

# DEVELOPMENT PROGRAM

ESSENTIAL INFORMATION GUIDE

**EFFECTIVE AS OF JUNE 23, 2022**

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## GENERAL QUESTIONS

### 1. What are the types of funding available under the Development Program?

Funding under the Development Program may be **automatic or selective**, depending on the stream.

There are **four streams**, one of which is automatic, and the three others are selective:

- **Automatic:**

The **Prequalified Stream** is an automatic stream, which means that funding is pre-determined and projects and applicants that meet the eligibility criteria automatically qualify for funding.

Access to this stream is determined based on the performance ratio of the eligible companies. A total of **125 eligible companies** can receive funding under this stream.

**Companies who are eligible under the Prequalified Stream will be notified** of their eligibility and of the development funding amount to which they are eligible **ahead of the opening of the program**.

- **Selective:**

Funding for projects under the **General Stream**, the **Indigenous Stream** and the **Stream for Black and People of Colour** is determined through a selective process using advisory committees. All advisory committees evaluate the projects based on the evaluation criteria described in the Guidelines and score and rank the projects following an evaluation grid which will be available on the program webpage ahead of the opening date.

### 2. Can I apply to different streams?

No. An applicant **may only apply to one stream** even if it is eligible to more than one. Further, it is not possible to switch streams after an application is submitted.

### 3. Do the projects in my portfolio have to be intended for theatrical release?

Yes.

### 4. What is considered a theatrical release?

A theatrical release is the exhibition of the film to the paying public at a commercial theatre. The theatrical release date is the day on which a film is entered into the theatrical distribution system for public viewing in one or more theatres and in one or more cities. **Note:** Four-walling is not considered a theatrical release.

### 5. If my portfolio is funded, what percentage of a project's budget will Telefilm contribute?

Subject to the maximum amount of financing your company is eligible for, Telefilm's financial participation can cover up to 100% of the budget of each project included in your portfolio.

### 6. Does Telefilm fund eligible costs incurred prior to submission of the funding application?

Yes. Costs incurred since January 1, 2022, are eligible.

**7. Is there a standard budget for development which lists which costs are eligible at which phase?**

No. Telefilm has moved away from a standard budget model. The guidelines speak of eligible costs and some parameters for a few of them, but the applicant can tailor applicable costs depending on the state of advancement, creative needs, and particularities of the project.

A final cost report will be required, and Telefilm could question some costs to make sure they meet the program's objectives and spirit and intent. Telefilm reserves the right to decline some costs that are deemed unreasonable or not in line with the program's objectives.

**8. Does every project in my development portfolio with Telefilm need to be completed and delivered before I can apply again?**

Applicants having an uncompleted development project under contract with Telefilm may not submit another application for the same project nor include it in a new portfolio submission. However, the entire portfolio does not have to be completed before applying for an additional phase of a previously funded project.

**9. I wish to apply for multi-phase funding. Is that possible?**

Yes. However, you must be able to demonstrate that the phases can be completed within the term of your option agreement.

**10. Can I apply for funding more than once for the same phase?**

No, a phase cannot be funded more than once. For example, if you have received funding for a third draft, you cannot apply for third draft for the same project again.

**11. What is the “packaging” phase of a project?**

The packaging stage involves subsequent drafts of a screenplay and the inclusion of market elements, for example the commitment of a director and a distributor (depending on the production budget level envisioned), attaching a casting agent and/or cast, the development of a business and financing plan as well as a preliminary theatrical marketing plan, including target audience(s), commercial potential and a preliminary theatrical release strategy.

**12. Am I required to have a director and a distributor attached to my project in order to submit an application for the packaging phase?**

A commitment from a director is mandatory (as evidenced by a director's agreement).

A commitment from a distributor is not required but having one attached would be considered in the evaluation of the application.

**13. A member of the key creative personnel of my project is not a Canadian Citizen or a Permanent Resident, is it eligible?**

No. All members of the key creative personnel must be permanent residents or Canadian citizens.

**14. What minimum rights does my company need for the project(s) included in my portfolio application?**

The film(s) must be under the financial and creative control of the applicant, who must hold for at least 24 months all of the exclusive rights and options necessary for the adaptation of the original work or concept (if applicable) and for the full and complete worldwide exploitation of the script and production (appropriate exceptions for projects structured as audiovisual treaty coproductions).

**15. Is it mandatory to have a story consultant or a script editor?**

No. However, Telefilm encourages teams to collaborate with a story consultant or a script editor who is independent from the applicant.

**16. If the story consultant or script editor of a project is also the producer or an employee of the applicant, will their fee be considered as an eligible cost?**

No. To be considered as an eligible cost, the story consultant or script editor must be independent from the applicant. They cannot be the producer, a related party to the producer or an employee of the applicant.

## QUESTIONS REGARDING THE PREQUALIFIED STREAM

### 17. I want to review my production company's filmography and performance ratio prior to the opening of the program to make sure it is accurate. How do I do that?

Applicants are responsible for reviewing their company's information and filmography on [Dialogue](#) and ensuring that the information is current and accurate at all times. This is the information that Telefilm relies on to determine a project's and company's performance ratio, as well as companies' eligibility to the Prequalified Stream, and the amount of funding to which they may be eligible, if applicable.

If there are discrepancies in a company's filmography on [Dialogue](#), a designated representative for the company should inform Telefilm's team as soon as such discrepancy is discovered.

Requests for adjustments, corrections or revisions made after April 1, 2022, will not be taken into account in the determination of eligibility to the Prequalified Stream for fiscal 2022-2023.

### 18. My project was funded by Telefilm under the Talent to Watch Program, and I do not see it in my company's filmography on Dialogue, or the information is not accurate. How do I update it?

If you have produced a project that was funded under the Talent to Watch Program and released in theatres between January 1, 2016 and December 31, 2021, but never had the chance to report the gross sales to Telefilm, a designated representative for your company should reach out to Margaret Paul ([Margaret.paul@telefilm.ca](mailto:Margaret.paul@telefilm.ca)) or Palmira Basile ([palmira.basile@telefilm.ca](mailto:palmira.basile@telefilm.ca)) in order to fill out Gross Sales Report for next year.

Requests for adjustments, corrections or revisions made after April 1, 2022, will not be taken into account in the determination of eligibility to the Prequalified Stream for fiscal 2022-2023.

### 19. How do I add a film that was produced without Telefilm funding to my filmography in Dialogue?

Only films financed by Telefilm under the Production Program, the Theatrical Documentary Program, or the Talent to Watch Program can be added to the filmography in [Dialogue](#).

### 20. How are the Prequalified Stream tiers and amounts determined for each company?

Access to the Prequalified Stream for eligible production companies is based on their performance ratio which, in turn, is based on its portfolio of eligible Telefilm-supported films.

The performance ratio is ultimately used to rank the companies and determine which ones are eligible to the Prequalified Stream. A total of **125 companies have access to the Prequalified Stream**. Depending on their ranking, companies may be in tiers A, B or C:

- **Tier A consists of 25 companies each eligible for a prequalified amount of \$100,000:**
  - ✓ **8 French-language companies** with the highest performance ratio; and
  - ✓ **17 English-language companies** with the highest performance ratio.
- **Tiers B and C include a further 100 companies** cumulatively:
  - ✓ **One third (34)** are French-language companies; and
  - ✓ **two thirds (66)** are English-language companies.
    - *In order to ensure regional representation from across the country, the English-language*

*companies in tiers B and C are selected based on their performance as well as on regional rankings. The four regions considered are: Atlantic; Quebec (English language); Ontario and Nunavut; and Western, Northwest Territories and Yukon.*

- **The top 50 performers compose tier B**, with access to a prequalified amount of **\$60,000** per company.
- **The next 50 companies make up tier C**, which provides access to a prequalified amount of **\$30,000**.

For more information on performance ratio calculation, please refer to the **Summary of Calculation of Performance Ratio and Access to the Prequalified Stream** available on the program's [webpage](#).

Companies eligible to the Prequalified Stream will receive a note in Dialogue before the program's opening date advising them of their eligibility to that stream and the amount to which they are eligible.

If an applicant does not meet the criteria set for the Prequalified Stream, they may be eligible under another stream of the program (See the Guidelines for complete eligibility criteria).

## **21. How does Telefilm determine the language of a company?**

To determine a company's language, Telefilm uses the weighted sum of the Canadian shares of eligible films' production budgets. A company whose majority of production expenses were incurred on French-language projects will be considered a French-language company, and vice versa if the majority of expenses were incurred on English-language projects.

## **22. How is the performance ratio calculated for my company and for the projects it has produced?**

For more information on performance ratio calculation, please refer to the **Summary of Calculation of Performance Ratio and Access to the Prequalified Stream** available on the program's [webpage](#).

## **23. What is the minimum performance ratio required in order to be eligible to the Prequalified Stream?**

The minimum performance ratio required in order to be eligible to the Prequalified Stream may vary by region and by linguistic market. Minimum performance ratio requirements are available on the program's [webpage](#).

## **24. If my company is eligible to the Prequalified Stream, how many projects may I include in my portfolio and what is the maximum funding per project?**

The **minimum** funding per project is **\$15,000**. The **maximum** is the **total eligible amount per portfolio**, which is determined by the tier to which the applicant is prequalified and can be **up to 100% of the project's budget** for the development phase.

For example, the maximum funding to which an applicant who is prequalified for tier B funding is \$60,000 and such funding can be used towards and up to 3 projects. The applicant could choose to only include 1 project in its portfolio and request the total \$60,000 for such project, as long as the project's budget for the development phase is equal to or greater than \$60,000.

## **25. If I am eligible to the Prequalified Stream in Tier A or B, can I submit a mix of French and English-language projects?**

Yes, applications under the Prequalified Stream may contain a mix of French and English-language projects.

## QUESTIONS REGARDING THE SELECTIVE STREAMS

(General Stream, Indigenous Stream & Stream for Black and People of Colour)

### 26. What are the terms of funding under the Selective Streams?

Telefilm's **minimum** participation in individual projects under the **General Stream**, the **Indigenous Stream**, and the **Stream for Black and People of Colour** is **\$15,000** and the **maximum** participation is **\$30,000**.

Each applicant **may submit only one (1) project** to these streams, and each applicant may apply to only one of these streams.

### 27. How does Telefilm determine if an applicant is a Canadian-controlled corporation?

Telefilm uses the parameters of the *Investment Canada Act* for the purposes of determining the Canadian control of applicants.

Please note that, a permanent resident within the meaning of subsection 2 (1) of the *Immigration and Refugee Protection Act* who has been ordinarily resident in Canada for more than one year after the time at which they first became eligible to apply for Canadian citizenship is not considered "Canadian" under the *Investment Canada Act*.

### 28. I produced a project that premiered at a festival that is not included in the list of Qualifying Festivals for the stream to which I wish to apply. Can my project be considered in determining if my company meets the eligibility requirements in terms of previous works?

If you wish to apply to the **Indigenous Stream** or the **Stream for Black and People of Colour** or your **company is majority-owned and controlled by members of an Official Language Minority Community and you wish to apply to the General Stream**, your project may still be considered in determining if your company meets the eligibility requirements in terms of previous works even if the festival at which it premiered is not on the list of Qualifying Festivals.

Please fill in the ***Applicant's Declaration Form Regarding its Previous Work*** available on the program's [webpage](#) and submit with the rest of the required documents at the time of application.

### 29. I produced a project that premiered at a qualifying film festival before January 1, 2016, but was theatrically released after, will it be considered in the determination of my company's eligibility?

No. Telefilm will only relate to the first release date.

### 30. How will projects be evaluated once they are submitted to the Selective Streams?

Advisory committees will evaluate the projects based on the evaluation criteria outlined in the program guidelines and submit their recommendations to Telefilm. Each advisory committee will use an evaluation grid to score and rank eligible projects. The evaluation grid will be available on the program's [webpage](#) ahead of the opening.

The factors that Telefilm will consider in evaluating submitted projects under each of the selective streams are:

#### Creative Elements

- ✓ the creative quality and originality of the synopsis and the treatment or script, as applicable, and whether it has the potential to be a film that will achieve its creative intentions;



- ✓ the strength and creative vision in the pitch document;
- ✓ the cinematic potential of the project;
- ✓ the viability of the development plan as described in the pitch document;
- ✓ the aspects of the creative elements that speak to Canadian experiences and audiences;
- ✓ how the team is dealing respectfully and responsibly with communities represented in the film or impacted by the film and the level and nature of the engagement with those communities;
- ✓ for projects dealing with the experiences of underrepresented communities, whether or not the creative materials are creating or perpetuating harm, stereotypes, or false assumptions;
- ✓ for projects at the packaging phase, the director and market interest attached.

**Track Record of the Key Creative Personnel (i.e., screenwriter(s), producer(s) and, for the packaging phase, director(s))**

- ✓ the relevant experience and level expertise of the Key Creative Personnel (i.e., screenwriter(s), producer(s) and, for the packaging phase, director(s)), relative to the scope of the project and their capacity to execute and deliver the creative vision for the project;
- ✓ the past performance of the previous projects of the producer(s), screenwriter(s) and, for the packaging phase, director(s)) in terms of critical acclaim, audience engagement, visibility, etc.;

**Cultural Impact and Audience Reach Potential**

- ✓ the team's understanding of, and projected engagement with, the intended audience;
- ✓ whether the project speaks to a Canadian or international audience and/or an underrepresented audience;
- ✓ the project's potential to distinguish itself in the current Canadian feature film landscape;
- ✓ for projects dealing with the experiences of underrepresented communities, the project's potential to reach and speak to these communities;
- ✓ the project's potential for cultural resonance, either within or outside conventional avenues for recognition (e.g., critical reviews, film festival acclaim, adding to representation in content, generating new perspectives and cultural conversations, etc.).

**Diversity of Voices**

The decision-making process takes into consideration Telefilm's objective to foster a diversity of voices in the industry to ensure that Telefilm funds a balanced portfolio of productions reflecting a variety of genres, budgets and company sizes, regions across the country, and different viewpoints.

As part of fostering diversity of voices, Telefilm may prioritize projects whose key creatives (i.e., screenwriter(s), producer(s) and, for the packaging phase, director(s)) are members of communities supported through its Inclusion Initiatives:

- ✓ Indigenous;
- ✓ Black people;
- ✓ People of Colour;
- ✓ 2SLGBTQIA+ individuals;
- ✓ Gender-diverse identities and expressions;
- ✓ Persons with disabilities;
- ✓ Members of Official Language Minority Communities.

Gender parity will continue to be a priority across all programs in particular within communities where women are still underrepresented. Prioritization also considers the intersectionality of identities as a way to better reflect a large spectrum of lived experiences.

### **31. Who makes the decisions on which projects Telefilm will support under the Selective Streams?**

Advisory committees composed of internal and/or external members will evaluate the projects based on the above evaluation criteria and make a recommendation to Telefilm.

Internal advisory committee representatives are members of the Project Financing and Business Affairs teams at Telefilm including National and Regional Feature Film Executives, Content Analysts and Investment Analysts located in Telefilm's offices across the country.

Where advisory committees include external members, such members will be film industry experts with the necessary expertise and experience to be able to assess the strength and quality of the applications according to the evaluation criteria.

In all cases, the advisory committees for the Stream for Black and People of Colour and the Indigenous Stream will include members who belong to each of these groups and will reflect regional diversity and gender parity.

There may be different advisory committees based on language and region.

### **32. How will Indigenous projects be evaluated?**

The Indigenous projects will be assessed based on the evaluation criteria described above. In addition, the objectives of narrative sovereignty outlined in the *On-Screen Pathways and Protocols: A Media Production Guide* will be a factor in the consideration of all Indigenous projects and content.

In its assessment, the advisory committee will consider the overall portfolio of projects to strive for a diversity of voices reflected in the choices. This takes into account gender parity, regional balance, a balance of Indigenous nations to be reflected, official languages, Indigenous languages, and budget levels.

### **33. How will the advisory committees rank and score the applications?**

The applications will be evaluated and ranked based on an evaluation grid. This grid will be used by each advisory committee across all selective streams. The evaluation grid has a maximum number of points for each criterion and is available on the program's [webpage](#) ahead of the opening. The advisory committee members will each score the projects according to the evaluation grid and the projects will then be ranked based on the average score.

The decision-making process also takes into consideration Telefilm's objective to foster a diversity of voices in the industry to ensure that Telefilm funds a balanced portfolio of productions reflecting a variety of genres, budgets and company sizes, regions across the country, and different viewpoints.

As part of fostering diversity of voices, Telefilm may prioritize projects whose key creatives (i.e., screenwriter(s) and/or producer(s) and/or director(s) for the packaging phase) are members of communities supported through its Inclusion Initiatives:

- ✓ Indigenous;
- ✓ Black people;
- ✓ People of Colour;
- ✓ 2SLGBTQIA+ individuals;
- ✓ Gender-diverse identities and expressions;
- ✓ Persons with disabilities;
- ✓ Members of Official Language Minority Communities.

Gender parity will continue to be a priority across all programs in particular within communities where women are still underrepresented. Prioritization also considers the intersectionality of identities as a way to better reflect a large spectrum of lived experiences.

### **34. What should be included in the Pitch Document?**

The Pitch Document is the document that will be considered in the evaluation of the project and therefore should **include a summary of the creative elements, the team attached, the cultural impact and intended audience**. The document should be 5-10 pages (including visuals). Every pitch document will be different but should include (but is not limited to) the following:

- ✓ A short and/or long synopsis.
- ✓ A description of the themes and creative intentions behind the project. This could include a personal statement from the creative team, discussing the connection to the material, the motivations for making the film, as well as information that will help elevate the film beyond what can be understood in the creative materials.
- ✓ A development plan including a summary of the creative goals for this phase. Discuss any unique processes that may be important to the film's execution (e.g., non-traditional casting, etc.);
- ✓ A summary of the track record of the team;
- ✓ An indication of the intended audience and cultural impact for the project;
- ✓ A note from the screenwriter about the way they intend to approach this phase of writing would be helpful (e.g., if it is a rewrite of an existing script, discuss the writer's intended changes);
- ✓ An email or a letter confirming the participation of the story editor, if a story editor is associated with the project, and a rationale for why this story editor is the best fit for the project would also be helpful;

### **35. What is a Community Engagement Plan and what should be in it?**

A Community Engagement Plan is an opportunity for filmmakers to talk about their working process and demonstrate meaningful engagement with all areas of impact of their project. Appropriate engagement will depend on the content of the film, the knowledge of the team, and the territories and communities being represented on-screen, as well as territories where the film is shooting.

All phases of a project present an opportunity for engagement. Applicants may outline plans involving, but not limited to:

- ✓ Research practices during development;
- ✓ How sensitive content is treated in the script and how it will be handled while filming;
- ✓ Engaging appropriately with local communities, organizations, and/or businesses;
- ✓ Engaging appropriate and specialized expertise, including on-set counsellors, crew-hiring organizations, cultural knowledge keepers, etc.;
- ✓ Compensating all roles, including trainees, appropriately;
- ✓ Written agreements that demonstrate these practices are being upheld.

The Community Engagement Plan is the evidence that the filmmaker has considered the potential impact of their production and that they have a plan to work in ways that are collaborative and respectful.

For further information, applicants may contact Telefilm's Lead, Indigenous Initiatives, Lead, Inclusion Initiatives or the Inclusion Initiatives Advisor. See the program's [webpage](#) for contact information.