



Success Index & Scoring

Survey results

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CONTEXT & METHODOLOGY

CONTEXT AND METHODOLOGY

- **Telefilm has launched the first phase of its pan-Canadian consultations with three online surveys aimed at members of the film industry.**
- **The Success Index survey was for everyone, not just for actual beneficiaries.**
- **Responses received between September 18 to September 27, 2020**
- **Of the 252 completed surveys, 206 are considered as complete. This presentation is based on the responses of the 206.**

KEY FINDINGS

UNDERSTANDING OF THE METHOD

Q8: Do you feel you understand how a film is scored for the Development program?

Q9: Do you have a good understanding of the scoring method of a production company's filmography to determine if it qualifies for the Fast Track Stream in the Production program?

% of respondents understanding the method, by region (Q7)

REGION	DEVELOPMENT (Q8)	FAST TRACK (Q9)
OVERALL	53%	43%
ATLANTIC	38%	31%
QUEBEC	78%	63%
ONTARIO	47%	38%
WESTERN CANADA	40%	33%

Quebec also correlated with higher % of respondents with 11+ years of experience and higher % of respondents who accessed the Fast Track stream.

IMPRESSIONS ON THE SCORING METHOD

Q10: Would you say that the calculation methods are:

QUESTIONS	YES	NO
Easy to understand	31%	64%
Delivering predictable results	35%	60%
Easy to apply for companies	30%	66%
A fair way for automatically funding successful production companies	18%	79%
A fair way to measure success	18%	79%

IMPRESSIONS ON AUTOMATIC FUNDING

Q12: Automatic funding is granted to the most successful companies in recognition of their creative autonomy and to provide them with more predictability. Should we continue to employ this method?

% of respondents in favor of maintaining automatic funding, by region (Q7)

REGION	% RESPONDENTS
OVERALL	27%
ATLANTIC	18%
QUEBEC	47%
ONTARIO	19%
WESTERN CANADA	21%

IMPRESSIONS ON SCORING (RESPONDENTS IN FAVOR OF ACTUAL AUTOMATIC FUNDING)

Q13: If you answered Yes to the previous question, what do you think about the current method of scoring?

Out of the 27% who are in favor of maintaining automatic funding, 70% think the scoring method should be revised.

Main comments

- **Expanding and updating the scoring system (less theatrical, more platform, review list of festivals, longer eligibility window, etc.)**

IMPRESSIONS ON SCORING (RESPONDENTS AGAINST ACTUAL AUTOMATIC FUNDING)

Q14: If you answered No to question 12, do you think that:

OPTIONS	% RESPONDENTS
Automatic funding should be eliminated, and...	
A selection process conducted by an <u>external jury</u> would be the best way to ensure fair treatment.	53%
A <u>selection process conducted by Telefilm staff</u> would be the best way to ensure fair treatment.	30%
Automatic funding is a fair objective, but...	
the method of allocation needs to be revised in order to <u>benefit more production companies</u> .	28%
the <u>method of allocating funds</u> needs to be changed.	21%
the <u>funding amounts</u> automatically granted need to be revised.	15%

IMPRESSIONS ON SCORING (RESPONDENTS AGAINST ACTUAL AUTOMATIC FUNDING)

Q14: If you answered No to question 12, do you think that:

Main comments

- **Strong support for selective replacing automatic;**
- **Concerns on accountability, neutrality and cost-efficiency of external juries;**
- **Telefilm's staff should be involved to balance the jury approach;**
- **Mix of automatic and selective seen as desirable by many, generally with nuances in order to improve access, inclusivity and fairness in automatic funding.**

APPLICATION BY TYPE AND MARKET

Q17: Should the same scoring method continue to be applied across the board for all types of films in both language markets?

Overall, 57% of respondents think that the same scoring method should not continue to be applied across the board for all types of films in both language markets.

RELEVANCE OF INDICATORS

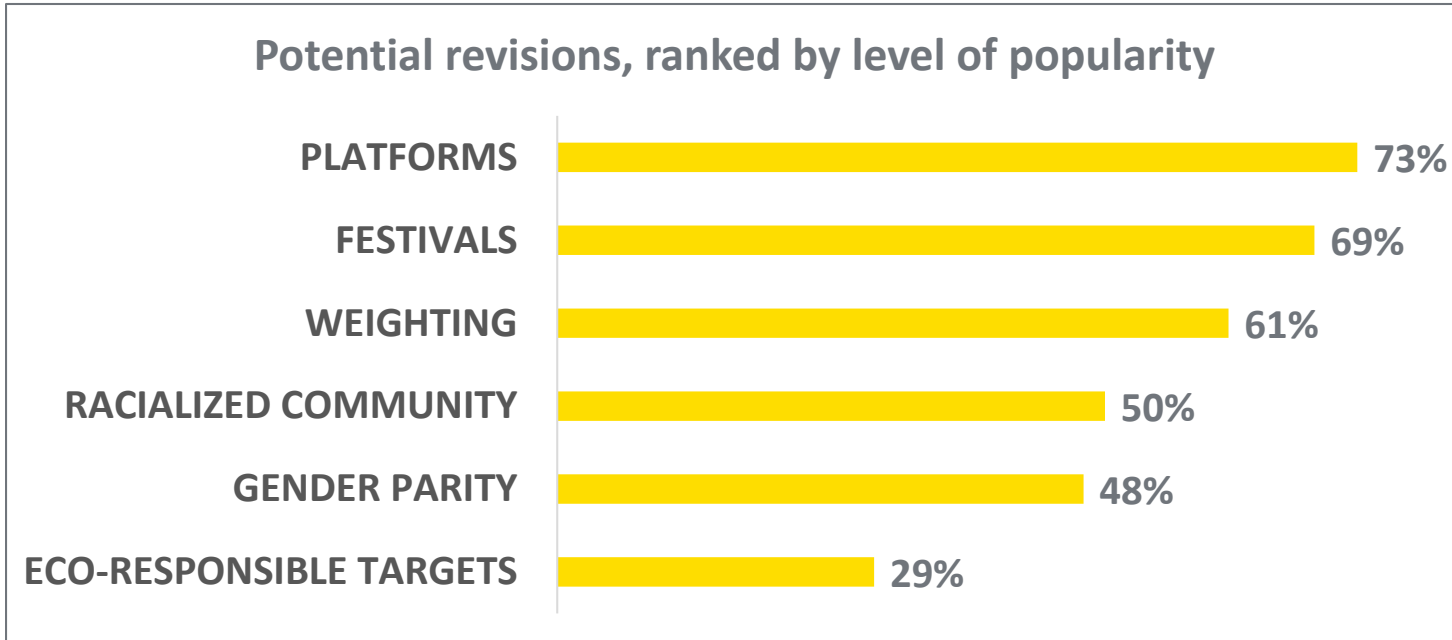
Q15: *The scoring method measures how films perform based on box office receipts, gross national sales, gross international sales, and awards and nominations at festivals. Do these indicators remain appropriate?*

% of respondents considering an indicator relevant, by region (Q7)

REGION	BOX-OFFICE	DOMESTIC SALES	FOREIGN SALES	DOMESTIC FESTIVALS	FOREIGN FESTIVALS
OVERALL	33%	55%	68%	71%	77%
ATLANTIC	35%	65%	65%	94%	76%
QUEBEC	45%	62%	75%	73%	82%
ONTARIO	26%	52%	64%	63%	71%
WESTERN CANADA	29%	46%	67%	73%	79%

POTENTIAL REVISIONS

Q11: What revision(s) could be made to the method of scoring a film to better reflect its success?



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Main comments

- **Abolition of the index / score-based approach to funding;**
- **Selective process / more emphasis on qualitative and creative elements;**
- **Greater diversity and inclusivity and a better recognition of different segments, but not necessarily built into an index;**
- **Updated success metrics (audience, platforms, pre-sales, critical reception, reviewed weights, etc.)**

REVISION OF SCORING WEIGHTS

Q16: Should the scoring be revised?

Main comments

- Reduce the weight of box-office;
- If possible, move from revenues to viewership and audience engagement;
- Increase focus on international sales and Canadian sales (platforms, pre-sales, etc.);
- Broad range of views on festivals;
- Introduce notions of overall return (e.g. relative to budget);
- Introduce notions of diversity and parity and more criteria to reflect realities of underrepresented communities;
- Take different realities in consideration (regions, animation, OLMC, etc.)

NEW INDICATORS TO CONSIDER

Q18: What other success indicators for the films that you have produced are missing from, and could be added to, the current scoring method?

Main comments

Beyond previous answers, there has been mentions of the following:

- Online metrics (reach, views, likes, engagement, etc.);
- Number of markets the film is sold to (# countries, # platforms, more importance to US market, etc.)
- Critical response
- Track record of the producer and director.

MEASURING ONLINE PLATFORMS

Q20: Given the difficulty of obtaining reliable data, is it still desirable for the scoring method to include a measurement (even partial) of the new platforms available to Canadians?

Q21: In your experience, what types of audience data on the new platforms are the most reliable?

78% of respondents consider that it would be desirable to include a measurement (even partial) of the new platforms.

Main comments

- Many recognize that measuring online platforms remains a challenge (availability, accuracy, reliability, risks of manipulations)
- Suggestions include: # views, #transactions/downloads, watch time, value of gross sales, ratings, time in top 10, social media metrics, etc.
- Give more importance to platforms with more subscribers.

OTHER CONSIDERATIONS

“This is industry. The Canada Council supports Arts. Telefilm should reward success, not participation.”

« [E]n ce qui à trait aux communautés racialisées et aux questions de parité, [...] Je serais davantage enclin à penser qu'il y faudrait un volet automatique supplémentaire (avec une enveloppe séparée) pour quelques années »

“I think that considering past success is appropriate in some cases, but you will miss out on exciting new projects if selection is only based on past success.

« Je pense qu'il faudrait [...] voir si l'indice de réussite a vraiment aidé le Canada à faire de meilleurs films, prendre plus de risques artistiques, se distinguer sur la scène internationale... »

QUESTIONS

THANK YOU

APPENDIX

THE SAMPLE AT A GLANCE (GENDER AND DIVERSITY)

ON GENDER	
WOMEN	40%
ON DESIGNATED GROUPS	
RACIALIZED COMMUNITY	21%
LGBTQ2+	11%
INDIGENOUS	3%
OFFICIAL LANGUAGE MINORITY COMMUNITY	8%
PERSON WITH DISABILITIES	3%
NONE OF THE ABOVE	60%

THE SAMPLE AT A GLANCE (LOCATION)

ON LOCATION	
CENTRAL CANADA	70%
GREATER TORONTO (GTA)	30%
GREATER MONTREAL	24%
ONTARIO (OUTSIDE GTA)	13%
QUEBEC (OUTSIDE GREATER MONTREAL)	3%
WESTERN CANADA	22%
EASTERN CANADA	8%
NORTHERN CANADA	0%

THE SAMPLE AT A GLANCE (PROFESSIONAL)

ON MAIN ACTIVITY		ON MAIN AREA	
PRODUCER	57%	FILM	78%
DIRECTOR	27%	TELEVISION	15%
SCRIPTWRITER	5%	ONLINE PRODUCTION	1%
ON LEVEL OF EXPERIENCE			
3 YEARS OR LESS	4%		
4 TO 10 YEARS	28%		
11 YEARS OR MORE	68%		

THE SAMPLE AT A GLANCE (TELEFILM FUNDING)

ON TELEFILM FUNDING (>10%)

Production program - selective stream	46%
Development program - selective stream	43%
Development program - automatic stream	35%
Participation in international Festivals and Events support program	26%
Marketing Program	18%
Talent to Watch program	16%
No application approved	12%
Never applied	11%
Production program - fast track	10%