

# Dynamic Television Scripted Initiative

## 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 times. A person or company that makes a false or misleading statement to Screen Australia in an application may face criminal or civil liability including liability for an offence under the Criminal Code Act 1995. In addition, if funding awarded by Screen Australia was obtained by fraud or serious misrepresentation, Screen Australia can revoke its funding.
- It is important that you read our [Terms of Trade](#) and the [Dynamic Television Scripted Initiative 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 \(FAQs\)](#).
- For queries about the guidelines, deadlines, or questions in the form, please contact us on 1800 507 901 during business hours or email [development@screenaustralia.gov.au](mailto:development@screenaustralia.gov.au) and quote your application number

**Please confirm you meet eligibility requirements.**

#### **The applicant / applicant company: \***

- meets all requirements and conditions in our Terms of Trade
- is an Australian production company (Pty Ltd) - no sole trader ABNs.

#### **Please also confirm that the project \***

- is a one-hour television drama project in development, that has a series outline (5-10 pages, including: pilot episode outline, series overview and brief character descriptions)
- is eligible under Screen Australia's Terms of Trade\*
- is unencumbered\*\* by market attachments or development deals
- has a minimum of one producer and one writer attached
- has a producer attached that has at least one produced TV credit. Writer/s do not need to have credit/s.

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*\*If the application is based on an underlying work an appropriate option and purchase agreement will be required. Shopping Agreements will not be accepted.*

*\*\*Unencumbered should be taken to mean the applicant maintains full creative and financial control of their project, and hold the rights to the project via evidenced Chain of Title. No rights can have been assigned, no future development agreements, or production or broadcast agreements, can have been entered into. The project may have received previous development investment but the applicant must continue to hold all the rights as at the time of application to the Dynamic Television Scripted Initiative.*

**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 \***

## Applicant and Company Details

*\* 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 contact \***

First Name

Last Name

**Applicant Role**

**Applicant Primary Email \***

**Applicant Mobile Phone Number \***

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### **Applicant Address \***

Address

  

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

### **Contracting Entity**

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

### **Applicant Company \***

Organisation Name

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

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

Information from the Australian Business Register	
ABN	
Entity name	
ABN status	
Entity type	
Goods & Services Tax (GST)	
DGR Endorsed	
ATO Charity Type	<a href="#">More information</a>
ACNC Registration	
Tax Concessions	
Main business location	

Must be an ABN.

### **Full 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.

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### Additional contact person if relevant

First Name

Last Name

### Additional Contact Primary Phone Number

Must be an Australian phone number.

### Additional Contact Primary Email

Must be an email address.

## Project Summary

\* indicates a required field

### Project Title \*

### AKA Title(s)

### Primary Platform \*

Commissioning Platform - e.g. Broadcaster, SVOD

### Anticipated delivery date \*

### Proposed production budget \*

Please provide a cost estimate of the completed production. As the project is only in development, we understand that this figure is a rough estimate.

### Number of episodes \*

Must be a number.

### Duration per episode (minutes) \*

Must be a number.

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**Will this project be an official co-production? \***

- Yes  No  Undecided

**Do you anticipate approaching Screen Australia for future production investment? \***

- Yes  No  Undecided

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

- Yes  No

**Please indicate the agencies to which this project previously applied: \***

- Screen Australia  AFC  FFC  Film Australia

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

- Yes  No

## Project Creative Details

\* indicates a required field

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

**Logline synopsis \***

Must be no more than 80 words.  
Up to 5 lines of text.

**One-paragraph synopsis \***

Word count:  
Must be between 500 and 800 words.

**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          |  |  |

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

Word count:

Must be between 200 and 250 words.

## Protagonist

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

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

### **Ensemble dramas/ dramas with multiple protagonists**

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

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

### **Allocating gender**

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

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

**Protagonist name**

**Protagonist gender**

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

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 the diversity of the story world and characters are reflected in the creative team and/or that integrated and meaningful collaboration occurs from early stages of development. Also, consider whether your team has the right to tell the story and whether your telling of it will be authentic.

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

Word count:

Must be between 200 and 250 words.

## Indigenous Languages

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

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

Yes

No

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

**Please select the language group(s) included: \***

You can select more than one if required.

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

## Pathway to Audience

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

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

**Primary audience gender: \***

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

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

**Secondary audience gender: \***

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

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### Who is the target audience for your project? \*

Word count:

Must be no more than 250 words.

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

### Why will this audience want to see your project? \*

Word count:

Must be no more than 250 words.

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

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

Word count:

Must be no more than 250 words.

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

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

Word count:

Must be no more than 250 words.

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

## Creative Team

\* indicates a required field

### Key Creatives

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

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

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

- **Grassroots:** The Key Creative has no practical industry experience. They may have worked on some small, short-form content projects.



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- **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 \*

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)

Bio \*

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

Word count:

Must be no more than 200 words.

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

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

Mobile \*

Email \*

State \*

Australian citizen \*

Status \*

Confirmed

Proposed

## Other Creative Team

Does the project have other creative team members attached? \*

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Yes

For example, HODs, script editors, consultants etc.

No

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

**Name \***

**Role \***

**Gender \***

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

**Status \***

Confirmed

Proposed

**Australian citizen/resident \***

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

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

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

## Previous Credits

\* indicates a required field

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

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

**Key Creative Name \***

**Format \***

**Credited Role \***

**Production Year \***

**Project Title \***

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

**Duration (minutes) \***

Word count:

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Must be no more than 150 words.

**Budget \***

Must be a dollar amount.

## First Nations Story Content

\* indicates a required field

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

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

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

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

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

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

Yes

No

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

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

If relevant select more than one.

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

Word count:

Must be no more than 250 words.

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

Word count:

Must be no more than 250 words.

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

Word count:

Must be no more than 250 words.

## Key Creatives and Employment

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

Word count:

Must be no more than 250 words.

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

Word count:

Must be no more than 250 words.

## Collaboration

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

Word count:

Must be no more than 250 words.

## Rights

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

Word count:

Must be no more than 250 words.

Screen Australia's [Pathways & Protocols](#) will provide more information about Indigenous Cultural and Intellectual Property (ICIP)

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

Word count:

Must be no more than 250 words.

## Development Budget and Funding Sources

**Please provide a budget summary for the Development stage. Do not include GST. The total of your development budget may be no more than \$100,000 for the current stage of development. The Screen Australia Ask must be 50% of the total budget.**

The development budget can include whatever the project and team need for the stage the project is at, including funding for a treatment, scriptment, draft script, bible, research, and writers' rooms.

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

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

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

**Screen Australia Ask Total**

\$

This number/amount is calculated.

**Other Funding Total**

\$

This number/amount is calculated.

**Development Budget Total**

\$

This number/amount is calculated.

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### Other Funding

#### Other funding sources if applicable

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

Source	Type	Status	Amount
			Must be a dollar amount.

#### Other Funding Total

\$

This number/amount is calculated.

### Previous funding

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

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

## Copyright and Clearances

\* indicates a required field

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

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

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

Yes

No

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

**For example:**

1.

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

OR

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

### **AND**

2.

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

### **Chain of title narrative: \***

Word count:

Must be no more than 250 words.

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

Yes

No

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

Word count:

Must be no more than 250 words.

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

Yes

No

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

Word count:

Must be no more than 250 words.

### **Please list all of your chain of title documents:**

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

the 'Add More' button to add additional fields.

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

## Submission Materials

\* indicates a required field

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

Please ensure:

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

### **CVs for all creatives attached \***

Attach a file:

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

### **Series outline including: series overview and brief character descriptions (5-10 pages) \***

Attach a file:

A maximum of 1 file may be attached.

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

### **Pilot episode outline; full outline of the pilot episode (2-3 pages) \***

Attach a file:

A maximum of 1 file may be attached.

Filename: Pilot Episode Outline - [Project Title].doc, .docx or .pdf

### **A development plan (2 pages maximum) \***

Attach a file:

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

### **A creative vision statement (2 pages)**

Attach a file:

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



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**A 'Market Feedback' statement outlining any market partners the project has been pitched to, with responses noted. \***

Attach a file:

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

## First Nations Agreements

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

Attach a file:

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

## Additional Materials

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

**Please compile additional materials into a single file.**

Attach a file:

A maximum of 1 file may be attached.

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

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

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

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

## Diversity Information

**\* indicates a required field**

### Diversity Information

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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 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.