

## **Narrative Content Production Funding Program Frequently Asked Questions (FAQ)**

**Updated 20 February 2026**

### **How much can I apply for?**

The amount of funding provided will depend on the scale of your project, the first and primary platform and the amount of additional finance required or secured from other sources.

Screen Australia may decide to provide a different amount of funding than that applied for based on the assessment of all projects submitted to each funding round.

The below Funding Guide table is generally the maximum amount you can apply for in relation to budget and platform, expressed as a percentage of the project's production budget (inclusive of below-the-line and above-the-line). At all times, the level of combined support (Screen Australia direct investment or grant and Producer Offset) must sit below the caps set out in the far-right column of the Funding Guide table per platform and budget level.

When using the table:

- look for the platform your project is intended for (i.e. Online/Direct-to-Audience);
- look for the production budget category your project sits within;
- look for the maximum percentage of your budget you can apply for;
- ensure that the amount you are asking for, combined with Producer Offset, sits within the combined funding cap.

For Official Co-Productions the percentage caps apply only to the Australian components and proportion of the budget. Refer to the column that aligns with the project's entire production budget, for example: \$5,000,001 - \$10,000,000 and the platform of your project, for example: Feature Film – Market First, and identify the percentage cap for that budget, for example: 15%. Then determine the Australian financial contribution of the overall budget. That is, if the Australian financial contribution to the Official Co-Production is 30% of the production budget, then the Direct Funding and Producer Offset Combined Cap is X% of that 30% Australian portion.

Platform & Production Budget	Less than \$500,000	Up to \$5,000,000	\$5,000,001 - \$10,000,000	\$10,000,001 - \$15,000,000	\$15,000,001 - \$20,000,000	\$20,000,001 - \$30,000,000	Direct Funding and Producer Offset combined Cap
Online & Direct-to-Audience (inclusive of Children's and VR, XR, AR)	85% #	30% ^	15%	10% ^	10% ^	10% ^	Max. 60% #^ see footnote
Children's Television	-	20%	20%	10%	7%	10%	Max. 50%
Television	-	15%	15%	10%	7.5%	5%	Max. 45%
Feature Film – Creative First (inclusive of Children's and VR, XR and AR)	-	Up to \$500,000, provided that the combined direct and producer offset does not exceed 60% of budget	-	-	-	-	Max. 60%
Feature Film – Market First (inclusive of Children's and VR, XR and AR)	-	10%	15%	10%	5%	3%	Max. 55%

# Noting that this Federal Cap does not apply to recipients of 85% funding

^ Noting that any project applying for \$500,000 or above of direct funding needs to be of 1 (one) hour minimum duration to qualify for the Producer Offset

**What does Screen Australia mean by 'platform' and how does Screen Australia define 'Online/Direct-to-Audience'; 'Television'; and 'Theatrical Feature Film'?**

The Narrative Content Production Funding Program is open to applications for narrative work that is for Online/Direct-to-Audience (inclusive of VR, AR, XR and social media platforms), Television and Feature Film Projects (inclusive of VR, AR, XR).

By Online/Direct-to-Audience we mean projects where:

- Online/Direct-to-Audience (inclusive of VR, XR, AR and social media platforms) is the first and primary release window.

- The creators of the work are in control of self-distributing the work and taking it to audience.
- Direct-to-Audience projects are those that have not been commissioned by any third party anywhere and for which the first and primary window is a social or direct-to-audience platform.
- If your project is VR, XR, AR and primarily a Game experience, that is, where the user can impact the central narrative and engage in game mechanics and game play elements, please refer to Screen Australia [Games Funding](#).
- If your project is VR, XR, AR and, primarily Factual, please refer to Screen Australia [Documentary Production Funding](#).

Screen Australia defines the difference between Narrative VR, XR, AR and Game VR, XR, AR in the following way:

Narrative VR, XR, AR is defined as a narrative experience where the user is immersed and moves through the landscape, with interaction but without changing the narrative.

Game VR, XR, AR is defined as an experience where the user is immersed and moves through the landscape, with interaction, engages in game mechanics and game elements and changes the narrative through their interaction.

By Television we mean projects where:

- episodic or feature length projects for which Television (including SVOD or BVOD) is the first and primary release window, and a local commissioning platform and Rest of World (ROW) Sales Agent have been secured.

By Feature Film we mean projects where:

#### Creative First:

- theatrical is the first and primary release window in Australia;
- the project does not yet have an Australian and New Zealand territory (ANZ) Distributor secured;
- the project does not yet have marketplace attachment from a Rest of World (ROW) Sales Agent;
- the production budget is \$5,000,000 or less; and
- the direct funding request is up to \$500,000, provided that the combined direct funding and producer offset does not exceed 60% of the budget.

#### Market First:

- theatrical is the first and primary release window in Australia;
- an ANZ Distributor has been secured; and
- a Rest of World (ROW) Sales Agent has been secured.

### **Can I apply by myself?**

Generally, no. To apply for Narrative Content Production Funding, you must be an incorporated company carrying on business in Australia with its central management and control in Australia.

Applicants and projects must meet Screen Australia's [Terms of Trade](#), any general eligibility or other requirements set out on Screen Australia's website (see [Information for Applicants](#) and [Information for Recipients](#)), as well as the specific eligibility criteria set out in the Narrative Content Production Funding guidelines

### **What is the exception to being able to apply by myself?**

You can only apply as an individual or sole trader to Narrative Content Production Funding if the project you are applying for is one where the first and primary window is for Online/Direct-to-Audience and the amount you are applying for is \$300,000 or below.

For any successful application, the applicant/team will need to incorporate a company to make the project before contracting with Screen Australia.

### **Can I apply for 100% of my budget?**

No, there are limits on the percentage of your production budget that Screen Australia can support through Narrative Content Production Funding. The Narrative Content Production Funding guidelines outline the percentage of your production budget that you can apply for. This FAQ also provides the percentage of your production budget that you can apply for in the section 'How much can I apply for?'

Please check the appropriate percentage corresponding to your production budget and your first and primary window platform (whether you are applying for Online/Direct-to-Audience, Television or Feature Film).

The only Narrative Content Production funding program where you can apply for 100% of your production budget is the Short Film Production Funding Program. You can read about Narrative Content Short Film Production funding [here](#).

### **What is the minimum amount I can apply for?**

The minimum amount you can apply for is \$150,000.

### **When is the best time to apply?**

There are four (4) competitive deadline-based application rounds of funding per year. The deadlines for Narrative Content Production Funding are available on the Screen Australia website.

Applicants are strongly encouraged to apply when their project is ready, the story is production ready, they meet all eligibility criteria and have all submission materials in place.

- o Screen Australia expects the project to intend to commence pre-production no sooner than approximately six (6) months after the relevant application deadline to allow time for assessment and contracting.

Projects that intend to be in pre-production or principal photography on either the application deadline date or decision date will not be eligible as Screen Australia does not fund retrospective costs.

### **What if I have no credits?**

Screen Australia expects that applicants have some experience in their role at the scale of the project and platform being applied for. Applicants and teams should be able to demonstrate and/or have relevant experience through comparable work that shows the capability to produce work within the company/team for the platform for which they are applying:

Note that for projects applying for funding at \$300,000 or below with Online/Direct-to-Audience as the first and primary release window, Screen Australia will demonstrate flexibility regarding credits and/or track record.

### **Can I continue to develop my script(s) if funded?**

Screen Australia expects that the script or scripts submitted at the time of application are production ready. If funded, Screen Australia understands that scripts may be further developed to incorporate elements such as production requirements and casting. Screen Australia also notes that for episodic work, not all scripts need to be completed at the time of application.

### **I have already made my project, can I apply to Screen Australia for post-production, enhancement or finishing funding?**

No, Screen Australia Narrative Content programs no longer offer funding after a project is made.

### **Do I have to talk to Screen Australia before submitting an application?**

Yes, applicants for the Narrative Content Production Funding program are required to contact a Screen Australia Investment Manager to discuss their project. If applicants are unsure who to speak with contact our Program Operations team at [production.narrativecontent@screenaustralia.gov.au](mailto:production.narrativecontent@screenaustralia.gov.au) or on 1800 507 901.

Please read and review the Narrative Content Production Guidelines, the Application Form and this FAQ.

### **Can I apply with more than one project at the same application deadline?**

There are no limits on the number of projects that you can apply for at an application deadline. However, we expect applicants to be strategic about when they apply. Projects should, meet all application requirements and be strong

against all stated assessment criteria. In addition to the program's assessment criteria, when assessing Screen Australia will also consider:

- availability of funds;
- range and diversity of projects in receipt of production funding from Screen Australia, inclusive of a project's scale, budget, intended audience, genre and themes;
- range and diversity of applicants in receipt of production funding from Screen Australia inclusive of applicant, applicant company and geographic diversity;
- extent to which a project is likely to effectively and properly increase and amplify equity, diversity, inclusion and accessibility.

### **Can I apply to the Development Fund and then the Production Fund?**

Yes, however you cannot submit to another Narrative Content funding program for the same project at the same time. For Narrative Content Production Funding applications, Screen Australia expects the development of the project to be completed and production-ready and materials delivered/acquitted to Screen Australia before an application for Production Funding is submitted. Any development funds previously paid by Screen Australia will need to be repaid if your project goes into production. Screen Australia's [Terms of Trade](#) outlines more information regarding repayment of Screen Australia development funding.

### **If I have been in receipt of Development funding from Screen Australia, do I have to repay that funding to Screen Australia if my application is successful?**

Yes, where the project goes into production, with or without Screen Australia production funding, Screen Australia generally requires the producer to repay the development funding previously provided by Screen Australia.

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

You do not repay Screen Australia's Development funding if your project is not produced.

### **Does Screen Australia Development funding guarantee a project will receive Production Funding?**

No. If a project has received funding through a Screen Australia Development Fund, it is not a guarantee that the project will also receive Production funding.

### **Do I need to have received Screen Australia Development funding to apply for Production funding?**

No, you can apply for Production funding having developed your project independently of Screen Australia.

**What if I have not included all required materials when I submit at the deadline?**

Once your Narrative Content Production Funding application is submitted, the Program Operations team will review each application to determine eligibility and ensure that required application materials have been submitted. A 'missing materials' email will be sent, and the applicant is required to supply the 'missing materials' to Screen Australia in the provided timeframe (usually 48 hours). No extensions will be granted.

Once eligibility has been confirmed after application or on provision of 'missing materials', the applicant will receive an email advising that their application has moved to assessment.

If 'missing materials' cannot be provided in the timeframe, projects will not move from eligibility into assessment and will be withdrawn from the round. Withdrawal is not considered a decline.

**How long will I have to wait for a funding decision?**

In the instance of projects requesting \$1,000,000 or below, you will receive notification of the funding decision on your project within ten to twelve (10-12) weeks.

In the instance of projects requesting above \$1,000,000, you will receive notification if your project is being recommended to Board within ten to twelve (10-12) weeks. The project will then receive a decision of funding at the next corresponding Board meeting. If a project requesting over \$1,000,000 is not being recommended for funding, you will receive notification of the decline within ten to twelve (10-12) weeks of the deadline.

You will be notified of the outcome of your application via email and where required, by telephone call by a Screen Australia staff member.

In the instance of Feature Film Production – Creative First, where an application is unsuccessful, due to the volume of applications, Screen Australia will advise the Applicant of the decision in writing.

**What happens if I'm successful?**

In the instance of Feature Film Production – Creative First, if a project is approved, the applicant will receive a Letter of Interest detailing the level and type of Screen Australia's contribution and the conditions to be met by the applicant within the four (4) month timeframe of the LOI.

For Direct-to-Audience, Television and Market First Feature Films, successful applicants will be notified of the outcome of their application verbally by a Narrative Content Investment Manager with either Director of Narrative Content or Head of Production. Applicants will also be advised of any special conditions of Screen Australia's funding, after which the decision will be notified in writing.

Approved applicants receive a Letter of Approval or a Pre-Board Letter (as applicable) detailing the level and type of Screen Australia's approved or recommended contribution, as well as information about the contracting process and any applicable conditions.

Following this, successful applicants will enter into a production grant agreement (PGA) or production investment agreement (PIA) with Screen Australia.

Please allow sufficient time for contracting with Screen Australia, and where required, with other parties. A member of the Screen Australia Communications team will be in contact to discuss how and when your funding will be announced. All funding decisions are embargoed until an announcement strategy is confirmed and agreed.

### **What happens if I'm unsuccessful?**

Unsuccessful applicants will be notified of the outcome of their application verbally by a Narrative Content Investment Manager with either the Director of Narrative Content or Head of Production.

In the instance of Feature Film Production – Creative First, where an application is unsuccessful, Screen Australia will advise the Applicant of the decision in writing, due to volume of applications. A project can only be the subject of one Creative First application regardless of the applicant.

Any future application for a project that has either been unsuccessful for a Creative First LOI or successful (and unable to fulfil the relevant LOI Conditions) must next apply through the Market First stream, subject to meeting all relevant eligibility requirements.

For Direct-to-Audience, Television and Market First Feature Films, projects that are unsuccessful can reapply in a future funding round; however, you will need to provide a Statement of Changes, outlining key changes to the project.

If a project is declined twice the project is unable to apply again to Screen Australia's Narrative Content Production Fund regardless of platform or program stream. That is, if a project applies once as a Direct-to-Audience/Online project and is declined and then applies a second time as a Television project and is declined, that is considered two declines. Or, if a project applies once through Creative First and is declined, and applies a second time as a Market First application and is declined, that is considered two declines.

### **I'm an emerging practitioner, do I need a more experienced Producer or Executive Producer attached to be eligible?**

No. As long as you meet any eligibility requirements of the program and have required market partners in place, your project can be assessed. However, Screen Australia will assess based on the experience of the key creative team,

and how appropriate that experience is compared to the scale and scope of the project as well as its platform.

### **Will my application have a better chance of being approved if I ask for less money?**

You should apply for the amount of funding you need in order to undertake and complete your project within the context of the funding caps for this program.

It is recommended that you are strategic in the amount of funding you request based on the platform, scale of project, and development stage.

There are maximum amounts of direct funding you can apply for. The Narrative Content Production Guidelines and this FAQ outline the percentage of your production budget that you can apply for in relation to your platform and your production budget. Please check the appropriate percentage corresponding to your production budget and your first and primary window platform (whether you are applying for Online/Direct-to-Audience, Television or Feature Film).

### **Can I have volunteers/students/unpaid cast and crew as part of the project?**

Screen Australia expects all recipients of funding to pay at least award minimum rates or, where applicable, any minimum agreed between the relevant guilds, for all work performed by third parties on their project, including key creatives, cast and crew, as per the Terms of Trade (see [Information for Recipients](#)). If you intend on hosting Vocational Placements for your project, you must obtain Screen Australia's prior written approval and discuss the matter with an Investment Manager.

### **What can't I use the funds for?**

See the guidelines for a list of projects/activities that are not eligible for funding. Your production budget will need to be approved by Screen Australia before contracting. Screen Australia's funding cannot be retrospective.

### **Can I cast international actors?**

If a project is considering casting international actors, Screen Australia requires producers to engage with the Foreign Actor Certification Scheme (FACS) process early if they intend to bring foreign actors into Australia for any production. Separate to any requirement from Screen Australia, a production must meet the requirements of this scheme.

### **What if my project is an Official Co-Production?**

An Official Co-Production is a project made under a formal co-production Treaty or a Memorandum of Understanding (**MOU**) between Australia and another country.

Projects approved as **Official Co-Productions** are eligible for, but not automatically guaranteed, direct Screen Australia support.

For Official Co-Production projects, you will need to provide evidence that an application for **Provisional Approval** as an Official Co-Production has been lodged. If you are approved for direct funding, you will need to receive provisional approval from all relevant competent authorities prior to contract execution.

Official Co-Production provisional approvals must not be more than two years old (from the date of your application for Narrative Content Production Program). If approval was granted over two years ago, a reassessment by the Producer Offset and Co-Production Unit (POCU) will be required.

Please refer to the Co-Production Guidelines [here](#).

### **Do I need to have applied for a Producer Offset Provisional Certificate at the time of application?**

No, you do not need to lodge an application for the Producer Offset Provisional Certificate at the time of applying for funding unless specifically requested by your Investment Manager.

In the instance where a Producer Offset Provisional Certificate has been issued to the project provisional approval must not be more than two years old (from the date of your application for Narrative Content Production Program).

If approval was granted over two years ago, a reassessment by the Producer Offset and Co-Production Unit (POCU) will be required.

If you are approved for direct funding for a project utilising the Producer Offset, you will need to lodge your Producer Offset application and receive your certification prior to contract execution.

- [Producer Offset FAQ](#)
- [Producer Offset Guidelines 2024](#)

### **What if my project is an unofficial co-production?**

Screen Australia requires any unofficial co-production to have a co-production agreement (or a similar document, such as a joint venture agreement) where the rights in the project may be shared between multiple parties. The applicant company must be Australian with its central management and control in Australia and must adhere to the [Screen Australia Credit Policy](#) in any signed or future deals with any partners.

### **Do you provide a template for the Budget document?**

Projects applying for Screen Australia production funding must use the A-Z Finance Plan template or Movie Magic. The A-Z template is available to [download](#) on the Screen Australia website. Production Budgets will also be accepted in either Movie Magic or the A-Z format.

### **What Rights need to be in place at the time of application?**

Applicants must have clear chain of title before applying for Production Funding. This means that any and all rights to the project need to be owned and controlled by the Applicant, as obtained through legally-binding documentation. If you have an option over underlying rights, such option must be active (i.e. not expired) and must be ongoing until a date that is later than the proposed commencement of principal photography.

As related eligibility points, the project must:

- have been developed by Australian production companies/producers and creatives, not sub-contracted from a commissioning platform;
- have significant Australian content (SAC) or be an Official Co-Production;
- with the exception of Official Co-Productions, be written and directed by Australian citizens or permanent residents;
- intend to commence pre-production no sooner than approximately six (6) months after the relevant application deadline to allow time for assessment and contracting.

### **What is Significant Australian Content (SAC)?**

‘Significant Australia Content’ for Production Funding has the same meaning as is set out and applied with respect to the Producer Offset. Please refer to section 2.2 of the [Producer Offset Guidelines 2024](#).

Generally, to meet the SAC test, Australians will need to be the key creative contributors, responsible for the project’s core origination and there will need to be significant involvement by Australians in the creative development of the project.

The SAC test is a holistic one and no single element is determinative. In deciding whether or not a project meets the SAC test, Screen Australia must have regard to each of the elements set out in section 376-70(1) of the *Income Tax Assessment Act 1997*, which are:

- the subject matter of the film;
- the place where the film was made;
- the nationalities and places of residence of the persons who took part in the making of the film;
- the details of the production expenditure incurred in respect of the film;
- and
- any other matters that Screen Australia considers to be relevant.

## **What do I need to provide in my application?**

Review the application form in Smartygrants for application [questions](#).

Through the application form, applicants must provide all the information requested and answer the application questions.

### **Submission Checklist**

#### **All Applicants and All Platforms**

##### **Creative**

- Story Document
- Diversity, Equity & Inclusion Plan, where applicable
- First Nations Statement, where applicable

##### **Finance**

- Completed Finance Plan using Screen Australia's [template, with the exception of Feature Film Production - Creative First, where the Finance Plan will have pending lines](#).
- Offset Cash-flow or PDV Provider, if applicable
- Gap Lender, if applicable

##### **Production**

- Production Budget\*\*. See below for production budget requirements for all applicants and all platforms
- Production Schedule (including shooting, post and any documentation detailing the project's proposed production methodology)

##### **Audience**

- Audience Plan

##### **Rights**

- ASIC Company extract, where applicable, dated no later than 30 days prior to the application submission date
- Chain of Title, a summary of chain of title for the project, and if available at the time of application, a solicitor's opinion letter
- Co-production agreement – where relevant, applicants must provide supporting documentation (such as a co-production agreement, joint venture agreement or heads of agreement between the co-producers) outlining the terms on which the shared rights-holding or Official Co-Production will be governed

#### **Online/Direct-to-Audience (inclusive of Children's)**

##### **Creative**

- For episodic, minimum two (2) scripts
- For singular, one (1) script

- o Bible or Pitch Deck, if available

### **Finance**

- o Documented evidence for all lines of the Finance Plan. For any other pending finance that is being sourced from other Australian or international funding authorities, confirmation of decision dates must be provided.
- o Production
- o If the direct funding request is \$500,000 or more, Completion Guarantor documentation
- o For episodic, overall Project Schedule
- o For episodic, Writing Schedule

### **Audience**

- o For subsequent seasons, audience data on previous season/s

## **Children's Television & Television**

### **Creative**

- o For episodic, minimum two (2) scripts
- o For singular, one (1) script
- o Bible or Pitch Deck, if available

### **Finance**

- o Marketplace offer(s), terms and agreements, sales forecasts, revenue projections
- o Documented evidence for all lines of the Finance Plan (for example, evidence of equity, private investment). For any other pending finance that is being sourced from other Australian or international funding authorities, confirmation of decision dates must be provided).
- o For Official Co-Productions evidence substantiating items in the Finance Plan from partner country/ies

### **Production**

- o For episodic, overall Project Schedule
- o For episodic, Writing Schedule

### **Audience**

- o For subsequent seasons, audience data on previous season/s

## **Feature Film – Creative First**

### **Creative**

- o Script

### **Production**

- o Completion Guarantor documentation

## **Feature Film – Market First**

### **Creative**

- o Script

### **Finance**

- o Marketplace offer(s) inclusive of: terms and agreements; sales forecasts/estimates; and, revenue projections
- o Documented evidence for all lines of the Finance Plan (for example, evidence of equity, private investment). For any other pending finance that is being sourced from other Australian or international funding authorities, confirmation of decision dates must be provided.
- o For Official Co-Productions evidence substantiating items in the Finance Plan from partner country/ies

### **Production**

- o Completion Guarantor documentation

**\*\* All Applicants and All Platforms** must provide a **Production budget** using either Movie Magic or Screen Australia's [A-Z template](#), including separate QAPE Spreadsheets if using Movie Magic. The Production Budget must include:

- o production costs (including any development costs)
- o post-production costs
- o financing and indirect costs
- o dedicated Marketing Budget to support the early development and creation of high-quality marketing assets as well as audience testing
- o all Delivery costs relevant to the platform and market partners, and associated requirements for the National Film and Sound Archive
- o foreign currency hedging mechanism, if applicable
- o closed caption and audio description costs, only required for Feature Film and Television projects
- o allowance for a study guide, if the total production budget is over \$5,000,000 and the project is feature film or television production
- o allowance for a completion guarantor for all feature film projects regardless of the production budget and amount requested from Screen Australia allowance for a completion guarantor for online/direct-to-audience projects where Screen Australia's direct funding is at or over \$500,000
- o for the avoidance of doubt, a completion guarantor is generally not required for any television project at any budget level
- o cast and crew wages must be at least award minimums
- o allowance for Crew Placement Scheme (CPS), if applicable (see 6.2.1.)
- o allowance for carer and accessibility costs (for example, Accessibility Coordinator), if applicable

- o contingency as outlined in platform subheadings below:
- o feature film and online/direct-to audience projects must have a contingency of 10% of below-the-line (BTL) budget;
- o television projects must have a contingency of 8% of below-the-line (BTL) budget
- o the project budget threshold of under \$AUD30,000,000 must be met

### **Do I have to provide a writing schedule?**

Yes, only for episodic Television and Online/Direct-to-Audience projects.

### **Do you provide a template for the Budget document?**

Yes, projects applying for Narrative Content Production funding must use the A-Z Finance Plan template or Movie Magic. The A-Z template is available to [download](#) on the Screen Australia website. Production Budgets will also be accepted in either Movie Magic or the A-Z format.

### **What if my project changes after being funded?**

While we expect some project elements to change, some changes require review and approval from the Screen Australia's Narrative Content Department. Your Production Grant Agreement (PGA) or Production Investment Agreement (PIA) will outline your obligations.

### **How important is inclusivity and diversity in my creative team?**

For Australian screen content to deliver cultural and economic benefits it must speak to, and be for, all Australians. A range of ideas and a diverse workforce will enhance the Australian screen industry, making it more relevant to Australian audiences and more competitive internationally.

Screen Australia is committed to building equity, diversity, inclusion and accessibility into its programs and into our engagement with the community.

Screen Australia encourages applications from applicants from all backgrounds, cultures and experiences. In particular, the agency welcomes applications from under-represented groups.

Screen Australia strives to make its funding programs accessible by removing barriers for people who are d/Deaf, disabled and/or those from culturally and linguistically diverse backgrounds.

### **What is a 'shooting block'?**

In an episodic series the shooting of episodes might be split between different director/s for creative, practical and budgetary and production efficiencies. Some episodic series may be directed by one person, some episodic series might have multiple directors each allocated one or more blocks.

**Am I required to submit marketplace offer/s, terms sheets and sales estimates/revenue projections as part of my application for Market First Feature Film and Television projects even if the funding request is under \$500,000?**

Yes, providing detailed information on all marketplace offers, term sheets and sales estimates/revenue projections are essential in evaluating the marketplace positioning and the potential commercial viability of your project.

You do not need to supply these documents and terms if you are applying for a Creative First - Feature Film letter of interest (LOI) stream.

**My finance partners have requirements for providing finance to my project. Will Screen Australia approve these deal terms?**

Screen Australia's Narrative Content Market & Audience team can be contacted prior to submission of your application to check how competitive your deal terms are, and if any deal terms sit outside of Screen Australia's expectations or [Terms of Trade](#).

- The proposed terms of marketplace agreements will be considered by Screen Australia as part of the assessment process based on factors including compliance with the minimum licence fee requirements, overall commerciality and compliance with relevant industry agreements. Marketplace agreements are subject to Screen Australia's approval where funding is provided via a recoupable investment.
- Where such contributions are in relation to worldwide rights for a project, a portion of the amount, to be agreed by Screen Australia, is to be allocated to the ANZ territory. The remaining ROW portion of the contribution, and related expenses, cannot be recovered from ANZ receipts.
- Advances against ANZ and ROW must be clearly split and expenses should be treated separately.
- Screen Australia does not allow marketplace contributions to be treated as equity i.e. this type of contribution does not entitle the contributor to a share of the equity investors' receipts or a share of copyright in the project.

**Has Screen Australia updated its minimum licence fee for Television and Children's Television requirements?**

Yes, Screen Australia has updated its minimum licence fee requirements for all television production funding. The table below outlines the new requirements.

The fees set out in the below table take effect for any Narrative Content Production Television application project applying to the 14 May 2026 Narrative Content Production deadline, with the first funding decision within the updated minimum licence fee requirements being in force from 1 July 2026.

## What are the minimum licence fees for Television?

- **Adult/Non-Children’s Television:** a confirmed minimum licence fee of \$550,000 per broadcast hour allocated toward the initial licence period (3 years) against the primary right for the program being on the platform on which the program premieres in Australia; or
- **Children’s Television:** a confirmed minimum licence fee of:
  - \$125,00 per broadcast half hour for one commissioning platform with limited exclusivity holdbacks; or
  - \$144,000 for (i) combination of commissioning platforms; or (ii) one commissioning platform with full exclusivity during the initial licence period.

allocated toward the initial licence period (3 years) against the primary right for the program being on the platform on which the program premieres in Australia

- To the extent that the local commissioning platform acquires secondary rights during the initial licence period, please refer to the table below for minimum requirements.

## MINIMUM LICENCE FEES

<b>Rights acquired by the commissioning platform (for initial 3 year licence period)*</b>	<b>Minimum Licence Fee per broadcast hour (Adult)</b>	<b>Minimum Licence fee per broadcast half hour (Children)</b>
Primary right for the program being on the platform on which the program has been commissioned and premieres (e.g. FTA, SVOD, Pay TV)	\$550,000	For one commissioning platform with limited exclusivity holdbacks: \$125,000  For (i) combination of commissioning platforms; or (ii) one commissioning platform with full exclusivity during the initial 3 year licence period: \$144,000
Secondary right for the program being on a branded/related-party platform: a) AVOD/FVOD/BVOD for FTA commissioning platform; and/or Digital additional rights (including third party free subscription platforms e.g. Tubi, YouTube); and b) FTA/other VOD for an SVOD commissioning platform	a) \$14,000  b) \$50,000	a) \$7,000  b) \$25,000
Monetised Third Party AVOD/Digital additional rights for the program being on a platform/channel controlled by the commissioning platform and approved by the producer (Geoblocked)	Royalty share no less than 50:50	Royalty share no less than 50:50

\*Note that:

- o the minimum licence fee cannot include equity; broadcast rights for New Zealand or any ROW territory; secondary rights; distribution rights; or ancillary rights;
- o where applicable, if further rights or extended licence periods after the initial licence period are sought from the commissioning platform, additional licence fees are to be negotiated in good faith for payment to the producer, in line with current market rates on terms acceptable to Screen Australia and in accordance with relevant industry agreements; and
- o the minimum licence fees are minimum requirements, and Screen Australia recognises that producers may be in a position to negotiate for more favourable rates with respect to certain rights, depending on the unique circumstances of the relevant project.

**If my project is approved, does that mean Screen Australia approves all the deal terms of my Finance Plan and any credits I have agreed to in financing my project?**

No, by approving production funding for a project, it does not mean Screen Australia approves your financing deal terms, or credits. Through the contracting process, Screen Australia will advise you of any terms that sit outside of Screen Australia's [Terms of Trade](#) or those which are not acceptable to Screen Australia. For example, where production funding is provided as a recoupable equity investment, long form marketplace agreements will be subject to Screen Australia's approval.

Screen Australia requires all projects funded by Screen Australia to adhere to Screen Australia's [Credit Policy](#).

**There are some items I'd like to include in my Finance Plan but they are 'pending'. Should I include them?**

You will need to submit documented evidence for all lines in your Finance Plan, unless applying for Creative First Feature Film (for which marketplace line items may be left blank). If something is 'pending' you still need to provide documentation such as confirmation of decision dates for other funding authorities or a letter of interest from a platform or broadcaster.

For Co-Productions, evidence of all lines in the Finance Plan from the partner country/countries must be provided.

[Noting that when an approved Creative First project is able to fulfil all conditions of the issued LOI, all Finance Plan line items must be confirmed at time of second submission or otherwise provide documentation such as confirmation of decision dates for other funding authorities.](#)

**What do you need to see in the Marketing and Release Plan?**

Screen Australia Narrative Content no longer requires a separate Marketing and Release Plan to be uploaded with an application. Screen Australia is seeking to

standardise requirements for information on a project's marketing and release plan.

The questions in the Narrative Content Production Funding Program application form are there to ask detailed information on the intended audience for your project, demonstrating who they are, what content they are consuming and where, and how you will reach them. Applicants should also outline the intended release platform, release schedule, the timing of episodes and any secondary release strategies, where applicable. For Online/Direct-to-Audience projects it may include details on your release schedule, ancillary content, and audience building strategies.

### **Do I need a Crew Placement confirmed at time of applying?**

Successful applications that receive between \$500,000 and \$1 million in production funding must budget for and engage one emerging or mid-career crew placement in consultation with Screen Australia. Successful applications that receive less than \$500,000 in production funding but have a significant production budget are strongly encouraged to include a crew placement as part of their project. The name of the Placee is not required at the time of application however you do need to identify the proposed role, the length and the rate of pay.

Productions that receive more than \$1 million in production funding must budget for and engage two emerging or mid-career crew places in consultation with Screen Australia.

Each placement opportunity should provide genuine career advancement in a mid, senior crew or below-the-line leadership/HOD role. The Placee/s will need to be approved by Screen Australia during the contracting period.

For more information about the requirements of the Crew Placement Scheme, [click on these FAQs](#).

### **What is Qualifying Australian Expenditure (QAPE)?**

This is a term used when talking about the Producer Offset. It stands for Qualifying Australian Production Expenditure (QAPE). QAPE is a subset of production expenditure. It has a dual role for the purposes of the Producer Offset.

It is the basis for determining whether the minimum expenditure thresholds have been met, and it provides the basis of the Producer Offset itself, as the amount of the refund is a fixed percentage (30% or 40%) of QAPE on a certified project.

Screen Australia expects the producer to contribute towards the production budget for Offset-eligible projects. The contribution must be at least 90% of the projected value of the Offset rebate. See Terms of Trade [Information for Recipients](#).

For more information click [here](#) or email [POCU@screenaustralia.gov.au](mailto:POCU@screenaustralia.gov.au) to organise to speak to some.

### **What is the proposed drawdown schedule for Production Investment Agreements (PIA) investments?**

Execution, approval of all relevant documents	40%
Commence pre-production	20%
Commence principal photography	20%
Commence post-production	10%
Rough cut provision and consultation/episode lock	5%
Acknowledgement of receipt of all deliverables	2.5%
Acceptance of audit completion	2.5%

Note that the above milestones may slightly differ for animation, such as the second instalment being 'start of storyboarding' and the third instalment being 'start of animation'.

### **What is the proposed drawdown schedule for Production Grant Agreements (PGA)?**

Execution, approval of all relevant documents	60%
On Viewing of Rough Cut, and approval of Rough Cut Cost Report	35%
Complete Delivery to Screen Australia and approval of final Cost Report	5%

### **Online / Direct-to-Audience**

#### **Do I need to have marketplace attachment to apply for Narrative Content Production Funding for an online project?**

No, you do not need to have marketplace attachment for an Online/Direct-to-Audience project, however, Screen Australia cannot be 100% of the Finance Plan and your application will be assessed in relation the scale and scope of the project. Please refer to the percentage of budget that you can apply for in this FAQ and Narrative Content Production Funding guidelines.

#### **I don't have an online following. Can I still apply?**

Yes. While having a strong online following can be beneficial to your application, it is not a requirement. However, applicants without an established following should have a detailed plan of how their series will be seen by their intended audience. We are interested in projects where the applicants know who their target audience is, how to reach them online and why this audience will watch their series.

#### **I've never made a web series before. Am I eligible?**

You do not need to have created a web series in order to be eligible, as long as you meet the minimum eligibility criteria. However, a strong understanding of the online space and creating for online audiences makes an application more competitive.

#### **Can I apply with a VR/AR/XR/interactive project?**

Yes, Narrative XR (Extended Reality) projects are eligible to apply. For more information please refer to the program guidelines and speak to an Investment Manager.

**How many episode scripts do I need to supply for my episodic Online/Direct-to-Audience project?**

At least two (2) draft episodes are required to be submitted at the time of the application. Please ensure each draft is numbered and dated.

**Can I apply with my panel/reality/game show/variety show/light entertainment project?**

No, Screen Australia does not fund these genres. For more information, please see our Terms of Trade.

**Do I need a Completion Guarantor?**

Screen Australia requires a Completion Guarantor for:

- Online/Direct-to-Audience projects where Screen Australia's direct funding is at or over \$500,000;
- All feature Film projects.

Generally Screen Australia does not require a Completion Guarantor for Television projects at any budget level.

**Feature Film**

**What marketplace finance do I require to be eligible for a Market First Feature application?**

For a Market First Feature application, you will require an acceptable draft offer to theatrically distribute the project in Australia and New Zealand with sufficiently detailed commercial terms from an appropriate domestic distributor.

You will also require an acceptable offer to represent the project for Rest of World (ROW) sales with sufficiently detailed commercial terms from an appropriate international sales agent.

It is recommended you speak to Screen Australia's Market & Audience team (marketplace@screenaustralia.gov.au) once you have an unsigned offer with commercial terms and conditions for guidance before you submit your application.

**What if I don't have ROW but want to apply to Market First - Feature?**

You are not eligible to apply to Market First Feature unless you have both ANZ and ROW offers with sufficiently detailed terms.

**Can I get a Rest of World Waiver?**

No, Screen Australia no longer considers ROW Waivers for Market First - Feature applications. Without ANZ and ROW attached, and if your project sits

within the funding guidelines, you can consider applying to Creative First - Feature.

### **If I have no ANZ or ROW attached to my feature project, what are the eligibility requirements for Creative First - Feature?**

For Feature Film productions where theatrical is the first and primary window, applicants can apply to Creative First - Feature if:

- the production budget is \$5 million or less;
- the direct funding request is 10% or \$500,000 whichever is greater;
- the project does not have ANZ attached;
- the project does not have ROW attached; and
- combined direct production funding and Producer Offset does not exceed 60% of budget.

Projects at this level can apply in the Creative First – Feature stream for a letter of interest (LOI).

To be explicit, a Creative First – Feature application must not have ANZ or ROW attached when applying.

### **How does the Letter of Interest (LOI) process work?**

An application for Creative First Feature Film is submitted at one of the four application deadlines for Narrative Content Production Funding. The project is assessed against the published criteria.

If the project is successful for a Letter of Interest (LOI) then:

- a LOI will be issued by Screen Australia to the project for up to \$500,000 and the LOI will be valid for four (4) months from the date of issue (**LOI Deadline**).
- the project must (i) secure the required market attachments on terms and conditions acceptable to Screen Australia; and (ii) satisfy any special conditions and other elements of the project's Finance Plan as noted in the LOI (**LOI Conditions**).
- the LOI Conditions must be submitted to Screen Australia no later than the LOI Deadline for review and final approval. Noting that projects that are offered an LOI will be provided with a link to upload requirements to Screen Australia within the four (4) month timeframe.
- where the project is unable to satisfy the LOI Conditions, the LOI will lapse and will not be extended. To be explicit, no extensions will be granted for LOI Conditions beyond the four (4) month timeframe.
- producers are encouraged to reach out to Screen Australia's [Market & Audience](#) team for guidance.
- producers are advised to not countersign the Letters of Offer (LOOs) for ANZ and ROW territories at the time of submission until Screen Australia's Market & Audience team have approved such LOOs.

A project can only be the subject of one Creative First application regardless of the applicant.

### **Where do I get ANZ Box Office revenue estimates?**

Please speak to the distributor attached to your project and ensure that they provide you with low, mid and high estimates and a detailed theatrical marketing plan in response to the question in the Narrative Content Production Funding application form to assist in the assessment of the project's proposed pathway to audience.

### **Can I apply with a VR/AR/XR/interactive project?**

Yes, Narrative XR (Extended Reality) projects are eligible to apply. For more information please refer to the program guidelines and speak to an Investment Manager.

### **Do I need a Study Guide?**

Screen Australia requires all Feature Film projects to budget for a Study Guide as a deliverable to Screen Australia.

## **Television and Children's Television**

### **How many episode scripts do I need to supply for episodic drama and children's television?**

At least two (2) drafts of episodes are required to be submitted at the time of application. Please ensure each draft is numbered and dated.

### **Do I need a Study Guide?**

Screen Australia requires all Television projects to budget for a Study Guide as a deliverable to Screen Australia.

### **How is my project announced?**

Successful projects will be contacted by a member of the Screen Australia Communication Team to discuss announcement. All funding decisions are embargoed until an announcement strategy is confirmed and agreed.

### **Further questions**

If applicants have questions about this program or accessibility requirements relating to submitting an application, contact Screen Australia's Program Operations team at [production.narrativecontent@screenaustralia.gov.au](mailto:production.narrativecontent@screenaustralia.gov.au), or on 1800 507 901.