

**BRITISH FILM CERTIFICATION**  
**CO-PRODUCTION**  
**PROVISIONAL APPLICATION FORM**  
**JUNE 2007**

For further details on co-production or to arrange a meeting to discuss a particular project please contact the Certification Unit via email [certification@ukfilmcouncil.org.uk](mailto:certification@ukfilmcouncil.org.uk) or telephone the Certification Manager on 020 7861 7521.



## INTRODUCTION

Applicants should read the UK Film Council (UKFC) 'Guidelines on film co-production' before filling out this form. They should also read the Treaty being used to ensure their co-production meets all the requirements in the Treaty. Co-producers may need to seek independent advice on any detailed questions they may have, and how to structure their co-production. Also, co-producers will need approval from the competent authorities from the other countries they are working with. The Guidelines and texts of the Treaties are available on-line at:

[www.ukfilmcouncil.org.uk](http://www.ukfilmcouncil.org.uk)

## DEFINITIONS PERTAINING TO THIS FORM

- "Treaty" means either: a bilateral agreement between the UK government and the government of another country; or the European Convention on Cinematographic Co-production.
- "A third country" means any non-co-producing country. It does not mean the country of a co-producer.
- "Cash contribution" refers to a financial contribution where the money is guaranteed to be available, rather than being contingent on receipts for example.
- The form uses the following terms for grouping film personnel:
  - Producers Group: meaning producers, executive producers, associate producers, etc.
  - Creative Group: meaning writers, composers, directors, etc.
  - Performing Group: meaning actors, voice artists, stunt artists, extras, crowd artists, musicians, etc.
  - Technical Group: meaning technicians and crafts personnel in broad terms. (E.g. accountant, assistant director, etc.)
  - Other Staff Group: meaning caterers, security guards, car drivers, etc.
- "other EU/EEA labour" means personnel from outside the co-producing countries whose nationality is that of a country in the European Union or the European Economic Area.

**SECTION 1      SUMMARY OF THE PROJECT**

Film title in the UK

Film title in other country(ies)

Which Co-production Agreement(s) are being used for this film?

Language(s) in which a direct sound recording of the film will be made	
Expected total playing time of the film, or if it is a series, the total playing time of the series. (Include credits, titles, etc.)	..... mins
Date for start of principal photography (or key animation) (D/M/Y)	/ /
What is the expected date when the film will first be in a form in which it can reasonably be regarded as ready for copies of it to be made and distributed for presentation to the general public? (D/M/Y)	/ /

<p><b>NATIONAL BENEFITS</b></p> <p>Who is due to receive any UK national benefits which are or may be accorded to British qualifying films (e.g. the National Lottery or film tax reliefs)?</p>	
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Does the film comprise a series of films?

No   

Yes     please also complete Appendix A at the back of this form.

Is the film intended for theatrical exhibition?

No        Go on to section 2.

Yes        Please give details below:

**THEATRICAL EXHIBITION**

Describe steps taken with a view to obtaining a theatrical release of the film, by producers or sales agents or distributors or other parties. (UKFC may require further evidence to demonstrate a real intention for the film to be shown in cinemas.)

Continue on separate sheet if necessary.

**SECTION 2                      STOCK FOOTAGE**

Normally, at least 90% of the film material in a film must be especially shot for that film. We need details of any parts of the film that are not especially shot for it, e.g. photographs or footage from another film, and for present purposes we will call such material "stock footage".

Are any of the parts of the film expected to include stock footage?

No

Go on to section 3.

Yes

Please give details below:

What proportion of the film (as a percentage) will comprise stock footage?

% of the film
---------------

If more than 10% of the completed production is likely to comprise stock footage, complete the following box:

State why it is appropriate that more than 10% of the total playing time of the film includes stock footage.	
--	--

Note: Credits and title sequences re-used from other or previous productions also count as stock footage.

**SECTION 3                      DETAILS OF THE CO-PRODUCERS GROUP**

<b>PRODUCERS</b>	<b>Names</b>	<b>Nationality</b>	<b>Country of residence</b>
Producers			
Executive Producers			
Associate Producers			
other (specify)			

Name those recognised by the completion bond company as producers of this film:	<b>NAMES</b>

Are any co-producers from the co-producing countries linked by common management and control, save to the extent that such links are inherent in the making of the co-production film itself?

No   

Yes  

*(The next question applies to the UK's co-production agreements with Australia and New Zealand only)*

Are any co-producers from the co-producing countries linked by common ownership, save to the extent that such links are inherent in the making of the co-production film itself?

No   

Yes

## **SECTION 4    DETAILS OF THE UK CO-PRODUCER(S)**

*N.B. If there is more than one UK co-producer the details in this Section should also be completed for the extra UK co-producer on separate sheets.*

Name of the UK co-producer/FPC  
(i.e. UK maker of the film)

Registered number of  
the FPC

Address of the principal  
place of business of the UK  
maker of the film

<input type="text"/>
<input type="text"/>
postcode

<b>OFFICES &amp; STAFF</b>  Summarise what offices and staff the UK co-producer has to its name.  Please continue on a separate sheet if necessary	
<b>ARRANGEMENTS</b>  Summarise what arrangements are being undertaken by the UK co-producer to make the film.  Please continue on a separate sheet if necessary	

Is the UK maker of the film a special purpose production vehicle set up to make this film by a "parent" company/partnership/individual/other?

No

Yes

Please give details below

Name of the "parent" entity

Address of the principal place of business of the "parent" entity:

postcode

*Details of the UK co-producer (cont'd)*

STATUS OF UK CO-PRODUCER		TICK ONLY ONE BOX	WHAT TO DO
Tick one box to indicate whether the UK co-producer is a company or a partnership or an individual or other organisation.	a company		Give details at 1a & 1b below
	a partnership		Give details at 2 below
	an individual		Give details at 3 below
	other		Give details at 4 below

<b>1a. COMPANY</b>	
Name of the country under the laws of which the Company is incorporated throughout the time the film is being made:	COUNTRY:
Address of the company's <b>registered office</b> throughout the time the film is being made:	ADDRESS:
Is the central management and control of the UK maker's business being exercised in a Member State of the European Economic Area (e.g. the UK) throughout the time the film is being made?	Yes <input type="checkbox"/> No <input type="checkbox"/>
The date of registration of the company (DD/MM/YYYY)	/ /

1b. Name(s) of the director(s) of the COMPANY and of the Company Secretary:	Their nationalities throughout the time the film is being made:	Their country of ordinary residence throughout the time the film is being made:

<b>2. PARTNERSHIP</b>		
Names of partners	Their nationality throughout the time the film is being made:	Their country of ordinary residence throughout the time the film is being made:

<b>3. INDIVIDUAL</b>		
Name of individual	His/her nationality throughout the time the film is being made:	His/her country of ordinary residence throughout the time the film is being made:

<b>4. OTHER</b>	
Specify what kind of organisation the co-producer is: (e.g. "public corporation")	
What country is the co-producer established in?	
Provide any further details about the organisation that may be relevant in this context.	

If there is not enough space here, continue on an extra page.

## SECTION 5 DETAILS OF THE OVERSEAS CO-PRODUCER(S)

*N.B. if there is more than one co producer from the second co-producing country, these details should also be completed for the extra co-producer on a separate sheet.*

Country of second co-producer

--

Name of the second co-producer

--

Address of its principal place of business


In respect of companies:

a) Name of the country under the laws of which the Company is incorporated:

--

b) Address of the Company's registered Office:


c) Name(s) of the Director(s) and Secretary of the Company

Their nationality(ies)



Is the 2<sup>nd</sup> co-producer a special purpose production company set up to make this film by a "parent" company/partnership/individual/other?  
below

No

Yes  Please give details

Name and address of the principal place of business of the "parent" entity:




Is the 3rd co-producer a special purpose production company set up to make this film by a "parent" company/partnership/individual/other?

No   
Yes  Please give details below

Name and address of the principal place of business of the "parent" entity:


## SECTION 7 FINANCIAL ONLY CO-PRODUCERS

Are any of the co-producers making a contribution to the film which comprises only finance and not a film-making contribution?

No  Go on to Section 8

Yes  Please give details below

List the co-producers who are contributing finance only	

State why the above co-producers are only making a financial-only contribution:	
---	--

If any of the "financial-only" co-producers made any arrangements for the film-making and creative choices, outline the nature of the arrangements and the work arranged, and which co-producer made such arrangements:	
---	--

How does the co-production help to promote a European identity? (see note ii below) (nb This question may be ignored for co-productions under the UK-France treaty.)	
--	--

See UKFC guidance notes on financial-only co-productions.

## SECTION 8 CO-PRODUCERS' CONTRIBUTIONS TO COST OF PRODUCTION

**Do NOT include on this page any sums that are not covered by the cash budget, for example deferrals (see next page).**

<b>The total cash budget of the film is:</b>	<b>The contracted exchange rate for the production is:</b>
<b>£</b>	£1 sterling = _____ (other currency)
	= sterling £

**Name of UK co-producer** \_\_\_\_\_ UK co-producer has responsibility for bringing finance from these sources:

Name the parties providing finance to the UK co-producer	List types of finance (e.g. advance, loan, equity)	In return for finance, financier gets what? (e.g. exploitation rights or share of receipts)	Amount of finance raised from each source
			<b>£</b>
			<b>£</b>
			<b>£</b>
<b>UK co-producer's cash contribution as a % of the cash budget</b> .....			<b>UK CASH CONTRIBUTION £</b>

**Name of 2<sup>nd</sup> co-producer** \_\_\_\_\_ 2nd co-producer has responsibility for bringing finance from these sources:

Name the parties providing finance to the co-producer	List types of finance (e.g. advance, loan, equity)	In return for finance, financier gets what? (e.g. exploitation rights or share of receipts)	Amount of finance raised from each source
			<b>£</b>
			<b>£</b>
			<b>£</b>
<b>2nd co-producer's cash contribution as a % of the cash budget</b> .....			<b>CASH CONTRIBUTION £</b>

Name of 3<sup>rd</sup> co-producer \_\_\_\_\_ 3rd co-producer has responsibility for bringing finance from these sources:

Name the parties providing finance to the co-producer	List types of finance (e.g. advance, loan, equity)	In return for finance, financier gets what? (e.g. exploitation rights or share of receipts)	Amount of finance raised from each source
			£
			£
			£
3rd co-producer's cash contribution as a % of the cash budget ..... %		CASH CONTRIBUTION	£

If there is not enough space here, please continue on a separate sheet

**"FINANCE" FROM SOURCES WHICH ARE NOT CASHFLOWED**

**"FACILITIES OR SERVICES FOR EQUITY" DEALS**

List any such deals made below:

Name of co-producer responsible for bringing this part of the "financing"	Type of contribution (e.g. facilities provided in return for shares in the production)	Valuation placed on the services provided (i.e. what the cash cost of the services provided would normally be)
		£
		£
		£
TOTAL VALUE PLACED ON SUCH DEALS		£

**CONTINGENT PAYMENTS**

Any contingent payments must be listed here:

Name of co-producer responsible for bringing this part of the "financing"	Type of finance (e.g. contingent deferral)	Total amount of finance from non-guaranteed sources for which co-producer is responsible
		£
		£
		£
TOTAL OF NON-GUARANTEED SUMS		£

**RE-INVESTMENTS**

List any re-investment arrangements below:

Name of co-producer responsible for bringing this part of the "financing"	Whose fees are re-invested back into the production?	Total valuation attributed to finance re-invested back into the production
		£
<b>TOTAL VALUATION PUT BY CO-PRODUCERS ON RE-INVESTED SUMS</b>		<b>£</b>

**SECTION 9 EXPENDITURE ON THE FILM-MAKING CONTRIBUTIONS**

Please refer to the UKFC guidance notes for details on how to allocate the spend of each co-producing country. Do NOT include facilities or services for equity deals"; contingent payments; and fees which, having been received, have then been "re-invested" back into the same production. Such costs must be declared in Part 10.

**PRODUCTION EXPENDITURE: SUMMARY OF CASH BUDGET (EXCLUDING DEFERRALS, ETC.)**

	Part A: Above the line. Pre-production etc.	total (£)	UK goods and services	2nd co-producing country's goods and services	Other EU/EEA labour costs	3 <sup>rd</sup> country spend
1	rights to new story/script					
2	scenario/story/script writing costs					
3	development costs					
4	producers					
5	director					
6	principal cast					
7	above the line hotels, per diems, living expenses					
8	above the line travel expenses					
9	other (specify)					
	<b>Part A: sub -totals</b>	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>

	<b>Part B: Below the line. Production etc.</b>	<b>total (£)</b>	<b>UK goods and services</b>	<b>2nd co- producing country's goods and services</b>	<b>Other EU/EEA labour costs</b>	<b>3<sup>rd</sup> country spend</b>
10	cast (non-principals)					
11	other cast (including extras)					
12	stand-ins/doubles/stunts					
13	production management staff					
14	assistant director/continuity					
15	technical advisors					
16	construction staff					
17	construction materials					
18	set dressing/labour					
19	operating/grip labour					
20	striking costs					
21	properties					
22	special effects					
23	lighting/spotting labour					
24	camera crew					
25	sound crew					
26	stills camera staff					
27	C.G.I./computer enhancement (during prod)					
28	video technical crew					
	<b>sub-total B:</b>	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>

	Part B: Below the line. Production etc. CONTINUED	total (£)	UK goods and services	2nd co- producing country's goods and services	Other EU/EEA labour costs	3 <sup>rd</sup> country spend
	sub-total B (carried over):	£	£	£	£	£
29	video studio facilities					
30	video remote technical facilities					
31	wardrobe staff					
32	make-up staff					
33	hairdressing staff					
34	casting					
35	production accountancy					
36	projectionists					
37	miscellaneous studio staff					
38	art department					
39	costumes and wigs					
40	miscellaneous production store					
41	studio rentals					
42	camera equipment					
43	electrical equipment					
44	grip equipment					
45	sound equipment					
46	second unit					
47	film stock					
48	videotape stock					
49	film & lab & telecine charges					
50	power					
51	travel and transportation					
52	production office expenses/ Production Overhead charge					
53	Animation facility					
54	Special Effects facility					
55	studio/backlot hire/expenses					
56	location facilities/expenses					
57	unit expenses					

58	second unit labour					
59	hotels, per diems, living expenses					
60	travel expenses					
61	other (specify)					
	<b>Part B: sub-totals</b>	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>

	Part C: post-production etc.	total (£)	UK goods and services	2nd co-producing country's goods and services	Other EU/EEA labour costs	3 <sup>rd</sup> country spend
62	picture editorial labour					
63	picture editing equipment					
64	film stock					
65	post-production laboratory					
66	sound editorial labour					
67	sound editing equipment					
68	film post-production sound/dubbing/looping/ADR/foley					
69	videotape stock					
70	video post-production (picture & sound)					
71	music composer and musical director					
72	musicians					
73	premises/studio where original music is recorded					
74	titles/opticals					
75	C.G.I./computer enhancement (post-prod)					
76	miscellaneous expenses					
77	hotels, per diems, living expenses					
78	travel expenses					
79	other (specify)					
	<b>Part C: sub-totals</b>	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>

	Part D: Sundries	total (£)	UK goods and services	2nd co-producing country's goods and services	Other EU/EEA labour costs	3 <sup>rd</sup> country spend
80	Equity fees (UK actors' organisation)					
81	social security/fringes					
82	Skills Investment Fund					
83	Legal fees on production activity					
84	other (specify)					
85	other (specify)					
	<b>Part D: sub-totals</b>	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>

	PART E: OTHER COSTS	Total (£)
86	rights to underlying works	
87	rights to pre-existing formats	
88	rights to pre-existing music	
89	rights to pre-existing film material (e.g. stock footage)	
90	rights to trademarks	
91	Other rights to pre-existing works (specify).....	
92	Business overheads	
93	Production Fee	
94	Executive Producer fees	
95	Unit publicity	
96	Entertainment costs (e.g. wrap party)	
97	the film's web-site	
98	additional prints	
99	trailers	
100	other delivery requirements	
101	any other marketing/advertising/distribution costs	
102	Trade association fees (such as PACT, MPAA, etc.,)	

NOTE ON PART E: Costs should be entered in the column on the left regardless of which country provided the goods or services.

103	Financing costs	
104	audit, etc.	
105	legal fees on non-production activity	
106	insurances	
107	Completion Bond/Guarantee	
108	Contingency	
109	other (specify)	
	Part E: sub-totals	£

	TOTAL A+B+C+D+E	total (£)	UK goods and services	2nd coproducer goods/services	Other EU/EEA labour costs	3 <sup>rd</sup> country spend
1	PART A TOTAL	£	£	£	£	£
2	PART B TOTAL	£	£	£	£	£
3	PART C TOTAL	£	£	£	£	£
4	PART D TOTAL	£	£	£	£	£
5	TOTAL OF A+B+C+D	£	£	£	£	£
6	percentage share of A+B+C+D	100%	%	%	%	%
7	PART E (pro-rated in same proportion as at line 6 above)	£	£	£	£	£
8	GRAND TOTAL OF A+B+C+D+E	£	£	£	£	£
9	% share of A+B+C+D+E (this will be the same % share as at line 6 above)	100%	%	%	%	%

## SECTION 10 SUMMARY OF NON-CASH BUDGET

Are there any budgeted sums which are not covered by the cash budget?

No  Go on to Section 11  
 Yes  Please give details below.

Please list any facility deals; re-investments; deferrals or contingent payments etc.

Name of payee:	Role/function of payee:	UK goods & services	2nd co-producing country goods & services	Other EU/EEA labour costs	3 <sup>rd</sup> country spend
		£	£	£	£
		£	£	£	£
		£	£	£	£

		£	£	£	£
		£	£	£	£
		£	£	£	£
		£	£	£	£
		£	£	£	£
		£	£	£	£
		£	£	£	£
		£	£	£	£
		£	£	£	£
		£	£	£	£
<b>TOTAL FOR EACH COLUMN</b>		£	£	£	£

TOTAL OF SUMS NOT COVERED BY THE CASH BUDGET

£

**NOTES:**

If there are more than two co-producing countries, or there is not enough room here to list all payees, please continue on an extra sheet.

## SECTION 11 SHOOTING AND FACILITIES IN CO-PRODUCING COUNTRIES

This table gives us details of work done in co-producing countries only. Where a particular category of work was not undertaken, write "N/A" in the box. Do NOT leave boxes blank.

<b>LOCATION SHOOTING</b>		
Location (town)	Country	How many days

<b>STUDIO/BACKLOT WHERE PRODUCTION ACTIVITY WILL TAKE PLACE</b>		
Name of facility	Country	Declare type of work taking place

<b>ANIMATION FACILITIES WHERE PRODUCTION ACTIVITY WILL TAKE PLACE</b>		
Name of facility	Country	Declare type of work taking place

<b>LABORATORIES WHERE PRODUCTION ACTIVITY WILL TAKE PLACE</b>		
Name of facility	Country	Declare type of work taking place

<b>PICTURE AND SOUND EDITING FACILITIES WHERE ACTIVITY WILL TAKE PLACE</b>		
Name of facility	Country	Declare type of work taking place

<b>SPECIAL EFFECTS FACILITIES WHERE PRODUCTION ACTIVITY WILL TAKE PLACE</b>		
Name of facility	Country	Declare type of work taking place

<b>SOUND RECORDING &amp; DUBBING &amp; ADR FACILITIES WHERE ACTIVITY WILL TAKE PLACE</b>		
Name of facility	Country	Declare type of work taking place

<b>FACILITY TO BE USED FOR MUSIC RECORDING</b>		
Name of facility	Country	Declare type of work taking place



## **SECTION 13    KEY PERSONNEL**

List the personnel the producers expect to take part in each of the following categories.  
Do not leave boxes blank. Where appropriate, write "N/A" in a box.

<b>CREATIVE GROUP</b>	<b>Names</b>	<b>Nationality</b>	<b>Country of residence</b>
Director			
Scriptwriter(s)			
Music composer			
Music supervisor			

<b>PERFORMING GROUP</b>	<b>Names</b>	<b>Nationality</b>	<b>Country of residence</b>	<b>No. of days present during shooting (do not include "hold days")</b>
Leading artist 1				
Leading artist 2				
Leading artist 3				
Feature artist 1				
Feature artist 2				
Feature artist 3				
Feature artist 4				
Musicians performing for the soundtrack	(number of)			N/A

<b>TECHNICAL GROUP</b>	<b>Names</b>	<b>Nationality</b>	<b>Country of residence</b>
1 <sup>st</sup> assistant director			
Director of photography			
Sound mixer/recordist			
Film editor			
Production designer			
Art director			
Set decorator			
Costume designer			
Make-up supervisor			
Special effects supervisor			
Animation director			
Senior animator			
Production accountant			
Line producer			

**SECTION 14 "THIRD COUNTRY" PERSONNEL**

Do any of the producers expect they will employ any personnel from any third countries?

No  Go on to Section 15

Yes  Please give details below.

In this column list functions of personnel	Nationality	Country of residence	Give reason for employing third country personnel
<b>PRODUCERS GROUP</b> (e.g. producers, executive producers, associate producers, etc.)			
<b>CREATIVE GROUP</b> (e.g. writers, directors, composers)			
<b>PERFORMING GROUP</b> (e.g. actors, voice artists, stunt artists, extras, crowd artists, musicians, etc.)			
<b>TECHNICAL GROUP</b> (technical and craft staff in broad terms. E.g. accountant, assistant director, etc.)			

If there is not enough space here, continue on a separate sheet.

## SECTION 15 PERSONNEL INVOLVED IN MAKING THE FILM

List, to the best of your knowledge, the number of personnel the producers expect to take part in each of the following categories. This requires you to enumerate everyone expected to be involved in the film production, with the exception of personnel in business affairs and the Producers Group. In every box below, a number must be entered, even if it is zero.

	CREATIVE GROUP	PERFORMING GROUP	TECHNICAL GROUP	OTHER STAFF GROUP
<b>CATEGORY A - UK LABOUR:</b>				
Includes: - UK nationals resident in the UK; - UK nationals resident in "3 <sup>rd</sup> countries"; - other residents of the UK.				
For co-productions under the UK-Germany and UK-Norway treaties: enumerate: - Commonwealth citizens				
<b>CATEGORY B: OTHER CO-PRODUCING COUNTRIES' LABOUR</b>				
<b>2<sup>nd</sup> CO-PRODUCING COUNTRY:</b> .....				
Includes: - 2 <sup>nd</sup> co-producing country nationals resident in 2 <sup>nd</sup> co-producing country; - 2 <sup>nd</sup> co-producing country nationals resident in "3 <sup>rd</sup> countries"; - other residents of 2 <sup>nd</sup> co-producing country.				
<b>3<sup>rd</sup> CO-PRODUCING COUNTRY:</b> ..... (this line only applies to films with more than 2 countries co-producing)				
Includes: - 3 <sup>rd</sup> co-producing country nationals resident in 3 <sup>rd</sup> co-producing country; - 3 <sup>rd</sup> co-producing country nationals resident in "3 <sup>rd</sup> countries"; - other residents of 3 <sup>rd</sup> co-producing country.				
<b>CATEGORY C: "OTHER EU/EEA LABOUR"</b>				
Includes: - labour from other EU/EEA countries which is resident outside the co-producing countries.				
<b>CATEGORY D: "THIRD COUNTRY LABOUR"</b>				
Includes: - other "3 <sup>rd</sup> country" labour which is resident outside the co-producing countries.				

**SECTION 16 EUROPEAN CONVENTION POINTS TABLE**

Is the film being made under one of the UK's Bi-lateral Agreements

Go on to Bi-lateral co-production agreements

Or under the terms of the European Convention

Please provide details of the personnel and film-making elements below.

EUROPEAN ELEMENTS	POINTS	nationality/country of residence	POINTS SCORED
<b>CREATIVE GROUP:</b> Points for scriptwriter can be shared according to the nationality of the creator of the original idea, adaptor, scenario-writer & dialogue-writer.			
Director	3	/	
Scriptwriter	3	/	
Composer	1	/	
<b>PERFORMING GROUP:</b> Prioritise lead actors according to most days present during shooting. Do not include "hold days":			
1 <sup>st</sup> actor role	3	/	
2 <sup>nd</sup> actor role	2	/	
3 <sup>rd</sup> actor role	1	/	
<b>TECHNICAL &amp; CRAFT GROUP</b>			
Director of photography	1	/	
Sound mixer/recordist	1	/	
Film editor	1	/	
Production designer	1	/	
<b>OTHER ELEMENTS:</b> A studio, when used, takes precedence over shooting location for the next point:			
Studio or shooting location	1		
Post-production location	1		
			<b>POINTS TOTAL =</b>

No. of days.....  
 No. of days.....  
 No. of days.....

If the total number of points is less than 15 (the minimum normally permitted) complete the box below, stating how the work nonetheless reflects a European identity. (See UKFC Guidance notes.)

REASONS:

Please continue on a separate sheet if necessary.

## SECTION 17    ENSURING YOUR APPLICATION TO UKFC IS COMPLETE

Applicants should ensure they can at least submit the documentation listed under the “bare minimum” column below. They should submit the fuller documentation (listed under “aim to submit”) as soon as possible. The UKFC may at its own discretion require further documentation in support of an application.

Please tick the boxes below to show which documents you are enclosing to the UKFC .

Tick below	the bare minimum	aim to submit	notes
	Application form	Application form	Include the split budget in the format required in Part 9 of the form.
	Unsigned draft of the Co-producers' Agreement	Signed copy of the co-producers' agreement	A draft agreement may suffice at this stage, but before completion of the film, we must have the fully signed copy.
	A draft copy of the Collection Agreement (N.B. notes)	Fully signed copy of the collection agreement	This is only needed where the co-producers' agreement does not specify how net receipts will be shared.
	Signed copy of an Option to give the rights to make this film to at least one of the co-producers	Signed copy of an Assignment, and full chain of title or full Chain of Title Report	An Option may suffice for provisional co-production status; or, in a case where there are many writers/owners - a summary report with frontispiece and signature pages of the relevant agreements, and a full Chain of Title Report where relevant.  Nonetheless, before completion of the film we must have copies of the Assignment documents between the co-producer(s) and the writers/owners of the screenplay or underlying work.
	Synopsis of the film	One copy of the full script	A synopsis may suffice at this stage, but before completion of the film we must have the full script.
	Shooting schedule	Shooting schedule	A shooting schedule for the entire shoot is required, regardless of the countries where filming is taking place.
	Full budget (not just top-sheet)	Full budget(not just top-sheet)	This is also required in addition to the split budget detailed in the form.

## SECTION 18 CONTACT DETAILS

Please give below details of how and where you would prefer the UKFC to contact you:

Name of your preferred contact

Daytime telephone number

Mobile phone number

Fax number

E-mail address


Postal address:


## SECTION 19 DECLARATION OF APPLICANT

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

Signature for the UK co-producer	
Print name here	
Date of signature	

## SECTION 20 ADDRESS

Return the completed form, together with accompanying documentation as set out in Section 17, to:

Certification Unit  
UK Film Council  
10 Little Portland Street  
London  
SW1W 7JG



Is the whole series to be treated as a single film? Yes

Is each episode of the series to be treated as an individual co-production film in its own right? Yes

---

WHERE THE SERIES DEFINITION **IS NOT** MET

Where each episode is to be treated as an individual film, is the information given in this application form applicable to each episode? Yes   
No

**If no, separate application forms should be completed for each episode, so that we have accurate information for each episode.**

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WHERE THE SERIES DEFINITION **IS** MET:

Please answer the questions below to demonstrate how the series should be treated as a single film for the purposes of the Schedule 1 to the 1985 Films Act.

Is the series a documentary? No  Give details below at (a)  
Yes  Give details below at (b)

a). If not a documentary, please give details of how the series is a self-contained work.	
b). If a documentary, please give details of how it is a series with a common theme.	Please continue on a separate sheet if necessary

**END OF FORM**