

BRITISH FILM CERTIFICATION

CO-PRODUCTION

FINAL 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 or telephone the Certification Manager on 020 7861 7521.



Introduction

Applicants should read the UK Film Council (UKFC) and DCMS '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 online at: 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 Report

Film title in the UK	
Film title in other country (countries)	
Which Co-production Agreement(s) was/were used for this film?	
Language(s) in which a direct sound recording of the film was made	
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 of start of principal photography (or key animation) (DD/MM/YYYY)	/ /
On what date was the film first 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? (DD/MM/YY)	/ /
NATIONAL BENEFITS 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)?	
Does the film comprise a series of films?	No <input type="checkbox"/> Yes <input type="checkbox"/> Complete Appendix A
Is the film intended for theatrical exhibition?	No <input type="checkbox"/> Go on to section 2. Yes <input type="checkbox"/> 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".

2.1 Do any of the parts of the film include stock footage?	No <input type="checkbox"/> Go to section 3 Yes <input type="checkbox"/> Please give details by answering questions below	
a) Where is the stock footage obtained from?		
b) The playing time of stock footage in minutes and seconds (please give times for all such footage)	Mins	Secs
	Mins	Secs
	Mins	Secs
	Mins	Secs
c) Total playing time of all stock footage	Mins	Secs
d) Total playing time of this co-production film or, in the case of a qualifying series of films, the total playing time of the series:	Mins	Secs
e) Percentage - of the total playing time of the film as above at d) - that includes stock footage as above at c):	%	
2.2 Does more than 10% of the completed film include stock footage? Note: Credits and title sequences re-used from other or previous productions also count as stock footage.	No <input type="checkbox"/> Go on to section 3 Yes <input type="checkbox"/> Please give details by answering the question below	
State why it is appropriate that more than 10% of the total playing time of the film includes stock footage.		

SECTION 3

DETAILS OF THE PRODUCERS GROUP

PRODUCERS	Names	Nationality	Country of residence
Producers			
Executive Producers			
Associate Producers			

other (specify)			
Name those recognised by the completion bond company as producers of this film:	First name: First name: First name: First name: Surname:	Surname: Surname: Surname: Surname:	
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 <input type="checkbox"/> Yes <input type="checkbox"/>			
<i>(The next question applies to the UK's co-production agreements with Australia and New Zealand only)</i>			
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 <input type="checkbox"/> Yes <input type="checkbox"/>	

Section 4 Details of the UK co-producer(s)

N.B. If there is more than one UK co-producer the details in Section 4 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 (including post code)	
Offices and Staff Summarise what offices and staff the UK co-producer has to its name. (Please continue on a separate sheet if necessary)	
Arrangements Summarise what arrangements were 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 <input type="checkbox"/> Yes <input type="checkbox"/> Please give details below
Name of the "parent" entity:	
Address of the principal place of business of the "parent" entity:	

(including postcode)			
Status of UK Co-producer Tick one box to indicate whether the UK co-producer is a company or a partnership or an individual or other organisation.		Please tick only 1 box	What to do
	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

4.1.a Company				
Name of the country under the laws of which the Company was incorporated throughout the time the film was being made:		COUNTRY		
Address of the company's <u>registered office</u> throughout the time the film was being made: (including post code)				
Was the central management and control of the UK maker's business exercised in a Member State of the European Economic Area (e.g. the UK) throughout the time the film was being made?		Yes <input type="checkbox"/> No <input type="checkbox"/>		
The date of registration of the company (DD/MM/YYYY)		/ /		
4. 1b. Please give <ul style="list-style-type: none"> the name(s) of the director(s) of the Company and of the Company Secretary, their nationalities throughout the time the film was being made and their country of ordinary residence throughout the time the film was being made: 	First name	Surname	Nationality	Usual country of residence
4. 2. Partnership				
Please give <ul style="list-style-type: none"> the name(s) of the partners their nationalities throughout the time the film was being made and their country of ordinary residence throughout the time the film was being made: 	First name	Surname	Nationality	Usual country of residence

4.3 Individual				
Please give <ul style="list-style-type: none"> the name(s) of the partners their nationalities throughout the time the film was being made and their country of ordinary residence throughout the time the film was being made: 	First name	Surname	Nationality	Usual Country of residence
Other				
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) and nationality(ies) of the Director(s) and Secretary of the Company	First Name	Surname	nationality
Is the 2 nd co-producer a special purpose production company set up to make this film by a "parent" company/partnership /individual/other?	No <input type="checkbox"/> Yes <input type="checkbox"/> Please give details below		
Name and address of the principal place of business of the "parent" entity:			

(including post code)	
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Section 6 For tri-partite/multi-partite projects - other co-producer(s)

N.B. i) the UK's bi-lateral treaties with Germany and Norway do not allow for more than two co-producing countries to take part.

ii) if, in using another Treaty, there are more than three co-producing countries the details in this Section should also be completed for further co-producers on separate sheets.

Are there co-producers from more than two countries?	No <input type="checkbox"/> Go on to Section 7 Yes <input type="checkbox"/> Please give details by answering the questions below
Country of third co-producer	
Name of the third co-producer	
Address of its principal place of business: (including postcode)	

a) Name of the country under the laws of which the Company is incorporated:			
In respect of companies:			
b) Address of the Company's Registered office:			
c) Name(s) and nationality(ies) of the Director(s) and Secretary of the Company	First name	Surname	Nationality
Is the 3rd co-producer a special purpose production company set up to make this film by a "parent" company/partnership/individual/other?	No <input type="checkbox"/> Yes <input type="checkbox"/> Please give details below		
Name and address of the principal place of business of the "parent" entity: (including post code)			

Section 7 Financial only co-producers

See guidance notes on financial-only co-productions.

Have any of the co-producers made a contribution to the film which comprises <u>only finance and not a film-making contribution</u> ?	No <input type="checkbox"/> Go on to Section 8 Yes <input type="checkbox"/> Please give details below
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List the co-producers who contributed finance only	First name	Surname
State why the above co-producers made only 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.)		

Section 8 Finance Plan

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

The total cash budget of the film is (£ Sterling)		£	
The contracted exchange rate for the production is: (please specify other currency)		£1 = = £1	
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
			£
			£
			£
UK co-producer's cash contribution as a % of the cash budget	 %	
Cash contribution in pounds		£	
Name of 2 nd co-producer _____		2 nd 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

			£
			£
			£
2nd co-producer's cash contribution as a % of the cash budget %		
Cash contribution in pounds	£		
Name of 3 rd 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	£		

Finance from sources which are not cash flowed

Do not leave boxes blank. Where appropriate, write "N/A" in a box. If there is not enough space on this page, please continue on a separate sheet.

"Facilities or Services for Equity" deals Please 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 Please list any contingent payments 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-investment Please list any re-investment arrangements below		
Name of co-producer	Whose fees are re-invested	Total valuation attributed to

responsible for bringing this part of the financing	back into the production?	finance re-invested back into the production
		£
		£
		£
Total valuation put by co-producers on re-invested sums	£	

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.

	Part A above the line. Pre-production etc	Total £	UK good and services	2nd co-producing countries good and services	Other EU/EAA labour costs	3rd 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	£	£	£	£	£
	Part A subtotals	£	£	£	£	£
	Part B: below the line. Production etc	Total £	UK goods and services	2nd co-producing countries good and services	Other EU/EAA labour costs	3rd country spend
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	£	£	£	£	£
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	£	£	£	£	£
	Part B: below the line. Production etc (Continued)	Total £	UK goods and services	2nd co-producing countries good and services	Other EU/EAA labour costs	3rd country spend
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 (please specify)		£	£	£	£
	Part B Subtotals	£	£	£	£	£
	Part C: post-production etc.	total (£)	UK goods and services	2nd co-producing country's goods and services	Other EU/EEA labour costs	3rd 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 (please specify)	£	£	£	£	£
	Part C: sub-totals	£	£	£	£	£

	Part D: Sundries	total (£)	UK goods and services	2nd co-producing country's goods and services	Other EU/EEA labour costs	3rd country spend
80	Equity fees (UK actors' organisation)	£	£	£	£	£
81	social security/fringes	£	£	£	£	£
82	Skills Investment Fund	£	£	£	£	£
83	Legal fees on production activity	£	£	£	£	£
84	other (please specify)	£	£	£	£	£
85	other (please specify)	£	£	£	£	£
	Part D: sub-totals	£	£	£	£	£
	PART E: OTHER COSTS <i>NB: Please enter all costs in the Total (£) column regardless of which country provided the goods or services.</i>	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.,)					
103	Financing costs					
104	audit, etc.					

105	legal fees on non-production activity					
106	insurances					
107	Completion Bond/Guarantee					
108	Contingency					
109	other (please specify)					
	Part E: sub-totals	£				
	TOTAL A+B+C+D+E	total (£)	UK goods and services	2nd co-producer goods/services	Other EU/EEA labour costs	3rd 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%	%	%	%	%

Laboratories where production activity took place		
Name of facility	Country	Declare type of work done
Picture and Sound Editing Facilities Where Activity Took Place		
Name of facility	Country	Declare type of work done
Sound Recording and dubbing and ADR facilities where activity took place		
Name of facility	Country	Declare type of work done
Facility used for Music Recording		
Name of facility	Country	Declare type of work done

Section 12 Shooting and facilities in "third countries"

Do any of the producers expect the film will involve any film-making activity in any third countries?	No <input type="checkbox"/> Yes <input type="checkbox"/>	Go on to Section 13 Please give details below at 12. 1 and 12.2.
12.1 Location filming		
If the film-making involved any location filming outside of the co-producing countries, please give details at below. Write "N/A" in the boxes if necessary.		
12.1a. Why was it necessary to undertake location filming in a third country? Please continue on a separate sheet if necessary		
How many days will you be shooting on location in each country? Please continue on a separate sheet if necessary		
12.1b. Whilst on location, will any construction of sets be involved?		
12.2 Film making facilities		
If the film-making involved any production activity in facilities outside of the co-producing countries (for example: lab work for dailies/rushes, ADR work) - no matter how minor – provide details of all such work below. Please do not leave boxes blank, write "N/A" if applicable.		
Country	Type of work	Expenditure on facility

Section 13 Key Personnel

List the personnel who took part in each of the following categories. Please do not leave boxes blank. Where appropriate, write "N/A" in a box.

CREATIVE GROUP	Names	Nationality	Country of residence	
Director				
Scriptwriter(s)				
Music composer				
Music supervisor				
PERFORMING GROUP	Names	Nationality	Country of residence	No. of days present during shooting (do not include "hold days")
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
TECHNICAL GROUP	Names	Nationality	Country of residence	
1st 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

Did the film-making involve any personnel from any third countries?			No <input type="checkbox"/> Go on to Section 15 Yes <input type="checkbox"/> Please give details below.	
	In this column list functions of personnel	Nationality	Country of residence	Give reason for employing third country personnel
PRODUCERS GROUP (e.g. producers, executive producers, associate producers, etc.)				
CREATIVE GROUP (e.g. writers, directors, composers)				
PERFORMING GROUP (e.g. actors, voice artists, stunt artists, extras, crowd artists, musicians, etc.)				
TECHNICAL GROUP (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. Please include Effects Producer, Special Effects Supervisor, Stunt Co-ordinator, Gaffer, Key Grip, Best Boy.				

Section 15 Personnel involved in making the film

List the number of personnel who took part in each of the following categories. This requires you to enumerate everyone 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
Category A - UK labour				
Includes: - UK nationals resident in the UK; - UK nationals resident in "3rd countries"; - other residents of the UK.				
For co-productions under the UK-Germany and UK-Norway treaties: enumerate: - Commonwealth citizens				
Category B: Other Co-producing countries labour				
2nd Co-Producing Country:.....				
Includes: - 2nd co-producing country nationals resident in 2nd co-producing country; - 2nd co-producing country nationals resident in "3rd countries"; - other residents of 2nd co-producing country.				
3rd Co-producing country:..... (this line only applies to films with more than 2 countries co-producing)				
Includes: - 3rd co-producing country nationals resident in 3rd co-producing country; - 3rd co-producing country nationals resident in "3rd countries"; - other residents of 3rd co-producing country.				
Category C "Other EOTHER EU/EEA LABOUR"				
CATEGORY D: "THIRD COUNTRY LABOUR"				
Includes: - other "3rd country" labour which is resident outside the co-producing countries.				

If there are more than 3 co-producers, please continue on a separate sheet.

Section 16 European Convention Points Table

Was the film made under the terms of the European Convention or under one of the UK's			Bi-lateral Agreements <input type="checkbox"/> yes <input type="checkbox"/> Go on to Section 17 European Convention <input type="checkbox"/> Please give details below		
	EUROPEAN ELEMENTS	POINTS	nationality/country of residence	POINTS SCORED	Notes
CREATIVE GROUP: 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	/			
Performing Group: Prioritise lead actors according to most days present during shooting. Do not include "hold days":					
1st actor role	3	/			No. of days.....
2nd actor role	2	/			No. of days.....
3rd actor role	1	/			No. of days.....
Technical and Craft Group					
Director of photography	1	/			
Sound mixer/recordist	1	/			
Film editor	1	/			
Production designer	1	/			See note 1 below
OTHER ELEMENTS: A studio, when used, takes precedence over shooting location for the next point:					
Studio or shooting location	1				
Post-production location	1				
POINTS TOTAL =					See note 2 below
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.)					

Section 17 Ensuring your application to DCMS 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 UK Film Council .

Tick if included?	Name of form	Notes
	application form	i.e. this present form completed fully
	a print-out of the front and end screen credits	including: i) annotations indicating the nationalities and country of residence of the personnel involved in the making of the film; and ii) the credit for the co-producing countries as required by the treaty being used. N.B. This document must be signed and stamped to be shown to have been covered by the statutory declaration - see section 21 below.
	the auditors' report	see sections 8 & 9 and also the co-production guidelines
	any documents which were not submitted with your application for provisional approval	This might typically be a signed copy of the co-producers' contract. The letter of “provisional co-production status” you received from UKFC should list any outstanding documents.

Section 18 Contact Details

Please give below details of how and where you would prefer the UK Film Council 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 (*name*)

Of (*address*)

do solemnly and sincerely declare that I
(please tick correct box)

<input type="checkbox"/>	am the person	
<input type="checkbox"/>	am a partner in the firm of	<input type="text"/>
<input type="checkbox"/>	am the secretary of	<input type="text"/>
<input type="checkbox"/>	am a director of	<input type="text"/>
<input type="checkbox"/>	have another position in the organisation known as	<input type="text"/>

↓ Below please specify position held in organisation

who is/are the person(s), within the meaning of paragraph 2(1) of Schedule 1 to the Films Act 1985, incurring expenditure on production or acquisition of the film entitled:

FILM TITLE:

.....
.....

(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 this 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 conscientiously believing it to be true by virtue of the Statutory Declaration Act 1835.

Signature of above applicant making the declaration

declared at (address)

on this date

Signature of person administering the oath

<input type="checkbox"/>
<input type="checkbox"/>
Stamp of the office where oath taken
<input type="checkbox"/>

APPENDIX A Details if the film is a series of films

Does the film comprise a series of films? No There is no need to complete this Appendix.

Yes Please give details below:

For a series to qualify as a co-production, the terms of the 1985 Films Act with respect to series apply as well as whatever definition of series, if any, applies in the other co-producing country party to the co-production agreement used. To ensure that the criteria in the other country/ies are met, applicants are responsible for liaising with their co-producers in the countries concerned.

In the other co-producing country(ies), is there any other series definition in force, which this project must satisfy? No
 Yes Give details below

List the co-producing country(ies) in which a relevant definition of a "series" is in force:

--

DETAILS IDENTIFYING EACH EPISODE

Title and/or number of each episode Running time of each episode

(If there is not enough space here, you can continue on a separate sheet.)

How many episodes are you applying for on this application?

--

Total playing time of the series. (Include credits, titles, etc.) in mins

--

DEFINITION OF "SERIES" IN THE UK

Definition of a "series" in the UK can be found in the 1985 Films Act (amended 1999),

ANSWER "YES" TO ONLY ONE OF THESE TWO QUESTIONS

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.

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