APPLICATION GUIDELINES (ROUND 16)

[1] INTRODUCTION

[1.1] General

The Melbourne International Film Festival (MIFF), through the Government of Victoria, has a Fund to support new Australian theatrical (feature-length narrative and feature-length documentary) films.

The **MIFF Premiere Fund** aims to support, through various mechanisms, a number of quality feature length film projects that will have their international premiere at MIFF. The Fund is a strategic minority supporter of a range of films and is keen to see diversity on its slate in terms of filmmaking teams and genres of films. Eligible projects will be assessed on a range of factors as per the General Assessment Criteria (below).

[1.2] *Content*

MIFF Premiere Fund seeks theatrical films that will premiere, and then have repeats, at MIFF, as well as playing in MIFF ancillary traveling/special events and will be suitable for Encore screenings at future editions of MIFF. MIFF Premiere Fund is keen for quality cinema that will find its audience with its MIFF premiere a key part of this.

Films backed by **MIFF Premiere Fund** that premiered at MIFF 2008 included the feature-length documentaries *Celebrity: Dominick Dunne, Not Quite Hollywood, Rock n Roll Nerd* and *Bastardy* (all of which went on to have theatrical releases). **MIFF Premiere Fund** films for MIFF 2009 comprised theatrical narrative dramas *Balibo, Blessed, Bran Nue Dae* and *The Loved Ones,* as well as feature documentary *Indonesia Calling.* **MIFF Premiere Fund** titles for MIFF 2010 were *Blame, Matching Jack* and *The Wedding Party* and feature documentaries *Mother of Rock* and *Machete Maidens Unleashed!* **MIFF Premiere Fund** titles for MIFF 2011 included *Falling for Sahara, Swerve, Curse of the Gothic Symphony, AutoLuminescent* and *The Triangle Wars*.

[1.3] Process

The **MIFF Premiere Fund** operates via a system of **Calls for Submissions** in **Rounds**. Each Round seeks different types of projects to allow the Fund (which is administered on a part-time basis to keep costs low and thereby ensure there is more money to distribute to filmmakers) to prioritize the flow of applications in the order that projects may realistically make it to the big screen in time for a MIFF premiere and to build a pipeline of original content for MIFF. Therefore, it is important for applicants to submit to the correct round for which their project is eligible with a completed **application form** and the required **support materials**. Be sure to keep copies of your application and submitted materials as MIFF Premiere Fund neither retains nor returns materials to unsuccessful or deferred applications.

In the application form, each project and applicant needs to satisfy the eligibility requirements and address the assessment criteria. Applicants are advised to provide as much as possible of the information and support materials sought on the application form as the form outlines the information that the Fund takes into account when making its decisions.

Once it is determined that the eligibility criteria have been met, each project is then evaluated against the assessment criteria. Finally, a short list of projects is then considered for funding and each shortlisted project is then assessed competitively against the other shortlisted projects.

These Guidelines will be subject to fine-tuning for each round in recognition of changing operational contexts for the Fund.

[2] TYPES OF SUPPORT

Depending on the specifics of each Round, projects can seek one of a range of supports from the MIFF Premiere Fund, as follows:

- **COMPLETED PROJECTS:** seeking **distribution/marketing support**, via **advances of up to A$35,000** (generally with strong preference for matching financial commitments of distributors)**;**
- **FULLY or PARTIALLY SHOT PROJECTS:** seeking **completion/enhancement support,** generally via **loans** [NB: see sections 7.7 and 7.8 of the guidelines] of up to **A$85,000;**
- **SCRIPTS:** (or fully developed proposals/outlines for documentaries) in an advanced state of financing seeking mini-gap **equity investment** (or loans) of **up to A$180,000** (or 10% of the budget, whichever is lower).

The Fund is keen to support a wide range and number of projects for Premiere at MIFF and, therefore, the amounts of its funding awards (which may vary at the discretion of MIFF) will be modest strategic interventions. Such funding supports will generally be for a minority of the budget and MIFF will take into account the financial viability of the financing plan. MIFF will also consider what other sources of funding may be available to applicant projects and if the project has applied to those potential co-financiers with MIFF's Premiere Fund.
NOTE: *MIFF does not provide retrospective funding.*

As per above, MIFF Support may take the form of an advance, loan or equity investment. However, given that this is a limited Fund which MIFF seeks to have benefit as many projects as possible, all amounts are recoupable (generally on terms no less favorable than other Government-backed funders) so that returns from successful films can be reinvested in future projects. For distribution/marketing Support strong priority will be given to scenarios of matching financial commitments by distributors, while equity investments will give clear priority to those films able to premiere by MIFF 2012 or 2013 with recognized marketplace attachments that can unlock, or trigger, other Government equity co-investments and incentives. Please note that MIFF Premiere Fund will only make equity investments where the project has another Government agency co-financier willing to generate the PIA. All funding rounds will be competitive with creative and financial matters assessed in the context of the other projects also applying for funding in the same Round.

[3] CALL FOR APPLICATIONS (ROUNDS) AND CLOSING DATES

ROUND	STATUS	Opening Date	Closing Date	Communication	Call for submissions for films meeting these criteria:
1	CLOSED	*03 Sept 07*	*08 Oct 07*	*09 Nov 07*	*2008 MIFF Premiere & Dec FFC meeting*
2	CLOSED	*20 Nov 07*	*14 Dec 07*	*23 Jan 08*	*2009 MIFF Premiere, & April FFC; remaining 2008 premiere*
3	CLOSED	*01 Feb 08*	*28 Feb 08*	*02 Apr 08*	*Priority for MIFF 2009 Premiere*
4	CLOSED	*11 Aug 08*	*29 Aug 08*	*31 Oct 02*	*Priority for MIFF 2009, plus Oct/Dec Screen Oz*
5	CLOSED	*17 Dec 2009*	*09 Jan 2009*	*17 March 2009*	*Priority for MIFF 2010 premiere*
6	CLOSED	*24 July 2009*	*17 Aug2009*	*15 Sept 2009*	*Priority for MIFF 2010 premiere & Sept-Dec Screen Oz*
7	CLOSED	*22 Sept 2009*	*23 Oct 2009*	*14 Dec 2009*	*Priority for MIFF 2011 premiere & last MIFF 2010*
8	CLOSED	*15 Dec 2009*	*11Jan 2010*	*11 March 2010*	*Priority for MIFF 2011 premiere*
9	CLOSED	*16 Feb 2010*	*16 March 2010*	*23 April 2010*	*Priority for 2011 premieres (then 2012)*
10	CLOSED	*10 Aug 2010*	*27 Aug 2010*	*06 October 2010*	*2011 & 2012 premieres*
11	CLOSED	*06 Oct 2010*	*28 Oct 2010*	*10 Dec 2010*	*Priority 2012 premieres; remaining 2011 material*
12	CLOSED	*17 Dec 2010*	*18 Jan 2011*	*16 March 2011*	*2011 & 2012 premieres*
13	CLOSED	*14 July 2011*	*10 Aug 2011*	*14 Sept 2011*	*2012 premieres &/or Screen Oz Sept/Oct meetings*
14	CLOSED	*14 Sept 2011*	*14 Oct 2011*	*25 Nov 2011*	*Priority for 2013 premieres, second priority for 2012*
15	CLOSED	*24 Nov 2011*	*15 Dec 2011*	*24 Jan 2012*	*Priority for 2013 premieres, remaining 2012 material*
16	OPEN	*07 Feb 2012*	*06 March 2012*	*23 April 2012*	*2013 premieres and 2014 premieres*
16 **	OPEN	02 August 2012	22 August 2012	04 October 2012	2013 premieres and 2014 premieres

*** = Dates TBC*

Note: Applicants should only submit their project for the relevant Round and applicants are well advised to submit fully completed applications with all the requested supporting documentation. Given the demand for funding, incomplete applications tend to be challenged by other complete applications in the same round, while projects falling outside the eligibility and scope of a particular Round's submission requirements will be set aside and not considered. To enable efficient processing of all applications on a Round-by-Round basis, applicants should only submit the project for the appropriate round from the opening date for that Round onwards. If applicants are re-submitting a previous application for the second time, the application will need to demonstrate substantial change to the creative and financial elements of the project in order to be included in a new round. The **MIFF Premiere Fund** generally does not consider the same project more than twice. Please note that in the event of a high number of applications, the communication date may be later than advertised.

[4] ASSESSMENT PROCESS

Each eligible application is assessed by the **MIFF Premiere Fund** Executive Producer, under the system described above in [1.3], who then formulates recommendations for consideration by the MIFF Board Premiere Fund Sub-Committee. The Fund Executive Producer then communicates the Sub-Committee's final determinations (which are ratified by the Board) on applications for Support. The Fund does not publish the reasons for its decisions, which are final and not subject to appeal.

[5] GENERAL ELIGIBILITY

[5.1] To be eligible to apply for Support from the Fund:

- projects must be an Australian feature film (narrative or documentary) intended for theatrical release which demonstrate in their financing plans and shooting schedules that they will be completed in time to premiere at MIFF 2013 or 2014;
- applications must have the written agreement from their Australian/NZ distributor, and/or world sales agent, and/or TV broadcaster that the Film will premiere at the Festival prior to any other exhibition of the project (a template agreement letter is at the end of the application form);

- applications must submit shooting (and/or post-production) schedules clearly demonstrating that the project can meet MIFF's (mid-June) delivery deadlines for MIFF 2012 or 2013, as well as financing scenarios that demonstrate all anticipated funding can be unlocked to allow production to commence in time for such delivery to occur (for example, that Government equity investments requiring a presale to trigger them have that presale in place);
- applications must be lodged by a producer (*) who is an Australian citizen/permanent resident based in Victoria, who will be signatory to the subsequent long-form contracts/PIA and who will receive a producer credit on the final production (* NOTE: MIFF Premiere Fund does not finance student films);
- applications that include as much detail as possible on the terms and nature of recognized marketplace distribution and sales attachments will receive priority.

[5.2] The Fund may support the following in any of its Rounds.

- films at fully-developed **script stage** (or, in the case of documentary features that have not shot any material, fully developed outlines) with advanced financing plans – via mini-gap **equity investment** (MIFF Premiere Fund will only provide equity investment where there is a Government investor which is generating the PIA and is willing to have MIFF Premiere Fund join the PIA) or loans;
- films that have already **shot, or partially shot**, - via **completion/enhancement funding** generally in the form of a loan (although completion funding may, on occasion, be characterized as an equity investment where there is a PIA from another Government-backed investor in existence for the project and those investors are willing to have MIFF Premiere Fund join the PIA) [NB: see 7.7 and 7.8 of these guidelines regarding recoupment of the loans]
- **completed films** (generally lower budget), seeking **marketing/distribution support** (for specific items, such as a trailer, TV spot, poster, (test) screenings, etc to allow for an enhanced campaign/release) – generally via a **loan/advance** (that matches a financial commitment from a distributor which has co-authored the marketing plan with the applicant) [NB: see 7.7 and 7.8 of these guidelines regarding recoupment of loans]

As per Section [2] above, the Fund generally anticipates equity investments of up to A$180,000 (or up to 10% of the budget, whichever is lower), completion funding of up to A$85,000 and marketing/distribution supports of up to A$35,000.

[6] GENERAL ASSESSMENT CRITERIA

In addition to the General Eligibility (as per above) and eligibility criteria specific to each of the Rounds, the following **General Assessment Criteria** will inform the MIFF Premiere Fund's deliberations on a project. Each application should address, on the Application Form, the General Assessment Criteria below to offer a convincing case for consideration. *Note*: The order of listing the Criteria does not indicate an order of priority and the sample open questions below are provided to offer Applicants a suggested framework for writing their submission.

***[6 a] Creative: Quality & Development*:**

Deliberations may include the following types of questions:

Is this a project that announces a must-track creative team? Is it an important development of an existing filmmakers work? Does the project offer an important insight for Melbourne audiences – is it uncovering something new or finding an interesting way of traversing more familiar material? How is the project extending or (re-)interpreting the cinematic form? What is the core audience niche – is it a niche that is presently under-catered for? Or perhaps the appeal is that the project is presented in a way that offers wide appeal to important material? The film will be of a similar standing and quality to what other local and international films? How will the film differ to other completed Australian films presented at MIFF – what makes this a MIFF Premiere Fund film? In the case of documentary enhancement proposals, is the case made with fully set out treatment for (or assembly evidencing) the need for (and story structure of) a longer length (than a standard TV hour) and the viability of a theatrical release – will it have that theatrical quality of *Mad Hot Ballroom, Cane Toads, Capturing the Friedmans, Buena Vista Social Club, Who Killed the Electric Car, Bowling for Columbine, Sicko, Traveling Birds, The Cream will Rise, Outfoxed, Rats in the Ranks, Fahrenheit 911* etc?

[6 b] Audience & Programming:

Deliberations may include the following types of questions:

What is the target audience for the project – how well does the project cater to its niche? Where could it play in the Festival? Will it be suitable for multiple screenings at MIFF? (And why?) Will it work well for MIFF's traveling festival/special events? (And why?) Will the project have an evergreen quality making it suitable for Encore screenings at future MIFFs? (And why?) The film will attract similar audience niches to what other films of recent years? (Give examples?) How will the project enhance and enrich the Festival-going experience as a Premiere Fund supported project (versus a regular Australian film showcased at MIFF)? Are there opportunities for extra MIFF activities to tie-in with the Film's MIFF debut as a Premiere Fund title (above and beyond Q&As which occur in the normal course of events anyway)? Is MIFF guaranteed the film's premiere as evidenced by letters from distributor/sales agent/TV broadcaster agreeing to holdback all other exhibitions of the film? (*Note: Regardless of Premiere Fund support, the final decision on whether to program the film and in which slot rests solely with MIFF's Programmers and this is a separate decision in the context of programming for the festival from the determination to support the financing of the film.*)

[6 c] Viability: Financing Plan & Budget:

This area examines if the financing plan, as presented, is viable in terms of the production receiving MIFF Premiere Fund support and then being able to proceed promptly into production using those funds and the funds of all co-financiers identified in the financing plan. A key issue will be if all elements are in line to offer a realistic chance to trigger, or unlock,

other elements identified in the financing plan. Other key concerns will be to establish that the submitted budget is realistic and has all the required insurances, legals, bond, deliverables correctly provided for.
Therefore, deliberations may include the following types of questions:
Does the financing plan and supporting documentation demonstrate that there is already a high level of finance in place for the project making it more likely to meet the MIFF Premiere timeline? Are the terms of existing finance competitive to allow for other investors to comfortably join the financing plan without causing a delay that could jeopardize either MIFF's recoupment potential or, most of all, the schedule and endanger the MIFF Premiere timelines? For elements of the financing plan yet to be secured, are those aspirations and expectations realistic (Track record of applicant in co-financing)? Can existing elements of the financing plan be easily unlocked to allow production to occur in a timely fashion (for example, are presales in place to unlock an anticipated Government Screen Agency support where that Agency's guidelines require such presales?) Overall, does the financing plan provide a convincing picture of a project that is finance-able within the required time frame? Is there matching distribution funding for distribution/marketing applications? Is there agreement from equity investors for a completed project to secure marketing funding (which will recoup as a loan) from MIFF? Does an equity investment application have distribution/sales/other equity attachments on reasonable terms with a collections agreement? Is the budget realistic relative to the subject matter, potential audience appeal and talent attached? Can the project realistically be made to a quality standard with the budget submitted? What is the recoupment potential relative to budget, subject matter and talent? Is the budget is line with the value of the project relative to the sales estimates and subject matter? Will the project qualify for the Producer Offset and, if so, what will the Qualifying Australian Production Expenditure (QAPE) be? Does the budget have adequate contingency? SPAA levy? E&O? Indemnities? Warranties? Legals? Completion Bond? Collections Agent? Clearances?

[6 d] Balance of Slate: Creative & Financial:
As the MIFF Fund is an end-user, there will also be some considerations not directly within the applicant's control. Deliberations on this point will consider the range of applications to the Fund in terms of narrative/documentary, genres, filmmaking teams, themes and budget levels with an aim to support a diverse pipeline of quality content. In deliberating on the amount of Support requested by a project, MIFF will take into account the amount of money remaining in the Fund and the number of overall likely applicants for Support with a view to offering support to a wide number and range of projects. So, in essence, this criterion examines how the applicant project fits in with the MIFF Premiere Fund slate. Applicants can address these matters by stating what is important about supporting the genre of film they are applying with (is it an under-served genre for example? Or a very popular one?), by demonstrating clearly the specific need for the requested amount, and by highlighting the financial impact strategic minority funding by MIFF would have on the project (see also *ADDITIONALITY* below). Applicants can also make a case under this criterion by considering the Premiere Fund's slate to date (see section 1.2 of these guidelines and also **www.miffpremierefund.com**) and offering a case as to where their project fits in the slate.

***[6 e] Victorian - Characteristics & Impacts*:**
This Fund supports Victorian projects and all applications must be made by Australian citizens/permanent residents based in Victoria, who will be a signatory to subsequent long-form contracts/PIA and will receive a producer credit on the final production. In addition, projects must demonstrate strength of connection to Victoria, including many or some of the following: Victorian origination and/or Victorian shooting and/or Victorian storyline and/or Victorian Post/Digital/VFX (PDV) and/or Victorian talent/labor/crew/expenditure. Applicants should state what % of their budget will be spent in Victoria and what the leveraging factor of future Victorian spend against the MIFF Premiere Fund finance will be. NOTE: The project's future Victorian spend should exceed the amount requested from the Fund.
Notes: Applicants are advised to address this point at some length as it is a central consideration for the Fund.
Victorian spend should be greater than the amount requested from MIFF Premiere Fund and the multiplier factor of the future Victorian spend against the requested MIFF funding should be noted (as this is an assessment consideration). Retrospective funding is not provided.

[6 f] Additionality:
Note: Applicants are advised to address this point at some length as it is a central consideration for the Fund.
Each finance award made by the MIFF Premiere Fund must demonstrate very clearly that the finance awards made a demonstrable difference to creative and/or industrial and and/or audience & distribution outcomes that may not otherwise have occurred in the absence of the funding and that could not have been achieved from other existing finance sources. This is the issue of what "Additionality" MIFF's Premiere Fund is making by offering a commitment to the project – what additional **creative, financial, distribution, industrial** outcomes are being added to, or enhanced, that otherwise may not occur in the absence of Premiere Fund support? "Additionality" also concerns a very clear demonstration by the applicants that MIFF Premiere Fund support is additional to other sources of co-financing rather than substituting for other sources of co-financing potentially available to the project.
Therefore, deliberations by the sub-Committee on the issue of Additionality may include the following types of questions:
Does the application clearly demonstrate how MIFF Premiere Fund Support might make a difference to the project in creative choices? What will not occur for the project in the absence of support by MIFF Premiere Fund? Will the extra funding allow for superior creative choices? (In the case of enhancing TV documentaries to theatrical length, what merits the longer length and theatrical release and how will MIFF PF money assist this to occur?) Will the funding allow for superior Post/Digital/VFX (PDV) or an enhanced marketing campaign? Would the funding influence the choice (or retention) of shooting location or PDV in Victoria? Has the application demonstrated that all other avenues of potential co-funding are being explored (thereby ensuring that the amount sought from MIFF is at the most efficient level that it can be and that

Premiere Fund money can be spread across the greatest possible number of projects and that that PF money is additional to (rather than substituting for) other sources of finance potentially available to the project?) How will distribution outcomes be enhanced by MIFF Premiere Fund support?
Note: Applicants are advised to address this point at some length as it is a central consideration for the Fund.

[7] STANDARD CONDITIONS OF FUNDING
In addition to any conditions of funding specific to any of the Rounds, the following constitute General Conditions of Funding for all projects in receipt of Support from the MIFF Premiere Fund and by applying for MIFF Premiere Fund support you are agreeing to the following standard business terms in the event that your application is successful.

[7.1] Premiere holdback & MIFF exhibition rights:
All projects in receipt of support from the Fund agree that the project will have its **world** premiere [*] at MIFF (the Agreement will specify which year) and be available exclusively to MIFF for the duration of the Festival and it's associated special events for five (5) runs during the *Premiere Period* of 30 June-30 August in the year of agreed delivery. Premiere Fund projects will also be available non-exclusively to MIFF for a year from the start date of the main MIFF festival for up to nine (9) screenings at MIFF's traveling/special screening events (the *Traveling/Events Period*, which may include special MIFF screening events at other festivals during the Premiere Period) and the film will also be available non-exclusively to MIFF for retrospective screenings at future editions of MIFF (the *Encore Period*). MIFF will have unfettered advertising and promotional rights for its Screenings. All of the *MIFF Screenings* (the Periods mentioned above)will not attract an additional screening fee (or box office percentage) above and beyond the financial support already given by the Fund to the project and MIFF will be entitled to retain the revenues earned from the screenings within the license periods. Applicants with distributor(s), sales agents and/or broadcaster(s) attached **must include signed holdback forms (provided at the end of this application form) from all of the project's distributor(s), sales agents and/or broadcaster(s)** specifically agreeing to these holdback and exhibition conditions as a pre-requisite for eligibility to be considered in the funding Round. Be sure to have those parties signed the attached forms - rather than generating new letters - as the application cannot proceed without those signed forms. For the avoidance of doubt, the Premiere Period precedes all public exhibitions of the project, including, but not limited to, theatrical, internet and TV exposure [*].

The final decision to screen the completed film and in which slot (if any) will be at the sole discretion of MIFF as will the production's entitlement to complimentary tickets. In the year of Premiere, the applicant agrees to participate in panel sessions at **MIFF 37°South Market** as well as ensuring the director's availability to participate in panel sessions at MIFF's Accelerator workshop while both the producer and director will participate in Q&A sessions at the main MIFF Festival. In the year prior to premiere (if relevant), the applicant producer agrees to be available to participate in panel sessions at **MIFF 37°South Market** giving an update on the financing and shooting progress of the film if required.

As a central condition of accepting funding from the Fund, applicants agree to deliver their projects to MIFF no later than mid-June of the year of premiere.
[*] *Note:* The premiere requirement will not necessarily preclude projects that are selected for one of these six top-level/competitive international festival (namely, Sundance, Toronto, Rotterdam, Berlin, Cannes, Venice) having a screening at that Festival, although MIFF would require consultation on the publicity and scheduling implications of such an eventuality and there would be no further screenings after that international festival selection and the MIFF Premiere.

[7.2] Delivery materials to MIFF
Delivery must occur no later than 15 June in the year of the festival and must include the following items which remain the property of MIFF:

(a) 1 x 35mm release print of the Film (if feature film) OR 1 x HDcam tape (but **not** HDcam SR)
(b) 2 x Digital Betacam tape (PAL) copy of the Film preferred (which remain the property of MIFF)
(c) 4 x DVDs (PAL) preview copies of the Film (with "Preview Only" burn if desired), plus consent for MIFF to generate extra copies for previewing purposes
(d) Trailer of the Film on Digital Betacam (PAL) (if available)
(e) Electronic Press Kit (EPK) on Digital Betacam or DVD or CD (Quicktime)
(f) Press Kit (in electronic form) including clippings, synopsis, Director's Bio (including full name, Place and Date of Birth, and filmography) and web address of the Film
(g) 10 x publicity still images of the Film (behind-the-scenes images not acceptable) provided in electronic format on disk (300 DPI minimum tif or jpeg). All images must be labeled with Film name and cast name.
(h) Image of director in print quality tif or jpeg format
(i) 4 x posters
(j) 4 x soundtracks provided on CD (if available)
(k) Promotional material if available (flyers, postcards, etc)
(l) Completed MIFF Programming Entry Form
(m) If requested, copies of all global clearances, releases and consents including cast, crew, locations, interview subjects, footage, music or any other intellectual property;

(n) a further legal opinion in a form approved by MIFF Premiere Fund, as to the effectiveness of all acquisitions, assignments and licenses entered into in connection with the production of the Film.

(o) E&O certificate

- AND, for Screen Australia co-funded narrative drama feature films, the delivery items will include the LOAN to MIFF (for the period 15 June to 30 August) of:
  - **an open-caption data-file (as per the Screen Australia delivery guidelines at http://www.screenaustralia.gov.au/documents/SA_publications/CaptioningGuide.pdf and http://www.screenaustralia.gov.au/documents/SA_publications/CaptioningChecklist.pdf) for use by MIFF in Access Screenings for the hearing impaired.**
- AND, for Screen Australia co-funded narrative drama feature films, the delivery items will include the LOAN to MIFF (for the period 15 June to 30 August) of:
  - **Audio-description delivery material ((as per the Screen Australia delivery guidelines at http://www.screenaustralia.gov.au/documents/SA_publications/CaptioningGuide.pdf) for use by MIFF in Access Screenings for the visually impaired.**

[7.3] Credits:

The MIFF Premiere Fund shall receive credits where other financial supporters of the Film receive them and those credits will appear on all versions of the Film and its materials worldwide. MIFF Premiere Fund shall be included in the Film's copyright notice.

The MIFF Premiere Fund and Victorian Government logos shall appear in advertising and promotional materials (including, but not limited to, posters, key art, DVD, CD, video sleeves, press advertisements greater than five column centimetres) and wherever other investor credits and logos appear. The MIFF Premiere Fund and Victorian Government logos must be adjacent to and the same size as such other investor credits and logos.

The MIFF Premiere Fund will receive a static full frame presentation credit in the main (opening) credits of the Film along the following lines:

In association with
Melbourne International Film Festival Premiere Fund,

MIFF Premiere Fund will receive a static presentation credit in the end (closing)-credits as follows:

Produced with the financial assistance of
The Melbourne International Film Festival (MIFF) Premiere Fund
Executive Producer: Mark Woods

An initiative of the State Government of Victoria, Australia

Where any other Government-backed minority investor receives a pre-presentation card credit, MIFF Premiere Fund shall also have a static pre-presentation card before the Film with the logos for the MIFF Premiere Fund and Victorian State Government as follows:

[7.4] Approval and consultations:
The Fund will generally expect to be consulted on creative matters, such as script changes and cuts of the film, in line with customary norms amongst other film funders and end-user supporters in Australia. This includes invites to rough-cut, fine-cut and pre-lock-off screenings. Where the Fund Executive Producer is not available to attend a screening, a copy of the cut will be made available for viewing on DVD. In the case of equity investments, the Fund would have approval rights over the terms of any distribution and sales agreements – as well as substantial changes to the financing plans that would alter the recoupment position of the Fund's Support (or its Screenings rights) and changes to key creative personal/talent.

[7.5] Rights Reversion:
For investments post July 2009, MIFF Premiere Fund will mirror the Screen Australia rights reversion arrangements.

[7.6] Collections:
The Fund will expect that projects will have a collections agent where there is a sales agent attached or when the sales agent is later attached.

[7.7] Recoupment:
Should a film generate significant box office and/or ancillary/international sales, MIFF Premiere Fund would like to be able to reinvest its share of returns in future projects seeking support. Therefore, all Support Amounts will be recoupable in proportion to MIFF's support of the film in proportion to the project's budget. Recoupment positions will be negotiated, but, generally, MIFF's recoupment of equity investments will at least be no less favorable than any other (State or Federal) Government or Government-backed funders in the project, while there will be a preferred recoupment position for MIFF marketing/distribution advances alongside the distributor/sales agent. For completion/enhancement loans, MIFF Premiere Fund shall recoup 55% of its loan in first position until 55% of the loan is retired and then the remaining 45% of the loan will recoup pro-rata with other financiers of the project. There is no premium charged on MIFF loans.

[7.8] Legals:
Legal costs are a fact of life. Premiere Fund support amounts will be inclusive of a 5% MIFF legal fee, which will be deducted by MIFF Premiere Fund from the project's first drawdown to go towards payment of MIFF Premiere Fund Legal Fees in the course of contracting the Fund's involvement in the project. Applicants need to include this legal fee in the project budgets submitted in their applications. NOTE: MIFF can only provide an equity investment where there Is a Government investor in your project who has Issued a PIA to which MIFF Premiere Fund can become a party to. Where there is no Government investor, MIFF Premiere will provide a loan to be recouped in accordance with [7.7] above.
Special note for documentary applicants: For most documentary projects, Screen Australia no longer generates PIAs or long-form documentation that other investors can join with. Therefore, MIFF documentary applicants are advised to apply FIRST to their state screen agency for funding (and secure an agreement for that agency to generate a PIA that MIFF can join) prior to applying to MIFF Premiere Fund. Alternatively, documentary applicants can apply to MIFF for a completion loan.

[7.9] Drawdowns:
MIFF Premiere Fund draw-downs will occur at the following intervals: (1) Execution of PIA and all associated documentation (10%); (2) Delivery of second cost report (20%); (3) Start of principal photography (25%); (4) MIFF viewing of lock-off screening (25%); (5) Full delivery to MIFF (20%). MIFF Premiere Fund draw-downs only occur when the full budget is in place and after full signature of all PIA/long-form paperwork and transaction documents to the satisfaction of major investors and the Bonder.

[7.10] Clearances, Releases & Agreements:
MIFF Premiere Fund will expect that all proposals for support will include evidence of agreement from any cast or talent attached to the project, and, for documentaries, evidence of the agreement of any key personnel to participate in the documentary. It is also expected that the budget would include international clearances for footage and music.

[7.11] Insurances:
MIFF Premiere Fund will expect that projects will have all insurances, indemnities and warranties generally accepted as the norm for Australian screen productions, including indemnities and E&O insurances. Most projects would also be expected to have a completion bond attached and applicants for equity support will be required to submit a letter of intent from their completion bonder. In any event, all insurances will name MIFF as an additional insured.

[7.12] Chain of title:
Applicants must demonstrate they hold all relevant rights to the work and are required to submit one copy of Chain of Title documentation or a solicitor's opinion on the Chain of Title if preferred.

[7.13] Reports:
MIFF Premiere Fund expects to receive the same reports as other investors/supporters of the project, such as production progress reports, post-production progress reports and, after completion, collections agent reports.

[7.14] Publicity:
Successful applicants agree that MIFF and the Fund will be able to publicize their Support of the project – both for the Festival exposure and also for the purposes of promoting the Fund to the industry and stakeholders – and that the festival's publicists will have access to the set for the purposes of such publicity efforts.

[7.15] Government:
Applicants must certify that they are not in default of any contractual arrangements to the Victorian and Federal Australian Governments and any of their agencies and that any previous MIFF Premiere Fund commitments have been fully acquitted.

[7.16] Length of commitment:
Premiere Fund Supports will generally be valid for up to three months from the date of the MIFF Premiere Fund commitment letter. If financing has not progressed to the satisfaction of MIFF and MIFF is not convinced the project will be ready for premiere at the agreed year of MIFF, then the Funding to the project will expire and that funding will be allocated to a future Round. The project may re-apply for the funding but it will be re-assessed against the other projects in the new Round.

[7.17] Marketing:
Launching a film for its world premiere is costly to do well. MIFF Premiere Fund Support amounts will be inclusive of a 2.5% MIFF marketing levy, which will be deducted by MIFF Premiere Fund from the project's first drawdown to go towards payment of MIFF marketing costs (such as comps, events, airfares, publicity, venues, etc).
Applicants need to include this marketing levy in the project budgets submitted in their applications.

[7.18] Agreement to Guidelines & Conditions:
By application for MIFF Premiere Fund support, applicants are agreeing that they have read these guidelines in full and agree to be bound by the content of these Guidelines (Including, but not limited to, recoupment, drawdowns, credits, delivery date, premiere and draw-downs) and the terms and conditions of support.

[8] APPLICATION / ROUNDS
The **General Eligibility Guidelines** and **General Assessment Criteria** apply to each of the following Rounds and should be read in conjunction with the application form for your chosen Round. However, each Round may have specific requirements, so please read the below carefully and apply to the Round which best applies to your project and complete the Round's Application Form.

- ***Rounds # 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15:*** **CLOSED**

- ***Round # 16:***

Call for submissions: Projects that:
(a) FIRST PRIORITY: can demonstrate a readiness to premiere at **MIFF 2013** and/or those that are going up to a Screen Australia board meeting up to July 2012
(b) SECOND PRIORITY: can demonstrate a readiness to premiere at **MIFF 2014**.

Dates: Applications open on **07 February 2012** and close on **06 March 2012**.
Decisions will be communicated on or around **24 April 2012**.
* Full Application Forms are at: **www.miffpremierefund.com**

SUBMISSION OF APPLICATIONS:
NOTE; Please do not bind or staple application materials (apart from your script which should be double-side A5 paper). All applications should be sorted into seven (7) complete sets.

By Mail:
MIFF Premiere Fund Administrator, GPO Box 4982, Melbourne 3001

By Courier:
MIFF Premiere Fund Administrator, Level 5, 225 Bourke Street, Melbourne 3000