



Australian Government



# Screen Story Development Fund

## What makes a compelling application?

Although Screen Australia is opening up eligibility, competition for funds will be high so you will still need to think strategically about submitting a strong and convincing application for funding considering the aims of each fund and the criteria against which each application is assessed. In general though, you need to think about:

- Why are you and/or your team driven to make this project now?
- What do you want to say to an audience, who is this audience and how will you reach them?
- What makes your project stand out from all the others?
- Does the team or individual's experience and/or critical or commercial success make sense in regards to budget size and is the budget size reasonable in regards to the potential audience and commercial returns?

Although Screen Australia's main focus is not on commercial returns, we do want people thinking about how they are building sustainable businesses and creative careers.

### Stage 1 materials

1. **A simple three-minute pitch to camera:** The pitch to camera can take any form - people, pictures, text on screen, music, sound, etc that describes the long-form story, who the audience is and how you will reach them. Tell us a bit about you and/or the team, where you/they are at in their careers.

This does not need to be a highly produced video to 'sell' to assessors but an opportunity to talk through your submission. You must upload the pitch directly to the application (maximum 200MG) but you may also include a link for the assessors to view at a higher resolution if necessary.

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

2. **A one-paragraph and one-page synopsis** for the long-form project. We need to see what it is at the core of the story engine or the argument at the heart of the material that will support the long-form project.

3. **A sample of your previous work:** For new or emerging key creatives, please supply either a

- a sample of your previous or current written work, maximum 10 pages, and/or
- a link to the best example of your produced work, maximum 15 mins.

If you are applying for funding to write a story document, then we need to see that you have the skills and understanding to do this. Ultimately though, we want to see that you/the team can tell an engaging story on the screen which is why we also allow for the submission of previous work.

But remember, you need to showcase the best of you and/or your team's work. We don't want to see everything you've ever made.

**4. Pathway to audience:** We want you to be thinking about reaching your audience and financing your project right from the inception of your screen story and build this into the development process.

Who is the target audience for your project and why will this audience want to see your project? How will you build this audience and raise awareness of the project? How will the audience find and engage with your project initially and then in the longer term? How will you finance the production of the project? How will the project generate revenue for the team/individual/production company? Or, if this is primarily a talent escalator through the Generate fund, how will this create audience and marketplace interest in the team and their next projects? See our [Pathway to Audience Guide](#) for more information.

**5. A development budget:** You can apply for whatever the project and team need to feed the creative vision and develop the project towards financing and production. For example, you may apply for fees for:

- key creatives - writer, producer, director
- key heads of department
- script editor
- consultants - story, social media/online, marketing, financing
- mentors -producer, writer, director
- reader’s reports
- research
- writers’ rooms
- legal costs & options
- budgets, schedules and casting
- visual materials - sizzle reels, look books, pitch materials
- time critical filming
- table reads & workshops with actors

The development budget should be reasonable and strategic, reflecting what you need to effectively undertake a particular stage of development. Although there is no cap, a reasonable development budget for the **Generate** fund without the costs of a POC would probably sit between \$10k and \$30k. **Premium** development budgets may be higher, up to \$100k, and may include multiple phases of development in the one application.

The following is a guide to Screen Australia’s **contribution** towards development fees for drama projects. **These are not official rates.** Please discuss industry and guild rates with your relevant guilds and organisations- [ADG](#), [AWG](#), [MEAA](#) and [SPA](#):

<b>Screen Australia contribution guide for one-off or series:</b>		
Please note: these are Screen Australia’s contribution limits, not official rates, and should be considered in line with the project’s budget and platform and the team’s experience. If the fees are above our contribution limits, please list other sources of funding in your application.		
Role	Material	Screen Australia’s maximum <b>contribution</b>
Writer(s)	Outline, Treatment or Scriptment	Up to \$10,000
	Bible and pilot episode	\$10,000 - \$30,000
	Drafts (includes polish on each)	Generally \$20,000 per draft
Director(s)	as appropriate	\$3,000 - \$15,000
Script Editor	Bible, Outline, Treatment or Scriptment	Up to \$3,000
	Draft	Up to \$6,000
Producer(s)	Bible, Outline, Treatment or Scriptment	Up to \$5,000
	Draft	Up to \$10,000
	Late Stage	Up to \$10,000
Consultant(s)	Story, Social Strategy, Digital, Mentors	Up to \$3,000
Workshops		Up to \$10,000
Research		\$2,000 - \$10,000
Time critical filming		\$5,000 - \$15,000
POCs/shareable content for Generate		\$5,000 - \$50,000
POCs/shareable content for Premium		Up to \$100,000
Legal & Option fees		Up to \$3,000

## Stage 2 materials

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

See our [Story Documents Guide](#) for more information.

We also recognise that screen storytellers may develop projects in different ways, so we are also open to receiving **other kinds of story materials** such as existing project footage, visual materials such as sample scenes, story boards, artwork or images as well as music and/or sound. If these are the only type of story materials submitted without there being an accompanying story document, then these materials must effectively convey the central story and/or the argument, provide a strong sense of the central characters and give a sense of the intended onscreen experience for an audience.

If you are applying for the production of a **POC**, then please also include the story document or story materials for the POC.

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

2. **A development plan**

In either a maximum three-page document or three-minute video, please tell us about your development plan.

The development plan should provide us with a strong sense of your creative vision - the emotional experience and meanings that the team is crafting for an audience - and also offer a critical analysis of the material in its current form and a plan for how these challenges will be met. In its simplest form the development plan is about where the project has come from, where it is, where it wants to go and how you plan to get it there.