

Application for co-production status under the European Convention on Cinematography

Guidance note:

- Co-production agreement means the European (Council of Europe) Convention on Cinematographic Co-production in force in Ireland for the purposes of an application for co-production status using this form.
- For provisional co-production status, applications from the Irish co-producer should normally reach Bord Scannán na hÉireann/the Irish Film Board two months to six weeks before the start of principal photography or key animation.
- For final co-production status, applications from the Irish co-producer should be submitted as soon as possible following completion of the film and within three months of completion.
- Information given in your application will be disclosed to the competent authority of the other country(ies) party to your co-production application.

Please type or write your answers clearly using black ink



Bord Scannán na hÉireann
The Irish Film Board

SECTION 1

Summary of the project

Film title _____

Film title in other country(ies) _____

Is this application submitted for provisional co-production status
or, after completion of the film, for final status? _____

Total playing time of the film (include credits, titles, etc.) _____

Date for commencement of principal photography
(or key animation) _____

Date of completion of film ready for delivery to distributors _____

Language(s) in which a direct sound-recording
of the film are made _____



Bord Scannán na hÉireann
The Irish Film Board

SECTION 2***Details if Film includes material from any other film***

Normally, at least 90% of the parts of a film included in a co-production must be especially shot for it. We need details if any photographs/footage included in the film are not especially shot for it i.e. are derived from any other film:

Are any of the parts in the film from any other film? NO Please go on to section 3.

YES Please give details below:

a) Enter below the name(s) of the maker(s) of such parts _____

The playing time of such parts in minutes and seconds _____ MINS _____ SECS

_____ MINS _____ SECS

_____ MINS _____ SECS

b) Total playing time of all such parts _____ MINS _____ SECS

c) Total playing time of this co-production film
(NB include credits, titles, etc., in the total) _____ MINS _____ SECS

d) Percentage of total playing time of the
film as above (c) that consists of such parts as above (b)? _____ %

SECTION 3

Details of the Irish co-producer(s)

N.B. IF THERE IS MORE THAN ONE IRISH CO-PRODUCER
THESE DETAILS SHOULD ALSO BE COMPLETED FOR THE SECOND IRISH CO-PRODUCER ON A SEPARATE SHEET

Name of the **IRISH** co-producer (i.e. maker of the film) _____

Address of the principal place of business
of the **IRISH** maker of the film _____

Please tick one box only

Is the Irish co-producer's contribution to the film
both financial and creative? YES

Or: Is the Irish co-producer's contribution to the film
financial only? YES

Is the maker of the film a company? NO

YES Please give details below:

Name of the country under the laws of which the Company
is incorporated throughout the time the film is being made _____

Address of the Company's registered office
throughout the time the film is being made _____

Name(s) of the director(s) of the Company NAME _____
Their nationality throughout the time the film is made

NATIONALITY _____

NAME _____

NATIONALITY _____

NAME _____

NATIONALITY _____

NAME _____

NATIONALITY _____

SECTION 4

Details of co-producer(s)

N.B. IF THERE IS MORE THAN ONE CO-PRODUCER FROM THE CO-PRODUCING COUNTRY
THESE DETAILS SHOULD ALSO BE COMPLETED FOR THE OTHER CO-PRODUCER ON A SEPARATE SHEET

Country of second co-producer _____

Name of the second co-producer _____

Address(es) of its/their principal place(s) of business _____

In respect of company(ies)

a) Name of the country under the laws of which
the Company is incorporated throughout the time
the film is being made _____

b) Address of the Company's registered office throughout
the time the film is being made _____

c) Name(s) of the Director(s) and Secretary of the Company NAME _____
Their nationality(ies) throughout the time
the film is being made POSITION _____ NATIONALITY _____

NAME _____

POSITION _____ NATIONALITY _____

NAME _____

POSITION _____ NATIONALITY _____

Please tick one box only

Is the second co-producer's contribution to the film
both financial and creative? YES

Or: Is the second co-producer's contribution to the film
financial only? YES

SECTION 6

Co-producers' contributions to cost of production (FINANCE PLAN)

AGREEMENTS BETWEEN COMPANIES PROVIDING THE FINANCE AND THE CO-PRODUCER(S) SHOULD GENERALLY REFLECT THE APPORTIONMENT GIVEN BELOW.

APPLYING FOR PROVISIONAL STATUS

Before commencement of principal photography, we will make a provisional assessment of how much each co-producer pays towards the costs of production by reviewing the amount of finance raised by each co-producer.

In the table below provide a breakdown of the whole amount of finance brought by each co-producer to the cost of production. In cases where co-producers share common sources of finance, such as a contribution paid into a single production account, such monies should still be shown as channelled through at least one of the co-producers.

APPLYING FOR FINAL CO-PRODUCTION STATUS

After completion of the film, we will need to know how much each co-producer has actually paid towards the costs of production. Please show in the final column how much the producers "drew down" or used up, i.e. spent: we will take these figures ultimately as the co-producers financial contributions, and they will need to be audited for final status.

COMPLETE FOR PROVISIONAL CO-PRODUCTION STATUS

TOTAL BUDGET OF THE FILM
IR€

COMPLETE FOR FINAL CO-PRODUCTION STATUS

FINAL TOTAL PRODUCTION COSTS OF THE FILM AS AUDITED
IR€

Name of co-producer _____

BELOW, SET OUT FINANCING REPRESENTING CO-PRODUCERS CONTRIBUTION TO PRODUCTION COSTS

COMPLETE FOR PROVISIONAL STATUS

Name(s) of source(s) of finances (e.g. company)	Amount of finance raised
% OF BUDGET	% IR€

COMPLETE FOR FINAL STATUS

Below, please provide only a final figure for the actual amount paid/payable to total production costs through this co-producer. This should be the same figure as given in the audited production costs.
IR€

Name of co-producer _____

BELOW, SET OUT FINANCING REPRESENTING CO-PRODUCERS CONTRIBUTION TO PRODUCTION COSTS

COMPLETE FOR PROVISIONAL STATUS

Name(s) of source(s) of finances (e.g. company)	Amount of finance raised
% OF BUDGET	% IR€

COMPLETE FOR FINAL STATUS

Below, please provide only a final figure for the actual amount paid/payable to total production costs through this co-producer. This should be the same figure as given in the audited production costs.
IR€

Name of co-producer _____

BELOW, SET OUT FINANCING REPRESENTING CO-PRODUCERS CONTRIBUTION TO PRODUCTION COSTS

COMPLETE FOR PROVISIONAL STATUS

Name(s) of source(s) of finances (e.g. company)	Amount of finance raised
% OF BUDGET	% IR€

COMPLETE FOR FINAL STATUS

Below, please provide only a final figure for the actual amount paid/payable to total production costs through this co-producer. This should be the same figure as given in the audited production costs.
IR€

SECTION 7

Budget expenditure

WHAT TO SUBMIT FOR BUDGET EXPENDITURE

The full budget topsheet should be presented in the manner illustrated below - the detailed budget for each co-producer's creative contribution should also be submitted. For the layout, the short extract printed below may serve as a guide. This is only a small portion of what should be submitted but it shows how to set out the split of expenditure.

BACKGROUND TO CREATIVE CONTRIBUTION - HOW TO SPLIT THE BUDGET

When you submit the application, budgets should always be split to show separately:

- Non-co-producing countries: expenditure in making the film outside any of the co-producing countries and on non-qualifying personnel: i.e. spend on the personnel of any non-co-producing countries and spend in any non-co-producing country (such as in countries used for location filming).
- The expenditure representing in turn each co-producing country's creative contribution: i.e. on its elements and on labour costs of its nationals residents (whether they are working in the co-producing country itself or not); for example, in an Irish /UK co-production a UK DOP working in Ireland is deemed to be Irish spend for the purposes of Section 481, but UK co-producers creative contribution for the purposes of this co-production application.

This is only a portion

ABOVE THE LINE	TOTAL BUDGET TOTAL IRE	IRISH CO-PRODUCERS CONTRIBUTION TOTAL IRE	2nd CO-PRODUCERS CONTRIBUTION TOTAL IRE	3rd CO- PRODUCERS CONTRIBUTION TOTAL IRE	NON CO-PRODUCTION COUNTRY SPEND TOTAL IRE
1 Story rights					
2 Scenario					
3 Dev costs					
4 Producer					
5 Director					
6 Principal cast					
Sub-totals	IRE	IRE	IRE	IRE	IRE

SECTION 8

Shooting and Facilities

WHERE EXACT ADDRESSES CANNOT BE GIVEN, IT WILL BE SUFFICIENT TO INDICATE
IN WHICH COUNTRY WORK IS TO BE LOCATED

LOCATION SHOOTING

Location (Name of country)	Days	Expenditure

LABORATORIES OR EQUIVALENT POST-PRODUCTION FACILITIES TO BE USED Addresses and estimated expenditure at each

Name/Address	Country	Expenditure
		IRE
		IRE
		IRE

STUDIO TO BE USED Addresses and estimated expenditure at each

Name/Address	Country	Expenditure
		IRE
		IRE
		IRE

EDITING FACILITIES TO BE USED Addresses and estimated expenditure at each

Name/Address	Country	Expenditure
		IRE
		IRE
		IRE

SECTION 8

Shooting and Facilities

continued

SPECIAL EFFECTS FACILITIES TO BE USED Addresses and estimated expenditure at each

Name/Address	Country	Expenditure
		IR€
		IR€
		IR€

SOUND RECORDING STUDIO TO BE USED Addresses and estimated expenditure at each

Name/Address	Country	Expenditure
		IR€
		IR€
		IR€

PREMISES WHERE DUBBING IS TO BE CARRIED OUT Addresses and estimated expenditure at each

Name/Address	Country	Expenditure
		IR€
		IR€
		IR€

IF THE FILM INVOLVES UNDERTAKING LOCATION WORK OR ANIMATION WORK IN A COUNTRY OUTSIDE THE CO-PRODUCING COUNTRIES PLEASE SET OUT IN THE BOX BELOW REASONS WHY IT IS NECESSARY TO UNDERTAKE WORK OUTSIDE THE CO-PRODUCING COUNTRIES (this may include script or financing reasons).

(You may continue on a separate sheet if you wish)

SECTION 9

Personnel involved in making the film

WHERE NAMES CANNOT BE GIVEN FOR THE KEY ROLES AS REQUESTED, BORD SCANNÁN NA HÉIREANN/IRISH FILM BOARD WILL BE PREPARED, INITIALLY, TO ACCEPT THE NUMBER OF PERSONS INVOLVED AND THEIR NATIONALITIES.

HOWEVER, IT IS ESSENTIAL THAT AT LEAST REASONABLY ACCURATE ESTIMATES OF THE NUMBER AND NATIONALITIES OF AT PERSONS LISTED BELOW BE PROVIDED IN ORDER FOR AN ASSESSMENT FOR PROVISIONAL CO-PRODUCTION STATUS TO BE MADE. CONFIRMATION WILL BE SOUGHT FOR FINAL CO-PRODUCTION STATUS.

NOTE ABOUT ANIMATION FILMS

In the case of an animation film, we still require the fullest possible details to be entered. For instance, voice-over artists may be entered as leading artists and features artists, etc. Generally, something should be put where possible, even if one person performed more than one of the roles listed on the form. For example, for director of photography, you may put someone who supervised the taking of photographs or similar role, or may wish to amend the application form to show the correct job title for an individual.

CREATIVE GROUP	Names	Nationality	Country of Residence
Director			
Scriptwriter			
Musical composer			
Musical director			

PERFORMING GROUP	Names	Nationality	Country of Residence	No. of days
Leading Artist 1				
Leading Artist 2				
Leading Artist 3				
Feature Artist 1				
Feature Artist 2				
Feature Artist 3				
Feature Artist 4				
Other Artists				
Crowd Artists				
Musicians				

SECTION 9***Personnel involved in making the film****continued*

TECHNICAL CRAFT GROUP	Nationality	Country of Residence	Names
1. DOP			
2. Sound Engineer			
3. Editor			
4. Production Designer			
5. Art Director			
6. Line Producer			
7. Production Co-ordinator			
8. Accountant			
9. Assistant			
10. Continuity			
11. Focus Puller			
12. Clapper loader			
13. Stills			
14. Sound			
15. Boom			
16. Standby Props			
17. Wardrobe			
18. Assistant Wardrobe			
19. Make up			
20. Hair			
21. Gaffer			
22. Best Boy			
23. Key Grip			
24. Standby Grips			
25. Genny Operator			
26. Editor			
27. Assistant Editor			
28. Special Effects			

SECTION 9

Personnel involved in making the film

continued

CREATIVE & TECHNICAL PERSONNEL FOR LOCATION OR ANIMATION WORK IN NON-CO-PRODUCING COUNTRIES

Please complete below as appropriate or, where such personnel are additional to the roles listed above, provide a list on a separate sheet. It is recognised that some roles may be duplicated in second units. Where a certain role may not be employed, please indicate in the relevant box by writing N/A.

ROLE	NO OF PERSONS-DAYS	NATIONALITIES
Production co-ordinator		
Location Manager		
Unit Manager		
Production/Floor Runners		
Transport Captain		
Translators/Pas		
3rd Camera Assistant		
3rd Video Assistant		
Assistant Art Director		
Construction Manager		
Swing Gang		
Construction		
Prop Assistant		
Prop Buyer		
Assistant Buyer		
Assistant Costume		
Assistant Makeup		
Grips		
Sparks		

ALL APPLICANTS SHOULD FILL IN THE FOLLOWING TABLE

OTHER TECHNICIANS & CRAFTSMEN (Excluding specified personnel above, or on any separate sheets)	Nationalities	No of Personnel

SECTION 10

CoE Points System

Is the film made under CoE Convention on
Cinematographic Co-production?

NO Please go to Section 11

YES Please give details below:

PLEASE GIVE DETAILS FOR THE RELEVANT PERSONNEL AND ELEMENTS AGAIN BELOW

EUROPEAN ELEMENTS: CREATIVE GROUP	Points Allowed	Nationality	Points Scored
Director	3		
Scriptwriter	3		
Composer	1		

EUROPEAN ELEMENTS: PERFORMING GROUP	Points Allowed	Nationality	Points Scored
1st Role	3		
2nd Role	2		
3rd Role	1		

EUROPEAN ELEMENTS: TECHNICAL CRAFT GROUP	Points Allowed	Nationality	Points Scored
Director of Photography	1		
Sound Recordist	1		
Editor	1		
Production Designer	1		

OTHER EUROPEAN ELEMENTS	Points Allowed	Nationality	Points Scored
Studio/Shooting Location	1		
Post-production Location	1		

POINTS TOTAL =

Does the film achieve at least 15 points out of 19?

YES Please go to Section 11

NO Please give details below:

IF THE NUMBER OF POINTS IS LESS THAN THE NORMALLY REQUIRED 15 PLEASE GIVE REASONS BELOW WHY, HAVING REGARD TO DEMANDS OF THE SCREENPLAY, THE COMPETENT AUTHORITIES SHOULD CONSIDER THAT THE WORK NONETHELESS REFLECTS A EUROPEAN IDENTITY.

You may continue on a separate piece of paper if necessary

SECTION 11***Documents to be submitted with this form***

PLEASE TICK THE BOXES BELOW WHERE APPROPRIATE, TO SHOW WHICH DOCUMENTS ARE BEING SUBMITTED
Bord Scannán na hÉireann/ Irish Film Board may at its own discretion require further documentation in support of an application

WHEN SUBMITTING THIS FORM FOR PROVISIONAL CO-PRODUCTION STATUS, PLEASE INCLUDE:*Tick Here*

- | | | |
|--|--|--------------------------|
| APPLICATION FORM | This form completed as fully as possible | <input type="checkbox"/> |
| DRAFT CO-PRODUCERS AGREEMENT (unsigned) | A draft may suffice at this stage
or | <input type="checkbox"/> |
| SIGNED CO-PRODUCERS AGREEMENT | Before the completion of the film a signed copy must be submitted | <input type="checkbox"/> |
| COLLECTION AGREEMENT | Only need where co-producer's agreement does not specify receipts | <input type="checkbox"/> |
| FILM SYNOPSIS | This may suffice at this stage
or | <input type="checkbox"/> |
| ONE COPY OF THE FULL SCRIPT | Before the completion of the film a full script must be submitted | <input type="checkbox"/> |
| SIGNED COPY OF AN ASSIGNMENT, GIVING THE RIGHTS TO MAKE THIS TO AT LEAST ONE OF THE CO-PRODUCERS | A draft may suffice at this stage
or | <input type="checkbox"/> |
| FULL CHAIN OF TITLE, OR CHAIN OF TITLE REPORT | Before the completion of the film copies of documents between writers/owners of the screenplay or underlying work or chain of title report must be submitted | <input type="checkbox"/> |
| SPLIT FULL BUDGET | The split full budget should be sent as soon as possible | <input type="checkbox"/> |

WHEN SUBMITTING THIS FORM FOR FINAL CO-PRODUCTION STATUS, PLEASE INCLUDE:

Bord Scannán na hÉireann/ Irish Film Board also requires the following documents after completion of the film:

Tick Here

- | | | |
|--|--|--------------------------|
| APPLICATION FORM | This form completed as fully as possible | <input type="checkbox"/> |
| A COPY OF THE FINAL CREDIT LIST INDICATING THE NATIONALITIES OF THE PERSONNEL INVOLVED IN THE MAKING OF THE FILM | N.B. This must be signed and stamped and shown to have been covered by a statutory declaration | <input type="checkbox"/> |
| THE AUDITOR'S REPORT | see section 6 & 7 | <input type="checkbox"/> |

SECTION 12

Declaration for application for provisional approval

Is this present application for provisional
co-production status?

NO

YES Please give details below:

I the undersigned hereby submit the co-production
project as outlined in this form and the documents thereto
under the following co-production agreement _____

Name of co-production agreement _____

I declare that all the information and documents I have
supplied in connection with this application are to the best
of my knowledge true and complete in all aspects _____

N.B. If the Irish co-producer is a company, the Secretary or a Director
should sign; if a partnership, one of the partners should sign.

Signature for the Irish co-producer _____

Date of signature _____

Please return your completed form to **Bord Scannán na hÉireann/the Irish Film Board**
Rockfort House, St. Augustine Street, Galway, Ireland



Bord Scannán na hÉireann
The Irish Film Board

Section 13 Statutory Declaration

I (name) _____

of _____

aged 18 years and upwards

DO SOLEMNLY AND SINCERELY DECLARE that I am

please tick correct box

the person

the partner

the secretary

the director

other position held in organisation (please specify) _____

in the firm of _____

who is/are the person(s) incurring expenditure
on production or acquisition of the film entitled _____

(for Secretary, Director or other employee of a company only)
and that I have been duly authorised to make
this declaration on behalf of the company.

I further declare that I have made inquiries as to the truth
of the particulars set out in the Application Form and that
to the best of my knowledge and belief the said particulars
are true and complete in all respects.

I make this solemn declaration from facts within my own
knowledge conscientiously believing it to be true by
virtue of the Statutory Declaration Act 1938.

Signature of the applicant above making the declaration _____

Declared at (address) _____

Stamp of the office when oath taken

Date _____

Signature of person administering the oath _____

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