition below) must ensure authentic representation of those elements.

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- *anything based on Māori history, stories, myths & legends, songs, dance, cultural expressions that may or may not be in public domain.*
- *Toi Māori – art, carving, tā moko (cultural tattooing), weaving, visual arts, games, both traditional and modern cultural expressions.*
- *Taonga Māori (highly valued treasures)- te reo, landmarks, whakapapa, photographs, heirlooms, tribal landmarks, museum artefacts, flora and fauna – native trees, birds, taonga species.*
- *use of or reference to specific whānau, hapū, iwi tribal land, waterways, mountains, social systems, and structures.*
- *Mātauranga Māori - anything that is sourced in the wide context of Māori knowledge, its expression and cultural practice.*

If your project and project content involve Māori or those from an under-represented community including ethnically diverse, gender diverse, LGBTQIA+, those with a disability or those from a diverse background, you must provide a written summary (up to 300 words maximum) indicating how you are collaborating with these communities to ensure authentic representation. This is especially important if you are not from these communities. If you have not yet consulted with any of the communities, please indicate how you will undertake meaningful and appropriate consultation and collaboration. Please refer to NZFC's [He Ara Whakaurunga Kanorau | Diversity and Inclusion Strategy](#).

## **Championing Diversity and Inclusion summary – *this section is for data collection only.***

[The NZFC He Ara Whakaurunga Kanorau | Diversity and Inclusion](#) Strategy has a vision to be an industry leader that fosters a diverse and inclusive environment for the Aotearoa screen sector. To help achieve this vision, the NZFC strongly encourages filmmakers to champion the aspirations and principles of the strategy and use it to formulate their own idea on how they can advance diversity and inclusion in the Aotearoa screen sector.

This is an optional section for applicants to provide a written summary (up to 300 words maximum) outlining how the project will promote diversity and inclusion on screen AND/OR behind the camera. This should be proportionate to the ambition, scope, and scale of the project. This section will not be assessed and is for data collection purposes only. You can refer to the resource document [Tips and Resources for D&I 2022](#) for guidance on how to advance diversity and inclusion in your project.



## Stunts and VFX/SFX (Optional)

If your film has stunt sequences or fight scenes explain how you will achieve them - 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

Please outline the intended plans for any aspect of your production that may have Health & Safety requirements including how you will comply with relevant COVID-19 requirements as per Ministry of Health and Government directives. Refer to the [ScreenSafe COVID-19 Health and Safety Protocol](#).

Health and Safety costs to mitigate and plan for COVID-19 across the life cycle of the short film project must also be reflected in the budget.

## Marketing plan

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

## Festival Strategy

A short, written distribution plan for your short film indicating your festival strategy which initially means which international festivals you will be applying to and hope to be invited to screen at. Indicate which festivals you think your film is most suited to. Have a look at the NZFC's [Recommended Short Film Festivals](#) 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 pre-production, 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. Funding will be announced in February 2023 please do not include contracting of your film until May/June to allow for the Fresh Shorts Development process. On average it takes approximately one month to complete contracting, so it is important to allow for this.



# 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 for the scope of the film 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

Based on successful applications for the Screen Production Recovery Grant which assisted filmmakers with Health and Safety costs we advise producers to allow a reasonable percentage of the \$25,000 NZFC grant to be allocated to Health and Safety within the budget to mitigate and plan for the impact of COVID-19 across the lifecycle of the project. This could be up to 30% of the grant. To be clear the recommended percentage is of the NZFC grant *only* and does not include any other sources of the finance plan. This spend can also be addressed in the narrative budget notes.

## 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 assessors know you have a plan on how to make your film within the resources you have. If there are deals and agreements in place, 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 crowdfund 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/ 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

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 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.

Announcements of funded teams is anticipated to be made by March 2023.


Following this, **Te Whiringa Toa - the successful teams** will attend a two day workshop 01 and 02 April 2023 and undertake a period of mentorship with experienced industry practitioners to further develop scripts, budgets and get projects 'shoot ready'.

We will discuss details regarding how the mentorships will be run with successful teams and provide criteria for 'shoot ready'. After mentoring, teams will be contracted.

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 may 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 will not be funded, you will receive an email letting you know.

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

