

Film Development Drama Funding Guidelines 2008

Australian Film Commission
www.afc.gov.au



Australian Government



CONTENTS

About the AFC's Film Development Funding Programs.....	2
The AFC and the Producer Offset.....	2
8 easy steps to applying for AFC Film Development funding	3
Funding Program Summary	4
Definition of Terms	6
Eligibility for AFC Programs	8
How Film Development Assesses Applications	9
Applicant FAQs	12
AFC Contact Details	13
General Information for Feature Film Development	13
General Information for IndiVision Programs	14
New Screenwriters Program (NSP)	15
Advice for applicants to the New Screenwriters Program	16
Seed Feature Funding Program	17
Feature Drama Development	18
IndiVision Single-draft Script Development	19
Second Time+ Feature Development Funding	20
International Script Workshops	21
IndiVision Project Lab and Script Development	22
SP*RK Script Lab – Script Development Program	24
General Information for Feature and Short Film Production (Professional Development Strands)	26
Short Drama Production	27
IndiVision Low-budget Feature Production	29
AFC Budget and Financing Guidelines	31
What you need to know about GST	32
AFC Legal Guidelines	33
AFC Recoupment Policy	34
Indigenous Communication, Consultation and Consent	35

About the AFC's Film Development Funding Programs

The AFC's Film Development funding programs support creatively ambitious projects and people, and imaginative, resonant Australian stories. We aim to assist the career development of talented writers, directors and producers who have the potential to make a significant contribution in their chosen fields.

Project development funding is designed to ensure that projects achieve their potential and are as strong as possible when competing for production finance.

Production investment is focused on low-budget projects and is principally designed to provide opportunities for the professional development of producers, directors and writers.

The AFC supports:

- feature drama – development and production
- short TV series – development and production
- short films – production only
- documentary – development and production
- animation – development and production
- digital media – development and production.

In addition, the AFC provides:

- screen business venture programs (producer support). Guidelines for this program will be released in February 2008.
- internships and fellowships
- bridging finance and cash flow loans
- support for practitioners invited to reputable international script workshops.

The AFC also supports numerous **special development and production initiatives** each year in partnership with broadcasters and other industry groups. These programs are announced on the AFC website (www.afc.gov.au) and in industry media.

Indigenous Australians are encouraged to apply for all AFC funding programs. However, separate programs are available to facilitate the participation of Indigenous Australians in the Australian industry (see 'Indigenous Branch' at www.afc.gov.au).

The AFC and the Producer Offset

Under the film package announced by Australian Government in the May 2007 Budget a new Producer Offset has replaced the 10BA and 10B schemes. The Film Finance Corporation (FFC) is administering the Producer Offset in the 2007/08 financial year with Screen Australia assuming that function following its establishment from 1 July 2008.

AFC CO-INVESTMENT WITH THE PRODUCER OFFSET

Please note that the information below is current at the time of publication. Please check the FFC and the AFC websites for any updates on the Producer Offset when drafting finance models.

The AFC may invest up to 100 per cent of the production budget of AFC-funded productions.

The AFC is able to co-invest in the production of projects using the new Producer Offset. However, the Offset is not applicable to development investments. Combined AFC and Producer Offset support will be capped at 75 per cent of the total Australian Production Expenditure.

Where the AFC does invest with the offset (to a maximum of 75 per cent of Australian Production Expenditure), it is expected that the offset will form a part of the finance plan/budget and be cashflowed during production.

Where the producer intends to access the Producer Offset, the AFC expects that private sector sources will be used to cash-flow it. In the event that the AFC is requested to cash-flow the Offset, this can be reviewed on a case-by-case basis. However, the AFC does not have a discrete fund from which this cash-flow can be sourced.

8 easy steps to applying for AFC Film Development funding



CHOOSE YOUR PROGRAM...

...from the summary of funding programs on page 4.



CHECK YOUR ELIGIBILITY

The general eligibility criteria for AFC funding are on page 8. Specific criteria can be found under each funding strand.



READ THE SPECIFIC STRAND GUIDELINES

Read the guidelines pertaining to your chosen strand as well as the budget, financing and legal requirements on pages 31–33 before making your application. There is also further information about AFC funding processes in the FAQ section on page 12 and about Indigenous content on page 35.



CHECK THE FUNDING CRITERIA FOR YOUR CHOSEN STRAND

Applications are ranked against the published criteria for each funding program. The success of the application rests on the merits of the proposal as measured against these criteria and in competition with other applications.



COMPLETE YOUR APPLICATION FORM

All application forms can be downloaded from www.afc.gov.au. Hard copies can also be ordered from the AFC (see AFC Contact Details on page 13).



CHECK THAT ALL REQUIRED MATERIALS ARE SUBMITTED

Refer to the 'What you need to submit with your application' checklist on the application form. Applications that have not supplied all requested materials cannot be assessed for funding. Submitted material will not be returned so please do not send any originals or masters.



SUBMIT YOUR APPLICATION ON OR BEFORE THE PUBLISHED CLOSING DATE

Check your program deadline and submit on time. Only applications postmarked on or before the closing date can be accepted. Applications can be received at any AFC office up to 5pm in your state on the advertised closing date.



UNDERSTAND THE ASSESSMENT PROCESS

Familiarise yourself with the assessment and funding process on page 9 in order to understand how and when you will be informed of funding decisions.

If you have any questions regarding this information please contact the AFC Administration Officers (see AFC Contact Details on page 13).

Funding Program Summary

<i>Strand</i>	<i>Who Can Apply</i>	<i>Minimum Credits</i>	<i>Submitted Script Stage</i>	<i>Deadlines</i>
FEATURE FILM DEVELOPMENT				
New Screenwriters Program PAGE 15				
Feature, including feature-length animation Up to \$12,000	Individual: writer OR writer/director Team: writer, producer	No produced screenplay.	Full draft script	1 Feb 2008
Seed Feature Funding Program PAGE 17				
Feature Up to \$30,000	Individual: writer Team: producer, director, writer OR producer, writer or writer/director	Writer or writer/director: Writer's credit on a produced and released feature, mini-series, telefeature, or 4 x 1 hr TV drama. Other team members released short film credit in their respective role.	Outline or treatment	7 Mar 2008
Feature Drama Development PAGE 18				
Feature or Feature animation \$25,000 – \$32,000 depending on writer's credits.	Individual: writer OR writer/director Team: producer, director, writer OR director, writer OR producer, writer or writer/director	Producer and director: A credit in their respective role on a released short film. Writer: Credits vary depending on amount (see strand for details).	Full draft script	1 Feb 2008
IndiVision Single-draft Script Development PAGE 19				
Feature \$20,000 – \$25,000 depending on writer's credits	Individual: writer or writer/director Team: producer, director, writer OR producer, writer/director	Writer or writer/director: One produced drama writing credit (short film, short feature, feature or TV drama), or former recipient of screen agency funding for feature script development.	Writers with feature film credits and/or four hours of television drama credits can provide either a draft script or a 15–30 page treatment/3–10 page outline providing a clear understanding of the story, characters and themes of the project. Writers who don't have these credits must provide a draft script.	TBA for 2008/09
Second Time+ Feature Development Funding PAGE 20				
Feature Up to \$30,000	Team: Must include a producer	N/A	Full draft script	N/A

<i>Strand</i>	<i>Who Can Apply</i>	<i>Minimum Credits</i>	<i>Submitted Script Stage</i>	<i>Deadlines</i>
International Script Workshops PAGE 21				
Feature Up to \$25,000	Individual: writer, director or producer	All applicants: At least one credit in their respective role on a short film that has been released, broadcast or screened at a recognised film festival.	TWO copies of at least the following materials will be required: A completed Draft Drama Development Application Form. A one-line AND one-paragraph AND one-page synopsis. A full draft script.	N/A
IndiVision Project Lab & Script Development PAGE 22				
Feature Lab + \$20,000 – \$25,000 for one draft depending on writer’s credits and whether a producer is attached	Team: producer, director, writer OR producer, writer/director	Writer & director & producer: One released (festival-screened or broadcast) short drama, TV drama, short feature or feature credit in their respective roles.	Full draft script. If writer has feature film and/or four hours TV drama credits, submit either draft script or 15–30 page treatment or detailed outline	TBA for 2008/09
SP*²RK Script Lab PAGE 24				
Feature Workshop	Team: at least a writer and producer	At least one member of the team: One released feature film credit in their respective role. All other team members: A released feature film or appropriate TV drama credit in their respective role.	Full draft script	22 Feb 2008
FEATURE AND SHORT FILM PRODUCTION (PROFESSIONAL DEVELOPMENT STRANDS)				
Short Drama Production PAGE 27				
Digital short (under 25 mins, including credits) Up to \$150,000	Team: producer, director, writer OR producer, writer/director	Producer & director: At least one produced and broadcast or festival-screened short drama film credit in their respective roles. Directors with more substantial credits will need to demonstrate career development.	Final draft script	29 Feb 2008
IndiVision Low-budget Feature Production PAGE 29				
Feature or Feature animation (minimum 70 mins) Up to \$1.25 million	Team: producer, director, writer OR producer, writer/director	Producer & director: Two produced and broadcast or festival-screened short drama films (minimum duration 10 mins), or a broadcast or festival-screened short feature or TV-drama credit in their respective roles. Producers may have a documentary credit instead.	Final and complete script	14 Mar 2008

Definition of Terms

WHAT IS A TEAM?

DEVELOPMENT teams may consist of various combinations of writer or writer/director, director and producer.

PRODUCTION teams are considered to be either a writer, producer and director or a writer/director and producer.

WHAT IS A BROADCAST CREDIT?

A program that has screened on a free-to-air or pay television channel in Australia or internationally. Community television is generally not considered an eligible broadcast credit.

WHAT IS A RECOGNISED FILM FESTIVAL?

Recognised film festivals are considered to be those that attract both industry and international press. Such festivals are not simply about screenings for the general public; they are characterised by the nature of industry and press attention and the sales/distribution, professional development and promotional opportunities that are extended to the filmmakers who are invited to screen their films. Australian examples of such events are the Melbourne, Sydney, Adelaide, Brisbane and Perth Film Festivals, as well as festivals such as St Kilda, Reel Screen and Flickerfest. Internationally the list is more comprehensive. Details on the main recognised film festivals can be found under 'International Festival Profiles' at www.afc.gov.au.

WHAT IS A THEATRICAL 'RELEASE'?

A release is defined as a theatrically distributed film that has been publicly exhibited for paid admission in a commercial cinema for a run of at least seven days, in a minimum of three Australian cities, including Sydney and Melbourne. Alternatively, the FFC definition of a theatrical release is acceptable. Please see the FFC website for details.

WHAT IS A SHORT FEATURE?

A short feature is a drama with a total running time of between 45 and 55 minutes.

WHAT IS A CURRICULUM VITAE (CV) OR RESUME?

A CV outlines your previous experience and career trajectory, and illustrates your skills.

Your CV should include:

- a list of projects you have worked on. Only projects that have been completed and released should be listed, **not** projects in development
- the year each production was completed

- your role on each project
- the running time and type of production (eg short feature, feature, documentary)
- the key creative personnel on each project (writer, director, producer).

Please see the 'Sample CV Layout' at www.afc.gov.au.

WHAT ARE SCRIPT DEVELOPMENT NOTES?

Script development notes from the script writer should provide a detailed critical analysis of the project, briefly outlining its creative strengths and potential, and clearly identifying its flaws. The notes should be specific rather than general and should demonstrate an understanding of the current structure and meaning of the script. If you have already identified the theme, it should be discussed. If no theme has yet been identified, you should outline possible themes to explore.

The notes should also demonstrate an understanding of whose journey forms the central story of the script (if it is a single-protagonist story) or in the case of an ensemble story, what theme or element unifies the different characters' journeys. Most importantly, script development notes should identify current problems in the script, including, but not limited to, unresolved story issues and issues related to structure, plot, tone, length, dialogue, characters, character arcs, theme and resolution. Specific strategies should be detailed for how these problems are to be addressed. The notes need to show that you can see the problems in your own work and have an idea of how to tackle them. Potential difficulties which may arise in the further development of the project should also be discussed.

Finally the notes should identify the intended or targeted audience and demographic for the film and describe why the film might appeal to that audience.

WHAT IS A DIRECTOR'S STATEMENT?

A director's statement should describe in detail the directorial approach to the project and demonstrate the director's understanding of the themes of the script. It should also demonstrate an understanding of whose journey forms the central story (if it is a single-protagonist story) or in the case of an ensemble story, what theme or element unifies the different characters' journeys.

Ideally, the notes should outline the relationship between the meaning/idea of the work and the form in which the meaning/idea is to be expressed. A director's statement may move beyond the scope of the script development notes, but both sets of notes should be founded on a unified creative vision. The director's statement should also address issues such as tone, performance style, visual style (incorporating the envisioned approach to design, camera and editing) and the style and treatment of sound and score.

Definition of Terms cont.

WHAT IS A PRODUCER'S STATEMENT?

A producer's statement should describe in detail the producer's understanding of the themes of the script and demonstrate an understanding of the production methodology required to realise the film. It should describe the way in which the key creative team of writer, director and producer will be working together in order to realise the vision of the film.

The producer's notes should expand on the writer's notes about the intended or targeted audience and demographic for the film and describe any strategies for reaching that audience.

WHAT IS A MARKETING PLAN?

A marketing plan is a strategy for maximising exploitation of the program and should include:

- details about the intended audience(s)
- ways in which the program will appeal to the intended audience(s)
- ways in which the program will reach the intended audience(s) through festivals, sales agents, distributors and broadcasters
- a USP (unique selling point) describing what is special about the program, and what it says or does that hasn't been said or done before
- a one-liner describing the project that not only does the story justice but also sells the film.

WHAT IS A FINANCING PLAN?

A financing plan describes the strategy to secure maximum finance and participation in your project – who you will target and how, suggested sales agents and distributors, broadcasters, film funding agencies and private sector finance.

WHAT IS A READER'S REPORT?

As AFC Project Managers may not be able to read funded scripts when delivered, the AFC provides funding for a Reader's Report to allow the writer to receive frank critical feedback on the revised draft script. It is expected that Reader's Reports will be undertaken by experienced readers at genuine arm's-length from the team. Reports should cover strengths and weaknesses, work still to be done, and potential audience.

Eligibility for AFC Programs

To be eligible for AFC assistance, applications must meet the following criteria.

APPLICANTS

Applicants and all key creative team members (the producer, director and writer) must be Australian citizens or permanent residents of Australia and be 18 years of age or older.

The applicant can be an individual or a team of individuals, depending on the eligibility requirements of each particular strand.

No more than one application from the same applicant or the same team of applicants will be accepted for any one assessment round. An individual applicant may, however, be a member of more than one team.

An applicant (a key creative member of the team) or legal entity must hold the copyright or have an option to acquire the copyright in the script and any underlying works on which it is based.

Applicants, whether individuals or legal entities, cannot be in default of any previous contractual obligations to the AFC.

The AFC reserves the right to restrict any single applicant's access to funding subject to the level of investment previously provided to that applicant.

An applicant cannot be a full-time student at a film school or similar tertiary film, television or interactive digital media course. Applications from part-time students will be considered on a case-by-case basis.

An applicant cannot be a full-time employee of a state or federally-funded film or television agency or organisation (including the ABC and SBS). Applications from part-time employees will be considered on a case-by-case basis.

The AFC does not negatively discriminate on the basis of race, culture, language, gender or physical impairment or intellectual disability.

PROJECTS

The AFC is bound by the terms and conditions of the *Australian Film Commission Act 1975* (the *AFC Act*) and the *Commonwealth Authorities and Companies Act 1997*, and provides support to projects defined as 'Australian programs' within the terms of the *AFC Act*.

'Australian programs' are determined according to their ability to meet some or all of the following criteria:

- nationality of the principal creative positions
- nationality of the copyright holders
- content and location of the story
- likely sources of production finance
- likely location for the production and post-production of the project
- the subject matter of the program
- nationality of the production company's shareholders.

Applications that do not include all the required submission materials listed in the application form will be considered ineligible and cannot be assessed for funding.

A project may be submitted to only one strand or funding program at a time, with the following exceptions:

- Projects submitted to the documentary production strand may also submit an application for shooting time-critical material, if an event has to be shot before production funding decisions are made.
- Projects submitted to any drama development strand can also be submitted to SP[®]RK or the IndiVision Project Lab and Script Development strand. However the timing of the Lab and of the draft will be considered when assessing both proposals.

A project that has received funding cannot be submitted again until the obligations of the previous funding have been fully acquitted.

Film and television projects must be primarily intended for theatrical release, broadcast or pay television. However, online distribution and release proposals will be considered where applicants can demonstrate viable strategies for finding an audience.

How Film Development Assesses Applications

THE ROUND SYSTEM

Film Development funding is competitive and applications for most strands are accepted in rounds, with applications submitted according to published deadlines.

Approximate turnaround times for each strand are published in these guidelines, but are subject to change depending on the number of applications submitted and assessors' workloads.

If project committee meetings are delayed by more than two weeks, applicants will be notified by email or mail.

ROUND CLOSING DATES

The closing dates for rounds are set out in these guidelines under each funding strand.

Rounds close at 5pm in your state on the published closing date. Applications cannot be accepted after that time. Posted applications will only be accepted if they are post-marked on or before the closing date.

Closing dates are fixed in fairness to all applicants and to allow the AFC to manage the processing and assessing of large numbers of applications in a reasonable amount of time.

APPLICATION MATERIALS

The materials you are required to submit with your application are set out in the application form for each strand, available at www.afc.gov.au.

Applications that do not include all the requested submission materials are considered ineligible and cannot be assessed.

Additional material cannot be accepted after the closing date, except information about confirmed funding (letters of offer etc), although you may be asked for other information or material during the assessment process.

Application materials for all eligible submissions, successful or unsuccessful, will not be returned to applicants. The AFC keeps one copy of all paper-based application materials for its records. All other material, including audiovisual items, are destroyed by secure document and media destruction. Please do not send any originals and ensure that you keep copies of your application.

ACKNOWLEDGEMENT OF APPLICATIONS

You will receive written acknowledgement of your application within two weeks of the closing date. If

you do not receive notification within this time, please call us immediately.

Acknowledgements are sent out before applications are checked for eligibility. Therefore, your project may still be assessed as ineligible after acknowledgement letters are sent.

Project Managers and administrative staff cannot give any indication of the likely success of your application before a final decision is made by the project committee.

ELIGIBILITY CHECK

Administrative staff, with assistance from Project Managers, will assess applicant and project eligibility according to the general criteria listed under Eligibility for AFC Programs (page 8), as well as the specific eligibility requirements listed under 'Eligibility' in each strand.

Ineligible applicants will be advised by letter or email, and cannot be assessed for funding.

If you have queries about your possible eligibility for a particular strand, you can talk to Film Development administrative staff and/or email fd@afc.gov.au prior to the round closing date.

ASSESSMENT

The following describes the standard assessment procedure for AFC funding. Any variation to this process is set out under 'Assessment process' in each funding strand.

- **Logging:** Applications are logged by administrative staff and distributed to the assessors.
- **Assessors:** All applications are read by two assessors, at least one of whom is an AFC Project Manager. The other might be a second AFC Project Manager, a relevant specialist within the AFC, or an outside consultant with experience specific to that funding strand. The composition of the assessor teams changes every round and from strand to strand. It is the role of the assessors to read all the applications for that specific funding round, and rate them against the published funding criteria.
- **Funding criteria/ranking:** Each application is evaluated according to the specific funding criteria published under each strand. The proposal is ranked against the weighted criteria and a final score calculated. So while an application may meet the stated criteria, it may not score as highly as other proposals that also meet the same criteria.
- **Recommendation Papers:** Written by both of the assessors, these papers provide a reason for the ratings given for each application. The purpose of the recommendation papers is to ensure adequate records are kept of funding decisions.

How Film Development Assesses Applications cont.

- **Short lists:** On production rounds, a short list of the highest ranked projects will be created. The number of projects short-listed will vary from round to round and strand to strand, depending on the number of projects submitted and how many projects are able to be supported within the available budget.
- **Interviews:** For some strands, short-listed applicants may be interviewed. Check your strand for details. Interviews can be by phone or the AFC may organise a meeting between the key creatives and the assessors. Any approved travel costs associated with interviews will be met by the AFC. The purpose of the interview is to further examine the ability of the team to achieve the stated goals and vision of the project. Rankings of short-listed projects are revised after the interview.
- **Funding Decisions:** After the assessments have been finalised, the recommendation papers are provided to the Director of Film Development. The papers may also be provided to other Project Managers to allow them to be informed of the evaluation process and the thinking behind the recommendations.

Funding decisions are made, within delegation, by the Director of Film Development, taking into account the assessors' recommendations, the ranking of each project and the budget for the round. Decisions for amounts above the delegation of the Director of Film Development will be made by the Chief Executive of the AFC. Decisions for amounts above the delegation of the Chief Executive will be made by the AFC Board of Commissioners.

THE LIMITED NATURE OF AFC FUNDS

Funding decisions are made in the context of fierce competition for limited financial resources and will necessarily take into account the relative merits of competing projects against the stated criteria for each strand.

As funding is limited, most applications will be unsuccessful and there are invariably projects that the assessors would have liked to support had funds been available.

Funding is not automatic even if films have been invited to festivals, or co-finance and/or broadcast or theatrical deals have been secured.

BUDGET AND SCHEDULE ASSESSMENTS

The budgets and production schedules of all projects short-listed for production funding will be assessed by a budget specialist to determine whether:

- The schedule is feasible and appropriate to the crew size, and length and type of project.
- Submitted budgets are correctly calculated.
- The budget figures can be substantiated with quotes and are sufficient to enable the successful realisation of the script's ambitions.
- The AFC budgeting requirements are met (see page 31).

The budget assessor may contact you to query or clarify budget issues and may request substantiation of budget figures.

The budget assessment will be provided to assessors prior to the interview with short-listed applicants, and budget issues may be discussed at the interview. Funded applicants will generally need to provide a revised budget/schedule before contracting can commence.

For more information about AFC budget requirements, see AFC Budget and Financing Guidelines (page 31).

NOTIFYING APPLICANTS OF FUNDING DECISIONS

Notification period: You are notified of the project committee meeting results by mail or email as soon as possible. Notification can only be sent when the formal delegation of funds is signed off. Because of this notification can sometimes take up to 10 days.

Publication: After notification of all applicants, funding approvals are published at www.afc.gov.au.

Statement of reason: Upon written request, you can be provided with a statement of reasons explaining why your application was unsuccessful.

Talking to AFC staff about funding decisions: Information about funding decisions can only be given if you are listed on the application form. Administrative staff and Project Managers who have not assessed a particular strand or funding round are unable to provide any information about funding decisions.

Feedback: Successful applicants will be contacted by an AFC Project Manager who will provide them with feedback on their application in order to assist in making the project as strong as possible during the next stage of development. Due to the high number of applications received annually and limited AFC resources, Project Managers are unable to give verbal or written feedback to all unsuccessful applicants.

(continued) 

How Film Development Assesses Applications cont.

MANAGEMENT OF AFC-FUNDED PROJECTS

If your application is successful, a Project Manager will be assigned to your project through its development or production phase. You are expected to maintain contact and provide information to the AFC via your Project Manager.

If a Project Manager leaves the AFC, their projects are assigned to another Project Manager. You can contact administrative staff if you are unsure who is administering your project.

APPLICATION ASSESSORS

Film Development Project Managers: Project Managers are industry practitioners with a broad range of filmmaking experience in key creative positions. There are no specialist Project Managers assessing only one type of funding program.

Outside Consultants: Outside consultants engaged by the AFC to assess applications are always reputable, experienced and respected filmmakers with significant credits in the type of projects being assessed. Due to the AFC's limited space and resources, these assessors work from their own offices and use their own email addresses.

CONFLICT OF INTEREST AND CONFIDENTIALITY

The AFC has a conflict of interest policy applicable to staff and consultants. This policy is available at www.afc.gov.au.

Staff and consultants sign an agreement acknowledging that access to applications and AFC records is granted only on the basis that all information contained therein is confidential and any information, whether obtained through access to AFC records or otherwise, concerning the affairs of the applicants will not be disclosed to any third party.

Assessors are contractually obliged to withdraw from the assessment process if they have any personal or professional association with the project or key personnel that might compromise their ability to make fair and reasonable judgements, and/or that might provide grounds for a conflict of interest.

WHAT OTHER AFC PUBLICATIONS ARE USEFUL IN PREPARING MY APPLICATION?

The following documents, available at www.afc.gov.au, may be useful:

- the AFC publication *What is a Synopsis? An Outline? A Treatment?*
- the AFC publication *Suggested Script Layout*
- A-Z Budgets (for production funding only)
- *AFC Development Investment in International Co-productions* (where relevant).

There is also sample production paperwork available under 'Filming in Australia' at www.afc.gov.au

Applicant FAQs

WHAT IS AN ELIGIBLE PRODUCTION CREDIT?

Film/television program credits are considered eligible when they have been screened at a recognised festival and/or released theatrically or broadcast on a free-to-air or cable channel.

HOW SHOULD I SUBMIT MY APPLICATION TO THE AFC?

You must provide TWO PAPER copies of your application and all supporting material, including any relevant visual material such as DVDs or video tapes, photographs or storyboards.

If your application has Indigenous content, please send THREE copies of everything.

Please print all submission materials on white A4 paper (one side only), number and collate your pages.

Please do not bind or staple your application as the AFC may photocopy some material.

The AFC is happy to respond to email enquiries, but please do not email any part of your application.

WHY DO I NEED TO PROVIDE TWO (OR THREE) COPIES OF EVERYTHING?

All applications are read by two assessors. If the project has Indigenous content, it is also read by one of the Indigenous Branch Project Managers.

ARE CLOSING DATES FLEXIBLE? CAN I SEND IN A LATE APPLICATION?

Late applications cannot be accepted. Closing dates are fixed in fairness to all applicants. This also allows the AFC to manage the workload of processing and assessing large numbers of applications in a reasonable amount of time.

WHAT ADVICE CAN THE AFC GIVE ME ABOUT PREPARING MY APPLICATION?

There is no secret and no guarantee of success for any application. Due to the large number of applications received and the limited funds available, applications for AFC assistance are assessed in a highly competitive environment. Most applications will be unsuccessful even though there will be projects that the assessors would have liked to support had funds been available.

The quality and relevance of supporting material, rather than its sheer volume, should be the guiding factor in formulating an application.

SHOULD I TALK TO A PROJECT MANAGER BEFORE SUBMITTING MY APPLICATION?

Film Development administrative staff can answer queries regarding the application process, the eligibility of your application and the most appropriate funding strand for you to apply under. Project Managers do not have the time to read or view applications in advance to advise on whether they

should be submitted or not. As funding is competitive, they are also unable to predict the likely success of your application.

DO I NEED A SCRIPT EDITOR ON MY DRAMA DEVELOPMENT APPLICATION?

Some writers like to work with script editors or script and story consultants. With the exception of the New Screenwriters Program, the AFC leaves the choice of whether you wish to work with a script editor to the writer and/or team. The AFC would need to approve the selected script editor.

WILL MY APPLICATION MATERIALS BE RETURNED TO ME?

No application materials will be returned to applicants. The AFC keeps one copy of all paper-based application materials for our records, while all audiovisual materials are destroyed by secure document and media destruction. Applicants should not send originals of any materials.

DO I NEED COMMITMENTS FROM BROADCASTERS, OTHER FUNDING AGENCIES OR INVESTORS?

In most cases, the AFC does not require any interest or commitment from other funding sources prior to putting in an application for AFC funds. However, this can vary and applicants should consult the guidelines for each particular strand for more information. In all cases interest in, or commitment to, a project will strengthen an application and documents substantiating this should be provided with your submission.

For AFC production funding, co-finance does not have to be sourced before applying to the AFC. However, AFC funds will not be released until the full budget has been raised.

HOW MUCH SHOULD I ASK FOR?

AFC funds are limited and demand is high. The amount you request should be based on what you require for the relevant stage of development or production. The AFC will determine the amount of investment it will provide to you.

The AFC now publishes a range of fees for key principles of varying experience on our website. These are not prescriptive but are intended as a guide for your application.

The sections on budgeting, financing and legal requirements, and the AFC's recoupment policy on page 34 are essential to your understanding of the AFC's assessment and funding procedures.

WHAT DOES INDIGENOUS COMMUNICATION, CONSULTATION AND CONSENT MEAN?

See page 35 of these guidelines.

AFC Contact Details

APPLICATIONS AND ENQUIRIES CAN BE ADDRESSED TO:

Film Development
Australian Film Commission
GPO Box 3984
Sydney NSW 2001

Film Development
Australian Film Commission
PO Box 404
South Melbourne VIC 3205

Film Development
Australian Film Commission
PO Box 835
Fortitude Valley QLD 4006

or delivered to:

Level 4
150 William St
WOOLLOOMOOLOO
NSW 2011
Fax: +61 2 9357 3737

Level 1
144 Moray St
SOUTH MELBOURNE
VIC 3205
Fax: +61 3 9696 1476

Level 3, Judith Wright Centre
420 Brunswick St
FORTITUDE VALLEY
QLD 4006
Fax: +61 7 3620 3610

Toll Free (available nationally):

1800 507 901

Email: fd@afc.gov.au

General Information for Feature Film Development

- The AFC seeks to invest in the development of outstanding feature film projects that are based on strong and original ideas, are well written, and can demonstrate the potential to reach an audience.
- Projects can be any genre or style including drama, comedy, horror, thriller, romantic comedy, sci fi, fantasy, musical and action adventure. They can also be aimed at any audience, including children, youth, family, niche, arthouse and mainstream.
- Funding is provided for script and project development, and for securing production financing. Applications primarily for casting, financing, travel or budgeting and scheduling expenses will only be considered on projects where the script is regarded as being at an advanced stage of development.
- The AFC has the flexibility to fund a minimum of two drafts from one application. Funding for the second draft will be conditional on the first draft meeting specified criteria.
- As projects become more developed the AFC expects to see the key creative elements and teams in place. For second-time funding a producer is expected to be attached. For third-time funding, evidence of market interest must be presented.
- Applicants are encouraged to consider the potential for multi-platform/interactive delivery for their project at the early stages of project development and production. If a viable and creative strategy for cross-platform exploitation is presented, the AFC may make available up to \$3,000 in additional funds to support this.
- Where there is Indigenous community participation or content in the project, written confirmation of the willingness of both the subject(s) and the community to be involved in the project is essential.
- The AFC is not able to fund the development of television light entertainment or community television, or educational, training, corporate communications and promotional films.
- Applicants are advised to read other key areas of these guidelines including:
 - Eligibility for AFC Programs (page 8)
 - How Film Development Assesses Applications (page 9)
 - Applicant FAQs (page 12)
 - AFC Budget and Financing Guidelines (page 31)
 - AFC Legal Guidelines (page 33)
 - AFC Recoupment Policy (page 34).

General Information for IndiVision Programs

IndiVision is a dynamic initiative of the AFC supporting the development, production and promotion of outstanding low-budget feature dramas. With a suite of specially designed programs, IndiVision seeks to re-energise Australian low-budget filmmaking by promoting distinctive films and voices. IndiVision is a different way to think about making Australian films. It aims to create additional opportunities within the industry for low-budget, innovative, cutting-edge work.

IndiVision is now entering its fourth year. More than 80 professional filmmakers have been provided with international development advice and low-budget strategies at the IndiVision Project Lab, and 30 features are being developed through the Lab.

A low-budget feature is defined as having a production budget not exceeding \$2.5 million.

There are two IndiVision development strands:

- A script development program for single-draft funding (IndiVision Single-draft Script Development, page 19).
- An intensive project development program for projects with teams attached, involving attendance at the IndiVision Project Lab, funding for one further script draft, attendance at a follow-up marketing workshop, and access to IndiVision Travel Grants (IndiVision Project Lab and Script Development, page 22).

These two IndiVision programs have differing levels of eligibility requirements to ensure that both less experienced and highly experienced practitioners can access development funding to explore low-budget feature models.

IndiVision is committed to encouraging Australian filmmakers to view the best and latest of international low-budget features, through screenings associated with the IndiVision Project Lab.

IndiVision News, an e-zine, keeps practitioners up to date with the latest interviews, trends and links in local and international low-budget feature filmmaking. See www.afc.gov.au/indivision to subscribe.

New Screenwriters Program (NSP)

This strand identifies new and promising writers who have not had a screenplay produced in any format and gives them a chance to develop a distinctive feature screenplay.

AMOUNT

Up to \$12,000

All key principals must be paid for their work during development. See the recommended range of fees at www.afc.gov.au.

Total notional annual allocation: \$60,000

DEADLINE

1 February 2008

There is only one funding round per year for this strand.

TURNAROUND TIME

Approximately 13 weeks

FUNDING IS FOR

- A single draft of a feature (including feature-length animation).

ELIGIBILITY

All applicants and projects must meet the general eligibility criteria on page 8, in addition to the following specific eligibility requirements:

- Individual writers without screenplay credits, or a team of a writer and producer, may apply.
- Writers who have already received AFC or state agency funding for the project should apply through Feature Drama Development (page 18).
- If a producer is attached, they must have at least one produced feature or substantial television credits as a producer.

FUNDING RECIPIENTS MUST DELIVER

- A revised one-line AND one-paragraph AND one-page synopsis.
- A revised script draft.
- A report on the progress achieved during this stage of development and future plans for the project.
- A reader's report.

ASSESSMENT CRITERIA

When assessing applications for this program, the AFC uses the following criteria:

1. The strength and distinctiveness of the idea and the story (25%).
2. The quality of the script and the writer's command of cinematic storytelling and screenplay craft (25%).
3. The quality and rigour of the development notes, and whether they articulate the issues to be faced in the next stage of development, as well as outlining the strategies that should resolve these issues and advance the project (20%).
4. The skills and experience of the team including script editor and producer, and the likelihood that their support will advance the project (20%).
5. The potential of the film to reach its target audience (10%).

ASSESSMENT PROCESS

Please refer to the general process for assessing AFC funding applications on page 9. In addition, the following points apply specifically to the NSP assessment process:

- NSP applications are read and short-listed by two outside consultants. These assessors are reputable, experienced and respected filmmakers with significant feature film writing, directing or producing credits.
- A Film Development Project Manager reads the short-listed projects only.

BUDGET, FINANCING AND LEGAL INFORMATION

- The Budget and Financing Guidelines on page 31 and the Legal Guidelines on page 33 apply to all drama development funding applications.

SPECIFIC ADVICE FOR APPLICANTS TO THE NEW SCREENWRITERS PROGRAM

- Successful applicants will be consulted about the appointment of an appropriate script consultant.
- Please see page 16 for notes on special advice to new screenwriters.

Advice for applicants to the New Screenwriters Program

IS MY DRAFT READY TO BE SUBMITTED?

You need to ask yourself the following questions to assess whether your script is ready and fits the criteria for the New Screenwriters Program:

- Is it really a first draft? ‘First draft’ does not mean your very first run at the idea; rather it’s the earliest version that successfully presents the film to the reader. It should deliver the theme(s), story and characters through the narrative, as well as demonstrating your capacity to further develop the material’s potential. A first draft has to be good enough to demand, or at least encourage, the leap of faith that underpins any decision by a producer or funding body to commit to a project.
- Is it too long? There are industry conventions you need to be familiar with about the relationship between page length and screen time. One page roughly equates to one minute of screen time.
- Is the script in the accepted industry format and all spelling correct? Professional presentation is essential if you want to attract professional interest in your work. The AFC publication *Suggested Script Layout* (available at www.afc.gov.au) can help you in this regard.
- Does it fit within the practical realities of the industry? You need to think about the type of film you are writing and where it might fit in the context of the local industry. Australian films, for example, are not usually high-budget, and we generally don’t make many period pictures. A \$30 million historical epic doesn’t stand much chance of getting made in this country. For features, the AFC preference is for low-budget films (with an approximate production budget of less than \$2.5 million).

IS MY FILM LIKELY TO BE MADE?

In order to work out whether your script is worth pursuing seriously, you need to ask some questions:

- Is it mainstream cinema, arthouse or experimental?
- Does it require a high budget, a large cast, lots of locations or expensive special effects?
- Is it period or contemporary?
- Is the story and/or the central idea in the script strong enough to command the resources necessary to make the film you are writing?
- Is it likely to attract an audience?

The NSP is looking for new, talented (but canny) screenwriters and ‘make-able’ projects. Canny screenwriters do not waste their time writing films that have no chance of being made. They think carefully about the stories and subject matter in which they invest their efforts. We don’t expect you to have all the right answers, but we do advise you to think very seriously about these questions.

IS MY SCRIPT DEVELOPED ENOUGH?

There are other important aspects of your script that you need to examine carefully before submitting your application:

- Does it have identifiable and persuasive themes that are well-integrated into the drama?
- Does it have a story that sustains interest and plays out well?
- Does the plot work?
- Does it demonstrate a basic grasp of screen narrative techniques?
- Is the structure coherent?
- Are the characters strong and well developed?
- Does the dialogue ‘play’ and is it firmly in character?
- Do the directions (the ‘big print’) describe the images and the action clearly, precisely and entertainingly?
- Has this script got the potential to succeed on its own terms as a feature that audiences might want to go and see?

If you don’t understand what any of these questions mean then you are not really ready to apply for NSP funds. By using the resources below and doing some research, you can find out more about writing scripts and improve your chances of success.

WHERE CAN I GET MORE SCRIPT RESOURCES?

There are screenwriting courses, books about screenplay writing and screenplays that you can study in order to work out the basics of the craft. We strongly recommend you read as many produced screenplays as possible. There are bookshops in Sydney and Melbourne that specialise in film material, and they do mail order. The Australian Writers’ Guild (AWG) at www.awg.com.au has a specialist library. The AFC also has a series of Info Guides primarily aimed at those in the early stages of their career, available for download from www.afc.gov.au. Titles include *What is a Synopsis? An Outline? A Treatment?*.

Many professional screenwriters show their work to other professionals and use the feedback they are given to rework the material before presenting it to the marketplace. The AWG can advise you how to do this and put you in touch with writers who might look at your work for a fee. The AWG also provides an assessment service for members. Email them at admin@awg.com.au

The things you learn from these resources and the advice you receive will not guarantee success, but going through the process will certainly inform you about the viability of your project, the level of your skill and the possibility of improving your work.

Seed Feature Funding Program

This strand supports produced drama writers at the early stages of promising drama feature projects.

AMOUNT

Up to \$30,000

All key principals must be paid for their work during development. See the recommended range of fees at www.afc.gov.au.

DEADLINES

7 March 2008

TURNAROUND TIME

Approximately 4 weeks

FUNDING IS FOR

- A first draft script from an outline or treatment of a drama feature film (including feature-length animation).

ELIGIBILITY

All applicants and projects must meet the general eligibility criteria on page 8 in addition to the following specific eligibility requirements:

- Individual writers or teams may apply (see page 6).
- It is the writer's credits which establish eligibility for this strand.
- The writer or writer/director must have a writer's credit on at least one produced and released feature film, mini-series, or telefeature, or 4 x one-hour TV drama episodes.
- The minimum level of experience for all other members of the team is a produced/released short film credit in their respective roles.
- For projects with a performance or acting workshop element in the development process, at least one member of the team will need to have appropriate experience working with actors.

FUNDING RECIPIENTS MUST DELIVER

- A first draft script.
- A revised one-line AND one-paragraph AND one-page synopsis.
- A report on the progress achieved during this stage of development and future plans for the project.
- A reader's report.

ASSESSMENT CRITERIA

When assessing applications for this program, the AFC uses the following criteria:

1. The strength and distinctiveness of the idea and the story (30%).
2. The skill and talent of the writer as demonstrated in this and/or previous work (30%).
3. The quality and rigour of the development notes, and whether they articulate the issues to be faced in the next stage of development, as well as outlining the strategies that should resolve these issues and advance the project (25%).
4. The viability of the project in terms of the proposed total production budget amount, financing possibilities, any attached creative team and the suggested target audience (15%).

ASSESSMENT PROCESS

Please refer to the general process for assessing AFC funding applications on page 9.

BUDGET, FINANCING AND LEGAL INFORMATION

The Budget and Financing Guidelines on page 31 and the Legal Guidelines on page 33 apply to all drama development funding applications.

Feature Drama Development

This strand supports the development of feature film projects from writers with previous writing experience and credits. Projects that have already received AFC development funding in the last two financial years can apply through this strand or the Second Time+ Funding Program (page 20).

AMOUNT

Up to \$25,000 for projects where the writer has:

- at least one short film writing credit or
- been previously funded for feature script development by a state screen agency or
- published or professionally produced work in other media (plays, novels, radio) or
- a minimum of one hour (not 2 x ½ hours) of television drama writing credits.

Up to \$32,000 for projects where the writer has:

- at least one produced feature drama writing credit or
- a telemovie writing credit or
- minimum of 4 x 1 hours of television drama writing credits.

All key principals must be paid for their work during development. See the recommended range of fees at

www.afc.gov.au.

Total notional annual allocation: \$575,000

DEADLINES

1 February 2008

TURNAROUND TIME

Approximately 8 weeks

FUNDING IS FOR

- A next draft feature drama script (including feature-length animation).
- And/or (for projects at a more advanced stage of development) casting, financing, travel or budgeting and scheduling expenses.

ELIGIBILITY

All applicants and projects must meet the general eligibility criteria on page 8, in addition to the following specific eligibility requirements:

- Individual writers or teams may apply. However, if the project is at third draft or more, a producer must be attached.
- The writer must have one of the credits listed under 'Amount'.
- The minimum level of experience for all other members of the team is a produced and released short film credit in their respective roles.

FUNDING RECIPIENTS MUST DELIVER

- A revised one-line AND one-paragraph AND one-page synopsis.
- A revised script draft.
- A report on the progress achieved during this stage of development and future plans for the project.
- A reader's report.

ASSESSMENT CRITERIA

When assessing applications for this program, the AFC uses the following criteria:

1. The strength and distinctiveness of the idea and story (20%).
2. The quality of the script and the writer's command of cinematic storytelling and screenplay craft as evidenced by the script and/or previous work (20%).
3. The quality and rigour of the development notes, and whether they articulate the issues to be faced in the next stage of development, as well as outlining the strategies that should resolve these issues and advance the project (20%).
4. The skills and experience of the writer and, where appropriate, the team including script editors, producer(s) and director, and the likelihood that their experience/support will advance the project (20%).
5. The potential of the film to reach its target audience (10%).
6. The viability of the project in terms of the proposed total production budget amount, financing strategy, creative team and target audience (10%).

ASSESSMENT PROCESS

Please refer to the general process for assessing AFC funding applications on page 9. In addition, the following points apply specifically to the Feature Drama Development assessment process:

- The AFC divides Feature Drama Development applications into two groups for assessment by two sets of assessors, according to the experience of the writer. In this way, less experienced writers are not competing for finance with more experienced writers.

BUDGET, FINANCING AND LEGAL INFORMATION

The Budget and Financing Guidelines on page 31 and the Legal Guidelines on page apply to all Feature Drama Development Funding applications.

SPECIFIC ADVICE FOR FEATURE DRAMA DEVELOPMENT APPLICANTS

Applications primarily for casting, financing, travel or budgeting and scheduling expenses will only be considered for projects where the script is regarded as being at an advanced stage of development (third draft or more).

IndiVision Single-draft Script Development

This IndiVision strand supports the development of a script draft for low-budget feature drama projects. It is targeted at both high-level and less-experienced practitioners.

AMOUNT

Up to \$20,000 if the writer has short drama, short feature or animation writing credits.

Up to \$25,000 if the writer has feature or TV drama writing credits.

All key principals must be paid for their work during development. See the recommended range of fees at www.afc.gov.au.

Total notional annual allocation: \$100,000

DEADLINE

TBA for 2008/09

TURNAROUND TIME

Approximately 11 weeks.

FUNDING IS FOR

- A single draft feature drama script.

ELIGIBILITY

All applicants and projects must meet the general eligibility criteria on page 8 in addition to the following specific eligibility requirements:

- Individuals or teams may apply (see page 6).
- The writer or writer/director must have at least one produced drama credit (including short films, short features, features or TV drama) as a writer that has been released, broadcast or screened at a recognised film festival, or have been funded for feature script development by a screen agency.
- Writers with feature film credits and/or four hours of television drama credits can provide either a draft script or a 15-30 page treatment/3-10 page outline providing a clear understanding of the story, characters and themes of the project. Writers who don't have these credits must provide a draft script.
- Highly experienced writers, directors and producers are eligible for this program.
- Projects must be able to be realised for a budget not exceeding \$2 million.

FUNDING RECIPIENTS MUST DELIVER

- A revised one-line AND one-paragraph AND one-page synopsis.

- A revised script draft.
- A report on the progress achieved during this stage of development and future plans for the project.
- A reader's report.

ASSESSMENT CRITERIA

When assessing applications for this program, the AFC uses the following criteria:

1. The strength and distinctiveness of the idea and the story (20%).
2. The quality of the script and the writer's command of cinematic storytelling and screenplay craft as evidenced by the script and/or previous work (20%).
3. The quality and rigour of the development notes, and whether they articulate the issues to be faced in the next stage of development, as well as outlining the strategies that should resolve these issues and advance the project (20%).
4. The skills and experience of the writer and, where appropriate, the team including script editors, producer(s) and director, and the likelihood that their experience/support will advance the project (20%).
5. The ability and scope of the story to be achieved on a low budget (10%).

6. The viability of the project in terms of the proposed total production budget amount, financing strategy, creative team and target audience (10%).

ASSESSMENT PROCESS

Applications for IndiVision Single-draft Script Development are assessed according to the general process for AFC funding applications set out on page 9.

BUDGET, FINANCING AND LEGAL INFORMATION

The Budget and Financing Guidelines on page 31 and the Legal Guidelines on page 33 apply to all drama development funding applications.

SPECIFIC INFORMATION FOR PROJECTS/TEAMS FUNDED UNDER INDIVISION SINGLE-DRAFT SCRIPT DEVELOPMENT

- IndiVision Single-draft Script Development does not include a workshop component.
- Projects funded under this strand are eligible to apply for further development, either from the IndiVision Project Lab and Script Development strand (if the team wishes to attend the IndiVision Project Lab) or the Second Time+ Feature Development Funding.

Second Time+ Feature Development Funding

Feature projects that have already received development funding from the AFC in the past two financial years can choose to submit their projects outside of the round system for the next development phase. The aim is to provide momentum to projects that are developing strongly and gaining strategic momentum on the path to market.

Applicants may apply for the next stage of development directly to their Project Manager, who together with another assessor will determine the script's progress and its subsequent eligibility for further funding.

Please note: this funding stream is extremely competitive. Clients are required to discuss the project with their Project Manager prior to application.

It is not possible for the AFC to automatically fund all previously supported projects.

Applicants can choose to apply for AFC funding through other program strands, even if the project has been previously funded by the AFC.

AMOUNT

Up to \$30,000

All key principals must be paid for their work during development. See the recommended range of fees at www.afc.gov.au.

Total notional annual allocation: \$300,000

ELIGIBILITY

All applicants and projects must meet the general eligibility criteria on page 8, in addition to the following specific eligibility requirements:

- Only teams may apply (see page 6). A producer is expected to be attached for Second Time+ funding.
- The project must have been contracted for previous AFC funding after July 1st 2005.
- Projects applying for a third round of funding must provide evidence of marketplace interest in the project, a viable finance strategy and a proposed production budget (summary sheet only).
- Projects which have received support in the past 2 years, but have been unsuccessful in subsequent applications, should apply for further funding via the Feature Drama Development Program.

FUNDING RECIPIENTS MUST DELIVER

- A revised one-line AND one-paragraph AND one-page synopsis.
- A revised script draft.
- A report on the progress achieved during this stage of development and future plans for the project.
- A reader's report.

ASSESSMENT CRITERIA

When assessing applications for this program the AFC uses the following criteria:

1. Whether the script has been significantly advanced by resolving issues identified in the previous assessment (25%).
2. Whether the development plans articulate the issues to be faced in the next stage, and outline the strategies that will resolve the issues and advance the project (25%).
3. The skills and experience of the producer and, if appropriate, any proposed key creative team including script editors and director, and the likelihood that their experience/support will advance the project (25%).
4. The viability of the project with regard to the proposed total production budget amount, financing strategy, creative team and target audience (25%).

ASSESSMENT PROCESS

Please refer to the general process for assessing AFC funding applications on page 9. In addition, the following points apply specifically to the Second Time+ Feature Development Funding assessment process:

- Second Time+ Feature Development Funding applications are assessed by the Project Manager who previously

assessed the application, plus an additional assessor who has not read any previous applications for this project.

- Both assessors will write recommendation papers based on the submitted materials and/or conversations with the applicant/s about the next development phase.
- AFC funds are limited and it is not possible for the AFC to automatically support all projects previously funded through other funding programs.

BUDGET, FINANCING AND LEGAL INFORMATION

The Budget and Financing Guidelines on page 31 and the Legal Guidelines on page 33 apply to all drama development funding applications.

SPECIFIC ADVICE FOR SECOND TIME+ APPLICANTS

Applications primarily for casting and financing will only be considered where the script is regarded as being at an advanced stage of development, and where the financing strategy has advanced significantly.

International Script Workshops

The AFC aims to assist writers, directors and producers who have been invited to attend highly regarded international script workshops by contributing towards travel and living expenses.

AMOUNT

The AFC will determine the amount that it will provide to the applicant/s to a maximum of \$25,000 per applicant, taking into account the project, the experience of the applicant, the location and length of the workshop, and the overall level of investment in the project. Funding may cover the costs of airfares, accommodation and other travel and living costs if applicable.

Funding is considered an investment in the project, not a grant, and is subject to the standard AFC recoupment terms should the project go into production (page 34).

DEADLINES

International Script Workshops funding is not assessed in rounds and does not have deadlines. Applications are accepted at any time.

ELIGIBILITY

All applicants and projects must meet the general eligibility criteria on page 8, in addition to the following specific eligibility requirements:

- Only individual writers, directors or producers may apply.
- The minimum level of experience for any applicant is a credit in their respective role on a short film that has been released, broadcast or screened at a recognised film festival.
- Projects/applicants accepted into fee-paying workshops are not eligible.
- Writers (only) may apply with a treatment, but only if they have the eligible writing credits for Seed Feature Funding (page 17).
- Projects that have already received AFC script development funds can apply.
- An applicant and/or a project can only be funded once through this program.

FUNDING RECIPIENTS MUST DELIVER

- **Writers only:** a revised one-line AND one-paragraph AND one-page synopsis.
- **Writers only:** a revised script draft.
- **All applicants:** a report on the workshop and a strategy for the project's next stage of development.

ASSESSMENT CRITERIA

When assessing applications for this strand, the AFC uses the following criteria:

1. The strength and distinctiveness of the idea and the story (30%).
2. The strategic benefits to the project and the filmmaker as a result of attendance at the workshop in relation to the level of funding required (30%).
3. **For writers:** The quality of the script and the writer's command of cinematic storytelling and screenplay craft as evidenced by the script and/or previous work (20%).
OR
For other applicants: The quality of the script and the filmmaker's command of cinematic storytelling and screenplay craft as evidenced by previous work (20%).
4. The reputation of the workshop and the proposed workshop program (20%).

ASSESSMENT PROCESS

Applications for assistance to attend International Script Workshops are assessed out of round. However, the general process for assessing AFC funding applications is applicable, as set out on page 9.

BUDGET, FINANCING AND LEGAL INFORMATION

The Budget and Financing Guidelines on page 31 and the Legal Guidelines on page 33 apply to all drama development funding applications.

RE-APPLYING FOR AFC FUNDING

Applicants who have received AFC assistance to attend an International Workshop and require further development funding for that project can apply through the Second Time+ Feature Development Funding program (page 20).

SPECIFIC ADVICE TO INTERNATIONAL SCRIPT WORKSHOP APPLICANTS

AFC funds are limited and it is not possible for the AFC to automatically support all projects accepted into international script workshops.

RECOGNISED SCRIPT WORKSHOPS INCLUDE:

- North by Northwest
- The Script Factory
- Maurits Binger
- Sundance Script Lab

IndiVision Project Lab and Script Development

The IndiVision Project Lab is a high-level professional workshop for six to eight creative teams, with leading local and international advisers on script, performance, cinematic storytelling and production. Designed to inspire innovative approaches to low-budget feature filmmaking, the lab emphasises the importance of simultaneously developing the script, director's vision and production methodology. Selection for the lab includes funding for a draft to incorporate ideas explored during the lab.

AMOUNT

Up to \$20,000 if the writer has short drama, short feature or animation writing credits.

Up to \$25,000 if the writer has feature or TV drama writing credits.

All key principals must be paid for their work during development. See the recommended range of fees at www.afc.gov.au.

Total notional allocation: \$160,000

DEADLINE

TBA for 2008/09

TURNAROUND TIME

Approximately 10 weeks

FUNDING IS FOR

Development of a low-budget feature in three possible stages:

- participation in the IndiVision Project Lab
- a draft script, to be delivered approximately three months after the lab
- participation of selected applicants in the financing and marketing workshop, following the lab.

FUNDING RECIPIENTS MUST DELIVER

After the lab:

- an outline and script notes for a new draft script.

After draft script funding:

- a revised one-line AND one-paragraph AND one-page synopsis
- a revised script draft
- a report on the next stage of development for the project.

ELIGIBILITY

All applicants and projects must meet the general eligibility criteria on page 8 in addition to the following specific eligibility requirements:

- Only teams may apply (see page 6).
- The writer, director and producer must all have at least one screen credit that has been released, broadcast or screened at a recognised film festival. The credit can be a short drama, television drama, a short feature or a feature.
- Writers with feature film credits and/or four hours of television drama credits can provide either a draft script or a 15-30 page treatment or a detailed outline. Writers who don't have these credits must provide a draft script.
- Highly experienced writers, directors and producers are also eligible for this program.
- Projects must be able to be realised for a budget not exceeding \$2 million.

THE PROJECT LAB

The lab is aimed at filmmakers with a high- or mid-range level of experience who are developing a low-budget feature. As well as intensive script sessions at the lab, directors workshop their scripts with actors, and producers have sessions on their budgets and financing plans.

ASSESSMENT CRITERIA

When assessing applications for this program, the AFC uses the following criteria:

1. The strength and distinctiveness of the idea and the story (20%).
2. The quality of the script and the writer's command of cinematic storytelling and screenplay craft as evidenced by the script and/or previous work (20%).
3. The skills and experience of the writer and, where appropriate, the team including script editors, producer(s) and director, and the likelihood that their experience/support will advance the project (20%).
4. The ability and scope of the story to be achieved on a low budget (20%).
5. The quality and rigour of the development notes, and whether they articulate the issues to be faced in the next stage of development, as well as outlining the strategies that should resolve these issues and advance the project (10%).
6. The readiness of the script for the workshop development process (10%).

(continued) 

IndiVision Project Lab and Script Development Cont.

ASSESSMENT PROCESS

Please refer to the general process for assessing AFC funding applications on page 9. In addition, this strand includes an interview for short-listed teams and a budget/schedule assessment for teams attending the lab.

BUDGET, FINANCING AND LEGAL INFORMATION

The Budget and Financing Guidelines on page 31 and the Legal Guidelines on page 33 apply to all drama development funding applications.

SPECIFIC INFORMATION FOR PROJECTS/TEAMS FUNDED UNDER THE INDIVISION PROJECT LAB AND SCRIPT DEVELOPMENT PROGRAM

- Teams who have been to the IndiVision Lab and completed their post-lab script draft and require funding for a further draft can apply out of round via their Project Manager. Please see the conditions for Second Time+ Feature Funding Development on page 20.
- Teams selected for the lab will need to create a full A-Z Feature Budget prior to attending the lab. This budget will be assessed and discussed with the team at the lab.
- Projects that attend the lab are not necessarily eligible for production funding under IndiVision Low-budget Feature Production. Teams should check the eligibility requirements for this strand (page 29).
- The AFC offers IndiVision Lab participants with market-ready scripts the opportunity to attend a marketing workshop covering the areas of financing and marketing low-budget features, sales agents, pitching, local release strategies, distribution and exhibition, key art, posters and trailers. The workshop features experienced overseas and local sales agents, distributors and marketing strategists as advisors. Teams then have the opportunity to apply for IndiVision Travel Grants to pitch their project overseas.
- Should the project go into production, the AFC would expect to recoup any script development funds received by the project according to the standard AFC Recoupment Policy (page 34). However, the AFC will not recoup costs associated with the Project Lab component of this program.

SP*[®]RK Script Lab – Script Development Program

SP*[®]RK is an intensive five-day hothouse script lab based on international models such as the American Sundance Script Lab and the French eQuinoxe script workshop. SP*[®]RK is all about experienced writers with well-developed scripts who are looking to test their ideas and have long-held views challenged. It is NOT about teaching scriptwriting. SP*[®]RK provides a space for scriptwriters to be inspired and fly with new ideas in an intense but supportive environment.

TURNAROUND TIME

Approximately 8 weeks

DEADLINE

22 February 2008

NB: The SP*[®]RK workshop will take place in May/June 2008. If selected, the writer must be available to attend for 4-5 days at this time.

SP*[®]RK advisors have included Robert Towne (*Chinatown*), Greg Widen (*Backdraft*), Geoff Stier (*Sense and Sensibility*), Fred Schepisi (*Last Orders*), Ana Kokkinos (*Head On*) and John Collee (*Master and Commander*). Completed projects developed through SP*[®]RK include:

Noise (w/d: Matthew Saville, p: Trevor Blainey) Released May 2007, screened at Sundance, Newport, Seattle, Karlovy Vary & Buenos Aires festivals. Won the 2006 Victorian Premier's Literary Award for Screenwriting. Won Best Sound at both AFI and IF Awards 2007, and Best Editing IF Award.

The Home Song Stories (w/d: Tony Ayres, p: Michael McMahon) Released August 2007, screened at Berlin, Adelaide, Sydney and Brisbane Film Festivals. Won the 2007 NSW Premier's Literary Award for Screenwriting, and Best Screenplay 2007 AWGIES. Won 8 AFI Awards and 5 IF Awards 2007, including Best Direction at both.

ELIGIBILITY

All applicants and projects must meet the general eligibility criteria on page 8 in addition to the following specific eligibility requirements:

- Only teams (at least a writer and producer) may apply (see page 6).
- At least one member of the team must have a produced and released feature film credit in their respective role. Other team members must also have either a released feature film or appropriate television drama credit in their respective role.
- Scripts must be beyond a first draft. Preference will be given to more developed projects.

THE WORKSHOP

Writers selected for SP*[®]RK will dissect their scripts with leading local and international advisors during a 4-5 day residential script lab. They will receive detailed feedback through informal one-on-one sessions with advisors. Writers will be joined by their director and producer for the workshop's final days.

Writers are required to deliver a draft script after the workshop which will be read by two of the workshop advisors, who will provide written feedback.

TEAMS ATTENDING THE WORKSHOP MUST DELIVER

- A revised one-line AND one-paragraph AND one-page synopsis.
- A revised script draft.
- A report on the future plans for the project.

ASSESSMENT CRITERIA

When assessing applications for this program, the AFC uses the following criteria:

1. The strength and distinctiveness of the idea and the story (25%).
2. The quality of the script and the writer's command of cinematic storytelling and screenplay craft as evidenced by the script and/or previous work (25%).
3. The strategic benefits to the project and the filmmaker as a result of attendance at SP*[®]RK and the readiness of the script for the workshop development process (20%).
4. The skills and experience of the team including script editors, producer(s) and director, and the likelihood that their support will advance the project (15%).
5. The quality and rigour of the development notes, and whether they articulate the issues to be faced in the next stage of development, as well as outlining the strategies that should resolve these is-

- sues and advance the project (10%).
6. The viability of the project in terms of the proposed total production budget amount, financing strategy, creative team and target audience (5%).

ASSESSMENT PROCESS

Please refer to the general process for assessing AFC funding applications on page 9. In addition, this strand includes an interview for short-listed teams.

BUDGET, FINANCING AND LEGAL INFORMATION

The Budget and Financing Guidelines on page 31 and the Legal Guidelines on page 33 apply to all drama development funding applications.

(continued) ➡

SP[®]RK Script Lab – Script Development Program (cont.)

SPECIFIC FUNDING CONDITIONS FOR SP[®]RK RECIPIENTS

Teams who have been to the SP[®]RK workshop and require funding for a further draft can apply out of round via their Project Manager. Due to limited resources, funding is not automatic and it is unlikely that all workshop participants will receive further draft funding. Please see the conditions for Second Time+ Feature Development Funding (page 20).

The AFC offers SP[®]RK participants with market-ready scripts the opportunity to attend an international marketing workshop covering the areas of financing, marketing, sales agents, pitching, local release strategies, distribution and exhibition, key art, posters and trailers. The workshop features experienced overseas and local sales agents, distributors and marketing strategists as advisors. Teams then have the opportunity to apply for SP[®]RK Travel Grants to pitch their project overseas.

Should the project go into production, the AFC would expect to recoup any script development funds received by the project according to the standard AFC Recoupment Policy on page 34. However, the AFC will not recoup costs associated with the script lab component of this program.

General Information for Feature and Short Film Production (Professional Development Strands)

The AFC seeks to invest in the production of outstanding short and feature drama projects that are based on strong and original ideas, are well written, and can demonstrate the possibility of reaching an audience.

Where finance over the maximum AFC amount is required, projects must demonstrate the possibility of raising further investment, as AFC funds will not be released until the full budget has been raised.

The AFC invests in production primarily to assist in the professional development of producers, writers and directors.

Projects can be any genre or style including drama, comedy, horror, thriller, romantic comedy, sci fi, fantasy, musical and action adventure. They can also be aimed at any audience, including children, youth, family, niche, arthouse and mainstream.

Applicants are advised to read other key areas of these guidelines including:

- Eligibility for AFC Programs (page 8)
- How Film Development Assesses Applications (page 9)
- Applicant FAQs (page 12)
- AFC Budget and Financing Guidelines (page 31)
- AFC Legal Guidelines (page 33)
- AFC Recoupment Policy (page 34).

Short Drama Production (Professional Development Strand)

The AFC invests in the production and post-production of distinctive and creatively ambitious digital short films primarily to assist in the professional development of directors, as well as to provide other key creative members with relevant industry experience. These films are designed to showcase the director’s talent at local and international film festivals.

AMOUNT

Up to \$150,000

Total notional annual allocation: \$850,000

DEADLINES

29 February 2008

TURNAROUND TIME

Approximately 10 weeks

FUNDING IS FOR

- Short digital drama films (Must be under 25 minutes including credits, but 15 minutes preferred).
- Production and/or post-production.

ELIGIBILITY

All applicants and projects must meet the general eligibility criteria on page 8 in addition to the following specific eligibility requirements:

- Only teams may apply (see page 6).
- The producer and director must each have at least one produced short drama credit (including films made at film schools), in their respective roles that has been released, broadcast or

- screened at a recognised film festival.
- Directors with feature or substantial television drama experience are not eligible.
- Directors with several produced and screened short films will need to provide a written rationale to demonstrate significant professional development opportunities.

NB:

- The AFC encourages a mix of experience in the team, particularly more experienced producers working with less experienced directors.
- Filmmakers may apply for post-production funding for films that have been shot on film or tape and that intend to finish on the format on which they were shot. However, films shot on tape or 16mm cannot be finished on 35mm.
- Animation projects are not eligible for funding under this strand. Short animation projects are funded under Short Animation Production (see *Film Development Animation Funding Guidelines 2008* at www.afc.gov.au).

TEST DRIVE WORKSHOP

Production projects selected for Short Drama Production may be offered the opportunity to attend a workshop with leading local advisors. As well as one-on-one script sessions prior to and during the workshop, teams receive advice on directing actors before shooting and editing scenes from their films. The workshop is offered according to the experience of the funded teams, the needs of the proposed projects and the availability of suitable advisors. It is not designed for teams receiving post-production funds.

SHOOTING ON FILM AND/OR MAKING SHORTS OF MORE THAN 15 MINUTES

The AFC encourages and gives preference to applications for films under 15 minutes, in order to secure screenings at major international festivals such as Cannes. Films over 15 minutes (up to a maximum of 25 minutes) will only be considered where the director has previously made a successful short film under 15 minutes.

The AFC acknowledges that many filmmakers have access to the crews, equipment and post-production facilities that allow them to shoot their short film on 16mm or 35mm. However, the AFC aims to encourage digital shorts that

focus on script, direction and performance opportunities rather than high production values.

Filmmakers wishing to shoot or finish their short on film will need to provide a written rationale for the use of film and will need to provide two budget versions – one for film and the other for a digital format – to show the financial impact that the shooting gauge/format will have.

ASSESSMENT CRITERIA

When assessing applications for this program, the AFC uses the following criteria:

1. The strength and distinctiveness of the idea and the story and its potential to reach its target audience. (35%)
2. The skills, ability and experience of each of the key principals to undertake the proposed project as evidenced in previous work and in the interview (if short listed) and the professional development benefits, particularly for the director. (35%)
3. The viability of the proposed budget and, where relevant, the strategy for raising the remaining finance. For short-listed projects, the assessment undertaken by the outside budget consultant will inform the assessment of the project against this criterion. (20%)

(continued) 

Short Drama Production cont.

4. Whether the project is ready to go into production. (10%)

ASSESSMENT PROCESS

Please refer to the general process for assessing AFC funding applications on page 9.

In addition, this strand includes an interview and a budget/schedule assessment for short-listed teams.

BUDGET, FINANCING AND LEGAL INFORMATION

The Budget and Financing Guidelines on page 31 and the Legal Guidelines on page 33 apply to all drama production funding applications.

Projects that can be completed with AFC finance are preferred.

AFC production funding for short drama is provided in the form of a grant that is non-recoupable. Copyright holders are required to sign a production agreement with the AFC through which the AFC takes a share of copyright in the project. However all revenue from the exploitation of the film will be retained by the producer and, where required, other investors.

RE-APPLYING FOR AFC FUNDING

A project can only be submitted once to this funding strand unless the project has been short-listed in a previous round, or if the team is invited (in writing) to re-apply in a subsequent round having met any specified criteria set out in the letter of invitation.

However, a project previously submitted but not funded for production can subsequently apply for post-production funding.

APPLICATIONS FOR 35MM BLOW-UPS

Applications for 35mm blow-ups of completed films can only be accepted under the AFC's Marketing Program, and only then if the guideline conditions are met (see *Marketing Funding Guidelines 2008* at www.afc.gov.au).

IndiVision Low-budget Feature Production (Professional Development Strand)

IndiVision is a different way to think about making films. It aims to create additional opportunities within the industry for low-budget, innovative, cutting-edge feature dramas with distinctive story ideas, inventive storytelling, emotional resonance and something to say. Low-budget films are considered to have budgets under \$2.5 million.

The AFC funds production primarily to assist in the professional development of producers, directors and writers. Teams will need to demonstrate a professional development rationale for **two of the three** key creatives.

AMOUNT

Generally the AFC may invest up to \$1.25 million per project.

It is expected that the AFC's contribution will be augmented by investment from third parties.

Total notional annual allocation: \$3 million

DEADLINE

14 March 2008

TURNAROUND TIME

Approximately 11 weeks

FUNDING IS FOR

- Feature dramas only (including animated features of more than 70 minutes).
- Production and/or post-production.

NB: Documentaries are not funded under this strand.

ELIGIBILITY

All applicants and projects must meet the eligibility criteria on page 8 in addition to the following specific eligibility requirements:

- Only teams including a director and a producer may apply.
- The producer and director must each have at least two produced short drama films (minimum length 10 minutes), or a short feature, or a television drama credit in their respective roles that have/had been released, broadcast or screened at a recognised film festival.
- Teams will need to demonstrate a professional development rationale for two of the three key creatives.
- Producers may have a documentary credit but directors with only documentary credits are not eligible.
- Films where the producer or director does not have an appropriate credit will only be considered for post-production.

ASSESSMENT CRITERIA

When assessing applications for this program, the AFC uses the following criteria:

1. The script (40%), assessed according to

- the strength and distinctiveness of the idea and the story and the quality of the script.
- the potential of the film to reach its target audience.
- whether the project is ready to go into production.

2. The production team (40%), assessed according to

- the skills and experience of the director, and his or her ability to undertake the proposed project as evidenced by previous work.
- the skills and ability of the producer(s) to undertake the proposed project and raise finance at the required level, as evidenced by previous experience.
- the ability of the team, as evidenced by the submission and the interview (if the application is short-listed), to achieve the stated goals and vision for the project.

3. Budget and financing strategy (20%)

- the viability of the proposed budget. For short-listed projects, the assessment undertaken by the outside budget consultant will inform the assessment of the project against this criterion.


- the viability of the proposed financing strategy.

ASSESSMENT PROCESS

Please refer to the section How Film Development Assesses Applications on page 9. In addition, the following points apply specifically to the IndiVision Low-budget Feature Production assessment process:

- IndiVision Low-budget Feature Production applications are read by two Film Development Project Managers.
- In addition to being assessed by two Film Development Project Managers, short-listed projects are read by a third outside consultant, such as a distributor or sales agent.
- This strand includes an interview and budget/schedule assessment for short-listed teams.

BUDGET, FINANCING AND LEGAL INFORMATION

Applicants must read the AFC Budget and Financing Guidelines and the AFC Legal Guidelines on pages 31-33 before applying for funding. *(continued)* 

IndiVision Low-budget Feature Production cont.

RE-APPLYING FOR AFC FUNDING

A project can only be submitted once to this strand unless the project has been shortlisted in a previous IndiVision Low-budget Feature Production funding round, or if the team is invited (in writing) to re-apply in a subsequent round having met any specified criteria set out in the letter of invitation. However, a project previously submitted for production funding can subsequently apply for post-production funding.

SPECIFIC ADVICE FOR APPLICANTS TO INDIVISION LOW-BUDGET FEATURE PRODUCTION

- Marketplace commitment is not required at the time of application, but if the project is funded for production, the AFC will require the participation of an end-user such as a broadcaster, distributor or sales agent, to ensure the project will reach an audience.
- Projects submitted for production funding may be offered funds of up to \$100,000 to shoot scenes or sequences from the film in order to assist the decision-making process.

AFC Budget and Financing Guidelines

BUDGET/SCHEDULE ASSESSMENTS

Project teams short-listed for production rounds will be interviewed. The submitted budgets and schedules of these projects will be assessed by a budget specialist.

The purpose of budget assessments is to determine whether:

- submitted budgets are correctly calculated
- the budget is sufficient to enable the successful realisation of the script's ambitions
- the budget figures supplied are realistic and can be substantiated with quotes
- the AFC contracting requirements are met (see the Financing Guidelines for development and production below)
- the film can be produced in a professional manner.

The budget assessor may contact applicants to query or clarify budget issues and may request substantiation of budget figures.

The budget/schedule assessment will be provided to the script assessors prior to the interview. Budget issues raised in the assessment may be discussed at the interview.

BUDGET GUIDELINES FOR AFC DEVELOPMENT FUNDS

- All key creatives (writer, director, producer, script editor, animator) attached to the current stage of development must receive fees from the AFC funds. A range of appropriate fees is published at www.afc.gov.au
- The AFC will consider exceptions to this requirement when the applicant is applying for funds to shoot time-critical material (see *Film Development Documentary Funding Guidelines*) because funds for this program are very competitive and applicants are requested to maximise their opportunity to shoot the required material by minimising their costs for short shoot periods.
- For feature drama development, applicants must include an allocation for a professional reader's report on the completed script in the development budget in order to receive feedback on their work. This report is an AFC delivery requirement.
- Where cast and crew are employed, at least MEAA minimum rates must be paid.
- The purchasing of hardware or software cannot be included in the budget.
- The AFC will determine the amount of investment it will provide to applicants.
- The AFC does not fund options on rights.
- The AFC is unable to fund retrospectively.

BUDGET GUIDELINES FOR AFC PRODUCTION FUNDS

- Please see AFC Budget Requirements for Production Investment at www.afc.gov.au.
- Applicants should use the relevant A-Z budget for their project available at www.afc.gov.au.
- The AFC is unable to fund retrospectively or to recognise deferred fees in the recoupment schedule.
- The AFC will determine the amount of investment it will provide to applicants.
- Applicants should provide notes or quotes to explain or justify budget figures, particularly where special deals have been obtained.

The following points must be factored into all budgets in applications for AFC Film Development funding.

- Fees: all cast and crew must be paid at least MEAA minimum rates.
- Deferred fees: fees in post-production applications, including those fees relating to the shooting of additional material, should only reflect the costs required for completion.
- Existing agreements: it is anticipated that any cast and crew deferred fees will be recouped from the producer's share of revenue.
- Occupational Health and Safety regulations: budgets must include any necessary expenditure required to adhere to OH&S regulations.
- Insurance: production budgets should allow for public liability, neg risk and multi risk insurance plus any other insurances appropriate to the production.
- Legal Fees: a minimum legal fee of 2 per cent of the total budget must be allowed. Where complex copyright arrangements exist, a larger allocation should be allowed.
- Delivery items: all AFC-funded productions are required to provide master material, appropriate to the production and the project shoot/finish gauge, to the National Film and Sound Archive. For further information contact the NFSA.
- Stills fees: professional-quality stills are a delivery requirement of the AFC and of any festival or broadcaster screening the film.
- Marketing fees: a provision for the following minimum marketing costs must be included in the budget:
 - \$3,000 for a short film or a documentary
 - \$5,000 for a television series
 - \$8,000 for a feature film.

(continued) 

- Completion Guarantor: the AFC will require a Completion Guarantor on feature films and television drama series production. For all other projects, producers should check the requirements of co-financing partners.
- Overheads: as a development agency, the AFC invests in production to provide professional production opportunities to teams of emerging practitioners. As demand for AFC funds exceeds the organisation's resources, overheads should not be included in AFC production budgets. All actual costs for running a production should be provided for in the line-by-line budget items.

Additional point for Digital Media projects

- Project maintenance: an appropriate amount must be allocated to support the life of the project, including any projected growth in storage requirements and any future requirements for resources and maintenance.

PRODUCTION FINANCING GUIDELINES

- Applicants may request full financing of their projects or augment AFC funding with finance from other sources. In either case they must ensure that the project can be realised to completion with the available funding.
- Co-financing with other agencies, broadcasters and/or investors is encouraged.
- Co-finance does not have to be sourced before applying to the AFC, however AFC funds will not be released until the full budget has been raised.
- If applicable, a financing strategy and evidence of co-finance already committed should be provided.
- The AFC may withdraw its offer of funding if the producers are not able to raise the total budget in a reasonable amount of time. The AFC will liaise closely with the producer about this.
- In the event that the producer does not comply with the scheduled delivery and drawdown obligations in the funding agreement, the AFC may terminate the agreement and will have no obligation to provide the remaining funding for the project.

What you need to know about GST

ASSISTANCE WITH GST

Applicants should seek advice on GST matters from a qualified tax professional. Below are some basic points about the GST and AFC funding.

BUDGETS

Applicants should draw up budgets exclusive of GST. That is, all items in the budget should NOT include GST.

ABN AND GST REGISTRATION

a) For individuals or organisations that have an ABN and ARE registered for GST

If you are successful in gaining funding support from the AFC, you must provide the AFC with a tax invoice in the correct form in order to receive any payment. This invoice should be for the amount of the investment, as specified in the cashflow schedule of your contract, plus 10 per cent GST. For example, if your first payment (due upon execution of the contract) is specified as \$5,000, your tax invoice will be for \$5,500 (the investment plus 10 per cent GST).

b) For individuals or organisations that have an ABN but are NOT registered for GST

The AFC will top up the funding to cover the GST component of the budget. When preparing your budget, keep a breakdown of the items that attract GST. The GST total should be noted in the space provided on the application form. The AFC will pay the GST total in addition to any grant or investment approved. Funding recipients need to inform the AFC of GST amounts prior to contracting, and provide evidence of GST payable.

c) For individuals and organisations that do NOT have an ABN

In the absence of an ABN the AFC is required by law to withhold 48.5 per cent of any payment made after 1 July 2000, and remit it to the Australian Taxation Office, unless the grant or investment is for an activity which is wholly of a private or domestic nature or part of a recreational pursuit or hobby and the applicant provides the AFC with a signed declaration to this effect. A declaration form can be supplied by the AFC on request.

NB:

- Applicants receiving more than \$50,000 from the AFC must register for GST.

AFC Legal Guidelines

AFC development and production funding is generally provided in the form of recoupable project investment, not a grant. However, funding for the following strands is provided in the form of a non-recoupable grant:

- Short Drama Production
- Short Animation Production
- Experimental Production
- Digital Media Production
- Internships
- Fellowships

The AFC contracts with the copyright holder(s). Transfer of copyright is a matter for applicants, not the AFC. The AFC may review all chain of title documentation and require amendments to the documents or additional documents to secure the AFC's interest.

Adaptations will only be accepted if the underlying rights have been secured (documentation will be required).

If an application is successful, the AFC can contract with the applicant(s) or an appropriate legal entity. However, legal entities must nominate an individual responsible for the project.

Where the applicant/legal entity has not finalised the funding contract within the period stipulated in the AFC's letter of offer, then the AFC will have no obligation to provide funding and may withdraw its offer.

If the party with which the AFC contracts is in breach of its contractual obligations to the AFC (for example, if it fails to meet agreed production or delivery time frames under the contract) then the AFC may terminate the agreement and revoke its investment.

LEGAL GUIDELINES FOR DEVELOPMENT INVESTMENT

AFC development funding is provided in the form of recoupable project investment except for those strands set out above. Recoupment conditions are set out on page 34.

The copyright holder will be required to sign a [Development Investment Agreement](#) (DIA) with the AFC prior to receiving AFC funds.

Where the rights are optioned, the AFC requires the rights holder(s), as a minimum, to have an option for one year, with the right to renew for two further periods of a year each, unless there is a reasonable expectation that production funding will be secured within a lesser amount of time.

The AFC will not fund the acquisition of rights for underlying literary works. The applicant therefore needs to have cleared all rights to the underlying work.

LEGAL GUIDELINES FOR PRODUCTION INVESTMENT

AFC production funding is generally provided in the form of recoupable project investment except for those strands set out above. Recoupment conditions are set out on page 34.

The copyright holder will be required to sign a [Production Investment Agreement](#) (PIA) with the AFC prior to receiving AFC funds.

If there are any other investors, they will be required to be a party to the PIA.

Where the rights are optioned, the AFC requires the copyright holder to have an option for sufficient time in order to finalise finance and contracting. One year is usually the minimum period required.

FOR MORE INFORMATION SEE...

What legal documents will the AFC require for script investment? on the AFC website

and

'AFC Recoupment Policy' on page 34.

Where projects are being developed as international co-productions, applicants should read the handout *AFC Development Investment in International Co-productions*.

AFC Recoupment Policy

DEVELOPMENT INVESTMENT

AFC development funding is investment in a project. The AFC takes a 10 per cent interest in the copyright of the developed work and the underlying work. This share of copyright is reassigned (or 'bought out') when the AFC investment is paid back to the AFC. Repayment is expected to occur on the first drawdown of the production cash flow.

Where the AFC invests in the production of a project that has previously been funded by the AFC for development, the development funds can be rolled over as part of the AFC production investment.

The AFC can also rollover its development investment into an equity production investment on all projects including those that are greenlit for production by the FFC or Film Australia.

PRODUCTION AND POST-PRODUCTION INVESTMENT

The recoupment structure for AFC production investment will be determined by the amount of AFC investment, the applicant's contribution, the project's budget and the involvement of co-investors. The policies of other investors, particularly broadcasters and state funding agencies, often affect the AFC recoupment policy. The AFC may choose not to accept lesser terms than any other investor. If state agencies or broadcasters offer less generous terms, the AFC may adopt their terms.

Subject to the agreement of other investors for both production and post-production investment, the AFC provides an administration fee of 10 per cent of all monies derived from marketing the film to the producer before the recoupment split is calculated.

In the case of recoupable production investments where the AFC and the applicant are the only investors, the recoupment split is 75 per cent to the AFC and 25 per cent to the producer. Where there are other equity investors in addition to the AFC they will recoup *pari passu* (on an equal footing) with the AFC. If the producer makes a cash contribution to the budget (not including deferrals) of more than 25 per cent of the total budget, the producer will also recoup *pari passu* with other investors.

Once the AFC recoups its investment the recoupment split is 50/50 with the producer.

In post-production investments where the AFC and the applicant are the only investors, the recoupment split is 50 per cent each.

DEFERRALS

The AFC is unable to recognise deferred fees in the recoupment schedule. Cast and crew employed on AFC-funded productions must be paid at least MEAA recommended minimum rates. Above the line personnel are advised to ensure adequate remuneration in the production budget rather than anticipate deferred fees to be recouped from revenue.

Producers applying for post-production funding will need to consider their existing agreements with cast and crew where deferred fees have been negotiated as AFC investment cannot be used retrospectively to pay deferred fees.

DISBURSEMENT

Disbursement will be handled by the AFC or through an agency approved by the AFC. Registration and handling fees charged by such agencies will be an allowable deduction from returns.

Successful applicants are obliged to register their films with Screenrights. For further information go to www.screen.org.

Indigenous Communication, Consultation and Consent

INDIGENOUS CONTENT OR TEAM

The guidelines and all 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.

Documentary

As with all AFC documentary development applications, you will need to supply written confirmation of the willingness of subjects to take part in the project. This means: a signed letter of interest stating that the community and/or individual involved has agreed to participate in the development of your project.

When your project reaches production, you may need written consent to use Indigenous cultural heritage, and will need to provide long-form signed clearances for any individual or community depicted.

For development a simple letter is required.

Drama

Where the content involves a true story, or real-life character or culturally specific material, you will need to supply the written confirmation as outlined above.

Where the content involved is not specific to a particular community or does not involve a real-life story or depictions of culturally specific material, the team will still need to provide a **written statement of how they will deal with the material**, i.e. what research has been done to date and what provision or thought has been given to consultation on the material.

For example, the feature film *Japanese Story* is a story without Indigenous content or principals, but an early draft cited specific locations significant to the Indigenous traditional owners. The producers consulted with the community at length in the scripting stage. They were subsequently welcomed onto the land at commencement of production.

Animation and Cross-Platform Digital Media

The requirements above also apply to Animation and Cross-Platform Digital Media projects that contain Indigenous content.

Please supply these statements on a separate page that is clearly labelled – in accordance with the checklist on the application form.

COMMUNICATION, CONSULTATION AND CONSENT

(taken from the *Draft Guide to Protocols for Filmmakers Working with Indigenous Content and Indigenous Communities*)

The process of consultation is always fundamental to filming with Indigenous people or using Indigenous material – for drama or documentary. The depth of the consultation process will be reflected in the quality of the final product. Sometimes, however, consultation alone is not enough, and a project will require consent – usually in written form.

Consultation and consent in Indigenous communities are interrelated. Through consultation, a filmmaker can come to understand what requires consent and the correct people to give it, and the people giving consent can more fully understand what they are consenting to.

Consultation refers to the process whereby people exchange views and information. Consultation is not just a one-way process, but a process of sharing knowledge and opinions. Consultation means working together, listening to what the other party has to say and acting upon it.

Consent is a process whereby permission is given, based on a relationship of trust. Consent should be informed, and this means filmmakers need to provide a clear explanation of the filmmaking process, timeframes, contract details, possible benefits, impacts and future uses of footage at the time of seeking consent, to avoid misunderstandings at a later time. The consent process should be transparent for all parties, and information should be explained in plain English or with the help of an interpreter.

The draft protocol document is available on the AFC website at www.afc.gov.au

Any queries, please contact the AFC Indigenous Branch on 02 9321 6499 or toll free 1800 507 901 or email indigenous@afc.gov.au

We recommend that filmmakers intending to use any Indigenous material in their projects read the protocol. It is a useful guide that provides information on dealing with Indigenous material from research to marketing of your film. It also provides useful tips for consultation with Indigenous communities.

Develop it, make it, archive it



The National Film and Sound Archive is currently part of the Australian Film Commission, and its National Collection of film and recorded sound houses the work of Australia’s key significant image and sound makers past, present and future.

The collection is governed by the NFSA’s Collection Policy and is designed to be a record for the future and a resource for the present, regardless of critical acclaim and commercial success. All films are stored in climate controlled, state-of-the-art facilities, no matter what format they were made on.

When you lodge your work in the National Collection, you can be sure your material will be preserved to internationally approved standards. Because our storage is designed to ensure the preservation of components, we constantly monitor environmental factors such as temperature, relative humidity and pollutants to ensure the safety of Australia’s audiovisual heritage. We also ensure that copyright in your work is observed at all times and will not release your material without appropriate clearances.

“I have lodged materials from all my films from *Newsfront* to *Rabbit-Proof Fence* in the National Film and Sound Archive. It has proved invaluable. My original film and sound components are stored in the best possible conditions to maximise their life span, plus I have access to them whenever I need.”

Phillip Noyce

“Without the National Film and Sound Archive, I would not now be discussing an international DVD deal for *Tail of the Tiger*, which I made more than 20 years ago...the neg would have deteriorated, components would almost certainly have been lost. The Archive is like having my own vault.”

Rolf de Heer

So whether it’s next year’s hit currently in production, or an older film stashed under your bed, the National Film and Sound Archive encourages all Australian filmmakers to lodge their work and ensure Australia’s screen culture is preserved for all time.

www.nfsa.afc.gov.au

NFSA DELIVERY REQUIREMENTS FOR AFC-FUNDED PROJECTS

The Australian Film Commission is committed to ensuring that supported projects are appropriately archived and made accessible to Australians in the future. All productions funded by the AFC are required to deliver a range of materials to the National Film and Sound Archive in order to ensure this outcome.

The cost of these deliverables should be included in the production budget. All projects are expected to deliver master material to the Archive. Projects finished on 35mm will need to provide a mint-condition print to the Archive.

For a full list of current AFC delivery requirements, please see ‘Delivery Items’ at www.afc.gov.au.