



FILM VICTORIA

AUSTRALIA

INVESTING IN SCREEN BUSINESS, IDEAS AND PRODUCTIONS IN VICTORIA

SCREEN PRODUCTION- INVESTMENT PROGRAM GUIDELINES

We've divided our guidelines into easy to read sections:

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In these guidelines you'll find details about the **Screen Production - Investment** program including:

- The funding strands available within this program
- Who to contact if you have questions
- General eligibility criteria, including;
 - what we are unable to support or accept
 - how your outstanding obligations might affect your application
- The application process and contract timeline
- Specific details on each funding strand, which covers funding amounts, application requirements, delivery items and repayment
- What happens if you're successful

Version 1.0

Updates from previous guidelines: None

SECTION 1: ALL ABOUT SCREEN PRODUCTION - INVESTMENT

1.1 Program overview

We support the growth of sustainable, innovative screen businesses through investment in original, marketable and quality projects that ensure production activity continues in Victoria.

Screen Production – Investment provides funding to narrative [fiction](#) or [documentary feature](#) films and television, online and mobile phone projects that are production ready and can attract Australian and global audiences. Both live action and animation projects are supported.

There are two funding strands to this program, both of which are treated as recoupable investments:

- *Screen Production – Investment (With the [Producer Offset](#))*
- *Screen Production – Investment (Without the Producer Offset)*

1.2 What funding is available?

- An investment that is between 3 -10% of the project's Victorian spend. We may consider a higher percentage of investment, most commonly for documentary projects, subject to the specifics of the project under consideration.
- Generally we will be a minor investor in a project.
- We fund the production of projects (with a minimum duration of a commercial half hour) that have secured appropriate market attachment from a distributor, [broadcaster](#), online distribution partner or [telecommunications company](#) (telco).
- We'll accept applications for post-production investment where the principal production process has been completed and a [rough cut](#) (or equivalent) produced, provided the project also has appropriate market attachment. With a post-production investment we are unable to fund any production or post production costs incurred prior to our approval of your application.
- This program does not support investment in Games. Please see our [Screen Development - Games](#) funding strand for information on Games investment.
- There are typically up to four funding rounds per year, subject to available funds.
- Deadlines are available on [our website](#).
- If you are seeking investment for a second (or subsequent) television, online or mobile series that has been commissioned and our deadline or meeting dates may impact on your proposed production timeline, you should contact us to discuss application options.
- If you are a Victorian producer and successful in your *Screen Production - Investment* application, you will be eligible to receive one travel grant if your production is invited to screen in competition at one of the major festivals listed on [our website](#). More information about our [Screen Business - International Festivals](#) funding strand is available online.

We reserve the right to not accept applications for projects that have received funding from a broadcaster and/or other Australian screen agency, as part of an initiative that we are not involved in.

1.2 How to apply

- Read these guidelines thoroughly.
- Check your eligibility and what you'll need to deliver if you're successful.
- You'll notice that we've **highlighted** certain terms throughout this document. These are links to explanations of terms, reference lists or other related documents to help you understand the guidelines and complete your application.
- Download and review the relevant application form:
 - [Screen Production – Investment \(With the Producer Offset\)](#)
 - [Screen Production – Investment \(Without the Producer Offset\)](#)

Program Contacts

- Initial enquiries can be directed to Stephanie Van Schilt (Administrative Support Officer)
Stephanie.VanSchilt@film.vic.gov.au
- Before submitting an application for *Screen Production - Investment*, you are strongly encouraged to discuss your application with one of our Program Managers.
 - Lindsay Lipson, Investment and Programs Manager
 - Cristina Pozzan, Investment and Programs Manager

1.3 General eligibility criteria

To apply to *Screen Production – Investment* for funding **you** must satisfy the following eligibility criteria and the application requirements listed in either Section 2 (*With the Producer Offset*) or Section 3 (*Without the Producer Offset*), as applicable:

- Be a company that:
 - Is incorporated in Australia and has its central management and control based in Australia.
 - Has an ABN.
 - Can demonstrate ownership or control of 100% of **copyright** of the project or shared ownership or control of copyright under a co-production arrangement (**official** or non-official). Your ownership must be demonstrated through the provision of all **chain of title** documentation.
 - Has evidence of market attachment from a distributor, broadcaster, online distribution partner or telco to exhibit, broadcast or distribute your project to the public. This evidence must be in the form of a signed **deal memo**, letter of offer, **letter of intent**, or short or long form agreement. The evidence you provide must specify the commercial terms of your agreement and the distributor, broadcaster, telco or online distribution partner's level of financial commitment to your project. We understand that market attachment may change prior to finance closing.
- In addition you'll need to:
 - Demonstrate that your project provides cultural and economic benefit to Victoria and the Victorian screen industry.
 - Provide evidence of the attachment of other equity investors to the project indicating their intended or committed level of investment through the provision of a signed letter of offer or letter of intent
 - Provide evidence of any other distribution arrangements that may be in place.
 - Provide evidence that you have secured a completion bond, through the provision of a signed letter from a Completion Guarantor that confirms the bond fees.
 - Provide quotes for post production services (picture and sound), which should also include confirmation from the supplier that relevant personnel are paid at least minimum industry award wages.
 - Provide a fully completed application with the necessary budget allocations as described below.

Budget Allocations

You'll need to include allocations for the following in your production budget:

- Repayment of funds that are due to us, including development investments, travel loans and slate and producer support packages as discussed and agreed with the Program Manager.
- The cost of cast and crew wages in both production and post production, reflecting at least minimum industry award rates.
- The cost of an Occupational Health and Safety (OH&S) consultancy fee of not less than \$520 to assist with the instruction and implementation of an OH&S Management System (where not already in place).
- The following insurances (where applicable):
 - [Completion guarantee](#)
 - Workers compensation
 - Public liability of at least \$10 million
 - Film production insurance (FPI)
 - Negative all risks
 - Multi-risk
 - Errors and omissions (E&O)
 - Data protection and retrieval
 - Any other insurance that may be deemed necessary.
- The cost of deliverables, including those for the National Film and Sound Archive.
- The cost of captioning of your film or television project for both theatrical and DVD release.
- The cost of audio description for projects to be [theatrically released](#).
- The cost of research and/or community consultation regarding Indigenous content (where applicable).
- An administration fee (charged if you are successful), based on the amount of our investment and calculated as follows:
 - 2% for investments up to \$250,000
 - 2.5% for investments between \$250,001 and \$350,000
 - 3% for investments between \$350,001 and \$450,000
 - 3.5% for investments over \$450,001.

Indigenous practitioners

- Where your production budget is \$750,000 or more, you must allocate funds for an industry placement opportunity for a Victorian Indigenous practitioner. In order to determine the appropriate budget allocation, please consult with our Investment Managers and consider the following:
 - You may propose an Indigenous practitioner to complete the production placement, or we may provide the names of a number of practitioners who are registered with us for your consideration. In both instances you must submit an Indigenous Production Placement application to us for approval.
 - If your Indigenous Production Placement application is successful we'll contribute 50% of the practitioner's salary and related costs (i.e. super, workcover premiums, holiday pay and payroll tax) to you as a grant.
 - You will be required to contribute the balance of the practitioner's salary from the production budget.
 - The rate of pay is determined by you in consultation with us, as per applicable screen industry award rates as outlined in the most current Motion Picture Production Certified Agreement (MPCCA).
 - The placement period is negotiable, however it is expected to be between 4 to 8 weeks duration.
 - The placement may be undertaken in pre-production, production and/ or post-production (or any combination of these production periods).

Exclusions

To ensure fairness when assessing applications, these are the exclusions when applying for funding:

- We are unable to accept late or incomplete applications.
- Applications from federal or state departments or entities are ineligible.

- We're unable to support [capital expenditure](#).
- Students aren't eligible to apply unless they are post-graduate or part time students where the application does not contribute to course credits.
- If an application is unsuccessful, it can only be re-submitted if it's been substantially reworked and the resubmission has been discussed with the Program Manager.
- Funding can't be sought retrospectively.

The following project types are not eligible for funding through *Screen Production - Investment*:

- sports telecasts
- news and current affairs
- corporate or promotional media
- 'how to' training or educational videos
- [infotainment](#) and magazine shows
- sketch comedy shows
- variety and [light entertainment](#)
- short films or short fiction features
- programs for community television
- games
- [reality television](#)

In exceptional circumstances, we may consider accepting applications for non-narrative children's programs produced by Victorian companies, where there is demonstrated significant benefit to Victoria and the Victorian screen industry.

Outstanding obligations

If you're successful, we'll pay approved funding when you've complied with all of your obligations (including repayment, reporting and delivery obligations) under any other contracts with us.

1.4 Indigenous Content

If your project is based on an Indigenous story, contains Indigenous characters or features representations of Indigenous culture in any form, you're required to engage in appropriate consultation with relevant Indigenous communities and advisors.

Similarly, if you wish to film in an Indigenous community or on Indigenous lands you should contact the relevant community, organisation or council for permission to film, and provide them with details of your project.

The cost of research and community consultation should be included in your project budget where relevant and you're expected to acknowledge any Indigenous communities and individuals who have provided cultural advice and/or filming permissions in your production credits.

We recommend that you refer to Screen Australia's guide on working with Indigenous content and communities [Pathways & Protocols](#). For information on Indigenous communities in Victoria, please see <http://www.filmmelbourne.com/map-search/indigenous>.

You will be required to provide us with copies of any relevant agreements that relate to Indigenous content in your project.

1.5 Assessment criteria and timeline

Funding is competitive and we look for original, marketable and quality projects that will engage local and global audiences. We will give preference to applications submitted by Victorian based companies and producers.

All applications will be assessed on:

- The script / treatment for the project including:
 - the strength and originality of the story,
 - the narrative structure,
 - the creative team's vision for the project.
- The cultural and economic benefits of the project to Victoria and the Victorian screen industry.
- The ability of the key project team to realise the project, both creatively and financially.
- The project's ability to reach its clearly defined target audience.
- The strength of the market attachment to the project.
- The project's readiness to move into production.

The Evaluation and Advisory Committee (EAC) makes funding recommendations based on these assessment criteria and the availability of funds. Due to the demand on funding, scripts that are presented to the EAC for assessment should be as close to the shooting script as possible. The EAC's recommendations are presented to our Board for final approval.

How your application is processed

Once we've received your application we'll:

- Ensure it meets the eligibility and contains all of the requested submission materials.
- Acknowledge via email we've received your application within five working days of the application deadline.
- Contact you if we require clarification or supplementary information.
- Assess your application.
- Advise you of the outcome within 10 to 12 weeks of the application deadline.

Information about our assessment panels and committees is available [on our website](#).

1.6 If you're successful

The Production Investment Agreement (PIA)

If you're successful, you will be required to enter into a PIA with us and the other investors that will specify the terms of investment in the project as well as each party's responsibilities and obligations.

The PIA will provide us with the following rights and entitlements:

- To recoup our investment on a [pro rata pari passu](#) basis (at the same time and proportionate rate), alongside other investors in the project.
- A percentage of net profits.
- A 1% copyright interest in the project. Our recoupment and profit share entitlements, as well as our copyright interest, will revert to you 5 years from release of the Project.
- The ability to approve relevant [transaction documents](#) including distribution and licence agreements, investor agreements, completion guarantee agreements and chain of title documents.
- Approval and consultation rights including:
 - Approval of key personnel changes
 - Approval of any major script changes
 - Our prior written approval for any changes to any above-the-line item in the Budget
 - Our prior written approval for re-allocation of more than 10% in aggregate of the allowance in the Budget for any line item

- Approval of any changes to the production cashflow and drawdown schedule
- Consultation on your rough cut and [fine cut](#)
- Notification whenever you provide information to, or seek approval from, the major investor or Screen Australia.
- An entitlement in relation to sequels, remakes and [spin-offs](#)
 - for a television series:
 - \$5,000 per episode for the second series split between the original investors; and
 - \$7,500 per episode payable for any subsequent series split between the original investors
 - For episodes of less than one commercial hour, you should calculate the entitlement on a pro-rata basis (i.e. \$2,500 per half hour episode)
 - for online or mobile phone projects:
 - \$100 per minute
 - for all other projects, 2% of the total production budget split between the original investors will be payable when filming commences
- The ability to renegotiate our investment position should your entitlements to the Producer Offset or the [Producer Equity Program](#) change after contracting.

PIA timeline

- Generally, the major investor will issue a draft of the PIA to all parties once all contributions to the budget have been confirmed.
- Our first investment payment will be made within 14 business days of our receipt of the fully executed PIA and once all payment conditions have been satisfied.
- The conditions may include our receipt of all approved transaction documents, satisfaction of any outstanding obligations to us and the provision of a valid tax invoice and bank account details.

Producer Entitlements:

Generally, we do not offer [producer corridors](#), incentives or rewards. Producer corridors, incentives and rewards offered through an investor other than us will be considered and may be accepted provided they are repaid from that investor's share. Under exceptional circumstances we may consider offering a producer corridor. The proposed corridor must be discussed in advance with one of our Program Managers.

Deferrals:

Generally, we are unable to accept [deferred](#) payment arrangements in applications for production investment. In exceptional circumstances, and on a case by case basis, deferred payments may be accepted if:

- there is evidence that all cast and crew have been engaged in accordance with industrial awards,
- the deferees have agreed to this arrangement,
- the budget allows for reasonable fees to be paid to the key creatives,
- you are able to provide evidence of the above, including letters of agreement.

Deliverables:

The following deliverables will need to be submitted:

- Full crew list, cast list and one-line shooting schedule (required at commencement of shooting).
- Cost reports on a regular basis throughout the production.
- Final cost report and audit (and a marketing report for feature films) no later than three months after completion of the production.
- [Production Employment and Marketing Survey](#).
- Two DVD copies of the project (including all related online and mobile phone content).
- Six different digital colour stills (a minimum size of 350 x 300 pixels) in an electronic file.
- The press kit and publicity materials for the project.
- [Electronic press kit](#) (If produced).

- Broadcast quality copy of all theatrical or promotional trailers of the film (if produced).
- Two copies of each theatrical poster for Australia and overseas (if produced).
- One music soundtrack for the project on CD (if produced).
- Confirmation of receipt of deliverables to National Film and Sound Archive as specified in the PIA.
- Any other materials produced in connection with the project including, any press clippings, notifications of websites and other written materials.

Ongoing reports include:

- Marketing reports every six months for the first two years following completion of your production.
- Marketing reports once a year after the first two years and continuing for three more years.

Resources to assist you with your application and reporting obligations are available on our website:

<http://www.film.vic.gov.au/funding/production>

1.8 Our Glossary

Applicant/You

When we refer to "You", we mean the applicant for funding.

The Applicant is the legal entity we contract with i.e. a company, incorporated association or an individual (not a business name) or the individual who submits the application on behalf of the legal entity we contract with

If the application is made on behalf of an entity, the entity must have ownership or control of the activity for which funding is being sought.

In some funding strands, certain eligibility requirements or exclusions may extend to associated entities of the applicant.

Broadcaster

A commercial free-to-air or subscription television network, public broadcasters such as the ABC or SBS or international equivalents. Broadcast television excludes networks which hold a CTV license, such as local community or public access television.

Broadcast television

Commercial free-to-air or subscription television networks, or public broadcasters such as the ABC or SBS or their international equivalents. Broadcast television excludes networks which hold a CTV license, such as local community or public access television.

Capital expenditure

The purchase, maintenance or improvement of assets such as buildings, cameras, computers or other major equipment.

Chain of title

Chain of title is a term commonly used to refer to a series of documents which establish that you own all the necessary rights (including copyright) to allow you to develop, produce and market your project. Documents which might typically form the chain of title for a project include:

- Writer's agreements
- Script Editor's agreements
- Option and assignment agreements (if you are basing the script for your project on someone else's work, such as a novel)
- Producer's agreements
- Director's agreements.

You will need to establish for us, at each relevant stage of your project, that you own all necessary rights and have the appropriate chain of title documents. If you are required to provide chain of title documents under your agreement, we will be entitled to approve those documents.

Completion guarantee

A form of insurance that is provided by a company which takes on the responsibility on behalf of the investors of finishing the film, should the producer be unable to do so, for whatever reason.

Copyright

A set of exclusive rights regulating the use of a particular expression of an idea or information. At its most general, it restricts "the right to copy" or reproduce an original creation. In most cases, these rights are of limited duration.

Copyright covers only the particular form or manner in which ideas or information have been manifested, the "form of material expression". It is not designed or intended to cover ideas, concepts, facts, styles, or techniques which may be embodied in or represented by the copyright work.

Copyright law can be complex. Visit Arts Law <http://www.artslaw.com.au/> for further information.

Deal memo

Usually taking the form of a short form agreement, this is a contract with a financier, broadcaster, distributor or sales agent specifying the conditions under which they will invest in the project.

Deferrals

Where a fee (or partial fee) for professional services or supply is payable from revenue generated from sales of the film rather than from the production budget.

Documentary

Documentaries are projects which involve actual events and real people. For the purposes of assessing documentary development funding we refer to the Australian Communications and Media Authority (ACMA) guidelines and the Australian Content Standard definition of documentary as "a program that is a creative treatment of actuality other than a news, current affairs, sports coverage, magazine, infotainment or light entertainment program".

Electronic Press Kit (EPK)

An assembly, typically provided on a digital format, consisting of 'making of' footage, clips from the production and interviews with key cast and crew, provided as publicity material for the upcoming release of a production.

Feature

A film (documentary or fiction) of no less than 75 minutes aimed at theatrical release.

Fiction

A work driven by a storyline and based on the imagination and not necessarily on fact.

Fine cut

The last of three stages of offline editing, in which the sequence of images and sound is 'locked off' (finalised).

Infotainment or light entertainment program

The Australian Content Standard defines an infotainment or lifestyle program as "a program the sole or dominant purpose of which is to present factual information in an entertaining way, where there is a heavy emphasis on entertainment value." For a more detailed discussion of the distinctions between documentary and infotainment and light entertainment please see <http://www.acma.gov.au/webwr/aba/tv/content/requirements/australian/documents/documentaryguidelines.pdf>

Letter of intent

A letter of intent is used during the packaging or financing stage, to indicate to the producer and the marketplace that, subject to finalisation of an acceptable creative and financial proposal, the writer of the letter is interested in supporting the project financially. A letter of intent does not represent a binding contract.

Letter of interest

A letter of interest is issued by a broadcaster, distributor or sales agents and signifies that they are aware of your project and believe that it has market potential pending further development, but they have not yet made a commitment, financial or otherwise, to it.

Official co-productions

A feature film or television production by producers from two or more countries which is made under a treaty or another form of government arrangement, and has been approved by Screen Australia as meeting official co-production eligibility criteria. For more information please refer to the section on co-productions on the Screen Australia website:

<http://www.screenaustralia.gov.au/coproductions/>

Pro rata pari passu

At the same time (as other investors) and at a rate that is proportionate based on the amount of each investor's contribution to the overall budget.

Producer corridor

Investors in the production of a project typically recoup their investment in proportion to their respective contributions to the overall equity budget. Sometimes an investor will provide a portion of their recoupment share (corridor) to the Producer.

Producer Equity Program

The Producer Equity Program provides a direct payment of funds to producers of eligible low-budget Australian documentaries, equal to 20 per cent of the approved budget. The program is administered by Screen Australia's Documentary Unit.

Producers applying to Screen Australia for documentary production funding (grant or equity investment) will apply for the Producer Equity payment in the context of their funding application. Producers not applying to Screen Australia for documentary production funding can apply for Producer Equity in pre-production, production or post-production, but an application cannot be submitted more than six months after the project is completed.

The amount of the Producer Equity payment will not vary once decided. Projects approved for Producer Equity cannot apply for the Producer Offset under any circumstances

Producer Offset

Together with the Location Offset and the PDV Offset (listed above), the Producer Offset forms part of the Australian Screen Production Incentive. The Producer Offset is a refundable tax offset for producers of Australian films for Australian expenditure incurred on or after 1 July 2007 in making Australian films. Films in this context refer to both feature films and non feature films.

The legislation which governs the Producer Offset is contained in Division 376 of the Income Tax Act 1997.

Certification of the Producer Offset is managed by the Screen Australia Offset Division - produceroffsetenquiries@screenaustralia.gov.au

The Producer Offset is: 40% of QAPE incurred on a feature film 20% of QAPE incurred on projects that are not feature films (i.e. single episode dramas, single episode documentaries, television series and seasons of series, short form animation).

Reality television

In accordance with the Australian Content Standard, we define reality television as programming where "the primary purpose of the program is not to explore and interpret an idea". We understand that the delineation between reality television programming and documentary is a complex one and encourage applicants to refer to the standard for an in depth discussion of this issue <http://www.acma.gov.au/webwr/aba/tv/content/requirements/australian/documents/documentaryguidelines.pdf>

Rough cut

The second of three stages of offline editing. The rough cut is the first stage in which the film begins to resemble its final product. Rough cuts undergo many changes before the release of the film.

Spin-off

A new film, television or digital media project based on characters or elements of a pre-existing project. A spin-off may be created in the same or a different medium.

Telecommunications Company (telco)

A telecommunications company provides services such as telephony and data communications.

Theatrically released

A fiction or documentary feature project which has received a bona fide commercial cinema release in Australia or overseas, that is where a commercial agreement for distribution exists between distributor and the producer and a public admission fee is charged.

A contrived arrangement for release on 1 or a very small number of screens, a self distribution arrangement or a festival screening or screenings do not meet the criteria for a theatrical release.

Transaction documents

The legal documents which are required in final form as part of the contracting process and before any payments can be made, e.g. distribution agreements, chain of title documents.

Our full glossary is available on our [website](#)

SECTION 2: (WITH THE PRODUCER OFFSET)

2.1 Application requirements

This funding strand is for projects that are eligible to receive the Producer Offset. If you are eligible, you are required to include the Offset in your finance plan. We strongly recommend that you contact [Screen Australia's Offset Division](#) for advice and to confirm Producer Offset eligibility prior to submitting an application to us for investment.

Your application must satisfy the general eligibility criteria in Section 1.3 and you will also need to provide us with the following in relation to the Producer Offset:

- Your Provisional Certificate for the Producer Offset and the accompanying letter from Screen Australia confirming your estimate of Qualifying Australian Production Expenditure (QAPE). For feature film projects, the accompanying letter must also confirm that Screen Australia has sighted evidence of an intention to publicly exhibit or distribute the project.
- A copy of the completed Provisional Certificate application form if you don't already have a Provisional Certificate.
- A detailed QAPE spreadsheet indicating the estimated total QAPE and subsequent total Producer Offset available to the project. You are advised to use the spreadsheet provided by Screen Australia on [their website](#) (available as a standalone document or as part of the A-Z budget template).
- A finance plan that includes 85% to 90% of the estimated total Producer Offset payable leaving a producer margin of 10% to 15%, as per the Screen Australia guidelines (10% margin for feature films & television projects and 15% for documentary projects). The margin may be determined by the level of QAPE that will be bonded by a completion guarantor and the level of the Producer Offset that is able to be cashflowed into the budget.
- A finance plan with no more than 75% federal funding (i.e. Screen Australia funds plus the total Producer Offset amount that includes the producer margin of 10% or 15% as applicable).
- Confirmation as to how the Producer Offset will be cashflowed, and if available, a lender's letter of offer specifying the terms of its loan.
- A budget that includes the costs (interest and fees) of cashflowing the Producer Offset.
- A statement indicating the production timeline, from pre-production to payment of the Producer Offset from the Australian Tax Office (ATO).
- A drawdown schedule proposing how the Producer Offset loan will be cashflowed into the production budget alongside other investment funds.

2.2 Successful applicants

You should be aware that there may be some contracting requirements in relation to the Producer Offset including:

- The establishment of a Special Purpose Vehicle (SPV) production company for the purposes of contracting, incurring the QAPE and claiming the Producer Offset.
- Warranting that the Producer Offset eligibility criteria have been met and will be met during the course of production to the point of refund from the ATO.
- Our approval of long form agreements evidencing cash flow of the Producer Offset.
- Our approval of long form agreements pertaining to the Completion Bond which will include a QAPE Guarantee.
- Providing us with QAPE reports on a regular basis throughout the production.

We reserve the right to review and amend our contracting requirements in relation to the Producer Offset as we deem appropriate.

Additional Deliverables:

You'll also need to provide us with the following items:

- Your final Producer Offset Certificate.
- A final QAPE report.

SECTION 3: INVESTMENT (WITHOUT THE PRODUCER OFFSET)

3.1 Application requirements

This funding strand is for projects that are not eligible to receive the Producer Offset, including documentary projects that are eligible to receive support under Screen Australia's Producer Equity Program.

We strongly suggest that if you qualify for the Producer Equity Program you contact **Screen Australia's documentary unit** for advice and to confirm Producer Equity Program eligibility prior to submitting an application to us for investment.

Your application must satisfy the general eligibility criteria in Section 1.3 and if you are eligible to apply for the Producer Equity Program you will also need to provide us with the following:

- A copy of your completed application form to Screen Australia for the Producer Equity Program (if available).
- A copy of your Producer Equity Program agreement with Screen Australia (if executed).
- A statement indicating whether or not you have applied, or intend to apply to Screen Australia for documentary production funding (grant or equity investment) for your project.
- If you have applied or intend to apply to Screen Australia for documentary production funding, your statement must include an indication as to when Screen Australia's decision on your application is expected.
- If you are not applying to Screen Australia for documentary production funding, the statement must include details of how you intend to cashflow the 10% of your Producer Equity Scheme payment that is payable on project delivery.
- A finance plan that includes the 20% Producer Equity Program payment, but does not include more than 75% Federal Funding (i.e. Screen Australia production funding plus the total Producer Equity Program amount).
- A budget that includes the cost of cashflowing the Producer Equity Program payment, including interest and fees (if applicable).

3.2 Successful applicants

You should be aware that there may be some contracting requirements in relation to:

- Your project's eligibility for the Producer Equity Program including:
 - The provision of your Producer Equity Scheme agreement as a condition of your first Production Investment drawdown from us

We reserve the right to review and amend our contracting requirements in relation to the Producer Equity Scheme as we deem appropriate.

Additional Deliverables:

Not applicable.