

The following

Sponsorship Agreement

is made between

EUROARTS MUSIC INTERNATIONAL GMBH
Leibnizstraße 57
10629 Berlin
Germany

hereinafter referred to as **EAMI**

and

Fundación Archivo Manuel de Falla
Paseo de los Mártires s/n
18009 Granada
Spanien

hereinafter referred to as **FAMF**

§ 1 SUBJECT OF AGREEMENT

The above parties agree to the following with regard to the production and worldwide exploitation of the following Production;

Falla 150 : Javier Perianes at the Alhambra

hereinafter referred to as **THE PRODUCTION**

1. The PRODUCTION is a Production of EAMI in co-production with ZDF, ARTE, FFL, Mezzo and other possible coproduction partners and place of the PRODUCTION shall be La Alhambra, Granada, Spain. EAMI is entitled to represent the Co-production partners under this agreement.
2. The Fundacion Archivo Manuel de Falla (FAMF) is the PROMOTER of the production in Spain.
3. The parties agree to the following particular details within the framework of THE PRODUCTION.

Title of Program: Falla 150: Javier Perianes at the Alhambra

Type of Production: Concert recording without audience with documentary parts

Co-Producer: ZDF, ARTE, Films Figures Libres, Mezzo
Film Funding: CNC (France)

Promoter: Fundación Archivo Manuel de Falla
Co-Promoter: Patronato La Alhambra y El Generalife

Sponsors: Fundación Cajasol
Porcel Hoteles
INAEM
SGAE

Place of Production: La Alhambra, Granada, Spain

Soloist: Javier Perianes, piano

Program: *Manuel de Falla*
Amor Brujo (J. & W. Chester LTD)
Fantasía Baetica (J. & W. Chester LTD)
Serenata Andaluza, (Ediciones Manuel de Falla)
Nocturno (Ediciones Manuel de Falla)
Canción (Ediciones Manuel de Falla)
Cuatro piezas españolas (Ediciones Manuel de Falla)

Publishers: Ediciones Manuel de Falla, J. & W. Chester Music LTD
Audio Recordings: Harmonia Mundi

Production Versions: 1) 60 min and 2) 43 min

TV Director: Jörg Thomas Mohr
DOP: Henning Brümmer

Technical Recce: 24th November 2025, 9.30 am to 32pm
Production Period: 28th February 2026 to 5th March 2026

§ 2 FAMF's OBLIGATIONS

The Fundación Archivo Manuel de Falla (FAMF) is the spanish PROMOTER of the Project and will support the Production securing funding for the production. FAMF's obligations are:

1. FAMF hereby assigns to EAMI the non-exclusive right to use excerpts of the provided archive footage (**Appendix 2, Archive Footage**) within the PRODUCTION and use those excerpts to the same extent as the PRODUCTION itself.
2. FAMF will enter into a sponsorship agreement with Fundación Cajasol and will get a financial support of €10.000 for the Production in 2025.
3. FAMF together with EAMI (the parties) will enter together into an agreement with Patronato de la Alhambra y el Generalife. Patronato de la Alhambra y el Generalife is the Co-Promoter of the Production and will provide financial support of €15,000 to the Production, which will be payable upon beginning of production on 1st March 2026. FAMF will issue directly an Invoice to Patronato de la Alhambra y el Generalife.
4. FAMF will provide in total a financial support - including the contribution of Fundación Cajasol and Co-Promoter Patronato de la Alhambra y el Generalife as in §2.2 and §2.3- of €70.000,00. The first installment of €50.000,00 will be payable by 15th of December 2025 to EAMI. The

second installment of €20.000,00 will be payable by 1st of April 2026. EAMI will issue two invoices to FAMF.

5. FAMF will enter into a sponsorship agreement with Porcel Hoteles to cover the accommodation of the crew – estimated in €5.708,00 - with special rates during the technical recce and production phases. EAMI will provide FAMF with a final list of accomodation by 1st February 2026. **(Appendix 4)**
6. FAMF will support with all reasonable efforts all necessary actions to enable EAMI to produce within its premises as described in the above documents.

§ 3 EAMI's OBLIGATIONS

EAMI is the Producer of THE PRODUCTION. EAMI shall be responsible for:

1. the organizational, technical and financial execution of THE PRODUCTION at all stages of THE PRODUCTION including pre-production, production and post-production.
2. hiring the technical staff and all members involved in THE PRODUCTION for the purposes of TV-broadcasting and any further exploitation and obtaining the relevant rights thereof. EAMI shall also be responsible for managing and taking over all costs (including all transport expenses) for, including but not limited to, EAMI's Director of Photography, TV Director, Script Director, Lighting Gaffer, Lighting Crew, Camera Crew, Production Manager, Production Coordinator, Producers, Make Up Artist, Piano Rental, Editor, Sound Engineer. It also includes the responsibility for securing the offline and online editing and the sound-editing and sound-mix of THE PRODUCTION.
3. obtaining all clearances, releases and licenses as may be required for the TV Channels to exercise its rights under this Agreement in respect of the rights of all persons appearing and performing in the Production and/or offering other types of services in connection with THE PRODUCTION, including the Pianist Javier Perianes, as well as insurance, graphics, music and other materials used in THE PRODUCTION. In this sense, EAMI shall be solely responsible for obtaining free of clearances any intellectual property rights, performing rights copyright and image rights of all and any of all persons performing in the Production or participating in the production of THE PRODUCTION, and the artworks contained within the Location La Alhambra as well as to assume any payments and clearances to the relevant publishers of Manuel de Fallas compositions before the beginning of the production on March 2026, so as to broadcast and exploit THE PRODUCTION. This includes also obtaining clearance for the master rights from Harmonia Mundi for the Music Recordings.

§ 4 TERRITORY

EAMI is entitled to exploit THE PRODUCTION worldwide in all media and in perpetuity as in Appendix 1

It should be noted that this transfer refers only to audiovisual production, not to the musical works included, which are governed by separate contracts, in order to prevent the audiovisual transfer from being interpreted as an implied music licence.

§ 5 BUDGET & REVENUES

The total production budget amounts to:	191.701,83 €
EAMI's contribution to the production is:	115.993,83 €

FAMF' contribution to the production is:

75.708,00 €

The outline of the current total production budget including its breakdown is attached to this Agreement as **Appendix 3**.

Notwithstanding the foregoing, in the case when the performance or the audiovisual recording does not take place or when the production becomes impossible with any reason not under the Parties control, the parties shall not charge each other for any fees or costs.

EAMI shall recoup first the overdraft costs before the share of revenues starts. These costs are 6.993,83 € as in **Appendix 3**.

The income from distribution shall be shared 60,50 % (EAMI):39,49 % (FAMF) after first deduction of distribution commission of 35% for EAMI from the net revenues.

Net revenues means revenues actually received by EAMI less taxes, levies and duties. EAMI shall report the FAMF about revenues every twelve months.

Any resulting taxes shall be deducted from this sum in accordance with the tax laws of Germany. The Producer will provide FAMF with a tax receipt to be credited against his tax debt in his home country.

In accordance with §50a EStG (= German Income Tax Act) – EAMI is legally obligated to withhold a tax amount of 15,825 %. FAMF has the possibility to apply for a "Certificate of Exemption on the basis of the Double Tax Agreement" to reduce the deduction up front. In case FAMF does not want to wait for the exemption, EAMI will deduct the amount and FAMF can state the withholding in his tax declaration. The therefore necessary tax certificate for his records will be sent by EAMI's accounting department after the money has been transferred to the authorities. The certificate will be presented in order to avoid tax deductions.

§ 6 INSURANCE

Each Party warrants that it has obtained such general liability, personal injury and other insurance as is necessary to cover any and all claims with respect to personal injury (to each party's own personnel and to any third party) or property damage (to each parties own property and to that of any third party) that may arise during the production of THE PRODUCTION. Notwithstanding the foregoing, each party warrants that it shall hold the other party harmless from all judgment's, costs, charges and penalties of whatever kind arising out of its participation in THE PRODUCTION.

§ 7 FORCE MAJEURE

In an event of force majeure (such as but not limited to fire, flood, epidemic, earthquake, blockade, strike, boycott, act of God, any other cause not reasonably within the control of parties) neither EAMI nor FAMF shall be held responsible for the non-fulfilment of their obligations under this Agreement. Each party may select to suspend the implementation of the terms and conditions of this Agreement for the extent necessary, for a period of time and equivalent to the duration of such force majeure.

§ 8 TERMS OF AGREEMENT

The rights subject to this Agreement shall be transferred automatically to EAMI if

1. if there are bankruptcy or insolvency proceedings initiated upon the property of FAMF or if such

proceedings have been refused in absence of assets

2. FAMF breaches any material term, covenant or condition of this Agreement or any other Agreement with EAMI.

§ 9

WARRANTIES / INFRINGEMENTS OF RIGHTS

1. Each party represents and warrants that it has the right, power and authority to enter into this agreement and to carry out the obligations it has undertaken hereunder. Each party declares that it has no knowledge of any existing claim or demand by any party which may affect its obligations hereunder or THE PRODUCTION.
2. In the event of any claim or violation of the rights hereunder by a third party each party agrees to use its bests efforts to oppose such violations and to notify the other party thereof as soon as such infringements are brought to the respective party's attention. Each party shall be obliged to support the other party to the extent reasonably possible.

§ 10

DEFAULT AND TERMINATION

In the event either party hereto continues to be in default of any major obligation imposed on it herein after request to remedy the same within 30 days of written notice the other party shall be entitled to terminate this Agreement.

§ 11

FINAL CLAUSES

1. This Agreement shall not be construed as creating a partnership, association or agency between the parties.
2. This Agreement including Appendix 1 - 4 constitutes the entire Agreement between EAMI and FAMF and supersedes all prior negotiations and understandings
3. Any amendments and modifications of the present Agreement shall be made in writing so as to be legally effective. The same shall apply to the conditioning out of the present clause concerning the required written form.
4. Should a provision of this Agreement be invalidated, it shall not effect the validity of the remaining provisions. The parties shall agree on the replacement of such provisions by provisions apt to attain the desired economic aim in view of the interests concerned. The same applies to bridging possible gaps in the present agreement.
5. This Agreement shall be governed and construed in accordance with the Laws of the Federal Republic of Germany. Place of Jurisdiction is Berlin.

Berlin,

S. P. A. 

EuroArts Music International GmbH
Sandrine Laffont
Managing Director

Granada,



Fundación Archivo Manuel de Falla
Elena García de Paredes de Falla
President

A handwritten signature in blue ink, appearing to read 'Jan Bremme', is positioned above a horizontal line.

EuroArts Music International GmbH
Jan Bremme
Executive Producer

Appendix 1

Rights

1. The Broadcasting Right

Broadcasting means the right to make available to the public the production in whole or in parts, for an unlimited number of runs, by analogue and digital broadcasting as for example via radio, television, cable, hertzian waves, laser, microwaves, or similar technical methods, irrespective of whether the broadcast is effected by over-the-air, terrestrial, cable (including cable retransmissions) or satellite (including DBS) transmissions or by similar technical methods or by a combination of such transmission methods, analogue or digital, with linear or interactive usage. The broadcasting can be effected by broadcasting stations under private or public law, irrespective of whether they are commercially or non-commercially orientated and irrespective of the legal relationship between the broadcasting station and their audience/clients (e.g. closed-circuit, video on demand, near video on demand, pay TV as for example "pay-per-channel" or "pay-per-view", or free TV free of charge), and irrespective of whether the broadcasting is effected by the PRODUCER himself or by an affiliated or independent third-party broadcasting station. Further included is the right to make the broadcast available to the public at all times and through any technical method, especially to a restricted group of recipients (e.g. "Closed Circuit TV" in hospitals, schools, vehicles, air-planes, hotels etc.). The broadcasting may also be effected by video text signals for video text subtitles. Included is the right to exhibit the production on any computer-network (on-line services, e.g. „internet“, „World Wide Web“ or other online-networks (digital rights/interactive rights/internet rights) (including but not limited to the so-called webcast, streaming video and downloading rights).

(i) Free TV Rights Definitions

Free TV means *Terrestrial Free TV*, *Cable Free TV*, and *Satellite Free TV* exploitation of a Programme. *Free TV* does not include any form of *Pay Per View*.

Terrestrial Free TV means over-the-air broadcast by Hertzian waves of a Programme for reception on television receivers on private living places without a charge to the viewer for the privilege of viewing the Program, *provided* that for this purpose government television receiver assessments or taxes (but not a charge for Pay Per View or Pay TV) will not be deemed a charge to the viewer.

Cable Free TV means the originating transmission by coaxial or fiber-optic cable of a Programme for reception on television receivers in private living places without a charge to the viewer for the privilege of viewing the Motion picture, *provided* that for this purpose neither government television receiver assessments or taxes nor the regular periodic service charges (but not a charge for Pay Per View or Pay TV) paid by a subscriber to a cable television system will be deemed a charge to the viewer.

Satellite Free TV means the up-link broadcast to a satellite and its down-link broadcast to terrestrial satellite reception dishes of a Programme for viewing on television receivers in private living places located in the immediate vicinity of their reception dishes without a charge to the viewer for the privilege of viewing Motion Picture, *provided* that for this purpose government satellite dish or television receiver assessments or taxes (but not a charge for Pay Per View or Pay TV) will not be deemed a charge to the viewer.

(ii) Pay TV Rights Definitions

Pay TV means *Terrestrial Pay TV*, *Cable Pay TV* and *Satellite Pay TV* exploitation of a Programme. *Pay TV* does not include any form of *Pay Per View*.

Terrestrial Pay TV means over-the-air broadcast of a Programme by means of encoded Hertzian waves for reception on television receivers where a charge is made: (i) to viewers in private living places for use of a decoding device to view a channel that broadcasts the Programme along with other programming; or (ii) to the operator of a hotel or similar temporary living places located distant from where the broadcast signal originated for use of a decoding device to receive a channel that broadcasts the

Programme and other programming and retransmit it through the temporary living place for viewing in private rooms.

Cable Pay TV means originating transmission of a Programme by means of an encoded signal over coaxial or fiber-optic cable for reception on television receivers where a charge is made; (i) to viewers in private living places for use of a decoding device to view a channel that transmits the Programme along with other programming; or (ii) to the operator of a hotel or similar temporary living place located distant from where the broadcast signal originated for use of a decoding device to receive a channel that broadcasts the Programme and other programming and retransmit it throughout the temporary living place for viewing in private rooms.

Satellite Pay TV means the uplink broadcast of an encoded signal to a satellite and its down-link broadcast to terrestrial satellite reception dishes of a Programme for viewing in television receivers located in the immediate vicinity of their reception dishes where a charge is made: (i) to viewers in private living places for use of a decoding device to view a channel that broadcasts the Programme along with other programming; or (ii) to the operator of a hotel or similar temporary living place located distant from where the broadcast signal originated for use of a decoding device to receive a channel that broadcasts the Programme and other programming and retransmit it throughout the temporary living place for viewing in private rooms.

2. Video Rights

Video Rights means the right to duplicate (or let third parties duplicate) the PRODUCTION in any amount and on sound- and/or picture carriers of all kinds, formats and/or systems (videograms) now known or hereafter devised (including but not limited all analogue and digital storage devices, irrespective of the technical set-up of the individual system, as for example DVD, Video, HD DVD, Blue Ray DVD, Double layer DVD, cine-films, cine-film cassettes, all forms of video cassettes, video tapes, all forms of discs and storage chips [including USB, Flashcards, etc.], etc. as well as all CD formats, etc.) for the purpose of public and/or non-public exhibition over screens of all kinds and/or similar systems/formats (e.g. TV-screens, PC's, mobile displays, mp3 players, I-pod video, etc.) and to distribute (or let third parties distribute) such duplications in any possible way over every possible distribution channel (e.g. sale, rent, lease, wholesale, club, mailorder, non-traditional outlets [such as gas stations, coffee shops, food chains, etc.], Kiosks, and also by way of premiums, give-aways, as covermount [e.g. together with print products of any kind, etc] or as a supplement to any other product, etc.). This right also includes the right of so called "Electronic Sell Thru" which allows a user on his/her request and at the time he/she has chosen to permanently download the PRODUCTION) and/or receive the PRODUCTION in form of streaming, etc. Also included is the right to prohibit third parties to distribute the PRODUCTION in any language versions in the license territory and the right to produce Master- sound-/picture carriers in any amount and/or system for the purpose of mass distribution.

3. Non-Theatric-Rights

Non-Theatric-Rights means the right to permit or licence the Exhibition of the Programme by means of video cassette / video disc only via closed circuit transmission to non-paying audiences in schools, clubs, and other institutions in premises within the Territory and in ships, aircrafts and rigs flying the flag of the Territory or any part thereof;

5. Theatric Rights (Movie / Exhibition Rights)

Theatric Rights means the right to render the (i) Free TV Rights Definitions publicly perceptible by means of technical devices irrespective of the technical design of the projecting system, the visual and sound records used and the kind of delivery of the presented signals. The theatrical rights relate in particular to all film formats and narrow gauge formats (70, 35, 16, 8 mm) as well as to electromagnetic (video) and digital or other transmission (cable, satellite) systems and encompass commercial and non-commercial film screening. This includes the right to make the production perceptible at fairs, sales exhibitions, festivals and similar events.

6. Webcast/Streaming/Downloading-Rights

Webcast-, Streaming- and Downloading-rights means the right to exhibit and exploit the production on any computer-network (on-line services, e.g. „internet“, „World Wide Web“ or other online-networks), including but not limited to the so-called webcast, streaming video and

downloading rights.

7. **On Demand – Rights**
On Demand – Rights means the right to make the production accessible to users via analogous, digital or other data processing devices, in a way that those users may receive resp. perceive the production upon individual demand through a TV, computer or other reception device (for example television on demand, video on demand, near video on demand, databank on-line services etc.) Included is the right to produce and distribute visual and sound records containing the production in such a way, that transmission of additional data is required for the users perception of the production.
8. **Data Bank and Telecommunication Right**
Data Bank and Telecommunication Right means the right to feed the production in whole or in parts into electronic data banks, electronic data nets (e.g. internet/WorldWideWeb, intranet, internet WAP pages etc.) and into state-owned or private telephone services. Also included is the right to transmit the production on demand to the user, against remuneration or free of charge, in whole or in parts by digital or analogue storage or transmission technologies via cable, satellite, electronic data or telephone services, online services or other transmission methods including any and all processes (as for example GSM and UMTS etc.) and any and all known protocols (including but not limited to TCP-IP, IP, HTTP, WAP, HTNL etc.) for the purpose of acoustic and/or visual reproduction, duplication, re-transmission and/or storage (on any kind of sound/picture carriers), or interactive usage via computer, television or other receiver including but not limited to mobile phones. Also included is the production, duplication and distribution of sound and/or picture carriers, on which the production is stored in such a way that reproduction is only possible by entering additional data information (code). Included is the right to adapt the production – as far as technically necessary – for the above mentioned purposes.
9. **Interactive Sound and/or Picture Carriers**
Means the right to exploitation on interactive sound and/or picture carriers, i.e. the right to transmit, copy, duplicate and distribute the production on sound and/or picture carriers of all kinds which are intended exclusively or mainly for interactive usage, i.e. for individual adaptation (e.g. abridgement, alienation, alteration, combination with other works, and other adaptations) of the production or of single picture and/or sound elements thereof by the user.
10. **The Duplication and Distribution Right**
Duplication and Distribution Right means the right to duplicate and distribute the production within the range of the exploitation rights granted hereunder - also on other than the originally used sound and/or picture carriers.
11. **The Adaptation Right**
Adaptation Right means the right – in accordance with the moral rights of the authors – to adapt, alter, abridge, divide, and cut the production, to combine the production with other productions or parts of productions or other works and services, or to use the production within other sound and/or picture carriers, to record the production, to interrupt the production (also for advertising purposes), to substitute or alter the music of the production, or to adapt the production in any other way. Also included is the right to further develop the production, i.e. the right to further develop elements of the story line created and/or designed by the original author, or persons/characters appearing in the production and their characteristics, and/or other ideas contained in the production, and to use such developed elements, persons or ideas for unrestricted exploitation of secondary rights, for consecutive productions, for sequels, prequels and spin-offs of the production or in connection with other productions, even if the scripts for such further productions are developed and written without the involvement of the original author.
12. **The Synchronisation Right**
Synchronisation Right means the right to produce or appoint third parties to produce unlimited numbers of dubbed or subtitled or voice-over versions of the production and to exploit such versions of the production to the same extent as the original production. Further included is the right to exploit the original music and original sound of the production, or parts thereof, to

the same extent as the production itself. Further included is the right to appoint third parties to dub and synchronise the production in all languages during the course of or after completion of the production process.

13. **The Excerpt Right**
Excerpt Right means the right to unlimited use of the production in whole or in parts, or adapted versions thereof, including the original film music and the original film sound, in excerpts also for other sound and/or picture carriers; especially the right to use parts of the PRODUCTION for advertisement purposes e.g. in programme previews, on TV, in movie VIBs or in print media (advertisements, posters, programme announcements etc.).
14. **The Use of Title Right**
Title Right means the right to exploit the title of the production and/or the underlying works to the same extent as the works and/or the production and/or the artistic performance itself. Further included is the right to change, alter or substitute the title of the production - before or after its publication.
15. **The Archive Right**
Archive Right means the right to the entire program or parts thereof in corporeal or non-corporeal form.
16. **The Festival and Exhibition Right**
Festival and Exhibition Right means the right to enter or register the production or parts thereof for participation in festivals, exhibitions, fairs and/or competitions and the right to publicly exhibit or perform the production on such or similar events.

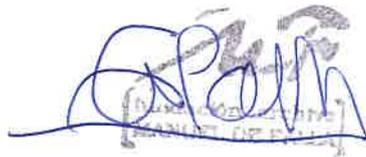
**Appendix 2
Archive Footage**

Pictures, Scores, etc. (still TBC)

**Appendix 3
Budget and Financing Plan
Attached**

**Appendix 4
Accommodation List
Attached**

Projektname: La Alhambra - Perianes
 Projektnummer: 2820
 Bearbeiter: Anne Baeker



La Alhambra-Perianes							
Title	60 Minutes						
Lenght	16:9, HD, Stereo + 5.1						
Format							
				Costs	Total EAMI €	Total CoProducers	Total Coproducer+EAMI
0 Rights and PreCosts							
5000	Artist Rights (Operas, Director Team)		Days/Pax	0,00 €	- €	- €	- €
5001	PreCosts / Research		1 Flat	- €	- €	- €	- €
5007	Editorial Rights - Verlagsrechte		Min	2.250,00 €	2.250,00 €	- €	2.250,00 €
5007	Music Rights / Harmonia Mundi		55 min	90,90 €	4.999,50 €	- €	4.999,50 €
5012	CoProducers Costs LFFL		1 Flat	8.775,00 €	- €	8.775,00 €	8.775,00 €
				Total 0:	7.249,50 €	8.775,00 €	16.024,50 €
1 Gagen und Honorare Team							
5101	Producer		1 Flat	5.000,00 €	5.000,00 €	- €	5.000,00 €
5103	Production Manager		13 Days	400,00 €	5.200,00 €	- €	5.200,00 €
5105	Unit Manager		0 Days	300,00 €	- €	- €	- €
5105	Production Coordination		9 Days	320,00 €	2.880,00 €	- €	2.880,00 €
5109	Director		1 Flat	7.500,00 €	7.500,00 €	- €	7.500,00 €
5110	Script Director		2 Days	350,00 €	700,00 €	- €	700,00 €
5178	Vision Mixer		0 Days	550,00 €	- €	- €	- €
5113	DOP		9 Days	750,00 €	6.750,00 €	- €	6.750,00 €
5114	Add. Camera Operator 4.		3 Days	480,00 €	1.440,00 €	- €	1.440,00 €
5115	SteadyCam		0 Days	2.500,00 €	- €	- €	- €
5119	Sound Manager		0 Days	550,00 €	- €	- €	- €
5119	Sound Engineer		0 Days	410,00 €	- €	- €	- €
5119	AudioProducer		0 Days	530,00 €	- €	- €	- €
5120	Sound Ass.		0 Days	400,00 €	- €	- €	- €
5182	Sound Engineer Postproduction		0 Days	- €	- €	- €	- €
5133	Gaffer		2 Days	500,00 €	1.000,00 €	- €	1.000,00 €
5134	Gaffer + Light Crew		1 Days/Pax	9.900,00 €	9.900,00 €	- €	9.900,00 €
5128	Technical Supervisor Nico		7 Days	600,00 €	4.200,00 €	- €	4.200,00 €
5135	Postproductions-supervisor		1 Days	- €	- €	- €	- €
5445	Flight Case Crew incl. Operator Sound+Camera		2 Days/Pax	7.000,00 €	14.000,00 €	- €	14.000,00 €
5121	Editor Program		10 Days	350,00 €	- €	3.500,00 €	3.562,50 €
5121	Editor Opener		0 Days	400,00 €	- €	- €	- €
5122	Editor Ass. (Postpro, Upload, Dalawranqler)		0 Days	320,00 €	- €	- €	- €
5181	Colorist (UHD+HD)		3 Days	600,00 €	- €	1.800,00 €	1.800,00 €
5181	Graphics		Days	500,00 €	- €	- €	- €
5126	Stillphotographer		0 Day	600,00 €	- €	- €	- €
	Piano Tuner		0 Days	- €	- €	- €	- €
5132	Make Up Artist		3 Days	350,00 €	1.050,00 €	- €	1.050,00 €
5130	Styling		0 Days	- €	- €	- €	- €
5184	Cable crew		0 Days/Pax	- €	- €	- €	- €
5811	Foley Artists		Days	- €	- €	- €	- €
5153	Host		0 Days	- €	- €	- €	- €
				Total 1:	59.620,00 €	8.162,00 €	64.982,50 €
2 Gagen und Honorare Casts/Artists							
5154	Orchestra		1 Flat	- €	- €	- €	- €
5157	Solists (Singer/Choir, Musician)		1 Flat	5.000,00 €	5.000,00 €	- €	5.000,00 €
5156	Conductor		1 Flat	- €	- €	- €	- €
5146	Main Cast		0 Days	- €	- €	- €	- €
5147	Supporting Cast		Days	- €	- €	- €	- €
5151	Ballet / Dancer		Days	- €	- €	- €	- €
5152	Speaker (Voice over)		1 Pax	350,00 €	350,00 €	- €	350,00 €
				Total 2:	5.350,00 €	- €	5.350,00 €
3 Equipment							
5446	Flight Cases Equipment incl. Steady+Sound		2 Days	5.000,00 €	10.000,00 €	- €	10.000,00 €
5426	Additional Equipment		0 Days	850,00 €	- €	- €	- €
5425	Material Camera		0 Flat	- €	- €	- €	- €
5436	Crane, Dolly, Pedestals, Drone, Remotesystems		0 Days	- €	- €	- €	- €
5434	Additional Equipment Crane, Dolly, Grip		0 Days	- €	- €	- €	- €
5435	Material Crane, Dolly, Grip		0 Flat	- €	- €	- €	- €
5432	Lightequipment		1 Days	5.000,00 €	5.000,00 €	- €	5.000,00 €
5433	Additional+Material Light		0 Flat	- €	- €	- €	- €
5428	Soundequipment		0 Days	200,00 €	- €	- €	- €
5429	Additional+Material Sound		0 Flat	155,00 €	- €	- €	- €
5419	Set Design		1 Flat	- €	- €	- €	- €
5427	SNG		0 Day	1.500,00 €	- €	- €	- €
5158	Rent Instruments		2 Days	1.000,00 €	2.000,00 €	- €	2.000,00 €
				Total 3:	17.000,00 €	- €	17.000,00 €
4 Travel- + Accomodation (see Att. under)							
5601	Hotel Crew		1 Flat	8.108,00 €	8.108,00 €	- €	8.108,00 €
5602	Train / Flights / Taxi		1 Flat	12.000,00 €	12.000,00 €	- €	12.000,00 €
5605/5606	Diets		1 Flat	4.046,00 €	4.046,00 €	- €	4.046,00 €
5610	Gasoline/KM/Parking		0 Flat	0,00 €	- €	- €	- €
5737	Border + Customer Costs		0	- €	- €	- €	- €
5731	Equipment Transports (Nico+Philipp)		2 Flat	2.500,00 €	5.000,00 €	- €	5.000,00 €
				Total 4:	29.154,00 €	- €	29.154,00 €
5 HDD/Sticks							
5524	HDD		6 Pieces	150,00 €	900,00 €	230,00 €	1.130,00 €
5524	Kopien USB		0 Stück	20,00 €	- €	- €	- €
				Total 5:	900,00 €	230,00 €	1.130,00 €

Projektnam: La Alhambra - Perianes
 Projektnummer: 2820
 Bearbeiter: Anne Baeker

6	Postproduction						
5506	Ingest Data Back Up / Transfer / Vorb. CC	25	Hours	45,00 €	1.125,00 €		1.125,00 €
5506	Prep CC, Workflow Exports	5	Times	90,00 €	450,00 €		450,00 €
5506	Conforming	0	Flat	900,00 €	- €		- €
5508	Avid Suite Opener	0	Days	275,00 €	- €		- €
5508	Avid Suite (exkl. Personal)	10	Days	189,00 €	- €	1.895,50 €	1.895,50 €
5503	CC (exkl. Personal)	3	Days	325,00 €	- €	1.000,00 €	1.000,00 €
5503	CC =>HD Trim Pass	0	Tag		- €		- €
5510	Titles (GER, ES, FR, ENG)	4	Languages	200,00 €	- €	800,00 €	800,00 €
5509	Subtitles	4	Languages	150,00 €	- €	600,00 €	600,00 €
5526	Soundstudio (GER VO)	1	Days	650,00 €	650,00 €		650,00 €
5529	Sound Edit + Mix (Soundmastering)	1	Flat	4.000,00 €	4.000,00 €		4.000,00 €
5531	Mastering A+V	4	Versions	337,50 €	- €	1.350,00 €	1.350,00 €
5511	Upload-Server / Storage Space	2	Times	50,00 €	100,00 €	30,00 €	180,00 €
5513	Trailer	1	Flat	500,00 €	500,00 €		500,00 €
5780	LTO Back Up	1	Flat	500,00 €	500,00 €		500,00 €
				Total 6:	7.325,00 €	5.735,00 €	13.050,00 €
7	Misc Costs						
5141	Security	4	Days	1.000,00 €	4.000,00 €		4.000,00 €
5401	Location Fee /Tickets	0	Days	2.500,00 €	- €		- €
5403	Parking area	1	Flat	0,00 €	- €		- €
5900	Funding Fees	1	Flat	10.000,00 €	10.000,00 €		10.000,00 €
5438	Electricity/ Generator	2	Days	500,00 €	1.000,00 €		1.000,00 €
5447	Livestream	0	Flat	2.500,00 €	- €		- €
5920	Courier / Telephone / Data	1	Flat	500,00 €	500,00 €	300,00 €	700,00 €
5650	Catering Team	4	Days	500,00 €	2.000,00 €		2.000,00 €
5651	Invitations/receptions	1	Flat				- €
5931	Copies + Office Stuff	1	Flat	200,00 €	200,00 €		200,00 €
5951	Fee Funding		%				- €
5921	Translations	1	Flat	0,00 €	- €		- €
5922	Musikdownloads (I-Tunes etc.)	0	Flat	100,00 €	- €		- €
5922	Rent Score	0	Minutes	150,00 €	- €		- €
5300	Insurance	1	%		- €		- €
				Total 7:	17.700,00 €	300,00 €	17.900,00 €
5167	Artist Social Insurance (5 %)				3.248,50 €		3.248,50 €
5166	Social Insurance Employees				2.877,60 €		2.877,60 €
	Productions costs (netto) - Coproduction Costs				150.424,60 €	20.293,00 €	170.717,60 €
	Handling Cost 7,5 %				11.281,85 €		11.281,85 €
	Production Fee 6 %				9.702,39 €		9.702,39 €
	Total Handling Cost (Euroarts)				171.408,83 €	20.293,00 €	191.701,83 €



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Arbeitstitel:	La Alhambra - Perianes			Prod.-Nr. 2820
Abteilung :	Musik/Tanz Produktion			
			% Satz	
A.	Total Production Costs netto			170.717,60 €
A1.	German Production Costs netto			150.424,60 €
B.	Overheads x % from A1.		7,5	11.281,85 €
C.	Fee x % from A1		6	9.702,39 €
	Total Budget incl. HU + Producer Fee			191.701,83 €
01.	ZDF/arte			75.000,00 €
02a.	Fundacion Falla			60.000,00 €
02b.	Fundacion IN KIND (Hotel)			5.708,00 €
02c.	Fundacion Falla via Cajasol			10.000,00 €
03.	EAMI IN KIND			6.993,83 €
04.	LFFL / CNC			24.000,00 €
05.	Mezzo			10.000,00 €
	Total Financing			191.701,83 €
	Result			0,00 €