

Feature Film Call-for-Proposals (CFP) Brief

The information in this document is provided for general reference purposes only and is non-legally binding. IMDA reserves the right to amend or update its contents at any time without prior notice. Please refer to the prevailing version on IMDA's official website before relying on any information contained herein. For the avoidance of doubt, IMDA shall not be responsible for any loss or inconvenience arising from the use of or reliance on any outdated version of this document.

Table of Contents

[Left click to jump to section](#)

1	INTRODUCTION	3
1.1	IMDA’s sectoral development efforts.....	3
1.2	Available Categories	3
1.3	Submission Conditions	4
2	ELIGIBILITY CRITERIA	4
2.1	Eligibility Criteria	4
2.2	Specific Eligibility Criteria	4
2.3	Funding	9
3	CALL-FOR-PROPOSALS (CFP) PROCESS (STAGE 1)	12
3.1	Frequency	12
3.2	Application Tracks	12
3.3	Submission Track A	12
3.4	Submission Track B	13
3.5	Final Pitch	14
3.6	Notification of Selection.....	14
3.7	How to submit for a CFP.....	14
3.8	Assessment Criteria	14
3.9	Timeline for Formal Application	15
3.10	Application Requirements	15
3.11	Required Documents	15
3.12	Additional Information.....	16
4	PROJECT KPIS.....	16
4.1	Key Performance Indicators (KPIs)	16
4.2	Information Disclosure Requirements.....	17
4.3	Consequences of Non-disclosure	18
4.4	Survival of Conditions.....	18
5	ENQUIRIES	18
	ANNEX A	19
	ANNEX B	21
	ANNEX C.....	22
	ANNEX D	23

Feature Film CFP Brief

1 INTRODUCTION

1.1 IMDA's sectoral development efforts

IMDA's earlier sectoral development efforts aim to strengthen the capabilities of Singapore media talent – particularly Creative Producers, Scriptwriters and Directors – across both film and television, to develop a sustainable pipeline of high-quality, globally marketable Made-with-Singapore stories. Supporting talent across the full value chain – from story development to production and distribution – IMDA builds core capabilities in storytelling, pitching and deal structuring, while creating regional and global co-production pathways by enabling Singapore talent to pitch directly and engage with buyers, commissioners and sales agents through IMDA-driven platforms.

Complementing the above efforts is IMDA's support of high-quality local content that promotes the Singapore identity and reflects shared experiences of Singaporeans, with the inclusion of a distinct category for this CFP – Singapore Stories (Film).

1.2 Available Categories

The following categories support Feature Films of at least 70 minutes:

- a. **First Feature:** Projects with new SG talent (Director and/or Producer), paired with experienced Producers.
- b. **Asia Co-Productions:** Projects with a SG Co-Producer and an Asia-Pacific (APAC) producer, with demonstrated plans to reach APAC territories in at least three countries (one of which must be outside the Southeast Asia (SEA) region¹).
- c. **Global Co-Productions:** Projects with a SG Co-Producer and an international producer (may also include APAC producers), with demonstrated plans to reach at least four countries, one of which must be mainland China, North America or Europe²). Projects should demonstrate international scale, ambition and impact that goes beyond the APAC region.
- d. **Singapore Stories (Film):** Projects with a SG Producer/Co-Producer, SG Director, and SG Scriptwriter/Screenwriter, intended for public release in

¹ SEA region refers to Brunei, Cambodia, Indonesia, Laos, Malaysia, Myanmar, Philippines, Thailand, Timor Leste, Vietnam, including Singapore.

² Includes United Kingdom, France, Germany, Italy, Spain, Switzerland, and The Netherlands.

Singapore, with (a) a main plot and storyline centred on lived experiences of Singaporeans AND (b) themes relevant and relatable to Singapore.

1.3 Submission Conditions

- a. You may submit your proposed project ("Project") for only ONE of the above categories.
- b. IMDA does not provide retrospective funding for projects that have begun production, or projects that have been completed, at the point of formal funding application.
- c. IMDA's decision for grants awarded is final, and no appeals will be entertained.

2 ELIGIBILITY CRITERIA

2.1 Eligibility Criteria

- a. Companies must meet **all** the following requirements:
 - i. Be a Singapore-registered company.
 - ii. Adopt the Tripartite Standards for Procurement of Services (TAFEP) for Media Freelancers.
- b. Companies and project teams must also meet the eligibility criteria **specific** to each film project category, as listed in 2.2.

2.2 Specific Eligibility Criteria

a. For First Features only

- i. For projects applying under **First Feature**, the following additional³ criteria apply:

S/N	First Feature
1	The applicant company should have produced media content that has been publicly screened, minimally: i. At least 2 short films; OR ii. Equivalent in other formats.
2	The new SG Director and/or new SG Producer must themselves be credited as a "Director"/ "Producer" in publicly screened content (excluding self-published works), minimally: i. At least 2 short films; OR ii. Equivalent in other formats.

³ Supporting documents, including screen grabs or web links, are to be presented as a list within the proposal. If the Director is not directly employed by your company, a back-to-back agreement between your company and the Director will be required upon Project approval, with a copy to be submitted to IMDA.

	The new SG Director and/or new SG Producer must be SC/PR – i.e. Either the new Director, or new Producer, or both. The submitted project must be the first or second feature film project of the new SG Director or the new SG Producer.
3	The new SG Director and/or new SG Producer must work with an experienced Producer or Executive Producer (of any nationality) for the project. The experienced Producer or Executive Producer must have been credited as “Producer” or “Co-Producer” in at least 2 long-form content projects (feature films/episodic series) that have been publicly screened (excluding self-published works).

b. For Asia Co-productions only

- i. For a project applying under **Asia Co-Production**, the following additional criteria apply:

S/N	Asia Co-Production
1	The applicant Company should have produced media content that has been publicly screened, minimally: i. 2 long-form content projects (feature film/episodic series).
2	This is for projects with: i. SC/PR Co-Producer(s); AND ii. APAC Co-Producer(s); AND iii. Distributed to at least three countries, one of which must be outside the Southeast Asia (SEA) region.
3	Singapore Co-Producer: i. The Project must have a SC/PR Co-Producer from or engaged by⁴ the Company ii. This Singapore Co-Producer must be credited as a "Producer" or "Co-Producer" in the following numbers of long-form content projects (feature film/episodic series) that have been publicly screened (excluding self-published works): a) At least 2 long-form content projects; OR b) At least 1 long-form content project, selected in competition or screened at recognised festivals/awards listed in Annex C

⁴ If the Singapore Co-Producer is not directly employed by your company, a back-to-back agreement between your company and the Singapore Co-Producer will be required upon Project approval, with a copy to be submitted to IMDA.

4	Asian Co-Producer: i. The Project must have a Co-Producer of APAC nationality⁵ (excluding Singapore, including China, Australia and New Zealand) ii. This Asian Co-Producer must be from or engaged by⁶ a company registered in an APAC country (excluding Singapore, including China, Australia and New Zealand) iii. This Asian Co-Producer must be credited as a "Producer" or "Co-Producer" in the following numbers of long-form content projects (feature film/episodic series) that have been publicly screened (excluding self-published works): a) At least 2 long-form content projects; OR b) At least 1 long-form content project, selected in competition or screened at recognised festivals/awards listed in Annex C
5	Director: i. The Project must have a Director of APAC nationality (including Singapore⁷, China, Australia and New Zealand) ii. The Director must be credited as "Director" in the following numbers of long-form content projects (feature film/episodic series) that have been publicly screened (excluding self-published works): a) At least 2 long-form content projects; OR b) At least 1 long-form content project, selected in competition or screened at recognised festivals/awards listed in Annex C
6	Project Financing Structure: i. Documentary proof of commitment must be provided (preferably fully executed co-production agreements, or at minimum letters of intent) from partners who contribute financially to the Project, demonstrating ambition and plans for at least regional reach.

c. For Global Co-Productions

- i. For projects applying under **Global Co-Production**, the following additional criteria also applies:

⁵ Includes both citizenship and permanent resident.

⁶ Should the Project be approved, the Applicant will be required to sign a back-to-back agreement with the Asian Co-Producer, and submit a copy to IMDA.

⁷ This provision is extended only to the Director of an Asia Co-production project.

S/N	Global Co-Production
1	The applicant Company should have produced media content that has been publicly screened, minimally: i. Four long-form content projects (feature film/episodic series).
2	This is for projects with: i. SC/PR Co-Producer(s); AND ii. Global Co-Producer(s); AND iii. Distributed to at least four countries, one of which must be mainland China, North America or Europe⁸.
3	Singapore Co-Producer: i. The Project must have a SC/PR Co-Producer from or engaged by⁹ the Company ii. This Singapore Co-Producer must be credited as a "Producer" or "Co-Producer" in the following numbers of long-form content projects (feature film/episodic series) that have been publicly screened (excluding self-published works): a) At least 4 long-form content projects; OR b) At least 3 long-form content projects, with 1 such project selected in competition or screened at recognised festivals/awards listed in Annex C
4	Global Co-Producer: i. The Project must have a Co-Producer that is EITHER of the following: <u>Non-APAC (Europe, North America) and China</u> a) Nationality¹⁰ from Europe, North America and China; AND b) From or engaged by¹¹ company registered in Europe, North America and China; AND c) Credited as "Producer" or "Co-Producer" for: 1. At least 4 long-form content projects; OR

⁸ Includes United Kingdom, France, Germany, Italy, Spain, Switzerland, and The Netherlands.

⁹ If the Singapore Co-Producer is not directly employed by your company, you will be required to sign a back-to-back agreement with the Singapore Co-Producer upon Project approval, and submit a copy to IMDA.

¹⁰ Includes both citizenship and permanent resident.

¹¹ Upon Project approval, the Applicant will be required to sign a back-to-back agreement with the Global Co-Producer and submit a copy to IMDA.

	2. At least 3 long-form content projects, with 1 such project selected in competition or screened at recognised festivals/awards listed in Annex C <u>APAC</u> a) Of APAC nationality¹² (excluding Singapore and China); AND b) From or engaged by¹³ company registered in an APAC country (excluding SG and China); AND c) Credited as “Producer” or “Co-Producer” for: 1. At least 4 long-form content projects distributed to mainland China, North America or Europe¹⁴; OR 2. At least 3 long-form content projects distributed to mainland China, North America or Europe¹⁵, with 1 such project selected in competition or screened at recognised festivals/awards listed in Annex C
5	Director: i. Project’s Director can be from Singapore¹⁶ ii. The Director must be credited as a “Director” in the following numbers of long-form content projects (feature film/episodic series) that have been publicly screened (excluding self-published works): a) At least 4 long-form content projects; OR b) At least 3 long-form content projects, with 1 such project selected in competition or screened at recognised festivals/awards listed in Annex C
6	Project Financing Structure i. Documentary proof of commitment must be provided (preferably fully executed co-production agreements, or at minimum letters of intent) from partners who contribute financially to the Project, demonstrating ambition and plans for wide global reach.

¹² Includes both citizenship and permanent resident.

¹³ Upon Project approval, the Applicant will be required to sign a back-to-back agreement with the Global Co-producer and submit a copy to IMDA.

¹⁴ Includes United Kingdom, France, Germany, Italy, Spain, Switzerland, and The Netherlands.

¹⁵ Includes United Kingdom, France, Germany, Italy, Spain, Switzerland, and The Netherlands.

¹⁶ This provision is extended only to the Director of a Global Co-production project.

d. For Singapore Stories

- i. For projects applying under **Singapore Stories**, the following additional criteria also applies:

S/N	Singapore Stories (Film)
1	The applicant Company should have produced media content that has been publicly screened, minimally: 2 long-form content projects (feature film/episodic series).
2	Producer/Co-Producer, Director and Scriptwriter/Screenwriter: - The Project must have a Producer/Co-Producer, a Director, and a Scriptwriter/Screenwriter from or engaged by¹⁷ the Company - The 3 roles must be undertaken by 3 distinct individuals who are SC/PR 2 out of the 3 individuals must each have credits as Producer/Co-Producer, or Director, or Scriptwriter/Screenwriter in at least 2 long-form content projects (feature film/episodic series) that have been publicly screened (excluding self-published works)

2.3 Funding

- a. The following funding quantum and associated talent KPIs will apply:

Type of Grant	Funding Quantum	Minimum Talent KPIs
First Features	Up to SGD \$300,000 per project	- A minimum of 10 SG¹⁸ media talents working on the project is required 3 of the 10 SG media talents must be in directing, producing and screenwriting roles - Each of the 3 departments, Directing, Producing, and Screenwriting, must have at least 1 SG talent in any role.
Asia Co-Productions	Up to SGD \$600,000 or 50% of qualifying expenses (QE) for SMEs	A minimum of 20 SG media talents working on the project is required

¹⁷ If the individual is not directly employed by your company, a back-to-back agreement between your company and the Singapore Producer will be required upon Project approval, with a copy to be submitted to IMDA.

¹⁸ SG refers to Singapore Citizen/Permanent Resident.

	/ 30% for non-SMEs, whichever is lower* (Note: Minimum QE will be a project KPI)	6 of the 20 SG media talents must be in directing, producing and screenwriting roles. - Each of the 3 departments, Directing, Producing, and Screenwriting, must have at least 1 SG talent in any role.
Global Co-Productions	Up to SGD \$1,200,000 or 50% of qualifying expenses for SMEs / 30% for non-SMEs, whichever is lower* (Note: Minimum QE will be a project KPI)	- A minimum of 40 SG media talents working on the project is required 12 of the 40 SG media talents must be in directing, producing and screenwriting roles. - Each of the 3 departments, Directing, Producing, and Screenwriting, must have at least 1 SG talent in any role.
Singapore Stories (Film)	Up to SGD \$800,000 or 70% of qualifying expenses, whichever is lower*	- A minimum of 20 SG media talents working on the project is required - Each of the 3 above-the-line roles – Director, Producer/Co-Producer, Scriptwriter/Screenwriter must be undertaken by 3 distinct SG media talent.

** The final grant amount will be determined based on qualifying expenses. The number of SG media talent engaged in the Project (Project KPIs) will also be taken into consideration.*

b. Additional KPIs/Tracking Indicators for Singapore Stories category

- i. KPI: Cultural Impact of Singapore Stories
 - Based on audience feedback on relevant content themes being conveyed through the funded content, gathered through surveys commissioned by IMDA: At least 75% of respondents able to identify a relevant content theme.
- ii. Tracking Indicator: Admissions
 - Derived from local box office
 - Project teams are strongly encouraged to provide IMDA with all data relevant to audience consumption of the funded feature film

c. Cost Categories for Qualifying Expenses

Please note the following considerations apply to qualifying expense categories for Asia Co-productions, Global Co-productions and SG Stories:

- i. Founder/Shareholder fees of Company could be allowed under the cost category of **Manpower specific to the Project**, subject to IMDA's assessment.
- ii. **Equipment (Hardware and Software)** costs are only considered for the following:
 - Purchase of storage media for the Project.
 - Rental of equipment for the Project.
- iii. **Intellectual Property**
- iv. **Professional Services specific to the Project** include local F&B and ground transportation, virtual production, etc. subject to further assessment.
- v. Costs (including insurance, legal, and accounting costs) under **Others** are subject to IMDA's assessment.

3 CALL-FOR-PROPOSALS (CFP) PROCESS (STAGE 1)

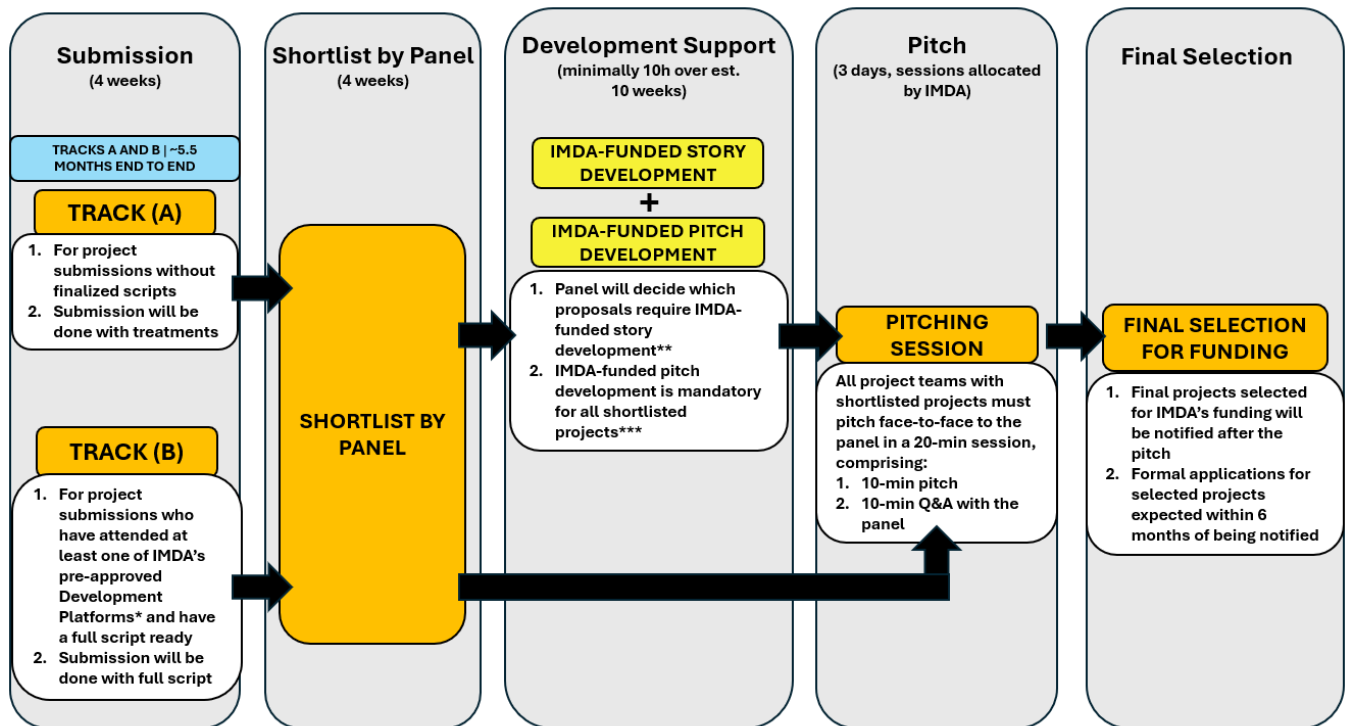
3.1 Frequency

There will be two Feature Film Call-for-Proposals (CFP) per year.

3.2 Application Tracks

Each film CFP will have two tracks (Track A and Track B). The process from opening the call to notifying projects that would be eligible to apply for IMDA's film grant takes approximately five months. The process is illustrated in Diagram 1 below.

Diagram 1:



* Refer to Annex B

** Story Development is mandatory for all shortlisted projects under the First Features category.

*** Exceptions apply for projects that demonstrate at least 80% secured financing for the Project through executed agreements with investment/financing/co-production partners (not simply a Letter of Intent).

3.3 Submission Track A

a. What is Track A and who is it for?

Track A is for submissions without a finalised script. Submissions may be done using a treatment¹⁹ (8-10 pages) instead.

¹⁹ Refer to Annex D for guidelines

b. Timeline for Track A

After the CFP submission window closes, treatments will be reviewed, scored, and ranked by an external panel of assessors. Shortlisted projects will be informed and invited to attend IMDA-funded Development Support (Story and Pitching, see para 3.3.c below), before the final pitch (see para 3.5 below).

c. IMDA-funded Development Support (Mentorship)

All shortlisted projects will undergo Pitch Development, with the panel determining which projects will additionally require Story Development support. Mentorship will be provided for up to 10 hours over an estimated 10-week period.

- i. Please note that all projects submitted under First Features must undergo both Story Development and Pitch Development mentorship.
- ii. The time commitment and cadence will be determined with the assigned mentors.
- iii. Full attendance at all sessions is compulsory. Failure to attend any session will result in the withdrawal of the project from the CFP.
- iv. One SG Producer and SG talent from the screenwriting department must attend both the Story Development (if identified by the assessment panel) and Pitch Development mentorship.
- v. At the end of the mentorship, the project teams will need to submit the following to IMDA:
 - 1) Story Development: Refined treatment²⁰ with summary of changes after mentorship
 - 2) Pitch Development: Pitch deck²¹
- vi. Please note participation in mentorship does not guarantee selection at the Pitching Session.

d. Shortlisted projects (excluding First Feature) that fulfill all of the following criteria will be exempted from mentorship:

- i. Must demonstrate 80% secured financing for the Project through executed agreements with investment/financing/co-production partners (Letters of Intent will not be accepted).

3.4 Submission Track B

²⁰ Refer to Annex D for Guidelines

²¹ Refer to Annex D for Guidelines

a. What is Track B?

Track B is for project submissions that have attended at least one of IMDA's **pre-approved Development Platforms** (see **Annex B**) and have a developed script. Submissions must be made using the developed script.

b. Timeline for Track B

After the call closes, scripts will be reviewed, scored and ranked by an external panel of assessors. Shortlisted projects will be informed and invited for the Final Pitch (see para 3.5 below).

3.5 Final Pitch

- a. Each shortlisted project from Track A and Track B is required to pitch to the panel of assessors in a 20-minute session, comprising a 10-minute pitch and a 10-minute Q&A.
- b. The project team, including the SG Producer/Co-Producer, Director, Scriptwriter/Screenwriter (where relevant) and international Co-Producers (where relevant), should be present for the pitch.
- c. Sessions will be allocated by IMDA, over a two to three-day period.

3.6 Notification of Selection

If your project is selected by the assessment panel after the final pitch, you will be invited to make a formal application for IMDA's grant. The complete application is strongly encouraged to be submitted within 6 months of the official notification date. If selected, the project must be completed within the qualifying period to be advised by IMDA at the point of grant application. IMDA will work with you on the latest application submission date possible.

3.7 How to submit for a CFP

You must submit the complete proposal (including all required documents listed in **Annex A**) via FormSG by the deadline stipulated for each submission window. Please refer to [IMDA's website](#) for the relevant CFP dates and FormSG submission link. Late submissions and/or submissions with incomplete documentation will NOT be considered for shortlisting.

3.8 Assessment Criteria

First Features, Asia Co-Productions and Global Co-Productions categories

Proposals will be assessed on the following criteria, including but not limited to:

- a. Company and project team's track record
- b. Market reach and distribution strategy
- c. Travelability (Strength of Concept/Audience Targeting)
- d. Feasibility and readiness of business proposal

SG Stories (Film) category

Proposals will be assessed on the following criteria, including but not limited to:

- a. Company and project team's track record
- b. Market reach and distribution strategy
- c. Strength of Concept in meeting the requirements of:
 - i. Main plot and storyline centered on lived experiences of Singaporeans;
AND
 - ii. Themes relevant and relatable to Singapore, including one or more of the following:
 - 1. Singapore culture & heritage
 - 2. Societal issues/values relevant to Singapore, conveyed from a Singaporean perspective
 - 3. Slice of Singapore life, reflective of communities in Singapore

FORMAL GRANT APPLICATION (STAGE 2)

3.9 Timeline for Formal Application

The project team must make a formal funding application submission via the Business Grants Portal-Grant Management System (BGP-GMS) or by email, which is strongly encouraged to be within 6 months of notification of selection (see para 3.6 as well).

3.10 Application Requirements

The latest published CFP Brief should be used as reference for the formal application.

3.11 Required Documents

Selected projects will be informed of the required documents for submission as part of the formal application.

3.12 Additional Information

- a. Submitted materials will not be returned.
- b. IMDA reserves the right to request for additional supporting documents to be submitted as part of the application at CFP (Stage 1) / Formal Grant Application (Stage 2), as deemed necessary for assessment of the Project.
- c. If your application is approved, a Letter of Offer will be issued via BGP-GMS or email. The Company will need to formally accept the Letter of Offer through BGP-GMS or email, before any milestone claim can be made.

4 PROJECT KPIS

4.1 Key Performance Indicators (KPIs)

The KPIs for a Project are:

- a. Number of SG media talent* (Singapore Citizens/Permanent Residents) who worked on/participated in the Project. Please refer to para 2.3(a) for the minimum number of talents required for each grant.
- b. Cultural Impact for the Singapore Stories Project (see para 2.3(b))
- c. Qualifying expenses for the Asia Co-Production/Global Co-Production Project (see para 2.3(c)).

If the KPIs are not met, a penalty, including a corresponding reduction in the grant amount, will be imposed. This may also result in termination of the grant.

** List of SG media talent that will be considered:*

Above-the-Line	Below-the-Line
- Executive Producer - Producer - Director - Script Consultant / Scriptwriter / Story &	HOD: Art Director, Director of Photography / Cinematographer, Casting Director, Stunt Director, Head Editor, Visual Effects Supervisor, Post-production Supervisor Production & Management: Assistant Director, Assistant / Associate Producer, Production Manager / Co-ordinator, Line Producer, Script Supervisor /

Screenplay / Screenwriter • Key Cast	Continuity, Editor, Post-production Producer / Post Producer, Intimacy Co-ordinator • Creative & Design: Production Designer, Costume Designer, Wardrobe Stylist, Special Effects Make-up Artist, Set Designer, Music Composer, Musician, Sound Editor, Audio Engineer, Re-recording Mixer, Animation Artist, Visual Effects Artists, Colourist • Technical & Crew: Data Wranglers, Digital Imaging Technician, Technical Advisor, Camera Operator, Camera Assistant, Gaffer / Lighting Technician, Grip, Best Boy, Grip, Location Sound Mixer, Boom Operator, Studio Technician • Virtual Production (VP): VP Supervisor, Technical Director, VP Engineer, LED Engineer, System Engineer, VP Technical Assistant, Real-time 3D Engine Operator, Real-time 3D Artists, Virtual Art Director
Note: Other roles equivalent to the above listed roles may also be considered, subject to IMDA's approval.	

4.2 Information Disclosure Requirements

By submitting the CFP, the Company agrees, if selected for support, to disclose the following information:

- a. At the CFP submission and Formal Grant Application stages – financial performance of the Company's last three long-form projects, including but not limited to:
 - i. Financing, IP ownership, and recoupment structure
 - ii. Sales agents and distributors engaged
 - iii. Countries released and respective box office
 - iv. Sales to broadcasters and/or streaming platforms
 - v. Nominations and awards at prestigious festival/award platforms
- b. Pre-release – Any pre-sales, sponsorships, investments and financing
- c. After completion and release – Any nominations or awards, box office, sales and revenue info, theatrical release deals, and/or deals with broadcast/streaming platforms
- d. Number and names of companies and partners that worked on your project

- e. Any press releases or marketing/promotional info

4.3 Consequences of Non-disclosure

For the avoidance of doubt, failure or refusal to disclose the required information at the relevant stages will result in the following:

- a. **At CFP/Formal Grant Application stages:** The CFP submission/Formal Grant Application will be deemed incomplete and will not be considered for funding.
- b. **After the Letter of Offer has been signed and accepted:** Disbursement of current and subsequent milestones will be withheld until the required information is provided. Continued failure or refusal to disclose information will result in project termination and/or clawback.

4.4 Survival of Conditions

For projects awarded a grant, the conditions outlined in 4.2 and 4.3 shall survive termination of the Letter of Offer, and the release of the completed Project.

5 ENQUIRIES

For enquiries, please submit your request via the online form [here](#).

ANNEX A

Documents required to be submitted for Feature Film CFP (Stage 1)

Applicant Company Information	Business Information	Creative Information
1. ACRA Business Profile 2. Supporting document for adopter of the Tripartite Standards (TS Media Freelancers)	1. Profile and track record of the Company (to include supporting documents ²²), and financial performance of the Company's last 3 long-form content projects, in accordance with Sections 4.2 to 4.4 of CFP Brief. If there are fewer than three long-form projects produced to-date, information for the available one to two projects should be provided. 2. Profile, track record and nationality of key personnel (to include supporting document ²³). For Asia Co-production – to include declaration and supporting eligibility documents. 3. List of proposed or confirmed cast and crew with nationality. 4. List of proposed or confirmed Singapore media SMEs. 5. Country/countries of shoot. 6. Production schedule covering from pre-production to final delivery. 7. Project budget with topline breakdown into cost categories (e.g. main talents, post-production, etc.) indicating local and foreign costs. [Note: Detailed line-by-line breakdown required for Asia Co-Production, Global Co-Production, and Singapore Stories.] 8. IP rights and financing structure – listing sources of funding, quantum and percentage (to include proof of confirmed financing ²⁴). [Note: Proof of full financing (excluding IMDA's grant) required for Global Co-Production.]	1. Project cover page: title, genre, language, runtime, shooting format, setting, target audience/age group. 2. Logline and short synopsis. 3. Director's and Producer(s)' statement and vision. [Note: For Singapore Stories – please articulate how themes are relevant and relatable to Singapore] 4. Character bible for narrative feature films, or research for documentaries. 5. Story treatment in English (8-10 pages) ²⁵ , also applies to documentaries). 6. Full script in intended language (with English translation) [Optional for Track A, but recommended to have, should accessor panel request] [Mandatory for Track B]. 7. Production plan to execute creative concept, in particular, challenging scenes and sequences.

²² Proof of track record such as screenshot of credits, media articles, letter from broadcaster, etc.

²³ Proof of track record for relevant key roles (e.g. producer, Asia producer, director) such as screenshot of credits, media articles, letter from broadcaster/online platform, invitation/notification of festival selection, etc.

²⁴ Examples of proof of financing include the latest bank statements showing funds in the production account, long-form agreements or deal memos from financiers. Note that a "Letter of Intent" is acceptable as proof of interest, but not as proof of confirmed financing.

²⁵ See Annex D for guidelines.

	9. Marketing and distribution plan. (Strongly encouraged to include evidence of interest/commitment from exhibitors, distributors or sales agents.) 10. Sales projection and justification (with historical data of past projects/examples of similar projects) for domestic and international territories [Note: Optional for First Feature and Singapore Stories.]	8. Optional: visual guides, mock-ups, mood boards, URL to trailers/teasers.
--	---	--

ANNEX B

Pre-approved Development Platforms for CFP Track B

Project Labs	Project Development Platforms
1. ACE Producers Network 2. Berlinale Talents 3. Cannes Film Festival Development Labs, including Cinema de Demain: THE LAB 4. CPH DOX:LAB 5. Docs by the Sea 6. Film London Programmes, including Labs and Production Finance Market (PFM) 7. International Documentary Film Festival Amsterdam (IDFA) DocLab Academy 8. Locarno Filmmakers Academy 9. Malaysian Development Lab for Fiction Feature Films (mylab) 10. NAFF (Network of Asian Fantastic Films) Fantastic Film School (renamed BIFAN+) 11. Rotterdam Lab 12. Sam Spiegel International Film Lab 13. Series Mania Institute 14. Sundance Institute 15. Taipei Golden Horse Film Academy (金马电影学院) 16. Talents Tokyo 17. Ties that Bind/European Audiovisual Entrepreneurs 18. TorinoFilmLab 19. Venice Biennale College Cinema	1. Berlinale Co-Production Market and Talents Project Market 2. Busan Asian Project Market 3. Focus Asia All Genres Market 4. Hong Kong Filmart Asia Film Financing Forum 5. Jogja-NETPAC Asian Film Festival (JAFF) Future Project, as part of JAFF Content Market 6. NAFF Project Market (BIFAN+) 7. Rotterdam CineMart 8. Taipei Golden Horse Film Project Promotion (金马创投会议) 9. Taiwan Creative Content Fest (TCCF) 10. Tribeca Film Festival Pitch Platforms, including Creators Market and Works-in-Progress Showcase 11. World Audio Visual & Entertainment Summit (WAVES) Film Bazaar Co-Production Market

ANNEX C

Recognised International Film Festivals & Competitions²⁶

1. Academy Awards a.k.a. Oscars
2. Annecy International Animated Film Festival
3. Berlin International Film Festival
4. British Academy of Film and Television Arts (BAFTA) Awards
5. Bucheon International Fantastic Film Festival (BIFAN)
6. Busan International Film Festival
7. Cannes Film Festival
8. Doc Edge New Zealand
9. Emmy / International Emmy / International Digital Emmy Awards
10. Far East Film Festival
11. Golden Bell
12. Golden Globe Awards
13. Hot Docs Canadian International Documentary Festival
14. International Film Festival Rotterdam
15. Locarno Film Festival
16. San Sebastian International Film Festival
17. Sitges International Fantastic Film Festival
18. Sundance Film Festival
19. SXSW
20. Taipei Golden Horse Awards (金马奖)
21. Tokyo International Film Festival
22. Toronto International Film Festival
23. Venice Film Festival

²⁶ Clermont-Ferrand International Short Film Festival, Palm Springs Shortfest, and Short Shorts Film Festival not included as these platforms are only for short films, not long-form content projects.

ANNEX D

Guidelines on Story Treatments and Pitch Decks

Key Information for Story Treatments	Key Information for Pitch Decks
Length of Treatment: 8 – 10 pages Key Elements (not limited to): 1. Story Summary 2. World 3. Optional Scenes or Sequences Following the mentorship for shortlisted Track A proposals, do also include a 1-page summary (this is not part of your 8 – 10 pages for the story treatment), detailing the changes to the story after going through mentorship, and how the revised story addressed the panel's notes.	Key Elements (not limited to): Story Elements (Priority) 1. Title and Logline 2. Premise and Story Engine 3. Genre and tone 4. Synopsis 5. Bios of Key Characters and Proposed Cast 6. World 7. Themes 8. Visual style Business Elements 9. Target Audience 10. Market context 11. Budget, Financing and Production Plan 12. Marketing & Distribution Plans