

# SCREEN TASMANIA

## General Guidelines

### 1. Introduction

The General Guidelines set out the funding programs, application and assessment process, general eligibility criteria and other matters relevant to the funding programs.

The General Guidelines should be read in conjunction with Screen Tasmania's [Terms of Trade](#) and the specific requirements relating to each program being considered.

Screen Tasmania is the Tasmanian Government's funding body for the Tasmanian screen industry. Screen Tasmania is a business unit within the Department of State Growth.

Screen Tasmania works together with the screen industry to foster Tasmanian talent and stories, to strengthen an enterprising and innovative screen industry that contributes to a vibrant cultural life.

### 2. Funding Programs

Screen Tasmania provides funding support for the following:

Digital media content and games, animation, television drama and comedy series, documentary series and one-offs, telemovies, feature film, factual entertainment, professional development, enterprise development and festivals and events.

For specific funding amounts and funding caps, please see individual program guidelines.

#### What Screen Tasmania does not fund:

- Screen Tasmania does not fund retrospectively.
- Funds are not available for projects of the following nature: advertising or marketing campaigns, infomercials, sports broadcasts, current affairs, news and community television programs.
- Activities associated with a course of study or which are predominantly funded by an educational institution.
- Purchase of equipment or capital works.
- Productions solely intended for corporate, educational, training or promotional purposes.
- Productions intended for non-commercial purposes (for example, community television), or productions which are not intended for national and/or international broadcast or distribution.
- Recipients of a Screen Tasmania Business Travel or Professional Development Grant shall be entitled to claim per diems when travelling within Australia of up to a maximum of \$60 per day and a maximum of \$100 per day when travelling internationally, provided that evidence of expenditure in the form of receipts are provided at the time of acquittal.



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- Interstitials, although variations may be considered in regard to animation and non-traditional forms where a genuine market interest can be shown.
  - Publication costs of film journals, books or magazines.
  - Costs associated with acquiring an option.
  - Projects that are likely to be classified X18+ or RC (Refused Classification) as described in the guidelines for the Classification of Film and Computer Games available through the Office of Film and Literature Classification (<http://www.classification.gov.au>).

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### 3. Application and assessment process

Applicants considering applying for Screen Tasmania funding should read the program and application guidelines available on the Screen Tasmania website. Special attention should be paid to the items sought by Screen Tasmania to support each submission as failure to supply relevant documents may result in your application not being accepted. Due to funding limitations, no applicant can be guaranteed to receive funding. Applicants must contact the relevant Screen Tasmania representative to discuss their application prior to submission.

Screen Tasmania generally conducts between four and six funding rounds each financial year. Some special initiatives may be offered outside of these rounds and there are some programs which have no closing deadline. Details of funding program submission information and funding round dates can be found on the Screen Tasmanian website. [www.screen.tas.gov.au](http://www.screen.tas.gov.au)

Screen Tasmania has a strict policy regarding deadlines and late applications may not be accepted. Incomplete applications will not be accepted unless agreed prior with the relevant Screen Tasmania representative and will be returned to the applicant.

Screen Tasmania requires the submission of one electronic copy and two hard copies of the application and all relevant documents. Please note that all application forms (and templates, if applicable) must be completed in Microsoft Word format.

Please send the electronic submission to:

[screenapplications@screen.tas.gov.au](mailto:screenapplications@screen.tas.gov.au)

Hard copies can be mailed or hand delivered as below:

- a) mail to: Screen Tasmania  
GPO Box 536  
HOBART TAS 7001; or,
- b) deliver to: Screen Tasmania  
Level 4, 22 Elizabeth Street  
HOBART TAS 7000

Applicants will receive a letter acknowledging receipt of their application within seven working days of the application being received by Screen Tasmania. It is their responsibility to follow-up with Screen Tasmania if they do not receive this response. Materials submitted to Screen Tasmania as part of an application won't be returned.

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Applications are assessed by a combination of Screen Tasmania project managers and/or external industry specialists. Reports from external assessors inform the decision-making process but do not determine the outcome. These reports are then provided to the board for consideration as independent professional analysis of the material together with the Screen Tasmania project manager's assessment and recommendation. A copy of the external assessor's report is generally provided to the applicant following the board's decision.

During the application, assessment and contracting process, Screen Tasmania may contact the applicant to seek further information regarding the application. Screen Tasmania will also aim to work closely with applicants to ensure the best possible funding outcome for the application within the parameters of the particular funding program.

Screen Tasmania reserves the right to contact and discuss an application with other parties associated with the application including but not limited to, broadcasters, Screen Australia, other state agencies, distributors and/or sales agents approached by the applicant and companies/organisations included in the applicant's finance plan.

Projects that have been unsuccessful in securing funding may only be resubmitted if substantial changes have been made to the project. After two unsuccessful applications, a project will not be reconsidered unless specifically invited to resubmit by the Board of Screen Tasmania. In instances when Screen Tasmania feels that a project is not ready for consideration by the Board, the applicant will be advised to withdraw the project and resubmit at a later stage. However, the final decision will rest with the applicant. Under no circumstances will Screen Tasmania or the Board discuss publicly the reasons for or against funding applications except with the applicant concerned.

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#### 4. Project and applicant eligibility

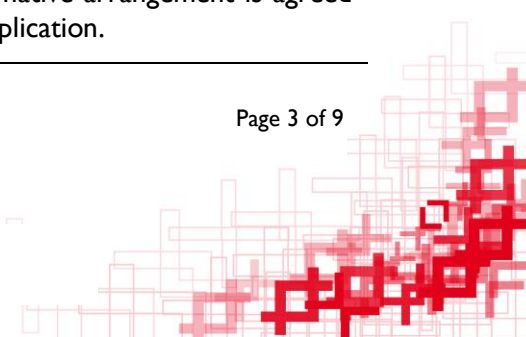
##### General eligibility criteria

An applicant must:

- Be an Australian citizen or Australian resident, defined as a person who is domiciled in Australia, and who has actually been in Australia, continuously or intermittently, during more than one half of the year immediately preceding the application; or
- Be a company, association that is incorporated in Australia or a registered legal entity, carries on business in Australia and has its central management and control in Australia; or
- Be a partnership or a joint venture, where the partners are eligible applicants as above.
- Be a professional in the industry, or be able to show evidence of a commitment to a professional career in the screen industry.
- Be over 18 years of age.
- Have an Australian Business Number (ABN).

Applicants must also:

- Not be in breach of any obligation under any agreement they have with Screen Tasmania unless an alternative arrangement is agreed with Screen Tasmania prior to the application.



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- This requirement also applies to all key principals included in the application.
  - Always act in good faith in all their dealings with Screen Tasmania.
  - Have the capacity and resources to carry out the project that is the subject of the application.
  - Have the right to carry out the project that is the subject of the application (including any relevant copyright and appropriate clearances from all significant participants). If the application is based on an underlying work, Screen Tasmania will expect, at the least, that the applicant has an appropriate option to the work.
  - Have meaningful creative involvement in the project that is the subject of the application.
  - Demonstrate that their application is consistent with the purpose and meets the eligibility requirements of each relevant program.
  - Be independent and not acting on behalf of a broadcaster.
  - Be an independent production company that is not a government agency or a broadcaster.
  - Not be a full-time student.

### **Non-Tasmanian applicants**

Applicants must demonstrate significant economic and cultural benefit to the state.

- Non-Tasmanian applicants may apply to the Production Finance program. However, they are encouraged to form a genuine partnership with a resident Tasmanian production company as those projects will be favoured above others. Please see *Production Investment Guidelines* for details.
- Non-Tasmanian applicants may apply to the *Project Development* and *Digital Innovation* Programs only if they are in a genuine partnership with a Tasmanian resident production company or key creative.
- Non-Tasmanian applicants are ineligible to apply for Industry and Enterprise Development programs.
- Non-Tasmanian applicants are eligible to apply to the Festivals and Events program without being in a genuine partnership.

Applicants must provide such information in relation to their applications as Screen Tasmania reasonably requires.

Screen Tasmania reserves the right to refuse an application where an applicant's key principals would be ineligible in accordance with these guidelines.

### **Definitions**

#### **Tasmanian resident**

A person whose principal place of residence is in Tasmania at the date of application and has been so for the six consecutive months prior to submitting the application.

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### Tasmanian resident production company

An established Tasmanian resident production company must be registered under the Corporation Act and:

- have its principal place of business in Tasmania;
- have at least 50 per cent beneficial ownership by a Tasmanian resident(s); and
- derive a significant proportion of income from original screen based content creation.

### Digital media

Narrative-based content that is created for platforms other than traditional media including computer games, mobile devices and the web.

- *Interactive*: non-linear projects, where the user has a direct and meaningful impact on the events on screen throughout the experience, beyond simply 'point and click to play'
- *Linear*: storytelling that is not interactive, but which may screen on any platform including broadcast television, online or mobile devices
- *Cross-platform*: using multiple digital media to distribute a piece of content (e.g. a webisode delivered online and via mobile device; a program for TV broadcast and online delivery)
- *Multi-platform*: content created to exist on different platforms in different forms (e.g. a TV program with a website delivering separate audiovisual content; a feature film with an associated game)
- *Transmedia*: storytelling across multiple forms of media, with each element making distinctive contributions to a user's understanding of the story universe, including where user actions affect the experience of content across multiple platforms (e.g. reaching a score level in an online game unlocks the next mobile episode)
- *Single-platform*: content produced for one platform only (e.g. a standalone website or game or mobile series).
- *Short form format*: Any program with duration of 50 minutes or under.

### Genuine partnership

A genuine and demonstrable creative and/or financial partnership between a Tasmanian resident or production company and a non-Tasmanian applicant.

### Key creative

A writer, director or producer.

### Entry level practitioner

A person with no credits but who has demonstrated a commitment to a career in the screen industry.

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### Emerging practitioner

A person with at least one credit as a key creative or head of department for a screen project that has been shown at a recognised festival or been commercially distributed.

### Experienced practitioner

A person with at least one feature film or television broadcast credit or a track record that is appropriate to the type of project seeking funding.

### Eligible Events

Following is a list of festivals, markets, pitching forums and events that will be considered for funding. Selection of a project into a festival or market does not guarantee support and approval is dependent upon the competitive strength of the application and the availability of limited funds. A festival screening must be the film's international premiere.

[AFM \(American Film Market\), Los Angeles](#)

[Anney International Festival of Animation, France](#)

[Asian Side of the Doc](#)

[Berlin/EFM/Talent Campus](#)

[Cannes – Festival/Marche du Film/L'Atelier, France \(NB: Short film applications will only be considered where official competition section applies\)](#)

[Clermont-Ferrand Short Film Festival, France](#)

[Cinema des Antipodes](#)

[Digital Hollywood, United States](#)

[Hiroshima Animation Festival, Japan](#)

[Hot Docs – Festival/Forum, Toronto](#)

[IDFA – Festival/Forum, Amsterdam](#)

[INPUT, Seoul](#)

[International X/Media/Lab \(where held outside Australia\)](#)

[Kidscreen](#)

[MIPCOM](#)

[MIPTV - Pitching sessions only, Cannes](#)

[nextMEDIA, Canada](#)

[No Borders, New York](#)

[Power to the Pixel, London](#)

[Pusan – Festival/Promotion Plan, Korea](#)

[Rotterdam – Festival/CineMart/Lab, The Netherlands](#)

[Sitges, Spain](#)

[South by Southwest \(SxSW\) – Festival/Interactive Fest, United States](#)

[Sundance Film Festival, United States](#)



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[Telluride Film Festival, United States](#)

[Toronto – Festival/IFF, Canada](#)

[Venice International Film Festival, Italy \(NB: Short Film applications will only be considered where selection for Corto Cortissimo applies\)](#)

[World Congress of Science & Factual Producers \(when held outside Australia\).](#)

Eligible interstate festivals, conferences and market events:

[Adelaide Film Festival](#)

[Australian International Documentary Conference \(AIDC\)](#)

[Brisbane Film Festival](#)

[Flickerfest](#)

[Melbourne International Film Festival \(MIFF\)](#)

[St Kilda Film Festival](#)

[Screen Producers Australia \(SPA\) Conference.](#)

[SPAA Fringe](#)

[37 Degrees South](#)

[Sydney Film Festival](#)

[Tropfest](#)

These lists are subject to change from time to time. A new event or an event not included on our list may become eligible if it has grown in significance and may offer unique professional development opportunities. In addition, it must be exclusive in its selection process, warranting the attendance of a practitioner whose program is selected to screen there.

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## 5. The Screen Tasmania team

Screen Tasmania strongly encourages applicants and industry to engage in discussion at all stages of the process. Screen Tasmania offers a unique, tailored and bespoke service to industry and provides support both financially, and by offering, guidance, mentoring and marketplace intelligence. It is Screen Tasmania's aim to increase the number of developed projects that advance into production within Tasmania. To this end, it offers assistance through all stages in the life of a project from the creative development to packaging, financing and production phases. While Screen Tasmania does not actively participate in marketing and distribution of completed projects, it seeks to support practitioners wherever possible to maximise the recoupment potential of their projects through providing connections into the national and international marketplace.

The Screen Tasmania team offers a bespoke and tailored service to industry and prides itself on offering exceptional service and ensuring that it is accessible and attentive to meeting the needs of the professional screen industry while maximising positive outcomes for Tasmania.



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#### **Director, Karena Slaninka**

Talk to Karena if you want to discuss strategy or policy, or a project which exceeds our funding caps and requires special consideration by the Board or the Minister for the Arts.

[Karena.Slaninka@screen.tas.gov.au](mailto:Karena.Slaninka@screen.tas.gov.au)

#### **Business and Production Investment Manager, Andrew McPhail**

Talk to Andrew if you want to make your project in Tasmania and are seeking production finance. He manages Production investment and Enterprise funding so he is the person to talk to if you wish to enhance or expand your business activities. He is also responsible for and oversees the contracting on all Screen Tasmania funding.

[Andrew.McPhail@screen.tas.gov.au](mailto:Andrew.McPhail@screen.tas.gov.au)

#### **Development Manager, Evan Maloney**

Evan is our script guru. A writer himself, he has a passion for story whatever the genre, format or delivery platform. Evan is your first point of contact for development funding and he is available to meet with you to discuss your project and offer advice regarding development pathways. He can put you in touch with script editors, story producers and even help you devise a development pathway for your project.

Andrew and Evan work closely together to facilitate pathways into production. They ensure that even at earliest stages of development, projects are finessed to maximise audience and marketplace potential.

[Evan.Maloney@screen.tas.gov.au](mailto:Evan.Maloney@screen.tas.gov.au)

#### **Industry Development Officer, Jane Stapleton**

Jane manages silverScreen, Gold Pass and our Professional Development Fund. If you're an emerging practitioner and want to gain greater skills, talk to Jane. She works closely with Wide Angle and she'll be able to tell you what training is available and where. As our Industry Development Officer, she knows what productions are happening, where the work is and who to contact about jobs, crew, facilities and shooting in Tasmania. What she doesn't know about Tassie, isn't worth knowing.

[Jane.Stapleton@screen.tas.gov.au](mailto:Jane.Stapleton@screen.tas.gov.au)

#### **Communications and Events Manager, Moneka Knight**

A journalist by profession, Moneka manages all our events, and is also responsible for the Festival and Events funding program. So if you want to raise your profile, promote an event or get some assistance for a screen culture festival or event, Moneka can help.

[Moneka.Knight@development.tas.gov.au](mailto:Moneka.Knight@development.tas.gov.au)



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#### **Administrative Assistant, Caroline Reeve**

Caroline is a systems and admin champion, and we are pleased that she has joined the team to help us improve our systems and streamline our internal processes to enhance our ability to deliver to the industry. She works in the business and finance area and is responsible for co-ordinating projects once they have been approved by the Board. She will finalise contracts, ensure payments are made and chase applicants regarding delivery deadlines, royalty payments and gathering data and information regarding screenings and awards or professional achievements to be entered into our database for collation.

[Caroline.Reeve@screen.tas.gov.au](mailto:Caroline.Reeve@screen.tas.gov.au)

#### **Executive Assistant, Linda Voumard**

Linda is your first point of contact with Screen Tasmania. If you want to know where something is on the website, RSVP for an event, or if you are not sure who to talk to in order to get the information you need, speak to Linda. She's the first one to see your funding application and if you haven't provided all the information, she'll be the one to track you down. Linda also provides executive support to the Director and Screen Tasmania Board.

[linda.voumard@screen.tas.gov.au](mailto:linda.voumard@screen.tas.gov.au)

We look forward to working with you.

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