



## NZAPG COMMERCIAL FILM MENTORSHIP PROGRAMME: FEMALE DIRECTORS

FINCH  
THE SWEET SHOP  
FISH  
EXIT & THICK AS THIEVES

This mentorship scheme for commercial production companies has been initially designed by FINCH, based on a program established in Australia. The New Zealand Advertising Producers Group (NZAPG) represents all the major television commercial production companies, and in partnership with the New Zealand Film Commission (NZFC), we are delighted to be offering 4 mentee opportunities to emerging female directors.

As appetite, storytelling and technology evolve, filmmaking continues to encompass many different formats. “Cinematic” has evolved to be used to also describe the incredible film-making output for television formats - and television commercials are included in that.

We see this mentorship as a great opportunity for a director to immerse herself in an active and immediate form of filmmaking. The relatively short timelines of our television commercial work (as opposed to the much longer development and production processes in feature film) allow us to offer a director experience across the entire process, from treatment writing, casting and storyboarding, through to final post-production. The skills developed in the pilot programme should also set the mentee up for more success in other NZFC pathways like Fresh Shorts, Loading Docs, EDF etc.

The experience and skills are both very specific, and also very applicable to a wide range of film-making activity. Very specific skill learning contributes directly to confidence as a filmmaker, and the ability of a director to speak the language of filmmaking is a really great boost to someone in the earlier stages of a career.

It is also relevant to recognise that supporting oneself in a creative career takes a multiplicity of skills and possible income streams. Our particular sector of the industry is really good for flexing director muscle, regularly and robustly.

5 of the well-known Commercial Production Companies (2 are in partnership so one lucky person will get to experience two separate companies) are offering approximately 3 month immersive mentorships. The NZFC is supporting the scheme with awards of \$10,000 per mentee to allow for the director to commit to an immersive experience.

Our ideal applicants will include women of diverse backgrounds. We'd love to encourage Māori and Pacific Island filmmakers to apply - as this is particularly unrepresented in the TV commercial sector.

### **Application:**

This will be a two stage process – we will make an initial shortlist and then ask those applicants to complete a more detailed treatment.

### **Stage 1: Due before or on Friday July 26<sup>th</sup>, 2019.**

Initially we will be looking for the following please:

- Short Covering Letter.
- CV and/or Bio.
- Link/s to any relevant work.
- Brief description of availability for 3-month intensive programme within the maximum 6-month window of September 2019 - February 2020. (Ideally applicants are avail for the mentorship in 2019).
- Completion of Statistical information required by the NZFC.

Please email completed application form and any supporting material (e.g. CV) to the following email address: [natalie@nzapg.co.nz](mailto:natalie@nzapg.co.nz) (Natalie Wilson, Exec Officer, NZAPG)

### **Stage 2:**

Once we have a shortlist we'll be looking for the following:

- Treatment/Pitch for commercial spot based on sample script (detailed below).
- Indication of preference for Production Company if there is one.

Please note - we'll supply a sample script to treat.

Treatment or Pitch:

Directors win jobs based on a written and visual treatment of a script which describes how they would bring that script to life - from casting, through to a detailed script breakdown through to style of editing, and music and sound design.

A pitch is aimed primarily at creatives in an advertising agency - the people who have written the script - so bear in mind your audience is looking for a combination of evidence that you understand their script and their product or brand (the client e.g the car company), plus a clear description of your vision and how you'll achieve it.

The written sections need to be descriptive but specific to the script and the vision, and embody your personal tone and voice.

Visual reference is commonly sourced from films, TV shows, or other commercials, and demonstrates both visual style reference and key specific things like example characters or locations.

If you have the skills to lay this up as a combined word and image presentation in In-Design do so, if not, as separate words and images documents.

The treatment should encompass the following sections:

- Introductory Remarks.
- Tone, mood, feeling of piece.
- Approach, directorial technique.
- Detailed script breakdown - a beat by beat breakdown of what we see and hear in each scene or shot. As if you are re-writing the script in your own words.
- Casting & Performance
- Visual Style / Cinematography
- Edit / Pacing
- Voice Over / Audio / Music Thoughts
- Closing Remarks

#### **Timeline:**

**Late June - July 2019** - Call out for Applications.

**Applications Close Friday 26<sup>th</sup> July.**

**Late July - Early August** - Shortlist Applicants

Advise Shortlisted Applicants 9<sup>th</sup> August.

Shortlisted Applicants to complete Sample Treatment - 16<sup>th</sup> - 23<sup>rd</sup> August.

**Late August 2019:**

Offer of Place / Acceptance of Offer.

Scheduling of mentorship with individual mentees and production companies.

**September 2019 – February 2020:**

5-6-month period in which to commence and complete the 3-month mentorship process.

**February - March 2020:**

Reporting on mentee scheme/placement experience.

## **Successful Applicants:**

The NZFC has provided \$10,000 per mentee - which will be paid by the NZAPG to a maximum of four successful applicants in the following way, upon receipt of an appropriate Invoice:

Payment 1: First 50% - \$5,000 at commencement of mentorship

Payment 2: Second 25% - \$2,500 at halfway mark - 6 weeks into mentorship

Payment 3: Third/Final 25% - \$2,500 Upon finalisation of mentorship and receipt of report from mentee on their experience.

## **Modules:**

Below are the basic learning modules. This will be further developed with specific feedback from the selection panel and NZFC, and also could easily be flexible enough to allow for both individual tailoring according to the experience and needs of the mentee, and the current scope of work the production company mentors are currently engaged in.

### **Module 1**

#### Roles and Relationships

- Scope of work production company undertakes - TVCs, Online Content, TV/Film where relevant
- How the Advertising business works - key processes and skills
- Relationship of advertising to filmmaking
- Relationship of the Directors to the Production Company - signed, freelance
- Protocols of dealing with clients/creatives - ie the key funders and stakeholders
- Navigating the creative development process

### **Module 2**

#### The Journey of the Director

- Signature style; 'who you are' as a director
- Treatment writing / script development
- The 'Pitch' for funding
- What is a 'Brief'?
- Collaboration with creative & key stakeholders
- Signing to a production company

### **Module 3**

#### Pre-production

- Storyboarding
- Shot lists, shot duration, screentime
- Writing briefs
- Casting
- Scouting / locations
- Working with your producer
- Working with your DoP and Art Director
- Other Key Crew - eg · Wardrobe/Makeup, First AD
- Communicating / liaising with creative/client and other commissioning bodies

### **Module 4**

#### Practical / Equipment Tutorials

- Practical equipment tutorial sessions with the major equipment suppliers e.g. Panavision, Metro Film, Rebel Fleet, Grip HQ etc. Other sessions to be arranged if possible - eg Casting.

### **Module 5**

#### Production

- Shadowing established Director/s on set (and in key presentations / meetings)
- Working with key creatives on set and during the filming process - DoP, Art Director, First AD
- Time Management / Expectations of the Director role
- Balancing creative choices / budget / schedule

### **Module 6**

#### Post-production

- Working with the editor
- Picture post production - grading, online & VFX
- Audio post production - sound & music/composition
- Delivery dates and deadlines
- Receiving feedback / working with creative/client