

Useful information about Filming in Malta

2015 / 2016

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2015-2016 Analysis

By Malcolm Scerri-Ferrante, Managing Director & Production Executive at PCP Ltd

These are exciting times for Malta as the servicing industry continues to mature and local crew become more experienced.

The new government administration, elected in 2013, has appointed a new film commissioner. The commission has since become more pro-active. Calling a spade a spade, it still faces some challenges in trying to get all government entities to work in unison with the commission and the film industry, but a lot of progress is so far being made and we are optimistic that this progress will continue.

The biggest challenge for the industry is the overhaul of the process by which MEPA (Malta Environment Planning Authority) issues location permits in order to streamline them in a more efficient and faster way. It needs to introduce a more practical consideration rather than simply going by the book on minute details which may have no negative impact on the environment but which could have a detrimental impact on the immediate needs of the production. Nevertheless, so far the energy emitted from MEPA and the commission on this urgent need is a positive one and we trust that the permitting process will only get better over time.

Another big challenge for the government and commission is to ensure that the water film facility, formerly known as Mediterranean Film Studios, becomes active again. Following a court case in August 2014, the government regained control of the land by cancelling the lease since MFS was in arrears on its ground rent. As of December last year the situation was that government will need "2-3 months to put a business plan together". It will probably need at least another three months to select a new company or consortium interested in managing the facility, which must follow a tedious public tender. My personal opinion is that another six months of trial and error will then be required until the facility is up and running in a smooth and trustworthy manner. The good news is that meanwhile the government is very open to the idea of productions *four-walling* the facility or entering into any sort of agreement which ensures that productions requiring the tank will somehow be able to use it. We have already advised the commission to ensure the tank equipment is well-maintained during this transition period. The ultimate goal of the government is to turn this film facility into a first-class studio facility with sound stages. So we expect to see exciting progress with this water tank facility in the medium to long-term future.

In regards to the financial incentives, the new commission intends to enforce the policy of giving cash rebates only to work that takes place *on the ground* (ie: in Malta) and it would like to see a sincere effort by productions to hire as many locals as possible before resorting to hiring foreigners. By law, when granting the cash rebate, the commission cannot discriminate between a Maltese or another EU crew member or supplier. But it would still like to ensure that the cash rebate is somehow contributing towards the growth of the local fledgling film industry and not only creating a stimulus to the overall economy. Furthermore, new rules in the incentive regulations stipulate that productions must provide video interviews with cast and creatives in order to assist the commission with promoting Malta. We have already explained to the commission that this is not something productions can guarantee since some actors have the final say in regards to what interviews they are to accede to. We are pleased to note that the commission has been understanding on this matter and has adapted according to the sensitivities of the production.

On a final note, it is best to be aware that currently Malta's "A-crew" (ie: first-class crew) can constitute approximately 80% of a full crew. You are advised to budget a substantial allowance for foreign crew if there is more than one production filming or prepping at the same time on the island. Crewing can certainly become costly when another two sizable productions are already in progress.

Pros and Cons to Filming in Malta

THE PROS

- Malta can portray numerous countries such as Italy, the Middle East, Turkey and virtually any country in the Mediterranean. For example, Spielberg's *Munich* used Malta to depict seven countries. Kevin Reynold's *The Count of Monte Cristo* found almost 80% of its locations in the Maltese islands;
- Malta has the world famous water SFX tanks where films such as *U-571*, *White Squall* and *Raise the Titanic* were filmed;
- English is practically spoken by all;
- A stable and predictable climate with several hours of sunlight during the day. Hardly any rain for 5 or 6 months of the year;
- A cash rebate of between 20% and 27% on most expenditure (TV commercials excluded). There are no "hidden" fees for processing this rebate. Per diems and EU crew hires from outside Malta are eligible for rebate;
- Highly skilled tradesmen for set construction. Malta also specializes in life-size set builds and model-making of all kind of vessels;
- A cosmopolitan lifestyle, political stability, good weather and the Mediterranean sea makes Malta attractive for crews and actors to work and live in;
- Although costs in Malta are generally higher than in Eastern Europe, the island is still considered to be an affordable location. For example car rental prices are amongst the cheapest in Europe and 5-star hotel prices can generally be obtained between 85 and 160 Euros a night depending on the number of room-nights and time of the year;
- VAT at 18% (7% on hotels) is fully refundable including fuel but excluding restaurant bills. Producers are free to choose between using an auditor or their own production accountant to submit the reclaim application;
- Easy access to major European airports;
- Malta is a member of the European Convention on Cinematographic Convention. Malta also has a bi-lateral co-production treaty with Canada;
- There are no film unions in Malta. Wages, feast days and turnarounds are negotiable. Salaries are competitive when compared to Western European countries like UK, France, Italy and Spain; There is no strict overtime mentality and local shooting crews are usually flexible and willing to adapt, within reason, to new policies;
- Malta adopted the Euro in 1st January 2008, hence facilitating financial understandings and transactions;
- Malta is one of the safest countries in the world;

THE 'CONS'

- There are usually only one or maybe two Alexas, a couple Reds, some basic grip equipment with a couple dollies and an assortment of lighting that is usually enough for a commercial or a small-sized film package. The permanent stocking up of equipment on the island is limited and shipping prices are integrated or additional to rental fees when offering larger packages;
- Human resources in *key* crew roles are limited. For a small or medium budget film, a first-class Maltese film crew typically forms between 55% to 80% of the entire film's shooting crew depending mainly on how many productions are shooting at the same time.
- Since Malta is an island, many materials (eg: wood) have to be imported from the mainland. As a result, certain materials can be more expensive than on the European mainland. Moreover, such purchases are not eligible in the cash rebate. Fuel is also not eligible.
- No professional sound stages. Only warehouses are available and found on an *ad hoc* basis. Production offices, workspaces and storage facilities often need to be sought and set up (power/water/phones/internet/furniture) before ready for use.

Frequently Asked Questions (FAQ)

My production company is a resident of the EU. Since Malta is in the EU, do I need to pay VAT?

If you wish to operate in Malta under your Production Company, you have to pay VAT to retailers and certain suppliers in Malta who operate with a cash register system where they cannot remove the VAT at the point of sale. You also have to pay for certain services such as hire of transport, provision of catering and rental of immovable property (eg: hotels). Therefore if your production is expected to incur expenses of the kind mentioned in this paragraph, it would make financial sense to have your company registered with the Maltese VAT department in order that the respective VAT is retrieved in what is usually the most efficient way (through Malta rather than through your country). You do NOT need to pay VAT for other expenses such as production services (being company or crew) or hire of movable property.

I don't want to pay any VAT because I will incur interest by my bank whilst I wait for the refund.

All foreign producers have to cash flow any element of VAT that is required on their production costs. Our long list of production services unfortunately does not include providing cash flow.

I am told the VAT will be refunded within a maximum of five months. How real is this in practise and are there any 'hidden' complications?

There are typically no complications. However it is important to clarify the time-line which can easily be misunderstood. When your Production Company is registered with the VAT Department we will be entitled to submit/file a refund application, officially called the "Return" document. The submission dates given are usually once every four months.

In June 2010 the PCP reached an arrangement with the VAT Department to allow for a closer submission date by means of a "manual process". For example, a production registered in mid-June 2015 received its first *Return* period dated 31st July 2015 (meaning covering expenses up to 31st July), with a submission/filing date of 15th September 2015 (meaning it must be given to the VAT office not later than this date and department processing will only begin from this date). VAT incurred in June and July for this production will be typically refunded five months after the submission date – in this case five months after the 15th September, which means by the 15th February 2016.

Therefore, whilst the processing time with the VAT department is five months, the time window between actual expenditure made on the ground and the refund is eight months. This time window used to be longer before the "manual process" described above was agreed with the department. Also, with the new agreement, after the first submission subsequent the department is open to receiving the *Returns* **monthly**.

If the government's refund process time is delayed beyond five months from the filing date, the government promises to pay an interest which is close to 1% for each whole month. Payment will be in the form of a cheque issued by the Central Bank of Malta and this may be deposited in any standard bank outside Malta. Keep in mind that banks usually need a good number of weeks to clear foreign cheques.

A good local Production Accountant or local Production Manager would ensure that all paperwork for your expenses is in the right order to avoid objections of any part of the refund. You can register and apply for the VAT refund through an auditing firm or the cheaper route would be to go through your own local production accountant if he/she has adequate experience in the film industry.

I am told that I need to engage crew as "employees" and hence I need to set up a Maltese company or use a local service company as an employer. How much of this is true?

This is untrue. You can hire freelancers or employ crew on a payroll without the need of a local company. For the latter you will need to register for a tax number known as "PE".

When you are forming a local construction team that consists of more than 15 or 20 people, you will usually discover that these people are not registered with the tax authorities as free-lancers (ie not self-employed) and therefore they are unable to issue a legal invoice. Therefore, for large construction teams it will usually become necessary to put the team on the payroll and engage them as "employees". However keep in mind that:

- 1) You have the choice to do the payroll through a service company (usually at a charge of 10% or more) OR through your own local production accountant which can be more cost-efficient even if a payroll clerk needs to be hired;
- 2) You do NOT need a local service company to hire the shooting crew or to hire construction teams and neither to apply for the VAT refund or to become eligible for the Financial Incentives.
- 3) Over 90% of all films shot in Malta engage the shooting crew as “contract workers” (ie freelancers) and not as employees. Like local suppliers/vendors, the crew invoices the production with VAT where applicable. Some individuals are exempt of charging VAT depending on their classification with the Department.

Notwithstanding the above, the employment laws in Malta are now in line with the EU to prevent employers from abusing their employees where they may be forced to work on a free-lance basis in order to forfeit certain benefits and rights. If your hired crew member will be depending on your production for over 75% of his annual income, if he will not be using his own tools of trade and if he hits other criteria set by the Department of Labour it is likely that putting that crew member on the payroll is more appropriate. This is best considered if crew members are hired for over six months in a calendar year.

How is the weather in winter in Malta? Is it true there is “sunshine all year round”?

Malta is known to be “the sunny island” also in the winter but this is relative to most of the rest of Europe where winters are harsher. There is no snow in Malta but there can be significant rain and clouds during the winter. A safe rule of thumb is to allow a *minimum of 1.5 days* of weather cover sets for every shooting week between October and March. Having said this it is not unusual to have several weeks of summer-like sunshine in the middle of winter.

Withholding Taxes

All performers (actors and stunt persons) employed in Malta require a 10% withholding tax on the portion of their contract that pertains to their filming days in Malta. This tax can usually be offset against tax paid overseas since Malta has double taxation agreements with most countries.

There is no withholding tax on foreign crews working in Malta. These can be engaged as contract workers (by invoice). There is the option to employ foreign crews on a Maltese payroll in which case there is a fixed withholding tax of 15%. No social security payments (fringes) will need to be paid in this case. For crew employed for over six months in any calendar year, such withholding tax will differ.

Visas

Passport holders from the EU and North America do not need a visa to enter Malta. Also note that Malta is part of the Schengen area, a recognized zone within Europe. So any Schengen visa will be also valid for Malta. Most third world countries need visas to enter Malta.

Work Permits

Non-EU nationals working on a film need a work permit in order to abide 100% with the Maltese law. In the case of US nationals or first-world countries which do not need a visa to enter Malta, this work permit can be applied for either before entering Malta or after landing. As long as the application is lodged as soon as possible after landing, the situation will not hinder the crew member's ability to work.

In the case of crew or actors with passports from third-world countries, the work permit becomes necessary before landing as it is tied with the entry visa required in order to land in Malta. It is therefore advised to identify such personnel well in advance before they are required to travel to Malta. Obviously there are situations when there is no time, in which case special exceptions can be made with the assistance of the Malta Film Commission. The alternative "emergency" solution is for that third-world national to enter Malta as a tourist and have his/her work permit application fast-tracked immediately upon landing in order to remain within the boundaries of the law.

Generally speaking, Malta is very open to having foreign performers from all nations work on film sets as it does not impose any creative restrictions on any production. It is also open to having foreign (non-EU) crews work in Malta as long as a genuine effort is made to utilize qualified locals that are available and as long as local trainees are placed, especially if incentives are being used. Malta's primary interest is to ensure the film is generating a local economic activity.

FAQ - Malta's Cash Rebate

1. How much is the rebate?

It is in the form of a cash rebate up to 25% for qualifying expenditure given to a production that passes the Cultural Test. Productions that have substantial Maltese cultural content (such as portray Malta as itself) can obtain an additional 2%.

2. What is the benefit based on?

There is no longer any “discrimination” between Maltese or other EU-based companies or crew. So, for example, costs of a Maltese crew member and a German crew member, being both from the EU, are both eligible provided they are not Heads of Departments (see Exclusions below). The benefit is based on the cost incurred during preparatory and filming works taking place in Malta and not based on whether the “biller” is Maltese or not. (However please note Point 5 below which is an exception.) The film commission which administers this incentive would however like to see a genuine effort to hire locals where possible.

3. Is the amount of eligible costs tied in any way to the budget total?

Yes. Eligible costs cannot exceed 80% of the production budget. The “production budget” is understood by the Malta Film Commission to be the “whole budget”, including Above-the-Line, financing fees and producer overheads.

4. What do you mean by insurances “procured in Malta” is eligible? Is it important if the biller is a Maltese company or not?

Yes. The MFC clarifies that any insurance has to be procured in Malta in order for it to be eligible.⁽¹⁾

5. Who can access the relief?

Feature films, TV films, TV Series or Mini-Series, Animation and Creative Documentaries can all apply for the incentives.

6. Does eligible spend include the following?

Foreigners working in Malta? Yes as long as they are EU citizens or residents. Note Heads of Departments are excluded as described below.

Finance Fees? No
Bond Fees? No
Per Diems? Yes

7. How certain is it? (i.e.: are the criteria objective or subjective?)

Any audiovisual production that qualifies according to the details set out in the “Guidelines to the Regulations” is eligible for the financial incentives. The criteria are objective.

8. What percentage of the film has to be shot in this country/state and what percentage of the spend needs to be spent here?

There is no minimum percentage country shoot for Malta. These incentives are available to productions with budgets of over €100,000. Productions with less than that budget are considered “low-budget” or “difficult productions” and are eligible to qualify for up to 32% as a cash rebate.

9. Where do the funds come from?

From a specially allocated fund (direct government subvention) with a proviso in the law for more funds to be applied for should the current fund not suffice for that period. The fund is administered by the Malta Film Commission.

10. What is included and excluded and capped?

A full list of Exclusions and Inclusions follows.

Inclusions:

Labour
Accommodation for BTL*
Per Diems up to €70 per person per day
Air Travel and Air Freight within the EU for BTL*
Location Fees
Professional services (bank, insurance etc) procured in Malta
Animals
Audio Rentals
Catering and craft services
Constructions and adaptation of ships
Diving Services
Electricity
Entertainment
Generators
Grip & Camera & Electrical equipment Rental
Ground Transport & Facility vehicles
Laundry and Cleaning Services
Production Service Company Fees
Rental of Marine Craft
Rental of office furniture and offices
Rental of planes/helicopters
Rental of spaces and warehouses
Rental of props from recognised suppliers if in EU but not in Malta
Rental of water tanks and studio facilities
Repairs and restorations
Scaffolding Rental
Security services below the line
Rental of Set Dressing
SFX Services, crew and equipment
Shipping within the EU
Telecommunication
VFX services, crew and equipment
Wardrobe rentals
Miscellaneous services
Post-Production (Capped at 150,000 Euros)

Exclusions:

Purchases of any kind including supplies, materials (e.g. wood), and fuel.
Heads of Departments. (Read paragraph below).

Other Caps:

All Above-The-Line expenses, including accommodation related to ATL personnel and salaries for local Day Players (but not extras), together with all Heads of Departments in the Below-The-Line are capped at €200,000 as one total.

* Accommodation and travel costs for Above The Line personnel can sometimes be allowed within limits.

11. Who decides?

The Malta Film Commission decides in monthly board meetings.

12. How does the mechanism work and what is the process?

At least 30 days prior to filming in Malta, a production must file an "Application for Provisional Approval Form" with the Malta Film Commission, along with other requirements such as a detailed estimated budget, a top sheet of the overall budget and a filming schedule.

Within three weeks, the Malta Film Commission will issue a "Certificate of Provisional Approval" indicating the percentage level of rebate on the basis of the Cultural Test.

Once filming is completed, the production files an "Application for Final Approval" with the Malta Film

Commission, including a detailed budget of their actual spend along with the receipts of that spend to be verified.

The final approval is granted on review of a final application, including audited accounts and a detailed analysis of the production expenditure in Malta.

The cash rebate is forwarded to a qualifying production no later than five months from the date of the filing of the final application. In the case of the final actual expenditure being more than 10% of the original estimated expenditure (an increase of up to 10% is catered for in the "Certificate of Provisional Approval"), the production company can file a resubmission along with the "Application for Final Approval" along with the actual expenditure, and this is once again processed according to the score-sheet and guidelines.

13. What are the audit requirements?

There is a nominal audit fee for work conducted by a government-appointed auditor ranging from €2000 to €6000 depending on the budget of the production. This is paid out of the rebate sum and is itself eligible for rebate.

14. If an official co-production is required, what are the conditions for obtaining co-production status, the co-production guidelines and what are the tax consequences?

A co-production is not required with Malta for the financial incentives to be obtained. Neither is a production required to use a local service company.

15. When will the money be received?

No longer than five months from the date of the filing of the "Application for Final Approval" by the qualifying production.

16. Is there a "cap" on the amount available, both on a film by film basis and in any fiscal year?

There is no cap but there is a proviso in the law for further funds to be applied for in the event of the current fund not covering the rebates due. Rebates can also be granted from the following fiscal year should a new allocation come into force and the five month deadline not be exceeded.

17. What is the current sales tax rate (%) in this country/state?

Value Added Tax (VAT) is currently 18%. (7% on hotels)

18. Is sales tax recoverable and if so on what?

Yes, VAT is fully recoverable on all goods and services utilized by a production company and is recoverable (for film production companies only) also on hotels and accommodation costs and fuel. As a "foreign entity" operating in Malta producers cannot avoid paying VAT entirely and must pay VAT on the rental of immovable properties (e.g. hotels, tank rental), transport and catering, all of which is refundable.

19. If sales tax is recoverable, when can the production company expect to get the sales tax back?

VAT refunds are affected within five months of the date of expiration for furnishing the VAT return for the particular VAT period (or from the day that the said VAT return is made if an exception is granted by the department to submit the return before the date of expiration for normal submission). Financial incentives are calculated net of VAT.

20. To what extent will cast and crew travelling to this country/state be taxed there? (i.e.: What is the withholding tax regime like, national insurance contributions, social security charges etc..)

Foreign crews are exempt from paying any taxes in Malta. Actors and stunt performers are obliged to pay 10% of their income earned during their working time in Malta. Payment would apply only to the portion of the schedule filmed in Malta or days worked in Malta. Double taxation agreements exist between Malta and several countries. Under normal rules, so as to be exempt from paying social security contributions in Malta, an expatriate has to provide official evidence to the Maltese authorities that he or she are paying national contributions elsewhere. In the case of the film industry, an exemption from payment of social security contributions can be obtained on the basis that the expatriate employees would only be present in Malta for a short period of time and in connection with a film production. A production company can make a block application listing all respective cast and crew expatriates and their details. The Department of Social

Security subsequently issues one “en bloc” exemption from Maltese social security contributions covering all said employees.

21. Are there any other taxes or costs that producers should know about? (i.e.: corporation tax on the production company etc.)

No other taxes are imposed on foreign production companies shooting temporarily in Malta.

22. Are there any additional incentives or other advantages that producers should know about when considering bringing a production to this country/state? (i.e.: Free or reduced location fees, use of police etc.)

The Government of Malta offers certain public locations and spaces such as warehouses for set building at nominal or reduced fees to production companies shooting in Malta. There is also Fort Ricasoli, a popular arena for building sets against a real periodic background, which is offered at a nominal fee. (<http://www.pcpmalta.com/popular-backlot---fort-ricasoli.html>)

23. What international treaties exist with Malta?

Malta is signatory to the European Cinematographic Co-Production Treaty and can therefore co-produce with all countries signatory to the convention. A bi-lateral co-production treaty with Canada also exists.

24. If a company is commissioned to build a boat as a set, do labour and material costs still have to be separated for the purpose of excluding the material costs from the incentive scheme?

No. The Malta Film Commission clarified that boats constructed in this manner, as a contracted service, are fully eligible.⁽¹⁾

25. Are there any special conditions for receiving the cash rebate?

A number of trainees need to be attached to the production and clips of interviews about Malta need to be obtained from the creative personnel. The Film Commission would also like to have the first refusal option for purchasing props or set dressing items, and for any donations for the same items.

26. Is double-dipping allowed?

The most important factor is that the “total” state aid received for the production does not exceed 50% of the budget or 60% in the case of a co-production.

27. Is there a need a Maltese producer or a Maltese service company to apply for the cash rebate?

No. You can apply as a foreign entity. A qualified Maltese producer or production executive or PSC will generally be very instrumental in guiding the production throughout the entire process, but the hire of such is not a mandatory requirement as in other countries such as Canada, Hungary or South Africa.

Weather in Malta

In Brief: Mediterranean; Mild, rainy winters; Hot, dry summers.

The climate in Malta is generally warm. Rainfall is almost negligible between June and August, where the temperature at that period is the hottest ever, averaging about 35 celcius (95F). It does not snow in Malta. Below are monthly averages taken over a period of between 18 to 30 years:

| | Highest Recorded | Daily Average Temperature in °C | | Lowest Recorded | Sea Temperature | Daily hours of Sunshine | Rainfall in mm |
|-----------|------------------|---------------------------------|------|-----------------|-----------------|-------------------------|----------------|
| | | Hi | Lo | | | | |
| January | 22.2 | 16.3 | 10.1 | 3.9 | 15.4 | 5.46 | 97.9 |
| February | 22.7 | 16.3 | 9.8 | 2.6 | 14.9 | 6.36 | 64.7 |
| March | 33.5 | 18.0 | 11.2 | 4.8 | 15.0 | 7.33 | 38.2 |
| April | 29.4 | 20.2 | 12.9 | 6.5 | 15.9 | 8.46 | 28.7 |
| May | 34.5 | 24.5 | 16.4 | 10.5 | 17.5 | 9.99 | 11.5 |
| June | 39.8 | 28.9 | 20.2 | 14.8 | 21.1 | 11.23 | 2.6 |
| July | 43.1 | 31.7 | 22.6 | 17.4 | 24.1 | 12.15 | 0.3 |
| August | 43.0 | 32.1 | 23.5 | 18.0 | 25.8 | 11.36 | 7.2 |
| September | 39.2 | 28.8 | 21.5 | 16.2 | 25.2 | 9.00 | 74.0 |
| October | 33.5 | 25.5 | 18.6 | 11.3 | 23.2 | 7.22 | 69.1 |
| November | 28.9 | 21.3 | 14.9 | 5.7 | 20.6 | 6.50 | 119.4 |
| December | 24.6 | 17.6 | 11.6 | 3.8 | 17.4 | 5.20 | 107.7 |

Typical Timelines

CONSTRUCTION AT EX-MEDITERRANEAN FILM STUDIOS

Below are some schedule guidelines based on popular set builds. These are for ballpark purposes only showing the typical minimum and maximum duration. The exact schedule depends on the set plans and the availability of skilled labour force at the time.

Setup of a **gimbal** of 15-30m and affixing a set piece on it – **4 to 6 days**

Construction of a **gimbal** (1 axis) for a 15m life size section – **3 weeks minimum**

Construction of **30m life size period ship section** with two masts with partial rigging and sails, in a fixed position in the tank – **7 to 9 weeks**

Construction of **15m life size period ship section** with one mast with partial rigging and sail, in a fixed position in the tank – **5 to 7 weeks**

Construction of an **8.5m model** of a period ship at a scale of 1:10 – **5.5 to 6 weeks**

Construction of an **interior set of 115 sqm** and 3m high - **4 to 6 weeks**

Construction of a **full ship 50m long, 27m high** (waterline to deck) and 45m mast height – **4 to 5 months**

LOCATION PERMITS

Council permits (officially called “approvals”) for filming in towns and villages – 1 to 2 weeks. Note select towns as Mdina usually require the signatures of residents in the effected areas before permit processing is started. However for simple shoots some permits can be processed within a week once signatures are collected.

Road closure permits from the Transport department – 1 to 2 weeks. Note council approval would also be required in most cases.

MEPA permits for locations protected under historical/environment laws need a minimum processing time of 3 weeks. MEPA has promised to fast-track permits for commercials. It is not impossible to get a permit within one week but this depends mostly on the availability of the permit officer at the time of application, the demands of the production and whether the application is completed in a comprehensive manner (ie: with all details of the intended shoot known and declared). It is worth noting that currently sand-downing is a sensitive issue for MEPA due to an incident in 2010 involving a production (not serviced by PCP) that did not adhere strictly to permit regulations. MEPA permits sometimes involve bank guarantees that the production has to cash-flow and which can typically range from 5,000 to 25,000 Euros. Bank guarantees are typically released within one week of releasing the location.

EQUIPMENT SHIPPED OR FREIGHTED FROM THE MAINLAND

We ship most of our equipment from Germany. Equipment trucks brought overland usually require up to 4 days to arrive. In autumn and winter it is advisable not to rely on the last boat crossing. Equipment freighted in by air from Munich, typically for camera gear, usually takes 24 hours from rental house to film set. It is advisable to book space in advance when freighting in full gear.

VAT REFUNDS

The PCP has a special arrangement with the VAT department to submit client's returns on a monthly basis instead of the regular quarterly basis. A return is typically filed within 2 months after the date of expenditure and the VAT office typically takes 5 months to refund VAT.

CASTING

There is no casting agency on the island. Casting for extras or day players is done through a local casting director or coordinator, of which only one or two experienced ones exist. Extras for “sword & sandals” stories are usually easiest because they are the most popular shoots taking place in Malta and past databases can be utilized. Casting for these can usually happen within 1 to 2 weeks depending on whether 30 or 100 extras are needed. On the other hand, searching for 100 quasi model-like ‘youngsters’ over 23 of age for a chic party look in a Bacardi commercial took 3.5 weeks of intensive casting.

A Rough Budget Guideline

Note: All weekly rates are based on 6-days and generally 11 shooting hours per day.

A daily rate is 1/6 of the weekly rate

Unless indicated otherwise, only "local" crews are listed below.

Salaries are EUR based. Exchange rate used with the USD is 1.19

| CREW RATES | | Euro | | US Dollar | | Available crew in Malta |
|---------------------------------------|--------|------|------|-----------|------|-------------------------|
| | | Low | High | Low | High | |
| Production | | | | | | |
| Line Producer | Weekly | neg | neg | neg | neg | * |
| PM (depending on experience) | Weekly | 1800 | 4000 | 2142 | 4760 | * |
| Production Supervisor | Weekly | 1200 | 2000 | 1428 | 2380 | * |
| Production Coordinator | Weekly | 1000 | 1200 | 1190 | 1428 | * |
| Prod. Coordinator (non-local) | Weekly | 1500 | 2200 | 1785 | 2618 | n/a |
| Asst. Prod. Coordinator | Weekly | 800 | 900 | 952 | 1071 | * |
| Production Secretary | Weekly | 500 | 750 | 595 | 893 | ** |
| Production Accountant | Weekly | 750 | 1200 | 893 | 1428 | * |
| Accounts Assistant | Weekly | 600 | 750 | 714 | 893 | ** |
| Accounts Clerk | Weekly | 420 | 560 | 500 | 666 | **** |
| Production Assistant | Weekly | 450 | 600 | 536 | 714 | ** |
| Office Runner | Weekly | 390 | 510 | 464 | 607 | ** |
| | | | | | | |
| Locations | | | | | | |
| Location Manager (non-local) | Weekly | 1500 | 2200 | 1785 | 2618 | n/a |
| Location Manager | Weekly | 1050 | 1250 | 1250 | 1488 | * |
| Location Scout | Weekly | 700 | 1200 | 833 | 1428 | * |
| Location Coordinator | Weekly | 750 | 950 | 893 | 1131 | * |
| Assistant Location Manager | Weekly | 700 | 910 | 833 | 1083 | ** |
| Location Assistant | Weekly | 500 | 700 | 595 | 833 | ** |
| Location Runner | Weekly | 420 | 550 | 500 | 655 | ** |
| | | | | | | |
| Assistant Directors | | | | | | |
| 2nd 2nd AD | Weekly | 1000 | 1240 | 1190 | 1476 | * |
| 3rd Assistant Director | Weekly | 750 | 1000 | 893 | 1190 | * |
| Set Production Assistant | Weekly | 600 | 650 | 714 | 774 | * |
| Crowd PA | Weekly | 550 | 650 | 655 | 774 | * |
| | | | | | | |
| Art Department | | | | | | |
| Assistant Art Director | Weekly | 800 | 950 | 952 | 1131 | * |
| Art Department Coordinator | Weekly | 750 | 850 | 893 | 1012 | * |
| Art Department Assistant | Weekly | 500 | 650 | 595 | 774 | * |
| | | | | | | |
| Construction | | | | | | |
| Skilled Labour Head of Dept (1) | Weekly | 850 | 900 | 1012 | 1071 | *** |
| Standby Carpenter/Painter (1) | Weekly | 750 | 865 | 893 | 1029 | ** |
| Skilled Labour (Carpenters etc) (1) | Weekly | 650 | 750 | 774 | 893 | **** |
| Stagehands (1) | Weekly | 500 | 630 | 595 | 750 | **** |
| Important: See fringe note (1) below. | | | | | | |

* 1-2 available

** 3-5 available

*** 6-10 available

**** 10+ available

| CREW RATES | | Low | High | Low | High | Available crew in Malta |
|-------------------------------|--------|------------|-------------|------------|-------------|--------------------------------|
| Props/Set Dressing | | | | | | |
| Local Supervising Propman | Weekly | 800 | 900 | 952 | 1071 | * |
| Armourer (firearms) | Weekly | 800 | 1400 | 952 | 1666 | * |
| Picture Car Coordinator | Weekly | 750 | 900 | 893 | 1071 | * |
| Props Leadman | Weekly | 770 | 1000 | 916 | 1190 | * |
| Props Buyer | Weekly | 700 | 900 | 833 | 1071 | * |
| Stand By Props | Weekly | 650 | 900 | 774 | 1071 | * |
| Department Coordinator | Weekly | 650 | 900 | 774 | 1071 | * |
| Assistant Set Dresser | Weekly | 650 | 900 | 774 | 1071 | * |
| Signwriter | Weekly | 850 | 900 | 1012 | 1071 | ** |
| Leather Worker | Weekly | 650 | 900 | 774 | 1071 | ** |
| Head Sculptor | Weekly | 800 | 1000 | 952 | 1190 | ** |
| Calligrapher | Weekly | 500 | 600 | 595 | 714 | ** |
| Drapesperson | Weekly | 500 | 900 | 595 | 1071 | ** |
| Sculptor | Weekly | 500 | 900 | 595 | 1071 | ** |
| Props Labour | Weekly | 500 | 750 | 595 | 893 | ** |
| Greensman | Weekly | 420 | 600 | 500 | 714 | * |
| Assistant Greensman | Weekly | 400 | 550 | 476 | 655 | *** |
| Plasterer/Moulder | Weekly | 500 | 800 | 595 | 952 | ** |
| Store Keeper | Weekly | 400 | 600 | 476 | 714 | ** |
| Grips | | | | | | |
| Key Grip | Weekly | 1200 | 1500 | 1428 | 1785 | * |
| Gripman | Weekly | 780 | 920 | 928 | 1095 | * |
| Grip Assistant | Weekly | 700 | 810 | 833 | 964 | ** |
| Costume | | | | | | |
| Wardrobe Supervisor | Weekly | 1200 | 1500 | 1428 | 1785 | * |
| Department Coordinator | Weekly | 750 | 950 | 893 | 1131 | * |
| Wardrobe Assistant | Weekly | 630 | 750 | 750 | 893 | ** |
| Seamstress | Weekly | 750 | 900 | 893 | 1071 | ** |
| Dresser | Weekly | 650 | 800 | 774 | 952 | ** |
| Leatherworker | Weekly | 630 | 900 | 750 | 1071 | **** |
| Dyer | Weekly | 700 | 900 | 833 | 1071 | **** |
| Cleaner/Washer | Weekly | 420 | 500 | 500 | 595 | **** |
| Make Up/Hair | | | | | | |
| Key Make Up or Hair | Weekly | 950 | 1500 | 1131 | 1785 | * |
| Hair & Make Up Artist | Weekly | 770 | 1000 | 916 | 1190 | * |
| Make Up/Hair Assistant | Weekly | 650 | 750 | 774 | 893 | ** |
| Crowd Makeup/Hair | Weekly | 625 | 750 | 744 | 893 | *** |
| Electrical | | | | | | |
| Gennie Operator (loan-out) | Weekly | 900 | 1200 | 1071 | 1428 | *** |
| Electrician (mainly loan-out) | Weekly | 900 | 1200 | 1071 | 1428 | *** |
| Rigger | Weekly | 750 | 950 | 893 | 1131 | *** |

| CREW RATES | | Low | High | Low | High | Available crew in Malta |
|---|--------|------------|-------------|------------|-------------|--------------------------------|
| | | | | | | |
| Camera/Video/.Sound | | | | | | |
| 1st AC | Weekly | 1500 | 1800 | 1785 | 2142 | * |
| 2nd AC | Weekly | 1110 | 1250 | 1321 | 1488 | * |
| DIT | Weekly | 900 | 1200 | 1071 | 1428 | * |
| Video Operator | Weekly | 700 | 900 | 833 | 1071 | * |
| Video Assistant | Weekly | 450 | 750 | 536 | 893 | * |
| Camera Runner | Weekly | 520 | 600 | 619 | 714 | * |
| Soundman (Wildtracks, 2 nd Unit) | Daily | 160 | 200 | 190 | 238 | * |
| Sound Assistant | Weekly | 550 | 910 | 655 | 1083 | * |
| Cable Guy | Weekly | 420 | 550 | 500 | 655 | *** |
| Transport | | | | | | |
| Transport Coordinator | Weekly | 810 | 1050 | 964 | 1250 | * |
| Transport Captain | Weekly | 600 | 750 | 714 | 893 | * |
| Runners/Drivers | Weekly | 510 | 720 | 607 | 857 | **** |
| Casting | | | | | | |
| Casting Director | Weekly | 1000 | 1200 | 1190 | 1428 | * |
| Extras Casting Coordinator | Weekly | 750 | 900 | 893 | 1071 | * |
| Casting Assistant | Weekly | 550 | 650 | 655 | 774 | ** |
| Crowd Marshall | Weekly | 550 | 600 | 655 | 714 | ** |
| Other | | | | | | |
| SFX Technician | Weekly | 850 | 1050 | 1012 | 1250 | ** |
| SFX Assistant | Weekly | 750 | 850 | 893 | 1012 | ** |
| Safety Diver | Daily | 145 | 175 | 173 | 208 | *** |
| Stuntman | Daily | 250 | 400 | 298 | 476 | ** |
| Nurse | Weekly | 800 | 900 | 952 | 1071 | *** |

| CAST RATES | |
|---------------------------------|---------|
| Day Player incl buy outs | Per day |
| Extras 11hrs, excl. adjustments | Per day |
| Extras' adjustments/allowances | each |

NB: See "Other Fees" below on mandatory tax for extras

| LOCATIONS PERMITS/FEES | |
|-------------------------------|-------|
| Private | Daily |
| Local Council donations | Daily |
| Government | Daily |

| TRAVEL & LIVING | |
|----------------------------|-------|
| Hotel Accomodation 5 star | Daily |
| BTL Per Diems | Daily |

| Low | High | Low | High |
|------------|-------------|------------|-------------|
| 200 | 400 | 238 | 476 |
| 65 | 70 | 77 | 83 |
| 10 | 28 | 12 | 33 |

| Low | High | Low | High |
|------------|-------------|------------|-------------|
| 233 | 3000 | 277 | 3570 |
| 233 | 700 | 277 | 833 |
| 233 | 700 | 277 | 833 |

| Low | High | Low | High |
|------------|-------------|------------|-------------|
| 85 | 160 | 101 | 190 |
| 40 | 70 | 48 | 83 |

| Low | High | Low | High |
|------------|-------------|------------|-------------|
| | | | |

| CATERING | | | Low | High | Low | High |
|------------------------------|----------|--|-----|------|-----|------|
| One meal incl crafts service | Per head | | 24 | 33 | 29 | 39 |

| TRANSPORT | | | Low | High | Low | High |
|--|-----------|--|------|------|------|------|
| Self-drive car, small | Daily | | 19 | 23 | 22 | 27 |
| Chauffer-driven mercedes | Hourly | | 19 | 21 | 22 | 25 |
| 7-Seater minivan | Daily | | 38 | 50 | 45 | 60 |
| Make Up/Wardrobe Trailer (excl moves) | Daily | | 233 | 300 | 277 | 357 |
| Artiste Camper (excl moves) | Daily | | 233 | 400 | 277 | 476 |
| Transit Van | Daily | | 40 | 50 | 48 | 60 |
| Camera Truck 18ft-28ft | Daily | | 185 | 250 | 220 | 298 |
| Equipment Van 15ft | Daily | | 80 | 120 | 95 | 143 |
| Truck's shipping/return/ferry/port/agent | Allow | | 2600 | 5000 | 3094 | 5950 |
| Diesel | Per Litre | | 1.30 | 1.40 | 1.55 | 1.67 |

| OFFICE COSTS | | | Low | High | Low | High |
|---|----------|--|-------|-------|-------|-------|
| Rent per small office incl. basic furniture | Weekly | | 140 | 210 | 166 | 249 |
| Office block excl. coms installation | Monthly | | 2350 | 3500 | 2797 | 4165 |
| Copy Machine incl installation, transport | Monthly | | 300 | 400 | 357 | 476 |
| Copy Charges (incl. toner costs) | Per Copy | | 0.012 | 0.047 | 0.014 | 0.055 |

| UNIT COSTS | | | Low | High | Low | High |
|--------------------------|----------|--|------|-------|-------|-------|
| Police | Per Hour | | 8.50 | 12.00 | 10.12 | 14.28 |
| Walkie Talkies per radio | Per Day | | 5.00 | 7.50 | 5.95 | 8.93 |

| OTHER FEES | | | Low | High | Low | High |
|-----------------------------------|-------|--|------|------|-----|------|
| Construction employee fringes (1) | % | | 14.0 | 20.0 | n/a | n/a |
| Extras fringes (mandatory tax) | % | | 15 | 15 | n/a | n/a |
| Withholding tax for performers | % | | 10 | 10 | n/a | n/a |
| Auditor's VAT refund fee (2) | Allow | | 550 | 2500 | 655 | 2975 |

(1) Employee fringes are applicable to all crew who are not self-employed (ie: who cannot invoice with a VAT number). These fringes are 'normally' applicable to construction crew if the team is over approx 10. This matter is also dependent on availability.

(2) VAT reclaims can be done through an auditor or through your local accountant if he/she has experience in doing them. Auditor fees depend mainly on the amount of paperwork involved and how format-friendly the accounts are presented.

(3) It is important to note that the low and high rates are not contingent only on the budget but also very much a matter of the market forces at the time and any limitation in human resources.

(4) The rate of exchange between the EUR and the USD is a middle rate taken from www.xe.com and is only indicative.

Ways on how to structure your production legally in Malta

The following options are all acceptable for cash rebate and vat refund purposes.

Option A

Set up a Limited Liability Company in Malta as a Special Purpose Vehicle (SPV). The PCP can act as the shareholder and will coordinate the entire setup, liquidation and statutory requirements. The PCP will ensure your SPV can take advantage of all refunds possible;

Option B

Operate under your foreign production company without the need of any local company. The PCP can set you up for all local registrations required in order to hire and/or employ crew. It will assist with opening a bank account in your company's name, registering for VAT and you will be set up to take advantage of all refunds possible;

Option C

Operate under your foreign production company and utilize PCP's client bank account facilities for payments. The PCP will set you up for all local registrations required for hiring or employing crew, VAT and to take advantage of all refunds possible;

Option D

Operate through a production service company such as the PCP which would operate on your behalf as the local legal entity representing you;

Working with the Producer's Creative Partnership (PCP)

The wide range of services of the PCP include:

1) **Production Consultation** for development or early prep or for the financial incentives procedure or for the production process. In the latter case we would usually assign a non-exclusive Production Executive;

2) **Part-servicing** such as setting up your legal structure in Malta or overseeing the management of a complex location or organising aerial photography;

3) **Full-service**;

Our "full-service" includes the below:

- **MALTA BUDGET** - The PCP would put together a Malta budget based on the creative and financial critical assumptions made by the Producer. The budget will be properly fringed and sub grouped for the purposes of identifying spend that is eligible for the cash rebate. We would also identify accordingly those costs which don't qualify for the rebate. If the PCP is engaged solely as a Production Services Company we would not be responsible for "controlling" Maltese spend or managing the crew but we would advise the Producers on all aspects of the Maltese expenditure.
- **SCHEDULE** - We would advise on any scheduling issues that could have a financial or logistical impact on the scheduling of the movie. This would include advising on Maltese Public Holidays, shooting on the island of Gozo, alternating the structure of shooting days/weeks, opportunities to change work weeks, etc.
- **LOCATIONS** - We would advise on the permitting and contracting of all filming locations (and warehouse 'stage' facilities if applicable) and unless the Producer requested otherwise we would play an integral part in the negotiating process to ensure that the production achieved the best possible rates and conditions. Given our achievements to date in negotiating competitive deals in every area of local spend we consider this to be an important part of the expertise and local 'know how' we provide. We also have useful contacts within the government which is necessary when it comes to the permission process.
- **LOCAL CREW HIRE** - We would advise on the hire of the most talented and skilled Maltese crew available. In the budgeting stage we would also identify those grades we feel should be considered as "foreign hires" rather than local. All crew would be contracted by the production company through the PCP for payment purposes only, unless decided otherwise with the Producer. In the past we have been successful in holding the line on local crew rates even when some foreign production companies have inflated rates as a result of what they see as market forces.
- **INSURANCE** – Unless already existing in the producer's film insurance, we would advise on obtaining a local General Liability policy based on the limits of liability set by the Producer. In addition it is local industry practice to purchase a Personal Accident Policy for the Maltese crew unless this is already included in the producer's film insurance. The cost of these premiums would also be estimated and allowed for as part of the Malta budget. We would also ensure that the invoicing process allowed for these premiums qualify as eligible for the purposes of the cash rebate.
- **PROJECT COMPANY SET UP / BANK ACCOUNT** – If the Producer wishes, we can establish a project company for the sole purpose of accepting production funding, contracting Maltese crew, vendors and locations and paying invoices. In such a case the PCP would act as its shareholder. If no project company is set up then for payment purposes we would establish within the PCP's bank account at Bank of Valletta a separate chequeing account in the name of the project (ie: PCP Client A/C "Project Name") so that the production would not be mixed with any other business on the part of the service company or any other show. This allows for transparency in the tracking of all costs. We can also assist Production Company with setting up its own bank account;
- **VAT RECLAIM** – We shall facilitate the VAT registration process for the production or project company and advise about the process of reclaiming. VAT refunds can usually take up to about five months and submissions are usually made on a quarterly basis. However it is not unusual to be granted more frequent submissions.
- **MALTESE CASH REBATE** - As an integral part of the rebate process the PCP would be responsible for registering the production company and the film itself with the Malta Film

Commission (MFC). The PCP would co-ordinate all MFC requests through to the delivery of the cash rebate certificates. Over the years the PCP has built up a strong working relationship with the MFC based on the way we conduct business.

- **LOCAL CREW & VENDOR DEALS** – The PCP has good working relationships with major hotels in Malta as well as all the significant local vendors. We also have a good relationship with some reputable equipment houses on the European mainland nearby. As a result of the business generated by the PCP over the past years we have successfully achieved very competitive rates in all areas of local spend regardless of the market forces that have forced many prices up this year (including crew rates).
- **FOREIGN SUPPORT FOR EQUIPMENT AND CREW** – We have a good working relationship with equipment houses on the European mainland, particularly in Germany and Italy. We can advise on foreign crew members who have already worked successfully in Malta.
- **VISAS / WORK PERMITS** – The PCP will facilitate and advice on the process by which Visas (if non-EU) and work permits are obtained from the authorities. All crew regardless of their citizenship will require work permits but this is a very streamlined and trouble free process.
- **LOCAL CONTRACTS** – The PCP has template contracts for all local engagements. These include local crew, cast, locations, extras etc. The PCP would provide these template contracts for use on the production but should the Producer wish to make amendments or alterations then the cost of further vetting would be at the sole cost of the Producer.

We are very proud that the money we save each individual project far exceeds any fees we are paid.

Why PCP stands out?

The PCP, founded in 2001, is the first production service company to ever be established in Malta. We have managed to keep an unbroken track record of providing 100% satisfaction to foreign productions. Here are a few reasons how we managed to build a strong reputation.

EFFICIENCY & HONESTY - An unbroken track record for helping producers manage their shoot efficiently, on time & on budget. We do not make false promises. Meanwhile the word "impossible" does not exist in our vocabulary;

COST-EFFECTIVENESS - The saved monies usually outweigh our service fee;

REPUTATION & EXPERIENCE - The PCP is a bona fide company dedicated exclusively to the film and television industry on a full-time basis, thus acquiring extensive experience, knowledge and updates. The PCP holds zero debts with suppliers or crew;

PERSONAL - The PCP only works on one project at any time, thus ensuring a personalized and dedicated service. PCP's Production Executive is very hands on and has extensive filming experience for over 25 years. He is the most experienced local production manager and line producer on the island;

"WE ARE WHO WE SAY WE ARE" - The credits listed in our portfolio are of productions actually contracted with the PCP and its founder for core management roles at an executive level. Unlike some other companies, we do NOT credit ourselves for minor or nil involvement, neither for productions we did not manage or service wholly;

RESOURCEFUL & NETWORKED - We have extensive experience working overseas. Hence we have a good network of international resources and an understanding of the needs of international productions;

Quotes from Past Filmmakers

"It was really nice to work with you - I hope we can do it again some day!"

- Yves Simoneau, Director of "The Dovekeepers" by **CBS Studios Inc, Roma Downey and Mark Burnett** (2014)

"Thank you again. The crew is still raving about you!!" - Michelle Gorski, PM of **History Channel's** "In Search Of..." (2014)

"Shooting in Malta was nice and easy" - Mathieu César, Director of "Daniel Hechter - Coton Chic", **Iconoclast** (2013)

"I want to say Thank You. You did a great job!" - Greg Cundiff, Head of Production at **Stink** (UK) on Volvo The Extreme (2011)

"Thanks! Great job! It's a great relief to see where we ended up on this one. Thanks again for controlling things so carefully each and every day." - James Howland, **Rogue Films** (UK) Producer of the Bacardi 'Island' commercial. (2009)

"I must say this was the finest shoot I have ever experienced!" - Claudio Gorini, Producer & Assistant Head of TV at **RKCR/Y&R**, referring to the Bacardi 'Island' commercial (2009)

"Thank you for a very well organized shoot and the support of a highly professional team" - Patty Barth, Line-Producer for "Wickie the Mighty Viking" directed by Michael "Bully" Herbig for **Rat Pack Filmproduktion** and **Constantin Film** (Germany) (2008)

"I will certainly remember Malta for the warmth of the local people; and the sharp organisation of PCP made shooting in Malta a relevant production choice." - Eric Zaouali, Executive Producer for "Largo Winch", **Pan Europeanne**, directed by Jérôme Salle (2007)

"Flying to the Mexico tanks on the border with the US was not necessarily economical and importing technicians from nearby San Francisco would have been more expensive," - Executive Producer Massimo Martinotti of **Mia Films** (Mexico & Miami) when talking to The Times of Malta during the shooting of the 'Corona - Atlantico' commercial (2006).

"Need water? Desert? Seamless horizon pools? Try Malta! Great idea and choice. Though you will have to bring key crew and equipment you will find competent and enthusiastic professionals to fulfill your needs. You'll find that the crew managing the seamless horizon tanks at MFS is very professional and helpful. You will need a local Producer to budget and manage your shoot as MFS does not provide this service. If there is someone other than the PCP's Malcolm Scerri-Ferrante, I haven't met him. His knowledge of Malta and his international experience is second to none. From finding the best available local crew to negotiating your hotel rates and foreign lab there is no one better." - Louis Saint-Calbre, Line Producer of Orange's 'Fish Bowl' TVC for **Partizan Midi Minuit** in France (2006). Directed by Antoine Bardou-Jacquet

"Shooting on water is always a difficult proposition but in Malta it becomes a pleasure... production plays god and controls the environment (sea, wind, rain,....) Nice crew, lovely climate, good food." - Lieven Van Baelen, Director of the Mobistar's 'Dive' TVC for **Czar.Be** (2004)

"Our enormous thanks for making a potentially difficult shoot such a smooth-running and enjoyable experience. The crew, locations and facilities you provided on our none-too-generous budget was a revelation. We would whole-heartedly recommend PCP to anyone looking for professional production support in Malta (in fact we already have!)." - Rob O'Connor, Producer/Director of Sony's music videos for "Summers", produced by London's **Stylorouge** (2003)

"We went all over the place (in the world) to try and find the best location, but it was really here that we found what we were searching for... a mix of the old and the new, something with some kind of a deep oriental feeling to it, and we got all of that here" - Richard Lalonde, Producer of A Different Loyalty for **Lion's Gate** (2003)

"It was an extremely well organized operation from the start and one which allowed me to feel secure in the knowledge that the production was being handled in the most efficient and cost-effective way possible" - Adam Goodman, Line Producer for **Hallmark/Disney's** Dinotopia (2002)

"Shooting in Malta offers a look and feel that is completely unique, a tank on the Mediterranean that is second to none, and the best local extras and day players I have ever worked with. Its proximity to central Europe makes it easy for cast, equipment and crew to flow back and forth when and where needed." - Angela Mancuso, president of **USA Cable** during the shooting of the miniseries "Helen of Troy" (2002)

"The crew was run very efficiently and all deals with the local facility companies were to our agreed budget." - Adam Bohling, Producer of Madonna's "Swept Away" for **Sony/Ska Films** (2001)

"Malta is inexpensive and the labour is good. Not only that, the locals are just plain fun. It's been a case of home away from home here" - Guy Ritchie, Director of "Swept Away" (2001). **Sony/Ska Films** (2001)

"Thanks for your hard work and making a challenging job go smoothly" – Seamus McInerney, UPM for "The Count of Monte Cristo. **Spyglass Entertainment** (2000)

"We had a great time in Malta and will not hesitate to come back!" – Patrick Bordier, co-producer of "Asterix & Obelisk". **Pathe Films** (2000)

Disclaimer: Although best efforts were used to make this document very accurate to reflect the current situation in Malta, nothing in this document should be construed as legal advice. No liability is accepted for any errors and omissions.

The Producer's Creative Partnership (PCP)