

Story Development Premium Fund FAQs

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What kind of things can we apply for?

The Fund covers Development costs. The development budget may include whatever the team needs to advance their project towards production stage including, but not limited to, a treatment, scriptment, draft script, bible, research, writers rooms, workshops, table reads and/or the production of a Proof of Concept (POC) or sizzle reel. It may also include late-stage development support such as funding for a budget or schedule.

How much should I apply for?

There is no cap on funding but requested amounts must be reasonable relative to the scope of the project, the phase of development and any additional sources of development financing raised or expected. Funding requests and Development budgets should also reflect current industry and award standards for crew.

Funding requests should also align with this guide to Screen Australia’s contribution to development costs. These are not official rates. Please discuss industry and guild rates with your relevant guilds and organisations- [ADG](#), [AWG](#), [MEAA](#) and [SPA](#):

Screen Australia contribution guide for one-off or series:

Please note: this is a guide to Screen Australia’s contributions towards development costs, 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 guide, please list other sources of [funding](#) in your application.

Role	Material	Screen Australia’s maximum contribution
Writer(s)	Outline, Treatment or <u>Scriptment</u>	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 <u>Scriptment</u>	Up to \$3,000
	Draft	Up to \$6,000
Producer(s)	Bible, Outline, Treatment or <u>Scriptment</u>	Up to \$5,000
	Draft	Up to \$10,000
	Late Stage elements	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

Can you explain more about what you need to see for a Proof of Concept (POC)?

We expect crew on a POC to be paid at award rates. Unless there is additional funding or a low-budget production methodology, we expect POCs to be no longer than 10 minutes long. The POC should be a visual demonstration or showcase of the longer form project. This might include:

- a pilot episode for a series e.g. [Over and Out](#), or
- a short film that speaks to a feature film e.g. Jennifer Kent's [Monster](#) to [The Babadook](#), or
- a comedy sketch for an online series e.g. [Bondi Hipsters](#) to [Soul Mates](#), or
- a sizzle reel that features a montage, clips or segments that clearly and efficiently outline the concept and tone of the project.

If my project has previously applied for Premium Development funding and been declined, can I apply again?

A project that has been declined once may apply again, but you must be able to demonstrate substantive changes. If your project has been declined twice you are not eligible to apply with the same project again.

What if my project has already had Screen Australia development support in Premium? Can I apply for further funding?

If you have been funded previously through Story Development you can apply directly to Stage 2. Please contact Development@screenaustralia.gov.au

Can I apply to Premium with more than one project?

There are no limits on the number of projects you apply for. However, we expect applicants to be strategic about when they apply, and their projects to be rigorously thought through and strong against all the assessment criteria.

What do you mean by a Creative Vision & Development plan?

We want to know what the vision for your project is - what it will look, sound and feel like and how this will create an entertaining and satisfying experience for your intended audience. A Development Plan identifies where your project is currently, the challenges it has delivering the above and what you will do in terms of the application of craft, research and imagination to address this and produce strong scripts that will be able to move into production.

What if I don't have a producer attached to my project? Can I still apply to the Premium Fund?

Yes you can. The Premium fund is designed for applicants who have demonstrated know-how to develop the project, raise finance and execute on the vision in production. All applicants will need to show they have thought about their pathway to audience and how they will reach them. For

applications from writers or directors, this should include a strategy to attach a producer at a later stage of development.

If I don't satisfy the requirements for Premium and/or have a project which is under the budget thresholds, which funding stream should I apply for?

The Premium Fund is designed for higher budget productions from experienced content makers with a significant track record on successful projects, and the ability to attract the finance required.

If you are a new or emerging applicant/team, you probably don't have the kind of market knowledge or success that would enable you to attract the finance needed for higher budget projects. Therefore, you would be best served by [Generate](#) which is about identifying and supporting talent at realistic budget levels.

I have a project that was scheduled to move into production, but has been delayed because of COVID-19. Can I apply for funding to complete further development or pre-production work until COVID-19 restrictions are lifted?

Screen Australia has launched the [Premium Plus](#) fund to provide support for the late-stage development costs (including pre-production) of higher-budget projects that have had to delay production because of COVID-19. To be eligible, applicants for Premium Plus will need to demonstrate they have firm market interest or commitment, and a robust Finance Plan. Premium Plus is open for a limited time.

If I receive Premium funding, how long do I have to deliver and what will the expected delivery items be?

Generally, you will be expected to deliver in 6 months from the signing of the funding contract.

Do I have to repay any funding awarded under Premium?

Funding will be in the form of a grant and subject to a **non-negotiable** standard contract.

Under this contract, unless otherwise agreed, if the project also has production funding from Screen Australia, we expect the Development Funding to be repaid to us from the production budget for the project, on the first day of principal photography. The Development Funding will become part of Screen Australia's total production funding in the project and will be deducted from the first drawdown

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.

What makes a compelling application?

Although Screen Australia has opened up eligibility, competition for funding is high. You will still need to think strategically about submitting a strong and convincing application for funding while

considering the aims of each fund and the assessment criteria. In general though, you need to think about:

- What makes your story distinctive and stand out from all the others for an audience?
- Does the team or individual's experience and/or critical or commercial success make sense in regards to budget size?
- 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 want people thinking about how they are building sustainable businesses and sustainable creative careers.

For Stage 1 applications, you will need to provide:

- **A simple pitch to camera, maximum four minutes.** This can take any form - people, pictures, text on screen, music, sound, etc. It 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 200MB) but you may also include a link for the assessors to view at a higher resolution if necessary. Be sure to include the following details:
 - Please tell us about the long-form story.
 - Why are you and/or your team driven to make this project now?
 - What makes your story distinctive and stand out from all the others for an audience?
 - Tell us a bit about the key creatives and where you are all at in your careers.
 - 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 of the project and team, attract finance and/or build an audience for the long-form project.
- **A one-paragraph and one-page synopsis for the long-form project.** We need to see the core of the dramatic story engine that will support the long-form project. If you are also applying for a POC, please also include a one-paragraph synopsis for the POC.
- **A sample of your previous work.** 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. For emerging key creatives, please supply:
 - 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 minutes.
- **Pathway to audience.** We want you to be thinking about reaching your audience and how you will finance your project right from the inception of your screen story concept and to build this into the development process.
 - Who is the target audience for your project?
 - Why will this audience want to see your project?
 - How will the audience find and engage with your project?
 - How will you finance the production of your project? How will the project generate revenue for the team/individual/production company? Or, if this project is primarily a talent escalator, how will this create audience and marketplace interest in the team and their next project?

See our [Pathway to Audience Guide](#) for more information.

- **A Creative Vision & Development plan.** We want to know what the vision for your project is - what it will look, sound and feel like and how this will create an entertaining and satisfying experience for your intended audience. A Development Plan identifies where your project is currently, the challenges it has delivering the above and what you will do in terms of the application of craft, research and imagination to address this and produce strong scripts that will be able to move into production.
- **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:

<ul style="list-style-type: none"> ▪ 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 ▪ podcasts (as part of the development to screen) 	<ul style="list-style-type: none"> ▪ 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 actor
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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.

For Stage 2 applications, you will need to provide:

- **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), series outline or other document relevant to the project's story, platform and length. See our [Story Documents Guide](#) for more information.

We 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 (e.g. 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.

- **A revised Creative Vision & Development Plan**
- **Supporting material** that will help communicate your creative vision, such as images, music or related material.

