

SCRIPT DEVELOPMENT PROGRAM GUIDELINES

Note: Supporting Document Checklist Appears at the end of this document

Objective:

The Harold Greenberg Fund (Fund) is, a national funding organization that supports the development of Canadian dramatic feature films.

We are open to all genres, all levels of budget and all levels of filmmaker, but in general we are looking for bold visionary projects to INCUBATE and ACCELERATE:

INCUBATE: First or Second features from emerging writer/directors. That passion project from an exciting emerging talent that will launch a new cinematic voice to an international audience.

ACCELERATE: Second or Third features from a hot director capitalizing on the excitement of a first or second feature.

Even if a project does not fit into INCUBATE or ACCELERATE , producer in his or her notes should describe how this project seeks to be bold, impactful and seeks to make noise on the international stage.

Deadlines:

Producers will no longer be bound by deadlines. Eligible producers (see Applicant Eligibility page 2) may apply with a project at any time throughout the year, up to a maximum of four different projects and six applications in total. Ineligible producers exempted by the attachment of an Exec Producer may only apply with three projects and four applications per year.



Applicant Eligibility

Applicant is a Canadian production company.

Applicant (and, if applicable, co-applicant) must hold the rights to the project.

Applicant has produced (and hold/co-holds copyright in) at least *one narrative feature film* which has had its initial commercial release or broadcast premiere within the past seven years. Feature length documentaries do not qualify.

Projects involving two co-applicants (must be co-owners of the property) are permitted, as long as at least one production company satisfies the minimum credit requirement.

An exemption to eligibility can be made if an attached Executive Producer can satisfy the minimum credit requirements. In this case a signed EP agreement with the applicant must be included (note: this EP need not have ownership of the property)

Project Eligibility

Non-English Language projects intended to be subtitled are eligible. However, the script and other supporting documents must be submitted in English so that we can properly assess it. Projects that are primarily in French should be submitted to our partners at Le Fonds Harold Greenberg.

The applicant must not have entered into any agreement which could affect the availability of the exclusive Canada pay TV broadcast rights to this project.

The contracted screenwriters must be Canadian.

The script is intended for a scripted, theatrical feature-length film (at least 75 pgs long).

If the project has an optioned underlying property (novel, short story, play, etc.), the option period(s) must total term of at least 48 months.



Phase-Specific Eligibility and Funding Levels:

The Fund will make decisions based on a number of elements and variables: Strength and uniqueness of the story, quality of execution of the screenplay, direction for the project's next phase, and track record of the filmmaking team to produce the film of its size.

The Fund consciously selects a varied slate of projects at any given deadline, to encompass regional diversification, filmmaker diversification, emerging writers and directors, established writers and directors and projects from varied genres.

Story Optioning – First Option - Up to the first two years of option fees plus up to \$2,500 in admin/legal fees and \$10,000 in First Draft funding

Our Story-Optioning Program is designed to help Canadian filmmakers option published literary works (i.e. novel, short story, play, article or opera) to be adapted into feature film scripts. The option can have already been purchased or it can be pending. A screenwriter must be attached at the time of application. A 'Story Adaptation Plan' which describes the plans in adapting the novel to a screenplay will be a key document in our decision-making process. This document, can be written by the writer or producer.

The underlying work being optioned must be written by a Canadian author and it also needs to have been published by a third party publisher. Screenplays are not eligible underlying works. Please be aware that if you are applying for both option funding and script development funding for the same project at the same deadline, you need to submit two separate applications.

Applicant may also add \$2,500 to the request for admin/legal expenses. An additional amount of \$10,000 is available for these projects in order to help the project get to a first draft. An additional application does not need to be made for this. Funds will be allocated on a case-by-case basis at the discretion of the Board. But, if desired, producers are encouraged to include this amount in their finance plan.

Story Optioning – Option Renewal: Up to 80% of two years of option renewal fees

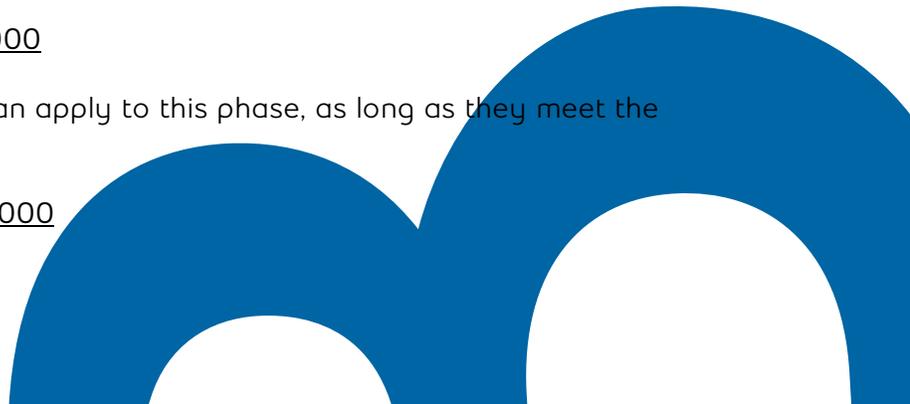
Producers may apply for up to 80% of the option price for two years of option fees, as above, to help Canadian filmmakers option literary works (i.e. novel, short story, play, article or opera) to be adapted into feature film scripts. A screenwriter must be attached at the time of application.

Option price, project progression, project feasibility, will be some of the factors in the consideration of renewal applications.

First Draft to Second Draft: Up to \$15,000

Only eligible production companies can apply to this phase, as long as they meet the eligibility requirements.

Second Draft to Third Draft: Up to \$10,000



Only eligible production companies can apply for this phase. The Fund considers projects previously supported, previously passed and new projects at this phase. In addition to the elements noted above, for projects previously submitted, progression of the script creatively will be an additional consideration.

Polish & Packaging – Fast Track (projects with distribution): Up to \$20,000

Only eligible production companies may apply. This phase helps support projects with directors attached and WITH executed deal memos or distributions agreements with Canadian theatrical distributors. This phase helps support pre-production costs, which may include, polishing a draft of the script, traveling to secure financing, casting, location scouting, etc.

Polish and Packaging – Two Stage Phase (projects without distribution): Up to \$10,000 per Stage

Only eligible production companies may apply. This phase supports projects with a director but WITHOUT a Canadian theatrical distributor. Projects can only move from Stage 1 to Stage 2, after a Canadian distributor becomes contracted.

Stage 1: Eligible producers with projects at any budget range may apply without a Canadian distributor. This phase is intended to allow producers to polish the script and/or hire a casting director in order to attach a star attractive to the marketplace and thus secure market interest.

Stage 2: Only projects that have completed Stage 1 and secured market interest in the form of an executed deal memo or distribution agreement with Canadian theatrical distributors are eligible to apply. This stage is intended to either polish the script and/or package the project and secure production financing.



HGF Story Editor Program: (up to \$5,000)

HGF can offer up to \$5,000 to cover the cost of a Story Editor to work with the filmmaking team to bring the script to the next level. Applicants may request this top-up via a checkbox in the application portals.

Applicant agrees to work with a story editor chosen in consultation with HGF for a three-month intensive period of script sessions and story assignments led by the Story Editor. It is preferred that producers do not attach a specific story editor at the time of application, instead provide a list of personnel to form a basis of discussion with us.

The spirit of this program is for the Fund to encourage and engage with the screenwriter constructively and get the absolute best from the creative team.

Contracting with the story editor is done between the producer and the story editor directly and the financed-amount, like traditional script development financing, is subject to the same terms and conditions, including the obligation to repay upon the start of principal photography.

We acknowledge that not all projects may benefit from this kind of story editor approach, in particular auteur, director-driven projects. Thus applicants are under no obligation to apply for this program. Applicants may also engage their own selected story editor and paid for out of regular phase budget regardless of receiving, or requesting financing from the HGF Story Editor Program.



Submitting an Application

All applications must be submitted through our online submission system via our website – <http://www.bellmedia.ca/harold-greenberg-fund/script-develop/> .

Evaluation Process

Evaluations of scripts are conducted by the Fund in consultation with independent, professional script readers who provide the Fund with written assessments. All submissions are reviewed for the quality of the script (concept and content), production viability, the target audience and suitability for theatrical distribution and eventual broadcast on pay TV.

A Committee of the Fund's Board of Directors is responsible for all funding decisions. This Committee meets on a regular basis to review all current applications. All decisions of the Committee are final.

The Fund's decision on each application is issued in writing. If an application is approved, the Fund issues an approval letter, followed by an offer to provide funding. If an application is not approved, the Fund emails the contact person as indicated on the application form.

Working With the Fund

Support from the Harold Greenberg Fund extends beyond financial support. The Fund engages the producers of supported projects by reading drafts of the script, conveying notes, and help strategizing the phase of development and beyond at least twice for each phase of development. The experience and knowledge of the staff of the Fund and its Board are available to supported producers. During production, part of the drawdown schedule is rough cut and fine cut screenings including creative feedback. As per above, a special Story Editor top up is available for projects that need a more rigorous redraft of the script, or another set of eyes on the story.

Financial Terms

Development funds are advanced to the successful applicant in the form of a loan. The loan is interest-free and is repayable in full to the Fund upon the date of commencement of principal photography of a production based on that script. If the rights to the project are transferred, so is the loan obligation. If the terms of the Fund's Development Loan Agreement are not fulfilled by the applicant, the loan will be repayable in full to the Fund immediately upon the Fund's written notice to the applicant.

Pay TV Terms

The Fund's Development Loan Agreement contains terms concerning the availability of any film based upon the script for eventual broadcast on pay TV. The Movie Network has the right of first refusal and last negotiation for pay TV rights within the regular

order of exhibition windows. The successful applicant will make final draft scripts available to The Movie Network for pre-licensing considerations.

Reapplication

Reapplications: If the decision is a PASS on a project, that project must wait at least six months before reapplying to the Fund. Any reapplications must be at the next phase of development.

Contact Us

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Website: www.bellmedia.ca



Supporting Document Checklist for All Phases (unless otherwise noted)

Please submit as separate PDFs zipped into one .zip file and attached to the application at the of the submission process:

Resumes/Corporate Documents:

- Producer(s) resume.
- Project Slate Status – A list and status of the producer’s active projects previously supported by HGF
- Screenwriter(s) resume
- Director(s) resume (if applicable)

Chain of Title:

- Executed writer’s and script option agreements of at least 24 months, if applicant is the producer (or screenwriter letter of interest for Story Option applications)
- Executed option and rights agreements of at least 48 months, if script is based on an underlying work - novel, play, short story, etc. (For First Option applications a draft agreement is acceptable)
- Evidence that the option fees have been paid, if the script is based on an underlying work. (Not applicable for First Option applications)
- Co-production/co-development agreement with producing partner, if applicable.
- Life story privacy waiver and publicity rights, if a real person is to be depicted in the production.

Financing:

- The completed Development Budget and Financing Plan (template located [HERE](#)).
- Proposed production financing plan (for P&P applications)
- For existing financing agreements, if applicable, commitment letters.



Creative Material:

- ❑ One-sentence logline.
- ❑ Producer's evaluation, including elements such as:
 - Marketplace potential
 - Target Audience
 - Comparative films
 - Development history
 - and PASSION for the project and the team
- ❑ One Page synopsis of script (creative names removed), summarizing the entire story, beginning, middle and end, without teasing, identifying all twists, turns, and reveals.
- ❑ Script (creative names removed), at least 75 pages in length, with version and draft date positioned underneath the title.
- ❑ Script revision plan (creative names removed) for a further draft.
- ❑ Distribution and Marketing Strategy, by the distributor or producer (For P&P applications)
- ❑ Visual support material, such as previous films (short or feature) from emerging filmmakers are welcomed (For P&P applications)
- ❑ Director's Notes (For P&P applications)
- ❑ Story Adaptation Plan on how the novel will be adapted into a screenplay (for Story Option projects)

