



KÖPERE AKE

SERIES DEVELOPMENT GRANTS

TERMS AND CONDITIONS

ELIGIBILITY CRITERIA

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1. The Applicant(s) agrees that the New Zealand Writers Guild (NZWG) and Irirangi Te Motu NZ On Air (NZOA) Kōpere Ake Grants are part of the Kōpere Programme run by NZWG with funding from NZOA and is for scripted series only.
2. The Lead Applicant(s) must be a New Zealand citizen or resident.
3. The Applicants(s) must be the writer(s) and / or creator(s) of the project.
4. The Applicant(s) can be an individual, or a team.
5. If the project is based on any underlying works, the applicant(s) must demonstrate they have the rights in the underlying works for the purposes of development through this fund.
6. The Applicant(s) must own the rights within their project to apply. This means no third party has optioned or purchased the project, and that:
 - a. Applicant(s) in active development with a producer or a production company cannot apply.
7. Projects are not eligible if they have already received development funding of any kind from any of these agencies:
 - a. Te Māngai Pāho
 - b. NZ on Air
 - c. New Zealand Film Commission
8. No relationship of agency is established between the Kōpere Ake Grants or NZWG or NZOA and the Applicant by the submission of this application.
9. The Applicant acknowledges and agrees that:
 - a. NZWG and NZOA through the Kōpere Ake application process will receive many ideas, scripts and projects for consideration or assessment, and it is possible that some of the ideas, scripts, and projects submitted to this programme after the date of this application and they may be similar or identical to the project submitted; and

- b. The Applicant(s) will not hold NZWG or NZOA liable in any way for the use of ideas of a general or generic nature contained in the application (including, without limitation, any idea, theme, situation, geographic area and/or period in history).
10. All rights in the application remain the property of the Applicant(s). NZWG will confidentially distribute the application for the purposes of assessment and reporting NZOA only. NZWG will not otherwise copy or distribute the application without the prior consent of the Applicant(s).
11. NZWG is not responsible for the loss of applications.
12. Non-payment of application fee invalidates the application entered.
13. All decisions concerning applications and assessments of project submissions are at the absolute discretion of NZWG. No further correspondence will be entered into with the Applicant(s).
14. Staff of NZWG and current Kōpere Ake Grant Assessors are not eligible to enter this competition.
15. These grants do not reflect in any way a purchase price for series proposal or pilot script. They are a contribution to the writer's own investment of time and skill in a project they retain the rights to.
16. Assessors are independent. Each assessor will be an experienced industry practitioner with strong knowledge of scripted series development.
17. NZWG hold no responsibility for the opinion expressed by any Assessor.
18. NZWG staff provide administration and the NZWG Board provide oversight to ensure clear, fair, and transparent processes.
19. NZWG staff do not select recipients. The Board of the NZWG do not select recipients unless they are appointed as assessors in their independent professional capacity.
20. NZWG Board members are eligible to apply for any round of Kōpere Ake funding and will in such cases remove themselves from any discussion of the grant.

ELIGIBILITY CRITERIA

QUICK CHECKLIST

- Applicant(s) can be an individual, or a team.
- Applicant(s) must be writer(s) and or creator(s) of the idea.
- If the project is based on any underlying works, the applicant(s) must demonstrate they have the rights in the underlying works for the purposes of development through this fund
- If the project has already been optioned by a producer or production company, it will not be eligible.
- Projects are not eligible if they have already received development funding of any kind from any of these agencies:
 - Te Māngai Pāho
 - NZ on Air
 - New Zealand Film Commission
- The lead applicant must be a NZ citizen or resident.

ELIGIBILITY APPLICATION MATERIALS

APPLICANT(S) BIOGRAPHY

Half a page or less, per applicant, this document will outline all relevant screenwriting and / or screen industry experience. This must include:

- Name
- Contact email and phone number
- Experience Level – as listed in the Applicant(s) Experience Level section below
- Relevant credits (screen or stage)

DEVELOPMENT PLAN

A simple outline of how the Kōpere Ake Grant will be used to develop your project to a market ready series pitch deck and pilot script. This could include:

- How the \$35,000 will be utilised
- What the \$5000 Story Development Assistance could be used for
- What the \$2000 Professional Development Assistance could be used for

Applicants cannot apply for funding to cover costs already incurred.

RIGHTS & ADAPTATION RIGHTS

Applicants must be the rights holder of the works in the application. Whether the work is original, an adaptation, or based on other source material the writer must hold and maintain the rights in the work when entering and while they are a current recipient of a grant.

On entry the applicant(s) confirm these rights. If an applicant does not hold these rights, NZWG reserves the right to withdraw funding and the recipient will be required to return any funding already received.

APPLICATION FEES

\$20.00 – Members of NZWG, Women in Film and Television (WIFT), Pan-Asian Screen Collective (PASC), Pacific Islands Screen Artists (PISA) and / or Nga Aho Whakaari (NAW).

\$40.00 – Non-members of any of the above organisations.

ASSESSMENT MATERIALS

IDENTIFYING DETAILS & PDF REQUIREMENTS

The below Assessment Materials must have all identifying details removed. Identifying details are writer(s) names, contact details and other types of personal identifiers e.g., previous works, additional writers etc.

If any of the Assessment Materials are found to have identifying details in them, NZWG reserves the right to withdraw the application from the assessment process.

Series Proposal and script sample must:

- All applicant(s) identifying details removed
- PDF format only

TITLE

To be entered in an open field in the online application portal.

LOGLINE

To be entered in an open field in the online application portal.

A logline is a one-to-two sentence synopsis of a tv show's concept, plot, and characters. Often stating the central conflict of the story, at times providing both a summary of a story's plot and a hook to engage readers.

POTENTIAL MARKET

To be entered in an open field in the online application portal.

This paragraph will answer the following questions. Who is the primary target viewing audience? What makes this series different from competing series? Why should your audience spend their time watching this series? What territories could this be pitched to? What distribution type do you see for this series?

This must not include reference to prior material that may identify the applicant.

SERIES PROPOSAL

To be uploaded in PDF format only. Minimum of 2 pages, maximum of 20 pages.

This document could include:

- Genre and form
- The hook and why this series will find an audience, and why now
- The world, including its theme and tone
- Characters, and their key relationships
- Identify if this is an adaption of underlying works

SCREENWRITING SAMPLE

To be uploaded in PDF format only. Minimum of 10 pages, maximum of 15 pages.

Up to 15 pages of a sample of your script writing either from the draft Pilot, or from a previous work. If the sample is from a previous work, it must not show the title of the work, or writers names.

This document must:

- Be standard script formatted sample
- Include some dialogue

APPLICANT(S) EXPERIENCE LEVEL

Applicants must select their level of experience within the online application fields. Each applicant will select their level based on the below guidelines.

- Established / Significant New Zealand Profile
 - Feature selected in a top tier festival (*e.g., Cannes, Venice, Toronto, Sundance, SXSW, Berlin, Busan, Tokyo, London, IDFA*)
 - Significant local market success with a feature film (\$1m+ drama / \$350k doc / or 35,000 admissions @ NZ box office)
 - Significant international or local film or tv credits in key creative or head of department roles working with multiple partners
 - Multiple screen credits in feature film or television.
 - HOD position, such as head writer on a TV series; overseeing and working with other writers.
 - Consistent work as script consultant/script mentor (seen as 'writing expert' by wider industry)
- Mid-career
 - Feature selected in a significant international festival or NZIFF / Doc Edge, HIFF, ImagineNATIVE
 - Significant credits in key head of department roles on a major feature film
 - Market success with a feature film (*\$350k+ drama / \$150k doc / or 10,000 admissions @ NZ box office*)
 - Short film selected in a top tier festival (*e.g. Cannes, Venice, Toronto, Sundance, SXSW, Berlin Clermont Ferrand, Rotterdam*)
 - Long history of key credits in key creative or head of department roles in local TV productions
 - Multiple screen credits in feature film or television ('working writer')
 - Recipient of development funding (i.e., Seed Advanced Grant, EDF)
 - Significant credits in other related industries (e.g.: theatre, radio, writing)
- Emerging
 - Short film received international awards and/or selected in official competition at significant international festivals or NZIFF / Doc Edge, Imaginative
 - Significant credits in key roles on a local TV production
 - Winner of significant international TVC
 - Credits in other related industries (*e.g.: theatre, radio, writing*)
 - Placed in international writing competitions (Austin, Nicholl, Screencraft, etc)
 - Recipient of development funding (i.e., Seed grant, New Blood)
 - Writing/story credit on local TV / platform productions and/or a feature film
 - NZFC funded short film credit
 - Selected to attend local talent development labs (script to screen, etc)
- New
 - Short film screened at international or local short film festivals (*e.g. 48hrs, Show Me Shorts*)
 - Credits in key head of department roles on an independent feature film
 - Selected to attend any international talent lab
 - Credits on a local TV / platform production
 - Graduate of recognised creative writing programme/film school (IIML, AUT, etc)
 - Writer on independent or locally produced low budget short form content
 - Industry internship/assistant role on a production/at a production company