**Sound and Vision 4 – Round 45**

**Application Form** *(Published June 2022)*

# Summary checklist for all Applicants:

|  |  |  |
| --- | --- | --- |
| 1 | I have registered with [BAIonline](http://www.baionline.ie/) | Y/N |
| 2 | I have checked the Contractor for my programme is also registered with [BAIonline](http://www.baionline.ie/) | Y/N |
| 3 | I have read the S&V4 Scheme; the current S&V4 Guide for Applicants and consulted the BAI online FAQs | Y/N |
| 4 | I will complete this Form and save it as **one PDF document** (less than 8MB) prior to uploading to [BAIonline](BAIonlinehttp://www.baionline.ie/). All third-party confirmations are included within the application and all information the application is legible. Any material considered confidential will be saved in a separate attachment and uploaded to my application record on [BAIonline](BAIonlinehttp://www.baionline.ie/) as **one PDF document.** | Y/N |
| 5 | I will check this document for computer viruses before it is uploaded to [BAIonline](BAIonlinehttp://www.baionline.ie/) | Y/N |
| 6 | I have completed all mandatory fields on the online part of the application form on [BAIonline](http://www.baionline.ie/) | Y/N |
| 7 | My proposed project is ready to go into production | Y/N |
| 8 | My proposed project has not commenced production | Y/N |
| 9 | My proposed project is new | Y/N |
| 10 | My proposed project is not news or current affairs | Y/N |
| 11 | The majority of other Finance required to produce this project is demonstrated as secured in my application | Y/N |
| 12 | Any personal information included with the application is necessary | Y/N |
| *When you can mark 1-12 as “Y” you are ready to submit your application via* [*www.baionline.ie*](http://www.baionline.ie) | | |

**Getting started:**

|  |
| --- |
| 1. Read the most recent Guide for Applicants for Round 45 – Supporting the Live Music Sector - published on the Broadcasting Authority of Ireland (BAI) website [www.bai.ie](http://www.bai.ie) and [BAIonline](http://www.baionline.ie/) before completing this Application Form. The Guide will tell you how to complete this Form by explaining the BAI requirements for each section and what elements are mandatory for your project. 2. Complete the Application Form using the order shown in the Contents overleaf. When completed, save as one PDF document no greater than 8MB, **and submit as one document** to [BAIonline](http://www.baionline.ie/). Any material considered confidential should be saved in an appendix as one PDF document, with the rationale for seeking confidentiality clearly set out and upload to [BAIonline](http://www.baionline.ie/). **All applications must be submitted by noon on the relevant deadline date.** 3. Note, applicants must be registered with the BAI before they can submit an application. Go to [BAIonline](http://www.baionline.ie/) to find out how to register. Completed Application Forms must be submitted via [BAIonline](http://www.baionline.ie/). Refer to the BAI Online FAQs on [BAIonline](http://www.baioneline.ie/) if you are unsure how to submit an application. |

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## Programme Specification[[1]](#footnote-2)

|  |  |
| --- | --- |
| Contractor Name and Address: |  |
| Title of Programme: |  |
| Episodes & Duration: |  |
| Broadcaster: |  |
| Broadcaster Channel: |  |
| Format[[2]](#footnote-3): |  |
| Genre[[3]](#footnote-4): |  |

|  |
| --- |
| **Treatment**  *Do not include running orders or scripts here (include these in sections 9 and/or section 10 where relevant).* |
| **Synopsis:**  *Capture the substance of your project in one short paragraph below.* |

*Type here*

|  |
| --- |
| **Programme Content (max 4,000 words):**   * *Describe how your programme will fulfil the objectives of the Scheme, including how it will support the live music sector* * *Describe the content of each programme including storyline, structure, relevant characters, contributors (include regard to the 50% minimum gender requirement across both programme production and programme content), etc.* * *Describe the narrative approach or how the ‘story’ or subject matter will unfold across the programme or series and why you have chosen this approach* |

*Type here*

|  |
| --- |
| **Audio or Audiovisual approach: (max 1,000 words)**  *Describe the audio landscape approach (radio) audiovisual (TV) approach of the programme below.* |

*Type here*

|  |
| --- |
| **Key Contributors:** *(note: 50% gender minimum requirement across both programme production and programme content)*:  *List the key contributors to the programmes. Include any information about them you think is relevant and indicate whether their involvement is confirmed or not. If confirmed, provide proof of confirmation in section 8 below.* |

*Type here*

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| --- |
| **Key Personnel:** *(note: 50% gender minimum requirement across both programme production and programme content)*:  *In the box below list the key crew on this project, e.g. Producer, Director, Director of Photography, Cast, etc. Include the job title as set out in your budget and the person’s name. Include CVs or biographies in section 7 below (do not include personal information such as phone numbers, personal email addresses or addresses)* |

*Type here*

|  |
| --- |
| **Access Services:** (TV only)  *Describe below any Access Services that you are going to provide on this project, e.g. subtitling, audio description, sign language, etc. Subtitling is mandatory for TV projects. Audio Description and/or Irish Sign Language is* ***mandatory*** *for TV drama and TV children’s programmes[[4]](#footnote-5)* |

*Type here*

|  |
| --- |
| **Follow-On Programme or Series** **(mandatory for all follow on programmes)**   * Set out how the proposed project is ‘new’; and * Demonstrate that the original and/or subsequent programme or series is now substantially complete. * If the previous programme has been broadcast, set out any information that demonstrates the success of the previous series. If audience share information is available please also provide same. |

*Type here*

|  |
| --- |
| **Digital First:** If you propose to distribute any programming via online means further to the SV4 Digital First principle, please set out the rationale for such an approach and how it will enhance your project. Please also set out any accessibility initiatives for people who are hard of hearing or deaf[[5]](#footnote-6). |

*Type here*

|  |
| --- |
| **Ethos of community broadcasting (mandatory for programmes broadcast on Community stations)**  *Describe below how the programme:*   * *Will promote and preserve the ethos of community broadcasting;* * *Is based on community access;* * *Supports active community participation and/or develops skills for members of the community* * *Adds to the development of the broadcaster.* |

*Type here*

|  |
| --- |
| **Supporting the Live Music Sector**  Please set out below how the project may assist providing a platform for music industry professionals that would have predominately worked in the live music sector.[[6]](#footnote-7) |

*Type here*

|  |
| --- |
| **Irish Language**  If relevant, please set out to what extent is it intended to use the Irish language. In this regard, a minimum of 30% is required to fall to be considered bi-lingual or multi-lingual programming. |

*Type here*

|  |
| --- |
| **Skills and Personal Development**  Please set out your approach, if relevant, to providing an opportunity for new talent or skills development, particularly people that reflect Ireland's cultural and ethnic diversity and is the level of support as set out sufficient and/or the extent to which the applicant will create opportunities for talent and/or skills development. |

*Type here*

## Budget[[7]](#footnote-8)

**Mandatory Budget Form for Radio Projects[[8]](#footnote-9)**

|  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | | | |  |  |  |  | |  |
|  | |  | | Number of Days | | |  | | |
|  | | Pre-Production | |  | | |  | | |
|  | | Production | |  | | |  | | |
|  | | Post-Production | |  | | |  | | |
| **Eligible Budget** | | | | | | | | | |
| # | Personnel | | Unit Description | | Number | Rate | | Total | |
| 1 | Development | | e.g. Day | |  |  | |  | |
| 2 | Producer | |  | |  |  | |  | |
| 3 | Presenter | |  | |  |  | |  | |
| 4 | Researcher | |  | |  |  | |  | |
| 5 | Cast/Contributors/Artists | |  | |  |  | |  | |
| 6 | Director | |  | |  |  | |  | |
| 7 | Writer | |  | |  |  | |  | |
| 8 | Other | |  | |  |  | |  | |
|  | **Total Personnel Costs** | | | | | | |  | |
| # | Production | | Unit Description | | Number | Rate | | Total | |
| 9 | Live Music Programming Production costs[[9]](#footnote-10) | |  | |  |  | |  | |
| 10 | Studio Hire | |  | |  |  | |  | |
| 11 | Travel & Subsistence | |  | |  |  | |  | |
| 12 | Interviewee & Guest Costs | |  | |  |  | |  | |
| 13 | Insurance | |  | |  |  | |  | |
| 14 | Other | |  | |  |  | |  | |
|  | **Total Production Costs** | | | | | | |  | |
| # | Post-Production | | Unit Description | | Number | Rate | | Total | |
| 15 | Editing | |  | |  |  | |  | |
| 16 | Music/Music Composition | |  | |  |  | |  | |
| 17 | Accounts (mandatory) | |  | |  |  | |  | |
| 18 | Financial & Legal (*related to production only)* | |  | |  |  | |  | |
| 19 | Digital First Principle if applicable | |  | |  |  | |  | |
| 20 | Other | |  | |  |  | |  | |
|  | **Total Post-Production** | | | | | | |  | |
|  | | | | | | | | | |
|  | **Sub-Total Eligible Budget** | | | | | | |  | |
| 21 | Production Fee | | | | | % | |  | |
| 22 | Overheads[[10]](#footnote-11) | | | | | % | |  | |
|  | **Total Eligible Budget** | | | | | | |  | |
|  | | | | | | | | | |
| **Ineligible Budget** | | | | | | | | | |
| # | Category Description | | Unit Description | | Number | Rate | | Total | |
| 23 | Other | |  | |  |  | |  | |
|  | **Total Ineligible Budget** | | | | | | |  | |
| **Total Budget** | | | | | | | |  | |

*Cast, Director and Writer are applicable for drama only*

**Mandatory Budget Form for TV Projects[[11]](#footnote-12)**

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
|  | | | |  |  |  |
|  |  |  |  |  |  |  |
|  | |  | Number of Weeks | |  | |
|  | | Prep |  | |  | |
|  | | Shoot |  | |  | |
|  | | Post |  | |  | |
| **Eligible Budget** | | | | | | |
| # | Production | | | Page/Ref | | Total |
| 1 | Scripts/Storyboards | | |  | |  |
| 2 | Development | | |  |  |  |
| 3 | Executive Producer | | |  | |  |
| 4 | Producer | | |  | |  |
| 5 | Director | | |  | |  |
| 6 | Artists/Contributors | | |  | |  |
| 7 | Assistant Directors/Continuity | | |  | |  |
| 8 | Production Staff Salaries | | |  | |  |
| 9 | Camera | | |  | |  |
| 10 | Sound | | |  | |  |
| 11 | Lighting & Electrical | | |  | |  |
| 12 | Art Department | | |  | |  |
| 13 | Wardrobe, Hair & Make-up | | |  | |  |
| 14 | Animation | | |  | |  |
| 15 | Locations/Production Facilities | | |  | |  |
| 16 | Travel/Transport/Accommodation/Living | | |  | |  |
| 17 | Other | | |  | |  |
|  | **Total Production** | | |  | |  |
| # | Post-Production | | | Page/Ref | | Total |
| 18 | Film/Tape Stock | | |  | |  |
| 19 | Offline Editing | | |  | |  |
| 20 | Online Editing | | |  | |  |
| 21 | Sound Post-Production | | |  | |  |
| 22 | Archive | | |  | |  |
| 23 | Graphics/Rostrum | | |  | |  |
| 24 | Music/Music Composition | | |  | |  |
| 25 | Subtitles (mandatory) | | |  | |  |
| 26 | Irish Sign Language/ Audio Description | | |  | |  |
| 27 | Finance & Accounts *(related to production only)* | | |  | |  |
| 28 | Legal *(related to production only)* | | |  | |  |
| 29 | Publicity | | |  | |  |
| 30 | BAI Archive Copies (AS-11 mxf) | | |  | |  |
| 31 | Digital First Principle if applicable | | |  | |  |
| 32 | Other |  |  |  |  |  |
|  | **Total Post-Production** | | |  | |  |
|  | | | | | | |
|  | **Sub-Total Eligible Budget** | | | | |  |
| 32 | Insurance (mandatory) | | | % | |  |
| 33 | Overheads | | | % | |  |
| 34 | Production Fee | | | % | |  |
|  | **Total Eligible Budget** | | | | |  |
|  | | | | | | |
| **Ineligible Budget** | | | | | | |
| # | Category Description | | | Page/Ref | | Total |
| 35 | Other | | |  | |  |
|  | **Total Ineligible Costs** | | |  | |  |
|  |  | | |  | | |
| **Total Budget** | | | | | |  |

**Guidance Notes**

|  |  |
| --- | --- |
| Line Item 1: | May include writer fees, script team, storyboard artists, rights |
| Line item 2: | Incurred development costs related to the programme(s) may be included |
| Line Item 4: | This is the cost of all producers involved (if more than one). |
| Line Item 6: | May include Cast, Voice Over Talent, Presenter, Interviewees, Contributors, Extras, Doubles, Stand-ins, Stunts, Chaperones/Tutors, Consultants, Choreographers. |
| Line Item 7: | May include Assistant Directors, Location/Production Runner, Continuity/Script Supervisor. |
| Line Item 8: | May include Line Producer, Production Manager, Location Manager, Production Co-ordinators, Production Assistant, Casting Director, Production Accountant & Secretary. |
| Line Item 9: | May include Director of Photography, Camera Operator, Camera Assistant, Key Grips, Focus Puller, Cameras, Equipment & Consumables. |
| Line Item 10: | May include Sound Records, Technicians, Assistants, Boom Operators, Equipment, Stores & Consumables. |
| Line Item 11: | May include Lighting Gaffer, Best Boy, Electricians, Dailies, Lighting & Electrical Equipment, Consumables. |
| Line Item 12: | May include Designer, Art Director, Assistants, Rigger, Prop Buyer, Prop Master, Dresser, Dailies, Carpenter, Painter, Construction Manager, Sets, Props, Special Effects, Consumables, Animals, Construction. |
| Line Item 13: | May include Designer, Artist, Supervisor, Assistants, Dailies, Costumes, Make-up, Wigs and sundries. |
| Line Item 14: | May include Animatics, Animators, Layout & Background, Compositing. |
| Line Item 15: | May include Studio, Outside Broadcast, Location Fees, Permits, Restoration, Security, Catering, Facilities for Rehearsal, Fittings, Shooting, etc. |
| Line Item 16: | May include Vehicle Hire, Drivers, Flights, Taxis, Parking, Freight, Accommodation, Per Diems, Hospitality. |
| Line Item 24: | May include cost for original music and costs associated with music composition. |
| Line Item 25 | May include cost for a primary/secondary broadcast with ISL or Audio Description (or both). Broadcaster must commit to a broadcast with ISL/AD for this cost to be eligible. This is a **mandatory** cost for TV drama and TV children’s programming. See section 4.2 of the current Sound & Vision 4 Guide for Applicants for more information. |
| Line Item 30: | Must include provision for the generation of an AS-11 .mxf file of the programme, in addition to the .stl subtitle file and .xml metadata file that should all be submitted on a suitable carrier. See section 4.2 of the current Sound & Vision 4 Guide for Applicants for more information. |
| Line Item 31: | May include costs for provision of Digital First related content. See section 4.13 of the current Sound & Vision 4 Guide for Applicants for more information. |

## Budget Notes and/or Detailed Budget[[12]](#footnote-13)

This section is mandatory. Radio applications must include budget notes. Television applications must include budget notes and/or a detailed budget.

*Insert information here*

## Finance Plan and Territorial Spend[[13]](#footnote-14)

**Finance Plan**

|  |  |  |
| --- | --- | --- |
| **Eligible Costs** | | |
| Funder | Amount | % of Eligible Budget |
| Sound & Vision 4 |  |  |
| Broadcaster |  |  |
| Other Funder (if applicable) |  |  |
| Other Funder (if applicable) |  |  |
|  |  |  |
| Total Eligible Costs |  | 100% |
| **Ineligible Costs** | | |
| Funder | Amount | % of Ineligible Budget |
| Other Funder/ Applicant |  |  |
|  |  |  |
|  |  |  |
| Total Ineligible Costs |  | 100% |
| **Total Budget** |  |

**TV applications only: Territorial Spend**

If the grant you have requested from the BAI **is less than 50% of the total budget**, complete line 1 below. If the grant you have requested from the BAI **is 50% or more of the total budget**, complete line 2 below.

|  |  |  |  |
| --- | --- | --- | --- |
|  | **Grant as % of Total Budget** | **BAI allocation** | **Confirm ability to comply with relevant spending criteria**  **Y/N** |
| 1 | Less than 50% of the total budget | 160% of the grant aid awarded to be spent within the territory of the Republic of Ireland |  |
| 2 | 50% or more of the total budget | 80% of the overall production budget to be spent within the Island of Ireland |  |
| If you selected ‘No’ in either 1 or 2 above, provide a rationale below as to why you cannot meet these spending requirements[[14]](#footnote-15): | | | |
|  | | | |

## Letter of Commitment from an Eligible Broadcaster[[15]](#footnote-16)

Elements to include:

* Letter on headed paper and recently dated
* Title of project
* Any funding support offered by broadcaster
* Confirmation the broadcaster will meet Scheme requirements (e.g. broadcast at peak time (and if a TV programme) broadcast with the availability of access services.)
* Where applicable, confirmation the broadcaster will broadcast Irish Sign Language or Audio Description versions of the programme within one year of the initial broadcast. (TV only)
* Where applicable, confirmation of the broadcaster’s commitment to utilising the Digital First Principle as part of the project
* Please insert letter below as a scanned JPEG or TIFF that is visible and legible in this application document, do not attach as a thumbnail or linked document.

Refer to section 3.1.5 of the Guide for Applicants for the conditions for an application to be exempted from this requirement. If you are applying under this exemption please address the below criteria:

* The format is Drama or Animation
* BAI funding is less than 50% of the total budget
* Indicate the type of broadcaster to be sought at a later date[[16]](#footnote-17)

*Insert documentation here*

## Letter(s) of Commitment from other Funders[[17]](#footnote-18)

Letters from parties other than the BAI, broadcaster and applicant should be included if relevant. At a minimum, the majority of the remaining finance plan should be supported. The BAI reserves the right to consider these parties as unconfirmed in the absence of such letters, even if they are listed in the Finance Plan.

**If the BAI believe a significant amount/percentage of Finance has not been demonstrated as secured, the BAI may discount the project from the application process. Please reference section 4.6 of the most recent Guide for Applicants for further information**

Elements to include:

* Signed letter on headed paper and recently dated
* Confirmation of amount to be contributed
* Any relevant terms and conditions
* Please insert each letter below as a scanned JPEG or TIFF that is visible and legible in this application document, do not attach as a thumbnail or linked document.

*Insert documentation here*

## CVs from Key Personnel[[18]](#footnote-19)

CVs for key personnel are mandatory. A CV can be a profile or biography if it is appropriate for the application. You may also wish to provide letters or emails of commitment from key personnel where their involvement could be deemed difficult to secure or a key dependency to the success of the project. Please avoid providing any personal information. In this regard, personal data should only be provided if you believe it is required to assess project. Accordingly, if any personal data is included this information should be included in the Confidential information attachment that can be uploaded to your application record. Please note if any key creative has been involved with any other projects funded under the Scheme.

*Insert documentation here*

## Letters of Commitment from Key Contributors[[19]](#footnote-20)

Insert letters here, particularly for those who are essential to the project and/or difficult to confirm. If these are not included, the BAI reserves the right to consider that participation by these individuals is not confirmed even though it may be listed as confirmed elsewhere in the application. Please avoid providing any personal information. In this regard, personal data should only be provided if you believe it is required to assess project. Accordingly, if any personal data is included this information should be included in the Confidential information attachment that can be uploaded to your application record.

*Insert documentation here*

## Indicative Running Orders[[20]](#footnote-21)

Radio applicants **must** include indicative running orders. TV applicants may include running orders to aid understanding of the proposed project.

*Insert documentation here*

## Scripts[[21]](#footnote-22)

Scripts **must** be provided for all Drama programmes, in the language to be broadcast, and are advised for dramatic elements contained in other formats such as documentaries. For series where not all scripts are available at least one script must be included along with outlines for remaining episodes.

*Insert documentation here*

## Animation Artwork[[22]](#footnote-23)

Applications for animation programmes must include animation artwork here. Links to access artwork may be provided to save space, but the functionality of these links is at the applicant’s risk.

*Insert documentation/links here.*

## 12. Work Samples (Live Music Applications)[[23]](#footnote-24)

*Insert documentation/ links here.*

1. See section 4.1 of the Guide for Applicants [↑](#footnote-ref-2)
2. Accepted Formats: Documentary; Education; Animation; Drama; and, Entertainment [↑](#footnote-ref-3)
3. Accepted Genres: Children’s; Arts/Culture; Contemporary Society; History/Heritage; Science/Nature/Environment; and, Adult/Media Literacy [↑](#footnote-ref-4)
4. See section 3.1.6 of the Guide for Applicants [↑](#footnote-ref-5)
5. See sections 3.1.7 and 4.14 of the Guide for Applicants [↑](#footnote-ref-6)
6. See section 3.1.11 and 4.12 of the Guide for Applicants [↑](#footnote-ref-7)
7. See section 4.2 of the Guide for Applicants [↑](#footnote-ref-8)
8. If you are registered for VAT please submit this exclusive of VAT cost. If you are NOT registered for VAT you may include the VAT cost in relevant line items. Please make it clear in the unit description that VAT is included and identify the rate being applied. [↑](#footnote-ref-9)
9. For live music themed applications only, please provide breakdown in budget notes. [↑](#footnote-ref-10)
10. Archiving and all podcasting costs should be included as part of the fee for overheads [↑](#footnote-ref-11)
11. If you are registered for VAT please submit this exclusive of VAT cost. If you are NOT registered for VAT you may include the VAT cost in relevant line items. Please make it clear in the unit description that VAT is included and identify the rate being applied. [↑](#footnote-ref-12)
12. See section 4.3 of the Guide for Applicants [↑](#footnote-ref-13)
13. See section 4.4 of the Guide for Applicants [↑](#footnote-ref-14)
14. See section 3.1.8 of the Guide for Applicants [↑](#footnote-ref-15)
15. See section 4.5 of the Guide for Applicants [↑](#footnote-ref-16)
16. Should you be awarded funding, you will be required to provide eligible broadcaster commitment within three months of the BAI offer [↑](#footnote-ref-17)
17. See section 4.6 of the Guide for Applicants [↑](#footnote-ref-18)
18. See section 4.7 of the Guide for Applicants [↑](#footnote-ref-19)
19. See section 4.8 of the Guide for Applicants [↑](#footnote-ref-20)
20. See section 4.9 of the Guide for Applicants [↑](#footnote-ref-21)
21. See section 4.10 of the Guide for Applicants [↑](#footnote-ref-22)
22. See section 4.11 of the Guide for Applicants [↑](#footnote-ref-23)
23. See section 4.12 of the Guide for Applicants [↑](#footnote-ref-24)