



APPLICATION FORM (ROUND 44)

Open for Submissions 04 March 2019
Closing Date 02 April 2019

NOTE: Please include as much information as possible on this form. If you are unable to complete all the information, you can still proceed with your application. However, you are advised to provide as much information as you can as the application form outlines all information that is taken into account by the Premiere Fund in the course of assessing all projects in the round against each other competitively. So, the more information you provide, the more competitive your application will be in whichever round you choose to progress your application!

Problems filling out the boxes in this document? You can fill out the boxes by "right clicking" on your PC (and then select "Add Text"). If you are using Mac, enable the right click (see how to, here: store.apple.com/au/question/answers/how-do-you-right-click-on-mouse.). Then try right click and select "Edit text" (or CTRL+click), and you should be able to type into the fields. Double click on checkboxes to check or uncheck.

SECTION [1] APPLICANT DETAILS & DECLARATION

(must include Victoria-based producer who will be a signatory to final contracts/PIA and receive a producer credit)

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Producer (Applicant) (based in Victoria)
Applicant/Company Name (for contracting purposes)
Street Suburb
Town/City Post Code
Landline Mobile
E-mail
Website (if applicable)
ABN (11 digits) or CAN

The above ABN must be a Victorian-based company and registered for GST.

I, the applicant, declare that I am an Australian citizen and that myself and the company are resident and based in Victoria, that all payments arising from this application will be made to this Victorian company (or to a Special Purpose Vehicle (SPV) company based in Victoria), that I will be a signatory to the long-form/PIA and all contracts arising from this Film, that I will receive a Producer (or Executive Producer) credit on the Film and that I have not applied more than twice before with this project to the Premiere Fund.

I further declare that I have read section 5.1 of the guidelines and that my project satisfies the eligibility criteria as set out in section 5.1

Signed
Print Name
Date

**SECTION [2] PROJECT APPLICATION DETAILS**

**2[A] TITLE OF FILM/PROJECT**

Title

Logline (25 words or less)

Genre (comedy, drama, arts etc.)

Short Synopsis (1 paragraph)

Longer Synopsis (half page)

**2[B] PROJECT STATUS**

Proposed Length  Minutes (NOTE: 80-120 minutes **only**)

- Format (please tick)  Theatrical Narrative Drama Feature  
 Theatrical (Feature Length) Documentary

Anticipated MIFF Delivery Date

(Final delivery **no later** than 01 June in year of MIFF – this is a core condition of funding)

Delivery format (please tick)  I acknowledge and agree to deliver as per section 7.2 of guidelines

- Status (tick one)
- Fully developed script **OR** (if documentary) full outline/proposal (clearly setting out those elements justifying feature length and theatrical release)
  - In production or partially shot;
  - In post-production;
  - Completed

**SECTION [3] MIFF WORLD PREMIERE STATUS**

All projects submitted must either demonstrate that:

- > they can premiere at **MIFF 2020** (July- Aug) **and/or**
- > they are being presented to a Screen Australia Board Meeting up to end June 2019.

To be eligible for MIFF Funding all applicants must fill out the following **A and/or B** Declaration.

**Premiere Declaration:**

**3[A]** I, the applicant, declare that The Project stated on this application form will be completed and delivered for a Premiere at **MIFF 2020**  **Yes (tick)**

**AND** I certify that The Project has not, and will not, screen publicly anywhere prior to or during the MIFF Premiere Period, which concludes two (2) weeks after the end of MIFF, and I agree there will be no promotion of the post-MIFF release prior to one (1) day after the end of MIFF, and I agree MIFF's Programmer(s) have final discretion to choose whether to screen the film at MIFF and in which slot(s) and to determine the nature of of the screening promotion and the ticketing entitlements.  **Yes (tick)**

**3[B]** **AND** I have attached signed holdback forms from ALL of the distributor(s)/sales agents/broadcaster(s) attached to The Project indicating their agreement that the film will not screen/transmit prior to or during the MIFF Premiere Period, which concludes two (2) weeks after the end of MIFF, and that MIFF has unfettered advertising and promotional rights for its Screenings and that promotion and marketing of the post-MIFF release of the Film will not occur earlier than one (1) day after the end of MIFF, as well as agreeing that MIFF will have non-exclusive Travelling/Special Events and Encore screening rights (or, if these elements are not yet attached, I (the producer) have attached the form undertaking to ensure that all deals with end-users will ensure the Premiere (screening and promotional) Holdback for MIFF)  **Yes (tick)**

**[NOTE: Use the holdback forms at end of Application Form – do NOT generate new letters; only signed forms are valid]**

**And/Or (if applicable):**

**3[C]** I, the applicant declare that The Project is "going-up" to a Screen Australia Board Meeting prior to end of June 2019.  **YES**  **NO**

**AND**, if yes, I certify that Screen Australia will be able to confirm to MIFF its knowledge of the project's status with Screen Australia.  **YES**

**3[D]** I agree to participate, if requested, in a Premiere Fund discussion panel session at **MIFF 37°South Market**, Q&A sessions at MIFF and will, if requested, endeavour to make the director available to participate in **MIFF Accelerator Lab** sessions.  **Yes (tick)**

**3[E] Headline Shooting and/or Post-production schedule:**

| Schedule Item      | Date |
|--------------------|------|
| Pre-production     |      |
| Start of Shoot     |      |
| Start of Post      |      |
| Rough Cut          |      |
| Fine Cut           |      |
| Pre-lock screening |      |
| Delivery           |      |

**\*If you do not have the items marked in yellow above you DO NOT have an eligible application\***

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**SECTION [4] NON – DEFAULT & ACQUITAL**

All applicants must complete Section 4.

I, the applicant, declare that myself and the production company and any previous production companies I have been association with, are not in default of any monetary, reporting or contractual obligations to the Victorian, or Federal Australian Governments or the Victorian and Federal screen agencies, and that I fully honoured and acquitted all obligations arising from any previous funding support from the Premiere Fund.

**(This is a requirement for a valid application)**  Yes

**SECTION [5] FINANCING**

**5[A] Project Budget** A\$

**5[B] Amount**

NOTE: The amount of Support the project is eligible to apply for depends on the stage of production/financing that the project is at:

- **COMPLETED PROJECTS:** can seek **distribution/marketing advances** of up to **A\$35,000** (generally matching financial commitments of distributors);
- **FULLY or PARTIALLY SHOT PROJECTS:** can seek **completion/enhancement funding** of up to **A\$85,000**;
- **SCRIPTS:** (or fully developed proposals/outlines in the case of documentaries) in an advanced state of financing can seek mini-gap **equity investment** (or loans) of up to **A\$180,000** (or 10% of the budget, whichever is lower).

Which of the above categories does the project belong to? \_\_\_\_\_

**Amount requested from MIFF Premiere Fund? A\$**

**5[C] Projects seeking distribution/marketing Support ONLY**

- i. Attach your distribution budget (and plan), prepared with your distributor and/ or your sales agent.  **Yes (tick)**
- ii. Attach your distribution offer including all terms and/or evidence of other distribution (and/or world sales agent) funding (preferably matching the amount sought from MIFF).  **Yes (tick)**
- iii. Attach evidence of agreement from investors in the project to the project's application for a marketing/distribution advance from MIFF.  **Yes (tick)**
- iv. Attach a narrative (prepared with the distributor) of the marketing/ distribution plan/strategy, which shows how MIFF funding will be used & how it will enhance the effort.  **Yes (tick)**

**5[D] DEVELOPMENT**

Which agencies contributed to the development of the Project?

| Agency                         | Amount |
|--------------------------------|--------|
|                                |        |
|                                |        |
|                                |        |
| <b>TOTAL DEVELOPMENT – A\$</b> |        |

Name of script editor? \_\_\_\_\_

**5[E] Financing**

Show plan (or budget in case of completed projects) for 100% financing/budget **(including MIFF)**

**\* The final amount must equal the amount of your submitted budget**

|    | Organisation<br>(Eg Screen Australia, FV, Distributor, TV, sales agent, etc) | Type of Finance<br>(Equity, presale, advance, Loan, incentive, etc) | Amount<br>A\$ | % of budget        | Copy of deal or application acknowledged<br>attached.<br>(Y or N) | Secured / Applied | Date of decision | Contact Name and Email                                  |
|----|--|---|---------------|--------------------|---|-------------------|------------------|---|
| 1  |  |   |               |                    |   |                   |                  |   |
| 2  |  |   |               |                    |   |                   |                  |   |
| 3  |  |   |               |                    |   |                   |                  |   |
| 4  |  |   |               |                    |   |                   |                  |   |
| 5  |  |   |               |                    |   |                   |                  |   |
| 6  |  |   |               |                    |   |                   |                  |   |
| 7  |  |   |               |                    |   |                   |                  |   |
| 8  |  |   |               |                    |   |                   |                  |   |
| 9  |  |   |               |                    |   |                   |                  |   |
| 10 |  |   |               |                    |   |                   |                  |   |
| 11 |  |   |               |                    |   |                   |                  |   |
| 12 |  |   |               |                    |   |                   |                  |   |
|    | <b>TOTAL:</b>  | <b>A\$</b>  |               | <b>100% Budget</b> |   |                   |                  | <b>Ensure this matches your submitted budget amount</b> |

**Notes:** If the finance plan includes state screen agency, include the decision letter from them.  
 If the finance plan includes Screen Australia Producer Program Fund for Documentary, you need either the "short-listing" letter or final decision letter for a valid application.

I have included letters of intent or commitment and details of all secured deals mentioned in 5E above

**Yes**

I have attached copies of sales estimates from the project's sales agent.

**Yes**

I have attached a collections agency agreement (if available).

**Yes**

**No**

I have attached a copy of the Provisional Offset certification (if applicable).

**Yes**

**Project not eligible**

I have attached a copy of the official co-production status if the project is to be financed as an official co-production.

**Yes**

**Not applicable**

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**5[F] RECOUPMENT**

All applications should complete this section, including distribution/marketing applications (which should show if distributor commitment will recoup alongside MIFF Support).

NOTE: If you are applying for loan, read sections 7.7 and 7.8 of the guidelines.

**Outline** your proposed recoupment structure, clearly showing where MIFF Funding would recoup on terms at least **no less favourable than other equity investors**

**SECTION [6] BUDGET & LEGALS**

**6[A] BUDGET**

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**i. All applicants:**

I have attached the full budget of the project (in the standard Screen Australia "A to Z" format as per [http://www.screenaustralia.gov.au/filmmaking/budgeting/a\\_z.aspx](http://www.screenaustralia.gov.au/filmmaking/budgeting/a_z.aspx)), with top sheet (the total for which equals the total in the table in section 5[E] of this application), including MIFF legal fee and E&O if not previously budgeted for

Yes (please tick)

**ii. Completion/Enhancement applicants only:**

I have also attached a separate completion/enhancement budget, which clearly

> separates the budget spent to date from the budget for work yet to be completed (ie: work yet to incur expenses and yet to be paid for)

and which has a

> column clearly identifying which items MIFF funding will be paying for, (including MIFF legals and E&O if not previously budgeted for)

Yes  Not applicable

**iii. For all shooting & completion projects:**

I have attached my Completion Bond letter of commitment showing the agreed cost of the bond, certifying that the film can be made for the budget and within schedule:

**(This is a requirement for a valid application)**  Yes

Name of Bond Company \_\_\_\_\_ (required)

Agreed cost of Bond \_\_\_\_\_ (required)

iv. **For all projects:**

I have the MIFF legal levy in the budget  Yes (This is required to be budgeted for)

I have budgeted for captioning and audio descriptions  Yes (This is required to be budgeted for)

I have E & O insurance and all other insurances and indemnities in place/ budgeted for  Yes (This is required to be budgeted for)

My budget provides for the hire of facilities for a MIFF staff screening  Yes (This is required to be budgeted for)

Successful applicants will be required to furnish copies of these insurances.

**6 [B] LEGAL REQUIREMENTS (COPYRIGHT and CHAIN OF TITLE)**

I have attached chain of title / copyright documentation/opinion.  Yes (This is required to be submitted OR a legal opinion attesting to the effectiveness of these documents)

**\*If you do not have the items marked in yellow above you DO NOT have an eligible application \***

**6 [C] INDIGENOUS CONTENT/TEAM**

The project has indigenous content or participation?  Yes  No

If Yes, attach written permission from the subject(s) and the community for the project.  Yes

Also, if you have indigenous content/participation, please certify that you have consulted with Screen Australia's Indigenous Unit and that they will be aware of the project if contacted by the Premiere Fund.

Yes

**NAME OF S.A. indigenous officer:**\_\_\_\_\_

**SECTION [7] SUPPORT TYPE & MATERIALS**

**7 [A] Production Funding applicants ONLY:**

I have attached my theatrical feature script

or

feature length documentary outline/proposal

(clearly demonstrating case for feature length and theatrical release)

Yes (Go to 7C)

Not applicable (Go to Q7[B])

**OR**

**7 [B] ALL Completion/Enhancement AND Distribution/Marketing funding applicants:**

I have submitted the Project, fully or partially shot.

Yes (Go to Q7[C])

Not applicable (Go to Q7[D])

**7 [C] Vimeo link(s) for cut of film and/or trailer/teaser/etc**

\_\_\_\_\_ Password: \_\_\_\_\_

\_\_\_\_\_ Password: \_\_\_\_\_

**7 [D] MARKETING STATEMENT (ANZ)**

Statement of pathway(s) to local audiences.

Please put all information on this form – do not include extra materials.

*If your project has an ANZ distributor attached, please paste-in a short marketing statement from them in the box below; if you do not have a distributor, please generate a narrative here around who you see as the film's key audiences (and why) and how you will seek to reach them.*



**7 [E] MARKETING STATEMENT (OVERSEAS)**

Statement for international marketing of project either by the applicant or the world sales agent. Please put all information on this form – do not include extra materials.

*If your project has a World Sales Agent attached, please paste-in a short marketing statement from them addressing the overseas strategy for the film and how it will be marketed to overseas distributors.*

**7 [F]**

If the project does not yet have a distributor and/or WSA, please outline which WSAs and/or local distributors you have approached, or plan to approach, in the table below:

| Company Name | Date | Contact person | Email address |
|--------------|------|----------------|---------------|
|              |      |                |               |
|              |      |                |               |
|              |      |                |               |
|              |      |                |               |
|              |      |                |               |
|              |      |                |               |
|              |      |                |               |

**SECTION 8 CREATIVE**

**8 [A] Talent**

Please list your key cast or talent and attach any letters of intent/commitment.

| Key Cast | Attached or proposed | Letter? Y/N | State of residence |
|----------|----------------------|-------------|--------------------|
|          |                      |             |                    |
|          |                      |             |                    |
|          |                      |             |                    |
|          |                      |             |                    |
|          |                      |             |                    |
|          |                      |             |                    |

**Note:** For documentaries, if your proposal is reliant on the agreement of people to be the subject of your work, please attach their agreement/releases (in English)

Yes

Not applicable

**8 [B] Team**

| Role          | Name | State of residence | Attached or proposed? | Details completed in 8[C] below (tick) |
|---------------|------|--------------------|-----------------------|--|
| Producer(s)   |      |                    |                       |  |
| EP(s)         |      |                    |                       |  |
| Director(s)   |      |                    |                       |  |
| Writer (s)    |      |                    |                       |  |
| Editor (s)    |      |                    |                       |  |
| Line producer |      |                    |                       |  |
| Prod Manager  |      |                    |                       |  |
| D.O.P.        |      |                    |                       |  |
| .             |      |                    |                       |  |
| .             |      |                    |                       |  |
| .             |      |                    |                       |  |

**8 [C] Key Crew Work Histories**

Please insert name of each person in the yellow area and then fill out four lines of work history for each

| NAME  | PRODUCTION | YEAR | Feature<br>/TV/ Short | Notes – key festivals, awards, box office etc |
|---|------------|------|-----------------------|---|
| <b>DIRECTOR</b> > [Yellow Area]             |            |      |                       |   |
|   |            |      |                       |   |
|   |            |      |                       |   |
|   |            |      |                       |   |
|   |            |      |                       |   |
| <b>WRITER</b> > [Yellow Area]               |            |      |                       |   |
|   |            |      |                       |   |
|   |            |      |                       |   |
|   |            |      |                       |   |
|   |            |      |                       |   |
| <b>EDITOR</b> > [Yellow Area]               |            |      |                       |   |
|   |            |      |                       |   |
|   |            |      |                       |   |
|   |            |      |                       |   |
|   |            |      |                       |   |
| <b>D.O.P</b> > [Yellow Area]                |            |      |                       |   |
|   |            |      |                       |   |
|   |            |      |                       |   |
|   |            |      |                       |   |
|   |            |      |                       |   |
| <b>LINE PRODUCER</b> > [Yellow Area]        |            |      |                       |   |
|   |            |      |                       |   |
|   |            |      |                       |   |
|   |            |      |                       |   |
|   |            |      |                       |   |
| <b>PRODUCER 1</b> > [Yellow Area]           |            |      |                       |   |
|   |            |      |                       |   |
|   |            |      |                       |   |
|   |            |      |                       |   |
|   |            |      |                       |   |
| <b>PRODUCER 2</b> > [Yellow Area]           |            |      |                       |   |
|   |            |      |                       |   |
|   |            |      |                       |   |
|   |            |      |                       |   |
|   |            |      |                       |   |
| <b>EXECUTIVE PRODUCER 1</b> > [Yellow Area] |            |      |                       |   |
|   |            |      |                       |   |
|   |            |      |                       |   |
|   |            |      |                       |   |
|   |            |      |                       |   |
| <b>EXECUTIVE PRODUCER 2</b> > [Yellow Area] |            |      |                       |   |
|   |            |      |                       |   |
|   |            |      |                       |   |
|   |            |      |                       |   |
|   |            |      |                       |   |

**8 [D] Creative Intent**

Statement of creative intent by director – please provide text in the box below (do not provide separate document)

**Note: This is separate from section 9[A].** Statements for completions/enhancement projects should outline work to be done and how MIFF funding may enhance this. **Feature documentary proposals should set-out clearly, (point by point) and fully, the difference between the TV hour and feature versions.**

Statement of creative intent by director – please provide text in the box below (do not provide separate document)

**SECTION [9]**

**GENERAL ASSESSMENT CRITERIA**

Now that the eligibility, administrative and, crucially, the creative matters have been addressed the final - and very important – General Assessment Criteria need to be addressed as these will be central to the deliberations on project support. This is your chance to make your case for funding.

This is a very important part of the application. Applicants should be sure to complete this section **after** considering the sample questions posed under the various headings in **Section 6 of the Guidelines**.

**9 [A] Creative: Quality & Development**

*(Cinematic form, craft and team considerations. For more details on this criterion, see section 6a of the guidelines)*

**9 [B] Audience & Programming**

*(Where this might fit in MIFF programming? Suitability for MIFF repeats? Travelling? Theatrical investment property? Encore screenings in future years? Event tie-ins at MIFF? Give examples of other films that have achieved similar audience outcomes. For more details on types of considerations under this criterion, see section 6b of guidelines)*

**9 [C] Viability: Financing Plan & Budget**

*(Does the financing plan as submitted prove that the project can progress financially and creatively in time for the MIFF premiere. For more details on this criterion, see section 6c of the guidelines)*

**9 [D] Balance of Slate: Creative and Financial**

*(How does the project fit in with the other PREMIERE FUND investments to date? For more details see section 6d of the guidelines and also press releases at [www.miffpremierfund.com](http://www.miffpremierfund.com))*

*Also, as the Premiere Fund's prior slate demonstrates, the Fund has a strong interest in and commitment to **'Stories that need telling'**; this includes strongly-authored big stories touching on pressing issues in creative ways (be that narrative drama or feature documentary). The Fund's **'Stories that need telling'** are films that have something to say whether it be about the creative endeavour, social issues, historical events, children's films, indigenous stories, diversity, etc. The Fund seeks content that shares its values around inclusion and diversity - including participation by, and representations of, women, LGBTQ+, first nations peoples, Culturally And Linguistically Diverse (CALD) communities, disabled, regional and emerging talent.*

*In making your case for support from the Fund, be sure to demonstrate that yours is a story that needs telling and how it aligns with the types of films supported by the Fund thus far.*

9 [E]

**Victorian Characteristics and Impacts**

**Amount of Future Victorian Spend - \$ \_\_\_\_\_ (required)**

**Victorian future spend as % of budget \_\_\_\_\_% (required)**

(Outline Victorian elements, including **\$ Victorian spend as % of budget**, as well as showing the future Victorian spend as a leveraging factor against the requested MIFF PF funding (noting that the future Victorian spend should be several multiples of the requested PF funding), plus reinforcing applicant producer's Victorian residency and longstanding connection to the project. **NOTE:** that this leveraging figure should not be confused with multiplier effects. It should show your proposed future Victorian-spend as a ratio to your requested support from the Premiere Fund. For example, if you will spend \$900k in Victoria and are seeking \$75k from the Fund, then your leveraging factor of spend versus funding is 12:1. The level of Victorian spend is a key consideration for the Fund and a major factor in the determination of the amount of funding awarded to successful applicants. **See guidelines section 6e for details**)

9 [F]

**Additionality**

Additionality is a **central consideration**: how would the Premiere Fund (PF) support be *adding to* (or enhancing) outcomes that otherwise may not occur (or be diminished) without PF support? **See section 6f of the guidelines** for more details on this criterion.

It is suggested that applicant address this point under the headings of:

**Creative** (how creative choices are to be enhanced with the MIFF PF money, specific elements of story or visual effects etc that will be added owing to the MIFF PF money etc);

**Financial** (PF money is additional to (not substituting for) other sources of co-finance);

**Distribution** (how PF support might enhance distribution outcomes);

**Industrial** (how PF support generates additional Victorian crew and/or facilities and/or PDV outcomes)

## SECTION [10]

## FURTHER INFORMATION

**10 [A]** Please tick box if any of the following applies to your project:

- Majority shot in provincial (Rural and Regional) Victoria
- Official Treaty Co-production
- Attached participants were in **MIFF Accelerator Lab**   
(If so, what year? \_\_\_\_\_) (Participant's name: \_\_\_\_\_)
- This project was pitched at **MIFF 37°South Market**  (Year(s): \_\_\_\_\_)
- Applied previously to **MIFF Premiere Fund**?

If so:

> what was your application number? \_\_\_\_\_

> was the title of the project different? If so, give previous title here: \_\_\_\_\_

> include a statement in the box below, outlining clearly how the project's creative & financial aspects have changed since the previous application, which will be used both to determine the eligibility of the project to re-apply and in the assessment of the project should it proceed for re-consideration in the new round

## 10 [B] (OPTIONAL)

Please tick box if one or more of the creative team (writer/producer/director) is/are/identify as any of the following:

- From regional or rural Victoria (based outside a metropolitan capital city)
- Aboriginal or Torres Strait Islander
- Non-English Speaking Background   
(Culturally & Linguistically Diverse Community (CALD) background)
- Lesbian/Gay/Bisexual/Transgender/Intersex/Queer (LGBTIQ)

## SECTION [11]

## APPLICANT DECLARATIONS

I declare that:

- the information supplied, and all accompanying materials are true and correct and that all required and relevant information has been included in this application, which has been lodged by the appropriate deadline.
- by applying for Premiere Fund support, applicants are agreeing that they have read these guidelines in full and agree to be bound by the content of these Guidelines (Including, but not limited to, recoupment, draw-downs, credits, delivery date, premiere, promotional holdbacks, screening holdbacks (and all the conditions associated with holdbacks), bond and delivery date) and the terms and conditions of support.

Signature of applicant (or authorised signatory) \_\_\_\_\_

Print name \_\_\_\_\_ Date \_\_\_\_\_

### SUBMISSION OF APPLICATIONS:

All applications are to be submitted to [industry@miff.com.au](mailto:industry@miff.com.au) by 2pm on the ROUND CLOSING DATE as per the chart in section three of the GUIDELINES.

If receipt of your application has not been acknowledged within five (5) business days, please send a short follow up email to both [industry@miff.com.au](mailto:industry@miff.com.au) and [woods@miff.com.au](mailto:woods@miff.com.au)



**SECTION [12]**

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**APPLICATION CHECKLIST** (double click on the boxes below to check/uncheck)

(You need the items in yellow for an eligible application)

**Yes**

- 1. MIFF **Premiere Fund Application Form** (completed)
  
- 2. [Section 3B]  
 Completed **holdback forms** from distributor(s)/sales agents/broadcaster(s) agreeing to MIFF holdbacks  
**(do NOT generate new letters – fill out forms at end of this application)**
  - Distributors (s) (if attached)
  - Sales Agent (if attached)
  - Broadcaster (if attached)
  - Producer (if any of the above are not attached)
  
- 3. [Section 5C > only for Distribution applicants]
  - Distribution budget
  - Distribution offer
  - Investor approval
  - Distribution plan
  
- 4. [Section 5E]
  - Deal Letters** (of confirmed funding in 5E)
  - Sales estimates (if available)
  - Collections agreement (if available)
  - Provisional Offset certification (if available)
  - Co-Production certification (if available)
  
- 5. [Section 6A]
  - **Budget**
  - Completion Budget (if applicable)
  - **Bond Letter – showing the cost of the bond** (all applicants)
  - Budget provides for the **hire of facilities for a MIFF staff screening**
  
- 6. [Section 6B]  
**Chain of Title** (or opinion)
  
- 7. [Section 6C]  
 Indigenous Permissions/Consultations (if applicable)
  
- 8. [Section 7]  
**Script** or (for documentary) **Treatment**
  
- 9. [Section 8A]  
 Cast attachment letters (if applicable)
  
- 10. [Section 8B]  
 Doco talent permissions/agreements (if applicable)

**MIFF PREMIERE HOLDBACK LETTERS – PLEASE HAVE YOUR SALES AGENT, DISTRIBUTOR(S) AND BROADCASTER(S) SIGN THESE DOCUMENTS TO MAKE YOUR PROJECT ELIGIBLE TO APPLY TO THE MIFF PREMIERE FUND.  
DO NOT GENERATE NEW LETTERS – PLEASE HAVE THE PARTIES SIGN THESE LETTERS ONLY.**

**\*\*\* FOR 2020 FILMS \*\*\* \*\* FOR 2020 FILMS \*\*\* \*\* FOR 2020 FILMS \*\*\* \*\* FOR 2020 FILMS \*\*\*\*\* FOR 2020 FILMS \***  
**From distributor / World Sales Agent (WSA) / Broadcaster**

I \_\_\_\_\_ (Name) holding the post \_\_\_\_\_ (Job Title) of \_\_\_\_\_ (Company), being the (please tick relevant box(es) below)  
ANZ Distributor  World Sales Agent (WSA)  Broadcaster

of \_\_\_\_\_ (the Film), am aware of the application to the Melbourne International Film Festival (MIFF) Premiere Fund by the producer of the Film.

I agree that, in the event of a successful application:

- > MIFF will have secured the Premiere, Travelling/Events and Encore screening rights, and the unfettered right to advertise, publicize and promote these screenings, as per section 7.1 of the MIFF Premiere Fund guidelines.
- > As per section 7.1 of the guidelines, the Film will be contracted to screen at MIFF 2020 and will not have any other screenings in any form or media worldwide prior to the conclusion of the MIFF Premiere Period (the only exceptions to the world premiere rule will be as per 7.1 [C] of the guidelines, but at all times the Film will remain contracted to screen at MIFF 2020) two weeks after the end of MIFF 2020 and that any advertising or marketing of the Film will not occur prior to one day after the end of MIFF 2020.
- > My company will not submit, or authorize the submission of, the Film to any festival or other end-user that might derogate, to seek to derogate, from the MIFF premiere rights.
- > My company's Agreement for the Film will include these screenings holdbacks and promotional holdbacks by way of an amendment or variation to the Agreement.
- > MIFF will have the right to premiere and screen the film in slot(s) of its own choosing and that MIFF will also have non-exclusive screening rights for its travelling/special events and retrospectives.

I certify that the Producer has given me the opportunity to peruse the MIFF Premiere Fund guidelines prior to signing this form and I certify that I am authorized to sign this form on behalf of my company.

Signature: \_\_\_\_\_ Date: \_\_\_\_\_

**From producer where there is no distributor / WSA attached:**

I \_\_\_\_\_ (the producer) declare that in the event of a successful application to the Melbourne International Film Festival (MIFF) Premiere Fund by \_\_\_\_\_ (the film/documentary) I agree that, in the event of a successful application:

- > MIFF will have secured the Premiere, Travelling/Events and Encore screening rights, and the unfettered right to advertise, publicize and promote these screenings, as per section 7.1 of the MIFF Premiere Fund guidelines.
- > As per section 7.1 of the guidelines, the Film will be contracted to screen at MIFF 2020 and will not have any other screenings in any form or media worldwide prior to the conclusion of the MIFF Premiere Period (the only exceptions to the world premiere rule will be as per 7.1 [C] of the guidelines, but at all times the Film will remain contracted to screen at MIFF 2020) two weeks after the end of MIFF 2020 and that any advertising or marketing of the Film will not occur prior to one day after the end of MIFF 2020.
- > MIFF will have the right to premiere and screen the film in slot(s) of its own choosing and that MIFF will also have non-exclusive screening rights for its travelling/special events and retrospectives.
- > Neither I nor any party related to the Film will submit, or authorize the submission of, the Film to any festival or other end-user that might derogate, or seek to derogate, from the MIFF premiere rights.
- > Any deals or co-investments entered into will not conflict with the MIFF Premiere Fund exercising of its rights under the MIFF Premiere Fund guidelines and all sales and distribution agreements for the Film will include these screenings holdbacks and promotional holdbacks.

I agree that I have read the MIFF Premiere Fund guidelines and that by applying I undertake to comply with all provisions of the guidelines.

I agree that I have had the opportunity to peruse the MIFF Premiere Fund guidelines prior to signing this form and I certify that I am authorized to sign this form on behalf of my company.

Signature: \_\_\_\_\_ Date: \_\_\_\_\_