

Applications are now open for Premium Development

* indicates a required field

Personal Information

By selecting 'Confirm' below, you confirm that:

- you have read, understood and voluntarily agree to the collection and use of your personal information as described in Screen Australia's privacy notice (available on our website [here](#)) (**Privacy Notice**); and
- you have informed all individuals whose personal information is to be included in the application form or supporting materials of the matters set out in the Privacy Notice, provided them with a copy (as linked [here](#)) and obtained their consent to disclose the relevant personal information to Screen Australia.

Privacy Notice *

☐ Confirm

General Requirements

Before you begin:

- Applicants must provide accurate information to Screen Australia at all times. A person or company that makes a false or misleading statement to Screen Australia in an application may face criminal or civil liability including liability for an offence under the Criminal Code Act 1995. In addition, if funding awarded by Screen Australia was obtained by fraud or serious misrepresentation, Screen Australia can revoke its funding.
- It is important that you read our [Terms of Trade](#), the [Premium Guidelines](#) and [Premium FAQs](#) to ensure your project is eligible for Screen Australia Funding and to help you deliver the strongest application possible.
- For help completing this application, refer to the [Help Guide for Applicants](#) or [Applicant Frequently Asked Questions \(FAQs\)](#).
- For queries about the guidelines, deadlines, or questions in the form, please contact us on 1800 507 901 during business hours or email development@screenaustralia.gov.au and quote your application number

Please confirm you meet eligibility requirements.

Through the Screen Story Development Fund, Screen Australia supports screen content makers to take advantage of existing and emerging opportunities to develop compelling scripted stories. Applicants may apply for development funding from one of two strands – The Generate Fund or the Premium Fund.

The **Premium Fund**, also open for episodic television and feature film projects, is for higher budget long form projects of ambition and scale from successful screen content makers. The commercial viability of the project, and the path to a significant and clearly defined audience is a key focus of this fund.

The applicant / applicant company: *

- ☐ meets all requirements and conditions in our Terms of Trade
- ☐ is an Australian individual or team.

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- ☐ has a significant track record/production credits on critically and/or commercially successful projects
- ☐ has a project that is a distinctive, higher-budget series or one-off long form drama project on any platform
- ☐ controls the rights whether they are the writer, director or producer.
- ☐ has the demonstrated know-how to develop the project, raise finance and execute the creative vision.

The project's total production budget dictates the fund for which you should apply. See the [Program Guidelines](#) for more information.

Please also confirm that the project *

- ☐ has not been declined twice for Screen Australia funding
- ☐ is not a standalone short film
- ☐ is not a short form series.

The project must also meet one of the following budget thresholds. Please indicate which one: *

- ☐ One-off or series for a Commissioning Platform - at least \$1.5 million per hour
- ☐ Feature Films - at least \$3 million

Applications from emerging screen content makers should refer to the [Generate Fund](#).

Online and VR projects are supported through the Online [Development Funding Program](#).

Do the individual applicants, key creatives named in the application, applicant company or related parties have any outstanding debts or contractual obligations (eg, overdue delivery items or reports, debts under P+A loan agreements, or gross proceeds not paid as required) to Screen Australia or its predecessors? (AFC, FFC or Film Australia) *

- ☐ Yes
- ☐ No

Please provide details of outstanding debts or contractual obligations including the relevant agency (Screen Australia, AFC, FFC, Film Australia). *

Applicant Company or Sole Trader Name *

Applicant and Company Details

* indicates a required field

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The Applicant must be a key creative for the project (Writer, Director or Producer). This person takes responsibility for the application and all official correspondence will be directed to them. Note, this form can be filled and submitted on behalf of the applicant.

Applicant contact *

First Name

Last Name

Applicant Role

Applicant Primary Email *

Applicant Mobile Phone Number *

Applicant Address *

Address

Address Line 1, Suburb/Town, State/Province, Postcode, and Country are required.
Must be a street address. A P.O Box is not acceptable.

Contracting Entity

Please provide requested information for the individual or company which will contract with Screen Australia if this application is successful.

Applicant Company or Sole Trader name *

Organisation Name

ABN - You must have an ABN for this application. This can be a sole trader or a company in accordance with our Terms of Trade. *

The ABN provided will be used to look up the following information. Click Lookup above to check that you have entered the ABN correctly.

Information from the Australian Business Register	
ABN	
Entity name	
ABN status	
Entity type	
Goods & Services Tax (GST)	

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DGR Endorsed

ATO Charity Type

[More information](#)

ACNC Registration

Tax Concessions

Main business location

Must be an ABN.

Full Applicant Company or Sole Trader Address *

Address

Address Line 1, Suburb/Town, State/Province, Postcode, and Country are required.
Must be a street address. A P.O Box is not acceptable.

Additional contact person if relevant

First Name

Last Name

Additional Contact Primary Phone Number

Must be an Australian phone number.

Additional Contact Primary Email

Must be an email address.

Project Summary

* indicates a required field

Project Title *

AKA Title(s)

Primary Platform *

Secondary Platform

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Format length *☐ One-off☐ Series**Number of episodes ***

Must be a number.

Duration per episode (minutes) *

Must be a number.

Duration (minutes) *

Must be a number.

Does the project currently have any marketplace attachments? *☐ Yes☐ No**Marketplace attachment(s):**

Please provide details.

Marketplace Attachment**Contact Name**

<input type="text"/>	<input type="text"/>
----------------------	----------------------

Will this project be an official co-production? *☐ Yes☐ No☐ Undecided**Has this project previously applied for funding to Screen Australia or its predecessor agencies (AFC, FFC, Film Australia)? ***☐ Yes☐ No**Please indicate the agencies to which this project previously applied: ***

☐ Screen Australia ☐ AFC ☐ FFC ☐ Film Australia

Has this project previously received funding from Screen Australia or its predecessor agencies? *☐ Yes☐ No

Project Status

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* indicates a required field

Please describe current stage *

Must be no more than 100 words.

For example Draft Script #, Scriptment, Treatment, Bible, Outline, etc.

What are you delivering for this stage? *

Must be no more than 100 words.

If application is successful, generally the next Draft Script #, Scriptment, Treatment, Bible, Outline, etc.

Anticipated delivery date *

Please note that the delivery date must be within 6 months of your application submission.

Proposed production budget *

Please provide a cost estimate of the completed production. As the project is only in development, we understand that this figure is a rough estimate. For the suggested budget range for the Premium Development fund, please refer to the [Program Guidelines](#) and [FAQs](#).

Do you anticipate approaching Screen Australia for future production investment?

*

☐ Yes

☐ No

☐ Undecided

Project Creative Details

* indicates a required field

See Screen Australia's [Story Documents guide](#) for more information. Note that in the final section of this application ("Submission Materials") you will need to attach a Creative Vision and Development plan, either as a maximum four-page document or a four-minute video.

Logline synopsis *

Must be no more than 80 words.

Up to 5 lines of text.

One-page synopsis *

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Word count:

Must be between 500 and 800 words.

Select which genre(s) best describe your project: *

☐ Action adventure

☐ Comedy

☐ Drama

☐ Horror

☐ Musical

☐ Romantic comedy

☐ Thriller

☐ Western

☐ Crime

☐ Mystery

☐ Science fiction

☐ Family

☐ Other:

In a brief summary describe how your story concept is strong and distinctive. How does your project stand out from all the others? *

Word count:

Must be between 200 and 250 words.

Does your application include Proof of Concept (POC) production funds? *

☐ Yes

☐ No

Proof of Concept Title *

Proof of Concept AKA

Proof of Concept Synopsis (one paragraph) *

Word count:

Must be no more than 150 words.

Proof of Concept Genre(s) *

☐ Action adventure

☐ Comedy

☐ Romantic comedy

☐ Thriller

☐ Mystery

☐ Science fiction

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☐ Drama

☐ Horror

☐ Musical

☐ Western

☐ Crime

☐ Family

☐ Other:

Proof of Concept Duration (minutes) *

Must be no more than 10 minutes.

Protagonist

A protagonist is a character who features one or more of the following:

- Holds the 'point of view', or provides the dominant point of view that is experienced by the audience
- Drives the action of the story
- Has an arc of change:
 - The emotional and story stakes are tied to the protagonist's arc
 - A protagonist may not experience an arc of change, but may 'blossom' into their own fully realised selves, which in turn promotes changes in characters around them
 - A protagonist may 'fail' to change, and still be a protagonist (e.g. a protagonist who is confronted with a character 'flaw', does not change, and suffers the consequences).

Ensemble dramas/ dramas with multiple protagonists

Several characters may meet the classification of a protagonist. These characters' stories may intertwine throughout the plot (for example *Nowhere Boys* and *The Katering Show*), or they may only interact occasionally, if at all (*Redfern Now* series).

Series drama may be structured to feature a different protagonist in each episode (for example, *The Slap*).

Allocating gender

The character's own gender identification is used when possible – for example, a character who identifies as female is classed as female.

Using the definition provided, please state the gender and name of the protagonist/s in your project.

Protagonist name

Protagonist gender

If you have selected
'Different term', please
specify

<input type="text"/>	<input type="text"/>	<input type="text"/>
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Gender equity, diversity and inclusivity are priorities for Screen Australia. We therefore expect that the diversity of the story world and characters are reflected in the creative team and/or that integrated and meaningful collaboration occurs from early stages of development. Also, consider whether your team has the right to tell the story and whether your telling of it will be authentic.

How do elements of the project (story and/or team) reflect gender equity and the diversity of people and experiences from around Australia? *

Word count:

Must be between 200 and 250 words.

Indigenous Languages

Screen Australia's First Nations Department is collecting information on Indigenous languages in an effort to extend our reach and ensure that we are working with and representing as many Indigenous nations as possible.

Will all or part of the project include Indigenous languages? *

☐ Yes

☐ No

The below provides a list of language names and the AIATSIS code from the Austlang Database. You can visit the [Austlang Database](#) to see more information about the languages you are selecting.

Please select the language group(s) included: *

You can select more than one if required.

Please describe what part of the project includes Indigenous Languages including how and why: *

Pathway to Audience

Please refer to Screen Australia's [Pathway to Audience Guide](#) for more information.

Primary audience age range (years): *

Primary audience gender: *

☐ Skewed towards women/female ☐ Skewed towards men/male ☐ Gender neutral

Secondary audience age range (years): *

Secondary audience gender: *

☐ Skewed towards women/female ☐ Skewed towards men/male ☐ Gender neutral

Who is the target audience for your project? *

Word count:

Must be no more than 250 words.

For more information refer to the [Pathways to Audience Guide](#).

Why will this audience want to see your project? *

Word count:

Must be no more than 250 words.

For more information refer to the [Pathways to Audience Guide](#).

How will the audience find and engage with your project? *

Word count:

Must be no more than 250 words.

For more information refer to the [Pathways to Audience Guide](#).

How will you finance the production of your project? How will the project generate revenue for the team/individual/production company? Or, if this project is primarily a talent escalator, how will this create audience and marketplace interest in the team and their next project? *

Word count:

Must be no more than 250 words.

For more information refer to the [Pathways to Audience Guide](#).

Online Screening Links

Video Pitch

Please note the following important requirements for video links. Videos must:

- be download enabled for Screen Australia record keeping purposes.
- be less than 200MB.
- be in MP4 or WMV format, H.264, resolution 720p.
- If you need assistance in reducing file size, click [here](#) for instructions on compressing your video file.

Please provide **a simple pitch to camera, maximum four minutes:**

- Please tell us about the long-form story.
- Why are you and/or your team driven to make this project now?
- What makes your story distinctive and stand out from all the others for an audience?
- Tell us a bit about the key creatives and where you are all at in your careers.

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- If you are applying for a Proof of Concept (**POC**) please also tell us about the idea, how it connects with the long-form project and how it will raise awareness for the project and team, attract finance and/or build an audience for the long-form project.

The pitch to camera can take any form – people, pictures, text on screen, music, sound, etc. It does not need to be a highly produced video to ‘sell’ to assessors but an opportunity to talk through your submission. You must upload a download-enabled link (maximum 200MB) but you may also include a link for the assessors to view at a higher resolution if necessary.

Name/Description	Online screening link	Password if required
Video Pitch		

Sample of Previous Work

For new and emerging creatives, please also supply either a

- A link to the best example of your produced work, maximum 15 minutes duration or
- A sample of your previous or current written work, maximum 10 pages. This can be uploaded in the final section of this application ("Submission Materials")

Please note: If you have supplied more than the requirement, we will only read/watch up to the maximum page/duration limit.

Name/Description	Online screening link	Password if required

Creative Team

* indicates a required field

Key Creatives

With the exception of official Co-Productions, the project must be written and directed by Australian citizens or residents.

Provide the information requested for each Key Creative including the Applicant. These are the key members of the creative team who are confirmed and integral to the funding requested at this stage. Click on '**Add More**' to enter multiple Key Creatives.

For each Key Creative you must indicate their Career Stage. This refers to what stage of their career the Key Creative has reached to this point:

- **Grassroots:** The Key Creative has no practical industry experience. They may have worked on some small, short-form content projects.
- **Emerging:** The Key creative has some experience in above the line roles on commissioned or critically recognised short-form productions. They may have a credit on a lower-budget long-form production.
- **Mid-Career:** The Key Creative has a strong track record across multiple longer form productions, which have achieved critical success and significant audience reach.
- **Established:** The Key Creative is highly accomplished, with significant experience on numerous higher-budget productions, which have achieved commercial and critical success.

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The Indigenous language group provides a list of language names and the AIATSIS code from the Austlang Database. You can visit the [Austlang Database](#) to see more information about the language/s you are selecting.

Name *

Career stage: *

Please select the Key Creative's gender: *

Gender refers to current gender, which may be different to sex recorded at birth and may be different to what is indicated on legal documents. For examples of different gender terms, please see [here](#) (this link will take you to NAVA's Gender Equity resources)

Role *

Bio *

If you have selected 'Different term' above, please specify

Word count:

Must be no more than 200 words.

Does the Key Creative identify as a First Nations Australian? *

If yes, please select the Indigenous language group/s the Key Creative identifies with:

Mobile *

Email *

State *

Australian citizen *

Status *

☐ Confirmed

☐ Proposed

Describe the individual Key Creative or team's critical acclaim and/or commercial success *

How will the individual or team's experience help to execute a higher budget production? *

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Other Creative Team

Does the project have other creative team members attached? *

☐ Yes ☐ No

For example, HODs, script editors, consultants etc.

Provide the information requested for other creative team members. Click on '**Add More**' to enter multiple members.

Name *

Role *

Gender *

Gender refers to current gender, which may be different to sex recorded at birth and may be different to what is indicated on legal documents. For examples of different gender terms, please see [here](#) (this link will take you to NAVA's Gender Equity resources)

Status *

☐ Confirmed ☐ Proposed

Australian citizen/resident *

If you have selected 'Different term' above, please specify

Does the other creative team member identify as a First Nations Australian? *

If yes, please select the Indigenous language group/s the other creative team member identifies with:

Previous Credits

Provide details of the Key Creatives' previous credits and provide examples of previous work if hosted online (YouTube, Vimeo, etc.). Include the URL and password, if relevant. Please submit completed films and not extracts.

Click on 'Add More' to enter multiple Previous Credits.

Key Creative Name

Format

Credited Role

Production Year

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Project Title

Duration (minutes)

Budget

Must be a dollar amount.

Release details plus links to relevant credits e.g. IMDB, festival website, theatre reviews, online work, etc.

Word count:

Must be no more than 150 words.

First Nations Story Content

* indicates a required field

Screen Australia supports the telling of First Nations stories by First Nations creatives and storytellers.

Where this is not the case we expect meaningful collaboration with the First Nations communities whose stories they are.

Whenever there is First Nations content and/or First Nations community participation in the project or when there are First Nations members of the team who do not have the authority to speak for the people or place being represented in the story you will need to follow the checklists from [Pathways & Protocols: a film maker's guide to working with Indigenous people, culture and concepts](#).

This includes a statement on how you are approaching the First Nations content, (even if you believe the content is not specific to a community or individual), evidence of your collaboration to date and where relevant, signed letters of consent confirming community and/or individual's willingness to participate.

All projects involving First Nations content or participation will be assessed by First Nations Assessors.

Does this project contain First Nations content and/or the participation of or collaboration with First Nations people? *

☐ Yes

☐ No

For example: Does the project involve a First Nations story or a First Nations character? Or focus on a First Nations person or community? Or use First Nations communities or land as locations? Or draw on or refer to First Nations culture and heritage in any form? Even if you think the First Nations elements are incidental they should be outlined here.

Please select the Indigenous languages or language groups that your story content relates to: *

If relevant select more than one.

Outline the level of First Nations content (themes, characters, actors, locations) that you believe will be a part of the completed screen project. *

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Word count:
Must be no more than 250 words.

Why have you chosen to include First Nations themes, characters, talent and/or locations in this screen project? *

Word count:
Must be no more than 250 words.

How will you ensure the First Nations themes, characters, talent and locations are represented respectfully and authentically (from development, to pre-production, shoot, post-production, delivery and marketing)? *

Word count:
Must be no more than 250 words.

Key Creatives and Employment

Are any of the Key Creatives First Nations Australians? If the screen project has major First Nations components, will you ensure there is a First Nations Key Creative on your team? If not why? *

Word count:
Must be no more than 250 words.

How many First Nations people do you intend on employing in the development and/or production of this screen project? *

Word count:
Must be no more than 250 words.

Collaboration

How have you collaborated with the First Nations community on your screen project? Who from the First Nations community have you collaborated with and can you provide a letter of agreement from them? What is your collaborative process with the First Nations community with regards to this project going forward? *

Word count:
Must be no more than 250 words.

Rights

If your project has Indigenous Cultural and Intellectual Property components in the storyline, how are you implementing legal frameworks to protect these rights? *

Word count:
Must be no more than 250 words.
Screen Australia's [Pathways & Protocols](#) will provide more information about Indigenous Cultural and Intellectual Property (ICIP)

If this project is based on a real person or on a true story from a First Nations community do you hold the necessary rights to the story, have you spoken to the relevant people about their representation on the screen and have they read the treatment/script/story materials that you have submitted? *

Word count:
Must be no more than 250 words.

Development Budget and Funding Sources

Please provide a budget summary for the Development stage. Do not include GST

The Development budget can include whatever the project and team need including a treatment, scriptment, draft script, bible, research, writers' rooms, [carer's costs](#) and/or the production of a Proof of Concept (POC) or sizzle reel.

Enter \$0 if the column does not apply to that particular line item.

To add additional rows, click the 'Add More' button.

Development Budget Item	Screen Australia Ask (\$)	Other Funding (\$)
e.g. Writer Fees	Enter dollar amount here	Enter dollar amount here
	Must be a dollar amount.	Must be a dollar amount.

Screen Australia Ask Total
\$
This number/amount is calculated.

Other Funding Total
\$
This number/amount is calculated.

Development Budget Total
\$

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This number/amount is calculated.

Other Funding

Other funding sources if applicable

Other funding sources for this development stage only. The total here must match the total of the 'Other funding' column in the Development budget.

Source	Type	Status	Amount
			Must be a dollar amount.

Other Funding Total

\$

This number/amount is calculated.

Previous funding

Please indicate any previous funding by Screen Australia or predecessor agencies, State and Federal agencies, commissioning platforms or other third party investors.

Agency/funding source	Year	Type of finance	Amount
	Must be a number.		Must be a dollar amount.

Copyright and Clearances

* indicates a required field

The applicant must have the appropriate rights to tell the story through legal agreements (chain of title) whether the story is based on an original idea or based on a book, format, article or a real person (partly or wholly), etc.

For projects asking for \$100,000 or over in combined Screen Australia funding, a solicitor's opinion letter validating your agreements will be required if the project is successful.

Do you have all of the appropriate agreements in place to tell your story (i.e. writers' agreements, directors' agreements, script editors' agreements, option agreements, etc)? *

☐ Yes

☐ No

Please provide a brief overview of the chain of title for this project, including any rights you still need to obtain.

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For example:

1.

[Title] is an original [concept/work/creation/idea] created by [Name/Company].

OR

[Title] is based on [an underlying work] by [Name], which has been optioned by [Name/Company].

AND

2.

[Name/Company] controls the necessary rights and clearances to undertake and complete the development work described in the application.

Chain of title narrative: *

Word count:

Must be no more than 250 words.

Is the project dependent on obtaining releases or access agreements from individuals or bodies such as local councils, government or private organisations? *

- ☐ Yes
☐ No

Please detail the type of release/s or agreements/s required and whether you have a signed copy. *

Word count:

Must be no more than 250 words.

Is the project partly or wholly based on a real life event or person? *

- ☐ Yes
☐ No

Please provide details, including whether releases, in-principle agreements, or access agreements have been obtained: *

Word count:

Must be no more than 250 words.

Please list all of your chain of title documents:

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If this project is based on any other works you must provide details of all the works and the status of the chain of title documentation for each.

the 'Add More' button to add additional fields.

Type of Work	Title of Work	Author / Creator	Agreements / Status	Option Expiry Date

Submission Materials

* indicates a required field

Files can be added using the 'Choose Files' button.

Please ensure:

- Every file uploaded is named according to the filename instructions given
- If multiple files are uploaded for one question, please number to indicate sequence
- Uploaded files are in the specified format and **no ZIP files are included**
- Maximum file size 25MB

Creative Vision Statement and Development Plan

Please attach a Creative Vision Statement and Development Plan. Each should be maximum 2 pages.

Please note that if you supply more than the maximum, we will only read/watch up to the maximum limit specified.

- **Creative Vision Statement**
 - We want to know what the vision for your project is – what it will look, sound and feel like and how this will create an entertaining and satisfying experience for your intended audience.
- **Development Plan**
 - The plan should identify where your project is currently, the challenges it has delivering the above and what you will do in in terms of the application of craft, research and imagination to address this and produce strong scripts that will be able to move into production. The plan also provides the opportunity for the applicant to outline the development methodology for the stage of development being applied for, and outline the thinking behind the development budget.

Creative Vision Statement (maximum 2 pages) *

Attach a file:

Filename: Creative Vision Statement - [Project Title].doc, .docx or .pdf

Development Plan (maximum 2 pages) *

Attach a file:

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Filename: Development Plan - [Project Title].doc, .docx or .pdf

Story Document

A story document or story materials that effectively communicate and evoke the story for the long form project: this could be a story outline, treatment (10-20 pages), scriptment, script(s) (for feature films max 120 pages), series outline or other document relevant to the project's story, platform and length.

For more information on what sort of material you are able to submit please refer to the [Program Guidelines](#).

*

Attach a file:

A maximum of 1 file may be attached.

Filename: Story Document - [Project Title].doc, .docx or .pdf

Please also include the story document or story materials for the Proof of Concept. No more than a ten-page script.

NOTE: You must include story materials for the long-form project at the same time as you apply for the POC funds even if you are only applying for the funds for the production of the POC.

*

Attach a file:

A maximum of 1 file may be attached.

Filename: POC Story Document - [Project Title].doc, .docx or .pdf

Sample of Previous Work

For new and emerging creatives, if you have not supplied a link to an example of your previous work on Page 5 ('Project Creative' section) please supply a sample of your previous or current written work, maximum 10 pages

Attach a file:

A maximum of 1 file may be attached.

Filename: Sample of Previous Work - [Project Title].doc, .docx or .pdf

First Nations Agreements

Please provide any First Nations collaboration agreements. Include names and contact details of all collaborators.

Attach a file:

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Filename: First Nations Collaboration Agreement - [Project Title].doc, .docx or .pdf. If uploading multiple files, please number each.

Additional Materials

Additional supporting materials: Any other documentation or supporting material that might assist consideration of the application. This may include key Chain Of Title documents (writer, option and/or script editor agreements), photographs, artworks, a mood reel, a look book, storyboards, EPOC, a pilot episode, a sample filmed scene or music.

Please compile additional materials into a single file.

Attach a file:

A maximum of 2 files may be attached.

Filename: Additional Materials - [Project Title]. If uploading multiple files, please number each.

Did you apply for Carer's Costs in your development budget? *

☐ Yes

☐ No

Click [here](#) for more information on Carer's Costs. Costs must be included as separate line items in your Development Budget on page 9.

Carer's Costs Requested (maximum \$3,000 per application) *

\$

Please ensure you have provided all the attachments requested before submitting.

To ensure your files can be ingested into our automated systems, and that your application can be processed, please confirm: *

- ☐ Every file uploaded is named according to the filename instructions given
- ☐ If multiple files have been uploaded for one question, they are numbered to indicate sequence
- ☐ Uploaded files are in the specified format and no ZIP files are included
- ☐ Uploaded files are no more 25MBs

Diversity Information

* indicates a required field

Diversity Information

Please note this section doesn't form part of your application and is not assessed unless otherwise stated in your funding program's guidelines. If you do not wish to provide this information click 'prefer not to disclose'.

Please be advised Screen Australia Staff may use this information for the purposes of preparing and publishing aggregated research and reporting. For more information, please

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refer to [Screen Australia's Seeing Ourselves report](#). All personal information will be handled in accordance with our [Privacy Policy](#).

Please complete for **all** key creative roles listed.

If you are completing this section for someone else, please ensure you have their permission or alternatively request the individual to fill in this section.

Please select the Key Creative's role *

Does the Key Creative have a disability? *

Is the Key Creative from a culturally or linguistically diverse background? *

Does the Key Creative identify as LGBTQI+? *

'LGBTQI+' refer to lesbian, gay, bisexual, transgender/gender diverse, queer and intersex - the '+' recognises that LGBTQI doesn't include a range of other terms that people identify with, or use to describe themselves. We acknowledge that one acronym or description may be not able to fully capture the diversity of gender identities, sexual orientations and bodily diversity in our community, and that language is constantly evolving. Our intention is to be as succinct as we can, but inclusive of all.

Please select the Key Creative's cultural background/ethnicity:

Please select the Key Creative's first language (as a child). If Indigenous, go to the next question.

If first language is an Indigenous language, please select from AIATSIS Austlang Database:

Diversity Information *

☐ Please tick to confirm you have provided a diversity response for all Key Creatives listed.