



## **North East Production Fund**

### **Guidelines**

*Whilst the information and advice in these guidelines is believed to be accurate as of May 2023, North East Screen reserves the right to make changes at any time at its discretion. Neither North East Screen nor any of its partners shall be responsible for any loss attributable to errors, omissions or other inaccuracies in the information contained in these guidelines.*

*If you have any questions, please contact us at [nepf@northeastscreen.org](mailto:nepf@northeastscreen.org). You can also contact us on 0191 823 8233 if you have any special communication or access needs.*

### **Overview**

Why the North East of England? – well why not! Our region has inspired some of the UK's most lauded and beloved film & television productions. From *Get Carter* and *Billy Elliot* to *I Daniel Blake* and *Blue Jean*. From *Byker Grove* and *Our Friends in the North* to *Dumping Ground*, *Inspector George Gently*, *Vera* and *Robson Green's Weekend Escapes*. Netflix have showcased our amazing locations in *Outlaw King*, *Frontiers* and *The Last Kingdom*. The North East has always proved a versatile and diverse cinematic setting, shaped by its strong sense of community and distinct cultural identity.

We have also welcomed some of Hollywood's biggest feature films in recent years from the *Harry Potter* series, *Transformers: The Last Knight* and *Avengers: Infinity War* to the recent releases *1917*, *Dungeons & Dragons* and *Indiana Jones & The Dial of Destiny*. They join the long list of producers and directors attracted to the regions' unparalleled beauty, the close proximity of our coastline and castles, and the juxtaposition of history, industry and our untapped thriving and diverse urban scene.

North East Screen, as the regional screen agency, is here for all stages of your production, working with you to realise your director's vision and your producer's budget. Our Film Office supports both indigenous and incoming productions with a vast network of locations, crew, facilities, studios, and a wealth of local knowledge. We have a filming friendly agreement with all 12 local authorities, understanding and facilitating production in terms of gaining permissions, road closures, parking permits and securing locations.

As well as our newly launched Production Fund, we also offer range of innovative skills/training programmes for new entrants into the industry and experienced crew taking their next steps.

For further information on our free and efficient service **Film Office - North East Screen**

### **What is the North East Production Fund?**

Supported by funding from the North East Screen Industry Partnership<sup>1</sup>, the North East Production Fund is a discretionary funding scheme, managed and delivered by North East Screen.

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<sup>1</sup> <https://northeastscreen.org/about/nesip-page/>

Open to both local and national companies, the fund aims to catalyse the sustainable growth of the region's film and TV production sector by investing in a portfolio of distinctive, high-quality projects that will collectively contribute to the following strategic priorities:

1. Increase the number, scale and variety of feature films, scripted and unscripted television productions being made in the North East region.
2. Create jobs and career development opportunities for a broad range of locally-based talent and crews, thereby strengthening and retaining a diverse and highly skilled workforce.
3. Stimulate the growth of the local screen production sector through an increased demand for facilities, studios, locations and other services as well as for related sectors such as hospitality and transport.
4. Improve the productivity, competitiveness and access to markets for local producers, creative talent and businesses across the film and television supply chain.
5. Develop the North East region's reputation as a destination for high-end film and television production;
6. Promote the North East region to both national and international audiences as a dynamic and vibrant place to live, work, study, visit and invest in through increased on-screen cultural and geographical representation.
7. Generate a financial return that can support further talent and sectoral development in the NE Region.

As well as delivering some of these regional economic and cultural outcomes, we are looking for productions that have strong creative and commercial elements as well as a clear, specific commitment to:

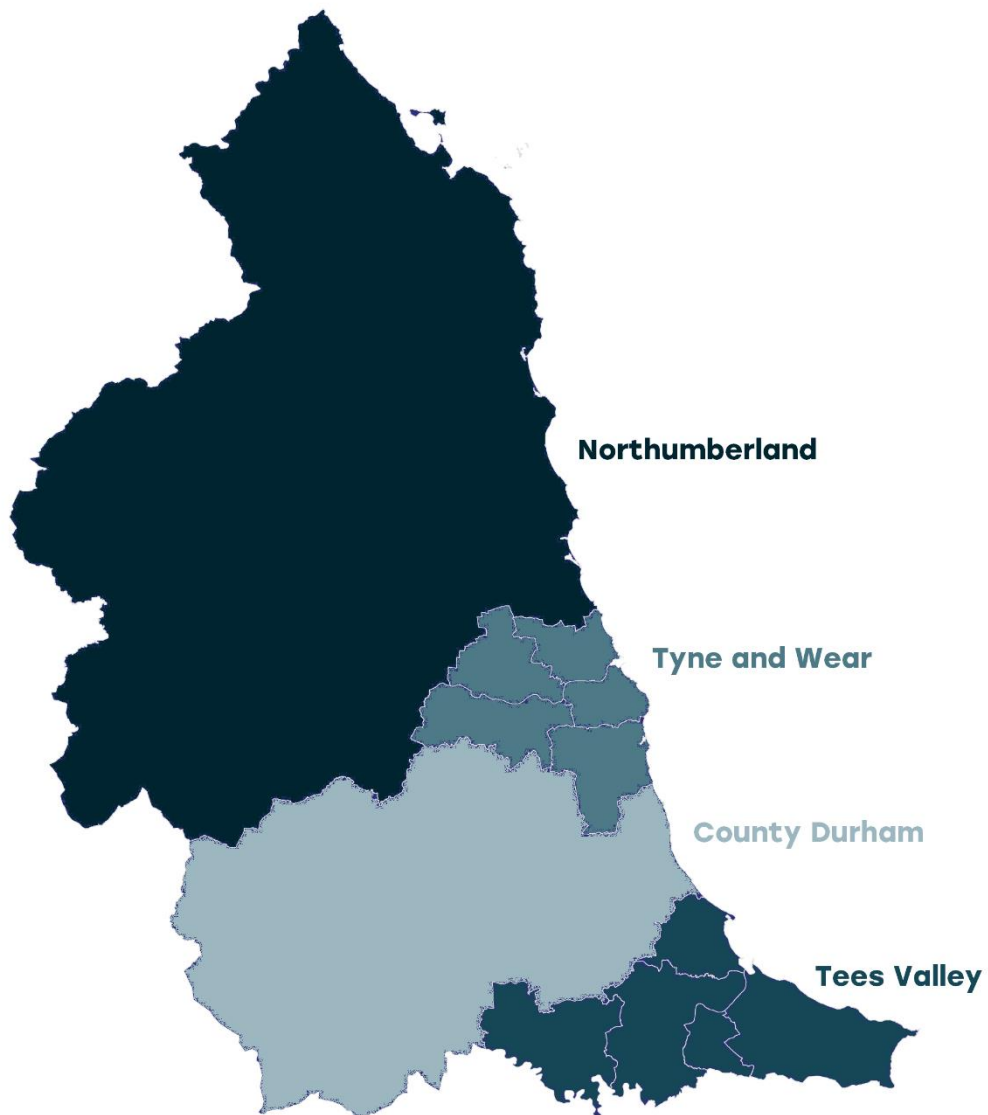
- address under-representation both on and off-camera in relation to disability, gender, race, socio-economic status, age and sexual orientation;
- deliver skills, training and professional development opportunities for an appropriate number of North East based crew;
- embed environmental sustainability in the production through tools such as BAFTA albert and the development of a carbon action plan.

### **What is the North East Region?**

Our region covers the 12 local authority areas of County Durham, Darlington, Gateshead, Hartlepool, Middlesbrough, Newcastle-upon-Tyne, Northumberland, North Tyneside, Redcar and Cleveland, South Tyneside, Stockton and Sunderland.

You can find out if a particular location is in any of these areas at

<https://www.gov.uk/find-local-council>



## **Who can apply?**

We can only accept applications from a limited company registered and centrally managed in the UK. There are no restrictions on the size of company that can apply.

Your company and/or its principals/senior management team should be able to demonstrate a track record of successful film and/or TV production.

Your company does not need to be registered within the North East region but it will be a contractual requirement of our funding that you maintain a substantive production base in the region for at least the duration of pre-production and principal photography.

Applicant companies who are headquartered and/or registered outside the region may be required to enter into a meaningful co-production with a suitable regionally-based producer as a condition of our funding.

## **What can we apply with?**

We can support the overall cost of production of:

- Live action, animated and documentary feature films with an intended running time of at least 70 minutes;
- Scripted and non-scripted television programmes<sup>2</sup> of all genres but with a particular emphasis on high end drama, scripted comedy and unscripted returning series;

We cannot support standalone development or completion activity through the fund nor the production of the following:

- short films
- advertisements
- idents and other promotional content
- training or educational films
- artist installation work
- filmed theatre
- sporting or music events
- games
- interactive content

To be eligible, you must be able to evidence at the time of your application:

- that your project is at an advanced stage of development and packaging;
- that all or a significant part of your project is intended to be made in the North East region;
- that your project has secured third party offers for at least 60% of its total funding via Letters of Intent or Head of Terms;
- that your project has a defined route to market through the formal attachment or written interest of a broadcaster, streaming platform, international distributor and/or sales agent as appropriate;
- that your project is capable of fulfilling the relevant British Cultural Test or qualifying via one of the UK's official bi lateral co-production agreements if your finance plan includes one of the UK's audiovisual tax credits.

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<sup>2</sup> A television programme is defined as being intended for commercial distribution to the general public via any electronic mass communications medium, including but not limited to terrestrial broadcast, digital broadcast and streaming services.

### **How much can we apply for?**

Our funding will range from £50,000 to a maximum of £500,000 per project or series.

We can only fund a proportion of the production costs of your project and will not normally invest more than 20% of your total production budget.

Our funding in your project will be an equity investment which is recouped from its subsequent commercial exploitation. We will also be entitled to a proportionate net profits participation.

In exceptional cases, we may offer other forms of funding including grant depending upon the specific circumstances of your project and the extent of its contribution to our strategic outcomes.

### **When can we apply?**

There are no specific deadlines for this fund and applications will be accepted on a rolling basis until our funding has been fully allocated.

We cannot support projects that have already commenced funded formal pre-production or principal photography prior to our funding decision. You should therefore ensure that your project timeframe takes account of the indicative assessment and decision-making timescales – up to 8 weeks from the receipt of your full application - set out below.

If you have any concerns on this point, you should discuss your timeframe with us at the Expression of Interest stage below.

### **How do we apply?**

We operate a streamlined two stage application process to speed up decision-making.

#### **Stage 1. Expression of Interest (EOI)**

Our EOI form is available online at [here](#).

This asks for the essential details of you and your project so that we can consider its eligibility and whether it might be a good fit with our funding criteria.

You will need to complete all the sections of the form and submit online.

Once we've received your EOI, a member of the funding team will contact you within 5 working days to discuss your project in more detail. He/she may also ask for additional information to aid our review. You should note that any advice or feedback given by us during this stage should not be considered an endorsement of your project nor a commitment to funding.

Once our review is completed, a designated member of our senior management team will make a decision on whether to progress your project to a full application.

Projects not progressing to Stage 2 will be declined by email giving you the reasons for our decision.

#### **Stage 2. Full Application**

If your project progresses to Stage 2, we will email you the full application form for you to fill out, together with a formal introduction to our Film Office and Skills teams.

We encourage all potential applicants to liaise closely with these teams prior to submission as they can provide ‘on-the-ground’ advice on locations, studios, local crew and facilities as well as skills and training support that will strengthen your application.

Guidance on what constitutes qualifying local spend (“North East Qualifying Spend”) is also provided in Appendix 2 of these guidelines and you will be asked to provide a detailed breakdown of your estimate as part of your supporting materials.

The full list of the supporting materials required is included in Appendix 3. Please ensure that you provide all the materials requested to facilitate our assessment.

Completed form should be submitted along with all supporting materials to [nepf@northeastscreen.org](mailto:nepf@northeastscreen.org)

You’ll be asked to complete an equality monitoring form when you submit your application. The data that you submit on this form will be confidential and anonymous. It will not be seen by the people assessing your submission.

### **What happens once we’ve made our application?**

We will check your submission for completeness and eligibility and advise you in the event of any issues so that you have an opportunity to remedy. We regret that we are unable to progress incomplete or ineligible applications.

Our receipt of complete and eligible applications will be confirmed by email, together with a tracking number/URN to be used in all correspondence. We will also advise on our expected assessment/decision-making timescale which may be up to 8 weeks although we will always endeavour to process your submission as quickly as possible.

We will assess all applications against the criteria and priorities set out in these guidelines.

These include:

- The degree to which the project meets the fund’s strategic priorities, thereby contributing to the sustainable growth of the North East’s film/TV production sector.
- The quality of the project including its originality and distinctiveness.
- The project’s potential to connect with national and international audiences.
- The commercial potential of the project including the likelihood of recouping the fund’s investment and generating net profits.
- The abilities, track record and capacity of the creative team and key collaborators.
- The feasibility of the proposed budget, production schedule and finance plan.
- The need for public funding and the overall levels of additionality<sup>3</sup> delivered by the requested investment.
- The extent to which the project proactively addresses the skills and talent development priorities in the region.
- The extent to which the project increases equality, diversity, inclusion and sustainability.
- The overall availability of funding and the degree to which the project would be a distinctive addition to our investment portfolio.

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<sup>3</sup> ‘Additionality’ is defined as the extent to which something happens as a result of our investment in your project that wouldn’t otherwise occur without such investment.

We will also undertake corporate and subsidy control due diligence based upon the information that you have provided.

We may share your application (or parts of it) with specialist external industry consultants to help with our assessment. Such external consultants will be required to maintain confidentiality and sign a Non-Disclosure Agreement as well as to confirm that they have no actual, perceived or potential conflict of interest with either you or your project.

As part of our assessment, we may request additional information from you and invite you to a meeting to discuss your project further.

### **Who makes the funding decision?**

Once we have completed our assessment and due diligence, we will make a recommendation to our Production Fund Investment Panel.<sup>4</sup> who will then take the final decision on whether to support your project or not.

The Panel meets regularly and you will be advised of the outcome of the Panel meeting as soon as possible after a decision is made. Our funding is discretionary and the Panel's decision on all matters concerning the selection of projects is final.

As with most public funders, we have a limited pot and will only be able to fund a proportion of the applications we receive. Even if your application meets our assessment criteria, we may not be able to support your project.

We will offer feedback if your application is unsuccessful.

### **What happens if our application is successful?**

We will send you a formal but conditional Offer Letter which sets out the level of our funding as well as any specific terms and conditions relating to matters such as the required level of North East Qualifying Spend, employment of local crew, agreed number of local trainees etc. You will need to countersign the Offer Letter and return it to us within 7 days of issue.

Our Offer Letter will remain subject to the execution of a production funding agreement ("PFA") with NES within 3 months of the date of issue. This is to allow you time to secure any outstanding funding or attachments for your project. If the PFA has not been signed and full financial closing has not occurred within the 3 months, we may decide at our sole discretion to either extend the Offer or to let it lapse. This is to ensure that our funds are not indefinitely tied up on projects that are not heading into production.

The PFA will incorporate the fund's standard conditions of funding as set out in Appendix 1. Please ensure that you have read these before submitting an application to us.

### **Resubmission**

We can only accept re-submissions for projects that have previously been declined if there have been significant changes or major new elements have been secured since the last application.

We will accept re-submissions for projects where a previous Offer Letter has lapsed, and we have confirmed in advance that we remain interested in the project.

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<sup>4</sup> The Production Fund Investment Panel consists of representatives from the North East Screen Industry Partnership.



All re-submissions should be discussed and agreed with us in advance.

### **Speculative Submissions**

Due to limited resources, we're unable to read scripts or consider projects that have not been formally submitted through our application process.

### **Retention of Application Materials**

To comply with our record retentions policy, we will retain copies of the application form and supporting materials for declined applications for 5 years and for successful applications for 10 years, after which time they will be destroyed.

### **Complaints**

If you are unhappy about the way in which we have processed your application, you can request a copy of our complaints procedure by emailing [nepf@northeastscreen.org](mailto:nepf@northeastscreen.org)

You can only make a complaint if you have good cause to believe that the correct procedures, as published in these guidelines, have not been followed or have been applied in such a way as to prejudice the outcome of your application.

Our funding is discretionary and you cannot use the complaints procedure to appeal against the funding decision.

### **Freedom of Information**

As our funding comes from a number of public bodies, you may be required to assist and co-operate with us in enabling them to comply with their information disclosures under the Freedom of Information Act 2000 and the Environmental Information Regulations 2004. This may include publicly disclosing certain information concerning your application. During the process of deciding whether or not to publicly release some or all information requested by a third party, we may contact you and ask you to comment on the proposed release. Your comments will be taken into account in the decision on whether to publicly release, or withhold information, but the decision on whether to release the information ultimately rests with the public bodies concerned.

### **Data Protection and Privacy**

We require some personal information about you/your company to consider your application for funding. If you would like to see a breakdown of the personal information we require, why it is required, what we do with that information and how long we keep it, please refer to the North East Screen Privacy Notice available online <https://northeastscreen.org/privacy-policy/>

### **Feedback**

We try to make the application, assessment and decision-making processes as fair and as open as possible. We welcome constructive feedback on any of our processes and procedures.



## **Appendix 1**

### **Conditions of Funding**

If we offer you an award, you will need to enter into a production funding agreement (“PFA”) with North East Screen (“NES”) that will include the following conditions:

1. NES will pay its funding to a separate dedicated production account in the name of the applicant company or, where applicable, another limited company established by the applicant company specifically for the production of the project and also registered in UK. The applicant company or other company will need to maintain a substantive base in the North East region for at least the duration of pre-production and principal photography.
2. The NES funding will be paid in accordance with an agreed cashflow. NES will not commence cashflow until all necessary legal agreements relating to the financing and distribution of your project have been executed and all commitments and conditions precedent required for financial and legal closing have been satisfied. At least 10% of the NES funding will be held back until formal completion and delivery of your project, to include a final certified audited cost report.
3. The NES funding is an equity investment in the project and is recoupable from net revenues as defined in the principal financing and distribution agreements. NES will also be entitled to a proportionate share of net profits from the project.
4. You will need to include in your production budget a fund management fee of 6% of the NES funding, together with NES’s pre-agreed external legal costs. These are a capitalised contribution to NES’ direct costs and overheads of managing the Fund and will be treated as first day payments on financial close.
5. You will be required to meet any commitments made in your application with respect to the North East region. This may include a specified number of filming days, proposed expenditure on locally based labour, goods and services (“North East Qualifying Spend”), and an agreed number of jobs and skills/training roles to be created during the project for people permanently resident in the North East region. You will be required to comply with NES’s monitoring and reporting requirements to evidence and certify these outputs. You will also be required to provide on-going monitoring information as may be reasonably required by NES and its funding partners to measure the longer-term impact and outcomes of NES’s funding. NES will reserve the right to review the level of its funding if you do not materially satisfy such commitments.
6. You will be required to comply with NES’ branding guidelines. These include procuring and contractually requiring that NES and the North East Screen Industries Partnership (“NESIP”) are provided with appropriate onscreen credits on your project as well as a credit on all related materials such as billing block and marketing materials. In certain circumstances, the applicable NES staff may also be accorded an Executive Producer(s) credit. In the case of broadcast TV, such credits will be subject to the applicable broadcaster credit guidelines.
7. There will need to be customary security and other takeover arrangements in place for your project to ensure its completion and delivery. Depending upon the level of investment being offered by NES and the risk profile of the production, NES reserves the right to take additional contractual and legal protections on specific projects on a case-by-case basis. On certain projects, NES may require a completion guarantee for the production.

8. NES will require certain rights of approval over your project, including (but not limited to): the key elements (writer, director, individual producer, principal cast and key crew); the script(s); the production budget; cash flow schedule; production schedule; insurance policies; the identity and terms of all other finance; the identity and terms of appointment of the sales agent and/or distributor(s); and all other production and financial documentation prepared in relation to the project.
9. NES will expect to receive information about the progress of your production including production reports, cost reports and dailies, and be able to attend any stage of production at its expense. Depending upon the project, NES may require consultation rights over the assembly and all cuts of the project together with a shared approval over the final cut alongside other financiers, if customary.
10. You will need to evidence a clear chain of title to your project and demonstrate that you have or can acquire the rights necessary to produce and fully exploit your project throughout the world by any means and in all media. Your production budget should allow for the clearance of appropriate rights from all individuals and organisations who are contributing to or whose material is featured in the project subject to any relevant union, guild or collective bargaining agreements.
11. You will be required to ensure that your project is produced in accordance with the requirements of all unions and guilds having appropriate jurisdiction and all legislative requirements including those concerning National Minimum Wage.
12. You will be required to demonstrate a commitment to training and skills development through the engagement of suitable North East based interns and/or trainees, by providing stepping up opportunities to more senior roles for locally based crew, and by participating in any training schemes run by NES or its partners such as Crew Academy either during production or at some point in the future.
13. Depending upon the nature of your production, you will be required to pay the recommended contribution to the Film Skills Fund, HETV Skills Fund, Children's TV Skills Fund, Animation Skills Fund or Unscripted Skills Fund.
14. You will be expected to take out all customary production insurances (including errors and omissions) on which NES must be named as a named insured (or in the case of errors and omissions insurance as an additional insured).
15. You will be required to provide certain delivery materials to NES including but not limited to a ProRes 422 (HQ) Quicktime of the film/programme, copies of master stills, EPK and all publicity materials including promos and trailers. The cost of these should be included in your budget.
16. All revenues from the project must be collected by either an independent collection agent in respect of a feature film, or by a recognised television distributor in respect of a broadcast TV programme, with NES having right of approval over their identity and terms of engagement.
17. You will be required to deliver against any undertakings made in your application in relation to procurement, equality, diversity and inclusion.
18. You will be required to ensure that your project achieves BAFTA albert certification which includes developing a carbon action plan, submitting pre- and post-production carbon calculations and paying to offset any remaining unavoidable emissions at the end of production.
19. All awards made through the fund must be compatible with Subsidy Control Law. You will be required to confirm to NES that the financing and production of your project is structured so as to be compliant with the rules embodied in Part 2, Title XI of the EU-UK Trade and Co-Operation Agreement dated 24<sup>th</sup> December 2020 and the Subsidy Control Act 2022.

20. You will be expected to co-operate with NES and its funding partners in any public relations and press activity relating to your project and NES' investment in it, as reasonably required. You may also be asked to provide access to the production, or the completed project, for other NES activities such as education or screenings and/or from time to time make yourself and other members of the production or applicant company available (on reasonable request and subject to professional commitments) to provide local industry training and mentoring.
21. You will be required to procure that NES and NESIP are entitled to use the NES delivery materials to publicise the involvement of NES and NESIP in the production for their internal purposes and for the general promotion of NES, NESIP and the North East region by way of, inter alia, use of clips in their corporate videos, websites and promotion materials.
22. You will be expected to fully cooperate with the NES' Film Office and to abide by any city council and/or local authority codes of conduct in relation to filming in the North East region.

## **Appendix 2**

### **North East Qualifying Spend**

The North East region covers the 12 local authority areas of County Durham, Darlington, Gateshead, Hartlepool, Middlesbrough, Newcastle-upon-Tyne, Northumberland, North Tyneside, Redcar and Cleveland, South Tyneside, Stockton and Sunderland.

You can find out if a particular postcode is in any of these areas at

<https://www.gov.uk/find-local-council>

North East Qualifying Spend is defined as expenditure on locally-based cast, crew and suppliers during pre-production, production and post-production within the North East region.

We strongly advise potential applicants to consult with the NES Film Office team in the first instance if they are unsure whether any cast, crew or supplier counts towards North East Qualifying Spend.

The following is a list of expenditure that is classed as North East Qualifying Spend for the purposes of the fund:

#### **Development/Script/Rights**

Wages, fees, employer NIC, pension contributions, allowances, expenses and per diems for writers, rights holders, script editors etc whose primary place of residence is in the North East region (i.e. who can provide utilities bills or similar, if required, to show proof of residency).

#### **Directors/Producers, Artists (including stand-ins, stunt players, background artistes, walk-ons, chaperones and V/o artistes), Crew (including consultants and editors)**

Wages, fees, employer NIC, pension contributions, allowances, expenses and per diems for those individuals whose primary place of residence is in the North East region.

When these resident individuals are working outside the North East region, only actual wages, fees, employer NIC and pension contributions will be calculated as qualifying spend, not allowances, expenses or per-diems.

The following goods and services from suppliers whose principal trading address is in the North East region or national/international companies which have substantive (i.e.: staffed) base in the North East region.

#### **Production Equipment**

Camera, grip, lighting & sound equipment, walkie talkies, hardware and software, consumables hired or bought.

#### **Materials – Art Department**

Art department purchases, construction costs, props/set dressing purchase and hire, action vehicles, animals, graphics, SFX etc.

#### **Materials – Wardrobe/Hair/Make-up**

Wardrobe, hair and make-up purchases/hires including alterations, repairs and cleaning.  
Prosthetics.

**Studio/Locations/Other Production Facilities**

Studio hire.  
Location fees.  
Location equipment.  
Office rental and equipment rental for any period where production office or unit is based in the North East region.  
Parking.  
Security & Police.  
Traffic management and road closures.  
Waste management/skip hire.  
Cleaning.

**Travel/Transport**

Air or rail transport return between either home base in the UK or point of entry into UK and the North East location(s) for non-resident cast and crew.  
Local car/van/minibus hire.  
All facilities vehicles hired from locally-based companies.  
Local taxis, bikes and courier services including drivers.  
Fuel purchased in the North East region.

**Hotel/Living**

Local accommodation costs (i.e. hotel, Airbnb, flats) for non-resident cast & crew during their stay in North East region.  
Per diems and local meal allowances for all cast and crew during their stay in the North East region.  
Location catering from suppliers based in the North East region.  
Office subsistence.

**Health & Safety**

H&S advisors.  
On-set medics.  
First aid courses.  
COVID testing.

**Picture/Sound Post-Production**

Rushes management.  
Post-production facilities in the North East region including offline and online editing and sound mixing dubbing, VFX and titles.  
Rostrum/graphics/titles.  
Local test screenings, post-production scripts, etc.

**Music**

Music composition if composer is primarily based in the North East region.  
Music recording if carried out in the North East region.

**Insurance/Finance/Legal**

Fund management fees to be paid to NES and any legal firm used and based in the North East region.  
Insurance fees to be paid to any insurance company used and based in the North East region.

**Other**

EPK production if using North East-based crew/facilities.  
Stills photography.  
Publicist(s).

**Production Fees/Production Overhead**

Fees for a production company that has a permanently staffed trading base in the North East region.

**Appendix 3**

**Supporting documents to be provided with Full Application**

(\* indicates a required document)

- \* One page synopsis.
- \* Latest (dated) screenplay, or first episode script and series bible for a scripted TV series, or extended treatment for a documentary or concept/format deck for an unscripted TV series.
- \* **Creative Statement** (not more than 750 words), detailing your creative vision for the project, why you want to make it, what makes it distinctive and how you and your team plan to realise it. For example, you may include the writer/showrunner and directorial creative briefs as well as any observations on cast, design, photography and music.
- \* **Strategic Statement** (no more than 750 words), detailing your production methodology and commercial vision for project including financing, intended audience and sales/distribution/festival strategy. (For feature films', the latter should be prepared with input from the UK distributor and sales agent. For TV series, with input from the broadcaster/streaming platform and international distributor).
- \* **North East Region Impact Statement** (no more than 750 words), detailing the intended economic, cultural, skills and career development impacts of your project in the North East. Questions to address might include: How will your budget be spent in the region and what impact will it have on the local screen sector and wider economy? What provision have you made for local skills, talent and company development and how will it help to strengthen our regional workforce? How will your production pro-actively address equality, diversity, inclusion and environmental sustainability at a regional as well as national level? How will your project present the region on-screen and how might that impact local, national and international audiences?  
  
Mood boards and any other visual or presentation materials (if applicable).
- \* Latest (dated) production budget (as a Movie Magic PDF or equivalent).
- \* Latest (dated) estimate of North East Qualifying Spend (as a Movie Magic PDF or equivalent breakout of the production budget).
- \* Latest (dated) production timeline detailing all stages of production through to delivery.
- \* Latest (dated) finance plan and draft recoupment schedule/waterfall.
- \* Latest (dated) sales estimates from the sales agent or international distributor.
- \* CV's of producer(s), director(s), writer(s) and any other key creative personnel.
- \* Relevant deal memos/agreements/letters of intent/commissioning agreements from other financiers, broadcasters, sales agent, distributors, and any other market attachments.
- \* Summary list of Chain of Title documents.  
  
Cast deal memos/agreements (if applicable).  
  
Copy of letter of comfort or interim certificate from BFI Certification Unit in respect of relevant Cultural Test (if applicable).  
  
Completion Guarantor letter of intent (if applicable).  
  
Co-production heads of terms/agreements (if applicable).
- \* Copy of Applicant company's registration certificate, memorandum and articles of association or other governing instrument.



Copy of Applicant company's latest annual accounts (if available).