



FINANCIAL & PRODUCTION PROTOCOL

Netherlands Film Fund

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Chapter 1: FINANCIAL & PRODUCTION PROTOCOL

INTRODUCTION

This protocol describes the financial and production regulations and obligations that subsidy applicants and recipients must bear in mind. It applies to all film productions and film activities for which subsidies are requested and granted. The protocol consists of universal frameworks as well as specific points that only apply to a certain category or type of film production or to a particular film activity.

DEFINITIONS

- Completion:** the preparation of a film production for screening in cinemas and for further exploitation after the finalisation of the working copy;
- Animatic:** sequence of usually drawn storyboard images that tell the story, that is the same length as the animated film to be produced and is at least accompanied by dialogue, camera movements and rudimentary movements of the characters;
- Workshop:** a creative development process for film projects and makers under the direction of coaches;
- Arthouse film:** a feature film where the emphasis is on artistic quality and the end result is so distinctive and exceptional that it receives potentially national and/or international recognition and appreciation;
- Artistic development:** final elaboration of the script, the determination of the visual style and the creative and technical aspects;
- Audio description:** a technique by which a narrator, during the pauses in dialogue and background sounds, describes everything that is to be seen so that blind and visually impaired people are able to follow the film;
- Budget (estimate):** the detailed financial basis of the costs of a film production or film activity;
- Board:** the director/manager of the Fund;
- Cinema release:** the national distribution of a film production, which is released after the première for several weeks and in several cinemas and/or movie theatres in the Netherlands for a paying audience;
- VAT:** i.) tax levied under Council Directive 2006/112/EC of 28 November 2006 on the common system of value added tax and ii.) any tax of a similar nature, irrespective of whether this tax is levied as a replacement for or in addition to the turnover tax described in section (a) in a member state of the European Union or elsewhere.
- Category:** a type of film production;
- Completion bond:** the insurance that guarantees that the film production will be completed and delivered in accordance with the (budgetary) terms and conditions as stated in the insurance policy, or that – in the event that production is abandoned – guarantees that the production costs incurred thus far will be reimbursed;
- Co-production:** a film production for which two or more co-producers bear the risk in making a content-related and financial contribution based on a film plan and/or script approved by all parties;
- Crossover film:** arthouse films that have the potential to reach a wider audience at home and abroad and in the Netherlands are released in both film theatres and cinemas;
- Cross-media marketing & distribution plan:** a detailed plan of all activities in the field of marketing and distribution, using all possible forms of promotion, advertising and (social) media, for the cinema release and further exploitation of the film production;

DCP:	(digital cinema package): the digitally stored copy of the film print that can be screened in a cinema;
Debut film:	a film with which a scriptwriter, director or producer makes his or her debut in a specific category in which the scriptwriter, director or producer concerned has not previously had independent responsibility for a film that has been realised and broadcast;
Deferment:	a decision not to bill for costs on the condition that these costs are repaid out of any proceeds from exploitation of the film production;
Distribution:	the professional release and exploitation of film productions;
Documentary script:	the synopsis for a documentary including the director's vision in relation to the subject, style, form and development within the narrative;
Fiction film:	a (live-action) film production in which a story is told that mainly takes place in the imagination of the maker and viewer;
Film activity:	a time-limited film-related activity that cannot be regarded as a film production;
Film distributor:	a legal entity that continuously engages in business activities aimed mainly at distributing and exploiting film productions in Dutch cinemas and via other distribution channels. At the time the application for the subsidy is made, this legal entity has been based and active for at least two years beforehand in the Netherlands, in a Member State of the European Union, in a State that is party to the agreement establishing the European Economic Area or in Switzerland;
Film print:	the definitive film copy of the film production in the form of a physical carrier of which (digital) copies are later made;
Film costs:	production costs, plus the costs for prints & advertising of the film production in cinemas in the Netherlands;
Film plan:	the plan for carrying out a series of related activities involving the financing, creation and exploitation of a film production;
Film production:	a cinematographic work;
Financing costs:	costs incurred for attracting investment from the market through individuals or companies, including commissions of specialist recognised intermediaries, legal, banking, tax and insurance costs;
The Fund:	the Netherlands Film Fund;
Idea check:	a one-off request for an initial response to an elaborated film idea;
International sales:	the international sale of licences to film rights for film productions;
Internal costs:	all own office costs and salary costs for employees on the payroll of the applicant or affiliated legal entities and co-production partners with regard to the film production or film activity, as included in the budget estimate and the financial records;
Investment:	a financial contribution, which is demonstrably invested in the production of the film production to the satisfaction of the Board and does not consist of a deferment or, in the Board's opinion, an equivalent contribution or a sponsorship contribution in kind;
Long animated film:	a feature film that uses artificial film technology in which the illusion of movement is given by showing different still images one after the other;
Mainstream film:	a feature film where the emphasis is on audience potency, in other words the size of the audience reach in connection with the intended exploitation results;
Marketing & promotion:	activities geared towards maximising the audience reach and consisting for instance of drawing up and executing a cross-media marketing and distribution plan tailored to the film production that contains a clear positioning of the film production in line with the target group and with details of the release venue, a media and publicity plan, the (joint) promotions and any merchandising;

- Marketing and distribution strategy: the detailed strategy, focusing on marketing and promotion as well as the actual cinema release and the further exploitation of a specific film production;
- Matching contribution: a contribution by the Fund that is awarded if other specific parties also make a set contribution;
- Minimum guarantee: an advance on revenues from exploitation that is invested in the realisation or purchase of a film production. The advance is not refundable, but recoupable against any revenues that a film production may generate through screening in cinemas and further exploitation in the broadest sense of the word;
- Minority co-producer: a production company of an (international) co-production to be released in Dutch cinemas and/or movie theatres that makes a risk-bearing investment but has limited decision-making powers and responsibility and which has contributed (or will contribute) a minority of the funding for the film production;
- Minority co-production: an international co-production in which the Dutch producer is a minority co-producer;
- Mood board: visual presentation, intended to convey a style.
- M&E: the audio tracks of a film production in which the dialogues are separated from the music and effects;
- Overhead: the fixed and variable costs of the applicant or the applicant's co-production and business partners associated with the normal course of business, including internal salary and office costs, and not the film production or film activity concerned;
- Development: all work associated with the development of a film production up to the production stage;
- Contingencies: the budget item for covering costs of a film production that are unexpected and cannot be estimated in advance;
- Broadcasting: the screening of the film production to the public;
- Picture lock: the montage version of the film production, finally decided by producer and director, based on which further editing is carried out;
- Preproduction: the production preparation phase preceding the shooting period;
- Prints & advertising: the direct costs, after the realisation phase, associated with the cinema release and promotion of the film production ready for screening and the costs of the release copies (print costs/DCP);
- Producer: the natural person who legally represents the production company and is ultimately responsible, within the organisation, for policy, operations and content;
- Producer's fee: all the fees and remuneration for the producer(s) and any co-producer(s) on a film production;
- Production costs: the costs associated with the realisation of a film production;
- Production company: an independent legal entity that continuously engages in business activities aimed mainly at producing and exploiting film productions and other audiovisual media productions. At the time the application for the subsidy is made, this legal entity has been based and active for at least two years beforehand in the Netherlands, in a Member State of the European Union, in a State that is party to the agreement establishing the European Economic Area or in Switzerland;
- Production development: the elaboration of the commercial and production setup of a film production in preparation for possible realisation;
- Project development: the artistic elaboration of the script into a final version and the elaboration of the business and production setup of a film production in preparation for possible realisation;

Realisation:	all the activities following the development phase associated with creating a film production that is in any event intended for cinema release in the Netherlands and with making it ready for screening;
Legal entity:	any institution that is legally authorised to act independently from the natural person: associations, co-operatives, limited liability companies, private companies with limited liability and foundations;
Director:	a natural person who is in charge of artistic direction in relation to the execution of a film production;
Sales deliveries:	the materials, including an international press kit that an international sales agent needs for the international sale of the film production;
Script:	a description of a sequence of scenes and written text with dialogue suitable for filming to create a film production;
Scriptwriter:	the writer of a synopsis, treatment, script or documentary script;
Script coach/adviser:	an expert specialising and experienced in the field of scriptwriting;
Feature film:	a fiction film with a screening time of at least 60 minutes, which is primarily intended for screening in cinemas and/or movie theatres;
Storyboard:	a sequence of shots (worked up on paper) of scenes from a script consisting of drawings supplemented with written information, such as the dialogue, the sound, a brief description and the duration of each shot;
Synopsis:	a brief description of the story and the key characters of the script to be written;
Supplement:	an additional Fund contribution based on predetermined criteria, as included in the Financial & Production Protocol;
Treatment:	a concentrated written account of the script to be written, without dialogue, on a scene-by-scene or cluster of scenes basis. A mini treatment is an outline version of the treatment in which the sequences have in principle been written out but not yet all the scenes;
Implementation agreement:	the agreement between the Fund and the subsidy recipient implementing the decision granting the subsidy;
Working copy:	the montage version that prior to the 'picture lock' of the film production is submitted to the Fund for discussion and that shows a clear set-up of the definitive film production in line with the plan submitted;
Work plan:	a substantiated plan of action in which the planning and steps are described for the development process that the team has in mind, including a substantiation, by the producer, the scriptwriter and/or the director, of how this process contributes to the best possible development of the film plan.

GENERAL

This protocol sets out the financial and production regulations that applicants for a financial contribution under the Development, Realisation, Distribution and Film Activities Sub-Regulations must take into account.

1. SUBMITTING AN APPLICATION

1. The application form from the Fund states whether a budget estimate, a financing plan and/or specific commercial documents must be appended to the film or activity plan. Such documents must be truthful and dated and are the basis on which the application is processed.
2. In the case of an application for a financial contribution, the Fund includes in its assessment whether, in the opinion of the Fund, subsidies received previously for other film activities or film productions were settled correctly, whether the obligations

- were complied with and whether the duty to report on the (exploitation) results of applications accepted previously was fulfilled.
3. If an application has previously been submitted for a film production or film activity, then the budget estimate and/or financing plan for the previous application(s) is/are included in the assessment of the new application.
 4. In the context of a professional film sector, the Fund assumes that applicants and the professionals and companies involved in an application respect the frameworks of their own professional associations, apply fair practice and act transparently, ethically and professionally.
 5. In the event of several applications for the same film production or film activity, the Fund assumes that the applicant remains unchanged. In any case, for film productions the applicant must be the same party from project development and realisation onwards.
 6. A development application must be provided with a solidly substantiated *work plan* ([see definitions and chapter 2](#)).
 7. Each application must be accompanied by notes on the budget and the financing plan and any special or complicating factors relating to the film production or film activity. The notes for subsidy applications for production development and realisation must give an understanding of the financial and production considerations, the positioning in the market and well-founded expectations of the applicant regarding release, exploitation and audience reach.
 8. A producer who legally represents the applicant can, in principle, not be the director or scriptwriter of the film production.

FILM PRODUCTIONS

2. ASSESSING THE APPLICATION

1. After assessing an application, the Fund may reach a board decision straightaway or give notice of an intention. In principle, realisation applications for a film production are positively assessed in phases:
 - **Phase 1** – Positive intention to award a subsidy for realisation: it is the Fund's intention, pending further substantiation and elaboration, to award a contribution.
 - **Phase 2** – Decision to award a subsidy: The Fund's terms and conditions, as specified with the intention to award a subsidy in Phase 1, must be satisfied within nine months. The decision is taken on the basis of the detailed documents, which include a marketing and distribution strategy ([see chapter 9](#)), the further elaborated budget estimate and financing plan and the director agreement on the basis of which filming and exploitation can take place without hindrance.
 - **Implementation agreement for realisation:** within 12 months after the intention to award a subsidy the applicant must in principle be able to show the funding fully and have met the terms and conditions for entering into an implementation agreement. A cross-media marketing and distribution plan worked out and substantiated jointly with the film distributor forms part of this ([see chapter 9](#)).
2. In the case of a phased assessment the comments that the Fund makes in Phase 1 on the budget and financing plan must be addressed by the applicant within nine months. The conclusion of an *implementation agreement* is in principle included as

- an obligation in the award decision for the realisation and completion of film productions claiming a Fund contribution exceeding €30,000.
3. Before an implementation agreement can be concluded, the budget, financing plan, cross-media marketing and distribution plan, spending commitments and business agreements must be in line with one another in the opinion of the Board and be substantiated on the basis of supporting documents. To be able to check the feasibility the Board may ask the applicant for additional documents or require financial and production securities.
 4. The rights and obligations arising from the award decision and/or implementation agreement are not transferable, may not be encumbered and may not be provided as security or be ceded to third parties.

3. BUDGET

In the case of a Dutch minority coproduction in principle the parameters of the main producer's national fund are the guiding principles and the provisions below are aimed primarily at the Dutch share (spending and financing) of the production.

General

1. For development applications the applicant must use its own model and for realisation applications only the Fund's current budget model (as stated on the website) that is used within the specific category. **If an application for the Production Incentive is going to be made at the same time, use of the Incentive's budget model is mandatory for all realisation applications to the Fund.**
2. In the case of regular realisation applications for short fiction, short animated films and investigative & experimental, it may be possible to use an equivalent professional model in consultation with the Fund. The coding system used for budget items must be identical in all cases to that used within the budget and be clear to reconcile with the applicant's accounts.
3. The budget estimate is a full, detailed and realistic representation of the expected costs of the purpose for which an application has been submitted. Where applicable the budget must also contain a breakdown of regional and national or international spending commitments and of internal costs passed on.
4. The estimated costs must be realistic, in line with the market, cost efficient and detailed and allow the Fund to assess the underlying calculation and appraisal by the applicant. Substantial cost items that cannot (yet) be broken down must be explained.
5. Costs already incurred for research, script and/or project development must be included in the budget for the total production costs in a realisation application.
6. The salary costs of the producer(s) come under the *producer's fee* budget item and possibly to a limited extent the *overheads*. These also include the costs of creative producers, a head of production or producers who support the primary producer.
7. If the Fund (in Phase 2) makes a financial contribution, the level of the budget as well as the recoupment position of the Fund part is fixed.
8. Substantial increases or reductions in main cost items (front sheet of the budget), with a variation of 10% or more from the budget approved by the Fund must be submitted to the Fund with a substantiation for prior approval.

Development and production costs

9. The rates of suppliers, fees and any (rights) payments must in the opinion of the Fund be in line with the market, reasonable and cost-efficient. When determining the rates for fees the phase of the film production (development, realisation, distribution) in which the effort is required must be taken into account. Criteria for fees to be charged

- include experience, commercial and artistic success of earlier work, the level of the development or production budget and the exploitation opportunities of the relevant film production.
10. The Fund itself does not set any maximum figures for price agreements between parties. As regards its own contribution the Fund decides up to what level of costs, fees and (rights) payments are in line with the market and eligible for a subsidy.
 11. In the calculation of margins for *producer's fee*, *overheads* and *contingencies* the Fund takes into account fees including any rights payments and costs up to a maximum cost level.
 12. The basis applying for subsidy and margins for book filming and/or format rights is a maximum of 2.5% of the total production budget up to a maximum of 75,000 euros. For other payments the Fund takes into account the total payments (including fees received previously) and the empirical data for the last 5 years in the Netherlands and comparable countries.
 13. Sponsor contributions in kind, contributions from suppliers, makers and operating staff (crew & cast), that also supply services or goods to create the film production, are not eligible for a subsidy. In such cases only subsidy and margins for *producer's fee*, *overheads* and *contingencies* are calculated on the budgeted costs approved by the Fund for the services or goods supplied minus the contribution of the sponsor, supplier or operating staff.
 14. Own office costs and salary costs for employees working for the applicant or affiliated legal entities and co-production partners are regarded as internal costs. These costs may only be estimated separately from overheads, if in the opinion of the Fund they play an operational role in the development and realisation of the film production in question. Internal salary and office costs must be presented transparently in the budget estimate. The following must be itemised: what costs this involves, the price per unit and the period within which the costs are incurred. Once approved by the Fund, internal costs become fixed costs and cannot be adjusted upwards. For the regular realisation contribution this is the point at which the implementation agreement is signed, unless it is combined with an Incentive contribution; in this case it is the point at which the Incentive contribution is granted. With regards to budgeting for salaries and fees of the applicant's employees, in the opinion of the Fund these are comparable to the fees of freelance or permanent appointments of a similar level elsewhere.
 15. In the case of Dutch majority feature films where the applicant is able to attract cultural funds and special co-financing opportunities outside the Benelux region for a significant portion of the funding, a separate *executive producer* item can be estimated and entered up to a maximum of 25,000 euros.
 16. Any production facilities the applicant owns, such as recording and editing equipment, can be included in the estimate in line with the acquisition value, provided that they are of comparable professional quality and in concert with the Fund.
 17. If the film production contains more than 15% Computer Generated Imagery (CGI) or animation technology, the applicant must supply a breakdown and analysis of the costs of the relevant scenes and shots.
 18. For a realisation subsidy of a film production the producer must, in proportion to the intended reach, make a substantial investment in the marketing/promotion. For feature films and long animated films the Fund uses a target percentage of 5% of the budgeted production costs for majority Dutch film productions to ensure adequate marketing and promotion. The minimum is 2.5%.
 19. All majority Dutch feature films, long animated films and documentaries intended for cinema release that receive support from the Fund must be provided with audio description and subtitling so that they are accessible for the blind, the visually impaired, the deaf and the hard-of-hearing. Films with English as language of communication and aimed at an international audience may choose to put the audio description in English. The costs must be included in the budget.

20. For film productions that have received a realisation contribution partly on the basis of their chances on the international market, the costs for subtitling and/or dubbing, M&E tracks and sales deliveries are included in the production budget.
21. In the case of international co-productions in which national foreign film funds contribute to realisation on the basis of an artistic content-related selection, a *fee* for the foreign co-producer may be included in the budgeted production costs. The Fund uses for this a maximum of 10% of the (net) contribution of their national film fund on the basis of artistic content-related assessment. These costs must be included in the budget estimate under budget item **6650**.
22. Any financing costs ([see definition](#)) involved in attracting risk-bearing investments from individuals or companies, foreign tax shelters or tax rebates can, if solidly substantiated and from specialist recognised parties, be budgeted under budget item **6645** to a maximum of 15% of the net investment (gross investment minus the costs) by correctly entering the *globals* of the Incentive budget. In so far as these costs are greater than the maximum permitted 15%, they are automatically included in budget item **6646**. These remaining costs are disregarded in granting subsidy and passing on margins for producer's fee, overheads and contingencies.
23. Bank and legal costs that are not directly related to the production process are not deemed to be the basis for subsidy and are also not taken into account in calculating *producer's fee, overhead and contingencies*.
24. Other or *miscellaneous* costs must form part of the 'contingencies' budget item. Overtime is not estimated separately, but also forms part of the contingencies item.

Margins

25. The budget items *producer's fee, overheads, completion bond where appropriate and contingencies* are calculated separately from each other on the budgeted (production) costs including the financing costs accepted by the Fund. In the percentage for *contingencies* the items for development and rights are not taken into consideration.
26. The *producer's fee* and *overheads* must be in proportion to the type of film production and the size of the production company. The budget item *producer's fee* is a maximum of 7.5%. The budget item *overheads* is a maximum of 7.5, maximised to 225,000 euros per film production.

In the case of minority co-productions the items producer's fee and overhead for the Dutch minority co-producer are a maximum of 15% of the total Dutch production costs (above and below the line).

For majority film productions for which the total production budget including margins is less than 750,000 euros, it may be decided to use a higher percentage for *overheads*. The total of *producer's fee* and *overheads* together however in such cases not exceed 17.5% of the budgeted (production) costs.

27. The *overheads* item includes all the fixed and variable costs of the applicant and any co-production/business partners he has relating to the regular business management. These include among other things all the internal salary and office costs that in the opinion of the Fund are not directly connected to the film production for which subsidy is applied for.
28. The level of the budget item *contingencies* varies per film production and category, but is from 5% to a maximum of 10%. At least one third of the *contingencies* item must remain reserved for postproduction. To this end an up-to-date cost statement must be provided 14 days after the final day of shooting at the latest.

4. FINANCIAL COVER

1. The financing plan for a film production presents a realistic overview of (possible) financiers. It states which financial contributions have already been promised unconditionally or are currently under consideration and when the outcome is expected. Written evidence or statements must be enclosed for any contributions already promised. In phase 2 of a realisation application for a film production progress must be shown in the promised funding and the financing plan must be updated and substantiated.
2. All the subsidies previously granted for development, such as research, script and/or production development of film productions, must be included in the financing plan of a realisation application.
3. The extent to which the producer itself contributes to the financing will however be taken into consideration in the evaluation of the financing plan.
4. If at the time of the application a business partner or co-producer is inseparably tied to the application, a statement from this party must be appended to the application. This statement must set out transparent arrangements concerning rights, duties, responsibilities, remuneration and the position of the applicant. In the case of a phased assessment, these documents must be set down in an agreement on conclusion of Phase 2.
5. If the production costs can partly be financed by attracting private investors, by issuing participatory interests in the company assets that are formed by the film production and/or its exploitation revenues, the investment proposal must be submitted to the Film Fund in writing accompanied by a written statement from an RA/AA accountant that the risks and income distribution related thereto is adequately discounted in the profit forecasts and that the investment proposal was drawn up in line with the current legislation and regulations, before these participatory interests are offered to each of the private investors. The participations must be demonstrably fully paid up and/or taken at the moment that the entire financing must be unconditionally guaranteed or be secured by a financial guarantee of one of the other financiers.
6. The total *deferments* may as a maximum amount to 75% of the *producer's fee* and *overheads* items. This is to prevent the applicant obtaining too few buffers for healthy business management.
7. *Investments* from the production company, producer or makers' own capital involved in the financing out of must be made payable before the recordings to cover the initial production costs and be included in the cash flow schedule. Such investments cannot subsequently be replaced by other forms of financing.

5. MARKETING & DISTRIBUTION

1. For an application for a realisation subsidy for a feature film, long animated film or a documentary for a cinema release and a non-theatrical release, the applicant must, in principle, submit a written statement from, or in agreement with, the film distributor that shows that the film distributor is committed to this. The extent to which specific commitments are made by film distributors or operators is taken into account in the assessment and must be appropriate to the specific application for a film production.
2. The film distributor employs specialist staff. If the film distributor is a member of the same group of companies as the producer and/or the production company, the natural person charged with the day-to-day management and carrying out the marketing and distribution activities must have independent authority to sign.
3. Agreements about a different division of tasks, for example the marketing and promotion, can in principle be made between distribution and production companies. It is a condition in this case that the producer has its own specialist staff for this and engages a film marketing agency.

4. When a film production needs a very specific release aimed at a smaller target group and the producer has demonstrably not found a film distributor prepared to release the film production in an alternative manner, the board will decide whether different agreements are possible on a case by case basis.
5. If the Fund is intending, or has taken the decision, to award a subsidy in due course, a discussion with the producer and film distributor about the main features of the marketing & distribution strategy may follow as a result. Before the decision to grant a subsidy, the applicant submits a marketing and distribution strategy compiled in agreement with the film distributor and also a declaration by the film distributor of its involvement.
6. The further details of the marketing and distribution strategy will be worked out based on a decision to grant a subsidy. The marketing and distribution strategy must result in a cross-media marketing and distribution plan for a children's film or a film for young people, a film education strategy forms part of this.
For a feature film, long animated film and documentary a detailed agreement with the film distributor must be supplied before the conclusion of the implementation agreement, specifying any minimum guarantee (e.g. investment in the production costs) and/or investment in prints and advertising, the terms and conditions for exploiting the film (fees, costs and distribution of royalties) and the forms of exploitation chosen. The marketing and distribution estimate must specify the intended financial effort of both the producer and film distributor. In exceptional cases in which no agreement with a film distributor can be supplied, a convincing alternative distribution plan between the production company in conjunction with a film marketing or publicity agency must be submitted, as well as guarantees regarding the exploitation.
7. The Fund assumes that the funds for marketing and promotion will be used in concert between producer and film distributor.
8. The investments of a film distributor and/or other parties investing in the release are only reimbursed from income from exploitation.
9. When screening the working copy and *picture lock* the parts of the cross-media marketing and distribution plan submitted may be supplemented with new information. Based on this a progress meeting may be held between the Fund, the film distributor and the producer.

6. EXECUTION

1. Where a subsidy is granted the conditions under which the Fund contribution is made available are included in the grant decision. In the case of realisation subsidy further agreements and commitments are laid down in an implementation agreement, unless the parties have stipulated otherwise in the granting decision.
2. If applicable, a detailed recoupment schedule approved by the Fund based on the final financing forms part of the implementation agreement.
3. For a realisation contribution for a film production, the subsidy of the Fund must be spent entirely in the Netherlands, whereby the film production must have a significant impact on the development of talented creative and technical film professionals and on the audiovisual infrastructure in the Netherlands.
4. Discounts on services or goods that are received directly or indirectly by the applicant must be used transparently to the benefit of the film production for which a subsidy has been granted. Kickbacks or similar constructs by which costs or revenues would be kept out of the view of the Fund or other financiers are not permitted.
5. Payments, including discounts, and commitments for services rendered and goods delivered as recorded in the accounts, must be consistent with the agreements made regarding the film production. Any credit invoices must be to the benefit of the film

- production and must have been recorded by no later than the delivery of any financial report.
6. After the financial contribution has been granted the applicant must provide immediate notice of the following, accompanied by a proper explanation:
 - a) deviations from the budget estimate approved by the Fund (these are communicated using a *cost report*);
 - b) deviations in the funding compared to the approved financing plan;
 - c) deviations in the internal costs agreed with the Fund;
 - d) circumstances that may seriously harm or jeopardise the production-related and financial execution of the film production; and
 - e) circumstances that conflict with Dutch laws and regulations and/or proper spending of the subsidy.
 7. The Fund endorses the *Child Supervision Protocol* of Film Producers Netherlands (FPN) for regulating and safeguarding the interests of minors (up to 12 years of age) who take part in a film production. Producers of film productions that come about with support from the Fund and seek the participation of minors are obliged to follow the *Child Supervision Protocol* closely.
 8. The Fund encourages the efforts in the sector to produce more sustainably. At the end of the montage phase (picture lock) producers must give written feedback of their efforts and findings that can be shared with other colleagues.
 9. For the Fund the term social responsibility means the following:

Within a professional sector the rules and manners customary in social and economic life between clients and contractors are respected, a safe working environment is guaranteed, as are decent working conditions. Unacceptable behaviour (including harassment, discrimination, abuse of power and sexually unacceptable behaviour) must be reported to sector associations or confidential advisers established by them and, depending on the seriousness of the behaviour, to the (government) agencies intended for this.
 10. When fixing the subsidy, the Fund will take into account compliance with the obligations as laid down in the Financial & Production Protocol.

7. PAYMENT OF SUBSIDY

1. In principle, subsidy contributions of up to 30,000 euros are decided immediately and are made payable on condition of submission of documents referred to in the decision. The provision of subsidy in any event comes with the obligation to submit (in the interim) the film production or the development phase for which subsidy has been granted before a particular date.
2. A realisation subsidy exceeding 30,000 euros is only made payable if all the requirements for the conclusion of an implementation agreement have been met. In the case of complex (international) film productions, based on a (phase 2) decision a request, supported by reasons and a corresponding partial budget estimate, may be submitted for an advance on the realisation contribution for pre-production purposes. The Fund only agrees to this in special circumstances for which the production development contribution was not sufficient.
3. In principle, the Fund applies the following advances for realisation subsidy contributions exceeding 30,000 euros:
 - 35% upon the signing of the implementation agreement and, if applicable, upon the delivery of an on-risk declaration of the completion bond, subject to the satisfaction of all the provisions set out in the implementation agreement and any further securities. Payment is issued no sooner than six weeks prior to the first day of filming.
 - 35% upon commencing filming.
 - 10% upon completing filming.

- 10% upon approval of the *picture lock* by the Fund (see chapter 5) and feedback about producing sustainably. In special circumstances this advance may be increased to a maximum of 15%.
 - 10% upon justification of the costs and funding as approved by the Fund, timely delivery of a DVD and digital stills for the film production and the submission of a written statement for delivery and approval of the film production by EYE and fixing of the subsidy by the Fund. This advance will be reduced to (a minimum of) 5% when the penultimate advance has been increased to (a maximum of) 15%.
4. With applications for completion and short films with a Fund contribution exceeding 30,000 euros, the Fund in principle uses the first and final instalments as mentioned in paragraph 7.3, in a ratio of 80%-20%.
 5. The subsidy granted has the nature of an exploitation subsidy. It is not subject to turnover tax. For this reason, no account is taken of turnover tax when granting the subsidy. If at any time the amount of the subsidy actually turns out to be, wholly or partially, subject to turnover tax, the Film Fund will not increase the amount. The risk of the subsidy being subject to turnover tax is therefore borne by its recipient. Each subsidy recipient is itself responsible for checking the nature of the subsidy for turnover tax purposes and in case of doubt to seek advice. The Film Fund does not check whether subsidies are subject to turnover tax in individual cases.

8. FINANCIAL FINAL ACCOUNT

1. The administrative records must be kept efficiently and effectively in accordance with Dutch legislation and regulations, the Financial & Production Protocol and the accompanying Financial Accounting Handbook. An accounting system that is acceptable to the Fund must be used. The records must also provide a clear, complete and up-to-date picture of the functioning of the applicant and, at the detail level, correspond with the budget, overview of national and international expenditure, internal recharges and financing plan approved by the Fund. When setting up the financial records of the applicant and the account possibly required where applicable on the costs and finance realised after the event the final budget and the financing plan approved by the Fund must be used as a reference framework. In the case of the realisation of a film production this means the budget and cover associated with the implementation agreement. To determine the subsidy, the Fund also uses these documents as a reference.
2. Substantial changes to main cost items relative to the budget approved by the Fund must be explained in the financial report.
3. In the decision to grant a subsidy, the Board may include an obligation to submit an activity report and/or financial report concerning the subsidy granted for the relevant film production. The provisions referred to in articles 15 to 19 of the General Regulations will then apply. These articles describe the requirements that an activity report and financial report must satisfy. The Fund can also impose an obligation to submit an exploitation report if the subsidy is granted on the condition that the contribution is repaid out of income from exploitation.
4. Supplementary to paragraph 8.3, the Board may oblige the subsidy recipient to furnish the financial report with an audit statement from the accountant as referred to in Article 393(1) of Book 2 of the Dutch Civil Code. In that case, the accountant will adhere to the Fund's Financial Reporting Manual and underlying Financial Report Audit Protocol as well as its audit statement template.
5. If the recipient receives several contributions from the Fund for the same film production, the Board may include in the decision to grant a subsidy the obligation that reports and any justification by an accountant must be submitted in relation to all the subsidies received. Any subsidies already granted as well as costs for the

development, such as research, script development and production development, must be fully included in the reports and justification when it comes to fixing a realisation subsidy.

6. If the film production has been executed in accordance with the subsidy award, the applicant must submit a request for the subsidy to be fixed, in accordance with article 20, paragraph 1 of the General Regulations and the timeframe specified therein. The Fund will proceed with fixing the subsidy on this basis.
7. With regard to the Fund's share in the funding of feature films, the Board may agree to the investment of any underspending on costs approved by the Fund at less than 2.5% of the total production budget and up to a maximum of 50,000 euros, for the applicant's next film production. An underspend may not be used to reduce deferrals. For documentaries and film productions in other categories underspends up to 5% can be used for this. If applicable, the applicant must submit a corresponding request to the Fund.

9. EXPLOITATION

1. The total contribution(s) invested by the Fund in the film production must be repaid out of exploitation income.
2. The income received by the Fund in this position is revolving and is divided as follows:
 - the Fund provides a minimum of 50% and up to 100% for the development and/or realisation of new film productions belonging to the subsidy recipient. The Fund lays down the same requirements as for regular Fund contributions. Revolving funds that are demonstrably used for a new film production have no consequences for any Fund contribution (for which no application has yet been made).

If the board of the Fund agrees, in anticipation of the point at which the film has fully covered its costs, in the case of Dutch majority productions a maximum of 50% can be used by the subsidy recipient to fulfil agreements with risk-bearing investors, together with any entitled parties, including the producer, the director and the scriptwriter of the film production concerned. In the absence of demonstrable agreements with entitled parties other than the producer or risk-bearing investors, a minimum of 75% of funds must be reinvested in a new film production.

After fixing the subsidy, a request for use of repaid exploitation income may be made within a period of three years. This request must be sent to the board and be accompanied by a detailed substantiation. On the expiry of this date the (remaining) funds will be added to the Film Fund's general funds. See chapter 3 for the further procedure.

3. The subsidy recipient is obliged to inform the Fund adequately and in writing of the visitor numbers and sales figures across all forms of exploitation. This must include all the national or international costs and revenues generated through exploitation of the film production for which a subsidy has been granted. The subsidy recipient must inform the Fund in detail at least once a year, either when applying for a new film production or annually before 1 June for the previous calendar years. The subsidy recipient must also include this duty to report to the Fund in the former's agreements with film distributors, sales agents and others exploiting the film production. After five years, the reporting duty will become an annual duty to inform in the event that there is any income to report.
4. The reporting duty referred to in article 9.3. applies to all forms of exploitation, including, but not limited to, income from theatre screening, close circuit screening

- (airline, hotel), DVD and Blu-ray sales and rental, Video On Demand and Pay Per View, online distribution, international sales and distribution, and also format and remake rights and must be itemised.
5. The net proceeds will be divided up as set out in the recoupment schedule that forms part of the implementation agreement. For investments on the basis of tax-driven instruments, an assessment will be made in advance to see whether these should also be repaid out of income from exploitation. This will also take into account the term of the investment proposition. If the tax vehicle is no longer available, the recoupment position of the associated investors will expire from that moment.
 6. The financial contributions from the broadcasters and funds allied to them, with the exception of CoBO, are aimed at obtaining a licence for the usual industry broadcasting rights or for collectively agreed broadcasting rights and are not eligible for a recoupment position unless the Fund and any other public financiers agree with a recoupment position.
 7. If it transpires that income has not been received, reported or spent in the manner described in this article and/or the income that has been received in the recoupment position occupied by the Fund has otherwise been misused, this will be reclaimed by the Fund and added to the Fund's general resources. Pursuant to article 14 of the General Regulations, a situation of this nature may have consequences for future applications to the Fund.
 8. If the foreign co-producer claims a position within the Dutch recoupment for the foreign funds brought in by the co-producer with a recoupment obligation, reciprocity must exist in respect of the position of the Dutch producer in the foreign recoupment. What happens in principle in such a case is a pro rata distribution in the same recoupment position.
 9. The Fund requires that the subsidy recipient furnish every film production that is realised with the Fund's support with a so-called ISAN code containing all the information relating to rights to the production.
 10. With regard to the collection and distribution of income from exploitation, the Fund endeavours to make binding arrangements in conjunction with other financiers concerning a system of central collection and distribution of income from exploitation (*collective accountancy*).
 11. The subsidy recipient must inform the Fund of all the festival selections of a film production that has been created with a contribution from the Fund and of all the prizes that are won with it.

FILM ACTIVITIES

1. The importance for Dutch film and the Dutch film sector must be demonstrable for each film activity application.
2. The budget for the application must give the most complete and realistic possible representation of the expected costs of the purpose for which an application has been submitted. The budgeted costs must be in line with the market and cost-efficient and as far as possible be itemised to enable the Fund to assess the applicant's underlying calculation and estimate. The budget must also include a breakdown of internal costs.
3. Where the applicant is an organisation, a maximum of 15% of the Fund contribution may be used for overheads, including overhead administrative charges and accommodation costs, in-house staff and equipment.
4. The financing plan must give a realistic overview of (potential) financiers and be in line with the budget. The applicant must indicate which financial contributions have already been promised and which are still under consideration. Written documentation must be added for contributions already promised.
5. Given the limited resources of the Fund, the degree to which the applicant and/or other financiers contribute to the financing will be taken into account in the assessment. In the case of applications for film festivals, film conventions, publications and research, co-financing and support by third parties are obligatory.
6. Where a subsidy is granted, the conditions under which the Fund's contribution is provided will be set out in the decision.
7. Once the financial contribution has been granted, the applicant must immediately advise the following and provide the correct supporting information:
 - variations in the financing compared with the approved financing plan or the budgeted costs agreed with the Fund;
 - circumstances that may put the execution of the film activity at risk;
 - circumstances that are inconsistent with Dutch legislation and regulations and/or the correct spending of subsidy.
8. The administrative records must be kept efficiently and effectively in accordance with Dutch legislation and regulations. The records must also provide a clear, complete and up-to-date picture of the functioning of the applicant and, at the detail level, correspond to the budget and the financing plan approved by the Fund.
9. An activity report and/or financial report concerning the subsidy must be submitted. In the financial report costs incurred and financing generated are plotted against the approved budget and the financing plan. The applicant must explain substantial changes.
10. Supplementary to paragraph 10.9, the Board may oblige the subsidy recipient to add an audit statement from the accountant as referred to in Section 393, paragraph 1, of Book 2 of the Dutch Civil Code to the financial report. In this case the accountant will adhere to the Fund's Financial Reporting Manual and underlying Financial Report Audit Protocol and its audit statement template.
11. When the film activity has been executed in accordance with the subsidy award, the applicant must submit a request for the subsidy to be fixed in accordance with Article 20, paragraph 1 of the General Regulations and the timeframe specified therein. The Fund will proceed with fixing the subsidy on this basis.

Chapter 2: GUIDE AMOUNTS

The guide amounts referred to in this chapter apply to possible contributions under the Development, Realisation, Distribution and Film Activities Sub-Regulations. The guide amounts referred to below are maximum contributions, but applications for smaller amounts may also be submitted.

The Fund arrives at a selection of applications that will be supported on the basis of the current regulations and protocols and within the policy and budgetary framework adopted. In so doing the Fund strives for a high quality, diverse and daring film offering with a view to connecting internationally and increasing the artistic success and audience reach. The Fund receives a far greater number of applications than it is able to grant. Applicants must therefore remember that the bar for eligibility for support is set high.

I. IDEA CHECK WITH A FILM CONSULTANT (new film plan)

Applicants who are considering submitting an application for a new film plan may present a one-off idea check to one of the film consultants before applying. An idea check is completed online, is not a request for a contribution, but is intended to prompt an initial reaction to the intended film plan.

Doing an idea check through one of the film consultants in advance of any application is an important step in the development of a new film plan, whatever the category, and is therefore heartily recommended by Screen NL and New Screen NL. It gives applicants the opportunity to consider the feasibility of a full formal application.

The idea check may be submitted at any time of the year, except for the summer and winter breaks (see website). The website provides access to the subsidy management system known as Frame for the submission of an idea check. In principle the film consultant will give a response within 15 working days.

An idea check consists of:

- for a feature film or animation: a brief description of the story (synopsis) and the principal characters (two to four pages) and in the case of an animated film possibly a description and examples of artwork.
- for a documentary or investigative & experimental: a description of the film idea/concept (two to four pages);
- a thorough explanation and substantiation of the idea (one to three pages);
- a plan;
- curriculum vitae and links to previous work of the team concerned.

II. SCRIPT AND PROJECT DEVELOPMENT APPLICATION

The basis for a film production that can measure itself against films at international level and stand out from them is laid by the best possible script and project development. In the case of feature films and long animated films there are two phases of project development, first the artistic development and then the production development.

Depending on the category, an applicant has different options for making a development application. Apart from the regular applications for development subsidy, there are opportunities for slate funding and specific schemes under which the Fund collaborates with other partners and works with advisory committees. The applicant starts by making a choice for a process at a film consultant at an advisory committee and substantiates the desired development path in the work plan pertaining to the application.

The Fund – depending on the phase and category and the nature and complexity of the film plan and the development process that the team envisages – offers scope for the involvement of a script coach/adviser, director or specific creative or technical experts or heads of department in elaborating the film plan. There is also scope if necessary for making test shots or for research activities. In the case of animation and investigative & experimental, work can be done on the image development (artwork, character development, beat boards and story boards) at the same time as the script development. If the applicant is a production company, producer's fee and overheads are calculated on the development costs subtotal or are part of the total contribution. If it is a separate application for a single element separate from the writing process, e.g. a script coach, no producer's fee and overheads are charged on this.

The amounts contained in this protocol and other financial frameworks are used as a basis when granting a contribution.

When granting a development contribution, fixed contact times are built in between the subsidy recipient, the creative team and the Fund concerning the progress of the project. The responsibility for the film plan to be developed lies with the subsidy recipient and there is a deadline for completing the development phase concerned. The Fund provides feedback on the basis of the completion.

Development – Feature film and long animated film

(possible elements of the work plan with associated maximum figures)

1. Script development – project subsidy

If the applicant is an experienced scriptwriter:

Scriptwriter¹ : max. 22,500 euros for a second or subsequent film

If the applicant is a production company:

Scriptwriter : max. 17,500 euros in case of debut film
 Scriptwriter : max. 22,500 euros for a second or subsequent film
 Script coach/Director : max. 2,500 euros (if not the same person as scriptwriter)
 Animation (> 60 min.) : max. 10,000 euros – for concept art, character development,

¹ A scriptwriter who has had main responsibility for the script of at least one feature film or long animated film that has been realised and has been released in Dutch cinemas can also independently submit an application for script development in the maximum amount of 22,500 euros.

beat/story board
Producer : max. 15% in producer's fee and overheads on the total development costs the Fund considers eligible for a subsidy

If appropriate, an advance in the form of start-up subsidy in the amount of €5,000 can be granted on the advice of a film consultant as a contribution for the scriptwriter for research and development of an original film idea (not adaptations of existing formats, books, etc). This contribution will be set off against any contribution for script development if the project is pursued.

2. Project development phase 1: Artistic development - project subsidy (Production company)

Scriptwriter : max. 22,500 euros
Scriptwriter debut film : max. 17,500 euros
Script coach/Director : 2,500 euros (if not the same person as scriptwriter)
Creative/technical elaboration: max. 15,000 euros (experts, heads of department, test shots, etc)
Producer : max. 15% in producer's fee and overheads on the total development costs in the work plan the Fund considers eligible for a subsidy
Animation (> 60 min.) : max. 40,000 euros - Animatic

The artistic development contribution is for the creative and technical elaboration and must be spent on researching and determining the visual style and the creative and technical aspects. This includes the involvement of specialist crew members, production design, exploratory location research, camera tests, storyboard, test shots, elaboration of special and/or visual effects and initial casting of principal roles. In the case of a long animated film an application for a contribution can also be made for an animatic.

3. Project development – phase 2: Production development - project subsidy (Production company)

Production/financial elaboration: max. 22,500 euros including any script polishing (2,500 euros) and inclusive of max. 15% in producer's fee & overheads.

4. Script development - Slate funding (Production company)

Slate funding is granted for two years and the maximum contribution per slate is 320,000 euros (160,000 euros per year) for the entire *script and artistic development* of at least three and not more than five film plans per slate. The contribution is inclusive of up to 15% in producer's fee & overheads on the budgeted development costs that the Fund considers eligible for a subsidy.

5. Talent development in an international context (Production company)

Maximum 70,000 euros. This contribution includes the writing subsidy for the scriptwriter within the parameters of the Fund (max. €45,000) and the financing of the international process² envisaged by the team (scriptwriter/director/producer). The contribution is inclusive of max. 15% in producer's fee & overheads on the development costs that the Fund considers eligible for a subsidy. Given the level of the contribution, the Fund will make no further contribution to the artistic development of the film production. The project may however be eligible for a contribution to the production development.

6. Development - New Screen Low Budget (Production company)

² E.g. attendance at training programmes or labs, a placement at foreign production houses, residences for the scriptwriter/director and the involvement of international (script) coaches and/or consultants, research costs and the travel and accommodation expenses associated with the international process

Within the total budget for a specific film under this scheme an application can be made for a limited contribution for the artistic and/or production development. The contribution is max. 25,000 euros and inclusive of max. 15% in producer's fee & overheads on the budgeted development costs that the Fund considers eligible for a subsidy. In the event of realisation, the amount will be offset against the maximum realisation contribution.

7. Script development - Collaboration projects (Production company)

De Oversteek

(Collaboration project with public service broadcasting system and CoBO)

Scriptwriter	: 10,000 euros – Treatment
	: 20,000 euros – Script
	: 5,000 euros – Script Rewrite
Script coach/adviser	: max. 2,500 euros
Director	: max. 2,500 euros (if director not the same person as the scriptwriter)
Producer	: max. 15% in producer's fee and overheads on the development costs that the Fund considers eligible for a subsidy

Cinema Junior

(Collaboration project with the public service broadcasting system and CoBO)

Scriptwriter	: 15,000 euros – Treatment (10,000 if debut film script)
	: 25,000 euros – Script (20,000 if debut film script)
	: 5,000 euros Script Rewrite for the two selected scripts
Script coach/adviser	: max. 2,500 euros
Director	: max. 2,500 euros (if director not the same person as the scriptwriter)
Producer	: max. 15% in producer's fee and overheads on the development costs that the Fund considers eligible for a subsidy

No application can be submitted for artistic development for a film plan developed in the framework of Cinema Junior, but can for production development.

Minority co-production NFF + HBF

(Collaboration project with Hubert Bals Fund)

Maximum 10,000 euros for the script and production development of an international co-production. Applications for development are made through the Hubert Bals Fund.

Development - Documentary (> 70 min.)

(possible elements of the work plan with associated maximum figures)

1. Script and production development - project subsidy (Production company)

Script development	: max. 27,500 euros – Research, documentary script, Test shots, teasers, etc (depending on the work plan, in phases)
Script coach/adviser (external):	max. 2,500 euros
Production development:	max. 8,000 euros – business and production development
Producer	: max. 17.5% in producer's fee and overheads on the costs that the Fund considers eligible for a subsidy and max. 5% for contingencies.

On the basis of a sound work plan an additional contribution may be provided, with a view to the elaboration of the documentary script, for creative or technical experts or heads of department.

2. Script development - Slate funding (Production company)

The maximum contribution per slate is 80,000 euros for a slate of at least three film plans. The contribution is inclusive of max. 17.5% in producer's fee and overheads and 5% contingencies on the development costs that the Fund considers eligible for a subsidy. No application can be made for script development for a film plan developed within the slate, but can for production development.

3. Talent development in an international context (Production company)

The maximum contribution is 50,000 euros, which covers the writing and research money for the documentary maker within the Fund's frameworks and the financing of the international process³ that the team – scriptwriter/director/producer – envisages. The contribution is inclusive of max. 17.5% in producer's fee and overheads and 5% contingencies on the development costs that the Fund considers eligible for a subsidy and the costs of the international process. Given the level of the contribution, the Fund will make no further contribution to the artistic/content-based development of the film production. An application can however be made for the production development.

4. Script development - Collaboration projects

Oase

(Director)

(Collaboration project with Prince Bernhard Cultural Fund)

Director : max. 8,000 euros – Research & Treatment

A production company may submit an additional application for script development within a year of completion.

Doc Junior

(Production company)

(Collaboration project with Human, IDFA and Cinekid)

Script development : max. 27,500 euros for research and documentary script

Producer : max. 17.5% in producer's fee and overheads on the costs that the Fund considers eligible for a subsidy and max. 5% for contingencies.

Development – Animation (< 60 min.) *Production company**

(possible elements of the work plan with the associated maximum figures. For long animated films, see feature film guide amounts)

Development (total) : max. 15,000 euros – Treatment, script, storyboard, artwork and preproduction (depending on the work plan may also be applied for in phases)

Script coach/adviser (external) : max. 2,500 euros

Producer : max. 17.5% in producer's fee and overheads on the development costs that the Fund considers eligible for a subsidy

On the basis of a sound work plan an additional contribution may be provided, with a view to the elaboration of the script, for:

- creative or technical experts or heads of department;

³ E.g. attendance at training programmes or labs, a placement at foreign production houses, residencies for the scriptwriter/director and the involvement of international (script) coaches and/or consultants, research costs and the travelling and accommodation expenses associated with the international process

- making initial animation tests and/or doing research into animation style.

**Where the envisaged fund contribution for realisation is less than 30,000 euros, the requirement that the applicant must be a production company may be waived on condition that the Board is of the opinion that the applicant has sufficient demonstrable production experience in animation.*

Development – Investigative & experimental

(possible elements of the work plan with the associated maximum figures)

1. Regular development application *(Production company)*

Development : max. 10,000 euros for the development of a plan for an investigative & experimental and any test shots. Where the Fund feels that the application for development has been submitted too soon, but further elaboration is a good idea, an advance of not more than €5,000 may be granted, to be set off against any contribution for development at a subsequent stage.

Script coach/adviser (external) : max. 5,000 euros

Producer : max. 17.5% in producer's fee and overheads on the development costs that the Fund considers eligible for a subsidy.

On the basis of a sound work plan an additional contribution may be provided, with a view to the elaboration of the script or storyboard, for creative or technical experts or heads of department.

Where the envisaged fund contribution for realisation is less than 30,000 euros, the requirement that the applicant must be a production company may be waived on condition that the Board is of the opinion that the applicant has sufficient demonstrable production experience in investigative & experimental.

2. Collaboration projects Development

De Verbeelding:

(Collaboration project with Mondriaanfonds)

10,000 euros per project

(through production company)

Immerse\Interact

(Collaboration project with Creative Industry Stimulation Fund)

Application for development contribution by the producer €25,000 per project. The contribution is intended for carrying out research, writing scripts and other preparatory activities before the actual production phase. The committee may also recommend granting a coaching contribution of not more than €5,000 provided that a proposal for a coach is part of the application and budget.

Application for development contribution by individual maker

€15,000 per project, exclusive of a possible coaching contribution of a maximum of €5,000.

Where the committee feels that further elaboration of the plan is a good idea but the application for development has been submitted too soon, an advance on the development can be made to a maker as a start-up subsidy. This contribution is a maximum of €7,500 per project. The advance is intended for the first phase of a project. The contribution can be used for the further development of a concept into a fully-fledged plan for development. A maximum of three such subsidies may be granted per round. Applications and making these joint fund contributions payable go through the Fund.

III. APPLICATION FOR REALISATION

Only film productions that have completed artistic/content-based development may be eligible for a realisation contribution. The Fund applies maximum figures for the level of a contribution in all categories. An application may always be submitted for a lower amount. The contribution requested will be adjusted downwards if the budget estimate contains cost elements that are not in line with the market or are not eligible for a subsidy and/or if there is any deviation from the budget estimate previously approved by the Fund or from the financing plan, for example in the event of reducing budget.

The Fund gives priority in the selection to original scripts and selects on the basis of a high quality, diverse and daring film offering with the potential to measure itself and stand out internationally with a view to increasing the artistic success and audience reach. A film production may be submitted for a regular realisation contribution no more than twice and twice for a special call or collaboration project, unless otherwise agreed with the collaboration partners.

Realisation – Feature film and long animated film

The project subsidies for realising a feature film fall into a basic contribution where the Board may decide to grant an *artistic supplement*, *matching contribution* or *earmarked additional contribution* in certain cases.

1. Regular realisation application (through production company)

Basic contribution

- a. Debut film (first feature film): max. 550,000 euros - feature film of first-time feature film director, including an earmarked amount for promotion & marketing, sales deliveries, audio description and subtitling⁴
- b. From second feature film: max. 650,000 euros - feature film by of a director wanting to realise his second or subsequent feature film, including an earmarked amount for promotion & marketing, sales deliveries, audio description and subtitling. In the case of applications under the mainstream feature film scheme the contribution is no more than 30% of the total production budget.
- c. Dutch Crossover: max. 850,000 euros – (**special call**) for crossover feature film, including an earmarked amount for promotion & marketing, sales deliveries, audio description and subtitling
- d. Cinema Junior: max. 850,000 euros – (**special call**) for artistic film for young people, including an earmarked amount for promotion & marketing, sales deliveries, audio description and subtitling
- e. New Screen Low Budget: max. 450,000 euros (**special call**) and no more than 90% of the total production budget. It is an all-in amount, so inclusive of (previously received) amounts for development, promotion & marketing, sales deliveries, audio description and subtitling
- f. Follow-up film: max. 350,000 euros, including an earmarked amount for promotion & marketing, sales deliveries, audio description and

⁴ The basic amounts referred to under a to f are inclusive of €50,000 in earmarked amounts in the production budget:
 - a maximum of 6,000 euros for the production of *Sales Deliveries*, including an international press kit – international sales,
 - a maximum of 6,000 euros to make the film production accessible for the visually and hearing impaired through *Audio Description* and *Subtitling* on all channels,
 - remainder for *Marketing* and associated promotion for the costs for which the production company assumes responsibility.

- In the case of two or more countries, up to 100,000 euros.

Contributions obtained under the collaboration agreement with the Flemish Audiovisual Fund or through tax shelters, tax rebates and/or other economic or fiscal arrangements do not apply as a basis for the matching contribution.

2. Collaboration projects Realisation (through production company)

The Fund can issue an application round for a collaboration project in conjunction with partners.

Film Fund contribution – De Oversteek:

(Collaboration project with the Public Service Broadcasting System and CoBO)

A maximum of 370,000 euros for a feature film with in principle a production budget of up to 1.2 million euros by a director wanting to realise his first feature film, including an earmarked amount for promotion & marketing, sales deliveries, audio description and subtitling.

Film Fund contribution – Telescoop:

(Collaboration project with the Public Service Broadcasting System and CoBO)

A maximum of 650,000 euros, including an earmarked amount for promotion & marketing, sales deliveries, audio description and subtitling.

Film Fund contribution – Collaboration with the Flemish Audiovisual Fund:

Each year a joint committee of the Fund and the Flemish Audiovisual Fund may grant a realisation contribution to four majority Flemish and four majority Dutch co-produced feature films and to one majority Flemish and one majority Dutch co-produced long animated film of a maximum of 200,000 euros per film production. Once a year one previously selected film may be eligible for an additional (NFF/VAF Plus) contribution of 100,000 euros.

As subsidy recipient the minority co-producer must spend a minimum of 100% of the contribution in its own country.

Film Fund contribution – Collaboration with the Hubert Bals Fund:

A maximum of 50,000 euros for the realisation of an international co-production where a Dutch minority co-producer collaborates as the applicant with the producer with main responsibility in a country on the list of the Development Assistance Committee (DAC). Each year the Fund uses the contribution to support four feature films that previously received development support from the Hubert Bals Fund. The Fund also provides max. 50,000 euros per film (100,000 euros in total) through the HBF for the post-production in the Netherlands of two international co-productions supported in development.

Realisation – Short Fiction (< 60)

1. Regular realisation application (in principle through production company)

- | | |
|----------------------|--|
| a. Wildcard: | Maximum 50,000 euros – realisation of a new fiction film by a director who has just graduated from a film or art academy with an audiovisual course in the Netherlands. There is also max. 2,500 euros available for coaching in the script and/or direction phase and max. 8,500 euros as remuneration for the producer. |
| b. Film Fund Shorts: | Maximum 40,000 euros – (<i>special call</i>) for a short film aimed at directors who have graduated from recognised vocational training for film less than five years ago or directors who in the last five years have directed and released their first (free) short fiction film. The Fund's contribution will not exceed 85% of the production budget. It must be possible to make and bring out the film production within 12 months with the requested Fund contribution. |

- c. Completion: Maximum 10,000 euros on selection by a renowned exhibitor (see regulations) of a film production by a novice or experienced producer or experienced director who is producing the film itself.

2. Collaboration projects for Realisation (through production company)

The Fund can issue an application round for a collaboration project in conjunction with partners.

Film Fund contribution – De Straat (formerly One Night stand):

(Collaboration project with the Public Service Broadcasting System and CoBO)

In total the Fund contributes 225,000 euros to the development and realisation of film productions under this collaboration project. Passing of the Fund contribution for payment goes through the CoBO.

Film Fund contribution – SHORT!:

(Collaboration project with the Public Service Broadcasting System and CoBO)

In total the Fund contributes 330,529 euros to the realisation of ten short fiction and animated film productions under this collaboration project. This contribution is spread among film productions of between five and ten minutes in length.

Realisation – Animation (< 60 min.)

(For long animated films, see guide amounts for feature films)

1. Regular realisation application (in principle through production company)

- a. Wildcard: Maximum 50,000 euros - realisation of a new animated film by a maker who has recently graduated from a film or art academy with an audiovisual course in the Netherlands. There is also max. 2,500 euros available for coaching and up to 8,500 euros as remuneration for the producer.
- b. Debut film (first short anim.) Maximum 100,000 euros – animated film less than 60 minutes by a first-time director
- c. Second or subsequent film: Maximum 125,000 euros - animated film less than 60 minutes by a director wanting to realise his second or subsequent animated film. For projects of exceptionally high quality the Board may decide to grant a higher contribution.
- d. Minority co-production: Maximum 50,000 euros for an international co-production where the production company of the Dutch minority co-producer is the applicant.
- e. Completion: Maximum 10,000 euros on selection by a renowned exhibitor (see regulations) of a film production by a novice or experienced producer or a director producing the film itself.

Where the fund contribution requested for realisation is less than 30,000 euros, the requirement that the applicant must be a production company may be waived on condition that the Board is of the opinion that the applicant has sufficient demonstrable production experience in animation.

2. Collaboration projects Realisation (through production company)

The Fund can issue an application round for a collaboration project in conjunction with partners.

Film Fund contribution – Ultrashort animation:

(Collaboration project with Fonds 21)

The Fund provides a maximum of EUR 25,000 per production for the realisation of an ultrashort animated film of not more than two minutes.

Film Fund contribution – SHORT!: (see ‘Short fiction’)
(Collaboration project with public service broadcasting system and CoBO)

Realisation – Documentary

1. Regular realisation application (through production company)

- a. Wildcard: max. 50,000 euros - realisation of a new film production in the area of documentary by a director who has recently graduated from a film or art academy with an audiovisual course in the Netherlands. There is also max. 2,500 euros available for coaching and max. 8,500 euros as remuneration for the producer.
- b. Film Fund Shorts: max. 40,000 euros - (*special call*) for a short film aimed at directors who have graduated from recognised vocational training for film less than five years ago or who have directed and released their first (free) short documentary in this period. The Fund's contribution will not exceed 85% of the production budget. It must be possible to make and bring out the film production within 12 months with the requested Fund contribution.
- c. Debut film (first long doc.): max. 110,000 euros – long documentary (70 min.>) by a first-time director, including the earmarked amount for *audio description* and *subtitling* to make films accessible to the visually and hearing impaired on all platforms.
- d. Second or subsequent film: max. 210,000 euros – long documentary (70 min.>) by a director wanting to realise his/her second or subsequent long documentary, including the earmarked amount for *audio description* and *subtitling* to make films accessible to the visually and hearing impaired on all platforms.
- e. Minority co-production: max. 50,000 euros - an international co-production, with the Dutch minority co-producer being the applicant
- f. Completion: max. 40,000 euros - long documentary that will be released in Dutch cinemas and/or film theatres without a regular realisation contribution from the Fund and whose completion costs have not yet been incurred, or max. 10,000 euros – long documentary that has been selected for a renowned film festival or on selection of a short documentary by a renowned exhibitor (see regulations) of a film production by a novice or experienced producer or experienced director who is producing the film itself.

Earmarked additional contribution

For documentaries longer than 70 minutes with a cinema release for which a claim is made to a basic contribution as referred to under c and d (debut film and from second feature film onwards), the Board, prior to the implementation agreement and upon request, may grant an *earmarked* additional contribution for:

- Maximum 6,000 euros for the production of *Sales Deliveries* including an international press kit - international sales;
- Up to 75% of the total costs for *Marketing* and associated promotion to a maximum of 20,000 euros for the costs paid by the production company.

2. Collaboration projects Realisation (through production company)

The Fund can issue an application round for a collaboration project in conjunction with partners.

Film Fund contribution – Teledoc Campus:

(Collaboration project with public service broadcasting system and CoBO)

Maximum 18,250 euros per film

(of which 2,500 euros for development and 750 euros for any external coach)

Film Fund contribution – Teledoc:

(Collaboration project with public service broadcasting system and CoBO)

Maximum 83,500 euros per film

Film Fund contribution – Doc Junior:

(Collaboration project with Human, IDFA and Cinekid)

Maximum 220,000 euros per film

Film Fund contribution – Collaboration with the Flemish Audiovisual Fund:

Each year a joint committee of the Fund and the Flemish Audiovisual Fund may grant a realisation contribution to three majority Flemish and three majority Dutch co-productions of up to 50,000 euros per film production.

The minority co-producer must spend a minimum of 60% of the contribution in its own country or a minimum of 100% if a claim is also made to the Film Production Incentive Measure in the Netherlands, Screen Flanders and/or Taxshelter in Belgium.

Film Fund contribution – Collaboration with IDFA Bertha Fonds:

Maximum 50,000 euros for the realisation of an international co-production where a Dutch minority co-producer collaborates as the applicant with the producer with main responsibility in a country on the list of the Development Assistance Committee (DAC). Each year the Fund uses the contribution to support two documentaries that previously received development support from the IDFA Bertha Fund.

Film Fund contribution – Collaboration with the Norwegian Film Institute:

A realisation contribution of up to 50,000 euros per film production is granted on a reciprocal basis to co-productions between the Netherlands and Norway. Applications for minority Dutch co-productions with Norway are submitted to the Film Fund. Applications for minority Norwegian co-productions are submitted to the Norwegian Film Institute.

Realisation – Investigative & Experimental

1. Regular realisation application (in principle through production company)

- | | |
|----------------------------------|---|
| a. Debut film (first cin. exp.) | Maximum 50,000 euros – by a director wanting to make his first investigative & experimental film |
| b. Second or subsequent project: | Maximum 100,000 euros - by a director wanting to make his second or subsequent investigative & experimental film. For projects of exceptionally high quality the Board may decide to grant a higher contribution. |
| d. Minority co-production: | Maximum 50,000 euros – an international co-production where the production company of the Dutch minority co-producer is the applicant |
| e. Completion: | Maximum 10,000 euros on selection by a renowned exhibitor (see regulations) of a film production by a novice or experienced producer or an experienced director producing the film itself. |

If the fund contribution in mind for development and any realisation added together is less than 30,000 euros, the requirement that the applicant must be a production company may be waived on condition that the Board is of the opinion that the applicant has sufficient demonstrable production experience in the area of investigative & experimental.

2. Collaboration projects Realisation

The Fund can issue an application round for a collaboration project in conjunction with partners.

Film Fund contribution – De Verbeelding: [*\(through production company\)*](#)
(Collaboration project with Mondriaanfonds)

The total contribution for development and realisation is a maximum of €450,000 per film. Contributions to the costs of promotion and marketing, (sales) deliverables and the mandatory subtitling and audio description to make films accessible to people with a visual or hearing impairment are part of the total contribution. One half is borne by the Fund, the other by the Mondriaan Fund.

Film Fund contribution – Immerse\Interact:
(Collaboration project with Stimuleringsfonds Creatieve Industrie)

application by the producer

Maximum €100,000 per project, intended for the production costs. For this phase a reasonable degree of co-financing is mandatory. The budget for the production phase must be balanced within six months of granting. It is possible to apply for an additional contribution of €5,000 for distribution.

application by individual maker

Maximum €30,000 per project

The Film Fund and the Stimuleringsfonds Creatieve Industrie each bear half of the budget for the scheme. Applications and making these joint fund contributions payable go through the Film Fund.

IV. APPLICATION FOR DISTRIBUTION

1. Dutch film production – distribution in the Netherlands

Contribution to feature film or documentary

- Maximum 25,000 euros for the cinema distribution and associated marketing of a feature film or documentary that has been realised with a regular realisation contribution from the Fund. For a children's film or film for young people (including long animated film) the maximum is 40,000 euros.
- Maximum 10,000 euros for the cinema distribution and associated marketing of a feature film or documentary that has been realised with a realisation contribution in the form of completion or minority co-production.

A maximum of 15% of the budget for prints and advertising may be spent on internal costs (including in-house or outside staff) and *overheads* of the film distributor. A portion of the budgeted costs for marketing, prints and advertising, with a minimum of 20%, must be demonstrably covered by the applicant.

Contribution for short film production

A further reimbursement to be determined of the print costs and encoding costs for a Dutch short film (max. 10 minutes) that was created with a realisation contribution from the Fund and is screened as a supporting film for a main film with a cinema release.

2. Dutch film production - International distribution

- Max. 20,000 euros per film production for release in cinemas abroad by a foreign distributor. The basic principle here is that the Fund will not contribute more than 50% of the costs of prints & advertising.
- Max. 15,000 euros per feature film for the costs of dubbing. The basic principle here is that the Fund will not contribute more than 50% of the costs of dubbing.
- The maximum amount for international distribution per applicant is €35,000 on an annual basis.

3. Dutch film production - International festival selection

On selection of a Dutch feature film or documentary for one or more international film festivals regarded by the Fund as leading

- up to 1,250 euros per majority Dutch film production
- up to 500 euros per minority Dutch co-production

The contribution is a one-off and must be spent on the producer with final responsibility's international travelling expenses (air/rail) and hotel accommodation (up to four nights) abroad.

- If a film production is selected for the main competition, the Fund may decide to grant a contribution yet to be determined for international promotion.

4. Foreign arthouse feature film – cinema release in the Netherlands

In the form of *slate funding*, the Fund may provide a contribution of up to 100,000 per slate (50,000 per year) for the purchase of the Dutch rights to at least four and not more than six foreign arthouse films every two years and the corresponding costs of marketing and distribution. There are up to five slates available.

5. Foreign children's film and film for young people - cinema release in the Netherlands

Max. 25,000 euros for a foreign children's film or film for young people if a special call is made for it. The contribution may be increased by a maximum of 15,000 euros if costs of dubbing have to be incurred.

A maximum of 5,000 euros of the fund contribution can be spent on the Minimum Guarantee and a maximum of 15% of the budget for prints & advertising on internal costs (including own or hired staff) and *overheads* of the film distributor. A portion of the budgeted costs of marketing, prints & advertising with a minimum of 50% must be demonstrably covered by the applicant.

6. Screening scheme film theatres

€0.25 for every cinema ticket sold in the present calendar year for a majority Dutch feature film, long animated film or documentary that has been supported by the Fund with a selective realisation contribution.

V. APPLICATION FOR FILM ACTIVITIES

Film festival

On the basis of a full itemised budget and a financing plan consistent with it the contribution from the Fund amounts to no more than 30% of the total costs for a film festival that comes about with financial support from the municipal and/or provincial authorities or a fund allied to them.

- A. Maximum 30,000 euros as a project subsidy for organising a film festival:
 - That takes place annually on at least six consecutive days;
 - With a festival budget of between 300,000 and 500,000 euros;
 - With an audience reach of at least 15,000 paid admissions and with takings of at least 50,000 euros; and
 - a proven track record with a minimum of four previous festivals.
- B. Maximum 20,000 euros as a project subsidy for organising a film festival:
 - That takes place annually or every two years on at least four consecutive days;
 - With a festival budget of at least 150,000 euros;
 - With an audience reach of at least 5,000 paid admissions and with takings of at least 20,000 euros; and
 - a proven track record with a minimum of three previous festivals.
- C. Maximum 10,000 euros as a project subsidy for organising a film festival:
 - That takes place annually or occasionally on at least two consecutive days;
 - With a festival budget of at least 75,000 euros; and
 - With an audience reach of at least 1,250 paid admissions and takings of at least 5,000 euros.
 - A proven track record with a minimum of two previous festivals.
- D. The subsidy ceiling for multi-year film festival activities subsidies for the 2017-2020 period has been fixed at 275,000 euros per year. The allocation of the budget is laid down in the Film Activities Sub-Regulations.

National or international film convention

Not more than 50% up to 25,000 euros for organising a national or international film convention to which at least two other parties make a substantial financial contribution.

Training

Maximum 75% to a maximum of 3,000 euros per year as a contribution towards the individual costs for a practical study of an active, independent film professional within the Dutch film sector. The percentage for a film professional employed by a film company is up to 50%. For a training programme the Fund may decide to award a higher contribution, up to 75% of the total costs.

Talent Labs/Workshops

The contribution to a Talent Lab or Workshop will be determined on a case-by-case basis and in connection with existing activities and programmes in the national and international film sector. The structure of Workshops will take further shape in the autumn of 2019 and the Fund will send a separate call about this.

Publication & Research

A contribution is determined by the Fund on a case-by-case basis, but is limited to 75% of the total costs. Financial support and/or take-back guarantee of at least two other parties is required.

Film Education Hub (pilot)

In the pilot phase a maximum of 80% of the budget with a maximum contribution of €320,000 per hub will be made available as a project subsidy for equipping and operating the new film education hub. Covering the other 20% with income from the region and/or municipality will be encouraged in 2019, but investment can also come from internal funds.

Chapter 3: FILM FUND – CoBO RECOUPMENT SCHEDULE

Cinema film

I.	Prints & Advertising 100%			
II.	Minimum Guarantee Based on film distributor royalty division			
III.	(Private) Equity 110%	Deferment 100%		
IV.	CoBO Pro Rata	Other Funds <small>(repayment obligation)</small> Pro Rata	<table border="1" style="margin-left: auto; margin-right: auto;"> <tr> <td style="text-align: center;">Equity ... %</td> </tr> </table> Netherlands Film Fund Pro Rata	Equity ... %
Equity ... %				
V.	CoBO 20%	Equity ...%	Production company & Entitled parties 100%	

High-End TV Series

Main financier/Production company <small>(co-production agreements)</small> Pro Rata	Netherlands Film Fund Pro Rata
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Explanation of the Film Fund/CoBO recoupment schedule

The Funds must be repaid from all the income from exploitation.

- 1.) This recoupment schedule consists of a regular model based on a Minimum Guarantee of a film distributor and a model for High-end TV series. The recoupment schedule applies to all Film Fund awards and agreements. Variations are possible where the Film Fund and, in the event of CoBO participation, both funds agree to them.
- 2.) The recoupment position occupied by CoBO covers all contributions via CoBO in the form of CoBO Regulier, CoBO Extra and the Ministry of Education, Culture and Science (media budget). The recoupment position occupied by the Film Fund covers all contributions by the Film Fund to a film production.
- 3.) The repayment of private investments and deferrals of the production company and/or entitled parties is in an identical position. The percentage for equity investors is a maximum of 110%. In the event of a variation from the usual royalty division with the film distributor and investors and film distributor invest their risk-bearing and conditional investments in the production costs in the same way and directly at the start of the film, then a different percentage is open to discussion if it also has a favourable effect on the repayment position of Film Fund and CoBo and the funds can agree to it. Deferrals of margins or fees included in the budget are repaid up to 100%.
- 4.) The fourth position is distributed pro rata among funds with a recoupment obligation, including the Film Fund and CoBO, among others. Here, the total fund contributions apply. Out of the share in the income of the Film Fund, in principle 100% is made available, through the Film Fund, for new film productions belonging to the subsidy recipient. If the Board of the Fund agrees, a portion can be used to cover any additional arrangements with (private) investors and the scriptwriter(s), director(s), producer(s) and actor(s), insofar as they are not already covered in a current tranche.
- 5.) Film Fund and CoBO must be notified by means of an up-to-date statement of income and expenditure. Once they agree to the statement, you will receive a payment request from the Funds to transfer the income. Income collected and paid out through a collection agent will be transferred directly.
- 6.) On receipt of the income by the Film Fund, you can submit a substantiated request for reinvestment of these funds to the Board of the Film Fund within a period of three years from determination of the subsidy. In this request you must give the project number of the project whose subsidy is being repaid. If these funds are to be used for the development of a new project, the request must at least be accompanied by a budget for the development phase and the contract with the scriptwriter and, if applicable, an agreement for the (option) rights to an existing work. On reinvestment of the revolving funds in the realisation of a subsequent film production, this amount will be made available on the first day of shooting.

Chapter 4: MENTION OF FUND, IDENT AND USE OF LOGO

Applicable to all film productions supported by the Fund – both Dutch and co-productions.

Mention of Fund

1. The Netherlands Film Fund is to be mentioned in both the opening and the closing credits. Opening credits must appear on a separate title card. In the closing credits, the Fund may be mentioned together with the other financiers. For short films or films that only receive a completion contribution or otherwise limited Film Fund funding mention of the Fund is only compulsory in the closing credits. A correct mention of the Netherlands Film Fund applies to all forms of exploitation, including screening on television. With television, the Fund must at least be mentioned in the opening or closing credits.
2. Mention of the Fund must be easy to read and on at least the same scale as that for any other financiers or the film distributor. In the event that only the Netherlands Film Fund is mentioned, this must be visible for at least three seconds.
3. The fund must be mentioned on all copies of the film print (master), on all video and digital copies and on all other forms of publication, including screening on television.
4. All credits and logo depictions must be submitted to the relevant production manager of the Netherlands Film Fund for approval in advance.
5. If the film has been developed or realised with a regular realisation contribution from the Fund, mention of the Fund in the opening and closing credits must be worded as follows:

Dutch: *“Deze film is tot stand gekomen met steun van het Nederlands Filmfonds”*.
English: *“This film was supported by the Netherlands Film Fund”*.

If the film was only granted a contribution from the Netherlands Film Production Incentive, the opening and closing credits must read as follows:

Dutch: *“Deze film is tot stand gekomen met een bijdrage van de Netherlands Film Production Incentive”*.
English: *“This film was supported by the Netherlands Film Production Incentive”*.

If the film was realised with both a regular realisation contribution from the Fund and a contribution was granted from the Netherlands Film Production Incentive, the opening and closing credits must read as follows:

Dutch: *“Deze film is tot stand gekomen met een bijdrage van het Nederlandse Filmfonds en de Netherlands Film Production Incentive”*.
English: *“This film was supported by the Netherlands Film Fund and the Netherlands Film Production Incentive”*.

The ident

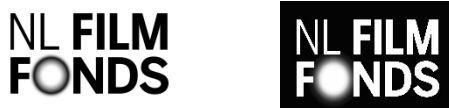
For film productions with a cinema release of 10 minutes or more that have received a regular realisation contribution, the Fund’s ident must also be placed after the film distributor’s ident and before the mention of the Fund. Exceptions to the use of the ident are the collaboration projects One Night Stand, De Oversteek, De Verbeelding, Teledoc etc, for which the cooperating partners have agreed a joint ident or mention. The ident is available in various formats from www.filmfonds.nl under ‘About the Fund’.

Depiction of logo

The provisions concerning mention of the Fund also apply to the depiction of the Fund’s logo in the closing credits. Its size must be at least the same as that for the film distributor but with the minimum height of 1 centimetre.

The new logo is available on a white, a black and a transparent background. The logo must be used in a high resolution and must be clearly readable. Readability must be a particular consideration if the background is not a solid colour. The logo is available as a JPEG, PNG or EPS (ai) file from www.filmfonds.nl under 'About the Fund'.

For film productions that have received a regular development contribution and/or realisation contribution the regular Fund logo must be used.



For film productions that (in addition to a regular contribution from the Fund) receive a contribution from the Netherlands Film Production Incentive the combined Film Fund and Production Incentive logo must be used:



Posters and other publicity materials

The provisions concerning mention of the Fund and depiction of the logo also applies to the posters for the film, in consultation with the Fund, to all publicity materials made by the applicant or on the applicant's behalf within reason and to festival newspapers, also if only a development or distribution contribution was granted.

Person responsible

The applicant sees to it that the requirements concerning mention of the Fund and depiction of the logo are met by third parties who exploit the film under licence, screen it or arrange for it to be screened. Non-compliance or inadequate compliance with the provisions concerning mention of the Fund, depiction of the logo, the posters and other publicity materials will lead to a deduction from the final instalment of the subsidy to a maximum of 5% of the total contribution.

Any practical queries may be addressed to the Fund's communications department. For approval of the mentions of the Fund, please contact the production manager concerned.

Chapter 5: WORKING COPY SCREENING & DELIVERY AFTER PICTURE LOCK

The Film Fund distinguishes between the screenings in phases, namely a working copy screening and the formal delivery of the *picture lock*.

With a **working copy screening** the (rough version of the) film production is screened and discussed well before the picture is locked during editing. The makers discuss the final choices they will make with the relevant film consultant and the head concerned and/or the director/manager. Working copy screening is applicable to any film production supported by the Film Fund.

The **picture lock** is compared by the production managers with the approved realisation application. If it transpires that the picture lock deviates to a serious extent from the film plan approved by the Fund with the application, without the Fund having agreed to such a deviation, one of the consequences may be that the associated and/or subsequent payment instalments cannot be issued or can only be issued during a later phase. A formal payment instalment is attached to the picture lock screening.

Procedure

- **Working copy screening:** The working copy of the montage must in any case be delivered to the Film Fund on DVD or in the form of high resolution streaming, video or download. In principle the Fund's in-house cinema room is used for the screening to the Fund. The delivery of the working copy must be announced at least two weeks in advance so that the Fund can fit this into its schedule. With working copy screening, the relevant film consultant and the head of the scheme and/or the director/manager and/or the production manager involved are always in attendance.
- **Picture lock:** The montage version of the working copy must be delivered to the Fund on DVD or in the form of high resolution streaming, video or download. The application dossier, including the cultural characteristics and the definitive script ('shooting script'), is compared with the montage version screened by the production manager and/or by the head concerned. If substantial differences compared to the application dossier are identified, this will be communicated to the subsidy recipient in writing. Following approval of the picture lock, the attached instalment is made payable.

Chapter 6: TERMS AND CONDITIONS FOR THE DELIVERY OF A FILM COPY FOR STORAGE AND PRESERVATION BY EYE

TERMS AND CONDITIONS FOR THE DELIVERY OF A MASTER AND COPY FOR PRESERVATION AND STORAGE BY EYE

The main purpose of the contractual obligation to donate a master, projection and reference copy of your film to EYE is to ensure the long-term preservation and storage of Dutch audiovisual heritage. The long-term storage of these items will enable us in the future to produce new copies and/or digital formats using the then current standard.

The **procedure of donation** is as follows:

I. Before the post-production, the producer is required to contact EYE by e-mail in order to start the procedure of donation. The producer must indicate the *title* involved and in *which (language) version(s)* and *which formats* the film will be released.

Please contact EYE through the e-mail: filmfonds@eyefilm.nl

II. A decision will then be made as to which elements will be transferred to EYE.

III. The post-production is finished - the delivery procedure:

A) CATALOG AND TECHNICAL INFORMATION – *Transfer form*

EYE will ask you to fill out a form (*EYE – Film Fund Transfer form*) for cataloguing and metadata purposes. In this form, you must list the deliveries for your film as previously agreed, following the specifications below. You'll receive this form by e-mail and must return it to filmfonds@eyefilm.nl. After EYE approves the material listed on the form you can send the material to the EYE Collection Centre. Based on the approved form EYE will check the sent material.

B) DELIVERY SPECIFICATIONS FOR DIGITAL FILM PRODUCTIONS

1. Master:

DCDM (image, audio and subtitles):

The Digital Cinema Distribution Master (DCDM) contains the exports of uncompressed files of all language versions of the film (image, sound and subtitling).

Follow the DCI specifications and SMPTE standards⁵. All available (language) versions, including Dutch and English subtitling (if available) are to be delivered.

⁵ see for DCI (Digital Cinema Initiatives) specification: version 1.2, <http://www.dcmovies.com/specification/> ; see for SMPTE and ISO standards for DCDMs: SMPTE ST 428-1 t/m 428-3, RP 428-4, RP 428-5, ST 428-7, ST 428-9 t/m ST 428-12 or for ISO starting from ISO 26 428-1

- Image – TIFF sequence, including textless elements:
 - Linear bit depth: 16 bit (12 bit in 16 bit)
 - Color space: X'Y'Z'
 - Color Gamut: P3 or REC709
 - White Point: If P3: DCI/P3 (sometimes described as 63), D65, D60. If REC709: D65
 - Display Gamma: 2.6
- Audio:
 - 7.1 or 5.1 theater mix - one sound file per channel (WAV., 24-bit, 48,000 Hz or 96,000 Hz)
 - LtRt theater mix (when available)
 - If available, other Final Mixes (24fps, 25fps, LoRo, TV, internet, DVD, etc.)
- Subtitle files: unencrypted xml files⁶ of all different language versions

All elements must be in sync, and therefore of the same length. This also applies to image sequences that are divided into acts. We accept unencrypted elements only.

2. Projection Copy:

- an *unencrypted DCP* (Digital Cinema Package) according to DCI specifications and SMPTE standards⁷, in all existing language versions, including Dutch and English subtitling (if available) The DCPs can be delivered on the same hard drive as the other elements. It doesn't need to be delivered on a CRU drive.

3. Reference Copy:

- Apple ProRes 4444 or Apple ProRes 422 (HQ), exact same version as the DCP, with embedded sound (LtRt, stereo or other final mixes), in all existing language versions without burned in subtitles, but with separate subtitles as SRT files.

Note: if existing, in both 24 and 25 fps

- If available, other ProRes versions (with burned in subtitles or other versions)

4. Associated Material:

- Stills: uncompressed TIFF files, full size, the master set as received by the producer, including the name of the photographer.

- Posters: two copies of the poster in all printed formats and the digital poster, uncompressed TIFF file, full size (1:1, ready to print), including the name of the designer.

- Electronic Press Kit (EPK) and other PR material: two copies of the printed material and digital material in pdf format

- *If available*: shooting script, dialogue list, music score, opening and final credits in pdf format

5. Audio description: as continuous .wav file (when available)

⁶ see for specification: CineCanvas rev C; SMPTE 428-7 or SMPTE 429-5

⁷ see for DCI (Digital Cinema Initiatives) specification: version 1.2, <http://www.dcmovies.com/specification/>; see for SMPTE and ISO standards for DCPs: SMPTE 429-2 t/m 429-10, 429-12, SMPTE 382M, SMPTE 422M, SMPTE 430-2, ITU-T X-509

C) MATERIAL ORGANISATION IN THE HARD DRIVE

The above mentioned files (B) must be organised into separate folders, which must be clearly labelled:

- 1) [film title - DCDM] with sub folders for image, sound and subtitling [film title – TIFF sequence] [film title – theatre mix 5.1 24 fps] [film title – subtitling Dutch XML]. If the film is delivered in reels, please sub-divide in separate folders
- 2) [film title – unencrypted DCP(s)]
- 3) [film title – ProRes file(s)]
- 4) film title – associated material
- 5) film title – audio description

D) COSTS

The costs of the above mentioned items, including the hard drive for the film, must be covered in the budget of the film. The hard drive will not be returned.

D) DELIVERY ADDRESS

The items must be delivered to the following address, all at the same time, clearly marked '*Film fund trajectory*' (*Filmfondstraject*):

EYE Collectiecentrum
Film Conservation & Digital Access
Asterweg 26
1031 HP Amsterdam
Delivery from Monday to Friday between 10 a.m. and 4 p.m.

IV. Next Steps:

After receiving the items, EYE will check them in terms of their completeness and usability for preservation and sustainable storage. If everything is complete and fine, you will receive a statement (*verklaring*) for the Film Fund within three weeks. You will also receive (an appendix to) the donation agreement. Please sign and return this contract.

In July, August and December processing times may be longer than normal

Chapter 7: LIST OF INTERNATIONAL FILM FESTIVALS

International film festivals: feature film (including long animated film)

Berlin International Film Festival

Official Competition

Panorama

Forum of new cinema

Generation (competition)

Mostra Internazionale d'Arte Cinematografica (Venice)

Official Competition

Orizzonti

Venice days (Giornate degli Autori)

Cetta della mane critique

Festival de Cannes:

Official Competition

Un certain regard

Semaine de la critique

Quinzaine des Réalisateurs/Directors Fortnight

San Sebastian International Film Festival

Main competition

New Directors competition

Karlovy Vary

International premiere

London Film Festival

Competition (English Language Market)

Sundance Film Festival

International competition

Guadalajara

Selection/international premiere

Locarno International Film Festival

Main competition

Competition for 1st and 2nd filmmakers

Toronto International Film Festival - Participation

Ottawa International Animation Festival

Selection

Anncy International Animation Festival

Selection

Holland Animation Film Festival

International competition

Tribeca Film Festival - Competition/Gala

Shanghai

Asian Premiere

Busan International Film Festival

World Cinema

Competition for 1st and 2nd filmmakers

International Film Festival Rotterdam

Tiger Competition

Bright Future selection

Academy Award (nomination short list)

Golden Globe (nomination short list)

European Film Award (nomination short list)

Internationale film festivals: children's films and films for young people

Cinekid

Official competition

Berlin International Film Festival

Generation (competition)

TIFF Kids

selection

Busan International Children Festival - Asian Premiere

Giffoni Film Festival

official competition

Kristiansand

Selection international première

BUFF

Selection international première

International film festivals: documentary category

IDFA (official competition)

Cannes International Film Festival

La Biennale di Venezia

Berlin International Film Festival

San Sebastian International Film Festival (competition)

Locarno International Film Festival (competition)

Visions du Réel International Documentary Film Festival - Nyon (competition)

Toronto International Film Festival

Hot Docs - Toronto

Sundance Film Festival (international competition)

Tribeca Film Festival (competition/Gala)

Yamagata International Documentary Film Festival (competition)
Busan International Film Festival (competition)
CPH Docs (selection)
Sheffield (selection)

Academy Award (nomination short list)
Golden Globe (nomination short list)
European Film Award (nomination short list)

*Travel and accommodation expenses for a selection at festivals in the Netherlands are not reimbursed.

National or international film festivals/platforms: limited completion contribution

Free film productions (no commercials, video clips, television productions, graduation or commissioned films) produced in a professional environment (not during or as part of a training course) without any realisation contribution from the Fund may submit an application for a limited completion contribution up to a month after the screening on the following platforms, to be spent on the production (including completion), promotion or for distribution of the film:

Netherlands Film Festival	Nomination Golden Calf best short film Nomination Golden Calf best short documentary
Cinekid	Nomination Prize of the City of Utrecht Selection Best European Short Animation Competition
IFFR	Selection Tiger Shorts Competition
IDFA	Selection Competition for First Appearance Selection Competition for Mid Length Selection Competition for Shorts
<u>HAFF</u>	Selection International Shorts Competition
<u>KLIK!</u>	Selection Animated Shorts Competition
<u>Go Short</u>	Selection European Competition Selection Netherlands Competition (free productions)
<u>Festival du Court Métrage Clermont Ferrand</u>	Selection International Competition
<u>Internazionale Kurzfilmtage Oberhausen</u>	Selection International Competition
<u>Visions du Réel (Nyon)</u>	Selection International short films Competition

<u>SxSW</u>	Selection International mid-length films Competition Selection for Narrative Shorts Selection for Animated Shorts Selection for Documentary Shorts
<u>Berlin International Film Festival</u> <u>FID Marseilles</u>	Selection Selection for competition (investigative & experimental)
<u>Mostra Internazionale d'Arte Cinematografica Venice</u> <u>Festival de Cannes</u>	Selection Selection except for the short film corner Selection for Court-Métrage
<u>Anecy International Film Festival</u> <u>San Sebastian International Film Festival</u> <u>Sundance Film Festival</u> <u>New Directors New Films</u> <u>Locarno International Film Festival</u> <u>Toronto International Film Festival</u> <u>Ottawa International Animation Festival</u> <u>Oberhausen</u>	Selection Selection Selection Selection Selection Selection Selection Selection for competition (investigative & experimental)
<u>Tribeca Film Festival</u> <u>Hot Docs Toronto</u> <u>Yamagata International Documentary Film Festival</u> <u>CPH DOX</u> <u>Busan International Film Festival</u> <u>Academy Award</u> Golden Globe European Film Award Webby Awards	Selection Selection Selection Selection Dutch entry/Short List Short List Short List Nomination Online Film & Video (general not branded)
<u>Online Curated Platforms:</u> Selection for Vimeo Staff Picks Selection for Short of The Week	https://vimeo.com/channels/staffpicks https://www.shortoftheweek.com/

Chapter 8: Marketing, prints & advertising costs eligible for a subsidy

BEGROTING MARKETING & DISTRIBUTIE

PROJECT INFORMATIE & PLANNING			
Titel (eventueel werktitel)	[hier invullen]	Datum van begroting	[hier invullen]
Productie maatschappij	[hier invullen]	Premieredatum theatrical	[hier invullen]
Distributeur	[hier invullen]	Datum release theatrical	[hier invullen]
Verbonden omroep	[hier invullen]	(Verwachte) datum release free TV	[hier invullen]
Regisseur (-s)	[hier invullen]		

PROJECTBEGROTING

		DEEL PRODUCENT		DEEL DISTRIBUTEUR		LET OP: INVULLEN NA AFLOOP RELEASE	
						AFREKENING DISTRIBUTEUR	
01. RESEARCH & CONSULTANCY	SUBTOTAAL						
01.01	Impact producer	€	-	€	-	€	-
01.02	RAS screening	€	-	€	-	€	-
01.03	Overige (graag omschrijven)	€	-	€	-	€	-
	TOTAAL	€	-	€	-	€	-
02. ON SET PUBLICITEIT	SUBTOTAAL						
02.01	Unit publicist	€	-	€	-	€	-
02.02	Making of	€	-	€	-	€	-
02.03	Still fotograaf	€	-	€	-	€	-
02.04	Overige (graag omschrijven)	€	-	€	-	€	-
	TOTAAL	€	-	€	-	€	-
03. PROMOTIE & PUBLICITEIT	SUBTOTAAL						
03.01	Premierekosten	€	-	€	-	€	-
03.02	Publicist / outreach	€	-	€	-	€	-
03.03	Press / promotional screenings	€	-	€	-	€	-
03.04	EPK (electronic press kit) / persmap	€	-	€	-	€	-
03.05	Promotion / merchandise	€	-	€	-	€	-
03.06	Touring / junket / Q&A	€	-	€	-	€	-
03.07	Overige (graag omschrijven)	€	-	€	-	€	-
	TOTAAL	€	-	€	-	€	-
04. PRODUCTIEKOSTEN	SUBTOTAAL						
04.01	Aanvullende fotografie	€	-	€	-	€	-
04.02	Posterontwerp	€	-	€	-	€	-
04.03	Drukwerkkosten	€	-	€	-	€	-
04.04	Websitedesign en beheer	€	-	€	-	€	-
04.05	Productie radio/TV commercial	€	-	€	-	€	-
04.06	Ontwerp advertenties (web en print)	€	-	€	-	€	-
04.07	POS materiaal (banners, standees, enz.)	€	-	€	-	€	-
04.08	Overige (graag omschrijven)	€	-	€	-	€	-
	TOTAAL	€	-	€	-	€	-
05. PRINTS & TRAILERS	SUBTOTAAL						
05.01	Productiekosten teaser	€	-	€	-	€	-
05.02	Productiekosten trailer	€	-	€	-	€	-
	FILMPRINT						
05.03	Master DCP print (incl. DKDM)	€	-	€	-	€	-
05.04	DCPs / uploads (incl. KDMS)	€	-	€	-	€	-
	ONDERTITELING						
05.05	Feature film	€	-	€	-	€	-
05.06	Trailer / Teaser	€	-	€	-	€	-
	TRANSPORT & OPSLAG						
05.07	Opslagkosten	€	-	€	-	€	-
05.08	Filmtransport	€	-	€	-	€	-
05.09	Overige (graag omschrijven)	€	-	€	-	€	-
	TOTAAL	€	-	€	-	€	-
06. ADVERTENTIEKOSTEN	SUBTOTAAL						
06.01	Advertentiekosten print	€	-	€	-	€	-
06.02	Televisiecampagne	€	-	€	-	€	-
06.03	Radiocampagne	€	-	€	-	€	-
06.04	Outdoor campagne	€	-	€	-	€	-
06.05	Online / social media campagne	€	-	€	-	€	-
06.06	Overige (graag omschrijven)	€	-	€	-	€	-
	TOTAAL	€	-	€	-	€	-
07. OVERIGE KOSTEN	SUBTOTAAL						
07.02	Overige (graag omschrijven)	€	-	€	-	€	-
	TOTAAL	€	-	€	-	€	-
	SUBTOTAAL DISTRIBUTIEKOSTEN	€	-	€	-	€	-
08. ONVOORZIEN EN OVERHEAD							
	Onvoorzien: % van subtotaal (max. 10%)			NVT	€	-	#DEEL/0!
	Overhead: % van subtotaal (max. 15%)			NVT	€	-	#DEEL/0!
	TOTALE DISTRIBUTIEKOSTEN	€	-	€	-	€	-
	Alle bedragen zijn excl. omzetbelasting/BTW.						
09. NIET SUBSIDIEBEL, MAAR VAN BELANG VOOR INZICHT IN EIGEN BIJDRAGE	SUBTOTAAL						
	EXTERN INGEHUURD PERSONEEL						
09.01	Booker	€	-	€	-	€	-
09.02	Publiciteitsmedewerker	€	-	€	-	€	-
09.03	Marketing-/publiciteitsbureau	€	-	€	-	€	-
09.04	Social Media consultant	€	-	€	-	€	-
	TOTAAL	€	-	€	-	€	-

FINANCIERINGSPLAN

A. Omschrijving financiering	Bedrag	Percentage	
Aangevraagd bedrag Nederlands Filmfonds	€	-	#DEEL/0!
Eigen bijdrage Distributeur	€	-	#DEEL/0!
TOTAAL DEKKINGSPLAN	€	-	#DEEL/0!

AANGEVRAAGD BEDRAG ZELF INVULLEN

Chapter 9: Phased distribution structure

Realisation application - Feature film, long animated film and documentary

Phase 1, assessment of realisation application → vision of the release

In the application the *producer* and the director provide a brief *vision of the release* with ideas about:

- the positioning of the film production, including a description of the must-see factor, genre, indication of arthouse/crossover or mainstream and a specification of the target group
- SWOT analysis, which sets out the strengths and weaknesses of the film production, along with the opportunities and the threats
- a market comparison with similar film titles and the results achieved by these films

Letters (of intent or guarantee) from any distributor, sales agent, broadcaster and/or other operators appended to the application are taken into consideration in the assessment.

If the application receives a positive assessment, the *marketing & distribution project manager* is informed about the selected film plan.

Phase 2, the grant decision → distribution strategy

During this phase the Fund's *marketing & distribution project manager* is actively involved in the further business assessment.

At this stage a substantiated *letter of intent* or *letter of guarantee* from a film distributor is required. The producer must also submit a *marketing and distribution strategy* that has been drawn up in consultation with the distributor.

It must contain (further) details of:

- the positioning of the film production, including a description of the must-see factor, genre (arthouse/crossover/mainstream) and a specification of the target group
- SWOT analysis, which sets out the strengths and weaknesses of the film production, along with the opportunities and the threats
- a market comparison with similar film titles and the results achieved by these films

And also:

- a description of the time, the places and the extent of the release
- the (provisional) marketing and distribution costs split between a producer's budget and a film distributor's budget, including the number of copies
- the estimates of the different forms of exploitation, with charging on to repayment/recoupment, including the break-even point for the distributor (mainly of interest for mainstream and crossover films)
- artistic potential: festivals, special screenings or foreign distribution (mainly of interest for arthouse films)
- (creative) marketing strategy for how to draw attention to the film in the market
- in the case of children's films and films for young people, a film education strategy

If the distribution strategy departs from a regular cinema release, it must be submitted to the Fund for assessment in this phase. For example, an event release with an outreach campaign, a tour release through film theatres across the country or a festival release. In the case of a film with a very limited commercial but high artistic potential, it may be that the film

is less suitable for a regular cinema release. In such a case the alternative distribution strategy must be convincing.

In the event of a positive assessment, a producer can apply for an *additional contribution for marketing activities* in the realisation phase for an arthouse or crossover film or documentary.

Phase 3, implementation agreement → distributor, marketing & distribution plan

For a feature film, long animated film or documentary with a positive assessment in both phases 1 and 2, a detailed agreement with the film distributor, setting out what any minimum guarantee (that is investment in the production costs) and/or investment in prints & advertising will be, the conditions under which the film will be exploited (fees, costs and royalty division) and which forms of exploitation are chosen, must be submitted at the latest before the implementation agreement.

The marketing and distribution budget must show what the intended financial effort of both producer and film distributor will be.

At the same time, the marketing and distribution plan will contain the following additions to the distribution strategy from phase 2:

- the publicity, advertising and promotion plan. The free publicity approach, detailed in a timetable, with stages from pre-publicity to cinema release and non-theatrical forms of exploitation, the (envisaged) communication partners (media, (non-)commercial organisations, broadcasters), festival strategy, international release
- a competition analysis regarding the release of similar film titles in the same period (if possible)
- an explanation of the creative strategy and the visual elements in the campaign (including poster, teaser, trailer, cross-trailering)
- an explanation of the social media, viral, online and marketing campaign strategy

To conclude an implementation agreement, the marketing & distribution plan must be sufficiently detailed. The marketing & distribution project manager must feel there is sufficient confidence in this regard about achieving the best possible audience reach.

Phase 4, realisation & distribution

The producer keeps the marketing & distribution project manager informed of further progress in the marketing and distribution process. After working copy screening and *picture lock* the submitted parts of the marketing and distribution plan can be supplemented with new information and/or detailed elaboration. A progress review meeting between the Fund, the film distributor and the producer can take place on this basis.

A feature film or documentary realised with a regular realisation contribution from the Fund may be eligible for a limited contribution to cinema distribution and associated marketing. A maximum of 15% of the submitted p/a budget may be spent on internal costs (including in-house staff or staff hired in) and the film distributor's *overheads*. A minimum of 20% of the budgeted costs of marketing, prints & advertising must be demonstrably covered by the applicant.

Chapter 10: Model request for contribution determination letter

Netherlands Film Fund
FAO the CEO
Pijnackerstraat 5
1072 JS Amsterdam

Amsterdam, [enter date]

Re: "[enter project title]", project number: PB [enter project no]

Dear CEO,

[enter film title] had its première on *[enter cinema première date]*. As agreed in the implementation agreement dated *[enter date of signature]*, please find enclosed the statement, audited and approved by an auditor, of the production costs incurred, including a breakdown of the qualifying costs in accordance with the Qualification Test, and also including the audit and approval of the financing received from third parties for the purposes of producing the film.

In the meantime, in accordance with the implementation agreement, we have already received the following amount(s) of the financial contribution under the Incentive:

- €*[enter amount]*, in part settlement, dated
- €*[enter amount]*, in part settlement, dated

Since the requirements given in the decision and the implementation agreement, including the conditions regarding the financial accounting, and the delivery of the film copy in accordance with the Film Fund's financial protocol have both been fulfilled, please would you now determine the granted financial contribution.

With kind regards,

[Producer name]
[Applicant B name]