



DRAFT GUIDELINES

CONVERGENT TELEVISION & ALL MEDIA FUNDING:

The following draft program guidelines represent the next milestone in Screen Australia’s review of television funding announced in mid 2010.

Comments on the draft will be open **until Friday 1 April 2011**, and can be sent to tvfunding@screenaustralia.gov.au or by mail to Screen Australia, GPO Box 3984, Sydney 2001; or fax + 61 2 9357 3737. Comments may be published on the Screen Australia website after the closing date.

It is envisaged that final guidelines will be issued in May to come into effect from 1 July 2011.

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CONVERGENT TELEVISION TV DRAMA PROGRAMS

Overview

Screen Australia supports the creation of a diverse slate of quality, innovative, original, culturally significant small-screen storytelling that resonates with contemporary audiences.

A television broadcaster or channel must be attached to the project, and the content must also be made available on at least one digital media platform other than broadcast television; at minimum this could be a catch-up television service. As audiences are consuming content via an expanding array of platforms, the intention is to ensure accessibility to the content on those additional platforms to ensure the greatest opportunities for audience engagement.

Indicative allocation

\$15–20 million for 2011/12

Investment and slate management principles

In an environment where the Producer Offset provides the primary means of Government support for projects with commercial potential, Screen Australia's investment and slate management principles are governed by its enabling legislation, the *Screen Australia Act 2008*, to:

“ensure the development of a diverse range of Australian programs that deal with matters of national interest or importance to Australians, or that illustrate or interpret aspects of Australia or the life and activities of Australian people.”

In this context, and given the need to allocate its limited funds fairly and effectively, Screen Australia proposes to manage its drama slate in collaboration with producers and broadcasters, according to the following principles:

- Consultation with producers and broadcasters about the year's slate and upcoming priorities
- Recognition of broadcaster expertise in connecting with audiences as part of the broadcaster's commissioning process
- Reserving the right to make investment decisions based on published criteria that reflect the requirements of the *Screen Australia Act*, including placing an emphasis on programs with a high level of artistic and cultural merit and promoting the development of commercially focused screen production businesses.

Screen Australia anticipates working productively with broadcasters and producers, based on these principles. Where broadcasters need to prioritise projects due to the limits on Screen Australia's funding, consideration should

be given to Screen Australia's investment decision criteria for the relevant program.

General information for applicants

Applying for funding

Applicants and projects must meet the general eligibility requirements set out in Screen Australia's Terms of Trade, as well as the specific requirements of these guidelines.

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

Incomplete applications will not be accepted. This includes those without finalised finance plans in place with associated letters of offer.

Unless invited to reapply (in the context of managing available funds), projects can only be submitted more than once if substantial changes have been made, and more than two applications for the same project will not be accepted.

Budgets

Format: Budgets must be presented in the A-Z Budget format, available from the Screen Australia website (www.screenaustralia.gov.au/a-zbudget). 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:** An allowance should be made for a completion guarantor unless Screen Australia agrees otherwise in writing.
- **Delivery to digital platform:** An allowance must 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.
- **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.
- **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.

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](#).

Terms of Trade

Details of Screen Australia and NFSA delivery items, recoupment, rights and other requirements, including special requirement for projects that involve Indigenous Australians, are available in Screen Australia's Terms of Trade.

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 broadcast the project in each co-production territory from appropriate domestic broadcasters.

The Australian co-producer must also have received a letter of preliminary compliance or provisional approval as a co-production from Screen Australia. See www.screenaustralia.gov.au/coproduction

TV drama

Eligibility

Format and duration

Drama of any broadcast format is eligible for this program, including telemovies, telemovie packages and series (no distinction is drawn between series and mini-series).

However, more than 26 broadcast hours of any one project, which may include multiple series, will not be eligible for funding unless exceptional circumstances can be demonstrated.

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. This floor price must not include:

- any equity component for the broadcaster;
- broadcast rights for New Zealand or another 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).

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.

In addition to the local presale, Screen Australia will require a sales agent for ROW to be attached on all projects financed under this program.

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.

Project funding available

Screen Australia will not generally invest more than \$2 million in a TV drama project, and will not exceed this threshold other than in exceptional circumstances.

Limits also apply to the level of direct funding as a proportion of the project's budget; these limits are set out in Screen Australia's Terms of Trade.

Application process

Applications should be made on the relevant form and include all supporting material specified. Incomplete applications will not be accepted.

There will be three investment decision rounds across the financial year. Check the website for dates. [Proposed as follows:

Deadline	Decision meeting
3 June 2011	20 July 2011
14 Oct 2011	1 Dec 2011
March 2012	April 2012]

Investment decisions

Applications are considered by Screen Australia executives, with industry specialists consulted as required. Investment decisions will be made against the following criteria, and in the context of the slate management principles outlined on page 11:

- strength of the proposal, including its national and cultural significance,
- the project's potential to connect with its target audience
- track record and capacity of the creative team;
- strength of the marketplace (ie level of co-finance excluding Screen Australia and the state agencies);
- diversity of slate.

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

Screen Australia will advise applicants of the success or otherwise of their application. Where an application is unsuccessful, the reasons will be conveyed to the applicant, with a written statement of reasons provided on request.

Children's TV drama

These guidelines are framed in the context of Screen Australia's enabling legislation, which directs us to place particular emphasis on "programs of interest or relevance to children". They also acknowledge the particular challenges and opportunities involved in producing television drama for children, including the difficulties broadcasters have in monetising content, as well as the different relationship between first and subsequent runs created by the nature of the audience.

Eligibility

Format and duration

Children's drama of any broadcast format is eligible for this program, including telemovies, telemovie packages and series (no distinction is drawn between series and mini-series).

However, more than 26 broadcast hours of any one project, which may include multiple series, will not be eligible for funding unless exceptional circumstances can be demonstrated.

The content can be either animation or live action, and does not have to be 'C' drama. However, the primary audience for the content must be children, as opposed to families generally.

Marketplace attachment requirements

A local presale for the initial Australian television rights is required, with a minimum licence fee of \$100,000 per broadcast half 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;
- rights for a secondary run (on subscription television or exclusive satellite rights if the initial presale is to a free-to-air broadcaster, or on free-to-air if the presale is to subscription television).

Where the rights for a secondary run are also presold, the licence fee for this run must be at least \$15,000 per broadcast half hour, excluding any equity component or broadcast rights in any Rest of World territory.

The minimum licence fees specified above assume a maximum holdback period of 18 months between the primary and secondary runs.

Regardless of the above, the producer is free to negotiate licence fees and holdbacks between multiple broadcasters (free-to-air and/or subscription), or to negotiate an exclusive licence to one broadcaster, provided the total Australian minimum licence fee is \$115,000 per broadcast half hour.

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.

A sales agent for rest of world (ROW) must be attached on all projects.

Broadcaster involvement

Screen Australia will not finance children's 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.

Project funding available

Screen Australia will not generally invest more than \$3 million for up to 26 broadcast half hours, other than in exceptional circumstances.

Limits also apply to the level of direct funding as a proportion of the project's budget; these limits are set out in Screen Australia's Terms of Trade.

Application process

Applications should be made on the relevant form and include all supporting material specified. Incomplete applications will not be accepted.

There will be three investment decision rounds across the financial year. Check the website for dates. [Proposed as follows:

Deadline	Decision meeting
3 June 2011	20 July 2011
14 Oct 2011	1 Dec 2011
March 2012	April 2012

Investment decisions

Applications are considered by Screen Australia executives, with industry specialists consulted as required. Investment decisions will be made against the following criteria, and in the context of the slate management principles outlined on page 11:

- strength of the proposal, including its national and cultural significance,
- the project's potential to connect with its target audience
- track record and capacity of the creative team;
- strength of the marketplace (ie level of co-finance excluding Screen Australia and the state agencies);
- diversity of slate.

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

Screen Australia will advise applicants of the success or otherwise of their application. Where an application is unsuccessful, the reasons will be conveyed to the applicant, with a written statement of reasons provided on request.

CONVERGENT TELEVISION DOCUMENTARY PROGRAMS

Overview

Screen Australia's investment in documentaries aims to engage audiences with Australian culture, identity, and an Australian viewpoint on the world.

Four production investment programs are offered:

- Domestic programs
 - National Documentary Program (NDP)
 - General Documentary Program (GDP)
- International Documentary Program
- Signature Documentary Program (SDP)

An Australian free-to-air or subscription television licence fee is required, except in the case of the Signature Program, and the content must also be distributed on at least one other digital media platform, which could include catch-up television services, mobile phone or other online release.

Minimum licence fees are specified in each program. 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.

Both one-off documentaries and series are eligible. However, more than 26 broadcast hours of any one program, which may include multiple series, will not be eligible for funding unless exceptional circumstances can be demonstrated.

Preference will be given to original Australian content over foreign formats.

A program for documentary development support is also available, and funds are set aside for documentary under the All Media 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 television, infotainment, current affairs, cooking, 'how to' or sports programs.

General information for applicants

Applying for funding

Applicants and projects must meet the general eligibility and delivery requirements set out in Screen Australia's Terms of Trade, as well as the specific requirements of these guidelines.

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

Incomplete applications will not be accepted. This includes those without finalised finance plans in place with associated letters of offer.

Unless invited to reapply (in the context of managing available funds), projects can only be submitted more than once if substantial changes have been made, and more than two applications for the same project will not be accepted.

Budgets

Format: Budgets must be presented in the A-Z Budget format, available from the Screen Australia website (www.screenaustralia.gov.au/a-zbudget). Fees should comply with industry norms. They will be considered in the context of the budget and track record of the personnel.

Production budgets must include:

- **Contingency:** Contingency is set at 10 per cent.
- **Completion Guarantor:** An allowance should be made for a completion guarantor unless Screen Australia agrees otherwise in writing.
- **Delivery to digital platform:** An allowance must 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:** Allowance must be made for delivery items specified for Screen Australia, the broadcaster and NFSA, as well as for sales company deliverables and other delivery items as required. See Terms of Trade for details.
- **Study guides:** The cost of a study guide must be included in the 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:** Budgets should earmark a minimum of \$10,000 per hour for domestic (ie NDP and GDP) projects and \$15,000 per hour for international projects. Line items for specific promotional materials must include professional stills photography and press kit.

Terms of Trade

Details of Screen Australia and NFSA delivery items, recoupment, rights and other requirements, including special requirement for projects that involve Indigenous Australians, are available in Screen Australia's Terms of Trade.

Refer to *Doing Business with Us* (page 23) for more information about the Terms of Trade and Screen Australia's funding agreements for documentary production.

Official co-productions

Projects approved as Official Co-productions are eligible for, but not automatically guaranteed, 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 broadcast the project in each co-production territory from appropriate domestic broadcasters.

The Australian co-producer must also have received a letter of preliminary compliance or provisional approval as a co-production from Screen Australia. See www.screenaustralia.gov.au/coproduction

Theatrical documentary features

Screen Australia will consider financing documentaries designed for theatrical release on a case-by-case basis. These projects will be considered according to the criteria set down in the Feature Film section of these guidelines.

Documentary funding allocation 2011/12

The total allocation for documentary programs for 2011/12 is set at \$16.5 million, distributed as follows:

- Domestic Programs
 - National Documentary Program (NDP) \$7 million
 - General Documentary Program (GDP) \$3.5 million
- International Documentary Program \$3.5 million
- Signature Documentary Program (SDP) \$1.4 million
- Documentary Development Program \$0.6

\$500,000 is also set aside for documentary under the All Media programs.

Investment and slate management principles

In an environment where the Producer Offset provides the primary means of Government support for projects with commercial potential, Screen Australia's investment and slate management principles are governed by its enabling legislation, the *Screen Australia Act 2008*, to:

“ensure the development of a diverse range of Australian programs that deal with matters of national interest or importance to Australians, or that illustrate or interpret aspects of Australia or the life and activities of Australian people.”

In this context, and given the need to allocate its limited funds fairly and effectively, Screen Australia proposes to manage its documentary slate in collaboration with producers and broadcasters, according to the following principles:

- Consultation with producers and broadcasters about the year's slate and upcoming priorities
- Recognition of broadcaster expertise in connecting with audiences as part of the broadcaster's commissioning process
- Reserving the right to make investment decisions based on published criteria that reflect the requirements of the *Screen Australia Act*, including placing an emphasis on programs with a high level of artistic and cultural merit and promoting the development of commercially focused screen production businesses.

Screen Australia anticipates working productively with broadcasters and producers, based on these principles. Where broadcasters need to prioritise projects due to the limits on Screen Australia's funding, consideration should be given to Screen Australia's investment decision criteria for the relevant program.

Funding schedule

There will be five documentary funding rounds in 2011/12. All rounds will incorporate applications to the NDP and Documentary Development programs. Applications for the other programs will be scheduled as per the table below.

Access to funds in the domestic programs (NDP and GDP) will be split between broadcasters, with an indicative allocation of 50 per cent to the ABC, 40 per cent to SBS and 10 per cent to 'other' including commercial broadcasters and subscription television channels. This allocation will be reviewed in two years based on track record of the broadcaster including historical delivery against any charter obligation, connection with audiences and critical acclaim.

The 2011/12 allocation will be re-assessed before the final round based on broadcaster demand.

The International and Signature programs are fully contestable and not subject to broadcaster allocations.

Round*	Domestic programs		International Program (\$3.5m)	Signature Program (\$1.4m)	Development Program (\$0.6m)
	NDP (\$7m)	General (\$3.5m)			
1. June/July 2011	Up to 1.8m	Up to 900k	up to 1.4m		Up to 130k
2. Aug/Sept 2011	Up to 1.8m			1.4m	Up to 130k
3. Oct/Nov 2011	Up to 1.8m	Up to 900k	up to 1.4m		Up to 130k
4. Feb/Mar 2012	At least 1m	Up to 900k	Balance of funds		Up to 130k
5. Apr/May 2012	Balance of funds	Balance + unspent from Int'l			Balance of funds

* Proposed application/decision dates: allowing approximately six weeks between closing date and decision

Domestic programs: National Documentary Program

The National Documentary Program (NDP) aims to provide a comprehensive and strategic slate of projects across time, involving a diversity of styles and formats, and encompassing a broad range of themes of national and cultural significance with heritage value. These documentaries will have a sense of cultural ambition and a budget scale that separates them from other Screen Australia documentary investments.

Screen Australia aims to invest in around 20–30 hours of broadcast television a year through the NDP.

Note that special terms of trade apply to NDP documentaries. For these projects, Screen Australia requires:

- meaningful consultation to ensure that the themes or core content remain in keeping with what was envisaged when Screen Australia committed to the project
- approval of contractual arrangements of investors, licensors and distributors
- a non-exclusive licence in the project for the right to use original documentary footage and out takes, production stills and other materials for use as Library material for educational purposes and future productions by Australian filmmakers.

Producers who wish to apply to the NDP should discuss the project's suitability with a Screen Australia Investment Manager well in advance of submitting an application.

Funding allocation

\$7 million for 2011/12, to be distributed in five rounds.

Eligibility

Content areas

Applications to the NDP should explain the project's relevance to one or more of the following four content areas:

- art and culture
- contemporary and social issues, including social history
- science and the environment
- national history and identity

Format and duration

Both one-off projects and series are eligible.

Screen Australia will not fund more than 26 broadcast hours of any one program, which may include multiple series.

Projects based on foreign formats are not eligible for funding through the NDP.

Market attachment requirements

A local presale for Australian free-to-air or subscription television rights is required, with a minimum licence fee (floor price) of \$150,000 per broadcast hour for projects with production budgets up to and including \$650,000. For budgets greater than \$650,000, a higher fee will be negotiated case-by-case.

The floor price must not include:

- any equity component for the broadcaster;
- broadcast rights for New Zealand or another 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).

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, and where applicable an educational distribution strategy for Australia.

Project funding available

There is no cap on the maximum amount that Screen Australia can invest in a one-off program or series under the NDP. However, producers should be mindful of the fact that Screen Australia's funding is finite, and the aim is to invest in around 20–30 hours of broadcast television each year through this program.

Limits apply to the level of direct funding as a proportion of the project's budget; these limits are set out in Screen Australia's Terms of Trade.

Investment decision-making

Applications are considered by Screen Australia executives, with industry specialists consulted as required. Investment decisions will be made against the following criteria, and in the context of the slate management principles outlined on page 11:

- strength of the proposal, including its national and cultural significance, relevance to NDP core content areas and value to the Screen Australia Library;
- the project's potential to connect with its target audience;
- track record and capacity of the creative team;
- strength of the marketplace (ie level of co-finance excluding Screen Australia and the state agencies);
- diversity of slate, including balance of one-off documentaries and series.

Screen Australia will advise applicants of the success or otherwise of their application. Where an application is unsuccessful, the reasons will be conveyed to the applicant, with a written statement of reasons provided on request.

Domestic programs: General Documentary Program

The General Documentary Program (GDP) supports quality, audience-engaging projects that have cultural relevance. The program is based on matched funding with a broadcaster, acknowledging the key role played by free-to-air and subscription television in providing access to Australian documentaries.

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.

Funding allocation

\$3.5 million for 2011/12 to be distributed in four rounds.

Eligibility

Format and duration

Both one-off projects and series are eligible.

Screen Australia will not fund more than 26 broadcast hours of any one program, which may include multiple series.

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).

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.

Project funding available`

The domestic licence fee will be matched by Screen Australia up to a maximum of \$250,000 for a one off program and \$500,000 for a series. For

example, a five-part (5 x 1 hour) series will require a licence fee of at least \$675,000 to which Screen Australia may invest to its maximum of \$500,000.

Limits also apply to the level of direct funding as a proportion of the project's budget; these limits are set out in Screen Australia's Terms of Trade.

Third-party finance can be used to enhance the budget, but the contributions of the broadcaster and Screen Australia must remain equal and must not drop below the minimum requirements.

Although no international marketplace attachments are required, producers are encouraged to develop a marketing strategy for international sales, and where applicable an educational distribution strategy for Australia.

Investment decision-making

Applications are considered by Screen Australia executives, with industry specialists consulted as required. Investment decisions will be made against the following criteria and in the context of the slate management principles outlined on page 11:

- strength of the proposal, including its national and cultural significance;
- the project's potential to connect with its target audience;
- track record and capacity of the creative team;
- strength of the marketplace (ie level of co-finance excluding Screen Australia and the state agencies);
- diversity of slate, including balance of one-off documentaries and series.

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

Screen Australia will advise applicants of the success or otherwise of their application. Where an application is unsuccessful, the reasons will be conveyed to the applicant, with a written statement of reasons provided on request.

International Documentary Program

The International Documentary Program supports projects with international finance as well as a domestic broadcast licence fee.

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.

Funding allocation

\$3.5 million for 2011/12 to be distributed in three rounds. Funds remaining after the final round will be reallocated to the final round of the General Documentary Program and subject to the provisions of that program.

To encourage domestic support of projects with international finance and help producers enhance their business sustainability, domestic broadcast attachments for this program are not subject to the funding split formula which applies to the domestic programs (NDP and GDP).

Eligibility

Format and duration

Both one-off projects and series are eligible.

Screen Australia will not fund more than 26 broadcast hours of any one program, which may include multiple series.

Marketplace attachment requirements

The project must have a confirmed international sales agent, as well as an international territory presale and/or an advance from the sales agent. The combined value of the international presale and/or advance from the sales agent must equal at least 10 per cent of the budget;

A local presale for Australian free-to-air or subscription television rights is also required, with a minimum licence fee of \$120,000 per broadcast hour. This floor price must not include:

- any equity component for the domestic broadcaster
- broadcast rights for New Zealand or another 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).

Whilst international distribution guarantees from a domestic broadcaster are welcome they do not qualify as the international contribution.

Screen Australia will not reduce the domestic broadcaster licence fee even where projects have a more substantial international marketplace attachment.

Project funding available

There is no absolute cap on Screen Australia funding under this program. However, limits apply to the level of direct funding as a proportion of the project's budget; these limits are set out in Screen Australia's Terms of Trade.

Investment decision-making

Applications are considered by Screen Australia executives, with industry specialists consulted as required. Investment decisions will be made against the following criteria:

- strength of the proposal, including its national and cultural significance;
- the project's potential to connect with its target audience;
- track record and capacity of the creative team;
- strength of the marketplace (ie level of co-finance excluding Screen Australia and the state agencies);
- diversity of slate, including balance of one-off documentaries and series.

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

Screen Australia will advise applicants of the success or otherwise of their application. Where an application is unsuccessful, the reasons will be conveyed to the applicant, with a written statement of reasons provided on request.

Signature Documentary Program

The Signature Documentary Program supports projects that are bold in form and/or content, with a strong creative vision. The stories can be local or international with Australian authorship. Broadcast presales, while desirable, are not a prerequisite.

The program can also provide post-production funds.

Funding allocation

\$1.4 million for 2011/12, to be distributed in a single round.

Eligibility

Applicants should meet the general eligibility requirements set out in Screen Australia's Terms of Trade. In addition:

- the producer and the director must have at least one broadcast documentary credit in their respective role (half hour or longer) or a commercial theatrical release or invitation screenings at IDFA, Hot Docs, or equivalent
- practitioners, experienced in other genres, may apply so long as either the producer or director has the required documentary credits
- credits must not be more than seven years old.

Producers may make multiple applications, but each project must have a different director.

Projects based on foreign formats are not eligible for funding through the Signature Documentary Program.

Project funding available

Funding for each project is expected to be up to \$300,000.

It should be noted that successful applications may not receive the full amount requested. The level of Screen Australia's funding commitment will be determined by the decision making process and the amount of funds available.

Limits apply to the level of direct funding as a proportion of the project's budget; these limits are set out in Screen Australia's Terms of Trade.

Investment decision-making

Applications are considered by Screen Australia executives, with industry specialists consulted as required. Investment decisions will be made against the following criteria, and in the context of the slate management principles outlined on page 11:

- strength of the proposal, including its national and cultural significance, distinctiveness of the idea, quality of the script or treatment, and creative vision for its realisation;
- the project's potential to connect with its target audience;
- track record and capacity of the creative team;
- project viability, particularly in terms of the proposed budget and financing strategy;
- diversity of slate.

Screen Australia will advise applicants of the success or otherwise of their application. Where an application is unsuccessful, the reasons will be conveyed to the applicant, with a written statement of reasons provided on request.

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Documentary Development Program

Screen Australia's Documentary Development Program assists experienced documentary makers to achieve planned outcomes for the development of their projects.

This could include further research, writing the next draft of a script or treatment, strategic shooting and/or editing to attract marketplace development or production finance, compiling a sizzle reel.

Time-critical shooting – by invitation only

Producers must consult with an Investment/Development Manager about the rationale for shooting time-critical material and the degree to which the success of the film depends on the footage to be shot, before being invited to submit an application outside a scheduled funding round.

Strong broadcast or marketplace interest must be demonstrated.

Unsolicited applications will not be accepted for consideration outside a development funding round.

Funding allocation

\$600,000 has been allocated to this program for 2011/12, to be distributed in five rounds (check the website for deadline dates).

Project funding available

Applicants may apply for any amount up to \$30,000.

Projects that come with an offer of cash development funding from a genuine arm's length marketplace entity are encouraged. However, matched funding is not automatic. (For the purposes of these guidelines, a marketplace entity is defined as an entity whose core business is the financing, sales, distribution, exhibition or broadcast of films/programs.)

Eligibility

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

- Sole applicants must have at least three broadcast documentary credits (half hour or longer) in their role of producer or director.
- In the case of teams, either the producer or the director needs at least three broadcast documentary credits (half hour or longer) or a commercial theatrical release or invitation screenings at IDFA, Hot Docs, or equivalent
- Credits must not be more than seven years old and the projects must have screened with a recognised broadcaster or channel.
- Practitioners, experienced in other genres, may apply so long as either the producer or director has the required documentary credits.

- Recipients of Screen Australia’s Enterprise funding are not eligible.

In addition:

- Applications for series development must have a letter of interest from a domestic broadcaster.
- Projects funded under this scheme may only reapply for further development investment if they have confirmed **matching marketplace funds** (ie from broadcaster(s), distributors, sales agents), and such applications will be considered in the light of the advancement and the overall viability of the project.

Funding decisions

Applications are considered by Screen Australia executives, with industry specialists consulted as required. Funding decisions will be made the following criteria:

- strength of the proposal, including its national and cultural significance, distinctiveness of the idea, quality of the script or treatment, and creative vision for its realisation
- the project’s potential to connect with its target audience
- track record and capacity of the creative team
- diversity of slate, including balance of one-off documentaries and series
- the appropriateness of the proposed development strategy and use of funds at this stage of development.

Screen Australia will advise applicants of the success or otherwise of their application. Where an application is unsuccessful, the reasons will be conveyed to the applicant, with a written statement of reasons provided on request.

Terms of funding

Where Screen Australia subsequently invests in the production, its investment in the development phase will be added to the production financing amount and the total investment will be recouped in accordance with the terms of trade for production financing.

Refer to *Doing Business with Us* (page 23) for more information.

ALL MEDIA PROGRAMS

What do we mean by ... ?

Interactive: Where the user has a direct and meaningful impact on the events on screen throughout the experience, beyond simply 'point and click to play'.

Cross-platform: Using multiple digital media to distribute a piece of content (*eg a webisode delivered online and via mobile device; a program for TV broadcast and online delivery*)

Multi-platform: Content created to exist on different platforms in different forms (*eg a TV program with a website delivering separate audiovisual content; a feature film with an associated game*):

Transmedia: Storytelling across multiple forms of media, with each element making distinctive contributions to a user's understanding of the story universe, including where user actions affect the experience of content across multiple platforms (*eg reaching a score level in an online game unlocks the next mobile episode*).

Single-platform: Content produced for one platform only (*eg a standalone website or game or mobile series*).

Overview

Through the All Media Fund, Screen Australia invests in the development and production of innovative storytelling that engages audiences across existing distribution platforms as well as new and evolving platforms.

The objective is to support narrative content in both linear and non-linear forms that pushes the envelope of creative storytelling, and to provide practitioners with opportunities to take risks, extend their skills and explore new storytelling tools and platforms.

Two programs are offered:

- **Digital Ignition** – providing development support for innovative interactive projects including games with a strong storytelling component, as well as an annual targeted development workshop;
- **All Media Production** – providing production support for interactive projects including those which may have received Digital Ignition funding, as well as for innovative risk-taking linear storytelling.

The All Media Fund does not support projects conceived primarily as ancillary marketing or promotional additions to existing non-interactive screen content.

Screen Australia wishes to stimulate ‘all media thinking’ across all its programs, and from time to time projects that have compelling multi-platform and/or transmedia synergies will be identified under its feature and convergent television programs (drama and documentary). The teams involved with these projects will be actively encouraged to explore the digital potential of their projects and may be offered support through the All Media Fund.

Indicative allocation

\$3–5 million for 2011/12

Note that the All Media Fund is a three-year rolling fund allowing the support of additional investments in significant projects as appropriate.

General information for applicants

Applying for funding

Applicants and projects must meet the general eligibility and delivery requirements set out in Screen Australia’s Terms of Trade, as well as the specific requirements of these guidelines.

Applications must be made on the relevant application form, and include all supporting material listed on that form. Incomplete applications will not be accepted.

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

Unless invited to reapply (in the context of managing available funds), projects can only be submitted more than once to a particular program if substantial changes have been made, and more than two applications for the same project will not be accepted.

Budgets

Budgets must be presented in the A-Z Budget format, available from the Screen Australia website (www.screenaustralia.gov.au/a-zbudget). Fees should comply with industry norms. They will be considered in the context of the budget and track record of the personnel.

Application process

There will be three to five funding rounds across the financial year. Times will be notified on Screen Australia’s website. The turnaround time for application decisions will be approximately eight weeks.

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.

The Australian co-producer must also have received a letter of preliminary compliance or provisional approval as a co-production from Screen Australia. See www.screenaustralia.gov.au/coproduction

DRAFT

ALL MEDIA PROGRAMS: DIGITAL IGNITION

Screen Australia seeks to ignite digital understanding, expertise and activity within the Australian screen content sector.

Technology has changed the landscape and opened up many new storytelling possibilities. Digital Ignition will support screen practitioners to explore these new opportunities, including new tools for storytelling, new platforms for reaching audiences, evolving finance plans and revenue models, new professional collaborations, and lower barriers for new talent to break through.

The program offers project development support as well as an annual targeted workshop (see page 28).

It encourages (but does not demand) the formation of multi-disciplinary teams that embody convergence between traditional media and digital media, or other disciplines, for example, factual and documentary specialists collaborating with web developers, or experienced screenwriters and directors working with game developers.

Digital Ignition also aims to assist Australian digital practitioners to develop their own IP, and help experienced traditional media producers to work with digital media practitioners to scope the viability of exploiting existing successful Australian IP on digital platforms.

Projects funded for development under the Digital Ignition program would be eligible to apply for production support through All Media Production.

Eligibility

Projects:

- Digital Ignition supports innovative, non-linear, interactive storytelling or web- and PC-based game content that has a significant narrative component.
- Content will not be considered innovative simply by virtue of using a certain delivery mechanism, but by how it utilises the features of that mechanism. For example, 'interactivity' must go beyond the 'point-and-click' ability to choose which order to engage with the content.
- This program does not support the development of console games (i.e., for Xbox, Playstation).
- Other than games consoles, content may be intended for any platform that permits interactivity, including the web, mobile and smart phone services.
- Whatever the platform, projects must incorporate distinctive, dynamic and creative storytelling.

Marketplace attachments

- Marketplace attachments are not expected at this stage. However, where they are in place they will increase the competitiveness of an application.

Co-funding partners and/or marketplace investment may be sourced from private investors, telcos, hardware or software manufacturers, distributors, broadcasters, game publishers, portal managers or any other appropriate entities. Co-funding with state film agencies, other government organisations, educational institutions or other partners is also encouraged.

Applicants:

- Applicants may be individual producers or teams, including from game studios. All teams must have a producer attached.
- Key team members must have relevant credits in their chosen fields: for example, a filmmaker must have at least one project that has been theatrically released, broadcast on primetime national television, or screened at a recognised film festival; a game developer must have at least one produced and released game; and a web developer at least one major produced and released online project.

Available funding

Applicants may apply for up to \$30,000 per development stage, to be used to develop effective materials to trigger marketplace investment and, where appropriate, production finance.

Funding decisions

Screen Australia will take the following considerations into account when assessing applications for this program:

- the potential of the project to provide ongoing benefits to the industry, such as through developing the team's skills, enhancing business sustainability, or growing audiences
- the appropriateness of the proposed development strategy and use of funds at this stage of development
- strength of the proposal, including its cultural significance and level of innovation in storytelling
- the project's potential to connect with its target audience
- track record and capacity of the creative team
- strength of the marketplace (including level of any co-finance other than Screen Australia and the state agencies)
- diversity of slate.

Screen Australia will advise applicants of the success or otherwise of their application. Where an application is unsuccessful, the reasons will be conveyed to the applicant, with a written statement of reasons provided on request.

Terms of funding

Funding is in the form of a grant.

Funding recipients must deliver

- Final pitching materials such as paper-based screenplays, social media strategies, game design documents, proposals or graphics on hard copy or via web-based presentations from an existing website.
- Where applicable, an electronic proof of concept (EPOC) or prototype.
- A revised strategy detailing how the development materials will be used to secure further development or production finance, and what the next stage might be.

IGNITE TRANSMEDIA WORKSHOP

The first workshop or lab under the Digital Ignition program is proposed to focus on multi-platform transmedia storytelling and feature film.

The objective is to facilitate relationships between traditional screen practitioners and digital media experts to forge new partnerships and new audiences, and explore the extension of a feature film idea onto one or more digital platforms in innovative ways.

Teams with a strong feature in development will participate in the lab based on the strength of their feature idea to act as a pillar for a transmedia strategy, and the potential for a transmedia strategy to impact on connection with an audience and possible revenue.

Projects that migrate through this lab may be eligible for discrete development funding based on the strength of any transmedia synergies.

ALL MEDIA PROGRAMS: ALL MEDIA PRODUCTION

Through the All Media Production Program Screen Australia invests in the production of strongly narrative projects that take risks and push the envelope of creative storytelling on traditional and non-traditional platforms. Storytelling across multiple platforms is encouraged.

The program also includes scope for special initiatives with content platforms, aggregators and developers.

Eligibility

Format and duration

The following types of screen content are eligible under this program:

- Linear storytelling that is risky and distinctive (up to a maximum of 26 broadcast hours of any one program, which may include multiple series)
- Non-linear, interactive storytelling or web- and-PC based game content (not console games) that has a significant narrative component.

The content may be created for and distributed on any platform, including free-to-air and subscription television, IPTV, content-rich websites and mobile and smart phone services.

Whatever the platform, projects must incorporate distinctive, dynamic and creative storytelling.

Where content includes a television broadcast component, the content must also be distributed on at least one other digital media platform. This could include catch up television services, mobile phone or other online release.

Marketplace attachment requirements

Projects must have an attachment from a recognised and appropriate entity that will communicate the content to the public. Co-funding partners and/or marketplace investment may be sourced from private investors, telcos, hardware or software manufacturers, distributors, broadcasters, game publishers, portal managers or any other appropriate entities. Co-funding with state film agencies, other government organisations, educational institutions or other partners is also encouraged.

The market attachment will entitle the distribution platform to a holdback period that can be negotiated on a case by case basis dependant on the platform and content. Note that it is Screen Australia's position to encourage holdback periods that facilitate a balance between opportunities for commercial exploitation by the originating investor platform(s) and access by audiences to the content. Higher licence fees or marketplace attachments are expected the longer the holdback period is.

Any investment in the form of services and/or facilities must be provided by an established company that normally provides these services and facilities as part of its ongoing business. This facilities/ services company may be

owned by the applicant(s). Internal services must not be charged at greater than market rates.

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.

Applicants

Applicants may be individual producers or teams. All teams must have a producer attached, and key team members must have a proven track record relevant to their role in the project.

Project funding available

Screen Australia will not generally invest more than \$500,000 in a project, and will not exceed this threshold other than in exceptional circumstances.

Limits also apply to the level of direct funding as a proportion of the project's budget; these limits are set out in Screen Australia's Terms of Trade.

Investment decisions

Applications are considered by Screen Australia executives, with industry specialists consulted as required. Investment decisions will be made against the following criteria:

- strength of the proposal, including its cultural significance, and level of innovation in storytelling;
- the project's potential to connect with its target audience;
- track record and capacity of the creative team;
- strength of the marketplace (including level of any co-finance other than Screen Australia and the state agencies);
- diversity of slate.

Screen Australia will advise applicants of the success or otherwise of their application. Where an application is unsuccessful, the reasons will be conveyed to the applicant, with a written statement of reasons provided on request.

Terms of funding

Where Screen Australia investment is \$200,000 or under, funding will be provided as a grant, rather than recoupable investment, and will not have to be repaid unless the terms of the grant agreement are breached. Screen Australia's contribution will be agreed upfront and not varied, other than in exceptional circumstances.

Where Screen Australia investment is more than \$200,000, funding is provided as a recoupable investment, with copyright and recoupment terms in accordance with the agency's Terms of Trade.

Where Screen Australia provides development funds and subsequently invests in the production, its investment in the development phase will be added to its production funding for the purpose of determining whether the \$200,000 grant threshold has been reached, and if so, the total investment will be recoupable.

Screen Australia will hold 1 per cent copyright in all projects where its investment is greater than \$100,000.

Special initiatives

From time to time Screen Australia may offer special initiatives under the All Media Production Program in conjunction with particular content platforms, aggregators and developers which develop and produce an agreed slate of content.

Potential partners will be assessed based on their ability to work with producers to develop, create and distribute content; the level of proposed partner investment in the content; their capacity to meet agreed KPIs; and the shared revenue potential.

No more than \$300,000 will be provided to strategic partnerships in any one year. A partnership may not continue for more than three consecutive years.

Content funded via a partnership must meet the requirements of these guidelines and Screen Australia's Terms of Trade.

Example: JTV Docs

DOING BUSINESS WITH US

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.

Indigenous content or participation

Specific requirements apply to projects that involve Indigenous Australians. All Screen Australia funding application forms state: "Where there is Indigenous community participation or 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 Indigenous story, with Indigenous characters or featuring Indigenous culture and heritage in any form.

Written confirmation means: a signed letter of interest stating that the community and/or individual involved has agreed to participate in the development of your project.

More information is available on the Screen Australia website.

Funding provided as a grant

Screen Australia documentary production investment of \$200,000 or under is provided as a grant, rather than recoupable investment, and will not have to be repaid unless the terms of the grant agreement are breached. Screen Australia's contribution will be agreed upfront and not varied, other than in exceptional circumstances.

'Screen Australia funding' in this case means production finance through the National Documentary Program, General Documentary Program, International Documentary Program, Signature Documentary Program, Indigenous Department documentary programs and other initiatives such as jtv docs. If a project has received development funding from Screen Australia or its predecessor agencies, the development funds will be added to the production funds for the purpose of determining whether the \$200,000 grant threshold has been reached. Support provided through Screen Australia's marketing programs is not included.

Screen Australia will hold 1 per cent copyright in all documentary projects where its investment is greater than \$100,000.

Contracting

To help streamline the contracting process, Screen Australia has developed core conditions for its documentary production investment agreement (PIA) and production grant agreement (PGA). 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).

You can download the core conditions for documentary agreements from the Screen Australia website.

This approach will be extended to drama agreements in the coming months.