

# General Television Drama Production Form Preview

## Project Format and Requirements

\* 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 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](#) and the [General Drama 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](mailto: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](mailto: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

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- 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 \***

- has a local presale of at least \$500,000 per broadcast hour from a Commissioning Platform
- has finance in place, and a complete finance plan
- is written and directed by Australian citizens or permanent residents (with the exception of co- productions)
- is not applying for retrospective funding (for monies already spent)

**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 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

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**Email \***

**Mobile \***

**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 company which will contract with Screen Australia if this application is successful. You must have an ABN for this application.

**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	<a href="#">More information</a>
ACNC Registration	
Tax Concessions	
Main business location	

Must be an ABN.

**Please COPY & PASTE the ENTITY NAME from the ABR lookup above into Applicant Company Name field below. These fields must be identical.**

**Applicant Company Name \***

Organisation Name

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**Please tick to confirm Applicant Company Name and registered Entity Name are identical \***

Confirmation Check

**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 \***

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 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	<a href="#">More information</a>
ACNC Registration	

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Tax Concessions
Main business location

Must be an ABN.

**Please COPY & PASTE the ENTITY NAME from the ABR lookup above into Parent Company Name field below. These fields must be identical.**

**Parent Company Name \***

Organisation Name

**Please tick to confirm Parent Company Name and registered Entity Name are identical \***

Confirmation Check

**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 \***

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"/>

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## 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)

### Primary Platform \*

### Secondary Platform

### Total amount requested \*

\$

Must be a dollar amount.

What is the total financial support you are requesting for this application?

### Proposed production budget \*

\$

Must be a dollar amount.

Please provide a cost estimate of the completed production.

### Format \*

Series

Telemovie

Package of telemovies

### Duration (minutes) \*

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Please indicate the **duration per episode** in the above field.

**Number of episodes \***

**Budget per episode \***

Must be a dollar amount.

**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

With the exception of official Co-Productions, the project must be written and directed by Australian citizens or permanent 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 \*

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

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

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

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 \*

Australian Citizen/ Resident Status \*

Status \*

Confirmed

Proposed

## 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 \*



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**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 Status \***

**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:**

## 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 First Nations \***

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)

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

**Status \***

## Previous Credits

\* indicates a required field

## Previous Credits

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## Form Preview

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.

<b>Key Creative Name *</b>	<b>Format *</b>
<input type="text"/>	<input type="text"/>
<b>Credited Role *</b>	<b>Production Year *</b>
<input type="text"/>	<input type="text"/>
<b>Project Title *</b>	<b>Release details plus links to relevant credits e.g. IMDB, festival website, theatre reviews, online work, etc. *</b>
<input type="text"/>	<input type="text"/>
<b>Duration (minutes) *</b>	<b>Password (if required)</b>
<input type="text"/>	<input type="text"/>
<b>Budget *</b>	
\$ <input type="text"/>	
<b>Screening link (if available)</b>	
<input type="text"/>	

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.

<b>Key Creative Name</b>	<b>Format</b>
<input type="text"/>	<input type="text"/>
<b>Credited Role</b>	<b>Production Year</b>
<input type="text"/>	<input type="text"/>
<b>Project Title</b>	<b>Release details plus links to relevant credits e.g. IMDB, festival website, theatre reviews, online work, etc.</b>
<input type="text"/>	<input type="text"/>
<b>Duration (minutes)</b>	<b>Password (if required)</b>
<input type="text"/>	<input type="text"/>
<b>Budget</b>	
<input type="text"/>	
<b>Screening link (if available)</b>	
<input type="text"/>	

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### Crew Placement Scheme

\* indicates a required field

As a condition of Screen Australia funding, the production must support below the line crew placement opportunity.

Each placement opportunity should provide genuine career advancement in a mid, senior crew or below the line leadership/HOD role. The costs must be included within your production budget and potential placements must be discussed with your Investment Manager or the Industry Development Manager.

**If you have a proposed Crew Placement as part of your project at time of application please complete the section below.**

Placee name

Length of opportunity (weeks)

Placement role

Placement start date

Must be a date.

Weekly rate to be paid to Placee

Must be a dollar amount.

Placement end date

Must be a date.

Placement supervisor/mentor name (if known)

**As your Total Amount Requested is above \$500,000, please confirm that you have provided details for the required number of crew placements including the role, weekly rate and length for the Crew Placement Scheme above. Placement(s) must also be included in your budget. \***

Confirm

### 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 \***

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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 style="width: 80px;" type="text"/> |
| <input type="checkbox"/> Musical          |  |   |

### Style \*

- Animation  
 Live action

## 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*).

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### 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

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.

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 250 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 250 words.

### Audience

**Primary audience age range (years): \***

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

**Primary audience gender: \***

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

**Secondary audience age range (years): \***



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## Production Schedule

Please provide proposed dates for key milestones.

**For animation, please indicate 'Start of storyboarding', 'Start of animation' and 'Start of sound edit' in place of 'Start of pre-production', 'Start of principal photography' and 'Start of post-production' respectively.**

Please provide proposed dates for key milestones.

Schedule Item	Date
	Must be a date.
Start of storyboarding Start of pre-production Start of animation Start of principal photography End of principal photography Start of sound edit Start of post-production Rough cut viewing Fine cut viewing Picture edit complete Project complete Delivery Audit Complete	
Start of storyboarding Start of pre-production Start of animation Start of principal photography End of principal photography Start of sound edit Start of post-production Rough cut viewing Fine cut viewing Picture edit complete Project complete Delivery Audit Complete	
Start of storyboarding Start of pre-production Start of animation Start of principal photography End of principal photography Start of sound edit Start of post-production Rough cut viewing Fine cut viewing Picture edit complete Project complete Delivery	

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Audit Complete	
Start of storyboarding Start of pre-production Start of animation Start of principal photography End of principal photography Start of sound edit Start of post-production Rough cut viewing Fine cut viewing Picture edit complete Project complete Delivery Audit Complete	
Start of storyboarding Start of pre-production Start of animation Start of principal photography End of principal photography Start of sound edit Start of post-production Rough cut viewing Fine cut viewing Picture edit complete Project complete Delivery Audit Complete	
Start of storyboarding Start of pre-production Start of animation Start of principal photography End of principal photography Start of sound edit Start of post-production Rough cut viewing Fine cut viewing Picture edit complete Project complete Delivery Audit Complete	
Start of storyboarding Start of pre-production Start of animation Start of principal photography End of principal photography Start of sound edit Start of post-production Rough cut viewing Fine cut viewing Picture edit complete Project complete Delivery Audit Complete	
Start of storyboarding Start of pre-production Start of animation Start of principal photography End of principal photography Start of sound edit Start of post-production Rough cut viewing Fine cut viewing Picture edit complete Project complete Delivery Audit Complete	
Start of storyboarding Start of pre-production Start of animation Start of principal photography End of principal photography Start of sound edit Start of post-production Rough cut viewing Fine cut viewing Picture edit complete Project complete Delivery Audit Complete	
Start of storyboarding Start of pre-production Start of animation Start of principal photography End of principal photography Start of sound edit Start of post-production	



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Rough cut viewing Fine cut viewing Picture edit complete Project complete Delivery Audit Complete	
Start of storyboarding Start of pre-production Start of animation Start of principal photography End of principal photography Start of sound edit Start of post-production Rough cut viewing Fine cut viewing Picture edit complete Project complete Delivery Audit Complete	
Start of storyboarding Start of pre-production Start of animation Start of principal photography End of principal photography Start of sound edit Start of post-production Rough cut viewing Fine cut viewing Picture edit complete Project complete Delivery Audit Complete	

## 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 Investment Manager. In most cases producers will be able to wait to see whether or not their project has been successful for funding before 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

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**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]."

**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? \***

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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
				Must be a date.

### 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 and consultation 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](#) which 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 consultation 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

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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.

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

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

**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)? \***

### 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? \***

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

### Collaboration

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**To date 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 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 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? \***

## Budget & Financing

\* 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 [current 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

**Have you applied for production funding from any State Agency? \***

Yes

No

## State Agency Production Funding

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Please indicate any State Agency Production Funding you have applied for.

## Notes:

- Click on Add More to enter multiple funding sources

Agency/funding source

Type of finance

Amount

Must be a dollar amount.

Expected decision date

Must be a date.

## 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 \*

Type of finance \*

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

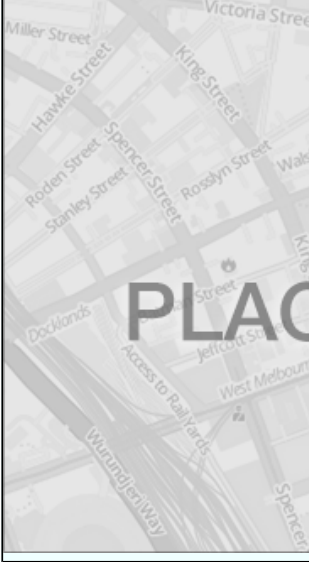
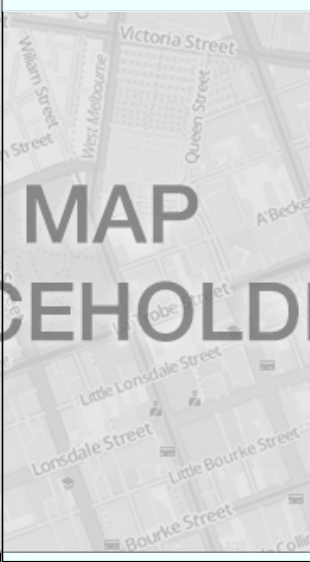
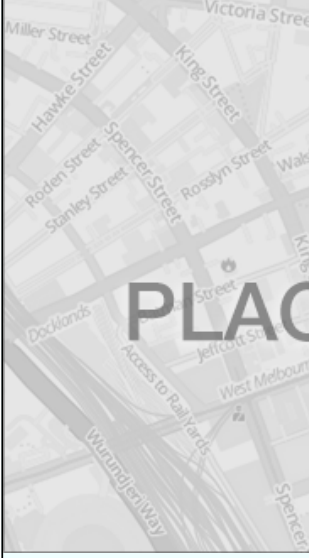
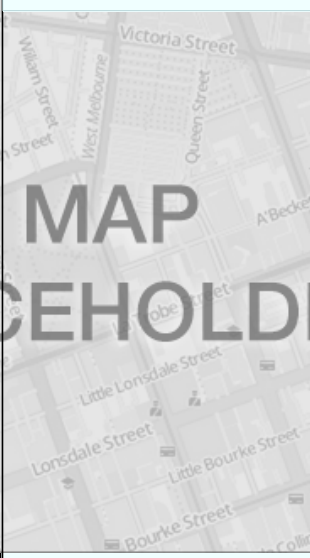
**Please provide the name of the offset cashflow provider. \***

## Anticipated Spend by Location

Please note a postcode is required for research purposes.

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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.
		\$	
		\$	

**Total anticipated spend by state**

\$

The total spend should match the total production budget.

# General Television Drama Production Form Preview

## Marketplace Deal Summaries

\* indicates a required field

Please refer to the [General Drama Production Guidelines](#) for marketplace attachment requirements, including minimum licence fees. Agreements must be attached, but should not be countersigned by you at this stage.

**Is this project a co-commission? \***

Yes

No

Please provide both primary and secondary platform deal summaries.

**Please complete all fields. If unknown enter "TBC" or if not applicable enter "NA".**

**Commissioning Platform \***

**Term of Agreement \***

**Territories \***

**Rights \***

Click [here](#) for more information

**Number of runs \***

Must be a number.

**Additional rights or non-standard terms \***

**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

**Sales Agent/Distributor \***

**Term of Agreement \***



# General Television Drama Production Form Preview

**Territories \***

**Rights \***

Click [here](#) for more information

**Advance/ minimum guarantee \***

Must be a dollar amount.

**Additional rights or non-standard terms \***

**Distribution commission \***

**Distribution expenses \***

**Holdback on domestic channels \***

Number of months

**Holdback on international channels \***

Number of months

## 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:

# General Television Drama Production

## Form Preview

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:

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

### Project Creative Details

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

**Extended Outline and or Series Bible \***

Attach a file:

Filename: Extended Outline and or Series Bible - [Project Title].doc, .docx or .pdf

At least two episode scripts, preferably approved by the Commissioning Platform

**Episode 1 script \***

Attach a file:

Filename: Episode 1 Script - [Project Title].doc, .docx or .pdf.

**Episode 2 script \***

Attach a file:

Filename: Episode 2 Script - [Project Title].doc, .docx or .pdf

**Additional approved scripts**

Attach a file:

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

**Complete script, preferably approved by the Commissioning Platform \***

Attach a file:

# General Television Drama Production

## Form Preview

**Creative Statement - a statement from the project's creative team detailing their creative vision for the project \***

Attach a file:

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

**Any relevant 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 proposed international sales and distribution strategy and proposed cross-platform strategy for project commercialisation \***

Attach a file:

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

**Sales estimates from Sales agent (required unless the deal is for a worldwide platform) \***

Attach a file:

Filename: Sales Estimates - [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:

# General Television Drama Production Form Preview

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

**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

## First Nations Content or Participation

**First Nations content statement: A statement setting out how you are approaching the First Nations 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: First Nations Content Statement - [Project Title].doc, .docx or .pdf

**First Nations consultation: Signed evidence of consultation to date. \***

Attach a file:

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

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

Attach a file:

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

## Budget and Financing

Your total finance plan must match the supplied total production budget exactly. All figures must also match corresponding figures in the application form.

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.

**Please note you must download and use the current Screen Australia Finance Plan template located on the website. Using an older version of the template will require re-submission.**

Please indicate party names in the finance plan.

**Finance Plan \***

# General Television Drama Production Form Preview

Attach a file:

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

**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

**All relevant deal memos/agreements/letters of offer/ licence agreement 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. You must provide evidence for all line items in the finance plan. Where there is production company/producer equity, an accountant's letter of solvency should be supplied as evidence.**

Attach a file:

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

**Documented evidence relating to any Key Creative reinvestment - an accountant's letter of solvency should be supplied as evidence of any reinvestment of fees.**

Attach a file:

Filename: Key Creative Reinvestment - [Project Title].doc, .docx or .pdf

Please use the correct [A-Z Budget template from the Screen Australia website.](#)

**Detailed budget and budget summary using standard Screen Australia A-Z budget form or Movie Magic or Entertainment Partners (EP) - NOTE: the budget should have a 10% BTL Contingency per guidelines. \***

Attach a file:

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

# General Television Drama Production

## Form Preview

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

- Yes  No

**QAPE spreadsheet (must be in MS Excel format) \***

Attach a file:

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

**Offset Cash flow provider or PDV provider \***

Attach a file:

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

**Does the project have a Completion Guarantor? \***

- Yes  I will be seeking a waiver

**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

**Waiver request rationale - please explain why a waiver is being requested. \***

Word count:

Must be no more than 150 words.

**Does the project have an appointed disbursement administrator? \***

- Yes  I will be seeking a waiver

**Disbursement administrator letter of intent \***

Attach a file:

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

**Waiver request rationale - please explain why a waiver is being requested for the disbursement administrator. \***

# General Television Drama Production Form Preview

## **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

**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:

# General Television Drama Production

## Form Preview

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

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** key creative (above-the-line) 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+? \*

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

'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



# General Television Drama Production Form Preview

**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:**

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.

## **Diversity Information \***

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