



FINANCIAL & PRODUCTION PROTOCOL

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CONTENTS

This protocol describes the financial and production regulations and obligations that grant applicants and recipients must bear in mind. It applies to all film productions and film activities for which grants are requested and awarded. 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.

CHAPTER 1: FINANCIAL & PRODUCTION PROTOCOL	3
DEFINITIONS	3
GENERAL	7
1. SUBMITTING AN APPLICATION	7
<i>FILM PRODUCTIONS</i>	8
2. ASSESSING THE APPLICATION.....	8
3. BUDGET	9
4. FINANCIAL COVER.....	12
5. MARKETING & DISTRIBUTION.....	13
6. EXECUTION.....	14
7. PAYMENT OF GRANT	15
8. FINANCIAL FINAL ACCOUNT	16
9. EXPLOITATION	16
<i>FILM ACTIVITIES</i>	19
CHAPTER 2: GUIDE AMOUNTS.....	20
I. IDEA CHECK WITH A FILM CONSULTANT	20
II. DEVELOPMENT APPLICATION	21
III. APPLICATION FOR REALISATION.....	28
IV. APPLICATION FOR DISTRIBUTION	36
IV. APPLICATION FOR FILM ACTIVITIES.....	37
CONTRIBUTION	40
CONDITIONS.....	40
CHAPTER 3: FILM FUND RECOUPMENT SCHEDULE *	44
CINEMA FILM *	44
HIGH-END TV SERIES *	44
CHAPTER 4: MENTION OF FUND, IDENT AND USE OF LOGO.....	46
CHAPTER 5: WORKING COPY & DELIVERY AFTER	48
PICTURE LOCK.....	48
CHAPTER 6: TERMS AND CONDITIONS FOR THE DELIVERY OF A	49
FILM COPY FOR STORAGE AND PRESERVATION BY EYE	49
CHAPTER 7: INTERNATIONAL FILM FESTIVALS	52
CHAPTER 8: MARKETING, PRINTS & ADVERTISING COSTS ELIGIBLE FOR A GRANT	57
.....	57
CHAPTER 9: PHASED DISTRIBUTION STRUCTURE	58
CHAPTER 10: MODEL REQUEST FOR CONTRIBUTION DETERMINATION LETTER.....	60

The articles that have changed substantively from 1 January 2022 are marked *

The articles that have changed substantively from 21 January 2022 are also marked *

The articles that have changed substantively from 15 March 2022 are marked *

The articles that have changed substantively from 8 August 2022 are marked *

The articles that have changed substantively from 22 August 2022 are marked *

Chapter 1: FINANCIAL & PRODUCTION PROTOCOL

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 collaborating with coaches and/or other experts;
- 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 board of the Fund;
- Cinema release:** the national distribution of a film production, which is released after the première with a daily screening 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;
- DCP:** (digital cinema package): the digitally stored copy of the film production 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 grant 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 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;
Affiliated:	if a person or legal entity is directly or indirectly related to the applicant by, for example, (whole or partial) ownership, control, management or capital or other interest;
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;
International co-production:	an international animated film, documentary or feature film, primarily intended for cinema release, where the Netherlands is one of the countries of origin of the co-producers, that satisfies the criteria of the Council of Europe Convention on Cinematographic Co-production or satisfies the criteria of bilateral conventions for film productions concluded by the Netherlands with other states or agreements aimed at international co-production concluded by the Fund with other film funds;
Internal costs:	all office and salary costs or recharges for employees on the payroll of/with a fictitious or other employer-employee relationship with the applicant or affiliated persons or 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 in the view of the Board is demonstrably invested as risk capital in the production of the film production 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;
Majority film production:	a national or international film production where the Dutch producer is a majority (co-)producer and the film production can be regarded as Dutch on the basis of the composition of the artistic team;
Majority (co-)producer:	a producer of a majority film production to be released in Dutch cinemas and/or film theatres that makes a risk-bearing investment, has primary responsibility and decisive decision-making powers and that has contributed (or will contribute) a majority of the financing for the film production;

- 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;
- Marketing & promotion: activities geared towards maximising the audience reach and consisting for instance of drawing up and executing a 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;
- Minimum guarantee: a fully risk-bearing 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 future exploitation in the broadest sense of the word. The risk-bearing character and the level of the investment are not in any way affected by setoffs, kickbacks or similar arrangements;
- Minority co-producer: a production company of an international (co-)production to be released in Dutch cinemas and/or film theatres that makes a risk-bearing investment but has limited decision-making powers and responsibility, that is primarily for the Dutch part of the film production, and which has contributed (or will contribute) a minority of the financing 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;
- STD&HOH: subtitling of film productions specifically for the deaf and hard of hearing;
- 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 grant 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 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;
- Implementation agreement: the agreement between the Fund and the recipient of a grant as referred to in Article 4:36 of the Dutch General Administrative Law Act implementing the decision to grant the contribution;
- 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.

Only applications for which the independence of the applicant, the film plan and film makers involved is guaranteed are eligible for a contribution *

The Fund endorses the **COVID-19 Protocol for the AV Sector¹** of and for the Dutch film/AV sector and requires full compliance with it as a firm condition for all applicants or recipients of a realisation or incentive contribution from the Fund with a view to the (re)start and execution of production or post-production. Applicants for this contribution are obliged to follow the protocol to exclude residual risks as far as possible and to safeguard the health and safety of all film professionals and persons concerned. Specific Fund support measures remain in place for 2022 (see Chapter 2: Guide amounts). *

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, grants 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. If an application is made to several schemes, the budget must be the same.
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. In this respect we refer to the sector-specific Declaration of Intent of the Audiovisual Sector² as also endorsed by the NAPA and NCP.
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 grant 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.

¹ <https://www.producersalliantie.nl/covid-19-protocol.html>

² https://www.producersalliantie.nl/siteAssets/0/fairpracticecode_AV.pdf

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.
2. In principle, realisation applications for a film production from a **production budget of €150,000** are positively assessed in phases, unless production is already at a far advanced stage in terms of financial/commercial effect and a grant award decision can be made immediately: *

Phase 1 – Positive intention to award a grant *

The Fund is so convinced of the potential of a project that the initial assessment is positive. The Fund therefore expresses an intention, pending further detailed substantiation and elaboration by producer and director. At this stage, however, **no final decision** on the realisation contribution has yet been made. The decision on whether the Fund will actually decide to grant a realisation contribution is made in Phase 2.

Phase 2 – Grant award decision *

The Fund's terms and conditions, as specified with the intention to award a grant in Phase 1, must be satisfied *within nine months of the intention (phase 1)*.

The decision is taken on the basis of:

- the further elaborated production budget and financing plan on the basis of a realistic budget level within the Fund's parameters; *
- receivables within financing and production feasibility; *
- a marketing and distribution strategy aimed at the intended public reach (*see chapter 9*);
- the director agreement on the basis of which filming and exploitation can take place without hindrance; and
- an explanatory meeting with the producer and director about the collective view of budget, execution, distribution and sustainability goals.

Phase 3 – Implementation agreement for realisation *

Within 15 months of the intention (phase 1) the applicant must show that the financing is fully balanced and committed in writing and that the terms and conditions for entering into an implementation agreement are satisfied. The financing agreements, a definitive production budget and a detailed agreement with the film distributor and other parties that have purchased rights (such as sales agent) form part of this.

In the case of a phased assessment, the applicant must have addressed the comments the Fund makes on the budget and financing in Phase 1 within not later than nine months. If the further substantiation and elaboration in Phase 2 is not or not sufficiently in line with the original film plan or comments made in Phase 1, then the intention to award a grant will lapse. *

3. 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 €50,000. Further obligations may be included in the award decision for contributions up to €50,000.
4. Before an implementation agreement can be concluded, the budget, financing plan, 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.
5. 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 majority film production, the Fund's parameters are the guiding principles. In the case of a Dutch minority co-production, the provisions below are aimed primarily at the Dutch share (spending and financing) of the production.

General

1. The applicant must in principle use a current Fund budget model ([https://www.FilmFund.nl/over-het-nederlands-Film Fund/reglementen-en-procedures](https://www.FilmFund.nl/over-het-nederlands-Film-Fund/reglementen-en-procedures)) that is used within the specific category. 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. *

If an application is also going to be submitted for the Production Incentive, then the Incentive budget model is obligatory for all realisation applications to the Fund.

2. 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 total production costs budget 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 grants a financial contribution (in Phase 2), it will be in proportion to the production budget and financing approved by the Fund at that time. Any adjustment of the production budget or financing plan must be agreed with the Fund in writing.

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 grant.
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 grant 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.
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 grant. In such cases only grant 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. In-house office costs and salary costs for employees working for the applicant or affiliated persons or legal entities and co-production partners are regarded as internal costs and recharges. 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 and recharged 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 and recharges can only be adjusted upwards in the interim following approval by the Fund. 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. For Dutch majority feature films qualifying as a formal *international co-production* under the European Convention³ or an international film production convention with the Netherlands, a separate *executive producer* item up to a maximum of 25,000 euros can be estimated and entered for the additional efforts of the production team.
16. For Dutch majority documentaries a supplement of 17.5% of the director's fee (excluding other positions) may be budgeted to a maximum of 10,000 euros. This supplement is intended for activities of the documentary producer in the area of public reach, innovation, professionalisation or any other activity that benefits the further development of the production company. This amount remains outside the margins for *producer's fee*, *overheads* and *contingencies*.

³ European Convention on Cinematographic Co-Production (<https://www.coe.int>)

17. Any production facilities the applicant or the crew member 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, if in line with the market, reasonable and cost-effective.
18. 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.
19. For a realisation grant of a film production the producer must, in proportion to the intended reach, have a substantial budget for 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%.
20. 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 STD&HOH⁴ 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.
21. 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.

(Co-)financing costs

22. The costs connected with foreign co-financing in the form of foreign funds, tax shelters, rebates, credits and investments must as far as necessary and solidly substantiated be budgeted under budget items **6650** and **6655** (Film Fund model) in the budget. The budget attached to the application is the same as the budget used by foreign financiers in terms of level and distribution. The costs fall outside the basis for grant award by the Fund since they are not direct production costs. Nor are the costs taken into account in calculating margins for producer's fee, overheads and contingencies.
23. Any domestic financing costs ([see definition](#)) involved in attracting risk-bearing private investments from individuals or companies 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%, the remainder are automatically included in budget item **6646** if the *globals* have been entered correctly. These remaining costs are disregarded in awarding grant and passing on margins for producer's fee, overheads and contingencies.
24. Bank and legal costs that are not directly related to the production process are not deemed to be the basis for grant and are also not taken into account in calculating *producer's fee, overhead and contingencies*.
25. 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 for producer and contingencies

26. The budget items *producer's fee, overheads, completion bond where appropriate and contingencies* are calculated separately from each other on the budgeted (production) costs excluding foreign con-financing costs but including the domestic financing costs

⁴ Subtitling of film productions specifically for the deaf and hard of hearing.

- accepted by the Fund in connection with private investments. In the percentage for *contingencies* the items for development and rights are not taken into consideration.
27. 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 350,000 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% for feature films and 17.5% for documentaries on 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 does not exceed 17.5% of the budgeted (production) costs.
28. 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 grant is applied for.
29. 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. For a **positive decision** (Phase 2 or if the Film Fund can make an immediate decision) realisation on the basis of the promised funding must be feasible. *
2. All the grants previously awarded 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* in the financing out of the production company (or an entity affiliated to it), producer or makers' own capital must:
 - be demonstrably substantiated with financial documentation;
 - be unconditionally invested in the film production at their own expense and risk;
 - be used to cover the initial (pre-)production costs and be fully included in the cash flow schedule.

If such investments form part of the unconditionally guaranteed financing on application, at least one other, independent market participant must contribute substantially to the financing and in line with the market and be included as such in the financing plan as unconditionally guaranteed financing. Investments cannot subsequently be replaced by other forms of financing. In the event of a reduction in the production budget, such investment must remain the same.

5. MARKETING & DISTRIBUTION

1. In the case of a phased application for a realisation grant for a feature film, long animated film or a documentary for a cinema release and a non-theatrical release, the producer and director's vision for the release is key in Phase 1. The extent to which specific commitments are already made by film distributors or operators is however taken into account in the assessment and must be appropriate to the specific application for a film production (see chapter 9). *
2. The film distributor has specialist staff at its disposal. If the film distributor is a member of the same group of companies as the producer/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. In the case of a phased assessment, the applicant submits a marketing and distribution strategy in Phase 2 aimed at the intended public reach and a written statement showing that the film distributor is committed to it (see chapter 9). *
6. 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 (Phase 3), 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 (see chapter 9). *

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. The final marketing and distribution plan must be shared with the Fund at the time of working copy screening. Based on this a progress meeting must be held between the Fund, the film distributor and the producer (see chapter 9). *

6. EXECUTION

1. Where a grant is awarded, the conditions under which the Fund contribution is made available are included in the grant decision. In the case of a realisation grant, further agreements and commitments are laid down in an implementation agreement from a specific budget level, unless otherwise specified in this decision.
2. If applicable, a 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 grant 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 grant has been awarded. 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 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 grant.
7. The Fund endorses both the *Child Supervision Protocol⁵ (NAPA)* for regulating and safeguarding the interests of minors (up to 12 years of age) who take part in a film production and the *COVID-19 Protocol for the AV Sector (NAPA/NCP)* with guidelines relating to hygiene, preventive and protection measures and rules of behaviour with the aim of the safest possible work situation at the time of the Covid-19 crisis. Producers of film productions that come about with support from the Fund are obliged to follow both protocols closely.
8. The Fund encourages the efforts in the sector to produce more sustainably. Producers must give written feedback of their efforts and findings with the final account. *
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

⁵ <https://www.producersalliantie.nl>

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 (Mores⁶), and depending on the seriousness of the behaviour, to the (government) agencies intended for this.

7. PAYMENT OF GRANT

1. A realisation grant is only made payable if all the requirements for the conclusion of an implementation agreement laid down in the grant decision have been met. In the case of complex national or international film productions, based on a final (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 and if the producer itself covers the initial costs in the case of an investment of its own (Article 4.7).
2. Grants up to 25,000 euros will be decided and made payable immediately subject to conditions. Likewise in the case of a higher contribution the Fund may decide to do this. The obligation will in any event be attached of the (interim) completion of the film production or the phase of development for which a grant has been awarded before a specific date.
3. Grants up to 50,000 euros will in principle be made payable in two advances (ratio 80%-20%) if the conditions have been satisfied.
4. Realisation grants exceeding 50,000 euros will be paid in advances. In principle, the following instalments will apply:
 - 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 further securities. Payment is issued in principle 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). In special circumstances this advance may be increased to 15%.
 - 10% upon justification of the costs and funding as approved by the Fund, the statement for timely delivery and approval of the film production by EYE and fixing of the grant by the Fund. This advance will be reduced to 5% when the penultimate advance has been increased to 15%.Different instalments are used for the categories with a limited realisation contribution.
5. The grant awarded has the nature of an exploitation grant. It is not subject to turnover tax. For this reason, no account is taken of turnover tax when awarding the grant. If at any time the amount of the grant actually turns out to be, wholly or partially, subject to turnover tax, the amount will not be increased. The risk of the grant being subject to turnover tax is therefore borne by the recipient. Each grant recipient is itself responsible for checking the nature of the grant for turnover tax purposes and in case of doubt to seek advice. The Fund does not check whether grants are subject to turnover tax in individual cases.
6. If the Fund's contribution is paid to an individual applicant, then this is a gross amount and no tax and/or national insurance contributions are deducted. The applicant itself must declare this contribution as income on their tax return. Professional costs incurred may be deducted, so that tax is only paid on that part of the grant that has not been used to cover the professional costs. The Fund cannot be held responsible for the applicant's failure to declare the contribution correctly as income.

⁶ <https://www.mores.online>

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 actual 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 grant, 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 award a grant, the Board may include an obligation to submit an activity report and/or financial report concerning the grant awarded 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 grant is awarded on the condition that the contribution is repaid out of income from exploitation.
4. Supplementary to paragraph 8.3, the Board may oblige the grant 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 award a grant the obligation that reports and any justification by an accountant must be submitted in relation to all the grants received. Any grants already awarded 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 grant.
6. If the film production has been executed in accordance with the grant award, the applicant must submit a request for the grant 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 grant on this basis. When fixing the grant, the Fund will take into account compliance with the obligations as laid down in the Financial & Production Protocol.
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 to strengthen cultural entrepreneurship in the independent production sector. * The revolving contribution 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 grant 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 new 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 grant 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 grant, 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 grant 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 costs and revenues generated through exploitation of the film production for which a grant has been awarded. The grant 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 grant 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 this article 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 grant recipient furnish every film production that is realised with the Fund's support with a so-called ISAN⁷ 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 grant 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.

⁷ www.isannl.org

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 and recharges.
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. The degree to which the applicant and/or other financiers contribute to the financing is taken into account in the assessment. In the case of applications for film festivals, film conventions, film education hubs, publications and research, co-financing and support by third parties are obligatory.
6. Where a grant is awarded, 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 grant.
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 grant 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 (more than 10%). *
10. Supplementary to paragraph 10.9, the Board may oblige the grant 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 grant award, the applicant must submit a request for the grant 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 grant 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

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 recommended. 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 Film Fund website). The website provides access to the grant 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. 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 development phase. In the case of feature films and long animated films, this refers to script development followed by artistic development and then production development.

Depending on the category, an applicant has different options for making a development application. Apart from the regular applications for development grant, 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.

How often can I apply with a film production?

A film production may be submitted for a contribution not more than twice per development phase. This is irrespective of whether the application is submitted to a film consultant or an advisory committee of the Fund.

What costs are eligible?

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 not only for the writing, but also 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.

Is there also scope for margins for a producer?

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.

What must you take into account as a recipient of a development contribution?

The amounts contained in this protocol and other financial parameters are used as a basis when granting a contribution and conditions and obligations will be set out in the letter from the Fund (the decision). When granting a development contribution, fixed contact times are built in between the grant recipient, the creative team and the film consultant and/or other representatives of the Fund concerning the progress of the project:

- a minimum of one annual progress meeting during the development phase; and
- a completion meeting for the conclusion of that phase. *

The responsibility for the film plan to be developed lies with the grant recipient and there is a deadline for completing the development phase concerned. The Fund provides feedback on the basis of the completion.

In the case of slate funding, the results of the different projects and the stages they have reached must be presented at regular intervals and not less than three months before termination of the slate.

Development – Start-up grant - All Categories *

Scriptwriters, directors and producers can apply individually but also as a team or in combination with Head(s) of Department. In principle there are two application rounds per year for this scheme, each with their own grant ceiling, in which there is also scope in the autumn for film makers who have graduated in that same year.

Start-up grant *(Scriptwriter or Director or Producer)*

A maximum of €5,000 per selected film idea of one applicant; or
A maximum of €7,500 per selected film idea as a team.

For the research and the start of a film idea to be developed further for an 'original' feature film, animated film, long documentary, short film, hybrid production of high-end drama, documentary or animated series (so not a remake, sequel, book filming, etc) that has not previously been submitted to the Fund. A start-up grant is separate from any further development process and will not therefore be set off.

Development – Feature film and long animated film *

MAJORITY FILM PRODUCTION – FEATURE FILM AND LONG ANIMATED FILM

1. Project Grant (phase 1) Script Development *

The focus in this phase is on script development. The contribution is intended for developing the film plan into a script at a far-advanced stage, in which the foundations of the script – including the themes, structure of the narrative, the internal consistency and the (main) characters – have been laid and the project is ready for a final round of refinement. When a contribution is granted, an annual progress meeting forms part of the obligations, likewise a completion meeting for the conclusion of this phase.

If the applicant is a scriptwriter:

Scriptwriter(s)⁸ : max. 35,000 euros

If the applicant is a production company:

Scriptwriter : max. 35,000 euros (also in case of debut film)

Script coach* : max. 2,500 euros

Director* : max. 5,000 euros (if not the same person as scriptwriter)

Animation (> 60 min.) : max. 10,000 euros – for concept art, character development, beat/story board

Producer : max. 15% in producer's fee and overheads on the total development costs the Fund considers eligible for a grant

⁸ 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 35,000 euros.

* Only in this phase is it possible for a producer to apply for a separate contribution for a script coach or co-writing director after an award for Script Development. In the event of such a separate award there is no margin for fee and overheads.

2. Project Grant (phase 2) Artistic Development (Production company) *

The contribution is intended for the creative and technical development of the film plan, and must be spent on researching and deciding the visual style, the creative and technical aspects and a view of the intended public. In the case of a long animated film, an application can also be made for a contribution for an animatic, teaser or trailer.

To be eligible for a contribution the script must be in the final phase of development.

When a contribution is granted for artistic development, an annual progress meeting forms part of the obligations, likewise a completion meeting for the conclusion of this phase.

Scriptwriter	: max. 10,000 euros
Script coach	: max. 2,500 euros
Director	: 5,000 euros (if not the same person as scriptwriter)
Creative/technical elaboration *	: max. 15,000 euros for, for example:
	<ul style="list-style-type: none">○ involving specialist crew members in the development, such as camera or production design○ carrying out exploratory location research and/or initial casting of principal roles○ making a (moving) storyboard or beat board○ making test shots or the actual elaboration of visual effects, etc

Other costs to be substantiated : max. 2,500 euros for necessary translation and production or editorial costs

Producer : max. 15% in producer's fee and overheads on the development costs in the work plan the Fund considers eligible for a grant

Animation (> 60 min.) : max. 40,000 euros - Animatic, teaser or trailer

** Detailed production activities, such as feasibility study, budgeting and planning, in principle belong in a subsequent phase. Participation in national or international labs also falls outside artistic development. Separate applications can be submitted for these through film activities.*

Please note: Transitional provision *

Since the new guide amounts in this F&PP for Project Grant (phase 2) Artistic Development are lower than in previous versions of the F&PP because of a different distribution of the development contributions, there is a transitional arrangement. Applicants who have previously received a Project Grant (phase 1) Script Development contribution from the Fund in 2020 and 2021 may submit an application for Project Grant (phase 2) Artistic Development for the guide amounts of the previous F&PP of 8 October 2021. This transitional arrangement runs until 1 January 2023.

3. Project Grant (Phase 3) Production Development * (Production company)

This phase relates to a breakdown and production planning, involving co-producers and researching financing options, the detailed elaboration of the production budget and suitable financing plan. There is also a limited amount available for a final polishing of the script.

To be eligible for a contribution the artistic development must be complete and a script ready for production will be expected.

Production/commercial elaboration: max. 25,000 euros including 15% in producer's fee & overheads.

Production/commercial elaboration covers, for example:

- a production feasibility study, the preparation of a production budget and production planning with an executive producer
- setting up national or international co-financing (including visits to co-production markets)
- any final script polish (max. 2,500 euros)
- developing the initial outlines of the distribution strategy

4. Low Budget Artistic and/or Production elaboration* (Production company)

With this special application option the low-budget nature of the film is key. An immediate application can be submitted for a realisation contribution or first a contribution for the final stage of development: the artistic and production elaboration of the film plan.* An application can be submitted for a max. 25,000 euros including max. 15% producer's fee & overheads on the development costs budgeted that the Fund considers eligible for a grant.

** There is no separate application option for script development under the Low Budget scheme. For an earlier script phase the regular application options for Script Development for feature film can be used.*

5. Slate Funding Script & Artistic Development (Production company)

Slate funding is granted for two years and the maximum contribution per slate is 360,000 euros (180,000 euros per year) for the *script and artistic development* of different projects. Ultimately, this should result in a minimum of three film plans fully developed artistically 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 grant.

MINORITY CO-PRODUCTION – FEATURE FILM & LONG ANIMATED FILM

6. Minority Co-production (Co-development) (Production company) (Collaboration project with Hubert Bals Fund)

Maximum 10,000 euros for the script and production development of an international co-production (max. five on an annual basis). Applications for development are made through the Hubert Bals Fund.

7. Thuthuka (Co-Development Fund Netherlands – South Africa) (Production company)

(Collaboration project with the National Film and Video Foundation (NFVF))

A maximum of 40,000 euros for the development of an international co-production. This contribution is inclusive of 15% in producer's fee & overheads on the total development costs considered eligible for a grant by the Fund, including the contributions to the scriptwriter and any costs for coaching and translation, etc.

Development - Documentary (> 70 min.)

MAJORITY FILM PRODUCTION – DOCUMENTARY

1. Project Grant Script and Production Development (Production company)

Script development	: max. 30,000 euros – Research, documentary script, test shots and teasers
Script coach/adviser	: max. 2,500 euros *
Project development	: max. 15,000 euros for the creative/technical and production/commercial elaboration following completion of an interim documentary script for <ul style="list-style-type: none">○ involving creative or technical experts or Heads of Department○ researching hybrid elements, such as animated or fiction sequences○ carrying out exploratory location research or making new test shots or teaser○ a production feasibility study, setting up national or international co-financing, the preparation of a production budget and production planning with an executive producer○ developing the initial outlines of the distribution strategy
Producer	: max. 17.5% in producer's fee and overheads on the costs that the Fund considers eligible for a grant and max. 5% for contingencies.

*With separate allocation of script coach or co-writing director, there is no margin for fee and overheads.

2. Slate Funding Script Development (Production company)

The maximum contribution per slate is 80,000 euros for a slate of a minimum of three film plans fully developed artistically per slate. 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 grant. No application can be made for script development for a film plan developed within the slate, but can for production development.

COLLABORATION PROJECT – DOCUMENTARY

3. Oase Research & Treatment Development (Director)

(Collaboration project with Prince Bernhard Cultural Fund)

Director : 8,000 euros – Research & Treatment

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

MINORITY CO-PRODUCTION – DOCUMENTARY

4. Thuthuka (Co-Development Fund Netherlands – South Africa) (Production company) *(Collaboration project with the National Film and Video Foundation (NFVF))*

A maximum of 40,000 euros for the development of an international co-production. This contribution is inclusive of 15% in producer's fee & overheads on the total development costs considered eligible for a grant by the Fund, including the contributions to the scriptwriter and any costs for coaching and translation, etc.

5. Minority Co-Production (Co-Development) (Production company) *(Collaboration project with the IDFA Bertha Fund)*

A maximum of 10,000 euros for the development of an international co-production (max. two on an annual basis). Applications for development must be made through the IDFA Bertha Fund.

Development – Investigative & experimental

MAJORITY FILM PRODUCTION – INVESTIGATIVE & EXPERIMENTAL

1. Project Grant Development (Production company)

If the applicant is a production company:

Development : max. 10,000 euros for the development of an I&E plan and any test shots.

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

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

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 50,000 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.

COLLABORATION PROJECT – INVESTIGATIVE & EXPERIMENTAL

2. De Verbeelding: *(Collaboration project with Mondriaanfonds)*

Development : 10,000 euros per project *(through production company)*

3. ImmerseInteract *(Collaboration project with Creative Industry Stimulation Fund)*

Application for development contribution by the producer

25,000 euros per project. The contribution is intended for carrying out research, optimising an artistic concept and other preparatory activities before the actual production phase. The committee may also recommend granting a coaching contribution of not more than €5,000.

Application for development contribution by individual maker

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

Where appropriate, the advisory committee can recommend an advance on the development of up to 7,500 euros for the further development of a concept into a fully-fledged plan. A maximum of three such grants may be awarded per round. Applications and making these joint fund contributions payable go through the Fund.

Development – Short film

MAJORITY FILM PRODUCTION – SHORT FILM

Project Grant

Animation Development (< 60 min.)

If the applicant is a production company:

Development (total)	: max. 15,000 euros – Treatment, scenario, storyboard, artwork and preproduction (depending on work plan applications also in phases)
Script coach/adviser	: max. 2,500 euros (external)
Producer	: max. 17.5% in producer's fee & overheads on the development costs considered eligible for a grant by the Fund

On the basis of a solid work plan, an additional contribution may also be made available, with a view to the elaboration of the script, for creative or technical experts or heads of department or for making the initial animation tests and/or an animatic.

Animatic	: max. 10,000 euros (< 10 min.)
	: max. 20,000 euros (< 30 min.)
	: max. 30,000 euros (< 60 min.)

Where the intended fund contribution for realisation is less than 50,000 euros, the requirement that the applicant must be a production company can be waived, on condition that, in the opinion of the Board, the applicant has sufficient demonstrable animation production experience.

III. APPLICATION FOR REALISATION

When is a film production eligible for a contribution?

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.

How often can I apply with this film production?

A selective project application for realisation that, no matter whether it has been submitted for assessment to a film consultant or advisory committee, has been rejected twice previously will no longer be considered. An exception to this will be made for the Cinescoop scheme. This is because the pressure on these scarce resources (contribution 1.8 million per film) will be extremely high and we want to prevent good projects losing a scarce application opportunity or not daring to submit an application because of strong competition. *

Can a lower contribution than applied for also be granted?

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 grant 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 need for a grant must also exist.

What formal factors must be taken into account when making an application?

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.

Realisation – Feature film and long animated film

MAJORITY FILM PRODUCTION – FEATURE FILM & LONG ANIMATED FILM

1. Project Grant Realisation (Production company)**a. Low Budget Film Scheme** (average four on annual basis) € 450,000 *

Films that because of their urgency must be realised outside the established paths and parameters of feature film financing may take advantage of this scheme. Speed in financing, development and realisation are paramount here. Given the commonly pioneering nature of these films, a state aid percentage of 90% with a production budget of €500,000 applies to this **(special call)**.

b. Feature films new directorial talent (average two on annual basis) € 950,000 *

There is a strong need from the field to give Dutch talent a chance to develop as a film professional. This scheme, previously known as De Oversteek, therefore supports novice directors looking to realise their first artistic feature film project. In addition, they are supported in this through a tailor-made development process. A state aid percentage of max. 85% **(special call)** applies for this.

c. Regular feature film applications (average 12 on annual basis)

For production budget up to €1.5 million	€ 750,000 *
For production budget from €1.5 million	€ 1,000,000 *

Selective contributions for Dutch films that are not only convincing in terms of content and commercially, but can also reach their intended audience. This is not subject to any maximum or minimum production budget. For a film production below a production budget of €2 million the contribution will be adjusted downwards in line with the state aid percentage of 75% if the total fund contributions including incentive exceed it. For films above €2 million the percentage remains a consideration for each project.

d. Cinescoop (average four on annual basis) €1,800,000 *

As a replacement for the previous valuable projects Dutch Cross Over and Telescoop, the Fund is launching a new scheme aimed at films seeking to convince in ambition and production value nationally and/or internationally and reach their audience. A minimum production budget of €3 million applies for this and a contribution level up to 60% of its production budget assuming that producers from several countries are involved in the financing.

The above contributions are inclusive of the earmarked amounts:

for **sales deliveries** for an international sale, **audio description and subtitling** to make the film accessible to the visually and hearing impaired on different platforms and the costs of **marketing and promotion** incurred by the producer in the realisation phase (total a maximum of €65,000, €50,000 of which earmarked for marketing in the case of categories b, c and d).

MINORITY CO-PRODUCTION – FEATURE FILM & LONG ANIMATED FILM

2. **Minority Co-Production** (Production company)

Max. 250,000 euros for an international co-production where the production company of the Dutch minority co-producer is the applicant. The fund contribution is subordinate to the contribution by the foreign national fund.

3. **Collaboration with the Flemish Audiovisual Fund** (Production company) *Film Fund contribution*

Each year a joint committee of the Fund and the Flemish Audiovisual Fund may grant a maximum of 200,000 euros per film production to four majority Flemish and four majority Dutch co-produced feature films.

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

3. **Collaboration with the Hubert Bals Fund** (Production company) *Film Fund contribution*

A maximum of 75,000 euros for the realisation of an international co-production where a Dutch minority co-producer collaborates as applicant with the producer with main responsibility in a country on the HBF list⁹. Each year the Fund uses the contribution to support four feature films that previously received development support from the Hubert Bals Fund.

Realisation – Documentary

MAJORITY FILM PRODUCTION – DOCUMENTARY

1. **Project Grant Realisation** (production company)

a. Long documentary (70 min.>) max. 225,000 euros *

After granting the contribution, the Board may, prior to the implementation agreement and on request, grant an earmarked contribution for:

Max. 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.

b. Completion (cinema release): max. 40,000 euros

A long documentary released in Dutch cinemas and/or film theatres without a regular realisation contribution by the Fund and for which the costs of completion have not yet been incurred.

The contributions referred to under a. and b. are inclusive of an earmarked amount for audio description and subtitling.

⁹ https://iffr.com/sites/default/files/content/hbf_list_of_eligible_countries_sep_2020.pdf

c. Completion (selection festival/platform) max. 10,000 euros

A long documentary (a majority Dutch film production) that has been selected for a well-established film festival or on selection of a short documentary by a well-established exhibitor (see Article 16 of the Realisation Sub-Regulations with associated notes) of a film production of a novice or experienced producer or an experienced director who produces the film him or herself. *

COLLABORATION PROJECT – DOCUMENTARY

2. Teledoc Campus¹⁰ - Film Fund contribution (Production company)

(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)

3. Teledoc 11 Film Fund contribution (Production company)

(Collaboration project with public service broadcasting system and CoBO)

Maximum 83,500 euros per film.

MINORITY CO-PRODUCTION – DOCUMENTARY

4. Minority Co-Production (Production company)

Max. 50,000 euros for an international co-production in which the production company of the Dutch minority co-producer is the applicant.

5. Collaboration with the Flemish Audiovisual Fund (Production company)
Film Fund contribution

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 in the Netherlands, Screen Flanders and/or Taxshelter in Belgium.

6. Collaboration with the IDFA Bertha Fund (Production company)
Film Fund contribution

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 IBF (IBF Classic Country List/IBF European Country List)¹². Each year the Fund uses the contribution to support two documentaries that previously received development support from the IDFA Bertha Fund.

¹⁰ <https://teledoccampus.cobofonds.nl/>

¹¹ <https://teledoc.cobofonds.nl/>

¹² <https://www.idfa.nl/en/info/ibf-classic-regulations-for-documentary-projects>

7. Collaboration with the Norwegian Film Institute *(Production company)*
Film Fund contribution

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

MAJORITY FILM PRODUCTION – INVESTIGATIVE & EXPERIMENTAL

1. Project Grant Realisation

- a. Debut film: A maximum of 50,000 euros – by a director seeking to realise his first investigative & experimental project. The fund contribution will not exceed 85% of the production budget. It is possible to apply for an additional contribution of €5,000 for distribution.
- b. 2nd or subsequent project: A maximum of 100,000 euros – experiment 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. The fund contribution will not exceed 85% of the production budget. It is possible to apply for an additional earmarked contribution of €5,000 for distribution.
- c. Completion: A maximum of 10,000 euros on selection by a well-established exhibitor (see Article 16 of the Realisation Sub-Regulations with associated notes) of a film production of a novice or experienced producer or an experienced director who produces the film himself.

Where the intended fund contribution for development and realisation added together is less than 50,000 euros, on condition that the applicant has enough demonstrable production experience in the opinion of the Board, the requirement that the applicant must be a production company may be waived.

COLLABORATION PROJECT – INVESTIGATIEVE & EXPERIMENTAL

2. De Verbeelding – Film Fund contribution *(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.

The Film Fund and the Mondriaan Fund each bear half of the budget. Applications and making the joint fund contribution payable go through the Film Fund.

3. ImmerseVinteract – Film Fund contribution *(Collaboration project with Stimuleringsfonds Creatieve Industrie)*

Where the producer is the applicant

A maximum of 100,000 euros per project, intended for the production costs. The Fund's contribution will not exceed 85% of the production budget. The budget for the production phase must be balanced within six months of granting. It is possible to apply for an additional earmarked contribution of 5,000 euros for distribution.

Where the individual maker is the applicant

A maximum of 30,000 euros per project

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

MINORITY CO-PRODUCTION – INVESTIGATIVE & EXPERIMENTAL

a. Minority Co-production *(Production company)*

A maximum of 50,000 euros – an international co-production where the production company of the Dutch minority co-producer is the applicant.

Realisation – Short Film (< 60)

MAJORITY FILM PRODUCTION – SHORT FILM

1. Project Grant Realisation

- a. Wildcard: A maximum of 50,000 euros – (**special call**) realisation of a short film (*fiction, documentary, animation*) 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: A maximum of 50,000 euros – (*special call*) for a short film. Max. 2,500 euros for production coach in the case of a novice producer. The Fund's contribution will not exceed 85% of the production budget. *
- c. Ultra short: A maximum of 65,000 euros – (**special call**) for the realisation of an ultrashort animated film up to two minutes. Five films per year.
- d. Short Animation: The Fund decides the level of the financial contribution on the basis of the nature, extent and complexity of the film plan and the team composition. The financial/commercial effect is taken into account in the decision-making, likewise the joint view of producer and director/creative team of budget and execution. The contribution has been maximised.
- A maximum of 100,000 euros for a length up to 15 minutes
 - A maximum of 150,000 euro for a length between 15 and 60 minutes
- The fund contribution will not exceed 85% of the production budget. It is possible to apply for an additional earmarked contribution of €5,000 for distribution.
- e. Completion: A maximum of 10,000 euros on selection by a well-established exhibitor (see Article 16 of the Realisation Sub-Regulations with associated notes) of a film production of a novice or experienced producer or an experienced director who produces the film itself.

With the exception of the Wildcards, if the fund contribution for realisation requested is less than 50,000 euros and the applicant has enough demonstrable production experience in the field concerned (animation, documentary or fiction) in the opinion of the Board, the requirement that the applicant must be a production company may be waived.

MINORITY CO-PRODUCTION - SHORT ANIMATED FILM

2. Minority Co-Production (Production company)

A maximum of 50,000 euros – an international co-production in the animation category where the production company of the Dutch minority co-producer is the applicant.

IV. APPLICATION FOR DISTRIBUTION

1. Dutch film production – distribution in the Netherlands

MAJORITY FILM PRODUCTION

- a. max. 25,000 euros for the cinema distribution and associated marketing of a feature film, long animated 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.
- b. A further reimbursement to be determined of the print costs and encoding costs of a Dutch short film (max. 10 minutes) created with a realisation contribution from the Fund and screened as a supporting film for a main film with a cinema release.

MINORITY CO-PRODUCTION

- c. max. 10,000 euros for the cinema distribution and associated marketing of a feature film, long animated film or documentary realised with a realisation contribution in the form of completion or minority co-production.
- d. max. 25,000 euros for a minority co-production referred to under c. that has also been selected for a programme of an international film festival as referred to in the list of *International Film Festivals – Distribution contribution minority co-productions* (chapter 7, Financial & Production Protocol).

A maximum of 15% of the budget for prints and advertising may be spent on in-house or hired 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. The Fund's basic contribution serves to cover the initial costs of the release (P&A) and does not have to be repaid out of exploitation income.

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

(this also includes the cinema release of children's films or films for young people)

Max. 25,000 euros for the cinema distribution and associated marketing of a foreign arthouse film and also a children's film or film for young people if a special call is made for it.

The contribution for a children's film or film for young people may be increased by a maximum of 15,000 euros if costs of dubbing have to be incurred.

A maximum of 15% of the fund contribution may be spent on in-house or hired staff and overheads. A minimum of 20% of the budgeted costs of marketing, prints & advertising must be demonstrably covered by the applicant.

IV. APPLICATION FOR FILM ACTIVITIES

1. 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. A maximum of 50,000 euros as a project grant 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. A maximum of 30,000 euros as a project grant 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. A maximum of 15,000 euros as a project grant 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 grant ceiling for multi-year film festival activities grants for the 2021-2024 period has been fixed at 375,000 euros per year. The allocation of the budget is laid down in the Film Activities Sub-Regulations.

2. Film convention

- A. Not more than 50% up to 25,000 euros for organising a national film convention to which at least two other parties make a substantial financial contribution.
- B. The contribution for an international film convention is determined on a case-by-case basis. The extent to which other parties contribute financially will be one of the considerations.

3. Dutch film production - International festival selection

On selection of a Dutch feature film or documentary for one or more programmes of an international festival seen as leading by the Fund and appearing on the list of *International film festivals: International festival selection & Foreign arthouse film and documentaries (chapter 7: Financial & Production Protocol)*:

- 75% to a maximum of 1,000 euros per majority Dutch film production in Europe.
- 75% to a maximum of 1,500 euros per majority Dutch film production outside Europe.
- 50% to a maximum of 500 euros per minority Dutch co-production.

The contribution is one-off per film production and must be spent on the international travelling expenses (air/rail) and hotel accommodation abroad of the Dutch producer with ultimate responsibility. The costs may not have previously been reimbursed in any way by the Fund, EYE or third parties. ❗

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

4. Training

- A. Individual Training: A maximum of 75% to a maximum of 3,000 euros per year as a contribution towards the individual costs for a practical study of an active film professional within the Dutch film sector.
- B. Talent Labs/Workshop/Training programme: The contribution to the organisation of a training event or a Talent Lab will be determined on a case-by-case basis and in connection with existing activities and programmes in the national and international film sector, with a maximum of 75% of the total costs. When the organisation of a training event is supported by a contribution from the Film Fund, individual film professionals are no longer eligible for a contribution for participation in a training event.
- C. Talent development in the region (Breeding ground): A maximum of 75% of the budget with a maximum contribution of €50,000 per year as a project grant for the organisation and execution of a training and/or talent development programme. The other 25% must be invested by the region and/or municipality or demonstrably from the entity's own resources, other funds and/or private financiers.

5. 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.

6. Film Education Hub

In the period 2021-2023 a (multi-year) contribution can be provided within the available annual budget and associated grant ceiling for six or seven film education hubs. In determining the level of the contribution the Film Fund will differentiate on the basis of quality, need, impact and reach, but the contribution will be limited to not more than 80% of the total costs. Other costs must be demonstrably covered by the region and/or municipality or in some other way.

V. COVID 19 SUPPORT MEASURES

1. Production Support Measure (additional Covid-19 costs) *

With the continuing coronavirus crisis it is important for the necessary additional costs of productions supported by the Film Fund in realisation to be absorbed to a great extent and for the working conditions on the film set to be the best they can be, within the parameters of the COVID-19 Protocol for the AV Sector, under supervision. The Film Fund will therefore be continuing with the production support measures in the first quarter of 2022.

Contribution

The additional realisation contribution is part of the total grant provision of the Film Fund and therefore of the associated conditions and obligations. The level of the contribution is dependent on the project, the complexity and the production phase and also the financial position of the Film Fund and is aimed exclusively at demonstrable additional costs within the scope of the COVID-19 Protocol for the AV Sector.

For productions with a production budget up to €150,000 an application can be submitted for a contribution for an additional *contingencies* item for coronavirus-related additional costs in the maximum amount of 5% of the production budget. For minority co-productions the coverage of additional costs is aimed exclusively at the Dutch production spending.

For productions for which the Film Fund is not the main financier, the contribution to the additional costs will be in proportion to the financing share. As the Film Fund is subsidising the additional costs, the additional costs are no longer eligible for the Film Production Incentive from 1 January 2022.

Conditions

1. The request for an additional realisation contribution must be made in good time and in writing to the relevant department of the Film Fund, but no earlier than six weeks before the start of the shooting period.
2. For productions with a production budget from €150,000 the additional costs must be set out clearly in the form of an additional spending breakdown in the relevant column of the budget approved in the implementation agreement.
3. The request must be solidly substantiated with a full explanation of what the additional resources will specifically be spent on, with a declaration by the applicant that it will follow the COVID-19 Protocol for the AV Sector. The Film Fund is expressly calling on producers to allow for possible cost-raising consequences for post-production. [remote item checklist](#)

Prior to the (re)start of production the following are in any event also necessary:

1. The applicant must endorse the COVID-19 protocol for the AV Sector;
2. Supervision and precautionary measures in accordance with the COVID-19 protocol must take place;
3. Production must be insured (except for the pandemic risk); and
4. For *majority Dutch film productions and high-end TV series* a mandatory payment of 0.75% of the total production costs (cost groups 1200 to 5500) – as part of the Pandemic Guarantee Scheme – must be made to the special-purpose reserve.*/**
5. For *minority (co-)productions* a mandatory payment of 0.75% of the Dutch production costs (cost groups 1200 to 5500) as part of the Pandemic Guarantee Scheme – must be made to the special-purpose reserve. *

2. Pandemic Guarantee Scheme

The Film Fund's guarantee scheme provides financial security to cover unforeseen (uninsured) costs arising from pandemic damage during the production process. The Film Fund launched this scheme on 1 July 2020 to make the (re)start of productions possible after the first lockdown in the COVID-19 crisis. The guarantee scheme has since proven to be essential for numerous productions that have found themselves in difficulty because of COVID-19 and has now developed into a continuing scheme on the basis of payments from the sector itself.

The guarantee scheme serves as a contribution to the additional costs that may arise during the production phase directly and demonstrably from interventions by the government, or loss of director, of essential crew or cast members or principal individuals, as a consequence of a pandemic (transmissible epidemic disease) during the production process.

Prompted by the continuing impact of coronavirus and the urgent situation in the film and AV sector, with effect from 1 January 2022 the Film Fund extended the current guarantee scheme for film to television documentaries and drama, animated and documentary series of independent producers for the public broadcasting system that are going into production from 2022, even if they otherwise come about without Film Fund support.

Contribution

Majority film productions, television documentaries and drama, documentary and animated series: The level is a maximum of 25% of the production costs approved by the Film Fund (cost groups 1200 to 5500) with a maximum of €1,000,000 as guide amount per project.

Minority co-productions (film production): The level is a maximum of 25% of the Dutch production costs approved by the Film Fund (cost groups 1200 to 5500) with a maximum of €1,000,000 as guide amount per project.

In the case of international co-productions, collaborating national Film Funds may decide to cover all production costs jointly on the basis of their financing share.

The guarantee scheme is covered by the Film Fund on the one hand and contributions from the sector on the other through a payment into the special-purpose reserve on the budget prior to the start of production. If the payment has not been made, there is no cover.

Conditions

The guarantee scheme applies to all majority Dutch film productions in all categories, television documentaries and drama, documentary and animated series (not soaps) and minority co-productions (film production) for the Dutch cost share that:

- are realised with realisation support from the Film Fund, CoBO or NPO and/or NPO Fund;
 - have made a contribution to the special-purpose reserve to cover the guarantee scheme through a payment on the budget prior to the start of production;
 - are going into production from 1 January 2022, or later.
- For high-end TV series for which the Film Fund makes a limited contribution additional cover by the main and other financier(s) is a requirement.

The mandatory payment prior to production:

1. For majority Dutch film productions, television documentaries and drama, documentary and animated series a mandatory payment of 0.75% on the total production costs (cost groups 1200 to 5500) must be made into a special-purpose reserve. *
2. For minority co-productions (film production) a mandatory payment of 0.75% on the Dutch production costs (cost groups 1200 to 5500) must be made into a special-purpose reserve. *
3. From a production budget of €3 million a graduated scale applies with a lower percentage to a maximum payment of €35,000.

Productiekosten		Afdracht	
begrotingsposten 1200-5500			
Producties onder de € 150.000 geldt geen afdracht			
€ 150.000	>	€ 1.125,00	0,75%
€ 200.000	>	€ 1.500,00	0,75%
€ 250.000	>	€ 1.875,00	0,75%
€ 500.000	>	€ 3.750,00	0,75%
€ 750.000	>	€ 5.625,00	0,75%
€ 1.000.000	>	€ 7.500,00	0,75%
€ 1.250.000	>	€ 9.375,00	0,75%
€ 1.500.000	>	€ 11.250,00	0,75%
€ 1.750.000	>	€ 13.125,00	0,75%
€ 2.000.000	>	€ 15.000,00	0,75%
€ 2.250.000	>	€ 16.875,00	0,75%
€ 2.500.000	>	€ 18.750,00	0,75%
€ 2.750.000	>	€ 20.625,00	0,75%
€ 3.000.000	>	€ 21.000,00	0,70%
€ 4.000.000	>	€ 26.000,00	0,65%
€ 5.000.000	>	€ 30.000,00	0,60%
€ 6.000.000	>	€ 33.000,00	0,55%
€ 7.000.000 en hoger	max	€ 35.000,00	0,50%

Exempt from payment are film productions, television documentaries and drama productions with a total production budget up to €150,000 that are supported by one of the funds (Film Fund, CoBO or NPO Fund). These small productions are automatically covered by the guarantee scheme on the basis of fund support but they must allow for an excess.

* The payment to the Film Fund's special-purpose reserve must be entered under the insurance costs in the production budget as additional costs qualifying for a grant. The payment must be excluded for the margins and be made prior to the shooting period.

3. Development Support Measure: R&D Stimulus

In the transition to a revised system of revolving funds by which makers' own income gets going again, this one-off support measure makes it possible to apply for a research & development contribution on the basis of previous cinema results. A maximum of €10,000 per applicant. A grant ceiling of €500,000 applies for this scheme.

4. Realisation Support Measure: Immerse\Interact XL

A maximum of €200,000 per project (that is inclusive of any realisation and distribution contribution previously granted under Immerse\Interact). The fund contribution will not

exceed 85% of the production budget. The budget for the production phase must be in balance within six months of granting.

This scheme is subject to a grant ceiling of €600,000.

5. **Distribution Support Measures: Additional renewed cinema release contribution** *

Because of the tightened COVID measures, which have been in force since 28 November 2021, film theatres and cinemas must close their doors from 5.00pm each day. Therefore the Distribution Support Measure for an additional contribution in connection with the renewed cinema release is in force again.

This measure relates to Dutch feature films, long animated films and documentaries (majority film productions) made with a regular realisation or completion contribution or Incentive contribution from the Fund that have experienced disruption to their release from this partial lockdown because of the COVID-19 crisis.

A maximum of €25,000 as an additional contribution to the distribution contribution previously granted by the Fund for the necessarily renewed distribution and marketing of a Dutch Fund-supported majority feature film, long animated film or cinema documentary. The level of the contribution depends on the substantiation and the revised release plan. This additional contribution does not need to be repaid out of exploitation income.

For this scheme a maximum of 15% of the fund contribution under this support measure may be spent on in-house or hired staff and overheads. No mandatory excess applies. The Distribution Support Measure applies to film productions that have been or should be released in the period from 11 November 2021 to 6 January 2022. If the current COVID measures are extended, this support measure will also be extended.

6. **Distribution Support Measures: FULL CIRCLE DISTRIBUTION SCHEME** *

Increased basic distribution contribution to €30,000

In the case of a budget for prints & advertising up to €60,000 an application can be submitted for an increased distribution contribution. Unlike a regular distribution contribution, the applicant is not required to make a P&A investment of 20% of its own.

Additional distribution contribution on the basis of matching

In the case of a budget for prints & advertising of €60,000 or more, the applicant can apply for an additional distribution contribution. The applicant's own investment in P&A is matched 100% by the Fund up to a maximum contribution of €100,000.

For both options a maximum of 20% of the budget for prints & advertising may be spent on in-house or hired staff and overheads, up to a maximum amount of €20,000. Both fund contributions are cost-price reducing and do not therefore need to be repaid. For this scheme a grant ceiling of €1,800,000 applies. *

7. **Distribution Support Measures: FULL CIRCLE SCREENING SCHEME** *

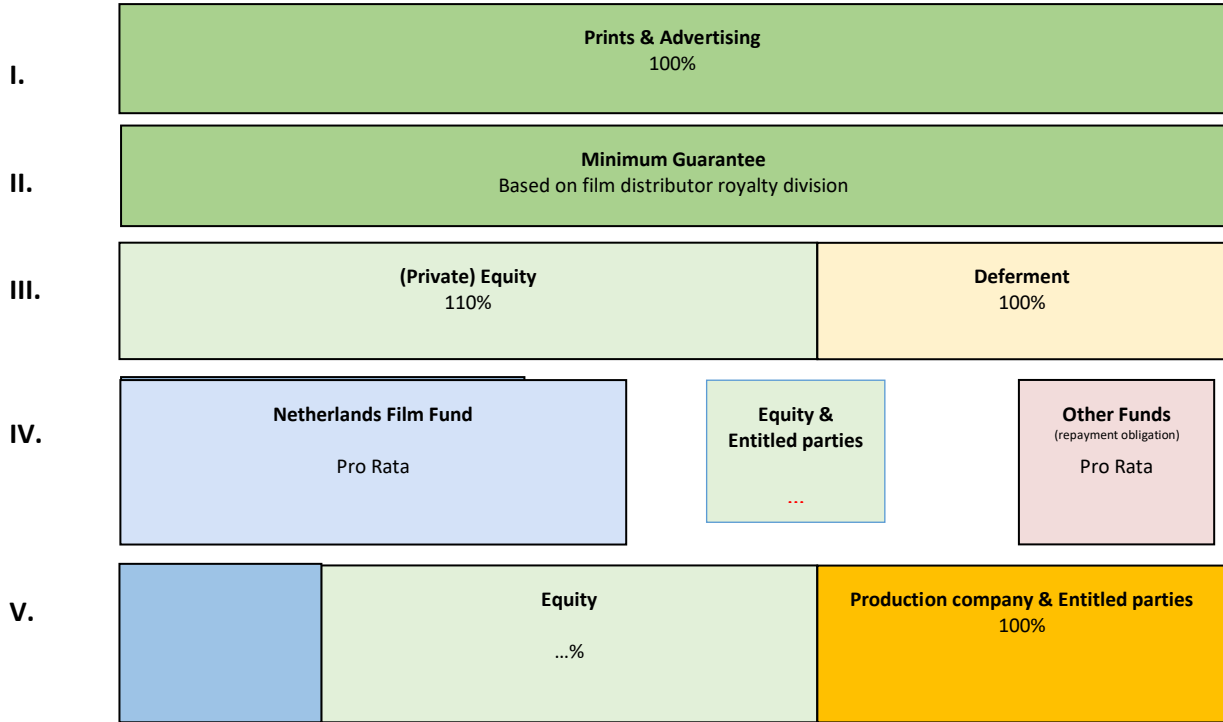
The final level of the contribution cannot be determined until after 30 June 2022 on the basis of the actual number of formally registered tickets sold in the first half of 2022. The Fund can provide a maximum of €1 for each paying viewer of a Dutch majority feature film/long animated film/documentary supported by the Film Fund with a realisation and/or incentive contribution.

For each film title the total contribution by the Fund is however maximised at €100,000 (that is equivalent to a maximum of 100,000 registered paying viewers). If a film title draws more than 100,000 viewers nationally, the contribution will be distributed in proportion to the number of viewers of that film. The 2022 list of titles of Dutch film productions with a realisation/Incentive contribution from the Fund whose theatre release occurred in the period 1 January to 30 June 2022 will be available to download from this web page from 1 July 2022.

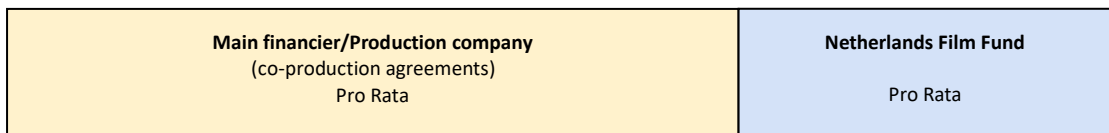
Chapter 3: FILM FUND RECOUPMENT SCHEDULE

The recoupment schedule is applicable to all Fund awards and agreements. Variations are possible where the Fund agrees to them.

Cinema film



High-End TV Series



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 the Fund. Deferrals of margins or fees included in the budget are repaid up to 100%. *

The fourth position is distributed pro rata among funds with a recoupment obligation, including the Fund. Here, the total fund contributions apply. As laid down in Article 9 of Chapter 1, these amounts are revolving. On receipt of the income by the Fund, the grant recipient can submit a substantiated request for reinvestment of these funds to the Board of the Fund within a period of three years from determination of the grant. In this request you must give the project number of the project whose grant 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. In the case of television, or online screening, 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. 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 or online.
3. All credits and logo depictions must be submitted to the relevant production manager of the Netherlands Film Fund for approval in advance.
4. 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 the Nederlands Film Fund”.*

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 contribution van the 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 contribution van the Dutch Film Fund and the 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 of 10 minutes or more with a cinema release 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 including *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.FilmFund.nl under ‘About the Fund’ under ‘logo’.

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 logo is available as a white logo on a dark background and as a white logo and black area on a light 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.Film Fund.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 receive a contribution from the Netherlands Film Production Incentive (in addition to a regular contribution from the Fund), the Film Fund logo and the Production Incentive logo must be used next to each other.



For film productions that only receive a contribution from the Netherlands Film Production Incentive, the Netherlands Film Production Incentive logo must be used.



Posters and other publicity materials

The provisions concerning mention of the Fund and depiction of the logo also apply 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 of up to half the final instalment of the grant.

For practical queries: communications department of the Fund.

For approval of mentions: production manager concerned.

Chapter 5: WORKING COPY & DELIVERY AFTER PICTURE LOCK

The Film Fund distinguishes between the screening of montage versions in two phases:

1. Working copy screening *

The purpose of the working copy screening is to see the result to date, to hear from the makers what choices they are still going to make and – if so desired – to provide them with feedback at a meeting or by telephone. This is arranged through the project officer concerned, whose name is given in the decision.

- A working copy screening takes place in very good time, but not later than two weeks before the picture is locked (picture lock) during editing and must be notified to the project officer concerned in good time.
- In principle, a working copy – on the basis of a digital link sent by the producer – is viewed independently and separately by the Fund's staff or together in the Fund's own screening room where this is desirable and can be organised.
- The link (high resolution streaming video or download) must be delivered well in advance. If it is not in the Fund's possession in good time, it cannot be viewed.
- Where the viewing takes place together with the producer in the case of Dutch **feature films, long animated films and documentaries**¹³, those present will in principle be: Head of Production and/or the production manager concerned, Selective Funding Head or Project Manager, the consultant concerned and the Distribution Project Manager.
- The Fund is therefore, except and only in absolutely necessary cases, present at joint viewings organised by the producer, with all parties concerned. A discussion takes place later – but as soon as possible after the viewing.
- For **short animated films** – because of the long and intensive production process – by way of exception the viewing version is viewed and discussed at the Fund in the presence of the makers.

Important: At the screening of the working copy of a feature film, long animated film or documentary, the final marketing & distribution plan must be shared with the Fund (see chapter 9, Financial & Production Protocol) and a meeting about the release is held between the Fund, film distributor and producer.

2. Picture Lock

In the picture lock the final montage version is compared with the final script (shooting script and the associated cultural characteristics) by the production manager, as supported by the Fund on the grant award. A formal payment instalment may be attached to the picture lock.

A picture lock version of the film is viewed independently by the Fund's staff on the basis of a digital link sent by the producer. The viewing of the picture lock version must always be notified to the project officer concerned in good time. The link (high resolution streaming video or download) must also be delivered well in advance.

¹³ There are no working copy screenings for minority co-productions, just a picture lock.

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

The main purpose of the contractual obligation to donate your film production and source materials to EYE is to ensure the long-term preservation and storage of Dutch audiovisual heritage. The long-term storage of the source materials will enable us to produce new copies and/or digital formats in the future using the standard current at the time.

The **process** for **donating** the material is as follows:

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

Please contact EYE at [Film Fund@eyefilm.nl](mailto:FilmFund@eyefilm.nl).

II. A decision will then be made as to which digital and/or analogue elements and additional material will be transferred to EYE.

III. The post-production phase is over and the film is finished - the delivery procedure:

A) CATALOGUE AND TECHNICAL INFORMATION

EYE will ask you to complete a form with catalogue information and metadata. On this form you must enter a list of the formats agreed in PHASE I. You will find the specifications for these formats in SECTION B below. You will receive this form by email and must return it to [Film Fund@eyefilm.nl](mailto:FilmFund@eyefilm.nl). You cannot send the material to the EYE Collection Centre until the form you have completed has been approved. The material will be checked on the basis of the completed form.

B) DELIVERY SPECIFICATIONS FOR DIGITAL FILM PRODUCTIONS

1. Master

DCDM (image, audio and subtitles):

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

Follow the DCI specifications and SMPTE standards¹⁴. All (language) versions, including Dutch and English subtitling (if available) are to be delivered.

- Image – TIFF sequence, including textless elements:

Bit depth: 16 bit (12 bit in 16 bit)

Colour space: X'Y'Z'

Colour Gamut: P3 or REC709

¹⁴ For DCI (Digital Cinema Initiatives) specifications version 1.2 see <https://www.dcinovies.com/specification/>; for SMPTE and ISO standards for DCDMs see SMPTE ST 428-1 to 428-3, RP 428-4, RP 428-5, ST 428-7, ST 428-9 to ST 428-12 or for ISO see ISO from 26 428-1

White Point: If P3: DCI/P3 (sometimes described as D63), D65, D60. If REC709:
D65

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 (if available)

If available, other Final Mixes (television, internet, DVD, etc)

- Subtitle files:

unencrypted XML files¹⁵ of the 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.

2. Projection Copy

An unencrypted DCP (Digital Cinema Package) of all existing language versions, including Dutch and English subtitling (if available) according to DCI and SMPTE standards¹⁶. The DCPs can be delivered on the same hard drive as the other elements. They do not need to be delivered on a CRU drive.

3. Reference Copy

Apple ProRes 4444 or Apple ProRes 422 (HQ) with embedded audio (LtRt, stereo or other final mix). These reference copies must be the same as the DCPs. Subtitles may not be burned in, but must be supplied as separate SRT files. Both 24 fps and 25 fps versions are to be supplied if possible.

4. Film-related Material

Stills: uncompressed TIFF files, including the name of the photographer.

Posters: two copies of the poster in all printed formats. Digital versions must also be supplied, as uncompressed TIFF files, 1:1, ready to print. The name of the designer must be included.

Electronic Press Kit (EPK) and other PR material: two copies of the printed material and digital versions in PDF format.

If available: shooting script, dialogue list, music score, opening and closing credits. All as PDF file.

5. Audio description

As continuous .wav file (if available).

C) FOLDER STRUCTURE ON THE HARD DRIVE

¹⁵ For specifications see: CineCanvas rev C; SMPTE 428-7 or SMPTE 429-5

¹⁶ For DCI (Digital Cinema Initiatives) specifications version 1.2, see <https://www.dci-movies.com/specification/>; for SMPTE and ISO standards for DCPs see: SMPTE 429-2 to 429-10, 429-12, SMPTE 382M, SMPTE 422M, SMPTE 430-2, ITU-T X-509

The files referred to in B must be supplied on a hard drive with the following folder structure:

- 1) [film title - DCDM] with subfolders for image, sound and subtitling. If the film consists of several reels, they too must have their own folder.
- 2) [film title – unencrypted DCPs]
- 3) [film title – ProRes files]
- 4) [film title – film-related material]
- 5) [film title – audio description]

D) COSTS

The costs, including the hard drive, must be included in the budget along with all the other film costs. The hard drive will not be returned and cannot be collected.

E) DELIVERY

The items must be delivered to the following address, all at the same time, clearly marked 'Film Fund Process' (*Film Fundtraject*):

**EYE Collectiecentrum
Film Conservation & Digital Access
Asterweg 26
NL - 1031 HP Amsterdam**

Deliveries can be accepted from Monday to Friday between 10 a.m. and 4 p.m.

Following receipt, EYE will check the material for completeness and usability for preservation. Once the material has been approved, you will receive a statement (*verklaring*) for the Film Fund within three weeks. At a later date you will also receive (an Annex to) the donation agreement. Please sign and return this contract. In July, August and December processing times may be longer than normal.

Chapter 7: INTERNATIONAL FILM FESTIVALS

The international festivals and other platforms are relevant for different schemes. Different lists have been drawn up for this reason.

List 1: *International festival selection & foreign arthouse film*

List 2: *Minority co-productions distribution contribution*

List 3: *Free film production completion*

List 1: *International festival selection & foreign arthouse film*

feature film, long animated film

Berlin International Film Festival

Official Competition / Panorama / Forum of new cinema / Generation / Encounters *

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

San Sebastian International Film Festival

Official Competition / New Directors competition

Karlovy Vary

Official Competition

London Film Festival

Official Competition (English Language Market)

Sundance Film Festival

Official Competition

Guadelajara

Official Competition / international première

Locarno International Film festival

Piazza Grande / Concorso Internazionale / Concorso Cineasti del presente

Toronto International Film festival - Selection

Ottawa International Animation Festival - Selection

Annecy International Animation Festival - Selection

Kaboom Animation Festival - Selection

Tribeca Film Festival

Gala / Critics Week / International Narrative Competition

Shanghai

Official Competition

Busan International Film Festival

World Cinema - Selection / Flash Forward - Selection

International Film Festival Rotterdam

Tiger Competition / Bright Future Competition

Academy Award (nomination short list)

Golden Globe (nomination short list)

European Film Award (nomination short list)

Children's film and film for young people

Cinekid - Official Competition

Berlin International Film Festival - Generation

TIFF Kids - Selection

Busan International Kids and Youth Film Festival - Selection

Giffoni Film Festival - Official Competition

Kristiansand - Selection

Annecy International Animation Festival – Selection *

BUFF - Selection

Documentary

IDFA - Official Competition

Cannes International Film Festival

La Biennale di Venezia - Selection

Berlin International Film festival - Selection

San Sebastian International Film Festival - Official Competition

Locarno International Film Festival - Official Competition

Visions du Réel International Documentary Film Festival Nyon - Official Competition

Toronto International Film Festival - Selection

Hot Docs Toronto - Selection

Sundance Film Festival - Official Competition

Tribeca Film Festival – Documentary Competition, Gala

Yamagata International Documentary Film Festival- Official Competition

Busan International Film Festival - Official Competition

CPH:DoX - Selection

Sheffield – Selection

VR/Immersive

Venice VR Days

South by Southwest

New Frontier Sundance Film Festival

Academy Award (nomination short list)

Golden Globe (nomination short list)

European Film Award (nomination short list)

List 2: Minority co-productions distribution contribution

Berlin International Film Festival - Official Competition / Encounters

Mostra Internazionale d'Arte Cinematografica (Venice) - Official Competition

Festival de Cannes

Official Competition / Un certain regard / Semaine de la critique / Quinzaine des Réalisateurs

San Sebastian International Film Festival - Official Competition

Sundance Film Festival - Official Competition

Anncy International Animation Festival

Selection

Academy Award (nomination short list)

European Film Award - Winner Best Film

Additional festivals for Children's Film and Film for Young People

Berlin International Film Festival - Generation

Kristiansand – Official Competition

Cinekid – Official Competition

European Film Awards – Winner Young Audience Award

Additional festivals for Documentary

IDFA - Official Competition

Visions du Réel International Documentary Film Festival – Burning Light International Competition

CPH:DoX – Dox Awards

Sheffield – Grand Jury Competition

List 3: Free Film Production Completion Contribution

I. Limited completion contribution for long documentaries (majority Dutch film production) from 70 minutes

Free film productions (not television or corporate films) produced in a professional environment (not during or as part of a training course) without any realisation contribution from the Fund can submit an application for a limited completion contribution on selection for one of the following well-established international festivals, to be spent on the production (including completion), promotion and/or for distribution of the film production:

Dutch Film Festival	Nomination Short List
Cinekid	Competition Eurimages Co-production Devel. Award
IFFR	Official Competition
	Tiger Competition
	Big Screen Competition
IDFA	Official competition
	Selection Envision Competition
	Selection International Competition
	First Appearance
	Selection Youth Competition
	Competition Best Animated Documentary
Kaboom Animation Festival	Selection
La Biennale di Venezia	Official Competition
Visions du Réel (Nyon)	Selection
SxSW	International Competition
Berlin Int. Film Festival	International Competition
FIDMarseille	Selection
Festival de Cannes	
San Sebastian International Film Festival	Selection
Sundance Film Festival	Selection
Locarno International Film Festival	Official Competition
Ottawa International Animation Festival	Selection
Tribeca Film Festival	Selection for competition
Hot Docs Toronto	Selection
Yamagata International Documentary Film Festival	Selection
Doc New York City	Official Competition
CPH:DOX	Selection
Busan International Film Festival	Official Competition
Academy Award	Dutch entry
Golden Globe	Short List
European Film Award	Selection
Karlovy Vary	Selection Best Documentary Film
Thessaloniki	Competition
Sheffield	Competition
Dok Leipzig	Competition
Doc Fest Munich	Competition
Jihlava Int. Film Festival	Competition
Movies That Matter	Grand Jury Competition
Leipzig	Competition
Doc New York City	Official Competition

II. Limited completion contribution for other free film productions

Free film productions (not commercials, video clips, television productions, graduation or corporate films) produced in a professional environment (not during or as part of a training course) without any realisation contribution from the Fund can submit an application for a limited completion contribution, to be spent on the production (including completion), promotion and/or for distribution of the film, up to a month after screening on the following platforms:

Dutch Film Festival	Nomination Gouden Kalf best short film Nomination Gouden Kalf best short documentary Nomination City of Utrecht Prize
Cinekid IFFR IDFA	Selection Competition Best European Short Animation Selection Tiger Shorts Competition Selection Competition for First Appearance Selection Competition for Mid Length Selection Competition for Shorts Selection Shorts Competition Selection Dutch Shorts Competition Selection Documentary Competition Selection Experimental Shorts Competition Selection Kids Shorts Competition Selection Virtual Reality Competition
Kaboom Animation Festival	Selection European Competition Selection Dutch Competition (free productions)
Go Short	Selection International Competition Selection International Competition Selection International Competition short films Selection International Competition mid length films
Festival du Court Métrage Clermont Ferrand Internationale Kurzfilmtage Oberhausen Visions du Réel (Nyon)	Selection for Narrative Shorts Selection for Animated Shorts Selection for Documentary Shorts
SxSW	Selection Selection for competition (investigative & experimental)
Berlin International Film Festival FID Marseille	Selection Selection except for the short film corner Selection voor Court-Metrage
Mostra Internazionale d'Arte Cinematografica Venice Festival de Cannes	Selection Selection Selection Selection Selection Selection Selection Selection Selection for competition (investigative & experimental)
Anncy International Film Festival San Sebastian International Film Festival Sundance Film Festival New Directors New Films Locarno International Film Festival Toronto International Film Festival Ottawa International Animation Festival Oberhausen	Selection Selection Selection Selection Selection Selection Selection Selection for competition (investigative & experimental)
Tribeca Film Festival Hot Docs Toronto Yamagata International Documentary Film Festival CPH DOX Busan International Film Festival Academy Award Golden Globe European Film Award Webby Awards	Selection Selection Selection Selection Selection Dutch entry / Short List Short List Short List Nomination Online Film & Video (general not branded)

Online Curated Platforms:

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 grant

BEGROTING MARKETING & DISTRIBUTIE

PROJECT INFORMATIE & PLANNING

Titel (eventueel werktitel)	[hier invullen]	Datum van begroting	[hier invullen]
Productie maatschappij	[hier invullen]	Premiere datum 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		AFREKENING DISTRIBUTEUR
LET OP: INVULLEN NA AFLOOP RELEASE						
01. RESEARCH & CONSULTANCY	SUBTOTAAL					
01.01 Impact producer	€ -	€ -	€ -	NVT	€ -	NVT
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 Drukkosten	€ -	€ -	€ -	€ -	€ -	€ -
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 DISTRIBUTEURKOSTEN	€ -	€ -	€ -	€ -	€ -	€ -
08. ONVOORZIEN EN OVERHEAD						
Onvoorzien: % van subtotaal (max. 10%)		NVT	€ -	€ -	#DEEL/0!	NVT
Overhead: % van subtotaal (max. 15%)		NVT	€ -	€ -	#DEEL/0!	€ -
TOTALE DISTRIBUTEURKOSTEN	€ -	€ -	€ -	€ -	€ -	€ -
Alle bedragen zijn excl. omzetbelasting/BTW.						
NIET SUBSIDIEBEL, MAAR VAN BELANG VOOR INZICHT IN EIGEN BIJDRAGE						
09. EXTERN INGEHUURD PERSONEEL	SUBTOTAAL					
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!	AANGEVRAAGD BEDRAG ZELF INVULLEN
	Eigen bijdrage Distributeur	€ -	#DEEL/0!	
	TOTAAL DEKKINGSPLAN	€ -	#DEEL/0!	

Chapter 9: Phased distribution structure

Feature film, long animated film and documentary

PHASE 1 - 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 the intended public reach
- 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

If any letters (of intent or guarantee) from any distributor, sales agent, broadcaster and/or other operators are appended to the application, then they are taken into consideration in the assessment. In the case of an application for a crossover or mainstream film, the *marketing & distribution project manager* is actively involved in the production/commercial assessment of the selected film plan.

PHASE 2 - REALISATION APPLICATION: DISTRIBUTION STRATEGY *

At this stage a **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 points in Phase 1:

- 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:

- the intended release date and extent of the release with an explanation by the applicant
- the (provisional) marketing and distribution costs split between a producer's budget and a film distributor's budget
- 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)

To reach a decision to grant the realisation contribution, the distribution strategy must be sufficiently worked out in Phase 2. In the opinion of the Fund, there must be sufficient confidence about achieving an optimum public reach.

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. Then it must be submitted to the Fund for assessment in this phase.

In the event of a positive assessment, a producer can apply for an *additional contribution* for *marketing activities* in the realisation phase for a documentary film, an investigative & experimental project or a short film.

PHASE 3 - IMPLEMENTATION AGREEMENT

DISTRIBUTION AGREEMENT

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. If applicable, an agreement with a sales agent must also be submitted.

PHASE 4 – WORKING COPY SCREENING

MARKETING & DISTRIBUTION PLAN

After working copy screening the submitted parts of the distribution strategy 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.

The marketing and distribution budget must show what the intended financial effort of both producer and film distributor around the release 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, an explanation of the social media, viral, online and campaign strategy
- the (intended) communication partners: media, commercial and non-commercial organisations, broadcasters
- 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-trailer)
- a (creative) marketing strategy for how specifically to bring this film to people's attention in the market
- in the case of children's films and films for young people a film education strategy
- the festival strategy and international release must be added by the producer.

The producer and/or distributor keeps the *marketing & distribution project manager* informed of further progress in the marketing and distribution process.

A feature film, long animated 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 (see Chapter 2 – Guide Amounts).

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]