

# MEDIUM TO LARGE-SCALE FESTIVALS PROGRAM

## ESSENTIAL INFORMATION GUIDE

### 1. Do I need to meet with the Telefilm team before I apply?

It is recommended that you contact the National Promotion Regional Lead for your region to discuss your activities before submitting your application, especially if you are a first-time applicant or if you have new activities that Telefilm is not aware of as part of your festival. The contact information for these individuals can be found on the Program webpage.

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### 2. Can I apply to this Program even if my festival has never been held before?

No. Festivals must have held a minimum of seven editions to be considered for funding in this Program (the edition for which funding is requested must be at least the eighth edition of the festival).

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### 3. Can I apply for funding under both the General Admission Festivals Program and this Program?

No. Only one application per festival may be submitted, either through this Program or the General Admission Festivals Program.

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### 4. What is a “Canadian work”?

A Canadian work is an audiovisual work that is either 1) certified by the Canadian Audio-Visual Certification Office (CAVCO) as a “Canadian film or video production”; 2) recognized as an audiovisual treaty coproduction by the Minister of Canadian Heritage; or 3) directed and produced by Canadians, with its copyright owned by Canadians. Canadian works can be feature films, medium-length films, short films, television programs and digital productions.

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## 5. How does Telefilm establish whether a festival's previous edition presented at least 15% of recent Canadian works?

To be eligible for funding under this Program, at least 15% of all works presented during a festival's previous edition must be recent Canadian works. If the previous year's edition was affected by the COVID-19 pandemic, Telefilm will consider the last two (2) editions.

Telefilm only considers recent works, that is, generally speaking, films that have been completed and distributed in the last two calendar years. However, Telefilm may, in its discretion, consider works completed and distributed in the last five calendar years for festivals that have historically had difficulty accessing films for their programming due to the nature of their mandate (including but not limited to festivals whose mandate is to only showcase and promote the works of creators who are part of one or more of the following groups: Indigenous, Black, People of Colour, 2SLGBTQIA+, Persons with Disabilities, Women, Gender-Diverse identities and expressions, and/or Members of Official Language Minority Communities).

Applicants seeking this flexibility must reach out to the National Promotion Regional Lead responsible for their region to discuss prior to the submission of their application.

### **Calculation of the percentage of Canadian works**

To determine the percentage of Canadian works, Telefilm will add up the number of Canadian feature films (i.e., 75 minutes or more) and the equivalent number of medium-length and short films using the following ratios:

- 2 medium-length films are equivalent to 1 feature film;
- 4 short films are equivalent to 1 feature film.

### **Example:**

The programming of the previous edition of a festival consisted of:

- 20 feature films of which 10 were Canadian;
- 30 medium-length films of which 20 were Canadian; and
- 58 short films of which 40 were Canadian.

The percentage of Canadian works would be calculated as follows:

### **Step 1: Convert the number of medium and short films into feature films using the ratios**

- **Medium-length films:** the programming included 30 medium-length films of which 20 were Canadian. Using the 2:1 ratio, this means:
  - ✓ 30 medium-length films are equivalent to **15 feature films**;
  - ✓ 20 Canadian medium-length films are equivalent to **10 Canadian feature films**.
- **Short Films:** the programming included 58 short films of which 40 were Canadian. Using the 4:1 ratio, this means:
  - ✓ 58 short films are equivalent to **15 feature films (rounded)**;
  - ✓ 40 Canadian short films are equivalent to **10 Canadian feature films**.

**Step 2: Calculate the total of all works (feature films and feature film equivalents)**

- ✓ Number of feature films: 20
- ✓ Number of feature film equivalents (medium-length films converted): 15
- ✓ Number of feature film equivalents (short films converted): 15

**Total number of all works: 50**

**Step 3: Calculate the total of all Canadian works (feature films and feature film equivalents)**

- ✓ Number of Canadian feature films: 10
- ✓ Number of Canadian feature film equivalents (medium-length films converted): 10
- ✓ Number of Canadian feature film equivalents (short films converted): 10

**Total number of Canadian works: 30**

**Step 4: Calculate the percentage of Canadian works in the programming**

The programming of the previous edition consisted of 50 works of which 30 were Canadian. Thus, the percentage of Canadian works in the previous edition's programming is calculated as follows:

$(\text{Number of Canadian works} / \text{total number of all works}) \times 100\% = 60\%$

**Total percentage of Canadian works: 60%**

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**6. Will Telefilm consider applications from festivals whose previous or current edition programming included/will include a minimum of 10% of recent Canadian works and/or less than a majority of feature-length and medium-length films?**

Telefilm may, at its discretion, provide flexibility on the composition or percentage of recent Canadian works in the programming of the previous or current edition. This accommodation is limited to festivals that have historically had difficulty accessing films for their programming due to the nature of their mandate (including but not limited to festivals whose mandate is to **only** showcase and promote the works of creators who are part of one or more of the following groups: Indigenous, Black, People of Colour, 2SLGBTQIA+, Persons with Disabilities, Women, Gender-Diverse identities and expressions, and/or Members of Official Language Minority Communities). Applicants seeking this flexibility must reach out the National Promotion Regional Lead responsible for their region to discuss prior to the submission of their application.

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**7. How will the applications be evaluated?**

Applications will be evaluated based on the evaluation criteria outlined in Section 3 of the Program guidelines and scored using an evaluation grid which will be available on the Program webpage ahead of its opening.

External advisors with expertise in the arts and culture, event, marketing/communications or non-profit sector may be consulted in the evaluation of the applications. The external advisors consulted, if any, will be chosen to reflect regional and cultural diversity and gender parity.

The main factors that Telefilm will consider in evaluating submitted applications are:

### Promotion of Canadian Content and Talent

- the percentage of Canadian works exhibited in the festival in the previous edition.
- The specific actions undertaken in support of the promotion of Canadian content and talent for the general public, including visibility and promotional activities.
- The specific actions undertaken, if any, in support of the promotion of Canadian content and talent geared towards industry professionals.
- The reach and impact at the regional, national and/or international level.

### Impactful Audience Development and Engagement

- the level of attendance in the previous edition of the festival.
- The strategies and activities the festival employs for audience discoverability and marketing which are unique and helps the festival stand out.
- The innovative programming and initiatives planned to attract or develop new audiences.
- The variety of promotional avenues used and their alignment to the festival's goals and target audience.

### Effective Community Partnerships

- the variety and purpose of community partnerships established.
- The alignment between the community partnerships established and the objectives and strategy of the festival.

### Sound Fiscal and Operational Management and Timely Reporting

- the financial situation of the festival and the revenue generation strategies employed to seek funding outside of Telefilm's funding support.
- The alignment of the proposed budget and financial structure to the activities planned as part of the festival.
- The financial situation of the organization to support the continued operations of the festival.
- The proposed changes, if any, to the edition of the festival seeking funding and the ability of the festival to deliver these changes.
- The relevant experience of the key personnel of the festival in the audiovisual, events or festival industry.
- The Applicant's history of compliance with Telefilm expectations and requirements, including the provision of on-time reporting and accuracy in information.
- The management and governance of the festival and the Applicant organization.

### Dedication to Meaningful Inclusion and Sustainable Eco-Responsibility Measures

- the mandate of the festival.
- The demonstration of the festival's leadership in reflecting and serving a diversity of voices.
- The festival's commitment to making the festival accessible to as wide of an audience as possible.
- The environmental sustainability measures that will be employed by the festival.

### Diversity of Voices

The decision-making process takes into account Telefilm's objective to fund an equitable and balanced portfolio in terms of regional representation and diversity of voices.

As part of fostering a diversity of voices, Telefilm may prioritize festivals whose **mandate** is to **only** showcase and promote the work of creators who belong to communities supported through its Inclusion Initiatives:

- Indigenous;
- Black people;
- People of Colour;
- 2SLGBTQIA+ individuals;
- Women;

- Gender-diverse identities and expressions;
- Persons with disabilities;
- Members of Official Language Minority Communities.

In the context of the Medium to Large-Scale Festivals Program, inclusion considers the active, intentional, and ongoing commitment to reflect and serve a diversity of voices in all faces of the festival. Telefilm seeks to achieve resource equity (the distribution of resources across the portfolio in order to close equity gaps) and representation equity (the proportional participation within the portfolio) in its funding decisions in order to meet its objective to fund an equitable and balanced portfolio.

Telefilm acknowledges that terminology is subject to change and evolving language will be part of the ongoing and inclusive dialogue with the industry. For the definitions of the terms used above and for more information on Telefilm's data collection initiative, please see the [webpage dedicated to data collection](#).

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## 8. How will the applications be scored?

The applications will be evaluated and scored based on an evaluation grid. The evaluation grid has a maximum score for each criterion which is appropriate to the realities, norms and expectations of the festivals that would be eligible in this Program.

Telefilm will seek to make suitable and equitable accommodations in the determination of how festivals are scored to take into account the budget size and nature of the festival (e.g., festivals that have historically had difficulty accessing Canadian films).

The National Promotion team will score the applications according to the evaluation grid, taking into account the input received from External Advisors.

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## 9. How does Telefilm define the mandate of a festival?

The mandate should be part of the applicant's overall mandate, charitable mission, and/or vision. This should be applicable regardless of the edition or year of the festival and should apply to all programming and events associated with the festival, not only to specific strands or sections.

For example, if the festival **only** showcases and promotes works by Indigenous creators, then the festival's mandate would be considered as focused on showcasing and promoting works of Indigenous creators.

To consult the definitions used by Telefilm, please visit Telefilm's [website](#).

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## 10. How should the in-person, virtual/online and broadcast attendance be calculated?

The attendance numbers should be based on confirmed attendance and not only on tickets redeemed. Each ticket purchased/claimed should account for one individual only if in-person and one household or individual only if virtual/online or broadcast, unless the number of people viewing per ticket was collected by the applicant and can be verified through an external report. For example, if fifty tickets were bought for a virtual screening and each ticket viewed the film, an attendance of fifty would be recorded under the virtual attendance category.

All in-person and virtual/online attendance must be verifiable through a scanning or ticketing report (or an equivalent document) provided by a third-party resource. A report verifying each of these elements (in-person and virtual/online) must be provided with the application if in-person and/or virtual/online attendance is included in the

application. For example, if both in-person and virtual/online attendance is reported, two reports must be included with the application to provide back-up to the reported attendance, unless one report contains information that details the attendance under both these two formats in separate sections. For example, a ticketing report from a ticketing vendor such as Ticketmaster or Eventbrite would be considered acceptable, provided that it includes details on each of the screening/event attendance is reported on. It is preferred that it also includes the number of tickets sold/redeemed as well as scanned, however, Telefilm recognizes that this may not always be possible so a report with only tickets sold/redeemed will also be accepted.

If there was a broadcast element to the screenings, please ensure that the attendance is based on third-party information and obtained directly from the broadcaster/partner hosting the broadcast screenings. This attendance must also be verifiable through a confirmation provided directly from the broadcaster/partner hosting the broadcast screenings, which must be submitted with the application. To fulfill this requirement, an email confirmation or a signed letter on letterhead from the broadcaster/partner hosting the broadcast screenings would be considered acceptable and should be provided. If no third-party confirmation of the broadcast attendance can be obtained, an attendance of zero should be reported.

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#### **11. How will Telefilm's funding be determined?**

Telefilm's funding will be based on, among other things, the festival's and the applicant's ability to meet the evaluation criteria, the festival's budget, availability of funds, and Telefilm's objective to fund an equitable and balanced portfolio in terms of regional representation and diversity of voices.

Please note that Telefilm's funding is contingent on the applicant's continued compliance with the eligibility and evaluation criteria set out in the Program guidelines.

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#### **12. Should I include my complementary activities, including film markets, in my festival application?**

All activities planned as part of the festival, including complementary activities such as film markets, should be included within the festival's overall application. Details on these complementary activities, including film markets, should be included within the application to highlight the programming and initiatives of the festival and the resulting impact for the overall evaluation of the application. The associated revenues and costs to the complementary activities, including film markets, should also be included in the overall budget for the festival. Complementary activities are defined as promotional actions, or professional business or skill development activities (e.g., forums, workshops, conferences, professional networking and meetings, etc.) that take place only during the dates of the festival on a regular annual basis, even if these complementary activities are branded differently from the festival or slightly change from one edition to the other. The main purpose of a film market is to stimulate the sale of Canadian works and facilitate pre-financing of productions and partnerships for potential coproduction projects, through a structured agenda that includes a selection process for participants.

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#### **13. What happens if plans for my activity change due to unforeseen circumstances relating to COVID-19 after I sign my funding agreement with Telefilm?**

Telefilm recognizes that planned activities may change after the application is submitted or after the funding agreement has been signed with Telefilm due to extraordinary circumstances related to the COVID-19 Pandemic.

Applicants must immediately provide a written notice of such COVID-19-related changes to Telefilm and Telefilm

will work with applicants on a case-by-case basis to review such situations. Should the applicant still wish to hold a revised version of the activities, a contingency plan that includes a revised proposal must be provided to Telefilm as soon as possible.

Please note that any funding provided by Telefilm can only be used to cover direct expenses relating to the programming, promotion, delivery and administration of the activities and cannot be used for the organization's emergency or other working capital related expenses.

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#### **14. What does Telefilm consider as material change to an activity?**

A material change is a change that could have, in Telefilm's opinion, an impact on the applicant's ability to conduct the activity as initially planned. Material changes could include, among other things:

- a. Changes in key personnel if the new key personnel has less or non-equivalent experience;
- b. A change in the date of an activity that is now set in a similar period as another similar sized activity in the same region;
- c. Change in the targeted market;
- d. Loss of partnership, etc.

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#### **15. How are in-kind sponsorships handled?**

Telefilm recognizes in-kind (non-pecuniary) sponsorships at thirty-three percent (33%) of their reported fair market value. Accounting for in-kind sponsorships is open to interpretation. To speed up the decision-making process and to limit due diligence, Telefilm prefers to rely only on information that is easily verifiable from an accounting standpoint. Should there be any doubts, the National Promotion team may request additional information to support the in-kind sponsorships reported, including calculation methods and other backup documentation.

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#### **16. What is considered an in-kind sponsorship and how does this differ from a community partnership?**

Telefilm considers in-kind (non-pecuniary) sponsorships as those that have an exchange of goods or services that can be easily valued at their reported fair market value (e.g., in-kind sponsorship from a press publication for ad space). These in-kind sponsorships should be included in the budget template under the in-kind revenue sheet.

Sponsorships that are financial in nature (e.g., cash sponsorships in exchange for benefits) should be included in the budget template under the cash revenue sheet.

Partnerships that are not financial in nature and/or cannot be easily valued would be considered a community partnership.

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#### **17. What percentage of administration costs can be included in an activity budget?**

Administrative costs generally cannot exceed 25% of the activity's direct costs (direct costs are the total budget minus administrative costs).

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**18. Who do you consider as “key personnel” for a festival?**

Key personnel would include the executive director and the programming/artistic director, or their equivalent.

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**19. When should applications be submitted?**

The Program has two opening periods. Each opening period is of a short duration and targets festivals taking place on specific dates.

Please check the Program webpage to verify the applicable period that matches the dates of your festival to ensure that the application is submitted for the correct period.

Applications to this Program must be submitted during the appropriate application period. No applications will be accepted outside the application period. Please note that incomplete applications may be automatically rejected.

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