|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Screen Australia Lockup Blue CMYK   |  | | --- | | OFFICE USE ONLY | | Date of Receipt: / / | | Reference No: CP. | |  |
| **INTERNATIONAL CO-PRODUCTION PROGRAM:**  APPLICATION FOR **FINAL APPROVAL**  **FORM A:** CO-PRODUCTION APPROVAL | |

**This application form is only for projects granted provisional co-production approval under Screen Australia’s revised co-production guidelines released on 5 October 2010. Contact the Producer Offset and Co-production Unit if your project had provisional approval under the old guidelines.**

**If you wish to apply for final certification for the Producer Offset at the same time,   
please also complete FORM B and submit both parts, with all attachments, in one package. FORM B is available at** [**www.screenaustralia.gov.au/coproduction**](http://www.screenaustralia.gov.au/coproductions/final_approval.aspx)

**THIS FORM MUST BE COMPLETED USING MICROSOFT WORD.   
You can use the tab key to jump to the next field.**

|  |  |
| --- | --- |
| **PROJECT TITLE:** |  |

|  |  |
| --- | --- |
| **AKA TITLE/S:** |  |

|  |  |  |  |
| --- | --- | --- | --- |
| **Co-pro reference:** | CP. | **Offset reference:** | /     / |
|  | As per provisional co-pro approval |  | As per provisional Offset approval |

|  |  |
| --- | --- |
| **CO-PRODUCING COUNTRY A:** |  |

For ‘three-way’ co-productions:

|  |  |
| --- | --- |
| **COUNTRY B:** |  |

|  |  |
| --- | --- |
| **TREATY/ies OR MOU/s UTILISED:** |  |

Are you also submitting **FORM B:** Application for Producer Offset Final Certification?  Yes  No

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
| SUBMITTING YOUR APPLICATION   * Please ensure all paperwork requested on the checklist at the back of this application form is supplied.  Projects will not be assessed until a complete application is received. * Requests to supply documents ‘in soft copy’ means either on disc (DVD or CD), or USB (PC formatted only) * Allow up to 12 weeks for a complete application to be assessed. * Applications will not be accepted via email and will only be logged once the hard copy has been received  |  |  | | --- | --- | | **Applications, including all attachments, should be sent to:  Screen Australia, Producer Offset and Co-production Unit (POCU)** | | | **Level 7, 45 Jones Street Ultimo NSW 2007** | **GPO Box 3984  Sydney NSW 2001** | | **Phone: +61 2 8113 1042 Toll free: 1800 213 099 Fax: +61 2 8113 5999  Enquiries:** [**pocu@screenaustralia.gov.au**](mailto:pocu@screenaustralia.gov.au) | | |

|  |
| --- |
| **INTRODUCTION** |

Throughout this application form, the term ‘**project**’ is used to include feature films, telemovies, television drama series, documentaries and animation.

A project may be recognised and approved as an **official co-production** only if it is made in full compliance with the terms of the co-production arrangement (ie treaty or memorandum of understanding) between Australia and the country with which a co-production is intended.

In this form ‘**nationality’** refers to citizenship or permanent residency. An individual cannot be treated as two nationalities in one application.

Please note that:

* Screen Australia reserves the right to provide details of a project’s co-production arrangements to government organisations which require this information in order to consider an application for finance.
* Screen Australia need not accept further applications from producers who have previously breached the terms of their official co-production approval.

**BEFORE YOU BEGIN**

Please refer to [www.screenaustralia.gov.au/coproduction](http://www.screenaustralia.gov.au/copros) for:

* Screen Australia’s International Co-production Program Guidelines
* The relevant co-production arrangement/s (treaty or MOU)
* Producer Offset & Co-production Fact Sheet (if relevant)

|  |  |
| --- | --- |
| Section A1 | PROJECT INFORMATION |

**ONE-PARAGRAPH SYNOPSIS**

Provide a brief synopsis of the project (this field is limited to 700 characters):

|  |
| --- |
|  |

**☞ATTACHMENTS**: As per the checklist on page 13, you must also attach:

* 2. A copy of the finished project on DVD.
* 3. A one-page synopsis (if the project is a series, a synopsis of each episode of the series as well as any overall synopsis of the series must be provided)
* 4. A copy of the final script or bible
* 5. Complete chain of title for the script, and a solicitor’s opinion letter on chain of title (if available) - the applicant must hold the appropriate rights necessary to make the project. This includes, for example, the copyright in a screenplay and the right in any underlying work on which the screenplay is based (ie a book, unpublished manuscript, etc)
* 6. Copy of the sollicitor’s opinion letter (if available)

|  |
| --- |
| PROJECT INFORMATION (CONTINUED) |

**Please select format:**

**Feature film** Running time (in minutes):

**Feature film** (large format – ie: Imax) Running time (in minutes):

**Single-episode programs (except short-form animation\*)**

Single-episode program (other than documentary) Running time (in minutes):

Single-episode program (documentary) Running time (in minutes):

**Season of a series (except short-form animation\*)**

Season of a series (drama/animation) OR  Season of a series (documentary)

A **series** must consist of at least two episodes; and

* under the ‘**old rules’** total no more than **65 episodes**
* under the ‘**new rules’** total no more than **65 commercial hours**.

See *At a Glance* for further guidance on seasons of a series and new creative concepts where relevant.

**Short-form animation\***

\* ie an animated drama or documentary program of one episode or a collection of episodes, of not less than one commercial quarter hour in *total* duration.

No. episodes:       x actual episode length       mins   
  
 = total actual running time      mins

**☞ *NOTE****: If you are also applying for Producer Offset final certification, be aware that there are eligibility requirements relating to format and duration.* ***See FORM B****.*

**LANGUAGE**

|  |  |
| --- | --- |
| Language(s) in which a direct sound recording of the film was made: |  |

**STOCK FOOTAGE**

Note that at least 90% of the footage included in the project must be specifically shot for the project.

|  |  |
| --- | --- |
| If any archival or stock footage was used, state playing time: | minutes |

|  |  |
| --- | --- |
| Section A2 | CO-PRODUCERS |

Please provide details for all co-producers (continue on a separate sheet if necessary).

**AUSTRALIAN PRODUCER DETAILS**

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **Company name** |  | | | | | | |
|  |  | | | | | | |
|  | NB: this is the company that is party to the co-producers’ agreement and might not be the same as the applicant company for the **Producer Offset** in ***Form B***. | | | | | | |
| **ABN** |  | | | | | | |
|  |  | | | | | | |
| Country under the laws of which the company is incorporated |  | | | | | | |
|  |  | | | | | | |
| Individual producer |  | | | | | | |
|  |  | | | | | | |
| Contact person for this application (name, role) |  | | | | | | |
|  |  | | | | | | |
| Business telephone |  | | Fax | |  | | |
|  |  | | | | | | |
| Mobile |  | |  | |  | | |
|  |  | | | | | | |
| Email |  | | | | | | |
|  |  | | | | | | |
| Registered address |  | | | | | | |
|  |  | | | | | | |
|  |  | State | |  | | Postcode |  |
|  |  | | | | | | |
| Business/mailing address |  | | | | | | |
|  |  | | | | | | |
|  |  | State | |  | | Postcode |  |
|  |  | | | | | | |
| Address to send final |  | | | | | | |
|  |  | | | | | | |
| approval to |  | State | |  | | Postcode |  |

|  |  |  |
| --- | --- | --- |
| ***Names of Company Directors*** | ***Citizenship*** | ***Residency*** |
|  |  |  |
|  |  |  |
|  |  |  |
|  |  |  |

|  |  |  |
| --- | --- | --- |
| ***Beneficial owners of shares in the Applicant Company*** | ***Citizenship*** | ***Residency*** |
|  |  |  |
|  |  |  |
|  |  |  |
|  |  |  |

**☞ ATTACHMENT**: 7. As per the checklist on page 13, you must also attach an ASIC search, detailing ABN, registered address, and names and addresses of company directors for the Australian production company

|  |
| --- |
| CO-PRODUCERS (CONTINUED) |

**FOREIGN CO-PRODUCER DETAILS**

|  |  |  |  |
| --- | --- | --- | --- |
| **Company name** |  | | |
|  |  | | |
| Individual producer |  | | |
|  |  | | |
| Country under the laws of which the company is incorporated |  | | |
|  |  | | |
| Registered business address |  | | |
|  |  | | |
| Email |  | | |
|  |  | | |
| Name of company secretary: |  | Nationality |  |
|  |  | | |
| Company directors: Name |  | Nationality |  |
|  |  | | |
| Name |  | Nationality |  |
|  |  | | |
| Name |  | Nationality |  |
|  |  | | |
| Name |  | Nationality |  |
|  |  | | |
| Name |  | Nationality |  |

**Third co-producer details (if a three-way co-production)**

|  |  |  |  |
| --- | --- | --- | --- |
| **Company name** |  | | |
|  |  | | |
| Individual producer |  | | |
|  |  | | |
| Country under the laws of which the company is incorporated |  | | |
|  |  | | |
| Registered business address |  | | |
|  |  | | |
| Email |  | | |
|  |  | | |
| Name of company secretary: |  | Nationality |  |
|  |  | | |
| Company directors: Name |  | Nationality |  |
|  |  | | |
| Name |  | Nationality |  |
|  |  | | |
| Name |  | Nationality |  |
|  |  | | |
| Name |  | Nationality |  |
|  |  | | |
| Name |  | Nationality |  |

**☞ATTACHMENT**: As per the checklist on page 13, you must also attach:

* 8. Details for any co-producers in addition to those provided above
* 9. A copy of the agreement between the co-producers, including all provisions required by the relevant co-production arrangement/s (see relevant provisions of treaty/ies or MOU for contractual requirements)

|  |  |
| --- | --- |
| Section A3 | BUDGET AND EXPENDITURE |

|  |  |  |
| --- | --- | --- |
| **Total budget** | A$ | A |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Australian co-producer’s financial contribution: | A$ |  | % of budget: | B |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Foreign co-producer’s financial contribution (Co-producing Country A from page 1): | A$ |  | % of budget: | C |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Third co-producer’s financial contribution (Co-producing Country B from page 1  - if applicable) | A$ |  | % of budget: | D |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Total amount spent on **Australian elements** of the project (whether in Australia or overseas): | A$ |  | % of budget: | E |

**NOTES:**

* The total budget (**A**) should be the sum of **B**, **C** and **D.**
* The percentage of the budget spent on Australian elements of the co-production (**E**)   
  must be reasonably similar, proportionally, to the Australian financial contribution (**B**).   
  Some leeway is permitted in meeting this requirement: the proportion of expenditure on Australian elements can be up to **5 per cent less** or up to **15 per cent more** than the financial contribution of the Australian co-producer. This means, for example, that if the Australian financial contribution is 60 per cent, the expenditure on Australian elements must be between 55 per cent and 75 per cent of the total budget.
* In all cases, all co-producers’ financial contribution must not be less than the minimum required by the relevant treaty (typically 20 per cent or 30 per cent).

**☞ATTACHMENTS**:

* 10. As per the checklist on page 13, you must also attach a final cost report in Australian dollars, with the Australian and foreign co-producer elements and their costs clearly identified. Expenditure on third country elements (eg location filming) must also be clearly identified.
* 11. As per the checklist on page 13, you can also attach a production audit

|  |  |
| --- | --- |
| Section A4 | FINANCIAL CONTRIBUTIONS |

Please complete the tables below to provide a complete breakdown of all the amounts provided by each   
co-producer to the total cost of the production, including the:

* actual source(s)
* nationality of source(s)
* amount provided from each source; and
* details of the rights acquired by the contribution in question, whether they be distribution and/or broadcast rights (include territories), recoupment position, profit participation, or any combination of these and/or other rights and entitlements.

The ‘total’ in each section must equal the totals indicated in Section A3 at **B**, **C** and **D** (if relevant).

**Sources of the Australian co-producer’s financial contribution**

|  |  |  |  |
| --- | --- | --- | --- |
| Source | Nationality | Amount (A$) | Type of finance and rights acquired |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
| Producer Offset (where relevant) | Australian |  | (Please indicate how the Offset has been cashflowed, if relevant) |
| Total Australian producer |  | A$ | *This figure should equal the total Australian co-producer’s financial contribution (****B****) in section 3.* |

**Sources of the foreign co-producer’s financial contribution**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| Source | Nationality | | Amount (A$) | | Type of finance and rights acquired |
|  |  | |  | |  |
|  |  | |  | |  |
|  |  | |  | |  |
|  | |  | |  |  |
|  |  | |  | |  |
| Total foreign producer |  | | A$ | | *This figure should equal the total foreign co-producer’s financial contribution (****C****) in section 3.* |

**Sources of the third co-producer’s financial contribution (if applicable)**

|  |  |  |  |
| --- | --- | --- | --- |
| Source | Nationality | Amount (A$) | Type of finance and rights acquired |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
| Total third producer |  | A$ | *This figure should equal the total foreign co-producer’s financial contribution (****D****) in section 3.* |

**☞ ATTACHMENTS**: 12. As per the checklist on page 13, you must also attach copies of all financing documentation that commits finance to the production as listed above.

|  |  |
| --- | --- |
| Section A5 | PERSONNEL |

**ALL FORMATS**

**Personnel must be ‘nationals’ (citizens) or permanent residents of Australia or the co-producing country/ies**There are very few exceptions to this rule. For permitted exceptions, see section 3.4 of the *International Co-production Program Guidelines*, available at [www.screenaustralia.gov.au/coproductions/eligibility/participants.aspx](http://www.screenaustralia.gov.au/coproductions/eligibility/participants.aspx)

**Please list all personnel that are not nationals or permanent residents of the co-producing countries**

|  |  |  |
| --- | --- | --- |
| **Credit/Role** | **Name** | **Nationality\*** |
|  |  |  |
|  |  |  |
|  |  |  |
|  |  |  |
|  |  |  |
|  |  |  |

\* Country of which the person is a citizen or permanent resident.

**AUSTRALIAN QUALIFYING POINTS**

To assess the **creative contribution** of Australians to the co-production, a system of allocating ‘Australian Qualifying Points’ (AQP) is used. As a proportion of total points, the AQP must:

* meet the relevant treaty minimum, and
* be reasonably similar to the Australian financial contribution (**B** at section A3, page 6).

For more details, see section 4 of the *International Co-production Program Guidelines*.   
[www.screenaustralia.gov.au/coproductions/points\_test.aspx](http://www.screenaustralia.gov.au/coproductions/points_test.aspx)

**Please complete the points table relevant to your project on the following pages.**

Note that:

* ‘Nationality’ means the country of which the person is a citizen or permanent resident.
* An individual cannot be treated as two nationalities in one application
* Splitting of points may be approved on a case-by-case basis (for example, where each co-producing country has one writer each engaged on a television series)
* Revoicing or narrating in the language of each co-production country will result in the points being split.
* For cast, ensure character names are listed in the first column in order of size of role. Screen Australia will assess role size on the basis of a line count, unless you are able to satisfy us that some other method should be used for this project (for example, where the lead character is mute).

**☞ ATTACHMENTS**: As per the checklist on page 13, you must also attach:

* 13. A complete list of front and end credits which indicates the nationality (citizenship /permanent residency) of each participant. For television series, the credits for the first and last episodes should be provided as well as a list of any credits that differ in other episodes.
* 14. A final cast and crew list for the project (including nationality (citizenship /permanent residency) where this information is not already included in the program credits referred to above (for documentaries this must include a narrator or on-screen presenters (if applicable), and for animated projects this must include lead voices)

|  |
| --- |
| PERSONNEL CONTINUED |

**DRAMA – Feature film and TV drama (except animation)**

Applications for drama must allocate 15 points in total.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Compulsory roles** | **Name** | **Nationality1** | **AQP** | **Max points** |
| *Screenwriter* |  |  |  | 2 |
| *Director* |  |  |  | 2 |
| *DoP* |  |  |  | 1 |
| *Editor* |  |  |  | 1 |
| ***Lead Cast*** *(insert character name)***2** | | | | |
| *1* |  |  |  | 1 |
| *2* |  |  |  | 1 |
| *3* |  |  |  | 1 |
| *4* |  |  |  | 1 |
| **Discretionary roles/elements (you must choose 5 from below)3** | | | | |
| *1* |  |  |  | 1 |
| *2* |  |  |  | 1 |
| *3* |  |  |  | 1 |
| *4* |  |  |  | 1 |
| *5* |  |  |  | 1 |
| **TOTAL** | | |  | 15 |
| **AUSTRALIAN PERCENTAGE4** [(AQP/15)%] | | |  | % |

**NOTES**

1. **Nationality** means the country of which the person is a citizen or permanent resident. An individual cannot be treated as two nationalities in one application.
2. **Characters** should be listed in order of size of role. Screen Australia will assess role size on the basis of a line count, unless you are able to satisfy us that some other method should be used for this project (for example, where the lead character is mute).
3. **Discretionary roles/elements:**

You **must choose** 5 x discretionary roles/elements, regardless of whether they are Australian or not. For example, you may choose a French Composer and VFX Supervisor, and an Australian Sound Designer and Costume Designer.

* Composer
* Costume Designer
* Production Designer
* Script Editor
* Sound Designer
* Underlying work
* VFX Supervisor
* ‘Other’ senior key role specific to the project such as choreographer, special make-up design etc.

**☞ATTACHMENT**: 15.If ‘Other’ is selected, you must provide a statement justifying why the role in question is important for this project. Note: only one point can be allocated under the category of ‘other’.

4. **Australian percentage creative contribution** must be reasonably similar to the   
Australian financial contribution (**B**) in section A3.

|  |
| --- |
| PERSONNEL CONTINUED |

**ANIMATION (includes all animated formats, including feature films & TV series)**

Applications for animation must allocate 13 points in total.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Compulsory roles** | **Name** | **Nationality1** | **AQP** | **Max points** |
| *Screenwriter* |  |  |  | 2 |
| *Director/Animation director* |  |  |  | 2 |
| *Key animator* |  |  |  | 1 |
| *Storyboard artist* |  |  |  | 1 |
| ***Lead Cast*** *(insert character name)***2** | | | | |
| *1* |  |  |  | 1 |
| *2* |  |  |  | 1 |
| *3* |  |  |  | 1 |
| **Discretionary roles/elements (you must choose 4 from below) 3** | | | | |
| *1* |  |  |  | 1 |
| *2* |  |  |  | 1 |
| *3* |  |  |  | 1 |
| *4* |  |  |  | 1 |
| **TOTAL** | | |  | 13 |
| **AUSTRALIAN PERCENTAGE4** [(AQP/13)%] | | |  | % |

**NOTES**

1. **Nationality** means the country of which the person is a citizen or permanent resident. An individual cannot be treated as two nationalities in one application
2. **Characters** should be listed in order of size of role. Screen Australia will assess role size on the basis of a line count, unless you are able to satisfy us that some other method should be used for this project (for example, where the lead character is mute).   
   Revoicing or narrating in the language of each co-production country will result in the points being split.
3. **Discretionary roles/elements:**

You **must choose** 4 x discretionary roles/elements, regardless of whether they are Australian or not. For example, you may choose a French Editor and Composer and an Australian Voice Director and Key Background Artist.

* Editor
* Key Background Artist
* Composer
* Sound Designer
* Underlying work
* Key Model Designer
* Voice/actors director
* ‘Other’ senior key role specific to the project such as 3D modeller, digital compositor, previs animator etc.

**☞ATTACHMENT**: 15.If ‘Other’ is selected, you must provide a statement justifying why the role in question is important for this project. Note: only one point can be allocated under the category of ‘other’.

4. **Australian percentage** **creative contribution** must be reasonably similar to the   
Australian financial contribution (**B**) in section A3.

|  |
| --- |
| PERSONNEL CONTINUED |

**DOCUMENTARY (includes feature documentaries)**

Applications for documentaries must allocate 10 points in total.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Compulsory roles** | **Name** | **Nationality1** | **AQP** | **Max points** |
| *Screenwriter* |  |  |  | 2 |
| *Director* |  |  |  | 2 |
| *DoP* |  |  |  | 1 |
| *Editor* |  |  |  | 1 |
| **Discretionary roles/elements (you must choose 4 from below) 2** | | | | |
| *1* |  |  |  | 1 |
| *2* |  |  |  | 1 |
| *3* |  |  |  | 1 |
| *4* |  |  |  | 1 |
| **TOTAL** | | |  | 10 |
| **AUSTRALIAN PERCENTAGE3** [(AQP/10)%] | | |  | % |

**NOTES**

1. **Nationality** means the country of which the person is a citizen or permanent resident. An individual cannot be treated as two nationalities in one application
2. **Discretionary roles/elements:**

You **must choose** 4 x discretionary roles/elements, regardless of whether they are Australian or not. For example, you may choose a French Composer and Narrator, and an Australian Researcher and Sound Recordist.

* Composer
* Researcher
* Narrator (note that revoicing or narrating in the language of each co-production country will result in the points being split)
* Sound Designer, Sound Recordist, Sound Editor or Sound Mixer
* Underlying work or subject matter (ie a documentary about Uluru could claim one point)
* ‘Other’ senior key role specific to the project such as underwater DoP, art director, VFX supervisor etc.

**☞ATTACHMENT**: 15.If ‘Other’ is selected, you must provide a statement justifying why the role in question is important for this project. Note: only one point can be allocated under the category of ‘other’.

3. **Australian percentage** **creative contribution** must be reasonably similar to the   
Australian financial contribution (**B**) in section A3.

|  |  |
| --- | --- |
| Section A6 | PRODUCTION SCHEDULE |

Please complete the production schedule below. You must also supply a full production schedule, or calendar, and shooting schedule, clearly identifying any work that took place **offshore.**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| ***Production stage*** | ***Total weeks each stage*** | ***Dates***  *(DD/MM/YY – DD/MM/YY)* | ***Weeks in Australia*** | ***Weeks outside Australia*** | ***Non-Australian Country*** |
| *Research & Development* |  |  |  |  |  |
| *Pre-production* |  |  |  |  |  |
| *Principal Photography* |  |  |  |  |  |
| *Post-production: Edit* |  |  |  |  |  |
| *Post-production: Sound* |  |  |  |  |  |
| *Post-production: CGI* |  |  |  |  |  |
| *Post-production: Music* |  |  |  |  |  |
| *Post-production: Mix* |  |  |  |  |  |
| *Total Post-production\** |  |  |  |  |  |
| \* This may not be a cumulative total of the above as some tasks may have been undertaken at the same time. |  |  |  |  |  |
| ***Total number of production weeks*** |  |  |  |  |  |
| (highlighted cells only; do not include research & development) |  |  |  |  |  |

**☞ ATTACHMENTS**: As per the checklist on page 13, you must also attach:

* 16. For feature films and television drama – production and shooting schedules for the project’s shooting period
* 17. For feature films and television drama – daily progress reports for the project’s shooting period
* 18. For documentaries – a comprehensive production schedule (if no progress reports are available)

|  |
| --- |
| SUPPORTING DOCUMENTATION CHECKLIST |

**INSTRUCTIONS**

* Please confirm by marking the boxes below that the relevant attachments have been submitted.
* SOFT COPY means either on disc (DVD or CD), or USB (PC formatted only).
* Supply all paperwork in loose leaf form, clipped together or in a document wallet. Do not bind or staple documents together or submit paperwork in plastic sleeves or ring binders.
* Please collate documents in the order indicated in the checklist.

1. Any documents requested in Screen Australia’s provisional approval letter

Attached   (**SOFT & HARD** copy)

**SECTION A1 DOCUMENTATION**

1. One copy of a DVD of the completed project

Attached 

1. One page synopsis   
   Attached   (**SOFT & COPY** & **SOFT COPY** - in Word format, not PDF)
2. Copy of the final script or bible

Attached   (**SOFT COPY** only)

1. Copy of fully executed final chain of title documents (ie PIA, writer, script editor and director agreements, including   
   if appropriate

(a) Supporting documents which outline all parties who have a beneficial interest in the copyright of the film, including agreements relating to the transfer of production responsibility from a previous production company or companies

(b) Supporting documents which set out creative rights and recoupment for any non-Australians

Attached  **(SOFT COPY only**)

1. Copy of solicitor’s opinion letter (if available)  
   Attached  **(SOFT & HARD COPY**) Not available

**SECTION A2 DOCUMENTATION**

1. ASIC search, detailing ABN, registered address, and names and addresses of company directors for the Australian production company.  
   Attached  (**SOFT** & **HARD** copy)
2. Details for any co-producers in addition to those provided in section A2Attached   (**SOFT** & **HARD** copy) Not applicable
3. A copy of the signed agreement between the co-producers, including all provisions required by the relevant co-production arrangement/s (see relevant provisions of treaty/ies or MOU for contractual requirements) – generally this would be known as the *Co-producer’s Agreement*.

Attached   (**SOFT** & **HARD** **COPY**)

**SECTION A3 DOCUMENTATION**

1. A copy of the final cost report (in Australian dollars) with the Australian elements and their costs clearly identified. Expenditure on third country elements (for example, costs relating to location filming) should also be clearly identified.

Attached   (**SOFT** & **HARD** **COPY**)

1. Production audit (if available) - this is the Auditor’s audit of the total production costs of the film in accordance with the film’s budget categories and in a form satisfactory to Screen Australia. The Auditor must be a registered Company Auditor independent of the applicant company and the producer.

Attached   (**SOFT** & **HARD** **COPY**) Not available 

**SECTION A4 DOCUMENTATION**

1. Copies of fully executed financing agreements

Attached   (**SOFT** & **HARD** **COPY**)

**SECTION A5 DOCUMENTATION**

1. A complete list of front and end credits which indicates the nationality (citizenship /permanent residency) of each participant. For television series, the credits for the first and last episodes should be provided as well as a list of any credits that differ in other episodes.

Attached   (**SOFT** & **HARD** **COPY**)

1. A final cast and crew list for the project (including nationality (citizenship /permanent residency) where this information is not already included in the program credits referred to above (for documentaries this must include a narrator or on-screen presenters (if applicable), and for animated projects this must include lead voices)

Attached   (**SOFT** & **HARD** **COPY**) Not applicable

1. If relevant, justification for the inclusion of ‘other’ roles in the points test for creative contribution  
   Attached   (**SOFT** & **HARD** **COPY**)

**SECTION A5 DOCUMENTATION**

1. For feature films and television drama – production and shooting schedules for the project’s shooting period

Attached  (**SOFT COPY only**) Not applicable

1. For feature films and television drama – daily progress reports for the project’s shooting period

Attached  (**SOFT COPY only**) Not applicable

1. For documentaries – a comprehensive production schedule (if no progress reports are available)

Attached   **(SOFT & HARD COPY**) Not applicable

**OTHER DOCUMENTATION**

1. A statutory declaration made by the Australian co-producer to confirm that all information now being supplied to Screen Australia in relation to the application for final co-production approval is accurate and that all information previously supplied to Screen Australia and which remains unchanged is also accurate. See the form of statutory declaration attached

Attached   (**SOFT** & **HARD** **COPY**)

**Additional attachments are required if you are also applying for Producer Offset final certification; see *FORM B*.**

I acknowledge that this application form contains personal information and that Screen Australia will manage this information in accordance with the [Screen Australia Privacy Policy](http://www.screenaustralia.gov.au/about_us/privacy.aspx) and the [Privacy Act 1988](http://www.comlaw.gov.au/Details/C2014C00076). I have read and understand Screen Australia’s Privacy Policy. I have obtained the consent of all individuals named in this form to provide Screen Australia with the personal information about them in the form, and confirm that I have made them aware that this information will be managed in accordance with Screen Australia’s Privacy Policy and the Privacy Act 1988.

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| DATE: |  | – |  | – |  | |  |
|  | DAY |  | MON |  | YEAR |  | |

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| STATUTORY DECLARATION |

I, \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_, \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_,  
 (Name of Authorised signatory on behalf of the applicant company, Role of Authorised Signature  
  
of  
  
\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_  
  
\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_,  
(address of Authorised signatory,)

do solemnly and sincerely declare on behalf of

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_  
(Name of applicant company)

that the information contained in the application for Final Approval as an official Co-production, and the documents attached to it, is correct and true in every particular and I make this solemn declaration by virtue of the *Statutory Declarations Act 1959*, and subject to the penalties provided by that Act for the making of false statements in statutory declarations, conscientiously believing the statements contained in this declaration to be true in every particular.

Signature of applicant

Declared at

On the \_\_\_\_\_\_\_\_\_\_\_ day of \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_, 20\_\_\_

Before me,

Signature

Name

(please print full name)

Qualification

Address

*Note: A penalty of imprisonment for four years applies to the offence of making a false statement in a Statutory Declaration.*

*A full list of prescribed persons before whom a Statutory Declaration may be made is available from the Department while the legislation governing this provision can be sourced online from the Federal Government’s legal information retrieval database at*

<http://www.ag.gov.au/Publications/Pages/Statutorydeclarationsignatorylist.aspx>