



PROGRAM GUIDELINES

ALL MEDIA

FUNDING:

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ALL MEDIA PROGRAMS

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 drama.

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.

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

What do we mean by ... ?

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

Linear: Storytelling that is not interactive, but which may screen on any platform including broadcast television, online or mobile devices.

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*).

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 7).

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 game content that has a significant narrative component. (Note that the program only supports games intended for digital distribution.)
- 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 to play' ability to choose which order to engage with the content.
- Content may be intended for any platform that permits interactivity, including the web, games consoles, 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 \$50,000 per development stage, to be used to develop effective materials to trigger marketplace investment and, where appropriate, production finance.

Application process

There will be two funding rounds across the financial year, anticipated to be in August and February. Dates will be notified on Screen Australia's website. The turnaround time for application decisions will be approximately 10 weeks.

Funding decisions

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

- strength of the proposal, including its cultural significance and level of innovation in storytelling
- the project's potential to connect with its target audience
- the appropriateness of the proposed development strategy and use of funds at this stage of development
- the project's potential to deliver what it sets out to achieve (i.e., entertainment, commercial success), based on appropriate measurable indicators
- 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
- 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, community-building strategies, transmedia bibles, 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.

SCREEN AUSTRALIA DIGITAL IGNITION 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:

- Non-linear, interactive drama or documentary storytelling or game content that has a significant narrative component. (Note that the program only supports games intended for digital distribution.)
- Innovative drama projects featuring linear storytelling that is risky and distinctive (up to a maximum of 26 broadcast hours of any one program, which may include multiple series). (Note that the Signature Documentary Program is particularly aimed at innovative linear factual projects.)

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.

Application process

There will be two funding rounds across the financial year, anticipated to be in August and February. Dates will be notified on Screen Australia's website. The turnaround time for application decisions will be approximately 10 weeks.

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;
- the project's potential to deliver what it sets out to achieve (i.e., entertainment, commercial success), based on appropriate measurable indicators;
- 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.

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.

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

For documentary and some other projects, Screen Australia funding of \$200,000 or under is now 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 & International Documentary programs, the Signature Documentary Program, Indigenous Department documentary programs and other special initiatives, as well as production finance under the AllMedia Program. 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 drama and documentary production investment agreement (PIA) and documentary 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 agreements from the Screen Australia website.