

Project Format and Requirements

* indicates a required field

General Requirements

Before you begin:

- It is important that you read our [Terms of Trade](#) and the [Feature Film Production Guidelines](#) 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 \(FAQs\)](#).
- Review the [Submission Checklist](#) for a list of files and attachments you need to include to support your application. You will be required to upload these files in the last step of the application ("Submission Materials")
- For queries about the guidelines, deadlines, or questions in the form, please contact us on 1800 507 901 during business hours or email dramaproduction@screenaustralia.gov.au and quote your application number

Prior to your submission we recommend you contact a Screen Australia Investment Manager to discuss your project. Please indicate who you have spoken with: *

If you are unsure who to speak with, please email dramaproduction@screenaustralia.gov.au.

Please confirm you meet following eligibility requirements for Screen Australia funding:

Individual applicants *

- ☐ meet all requirements and conditions in our Terms of Trade
- ☐ are Australian citizens or permanent residents
- ☐ are not an employee of a Commissioning Platform (eg a broadcaster or streaming video platform)

The applicant company *

- ☐ is incorporated and carrying on business in Australia
- ☐ is not a Commissioning Platform or a related entity (eg holding company, subsidiary, joint venture)
- ☐ holds the rights or has an appropriate option to acquire the rights necessary to produce, complete, deliver and exploit the project

The project *

- ☐ is feature-length and intended for theatrical release.
- ☐ has finance in place, and a complete finance plan
- ☐ has an acceptable offer to theatrically distribute the project in Australia with sufficiently detailed commercial terms from an appropriate domestic distributor
- ☐ has an acceptable offer to represent the project for Rest of World (ROW) sales with sufficiently detailed commercial terms from an appropriate international sales agent
- ☐ is written and directed by Australian citizens or residents (with the exception of co-productions)

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- ☐ has not been declined twice for Screen Australia production funding
- ☐ has not previously been declined once for production funding after up to two unsuccessful applications for Letter of Interest
- ☐ is not a documentary

Documentary Projects should refer to our [Documentary Programs](#).

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 Information

* indicates a required field

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 *

First Name

Last Name

Email *

Mobile *

Address *

Address

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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 company which will contract with Screen Australia if this application is successful. You must have an ABN for this application. This can be a sole trader or a company.

Applicant Company Name *

Organisation Name

ABN *

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)	
DGR Endorsed	
ATO Charity Type	More information
ACNC Registration	
Tax Concessions	
Main business location	

Must be an ABN.

Is the Applicant Company an SPV (Special Purpose Vehicle)? *

- ☐ SPV
☐ Not SPV

Applicant Company 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.

Applicant Company Primary Phone Number *

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Must be an Australian phone number.

Applicant Company Primary Email *

Must be an email address.

Is this an existing SPV? *

- ☐ Yes
☐ No

Please also provide the contracting information for the Parent Company.

Parent Company Name *

Organisation Name

Parent Company ABN *

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)	
DGR Endorsed	
ATO Charity Type	More information
ACNC Registration	
Tax Concessions	
Main business location	

Must be an ABN.

Parent Company 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.

Parent Company Phone Number *

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Must be an Australian phone number.

Parent Company Email *

Must be an email address.

Contracting and Business Contacts

List the officeholders/shareholders for the Applicant Company, plus Parent Company and SPV if applicable.

Shareholder or Officeholder Name	Company Name	Australian Citizen/ Resident	Status
<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>

List the business contacts (where known).

Company Name	Role	Contact Name	Address
<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>

Additional contact person if relevant

First Name

Last Name

Additional Contact Phone Number

Additional Contact Email

Project Summary

*** indicates a required field**

Project Title *

AKA Title(s)

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Primary Platform *

Other:

Secondary Platform

Other:

Total amount requested (including COVID costs, if applicable) *

\$

Must be a dollar amount.

Applications for Feature Film Production requesting more than \$1 million in funding will be referred to the Screen Australia Board for a final decision if approval is to be recommended. Please check the posted deadline dates, and note that if your complete application is not submitted by the relevant deadline, we cannot guarantee turnaround of your project in time for the next Board Meeting.

Proposed production budget *

\$

Must be a dollar amount.

Please provide a cost estimate of the completed production.

Duration (minutes) *

Has this project been previously submitted for funding to Screen Australia or its predecessor agencies (AFC, FFC, Film Australia)? *

☐ Yes

☐ No

Please indicate the agencies to which this project has been previously submitted: *

☐ Screen Australia ☐ AFC ☐ FFC ☐ Film Australia

Has this project previously received funding from Screen Australia or its predecessor agencies? *

☐ Yes

☐ No

Creative Team

* indicates a required field

Key Creatives

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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.

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: *

Role *

Producer, Director and Writer must be included. These positions must be filled by Australian Citizens or Permanent Australian Residents.

Does the Key Creative identify as Indigenous? *

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

Bio *

Word count:

Must be between 150 and 200 words.

Mobile *

Email *

State *

Other:

Australian Citizen/ Resident Status *

Key Creative Status *

☐ Confirmed

☐ Proposed

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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 *

Other:

Gender *

Status *

☐ Confirmed ☐ Proposed

Does the other creative team member identify as Indigenous? *

Australian Citizen/ Resident Status *

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

Key Cast

These are key cast consulted and have indicated involvement, their status may be either proposed or confirmed. We are aware some key cast are unknown at this point of application process.

Name *

Character *

Key Cast Gender *

Key Cast Indigenous *

Status *

Previous Credits

* indicates a required field

Previous Credits

For each Key Creative entered on page 4, provide details of the Above-the-line Key Creative's previous credits and provide examples of previous work. If hosted online (YouTube, Vimeo, etc.) include URL and password, if applicable. Please submit completed films and not extracts.

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

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Form Preview

Key Creative Name *

Format *

Credited Role *

Production Year *

Project Title *

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

Duration (minutes) *

Password (if required)

Budget *

Screening link (if available)

Provide details of the Below-the-line Key Creative's 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

Other:

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

Project Title

Duration (minutes)

Password (if required)

Budget

Screening link (if available)

Inclusive Attachment Scheme

* indicates a required field

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Attachment Amount

Please indicate the amount intended to be used for the attachment position. This amount should be included in the total Budget. The inclusive attachment must be engaged for a minimum of 2 weeks at award minimum rates. *

\$

Inclusive Attachment Scheme

As a condition of Screen Australia production support an above or below the line attachment must be allocated to each project: for example an attachment to a Director, Producer, DOP, Editor or Composer.

The attachment should reflect the theme or content of the project: for example Indigenous, ability, gender, LGBTI+, culturally or linguistically diverse. Or the attachment should be targeted at providing experience to emerging practitioners. The costs must be included within your production budget and potential attachments should be discussed with your Investment Manager.

If you have a proposed Inclusive Attachment as part of your project at time of application please complete the section below.

Name

Role

Gender

Mobile

Does the attachment identify as Indigenous?

Email

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

Australian citizen

Is the attachment from a culturally or linguistically diverse background?

Status

If yes, please select the attachment's cultural background/ethnicity:

Bio

Please select the attachment's first language:

Word count:

Must be no more than 200 words.

Does the attachment have a disability?

Attachment's Previous Credits

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Project Title	Duration (minutes)	Release details plus links to relevant credits e.g. IMDb, festival website, etc.
<input type="text"/>	<input type="text"/>	<input type="text"/>
Credited Role	Budget	
<input type="text"/>	\$ <input type="text"/>	
Format	Production Year	
<input type="text"/>	<input type="text"/>	
Screening link (if available)	Password (if required)	
<input type="text"/>	<input type="text"/>	

Project Creative Details

* indicates a required field

See Screen Australia's guide [What is a synopsis? An outline? A treatment?](#) for more information.

Logline Synopsis *

Must be between 2 and 50 words.

One-paragraph synopsis *

Word count:

Must be no more than 120 words.

Shoot Format *

☐ 4K ☐ 8K ☐ Digital ☐ HD ☐ HDCAM ☐ HDV ☐ SD

Distribution Format *

☐ 4K ☐ 8K ☐ Digibeta ☐ Digital ☐ HD

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

- | | | |
|---|--|--|
| <input type="checkbox"/> Action adventure | <input type="checkbox"/> Romantic comedy | <input type="checkbox"/> Mystery |
| <input type="checkbox"/> Comedy | <input type="checkbox"/> Thriller | <input type="checkbox"/> Science fiction |
| <input type="checkbox"/> Drama | <input type="checkbox"/> Western | <input type="checkbox"/> Family |
| <input type="checkbox"/> Horror | <input type="checkbox"/> Crime | <input type="checkbox"/> Other: <input type="text"/> |
| <input type="checkbox"/> Musical | | |

Style *

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- ☐ Animation
- ☐ Live action

Setting *

Period (Circa) *

Protagonist

A protagonist:

- 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).

A character does not have to feature all of the above factors to be a protagonist (or the only protagonist).

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

<input type="text"/>	<input type="text"/>
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Gender equity, diversity and inclusivity are priorities for Screen Australia. We therefore expect that both diversity of the narrative and characters are reflected within the creative team. Also, consider whether your team has the right to tell the story and whether your telling of it will be authentic.

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Socio-economic backgrounds of key creatives may form a part of the project strategy to promote inclusivity and authenticity of story-telling.

Please state in what ways your project will promote diversity and inclusion both on screen and/or behind the camera. *

Word count:

Must be between 100 and 150 words.

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 100 and 150 words.

Audience

Primary audience age range (years): *

Identify your target age. e.g. 8 - 14.

Primary audience gender: *

- ☐ Skewed towards female ☐ Skewed towards male ☐ Gender neutral

Secondary audience age range (years): *

Identify your target age. e.g. 8 - 14.

Secondary audience gender: *

- ☐ Skewed towards female ☐ Skewed towards male ☐ Gender neutral

Anticipated Scale of release *

- ☐ Limited (<20 prints)
☐ Specialty (20-99 prints)
☐ Mainstream (100-199 prints)
☐ Wide (200-399 prints)
☐ Blockbuster (400+ prints)

Indigenous Languages

Screen Australia's Indigenous 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.

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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: *

Foreign Languages

Are foreign languages used in your project? *

☐ Yes

☐ No

Please select the foreign languages included in your project: *

If multiple languages are included, please select the language predominantly featured in your project first, and then any other languages.

Production Schedule

Please provide proposed dates for key milestones.

Schedule Item

Date

		Must be a date.

Producer Offset & Co-Production Status

* indicates a required field

Producer Offset: You do not need to have lodged an application for your Producer Offset Provisional Certificate at the time of applying to the funding round unless specifically requested by your Screen Australia Investment Manager. In most cases producers will be able to wait to see whether or not their project has been successful for funding before

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applying for a certificate, saving time and application fees. However, if you are approved for funding you will need to lodge your application and receive your certification prior to contract execution. **Co-Productions:** You must be able to provide (where relevant) Provisional Co-production approval (no more than two years old) before the decision meeting at which your Production Investment application will be considered. To allow Screen Australia's Producer Offset and Co-Production Unit sufficient processing time, this means you must have lodged the relevant form/s with them before submitting your Production Investment application. For further information refer to our [Producer Offset](#) and [Co-Production](#) program pages.

Is the project intended to be an Official Co-production? *

☐ Yes ☐ No ☐ Undecided

Foreign Co-producer and Country *

Is it an Australian majority? *

☐ Yes ☐ No

Australian financial percent *

Must be a number.

Current Official Co-production status *

☐ Provisional approval application lodged

Insert reference number below. Note: provisional co-production approval must be obtained before the Decision Meeting at which the project will be considered.

Provisional Co-production reference number *

The reference number is listed on confirmation email from the Producer Offset & Co-production Unit

Copyright and Clearances

* indicates a required field

In order to receive funding from Screen Australia, 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.

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 narrative overview of the chain of title for this project, including any rights you still need to obtain: *

Word count:

Must be no more than 200 words.

For example: 'An original work by [the writer] who is the applicant and owns the rights;' or, 'Based on the [book] acquired by [the production company] with a writer's agreement between [the production company] and [the writer].'

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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 200 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 200 words.

Chain of Title Documents

Please list all of your chain of title documents:

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.

Click the 'Add More' button to add additional fields.

Type of Work	Title of Work	Author / Creator	Agreements / Status	Option Expiry Date
Please note: All Chain of Title documents must be uploaded on the Submission Materials page.				Must be a date.
Other:				

Indigenous Story Content

* indicates a required field

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

Where this is not the case we expect meaningful collaboration and consultation with the Indigenous communities whose stories they are.

Whenever there is Indigenous content and/or Indigenous community participation in the project or when there are Indigenous 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](#) which includes a statement on how you are approaching the Indigenous content, (even if you believe the content is not specific to a community or individual), evidence of your consultation to date and where relevant, signed letters of consent confirming community and/or individual's willingness to participate.

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

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

☐ Yes

☐ No

For example: Does the project involve an Indigenous story or an Indigenous character? Or focus on an Indigenous person or community? Or use Indigenous communities or land as locations? Or draw on or refer to Indigenous culture and heritage in any form? Even if you think the Indigenous 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.

The above 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

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

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

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

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Key Creatives and Employment

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

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

Collaboration

To date how have you collaborated with the Indigenous community on your screen project? Who from the Indigenous community have you collaborated with and can you provide a letter of agreement from them? What is your collaborative process with the Indigenous community going forward on this project? *

Rights

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

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 an Indigenous 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? *

Budget & Financing

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* indicates a required field

To be eligible for Screen Australia funding, you must demonstrate that you have finance in place and a finance plan.

In the "Submission Materials" section you will be required to upload the following:

- A detailed budget and budget summary using the standard [Screen Australia A-Z budget format](#) (or Movie Magic or EP formats, as long as a QAPE spreadsheet is included).
- A finance plan spreadsheet using the [Screen Australia template](#)
- A one-line shooting schedule and relevant cast breakdowns on which budget is based.
- All relevant letters of offer, deal memos and agreements for every line in the finance plan
- See also [Doing Business With Us](#) for general budget requirements

COVID-19 Safety Compliance Costs Budget and Funding Sources

Please provide a budget summary for the COVID-19 safety compliance costs. Do not include GST. You will be required to attach a full finance plan and production budget including these costs as a separate item in the "Submission Materials" section (page 14) of this application.

Use the 'Add More' button to add additional rows.

Budget Item	Screen Australia Ask (\$)	Other Funding (\$)
	\$	\$

Screen Australia Ask Total

\$

This number/amount is calculated.

Other Funding Total

\$

This number/amount is calculated.

COVID Safety Compliance Costs Total

\$

This number/amount is calculated.

Previous funding

Please indicate any previous development or other funding provided to this project by Screen Australia or predecessor agencies, State and Federal agencies.

Notes:

- Click on Add More to enter multiple funding sources.

Agency/funding source

Other:

Type of finance

Other:

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Year

Amount

Does the project have a proposed gap financier? *

☐ Yes

☐ No

Please provide the name of this entity, as well as the general terms for this agreement. Please note that Screen Australia may require that a portion or all of this gap finance be placed in an Escrow account. *

Does the project have a proposed offset cashflow provider? *

☐ Yes

☐ No

Please provide the name of the offset cashflow provider. *

Anticipated Spend by Location

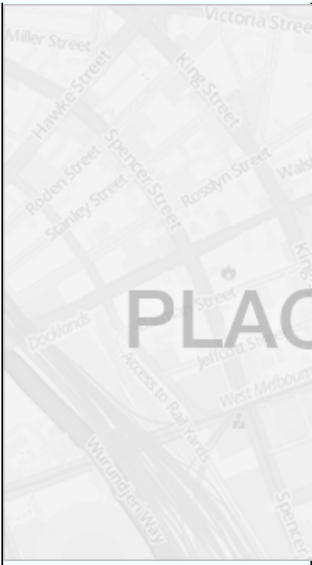


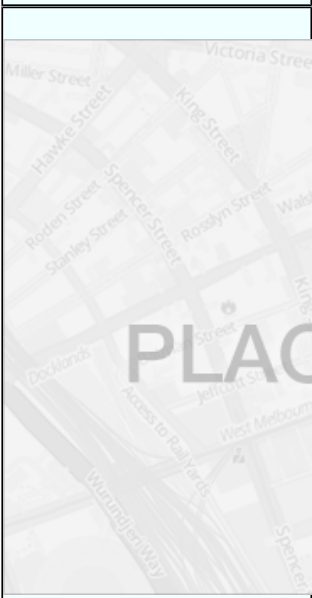

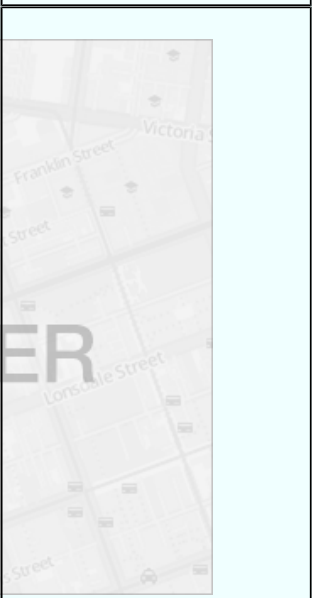
Please note a postcode is required for research purposes.

We understand location is sometime unconfirmed, in this situation nominate an 'indicative' location.

Location	Activity	Anticipated Spend	Estimated % of budget
State/Province, Postcode, and Country are required.		Must be a dollar amount.	This number/amount is calculated.
		\$	

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Total anticipated spend by state

\$

The total spend should match the total production budget.

Marketplace Deal Summaries

* indicates a required field

As specified in the [Feature Production guidelines](#) your application must include:

- an acceptable offer to theatrically distribute the project in Australia with sufficiently detailed commercial terms from an appropriate domestic distributor, AND

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- an acceptable offer to represent the project for Rest of World (ROW) sales with sufficiently detailed commercial terms from an appropriate international sales agent.

Agreements must be uploaded in the Submission Materials section, but **should not be countersigned by you** at this stage.

Terms of finance from sales, distribution and licensing

In relation to ROW, all financial contributions to the budget that are made directly from sales, pre-sales, distribution and licensing, including distribution guarantees, advances, minimum guarantees and licence fees, as well as cashflow loans for these contributions must be recovered from ROW receipts; they cannot be recovered from ANZ receipts.

Where such contributions are in relation to world-wide rights for a project, a portion of the amount, to be agreed by Screen Australia, is to be allocated to the ANZ territory. The remaining ROW portion of the contribution, and related expenses, cannot be recovered from ANZ receipts.

Advances against ANZ and ROW must be clearly split and expenses should be treated separately.

Screen Australia does not allow these contributions to be treated as equity ie this type of contribution does not entitle the contributor to a share of the equity investors' receipts or a share of copyright in the project.

Please summarise the key terms of your marketplace arrangements.

Domestic Distributor *

Term of Agreement

Territories

Rights

[Click here for more information](#)

Advance/Minimum Guarantee

Must be a dollar amount.

Additional rights/commissions or non-standard terms or conditions

Payable

Commissions

ROW Sales Agent *

Term of Agreement

Territories

Rights

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Advance/Minimum Guarantee

\$

Must be a dollar amount.

[Click here for more information](#)**Proposed marketing expenses**

\$

Must be a dollar amount.

Additional rights/commissions or non-standard terms or conditions**Commissions****Does the project have a Commissioning Platform attached? ***☐ Yes☐ No

E.g. free-to-air or subscription television broadcaster and/or newer online platforms.

Please provide both primary and secondary platform deal summaries.

Commissioning Platform *

e.g. Broadcaster

Term of Agreement**Territories****Rights**[Click here for more information](#)**Number of runs**

Must be a number.

Additional rights or non-standard terms or conditions**Licence fee**

\$

Must be a dollar amount.

Licence fee per hour

\$

Must be a dollar amount.

Holdback on domestic channels

Number of months

Holdback on international channels

Number of months

Does the project have a presale? *☐ Yes☐ No

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Presale *

Term of Agreement

Territories

Rights

[Click here for more information](#)

Amount

Must be a dollar amount.

Comments (including any commissions)

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

Applicant Company Details

ASIC Company Extract document - must be recent (within last 28 days). Please also provide for parent companies if the applicant company is an SPV. *

Attach a file:

Filename: ASIC Extract - [Company Name] - [Project Title].doc, .docx or .pdf

Company directors: list of the names and addresses of all company directors, indicating whether they are Australian citizens or residents. *

Attach a file:

Filename: Company Directors - [Company Name] - [Project Title].doc, .docx or .pdf

Applicant Details

CV: A CV for all Key Creatives (writer, director, producer & executive producer) is required, 2 page limit for each. *

Attach a file:

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Filename: CV - [Team Member Name] - [Project Title].doc, .docx or .pdf

Project Creative Details

See Screen Australia's [Story Documents guide](#) for more information.

Script - Full and complete script. Please use industry standard format including title page with date, draft number, writers, copyright. *

Attach a file:

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

Synopsis - One page *

Attach a file:

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

Director's statement - detailing their creative vision for the project. *

Attach a file:

Filename: Director's Statement - [Project Title].doc, .docx or .pdf

Producer's statement - detailing their vision for the film, including its connection with its intended audience. *

Attach a file:

Filename: Producer's Statement - [Project Title].doc, .docx or .pdf

Any key cast deal memos/agreements

Attach a file:

Filename: [Document Type] - [Name] - [Project Title].doc, .docx or .pdf. If uploading multiple files, please number each.

Marketing Strategy - which articulates the proposal to sell the project to the intended audience (prepared with input from the domestic distributor_ - including proposed cross-platform strategy for the project's commercialisation - and proposed international sales and distribution strategy (prepared with input from the International sales agent). *

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Attach a file:

Filename: Marketing Strategy - [Project Title].doc, .docx or .pdf

Sales estimates from Sales agent, if applicable

Attach a file:

Filename: Sales Estimates - [Project Title].doc, .docx or .pdf

Revenue Projections if requested - (low, medium, high) for ANZ, provided by the domestic distributor.

Attach a file:

Filename: Revenue Projections - [Project Title].doc, .docx or .pdf

COVID Safety

COVID Safety Plan AND Risk Assessment Plan *

Attach a file:

Filename: COVID Safety Plan and Risk Assessment Plan - [Project Title].doc, .docx or .pdf

Copyright and Clearances

Summary: please ensure that all Chain of Title documents are numbered (in chronological order).

Documents: please ensure that the title of each uploaded Chain of Title document begins with its corresponding number on the Chain of Title summary.

Chain of title: A summary list of Chain of title documents *

Attach a file:

Filename: Chain of title Summary - [Project Title].doc, .docx or .pdf

Chain of title documents - all signed and dated Chain of Title documents, including all rights and development agreements (eg. Option agreements, writer's agreements, quitclaim deeds and co-development agreements) *

Attach a file:

Filename: Chain of title - [Document name] - [Project Title].doc, .docx or .pdf. If uploading multiple files, please number each.

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Solicitor's opinion letter: If successful, you will need to provide a solicitor's opinion letter on all Chain of Title documents. If you have already have a solicitor's opinion letter, please attach it here.

Attach a file:

Filename: Solicitors opinion - [Project Title].doc, .docx or .pdf

Indigenous Content or Participation

Indigenous content statement: A statement setting out how you are approaching the Indigenous content or participation with regard to appropriate protocols, even if the content is not specific to a particular community or individual. *

Attach a file:

Filename: Indigenous Content Statement - [Project Title].doc, .docx or .pdf

Indigenous consultation: Signed evidence of consultation to date. *

Attach a file:

Filename: Indigenous Consultation - [Project Title].doc, .docx or .pdf

Indigenous consent: Signed letters of consent from Indigenous individuals or communities confirming their willingness to participate. *

Attach a file:

Filename: Indigenous Consent - [Project Title].doc, .docx or .pdf. If uploading multiple files, please number each.

Marketplace

Marketplace - Acceptable offer for Australian theatrical Distribution; all relevant deal memos/agreements/letters of offer in relation to marketing and distribution. Agreements should not be countersigned by the Applicant at this stage. *

Attach a file:

Filename: Marketplace - Australian theatrical Distribution - [Project Title].doc, .docx or .pdf. If uploading multiple files, please number each.

Marketplace - Acceptable offer for Rest of World Sales agent: all relevant deal memos/agreements/letters of offer in relation to marketing and distribution. Agreements should not be countersigned by the Applicant at this stage. *

Attach a file:

Filename: Marketplace - ROW Sales Agent - [Project Title].doc, .docx or .pdf. If uploading multiple files, please number each.

Budget and Financing

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Finance Plan: Using the [Screen Australia Excel template](#), indicating the dates of confirmation of any state agency funding or any other finance pending, including an outline of proposed recoupment structure, profit and copyright shares.

Your Finance Plan should include a separate row for Screen Australia's COVID-19 safety compliance costs contribution being requested, and additional rows for any other parties who are contributing to COVID-19 safety compliance costs.

Please indicate party names in the finance plan.

If you have State Agency funding in your finance plan, please provide the date of the funding decision meeting.

Finance Plan *

Attach a file:

Filename: Finance Plan - [Project Title].xls or .xlsx. Must be in MS Excel.

All relevant deal memos/agreements/letters of offer in relation to marketing and distribution. Please note: a signed deal memo or letter of offer including term sheets must be attached for ALL marketplace or equity attachments in the finance plan. However, please don't countersign these agreements at this stage *

Attach a file:

Filename: [Document Type] - [Name] - [Project Title].doc, .docx or .pdf. If uploading multiple files, please number each.

Documented evidence relating to any private equity investment.

Attach a file:

Filename: Equity evidence - [Project Title].doc, .docx or .pdf

Please use the correct [A-Z Budget template from the Screen Australia website](#). Please include a separate COVID Costs section.

Detailed budget and budget summary using standard Screen Australia A-Z budget form or Movie Magic or Entertainment Partners (EP) *

Attach a file:

Filename: Budget - [Project Title].xls or .xlsx

Was the budget prepared using Movie Magic or Entertainment Partners (EP)? *

☐ Yes

☐ No

QAPE spreadsheet (must be in MS Excel format) *

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Attach a file:

Filename: QAPE Spreadsheet - [Project Title].xls or .xlsx

Shooting Schedule: A one-line shooting schedule and relevant cast breakdowns on which budget is based. *

Attach a file:

Filename: Shooting Schedule - [Project Title].doc, .docx or .pdf

Post Production Schedule: A summary post-production schedule from start of post production to delivery. *

Attach a file:

Offset Cash flow provider or PDV provider *

Attach a file:

Filename: Offset cashflow provider - [Project Title].doc, .docx or .pdf

Completion Guarantor letter of intent showing date of budget, correct budget amount, bond fee. *

Attach a file:

Filename: Completion guarantor - [Project Title].doc, .docx or .pdf

Gap Lender *

Attach a file:

Filename: Gap Lender - [Project Title].doc, .docx or .pdf

Producer Offset and Co-Production Status

If available or if requested, please provide the following:

Provisional Certificate or confirmation email - Provisional certificate no more than two years old, or confirmation email as proof that application has been lodged.

Attach a file:

Filename: Provisional Certificate confirmation - [Project Title].doc, .docx or .pdf

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Confirmation email (if received) as proof that application form has been lodged, which is no more than 2 years old

Attach a file:

Filename: Co-Production Confirmation Email - [Project Title].doc, .docx or .pdf

Copy of completed application form (not supporting documentation)

Attach a file:

Filename: Co-Production Application - [Application type] - [Project Title].doc, .docx or .pdf

Supporting Materials

Please attach any other evidence of realistic intent to be in production within 6 months from the date of your application. This may include, but is not limited to, the following dated documentation:

- Preliminary shooting schedule
- Cast and or crew deal memos (drafts)
- Location agreements (e.g. filming locations and/or production service agreements and/or studio rental hire agreements, equipment or post facilities)
- Evidence of the commencement of contracting
- Evidence of location recces and costing
- Confirmation from State Bodies and or local government areas about intention to shoot in regional or remote areas.

Evidence of realistic intent to be in production within 6 months *

Attach a file:

Filename: [Type of Document] - [Project Title].doc, .docx or .pdf. If uploading multiple files, please number each.

Any other documentation or supporting material that might assist consideration of the application.

Attach a file:

Filename: Supporting Materials - [document] - [Project Title].doc, .docx or .pdf. If uploading multiple files, please number each.

Please ensure you have checked off all sections of the [SUBMISSION MATERIALS CHECKLIST](#) before submitting your application.

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

Please complete for **all** (above-the-line) 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.