



Australian Government



# SCREEN AUSTRALIA INDIGENOUS DEPARTMENT

---

## PROGRAM GUIDELINES

---

FIRST RELEASED 15 AUGUST 2012

This version issued 10 February 2016 (see page 38 for update log)

OVERVIEW.....	2
DOCUMENTARY PROGRAMS .....	4
DOCUMENTARY DEVELOPMENT .....	4
DOCUMENTARY PRODUCTION .....	7
DOCUMENTARY PRODUCTION: SOCIAL IMPACT .....	
DOCUMENTARY PROGRAM .....	11
DRAMA PROGRAMS .....	17
FEATURE DEVELOPMENT .....	17
FEATURE PRODUCTION.....	20
TV DRAMA DEVELOPMENT .....	24
OTHER DRAMA DEVELOPMENT.....	26
TV DRAMA PRODUCTION.....	27
MULTIPLATFORM PROJECTS .....	30
PRACTITIONER SUPPORT PROGRAMS .....	31
INTERNSHIPS.....	31
TRAVEL GRANTS.....	33
ABORIGINAL AND TORRES STRAIT ISLANDER CONTENT OR PARTICIPATION .....	36
UPDATE LOG.....	38

## OVERVIEW

Screen Australia's Indigenous Department programs support creatively ambitious projects and people, and imaginative, resonant stories authored by Aboriginal and Torres Strait Islander Australians.

We aim to assist the career development of talented writers, directors and producers who have the potential to make a significant contribution to screen culture and the national cultural life. We engage actively at all stages with key creatives in the development and production of their works.

We provide:

- script development funds
- production investment in targeted initiatives, one-off projects, or in collaboration with broadcasters or other funding entities
- support for Aboriginal and Torres Strait Islander practitioners to attend conferences, markets and festivals, nationally and internationally
- support and facilitation of internships and mentorship programs with more experienced practitioners.

We also:

- work with the Aboriginal and Torres Strait Islander filmmaking community in developing strategies for enhancing employment and professional development opportunities, and the creation of a vibrant screen sector for Aboriginal and Torres Strait Islander filmmakers
- provide assessment and guidance to projects with Aboriginal and/or Torres Strait Islander content that are submitted to other Screen Australia divisions
- contribute to Screen Australia and industry strategy development.

### Eligibility for Indigenous Department Programs

To be eligible for assistance from Screen Australia's Indigenous Department:

- a sole applicant must be an Aboriginal or Torres Strait Islander Australian;
- projects must have Aboriginal and/or Torres Strait Islander Australians in key creative roles – at least as writer and director, and in the case of writing teams the lead writer must be Indigenous;
- applicants and their projects must meet:
  - the general eligibility requirements set out in Screen Australia's Terms of Trade, and
  - the eligibility requirements of the particular program.

Applications must be made on the relevant application form, and include **all** supporting material listed on that form.

If a project has previously been assessed and declined for funding under a particular program, it is not eligible to apply to that program again unless significant changes have been made, and a statement will need to be provided setting out the major changes made since the previous submission. Screen Australia will consider this statement when deciding whether or not to accept the application and assess it again for funding. (Note: after two unsuccessful submissions, no further applications for this project will be accepted.)

Funding is not intended for projects by non-Indigenous filmmakers with Indigenous content.

**Aboriginal and Torres Strait Islander filmmakers may apply to any Screen Australia program in addition to the funding programs of the Indigenous Department.**

## **Terms of trade**

Screen Australia's Terms of Trade outline the core terms on which the organisation will transact its business.

Contracts entered into between Screen Australia and applicants for funding reflect both the Terms of Trade and the specific requirements relating to each program as set out in program guidelines.

Screen Australia reserves the right to vary its Terms of Trade and program guidelines from time to time.

[Find out more and download the latest Terms of Trade.](#)

## **Contracting**

To help streamline the contracting process, Screen Australia is developing core conditions for its production investment agreements (PIAs) and production grant agreements (PGAs). In each case, the complete agreement will comprise the core conditions together with a series of schedules.

How it works:

- The core conditions in place at the time a project is approved for funding will apply.
- The goal is to keep the core conditions unchanged, with any exemptions addressed in the Special Conditions Schedule.
- Once all schedules are agreed to, the schedules and the core conditions will be merged into one fully executed pdf with approved budget and drawdown schedule (if applicable).

[Find out more.](#)

## **Foreign actors**

Screen Australia encourages producers to engage with the Foreign Actor Certification Scheme (FACS) process early if they intend to bring foreign actors into Australia to be a part of any production. Separate to any requirement from Screen Australia, a production must meet the requirements of this scheme, the details of which can be found [here](#).

## **Official co-productions**

Projects approved as official co-productions are eligible for, but not automatically guaranteed, direct Screen Australia support.

As co-productions have access to more than one domestic market, they must bring a higher level of genuine market attachment to the budget. As well as satisfying all the normal criteria for Screen Australia production investment, the co-production partners must also secure acceptable offers to distribute or broadcast the project in each co-production territory from appropriate domestic distributors or broadcasters.

# DOCUMENTARY PROGRAMS

---

## What is a documentary?

For the purposes of these guidelines, Screen Australia will have regard to the guidelines compiled by the Australian Communications and Media Authority (ACMA). These guidelines are available on the ACMA website.

Screen Australia does not invest in programs such as reality or magazine television, infotainment, current affairs, cooking, 'how to', sports programs, or projects whose primary market is the education sector.

## DOCUMENTARY DEVELOPMENT

This program seeks to provide practitioners with the opportunity to create appropriate written and/or visual materials to ensure that projects are as strong as possible when competing for production finance.

Emerging Aboriginal and Torres Strait Islander producers are encouraged to apply.

What funding is available? Any amount up to \$30,000 will be available for one-off, feature-length documentaries; up to \$30,000 for series; and up to \$20,000 for television one-hour documentaries (other than in exceptional circumstances).

Funding is available for the further development of a treatment and/or script for one-off documentaries or documentary series, including, where appropriate,

- script and project development,
- research,
- securing production financing.

## Who can apply?

Applicants and their projects must meet the general eligibility requirements set out in Screen Australia's Terms of Trade in addition to the following:

### Applicants

- A sole applicant must be an Aboriginal or Torres Strait Islander Australian, and have at least one 'eligible documentary credit' in the role of writer, producer or director.
- The director (where attached) must be Aboriginal or Torres Strait Islander Australian.
- In the case of teams:
  - In the case of co-writing teams, made up of Indigenous and non-Indigenous writers, the original concept must come from the Indigenous writer. This must be shown in the application.

- the producer or the director must have at least one eligible documentary credit.
- To be an 'eligible documentary credit' under this program, a project must be a broadcast half hour or longer, and have:
  - been broadcast by a recognised broadcaster or channel; or
  - had a commercial theatrical release; or
  - been invited to screen at IDFA, Hot Docs or equivalent.
 Note that credits must fall within the definition of 'documentary' set out on page 4. Corporate, education, training, sports, news programs etc are not acceptable.
- Where the request includes shooting material, a director must be attached.

### **Projects**

- Any application for further development funding after the first tranche will only be considered if the project has at least a letter of interest from a domestic broadcaster or recognised digital subscription platform, and such applications will be considered in the light of the advancement and the overall viability of the project.

Outstanding applicants or projects that emerge through the Indigenous Department's Special Initiatives may be invited to apply to this program. This provides the opportunity for Indigenous practitioners to access single-project development funds even where minimum credit requirements are not satisfied.

### **What is the assessment process?**

Applications are considered by Screen Australia executives, with industry specialists consulted as required.

Screen Australia will advise applicants in writing of the success or otherwise of their application. Where an application is declined, the applicant will be advised of the reason.

### **Assessment criteria**

Funding decisions will be made against the following criteria:

- distinctiveness of the idea and creative approach
- quality of the proposal including script or treatment
- the project's potential to connect with its target audience
- track record and capacity of the creative team
- the appropriateness of the proposed development strategy and use of funds at this stage of development.

All of the above criteria are weighted equally.

Other factors, including availability of funds, diversity of slate and the gender diversity of the team may also influence Screen Australia's funding decisions.

### **What is the application timing?**

Applications will be considered in three rounds, with deadlines published on the Screen Australia website.

Applications will not be accepted outside of these published rounds.

Turnaround time for decisions is approximately eight weeks.

### **Terms of funding**

Funding through this program is provided as a grant.

If a project has received development funding from Screen Australia and proceeds to production investment with Screen Australia finance, the previous funding must be recognised in the production budget (as an above-the-line cost) and will become part of Screen Australia's total investment in the project.

- Where the project goes into production without Screen Australia funding, Screen Australia may require the producer to repay the development funding previously provided by Screen Australia in order to acquire any copyright interest held by Screen Australia.

See [Terms of Trade](#) for more information.

# DOCUMENTARY PRODUCTION

This program seeks to support strong and distinctive documentary projects primarily to assist in the professional development of the key creative team.

## What funding is available?

Limited funding is available through this program to support the production and/or post-production of one-off documentaries, documentary series or factual multiplatform projects. Funding is designed to complete the project, not a stage of production.

There are no limits on the proportion of the budget Screen Australia can contribute under this program. However, other sources of finance are encouraged, and the assessment process will take into account the level of Screen Australia funding requested as a proportion of overall budget. Contributions might come from marketplace entities (eg broadcasters), as well as from state agencies, other government organisations, cultural institutions, international sources, private investors or other partners.

### PRODUCER EQUITY PROGRAM

Note that producers of eligible low-budget documentaries with approved budget/finance plans of \$500,000 or less in total can also apply for a direct payment of funds equal to 20 per cent of the approved budget through the [Producer Equity Program](#).

## Who can apply?

Applicants and their projects must meet the general eligibility requirements set out in Screen Australia's Terms of Trade in addition to the following:

### Applicants

- An application must be from a producer on behalf of a team, including a writer and director, or writer/director.
- The director must be Aboriginal or Torres Strait Islander Australian.
- In the case of co-writing teams, made up of Indigenous and non-Indigenous writers, the original concept must come from the Indigenous writer. This must be shown in the application.
- The producer or the director must have at least one eligible documentary credit.
- To be an 'eligible documentary credit' under this program, a project must be a broadcast half hour or longer and have:
  - been broadcast by a recognised broadcaster or channel; or
  - had a commercial theatrical release; or
  - been invited to screen at IDFA, Hot Docs or equivalent.

Note that credits must fall within the definition of 'documentary' set out on page 4. Corporate, education, training, sports, news programs etc are not acceptable.



**Projects**

- Both one-off projects and series are eligible.
- More than 26 broadcast hours of any one project, which may include multiple series, will not be eligible for funding.
- Projects must have a marketplace attachment as set out below.

**Marketplace attachment requirements**

A local presale for Australian free-to-air or subscription television rights is required, with a minimum licence fee of \$135,000 per broadcast hour. This floor price must not include:

- any equity component for the broadcaster;
- broadcast rights for New Zealand or any other Rest of World territory;
- subscription television or exclusive satellite rights (if the presale is to a free-to-air broadcaster), or free-to-air rights (if the presale is to subscription television).

In exceptional circumstances, Screen Australia may partner with alternative marketplace entities outside of the above mentioned minimum licence fee floor.

Screen Australia expects the project to be made available on at least one digital media platform other than broadcast television (free-to-air or subscription). At a minimum, this could be a catch-up television service, but producers are also encouraged to consider mobile or other online platforms as part of their release strategy.

No international marketplace attachments are required but producers are encouraged to develop a marketing strategy for international sales.

**Post-production funding:** Applications for matched post-production funding will be considered up to a maximum of \$100,000, provided that the project has a post-production presale to a domestic broadcaster with a licence fee of at least \$30,000 per broadcast hour or part thereof.

**Budget requirements**

Budgets must be presented in the A-Z Budget format, available to [download here](#). Fees should comply with industry standards. They will be considered in the context of the budget and track record of the personnel.

Budgets must include:

- **Contingency:** Allowance for a contingency of 10 per cent.
- **Completion guarantor:** Screen Australia reserves the right to require a completion guarantor.
- **Delivery to digital platform:** Where relevant, an allowance should be identified in the budget for distribution to one other digital platform. This may include a catch-up television service, mobile phone or other online release.
- **Delivery items:**  
Producers must budget for sales company deliverables and other delivery items as required.  
Allowance must also be made for Screen Australia and NFSA delivery items. See [Terms of Trade](#) for details.



- **Study guides:**

Screen Australia requires the producer to supply an approved study guide publisher with:

- three DVDs of the finished project;
- a press kit; and
- a post-production script

The cost of the study guide must be included in the production finance budget as a line item of \$2,500. If the publisher decides not to create a study guide, the \$2,500 can be applied to marketing expenses. The producer must seek Screen Australia's approval of the choice of publisher (ATOM is pre-approved).

- **Promotions and marketing:**

Marketing and promotions costs should be incorporated from the outset. Line items for specific promotional materials must include professional stills photography and press kit.

In particular, budgets should earmark a minimum of \$10,000 for the first hour and \$5,000 per subsequent hour.

## What is the assessment process?

Applications will be considered by a combination of Screen Australia executives and industry specialists/peers as required.

Applicants may be interviewed as part of the process.

Screen Australia will advise applicants in writing of the success or otherwise of their application. Where an application is declined, the applicant will be advised of the reason.

## Assessment criteria

Screen Australia will take the following criteria into account when considering projects for production investment or completion funding:

- **Script/treatment:** The script, treatment and project materials according to: (i) the strength and distinctiveness of the idea; (ii) the quality of the writing; (iii) readiness of the script or treatment to proceed into production.
- **Creative team:** The producer, director, writer according to: (i) evidence of skills, relevant experience and achievements which demonstrate either an established successful track record or exciting new talent; and (ii) their demonstrated creative, technical and managerial capacity to deliver the project.
- **Project:** The project's potential in relation to: (i) the creative team's demonstrated understanding of the intended audience; (ii) the creative team's vision for the project; (iii) the proposed participants.
- **Viability:** Screen Australia will consider (i) the viability of the proposed budget in relation to achieving the creative team's stated goals and vision for the project; (ii) the viability of the proposed financing structure including the amount requested from Screen Australia as a proportion of the total budget; and (iii) the production schedule.

All of the above criteria are weighted equally.

Other factors, including availability of funds, diversity of slate and the gender diversity of the team may also influence Screen Australia's funding decisions.

## What is the application timing?

Applications can be submitted at any time.

Turnaround time for decisions is approximately eight weeks.

## Terms of funding

Where Screen Australia's total contribution (including any development funds) is **\$500,000 or under**, funding will be in the form of a grant:

- Screen Australia does not take a share of receipts from projects funded under a grant, which means the funds do not have to be repaid other than in circumstances set out in the [Terms of Trade](#).
- The amount of the Screen Australia grant will be agreed upfront and not varied, other than in exceptional circumstances.
- Screen Australia does not require a share of copyright in productions that it funds under a grant.

Where Screen Australia's total contribution (including any development funds) is **more than \$500,000**, funding will be in the form of recoupable equity investment, with copyright and recoupment terms in accordance with the agency's [Terms of Trade](#).

# DOCUMENTARY PRODUCTION: SOCIAL IMPACT DOCUMENTARY PROGRAM

The intention of the Social Impact Documentary program is to provide producers with the flexibility to drive projects both creatively and commercially, with Screen Australia funding as the foundation for growing and securing deals.

The program is designed to support innovative documentaries with a strong creative vision in the context of today's evolving media and distribution landscape and the commercial realities of increasingly fragmented sources of finance.

**It supports singles and series intended for broadcast, festival, theatrical, digital and transmedia audiences. Minimum budget is \$120,000 per hour (or \$120,000 in total for non-linear projects).**

**Marketplace commitment is not required at application but projects will need to demonstrate a highly developed understanding of how they will reach and engage their target market and audience. See 'Pathways to audience', page 15.**

## What funding is available?

Any amount up to \$500,000 may be requested. (For projects eligible for the Producer Equity program, the PEP payment will automatically form part of the Screen Australia contribution.)

There are no limits on the proportion of the budget Screen Australia can contribute under this program. However, other sources of finance are encouraged, and the assessment process will take into account the level of Screen Australia funding requested as a proportion of overall budget. Contributions might come from marketplace entities, as well as from state agencies, other government organisations, cultural institutions, international sources, private investors or other partners.

The program is open to applications for post-production as well as production. Screen Australia may decide to provide funding different from that applied for, based on its assessment of the project.

## Who can apply?

In order to be competitively assessed for funding through this program, applicants and projects must meet the general eligibility requirements under Screen Australia's Terms of Trade.

In addition, the **project that is the subject of the application** must:

- be a documentary (see definition page 4)
- be intended for public release
- have a total budget of at least \$120,000 per hour (or \$120,000 in total for non-linear projects)

- not be
  - primarily a game
  - an extension to a film or TV program, or
  - content made for primarily for educational or training purposes.

Both one-off documentaries and series are eligible. However, more than 15 broadcast hours of any one project, which may include multiple series, will not be eligible for funding unless exceptional circumstances can be demonstrated.

Foreign formats are eligible, although the assessment criteria take originality of format into account.

The **creative team** responsible for the project must include:

- The director must be Aboriginal or Torres Strait Islander Australian.
- In the case of co-writing teams, made up of Indigenous and non-Indigenous writers, the original concept must come from the Indigenous writer. This must be shown in the application.
- Include one key principal who has at least two 'eligible credits' in their respective role (this may be the producer or director, or equivalent role relevant to the type of project).
- For linear documentaries, and linear projects with multiplatform elements, an 'eligible credit' is a linear documentary which is half hour or longer in duration, and has:
  - been broadcast by a recognised broadcaster or channel; or
  - had a commercial theatrical release; or
  - been invited to screen at IDFA, Hot Docs or equivalent.

For interactive documentaries, an 'eligible credit' must be an equivalent project which has been publicly released.

Note that corporate, education, training or community access programs are not acceptable credits for eligibility purposes.

Less experienced practitioners may be part of the team, as long as at least one key principal is eligible as above. The intention is not to exclude new talent, but encourage them to team up with more experienced practitioners.

**Broadcaster involvement:** Screen Australia will not finance a production where the project has been developed by a broadcaster and sub-contracted at a later stage to a producer, except where chain of title resides with the producer. In addition, Screen Australia expects that key creatives (producer, writer, director, director of photography, editor) are not sourced from the staff of a free-to-air or pay television broadcaster or channel.

## What is the application and assessment process?

Screen Australia will have one round of this fund for the year 2015-16. Following on from this, two rounds per financial year will be run. Please see the website for deadlines. Applications will be considered by Screen Australia executives in conjunction with industry specialists as required (documentary specialists are listed on the [Screen Australia website](#)).

The assessment process is in two stages.

**STAGE 1 – EXPRESSION OF INTEREST****Application materials:**

You must apply using the expression of interest application form on the Screen Australia website, providing the following materials:

- a three- to five-page proposal including:
- an outline or treatment of the proposed documentary project making clear reference to structure, characters, and stylistic and visual approach (a good reference guide for what is a synopsis/outline can be found on the Screen Australia website)
- the key principals' vision for the project and how they plan to get it made and seen. Include writer, director and producer statements.
- 200-word bios and CVs for the creative team – the producer, writer and director, or equivalent key roles relevant to the project, and any other confirmed key personnel (DOP, editor, etc)
- sample footage or sizzle reel (five minutes maximum) if available.
- (optional) a simple talk-to-camera 'video pitch' of no more than two minutes, where key principals present their vision for the project.

**Shortlisting:** Eligible expression of interest applications will be considered for shortlisting against the following criteria:

- Track record: The experience, expertise and talents of the principals involved in the project, including; the relevance and quality of their track record and their demonstrated capacity to deliver the project (40%)
- The creative strength of the project, including: i) the concept/idea: its distinctiveness and clarity of objectives, ii) the proposed realisation; the level of boldness or innovation, iii) cultural impact: its potential to create an impact beyond the first viewing (60%) :

**STAGE 2 – COMPLETE APPLICATION****Application materials:**

If your project is shortlisted, you will be invited to submit further materials, which you must provide within two weeks. (Note that the project must be fully budgeted and production-ready, with a plan for how finance can be raised, but finance does not all have to be in place.)

- a project proposal and/or scripts that demonstrate the project is production ready
- a marketing and release plan (at least one page), including, as relevant, broadcast, film festival pathway, theatrical release and/or innovative distribution strategy (see Pathways to audience, page 15)
- a production schedule and methodology, including appropriate milestones
- a detailed budget and budget summary using the standard A-Z Budget format, available from the Screen Australia website ([www.screenaustralia.gov.au/a-zbudget](http://www.screenaustralia.gov.au/a-zbudget)). Fees should comply with industry standards. They will be considered in the context of the budget and track record of the personnel.

- a draft finance plan in the standard format available from the Screen Australia website, indicating which sources are confirmed.
- a one-page narrative that explains how you intend to secure the finance
- evidence of any confirmed sources of finance or marketplace commitment
- visual material, such as rushes or a rough cut of the film, where available
- where there is Indigenous community participation or content involved in the project:
- 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. You must demonstrate that you have a consultation plan covering the full production process and are following it. The statement should be based on the checklists available in Screen Australia's guide *Pathways & Protocols: a filmmaker's guide to working with Indigenous people, culture and concepts*
- evidence of consultation to date
- if the project will involve particular Indigenous individuals or communities, signed letters of consent confirming their willingness to participate.
- Please note materials, including all AV materials, will not be returned, so applicants must ensure they keep copies of everything.

### Assessment criteria

Shortlisted applications will be considered against the following criteria, taking into account the additional Stage 2 supporting materials:

- Creative strength of the project, including
  - the concept/idea: its distinctiveness, originality of format, clarity of objectives,
  - the proposed realisation: depth of research, boldness of approach or level of innovation,
  - quality of submitted production materials (script, treatment, footage, EPOC, etc as relevant)
- The project's relevance and resonance to audiences, including such factors as:
  - cultural significance for Australians
  - potential to create an impact beyond its first viewing – ie, to inspire debate, insight or reflection and/or create an enduring legacy for future generations
  - ability to engage, challenge, entertain, inform and/or enlighten
- Viability of the project, including:
  - understanding of audience, release plan and demonstrated pathway to viewers,
  - viability of the budget
- strength of the finance plan, including the amount requested from Screen Australia as a proportion of the total budget, and the international component where relevant revenue potential
- Track record and capacity of the creative team.

Other factors, including availability of funds, diversity of slate and the gender diversity of the team may also influence Screen Australia's funding decisions.

Decisions on applications are final. Screen Australia will advise applicants in writing of the outcome of their application. Where an application is declined, the applicant will be advised of the reason.

### Pathways to audience

Projects must be able to demonstrate a clear pathway to audience as part of their Stage 2 application. There should always be a credible pathway to Australian audiences, even for international projects.

For content with traditional marketplace attachments such as broadcast presales, festival investment or distributor guarantees, relevant agreements or letters of interest should be provided.

For non-traditional attachments, a described pathway to audience could involve

- demonstrated community of interest in topic
- marketing plans
- existing database and promotional channels
- existing and potential partnerships with organisations tied to significant communities of interest
- analytics of audience engagement in existing program related content and platforms (eg websites, social media channels and trailers).

For example, a VOD release on an obscure website would not be sufficient by itself. You would need to support this with proof of an established community of interest or audience being driven to the website by a marketing campaign.

Applicants proposing alternative pathways should submit copies of any marketing plans as well as provide detail on relevant mailing lists, audience analytics and/or existing partnerships with organisations.

### Terms of funding

Screen Australia will provide a letter of approval to successful applicants, to allow producers to complete the project's finance plan. This letter will set out the amount of Screen Australia's contribution, which will not be varied other than in exceptional circumstances. The producer needs to secure the total finance plan or have a revised finance plan and budget approved by Screen Australia within an agreed period, generally four months from date of issue of the letter of approval. Where relevant, Provisional Producer Offset certification will also need to be obtained before funds can be released.

Screen Australia's total contribution (including any development funds) will be in the form of a grant:

- Screen Australia does not take a share of receipts from projects funded under a grant, which means the funds do not have to be repaid other than in circumstances set out in the Terms of Trade.
- The amount of the Screen Australia grant will be agreed upfront and not varied, other than in exceptional circumstances.
- Screen Australia does not require a share of copyright in productions that it funds under a grant.



# INDIGENOUS

Note that Screen Australia will not be able to give unlimited extensions to producers to secure their finance and it's expected that some approval letters will lapse.

## **DOCUMENTARY INITIATIVES**

Screen Australia also offers funding through documentary initiatives.

Check the website for details.

# DRAMA PROGRAMS

## FEATURE DEVELOPMENT

The Indigenous Department's feature development program aims to provide opportunities for Aboriginal and Torres Strait Islander filmmakers with demonstrated experience to extend their craft and their ideas in the longer feature format. We are looking for striking and engaging storytelling that will connect with audiences.

Screen Australia reserves the right to require the attachment of a story consultant where appropriate.

### What funding is available?

Any amount up to \$30,000, or up to \$35,000 if a producer is attached (other than in exceptional circumstances).

Funding is available for the first or subsequent draft feature screenplay, including, where appropriate, fees for writer, producer, director, story consultant.

### Who can apply?

Applicants and their projects must meet the general eligibility requirements set out in Screen Australia's Terms of Trade in addition to the following:

- The director (where attached) and writer must be Aboriginal or Torres Strait Islander Australian and must have at least three 'eligible drama credits' in their respective roles.
- In the case of co-writing teams, made up of Indigenous and non-Indigenous writers, the original concept must come from the Indigenous writer. This must be shown in the application.
- An eligible writer or writer/director may receive a maximum of two tranches of funding as a solo applicant without a producer attached as above.
- The producer (where attached) must be either:
  - an 'experienced producer', or
  - a producer who has at least three 'eligible drama credits', or
  - an emerging producer applying in conjunction with an 'experienced producer'.

(See *Definitions* below.)

Outstanding applicants or projects that emerge through the Indigenous Department's Special Initiatives may be invited to apply to this program. This provides the opportunity for Indigenous practitioners to access single-project development funds even where minimum credit requirements are not satisfied.

**DEFINITIONS**

In these guidelines:

- An 'eligible drama credit' under this program is a drama film or program of at least 10 mins which has:
  - screened at a recognised film festival (Cannes, Berlin, Toronto, Sundance, Clermont-Ferrand or Annecy; Adelaide Film Festival, Brisbane Asia Pacific Film Festival, Melbourne International Film Festival, Revelation Perth International Film Festival, Sydney Film Festival; Flickerfest or St Kilda Film Festival); or
  - been nominated for an AACTA Award; or
  - been broadcast by a recognised broadcaster or channel; or
  - had a commercial theatrical release.
- An 'experienced producer' is defined as having at least one credit as producer on:
  - a feature film that has been released on a minimum of five commercial screens in one territory, OR
  - a primetime broadcast drama mini-series or telemovie.

**What is the assessment process?**

Applications are considered by Screen Australia executives, with industry specialists consulted as required. Screen Australia will advise applicants in writing of the success or otherwise of their application. Where an application is declined, the applicant will be advised of the reason.

**Assessment criteria**

Funding decisions will be made against the following criteria:

- The strength of the concept and underlying premise
- The quality of the cinematic storytelling and potential of the film to reach its target audience
- The development notes, and the degree to which they articulate the issues to be faced in the next stage of development and outline the strategies to address them
- The skills and experience of the writer and, where appropriate, other members of the team, and the likelihood that their experience will advance the project.
- The viability of the project and whether it can be realised for an appropriate budget relative to its audience.

All of the above criteria are weighted equally.

Other factors, including availability of funds, diversity of slate and the gender diversity of the team may also influence Screen Australia's funding decisions.

**What is the application timing?**

Applications will be considered in three rounds, with deadlines published on the Screen Australia website.

Applications will not be accepted outside of these published rounds.

Turnaround time for decisions is approximately eight weeks.

**Terms of funding**

Funding through this program is provided as a grant.

If a project has received development funding from Screen Australia and proceeds to production investment with Screen Australia finance, the previous funding must be recognised in the production budget (as an above-the-line cost) and will become part of Screen Australia's total investment in the project.

- Where the project goes into production without Screen Australia funding, Screen Australia may require the producer to repay the development funding previously provided by Screen Australia in order to acquire any copyright interest held by Screen Australia.

See [Terms of Trade](#) for more information.

## FEATURE PRODUCTION

Limited funds are available through this program to invest in outstanding low-budget feature film projects which are based on strong and original ideas, and can demonstrate the potential to reach an audience.

Production investment is intended primarily to assist in the professional development of Aboriginal and Torres Strait Islander key creatives, as well as to provide opportunities for Aboriginal and Torres Strait Islander filmmakers who have demonstrated extraordinary talent to extend their vision and their skills.

Post-production investment is also available to fund project-specific post-production costs associated with taking a project from the end of principal photography through to delivery.

### What funding is available?

Limited funding is available through this program.

There are no limits on the proportion of the budget Screen Australia can contribute under this program. However, other sources of finance are encouraged, and the assessment process will take into account the level of Screen Australia funding requested as a proportion of overall budget. Contributions might come from marketplace entities (eg distributors), as well as from state agencies, other government organisations, cultural institutions, international sources, private investors or other partners.

### Who can apply?

Applicants and their projects must meet the general eligibility requirements set out in Screen Australia's Terms of Trade in addition to the following:

#### Projects

Projects must have an acceptable offer to theatrically distribute the project in Australia (with sufficiently detailed core commercial terms) from an appropriate domestic distributor.

#### Applicants

Applicants and their projects must meet the general eligibility requirements set out in Screen Australia's Terms of Trade in addition to the following:

- The application is from a producer, on behalf of team including a writer and director, or a writer/director
- The writer and director must be Aboriginal or Torres Strait Islander Australian and must have at least three 'eligible drama credits' in their respective roles.
- In the case of co-writing teams, made up of Indigenous and non-Indigenous writers, the original concept must come from the Indigenous writer. This must be shown in the application.

- The producer must be either:
  - an 'experienced producer', or
  - a producer who has at least three 'eligible drama credits', or
  - an emerging producer applying in conjunction with an 'experienced producer'.

(See *Definitions* below.)

Outstanding applicants or projects that emerge through the Indigenous Department's Special Initiatives may be invited to apply to this program. This provides the opportunity for Indigenous practitioners to access single-project development funds even where minimum credit requirements are not satisfied.

#### DEFINITIONS

In these guidelines:

- An 'eligible drama credit' under this program is a drama film or program of at least 10 mins which has:
  - screened at a recognised film festival (Cannes, Berlin, Toronto, Sundance, Clermont-Ferrand or Annecy; Adelaide Film Festival, Brisbane Asia Pacific Film Festival, Melbourne International Film Festival, Revelation Perth International Film Festival, Sydney Film Festival; Flickerfest or St Kilda Film Festival); or
  - been nominated for an AACTA Award; or
  - been broadcast by a recognised broadcaster or channel; or
  - had a commercial theatrical release.
- An 'experienced producer' is defined as having at least one credit as producer on:
  - a feature film that has been released on a minimum of five commercial screens in one territory, OR
  - a primetime broadcast drama mini-series or telemovie.

#### Budget requirements

Screen Australia, in consultation with the completion guarantor, where applicable, will examine a producer's schedule and budget to ensure that the production values in the script can be realised. Screen Australia will require access to the quotes and costings that support the budgeted amounts.

Budgets must be presented in the A-Z Budget format, available to [download here](#), or in Movie Magic or EP format.

The cost of production, both above and below the line, should reflect the level of recoupment that the project can reasonably expect to earn.

Fees should comply with industry standards. They will be considered in the context of the budget and track record of the personnel.

Screen Australia reserves the right to look at the whole package, including budget and target audience, in determining whether individual above-the-line fees, including cast fees, are appropriate.

Screen Australia will have approval over any variation in budget items that are exclusions under the completion guarantee (eg music, cast breakage) and all above-the-line items.

The budget should include the following:

- Production company overheads to be capped at 5 per cent of the total of the company's total film expenditure on the project, or A\$500,000, whichever is the lesser amount;
- Development costs breakdown including: any development funds; or producer fellowships from state agencies, Screen Australia or its predecessor agencies; and state agency administration fees (if applicable);
- Publicity spend during production;
- Marketing and promotional materials comprising the '**dedicated marketing budget**' (DMB). This includes (but is not limited to) budgeted amounts for:
  - stills photography
  - trailer
  - poster key art
  - EPK/DVD materials
  - cross-platform elements
  - the cost of a test screening;
- Foreign currency hedging mechanism to allow for currency fluctuations where applicable;
- The cost of captioning and audio description for theatrical release and DVD (Screen Australia's Terms of Trade require that feature films it finances be captioned to provide access for the hearing impaired, and audio-described for the visually impaired);
- VOD;
- Allowance for Screen Australia and NFSA delivery items;
- Sales company deliverables and other delivery items as required.

If producers have any questions when preparing a budget, they should contact [Screen Australia's Indigenous Department](#).

## What is the assessment process?

Applications are considered by Screen Australia executives, with industry specialists consulted as required. Screen Australia will advise applicants in writing of the success or otherwise of their application. Where an application is declined, the applicant will be advised of the reason.

## Assessment criteria

Investment decisions will be made against the following criteria:

- **Script:** The readiness of the script to move into production in relation to: (i) the quality of the writing and cinematic storytelling; (ii) the strength and distinctiveness of the idea; (iii) the reader's emotional engagement with the story and characters.
- **Creative team:** The producer and director according to: (i) evidence of skills, relevant experience and achievements which demonstrate either an established successful track record or exciting new talent; and (ii) their demonstrated creative, technical and managerial capacity to deliver the project.



- **Project:** The project's potential in relation to: (i) the team's demonstrated understanding of the film's intended audience; (ii) the director's vision for the film; (iii) the quality of any cast attached or proposed; (iv) the quality of any proposed heads of department; (v) the potential for the film to be selected for an A-list festival; (vi) the potential for the film to appeal to a significant audience in Australia.
- **Viability:** The likelihood that the project can be realised with reference to (i) its budget size relative to its intentions; (ii) its budget size relative to its potential audience; (iii) the strength of the finance plan including the amount requested from Screen Australia as a proportion of the total budget.
- **Market strength:** The project's potential to reach its audience according to: (i) the strength of the domestic distributor's strategy for the film, (ii) the track record of the distributor and its suitability to the project.

The above criteria are all weighted equally.

Other factors, including availability of funds, diversity of slate and the gender diversity of the team may also influence Screen Australia's funding decisions.

### What is the application timing?

Applications can be made at any time. The turnaround time for application decisions is approximately eight weeks.

### Terms of funding

Where Screen Australia's total contribution (including any development funds) is **\$500,000 or under**, funding will be in the form of a grant:

- Screen Australia does not take a share of receipts from projects funded under a grant, which means the funds do not have to be repaid other than in circumstances set out in the [Terms of Trade](#).
- The amount of the Screen Australia grant will be agreed upfront and not varied, other than in exceptional circumstances.
- Screen Australia does not require a share of copyright in productions that it funds under a grant.

Where Screen Australia's total contribution (including any development funds) is **more than \$500,000**, funding will be in the form of recoupable equity investment, with copyright and recoupment terms in accordance with the agency's [Terms of Trade](#).

## TV DRAMA DEVELOPMENT

This program seeks to provide practitioners with the opportunity to create appropriate written and/or visual materials to ensure that projects are as strong as possible when competing for production finance.

We are looking for striking and engaging storytelling that will connect with audiences.

Screen Australia reserves the right to require the attachment of a story consultant where appropriate.

Emerging Aboriginal and Torres Strait Islander producers are encouraged to apply.

### What funding is available?

Any amount up to \$30,000 for one-off projects and up to \$35,000 for series (other than in exceptional circumstances).

Funding is available for the further development of a treatment and/or script for a telemovie or TV drama series, including, where appropriate,

- script, series bible and project development,
- research,
- securing production financing.

### Who can apply?

Applicants and their projects must meet the general eligibility requirements set out in Screen Australia's Terms of Trade in addition to the following:

#### Projects

- Any application for further development funding after the first tranche will only be considered if the project has at least a letter of interest from a domestic broadcaster or recognised digital subscription platform, and such applications will be considered in the light of the advancement and the overall viability of the project.

#### Applicants

- The director (where attached) and writer must be Aboriginal or Torres Strait Islander Australian and must have at least two eligible drama credits' in their respective roles.
- In the case of co-writing teams, made up of Indigenous and non-Indigenous writers, the original concept must come from the Indigenous writer. This must be shown in the application.
- An eligible writer or writer/director may receive a maximum of two tranches of funding as a solo applicant without a producer attached as above.
- The producer (where attached) must be either:
  - an 'experienced producer', or
  - a producer who has at least two 'eligible drama credits', or
  - an emerging producer applying in conjunction with an 'experienced producer'.

(See *Definitions* on next page.)

Outstanding applicants or projects that emerge through the Indigenous Department's Special Initiatives may be invited to apply to this program. This provides the opportunity for Indigenous practitioners to access single-project development funds even where minimum credit requirements are not satisfied.

#### DEFINITIONS

In these guidelines:

- An 'eligible drama credit' under this program is a drama film or program of at least 10 mins which has:
  - screened at a recognised film festival (Cannes, Berlin, Toronto, Sundance, Clermont-Ferrand or Annecy; Adelaide Film Festival, Brisbane Asia Pacific Film Festival, Melbourne International Film Festival, Revelation Perth International Film Festival, Sydney Film Festival; Flickerfest or St Kilda Film Festival); or
  - been nominated for an AACTA Award; or
  - been broadcast by a recognised broadcaster or channel; or
  - had a commercial theatrical release.
- An 'experienced producer' is defined as having at least one credit as producer on:
  - a feature film that has been released on a minimum of five commercial screens in one territory, OR
  - a primetime broadcast drama mini-series or telemovie.

#### What is the assessment process?

Applications are considered by Screen Australia executives, with industry specialists consulted as required. Screen Australia will advise applicants in writing of the success or otherwise of their application. Where an application is declined, the applicant will be advised of the reason.

#### Assessment criteria

Funding decisions will be made against the following criteria:

- The strength of the concept and underlying premise
- The quality of the storytelling and its potential to engage its target audience
- The development notes, and the degree to which they articulate the issues to be faced in the next stage of development and outline the strategies to address them
- The skills and experience of the writer and, where appropriate, other members of the team, and the likelihood that their experience will advance the project
- The viability of the project and whether it can be realised for an appropriate budget relative to its audience.

All of the above criteria are weighted equally.

Other factors, including availability of funds, diversity of slate and the gender diversity of the team may also influence Screen Australia's funding decisions.

## Application timing

Applications will be considered in three rounds, with deadlines published on the Screen Australia website.

Applications will not be accepted outside of these published rounds.

Turnaround time for decisions is approximately eight weeks.

## Terms of funding

Funding through this program is provided as a grant.

If a project has received development funding from Screen Australia and proceeds to production investment with Screen Australia finance, the previous funding must be recognised in the production budget (as an above-the-line cost) and will become part of Screen Australia's total investment in the project.

- Where the project goes into production without Screen Australia funding, Screen Australia may require the producer to repay the development funding previously provided by Screen Australia in order to acquire any copyright interest held by Screen Australia.

See [Terms of Trade](#) for more information.

## OTHER DRAMA DEVELOPMENT

From time to time, Screen Australia may identify certain TV drama projects which may benefit from additional development support, in the way of workshops or other non-traditional initiatives.

Additionally, the Indigenous Department may also allocate funds in any given year to drama initiatives designed to address specific developmental objectives. This includes short drama initiatives providing opportunities for talented Aboriginal and Torres Strait Islander filmmakers and storytellers in other media to develop their skills and experience as a stepping stone to the longer feature film and TV drama series formats.

Check the website for details on current and past initiatives.

## TV DRAMA PRODUCTION

Limited funds are available through this program to invest in outstanding television drama projects which are based on strong and original ideas, and can demonstrate the potential to reach an audience.

Production investment is intended primarily to assist in the professional development of Aboriginal and Torres Strait Islander key creatives, as well as to provide opportunities for Aboriginal and Torres Strait Islander filmmakers who have demonstrated extraordinary talent to extend their vision and their skills.

### What funding is available?

Limited funding is available through this program.

There are no limits on the proportion of the budget Screen Australia can contribute under this program. However, other sources of finance are encouraged, and the assessment process will take into account the level of Screen Australia funding requested as a proportion of overall budget. Contributions might come from marketplace entities (eg broadcasters), as well as from state agencies, other government organisations, cultural institutions, international sources, private investors or other partners.

### Who can apply?

Applicants and their projects must meet the general eligibility requirements set out in Screen Australia's Terms of Trade in addition to the following:

#### Applicants

- The director must be Aboriginal or Torres Strait Islander Australian with at least two 'eligible drama credits' as a director.
- The writer must have at least two 'eligible drama credits' as a writer
- In the case of co-writing teams, made up of Indigenous and non-Indigenous writers, the original concept must come from Indigenous writer. This must be shown in the application.
- The producer must be either:
  - an 'experienced producer', or
  - a producer who has at least two 'eligible drama credits', or
  - an emerging producer applying in conjunction with an 'experienced producer'.

(See *Definitions* overleaf.)

#### Projects

- Drama of any broadcast format is eligible for this program, including telemovies, series (no distinction is drawn between series and mini-series) and drama multiplatform projects.
- More than 26 broadcast hours of any one project, which may include multiple series, will not be eligible for funding.
- Projects must have a marketplace attachment as set out below (see *Marketplace attachment requirements*).

**DEFINITIONS**

In these guidelines:

- An 'eligible drama credit' is a drama film or program of at least 10 mins which has:
  - screened at a recognised film festival (Cannes, Berlin, Toronto, Sundance, Clermont-Ferrand or Annecy; Adelaide Film Festival, Brisbane Asia Pacific Film Festival, Melbourne International Film Festival, Revelation Perth International Film Festival, Sydney Film Festival; Flickerfest or St Kilda Film Festival); or
  - been nominated for an AACTA Award; or
  - been broadcast by a recognised broadcaster or channel; or
  - had a commercial theatrical release.
- An 'experienced producer' is defined as having at least one credit as producer on:
  - a feature film that has been released on a minimum of five commercial screens in one territory, OR
  - a primetime broadcast drama mini-series or telemovie.

**Marketplace attachment requirements**

A local presale for Australian free-to-air or subscription television rights is required, with a minimum licence fee of \$440,000 per broadcast hour from a Commissioning Platform. This floor price must not include:

- any equity component for the Commissioning Platform;
- broadcast rights for New Zealand or another Rest of World (ROW) territory;
- subscription television rights (if the presale is to a free-to-air broadcaster), or free-to-air rights (if the presale is to subscription television);
- transmission via another platform - for example *SVOD*, *transactional video on demand* or other online platforms if they are not the originating Commissioning Platform;
- distribution rights for Australia or a ROW territory;

It can include a genuine 'catch up' service associated with a broadcaster.

If a Commissioning Platform wishes to exploit additional rights such as SVOD, Screen Australia expects the parties to negotiate in good faith for a payment to the producer which is reasonable in all the circumstances.

The Commissioning Platform must not enter into any agreements with the producer (or a related entity) that has the effect of undermining the minimum licence fee requirement.

The producer will also need to be able to demonstrate that they are able to engage cast to match the requirements of the Commissioning Platform.

In exceptional circumstances, Screen Australia may partner with alternative marketplace entities outside of the above mentioned minimum licence fee floor.

Screen Australia expects that an appropriate holdback period between the first and any subsequent release will be negotiated case by case between the producers and broadcasters involved.

Screen Australia expects the project to be made available on at least one digital media platform other than broadcast television (free-to-air or subscription). At a minimum, this could be a catch-up television service, but producers are also encouraged to consider mobile or other online platforms as part of their release strategy.

No international marketplace attachments are required but producers are encouraged to develop a marketing strategy for international sales.

## **Broadcaster involvement**

Screen Australia will not finance drama where the project has been developed by a broadcaster and sub-contracted at a later stage to a producer, except where chain of title resides with the producer.

In addition, Screen Australia expects key creatives (producer, writer, director, director of photography, editor) to be sourced from the freelance market and not from the staff of a free-to-air or subscription television channel.

## **EXAMPLE SCENARIOS**

The following scenarios illustrate how the above licence fee requirements might work. All exploitation rights are for Australia only.

**Example 1:** A children's program is to have its premiere window on free-to-air television. A free-to-air broadcaster chooses to commission the program. To be eligible for Screen Australia funding the licence fee must be at least \$100,000 per broadcast half hour.

**Example 2:** A free-to-air broadcaster and a subscription channel want to commission a program together. To be eligible for Screen Australia funding, the total of the licence fees must be \$115,000 per broadcast half hour.

**Example 3:** A free-to-air broadcaster and an SVOD service both want to commission a program. To be eligible for Screen Australia funding, the total of the licence fees must be \$115,000 per broadcast half hour.

**Example 4:** A free-to-air broadcaster, a subscription channel and an SVOD service all want to commission a program. To be eligible for Screen Australia funding, the total of the licence fees must be \$115,000 per broadcast half hour.

In examples 2, 3 and 4 the timing of each transmission window and how the licence fee is apportioned between the platforms are up to the relevant parties.



## Budget requirements

**Format:** Budgets must be presented in the A-Z Budget format, available to [download here](#). Fees should comply with industry norms. They will be considered in the context of the budget and track record of the personnel.

Budgets must include:

- **Contingency:** Allowance for a contingency of 10 per cent.
- **Completion guarantor:** Screen Australia reserves the right to require a completion guarantor.
- **Delivery to digital platform:** Where relevant, an allowance should be identified in the budget for distribution to one other digital platform. This may include a catch-up television service, mobile phone or other online release.
- **Delivery items:**  
Producers must budget for sales company deliverables and other delivery items as required.  
Allowance must also be made for Screen Australia and NFSA delivery items. See [Terms of Trade](#) for details.
- **Promotions and marketing:**  
Marketing and promotions costs should be incorporated from the outset.  
Line items for specific promotional materials must include professional stills photography and press kit.

## What is the assessment process?

Applications are considered by Screen Australia executives, with industry specialists consulted as required. Screen Australia will advise applicants in writing of the success or otherwise of their application. Where an application is declined, the applicant will be advised of the reason.

## Assessment criteria

Investment decisions will be made against the following criteria:

- **Script:** The script and project materials according to: (i) the strength and distinctiveness of the idea; (ii) the quality of the writing; (iii) the production-readiness of the project materials.
- **Creative team:** The producer, director, writer according to:  
(i) evidence of skills, relevant experience and achievements which demonstrate either an established successful track record or exciting new talent; and (ii) their demonstrated creative, technical and managerial capacity to deliver the project.
- **Project:** The project's potential in relation to: (i) the creative team's demonstrated understanding of the intended audience; (ii) the production strategy; (iii) the proposed participants
- **Viability:** Screen Australia will consider (i) the viability of the proposed budget in relation to achieving the creative team's stated goals and vision for the project, (ii) the viability of the proposed financing structure including the amount requested from Screen Australia as a proportion of the total budget and (iii) the production schedule.

All of the above criteria are weighted equally.

Preference will be given to original formats over programs based on foreign formats.

Other factors, including availability of funds, diversity of slate and the gender diversity of the team may also influence Screen Australia's funding decisions.

### **What is the application timing?**

Applications can be made at any time. The turnaround time for application decisions is approximately eight weeks.

### **Terms of funding**

Where Screen Australia's total contribution (including any development funds) is **\$500,000 or under**, funding will be in the form of a grant:

- Screen Australia does not take a share of receipts from projects funded under a grant, which means the funds do not have to be repaid other than in circumstances set out in the [Terms of Trade](#).
- The amount of the Screen Australia grant will be agreed upfront and not varied, other than in exceptional circumstances.
- Screen Australia does not require a share of copyright in productions that it funds under a grant.

Where Screen Australia's total contribution (including any development funds) is **more than \$500,000**, funding will be in the form of recoupable equity investment, with copyright and recoupment terms in accordance with the agency's [Terms of Trade](#).

## **MULTIPLATFORM PROJECTS**

Aboriginal and Torres Strait Islander practitioners can apply for multiplatform funding through the Indigenous Department's Documentary Production or TV Drama Production programs.

The Indigenous Department also offers dedicated initiatives in this area from time to time. Check the website for details.

# PRACTITIONER SUPPORT PROGRAMS

---

## INTERNSHIPS

Internships assist practitioners whose careers would benefit from an attachment to a person, production or organisation. This program is designed to assist the career development of talented filmmakers who can demonstrate a strong commitment to a career in the film industry. This is not an entry-level scheme.

### What funding is available?

An internship may take many forms and involve features, documentaries, animation, interactive digital media, TV drama or comedy series. For example:

- a director might attach themselves to a more experienced director on a production
- a producer might spend time in a TV production house to observe the script development and creative management process, or they may wish to work with a more senior producer developing a financing plan for a project of their own
- an animation filmmaker may wish to enhance specific technical or creative skills
- a filmmaker may want to hire a more experienced producer or director as a consultant on their own funded production.

Up to \$10,000 may be requested (other than in exceptional circumstances), supported by a budget.

### Who can apply?

The potential intern must:

- meet the general eligibility requirements of Screen Australia's Terms of Trade
- be an Aboriginal and/or Torres Strait Islander Australian, and
- only apply for the internship funding twice in their career.

No minimum credits are required, but previous work will be considered in assessing the applicant's commitment to screen storytelling as a career.

### What is the assessment process?

Applications are considered by Screen Australia executives, with industry specialists consulted as required. Screen Australia will advise applicants in writing of the success or otherwise of their application. Where an application is declined, the applicant will be advised of the reason.

## Assessment criteria

Funding decisions will be made against the following criteria:

- The potential of the applicant and their commitment to a career in the film industry, as evidenced by previous work.
- The quality of the mentor or mentor organisation and the level of access the applicant will have to them.
- The quality of the proposed program the applicant and mentor have negotiated.
- The strategic benefit of the program to the applicant at this stage of their career.

All of the above criteria are equally weighted.

## What is the application timing?

Applications can be made at any time. However, please note that the turnaround time for application decisions is approximately four to six weeks and that Screen Australia does not provide funds retrospectively. Your application must therefore be made at least six weeks before funds are required.

## Terms of funding

Funding through this program is in the form of a grant.

Funding recipients are expected to deliver:

- A report after completing the internship from both the applicant and the mentor or production house, including an update on any career developments which have arisen as a result of the internship/fellowship.
- A statement of expenditure.

## Special initiatives

Targeted professional development initiatives and special internship opportunities are offered from time to time.

Check the website for details.

## TRAVEL GRANTS

The Travel Grants program is designed to assist Aboriginal and Torres Strait Islander filmmakers in travelling to key international and Australian events. Professional development is a key objective.

### What funding is available?

Funding is available to support travel costs associated with attending:

- recognised film festivals and pitching forums where an applicant's film has been selected or invited to attend;
- events where the applicant or their film has been nominated for an award;
- key international markets;
- conferences and workshops providing significant professional development opportunities.

Up to \$6,000 may be requested for international travel, and up to \$5,000 for travel within Australia (other than in exceptional circumstances), supported by a budget. See 'Eligible events' on page 35.

### Advice for applicants

Any hospitality offered by the event must be disclosed and any travel funding from other sources must be listed in the application form, including Screen Australia's Business and Audience Department and state agencies.

Screen Australia's Indigenous Department will take into account any travel funds provided by Screen Australia's Business and Audience Department and by state agencies, and the actual costs of travel from the applicant's current place of residence.

Screen Australia will not provide funds retrospectively.

### Who can apply?

Applicants and their projects must meet the general eligibility requirements set out in Screen Australia's Terms of Trade in addition to the following:

- Applicants must be Aboriginal and/or Torres Strait Islander Australians.
- Travel grants are for Australian residents. Australians living overseas are not eligible.
- The event must be one of those listed on page 35. In exceptional circumstances, at the discretion of Screen Australia, an event not on the current list may be considered if it has grown in significance and/or offers unique commercial opportunities.
- Proof of selection/invitation/nomination must be provided for all applications with the exception of travel to markets and conferences.
- For markets, the applicant must be a producer with at least one active project in development to pitch.
- For award ceremonies, the applicant must be nominated for an award, or the producer or director of a film nominated for an award.

- Where a project has been invited to screen at an eligible festival, applications will be considered for travel by key Aboriginal and/or Torres Strait Islander cast members, as well as key creatives.
- Practitioners may receive only one travel grant through this program within a 12-month period, other than in exceptional circumstances.

### **What is the assessment process?**

Applications are considered by Screen Australia executives, with industry specialists consulted as required. Screen Australia will advise applicants in writing of the success or otherwise of their application. Where an application is declined, the applicant will be advised of the reason.

### **Assessment criteria**

Funding decisions will be made against the following criteria

For all events:

- the professional development benefit to the applicant.

For film festivals and award ceremonies:

- the potential exposure for the film
- the strategic impact on the applicant's career.

For markets and pitching forums:

- the suitability of the particular market/forum to the project(s) being pitched
- the readiness of the project(s) to be pitched.

For conferences and workshops:

- the quality and relevance of the conference or workshop program
- the applicant's track record including previous filmmaking experience, and their demonstrated commitment to a career in the film industry.

All of the above criteria are equally weighted.

Other factors, including availability of funds and status of the event, may also influence Screen Australia's funding decisions.

### **What is the application timing?**

Applications can generally be made at any time at least five weeks before the event. Decisions will be made within 2–4 weeks from receipt of the application or in accordance with event deadlines.

### **Terms of funding**

Funding through this program is provided as a grant.

Funding recipients are expected to deliver:

- A report after completing the travel, including an update on any career developments which have arisen as a result of attending the event.
- A statement of expenditure.

## Eligible events

Following is a list of events that will be considered for funding. Selection of a project into a festival, pitching forum or workshop does not guarantee support and approval depends on the competitive strength of the application and availability of funds.

A new event or an event not included on this list may become eligible if it has grown in significance and may offer unique professional development opportunities. Contact [indigenous@screenaustralia.gov.au](mailto:indigenous@screenaustralia.gov.au) for advice.

### Australian events

- Industry conferences ([AIDC NET-WORK-PLAY](#), [ADG](#) and [SPA Screen Forever](#) conferences)
- Award ceremonies (AACTA Awards, IF Awards, industry guild awards)
- Major Australian film festivals (Adelaide Film Festival, Brisbane International Film Festival, Melbourne International Film Festival, Revelation Perth International Film Festival, Sydney Film Festival).

### International events

- [AFM \(American Film Market\), Los Angeles](#)
- [Annecy International Festival of Animation, France](#)
- [Berlin/EFM/Talent Campus](#)
- [Busan – Festival/Asian Project Market](#)
- [Cannes – Festival/Marche du Film/L'Atelier, France](#)
- [Clermont-Ferrand Short Film Festival, France](#)
- [CONTENT 360 Pitching Competition, France](#)
- [Critics Week, Cannes](#)
- [Digital Hollywood, United States](#)
- [Directors' Fortnight, Cannes](#)
- [Hiroshima Animation Festival, Japan](#)
- [Hot Docs – Festival/Forum, Toronto](#)
- [IDFA – Festival/Forum, Amsterdam](#)
- [imagineNATIVE Film and Media Arts Festival, Toronto](#)
- [International X/Media/Lab](#)
- [MIPTV - Pitching sessions only, Cannes](#)
- [nextMEDIA, Canada](#)
- [No Borders, New York](#)
- [Power to the Pixel, London](#)
- [Rotterdam – Festival/CineMart/Lab, The Netherlands](#)
- [Sitges, Spain](#)
- [South by Southwest \(SXSW\) – Festival/Interactive Fest, United States](#)
- [Sundance Film Festival, United States](#)
- [Sunny Side of the Doc](#)
- [Telluride Film Festival, United States](#)
- [Toronto – Festival/IFF, Canada](#)
- [Venice International Film Festival, Italy](#)
- [World Congress of Science & Factual Producers](#)



## ABORIGINAL AND TORRES STRAIT ISLANDER CONTENT OR PARTICIPATION

Where there is Aboriginal and/or Torres Strait Islander community participation or Indigenous content involved in the project, written confirmation of the willingness of both the subject(s) and the community to be involved in the project is essential.

**Indigenous content** means a film or program based on an Aboriginal or Torres Strait Islander story, with Aboriginal and/or Torres Strait Islander subjects or featuring Aboriginal and/or Torres Strait Islander culture and heritage in any form.

As per the funding application form, where the content involves a true story or real-life subject, you will need to provide a signed clearance or release for any individual or community depicted. Where the content involves culturally specific material, you may need written consent to use Aboriginal and/or Torres Strait Islander cultural heritage.

Where the content involved is not specific to a particular community or does not involve a real-life story or depictions of culturally specific material, the team will still need to provide a written statement of how they will deal with the material, ie what research has been done, what action has been taken to date, and what consultation is proposed. Evidence of a concrete plan is required.

**The required statements should be supplied on a separate page that is clearly labelled – in accordance with the checklist on the relevant application form. Please ensure you allow sufficient time for consultation so that people giving consent can more fully understand what they are consenting to.**

**Please note, these requirements apply equally to Indigenous and non-Indigenous filmmakers.**

## Consultation and consent

*(taken from Screen Australia's Pathways & Protocols: A filmmaker's guide to working with Indigenous people, culture and concepts)*

Consultation and consent in Indigenous communities are interrelated. Through consultation a filmmaker can come to understand what requires consent and the correct people to give it, and the people giving consent can more fully understand what they are consenting to.

**Consultation** refers to the process whereby people exchange views and information. Consultation is not just a one-way process, but a process of sharing knowledge and opinions. Consultation means working together, listening to what the other party has to say and acting upon it.

**Consent** is a process whereby permission is given, based on a relationship of trust. Consent should be informed, and this means filmmakers need to provide a clear explanation of the filmmaking process, timeframes, contract details, possible benefits, impacts and future uses of footage at the time of seeking consent, to avoid misunderstandings at a later time. The consent process should be transparent for all parties, and information should be explained in plain English or with the help of an interpreter.

The protocols publication is available on the Screen Australia website [www.screenaustralia.gov.au](http://www.screenaustralia.gov.au). Any queries, please contact the Screen Australia Indigenous Branch on 1800 213 099 or email [indigenous@screenaustralia.gov.au](mailto:indigenous@screenaustralia.gov.au)

We recommend that filmmakers intending to use any Indigenous material in their projects read the protocols. It is a useful guide that provides information on dealing with Indigenous material from research to marketing of your film. It also provides useful tips for consultation with Indigenous communities.

## Indigenous Cultural & Intellectual Property (ICIP) Rights

Indigenous cultural and intellectual property (ICIP) rights refer to Indigenous people's rights with respect to their cultural heritage. This is a living heritage, which comprises all objects, sites, stories, images and knowledge, the nature or use of which has been transmitted or continues to be transmitted from generation to generation, and which is regarded as pertaining to a particular Indigenous group or its territory.

Wording similar to the following provision will be contained in all Screen Australia development, production and post-production contracts for projects involving Indigenous content or participants:

*The Producer and Screen Australia acknowledge the existence of ICIP Rights of the Indigenous participants in the Film. The Producer agrees and undertakes to endeavour to ensure that the ICIP Rights of Indigenous participants are respected and upheld in the production and all aspects of distribution of the Film.*

*In the event that The Producer wishes to include ICIP Rights material in the Film, The Producer shall obtain a non-exclusive licence from the ICIP Rights holder/s or custodian/s to include such ICIP Rights materials in the Film.*

*In the event of a dispute regarding the ICIP Rights of any Indigenous participant in the Film, all parties shall use their best endeavours to resolve the dispute.*

## Update log

### 10 February 2016

- **Marketplace attachment requirements:** information provided regarding the minimum licence fee form a Commissioning Platform.

### 11 December 2015

- **Removal of the 10 year limit on credits for documentary programs**
- **Assessment criteria for Social Impact Documentary Production EOI stage amended**
- **Gender diversity of the team also considered in addition to the assessment criteria**

### 20 July 2015

- **Feature development and Feature production:** Who Can Apply? eligibility criteria amended in relation to the producer as follows 'The producer must be either: an 'experienced producer', or a producer who has at least two 'eligible drama credits', or an emerging producer applying in conjunction with an 'experienced producer'.
- **TV drama development and TV drama production:** Who Can Apply? eligibility criteria amended in relation to the producer as follows 'The producer must be either: an 'experienced producer', or a producer who has at least two 'eligible drama credits', or an emerging producer applying in conjunction with an 'experienced producer'.

### 1 July 2015

- **Overview:** changes to Eligibility for Indigenous Department Programs.
- **Documentary development:** changes to Funding Available, Eligibility and Terms of Funding; amendment to Funding Decisions for clarity.
- **Documentary production:** changes to Funding Available, Eligibility and Budget Requirements; amendment to Investment Decisions for clarity.
- **Documentary production: Social Impact Documentary program:** new funding program introduced.
- **Feature development:** changes to Funding Available, Eligibility, Definitions and Terms of Funding; amendment to Funding Decisions for clarity.
- **Feature production:** changes to Funding Available, Eligibility, Definitions and Budget Requirements; amendment to Investment Decisions for clarity.
- **TV drama development:** changes to Funding Available, Eligibility, Definitions and Terms of Funding; amendment to Funding Decisions for clarity; 'Other Drama Development' box inserted.
- **TV drama production:** changes to Funding Available, Eligibility, and Budget Requirements; amendment to Investment Decisions for clarity
- **Internships:** changes to Funding Available, Application Timing and Eligibility; amendment to Funding Decisions for clarity.
- **Travel grants:** changes to Funding Available, Eligibility, Eligible Events; amendment to Funding Decisions for clarity.

### 6 August 2014

- **TV drama development:** removal of requirement for a broadcaster attachment.
- **Documentary production, Feature production, TV drama production:**

grant threshold raised to \$500,000; removal of reference to 1 per cent  
copyright over \$100,000

**29 May 2013**

- **Documentary development:** changes to eligibility requirements, including incorporation of general eligibility requirements for Indigenous programs previously set out in the Overview.
- **Documentary production:**
  - addition of minimum credit requirements for key principals, and incorporation of general eligibility requirements for Indigenous programs previously set out in the Overview.
  - addition of provision for post-production funding.
- **Feature development:** incorporation of general eligibility requirements for Indigenous programs previously set out in the Overview; amendment of eligibility criteria wording for clarity.
- **Feature production:** addition of minimum credit requirements for key principals, and incorporation of general eligibility requirements for Indigenous programs previously set out in the Overview.
- **TV drama development:** changes to eligibility requirements, including incorporation of general eligibility requirements for Indigenous programs previously set out in the Overview.
- **TV drama production:**
  - addition of minimum credit requirements for producers and incorporation of general eligibility requirements for Indigenous programs previously set out in the Overview.
- **Internships:**
  - incorporation of general eligibility requirements for Indigenous programs previously set out in the Overview.
  - addition of \$5,000 limit under Available Funding.
  - removal of minimum credit requirements for applicants.
- **Travel grants:**
  - incorporation of general eligibility requirements for Indigenous programs previously set out in the Overview.
  - addition of \$5,000 limit under Available Funding.

**5 Feb 2014**

- **Documentary Development, Feature Development, TV Drama Development:** addition of special consideration information to eligibility criteria.