

SCREEN DEVELOPMENT INITIATIVE GUIDELINES

-Catapult Concept Lab-

We've divided our guidelines into easy to read sections:

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SECTION 1: ABOUT THIS FUNDING INITIATIVE

1.1 Initiative overview

- We're inviting applications from new feature film writers for the chance to secure 1 of up to 10 places in our *Catapult Concept Lab* initiative
- Please note that you'll need to have a completed [fiction](#) feature film script to be selected for the *Lab*, as well as a 2 page concept document for a feature, and 3 one line concepts for other feature film ideas. You'll only need to submit the first 10 pages of your sample script at the initial application stage though.
- We want to allow you as much flexibility as possible in what you submit and give you the chance to choose the material you feel best showcases the strength of your concept ideas as well as your writing talent. That is why your 2 page concept can be the same project as your script or something completely different.
- The reason we ask for a feature script (initially the first 10 pages) is because it provides us with a 'spec sample' of your writing craft and expertise. This may or may not be a project that you want to pursue, but it should demonstrate your screencraft knowledge and ability.
- We've put together some tips and resources about one line concepts, or loglines, the first 10 pages, etc, to assist you with your application. This document is available on our website ([Catapult Concept Lab Tips and Resources](#)).
- The initiative consists of:
 - A 4 day development *Concept Lab*, including targeted networking / speed dating
 - The opportunity for up to 5 of the projects to receive further development support to create a new [outline](#) under the guidance of a highly-experienced script developer/mentor.
- The 4 day *Concept Lab* is scheduled to be held in Victoria from *Saturday 26 May – Tuesday 29th May 2012 inclusive. *These dates are subject to change and any revisions will be listed on our website
- The *Lab* will provide participants with the opportunity to work with highly experienced national and international writers and script developers on their project concepts
- The *Lab* will consist of various sessions, such as:
 - An overview of the marketplace – who is your audience and what do they want?
 - Brainstorming your concepts – how to determine which idea has the most potential as a cinematic feature
 - Script masterclasses – focusing on core script areas such as character/structure/how to create and sustain narrative conflict, etc.
 - Core concept-pitch training.
- Participants will have the opportunity to pitch their concepts to producers, distributors and other industry professionals towards the end of the workshop
- Our Manager - Script Development and other highly experienced national and international script developers and writers will mentor at the workshop during one-on-one and group sessions. Guest sessions will also be provided by distributors and other industry professionals
- We'll offer participants the opportunity for professional networking- 'speed dating' with producers, with a view to writers potentially attaching an [early career producer](#), producer or [experienced executive producer](#) (EP) to their project
- There'll be a deadline 1 week after the workshop for all attendees to submit a new or revised concept document

- From these revised concept documents, up to 5 will be selected to receive further support to develop the project into an outline
- These selected writers will receive \$500 as a grant and we'll also pay a highly-experienced script developer to mentor and work with the writer on the outline. This will be a grant rather than an investment, so no repayment will be required
- Any writers from the *Catapult Concept Lab* that do manage to secure either an early career producer, producer or experienced executive producer will be able to apply for *Fiction Feature Outline to Treatment* funding, provided they also meet the general eligibility requirements (see the [Screen Development Fiction Feature guidelines](#) for details)
- The projects that receive further funding for a new outline at the end of the *Lab* will also be entitled to apply to us for *Fiction Feature Treatment to Draft* funding for other projects in the future provided they meet both the general and specific eligibility requirements (see the [Screen Development Fiction Feature guidelines](#) for details) and have a producer attached who, at a minimum, meets our eligibility requirements for early career producers
- Should you attach a producer who meets the eligibility requirements for *Screen Development Fiction Feature* funding, then your producer will also be able to apply to those funding strands as appropriate.

Applicants should note the following deadline dates:

- Deadline for initial applications, including concepts: Friday 13 January 2012
- Additional materials due for long-listed [applicants](#): Friday 30 March 2012
- Interviews for shortlisted applicants: Wednesday 9 and Thursday 10 May 2012

Application materials

- At the deadline for initial applications you'll need to submit the following original materials using the [concepts template](#) available on our website:
 - Your one-line [synopsis](#), one-paragraph synopsis and two-page concept document for a fiction feature film
 - 3 additional one-line concept ideas for fiction feature films
 - The first 10 pages of your [narrative fiction](#) feature film script. The script can be related to any of the 4 concepts you're submitting or may be a different project entirely.
- If you're long-listed you'll be asked to submit your full draft script, so you'll need to have your script at the ready
- If you're shortlisted for interview, we'll advise you whether we'd like you to provide any further materials for assessment.

1.2 How to apply

Before you apply

- Read these guidelines thoroughly and check your eligibility and what you'll need to deliver if you're successful
- Check the key dates to make sure you're available to participate
- You'll notice that we've [highlighted certain terms in yellow](#) throughout this document. These are links to related documents to help you complete your application
- We've also [underlined certain terms in green](#). These are links to the glossary or other resources which will assist you to understand the guidelines
- Download and review the relevant application form.

Contacts for this strand

Initial enquiries should be directed to [Erin Bretherton](#), Administrative Support Officer.
Program Manager – Charlie Carman, Manager, Script Development.

SECTION 2: ELIGIBILITY AND ASSESSMENT CRITERIA

2.1 General eligibility criteria

Who is eligible?

- To apply to the *Catapult Concept Lab* you must be a writer who:
 - Is an Australian citizen or permanent resident
 - Is based in and operating in Victoria
 - Has been living in Victoria for at least the last 6 months
 - Has an ABN
 - Has ownership/control of 100% of the copyright in the project.
- As the intention of this funding strand is to support new feature film writers, applicants to the *Catapult Concept Lab* must not be eligible to apply for our other *Screen Development - Fiction* funding strands. In particular, both you and your co-writers (if applicable) must:
 - Have less than the following professional credits:
 - a writing credit on a [theatrically released](#) feature film
 - writing credits on 2 hours of [professionally produced](#) narrative fiction in [broadcast television](#).
 - Have not received previous funding:
 - from us, or another state or federal screen agency in the last 5 years (as the payee) on the submitted project/s or any other project
 - for one of our new feature writer's programs.
- We're able to accept applications that have been co-written, provided all writers meet the eligibility criteria outlined above, however places in the *Lab* are limited and it may only be possible for 1 writer to attend. In order to allocate multiple lab places to 1 project, the concept must be assessed as being strong enough to justify this
- You can only submit 1 application to the *Catapult Concept Lab* deadline.

Exclusions

To ensure fairness when assessing applications, these are the exclusions when applying for support under this funding strand:

- We're unable to accept late or incomplete applications
- Applications from federal or state departments or entities are ineligible
- We're unable to support [capital expenditure](#)
- Students aren't eligible to apply unless they're post-graduate or part-time undergraduate students where the application doesn't contribute to course credits.

Outstanding obligations

- If you're successful, we'll pay any approved funding when you've complied with all of your obligations (including repayment, reporting and delivery obligations under any other contracts with us).

2.2 Application process

Assessment criteria

- Places in the *Catapult Concept Lab* are highly competitive and applications will be assessed on the cinematic potential of the story premise in your concept document and the other concepts you submit, as well as the story and writing craft displayed in your sample pages
- At all stages of the assessment process we'll consider:
 - The strength of the project's concept, and whether it contains a central conflict that's dramatically effective, compelling and original enough to sustain a cinematic narrative, as opposed to one better suited to television or another medium
 - The strength and distinctiveness of the story/characters/setting
 - The quality of the writing craft
 - The potential of the project to attract an audience appropriate to its budget and genre
 - The ability of the writer to understand the issues to be addressed through the development process and their likely ability to accomplish the steps necessary to develop the work.

All applicants will receive a short paragraph from one of the external assessors with a summary analysis of their project. Unfortunately, due to the volume of applications we receive we're unable to enter into any further correspondence.

Assessment process

- An assessment panel will long list up to 25 writers
- The long-listed writers will then submit the full copy of their sample feature film script and the **long-listed projects template** using the template available on our **website**
- An assessment panel will then shortlist approximately 15 writers to be interviewed before selecting up to 10 writers who will participate in the *Lab*.

Assessment timeline

Once we've received your application we'll:

- Ensure it meets the eligibility criteria and contains all of the requested submission materials
- Acknowledge we've received your application with an email. This will happen within 20 working days of our receipt of your application or the application deadline
- Contact you if we require supplementary information not asked for in the application form, for the purposes of assessment
- Assess your application
- Advise you of the outcome, please see key dates above for approximate timelines
- You'll need to be available for at least one of the interview days as well as every day of the *Concept Lab* to participate in this initiative.

Information about our assessment panels and committees is available **on our website**.

2.3 Successful applicants

- If you're successful we'll enter into a written agreement with you that will specify the terms of your participation in the *Concept Lab*
- Provided we have all the required information from you, the agreement will be issued within approximately 20 business days from the date of the decision
- Successful applicants should consult their agreement for specific conditions and we suggest you seek your own legal advice before signing the agreement
- We'll hold a 1% copyright interest in the project which we'll formally assign to the producer upon the commencement of production of the project. Until then, you'll need to notify us of and obtain our consent for any dealings relating to the copyright in the project and any investment by third parties

- All successful projects will be required to submit a new or revised concept document a week after the end of the *Lab*
- All *Lab* participants may also be given the opportunity to participate in other Film Victoria events
- If you're funded to work on a new outline with a professional script developer your additional deliverables will be listed on your contract.

1.6 Our glossary

Applicant/You

The individual/s or company that applies to us for funding.

Broadcast television

Commercial free-to-air or subscription television networks, or public broadcasters such as the ABC or SBS or their international equivalents. Broadcast television excludes networks which hold a CTV license, such as local community or public access television.

Capital expenditure

The purchase, maintenance or improvement of assets such as buildings, cameras, computers or other major equipment.

Early Career producer

A producer with a credit as producer on at least 2 fiction shorts; or credit as a production manager on at least 2 fiction film or television productions of any length

Experienced Executive Producer

An EP with at least 2 credits as producer or executive producer on feature films that have been released on a minimum of 5 commercial screens in one territory, or primetime broadcast miniseries or telemovies.

Fiction

A work driven by a storyline and based on the imagination and not necessarily on fact.

Narrative fiction

A non-documentary outline/treatment/script for film or television, that develops a sustained and coherent story across the duration of the piece. Note: this excludes sketch comedy and scripted reality.

Outline

A 3-8 page outline document for a fiction project, expanding on a synopsis to give a more detailed overview of the narrative, as it will be told on screen.

Professionally produced

Film, television or digital media projects where cast and crew have been paid professional or award rates and commercial distribution or television broadcast has been secured, either before or after production.

Synopsis

Either 1 line, 1 paragraph or 1 page (depending on its usage and our specified requirements), conveying the essence of the story, the who, what and why.

Theatrically released

A fiction or documentary feature project which has received a bona fide commercial cinema release in Australia or overseas, that is where a commercial agreement for distribution exists between distributor and the producer and a public admission fee is charged.

A contrived arrangement for release on one or a very small number of screens, a self distribution arrangement or a festival screening or screenings do not meet the criteria for a theatrical release.