

PROMOTION PROGRAM – INDUSTRY INITIATIVES STREAM

ESSENTIAL INFORMATION GUIDE

1. **Why are you only accepting applications for activities that received funding through the Promotion Program – Industry Initiatives Stream for their previous edition?**

Due to the ongoing modernization efforts, Telefilm's funding during this period will focus on supporting activities which have been supported in the past by Telefilm.

Telefilm wishes to continue to support activities that received funding under the Promotion Program – Industry Initiatives Stream in accordance with a funding agreement with Telefilm signed between April 1, 2022 and March 31, 2025¹.

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2. **Can I apply to this Stream even if my activity has never been held before?**

No.

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3. **Can I apply to this Stream if my activity has only been supported once by Telefilm?**

To be eligible, an activity must have had at least two (2) editions financed by Telefilm. However, Telefilm may, at its discretion, provide funding for activities that have only received financing for one (1) edition in Telefilm's 2024-2025 or 2023-2024 fiscal year. Activities that have only received financing for one (1) edition may be considered if the reporting on the previous edition that was financed by Telefilm have been received and have been deemed acceptable by Telefilm, or if sufficient details have been received by Telefilm to consider financing for the 2025-2026 edition. Applicants must reach out to their National Promotion Regional Lead to discuss prior to the submission of their application.

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4. **Can I apply to this Stream if I didn't get a notification from Telefilm?**

No, applications will only be accepted for activities that have been pre-approved for funding through a notification from Telefilm.

¹ Telefilm may, at its discretion, provide funding for activities that have received financing from Telefilm through other Telefilm portfolios.

5. 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.

6. How does Telefilm establish whether an alternative distribution network’s previous edition presented at least 30% of Canadian works or a national award ceremony’s previous edition presented at least 75% of recent Canadian works?

For an alternative distribution network to be eligible for the Industry Initiatives Stream, a minimum of 30% of all works presented in the previous edition must be Canadian works. In order to determine if this requirement is met, Telefilm will take into account all Canadian works, whether they are recent or not.

Further, for alternative distribution networks that showcased more than 100 works, Telefilm will consider a minimum threshold of 30 works to be sufficient.

For a national award ceremony to be eligible for the Industry Initiatives Stream, a minimum of 75% of all works presented in the previous edition must be recent Canadian works. Telefilm only considers recent works, that is, generally speaking, films that have been completed and distributed in the last two calendar years.

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 last edition of an alternative distribution network 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 up)**;
 - ✓ 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:

(Number of Canadian works/total number of all works) x 100% = 60%

Total percentage of Canadian works: 60%

7. Will Telefilm consider applications from alternative distribution networks whose programming during the period of April 1, 2024 and March 31, 2025 included less than 30% of Canadian works?

Telefilm may, at its discretion, accept alternative distribution networks whose programming during the period between April 1, 2024 and March 31, 2025 included less than 30% of Canadian works. This accommodation is limited to alternative distribution networks that have encountered external circumstances that have limited their ability to program Canadian Content (for example, venue limitations, lack of Canadian content available for programming, etc.). 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.

8. How does Telefilm define the aim of an Activity in regard to diverse representation?

The diversity of the Activity should be applicable to all participants, programming, content and/or events associated with the Activity and not only to specific strands or sections of the programming. For example, if the Activity only supports training of Indigenous individuals, then the Activity's aim would be considered as focused on Indigenous creators.

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

9. 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 sold/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 50 tickets were bought for a virtual workshop and each ticket viewed the workshop, an attendance of 50 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. If there was a broadcast element to the event, please ensure that the attendance is based on third-party information and obtained directly from the broadcaster/partner hosting the broadcast event. If no third-party confirmation of the broadcast attendance can be obtained, an attendance of zero should be reported.

Please ensure all numbers provided are verifiable, reasonable, calculated based on third party information and in-line with the previous edition's attendance, as this figure may be audited by Telefilm should the activity be funded.

10. If my activity is hybrid, how do I determine the percentage of each component (in person, online, broadcast) to provide in the application?

You should determine how many total events (such as workshops, meetings, etc) are undertaken for the activity, which should be a total of the events held in person, online and over broadcast. This should be based on access to different audiences, rather than per day or activity, given that an activity or day could contain multiple events held in different forms. It should be noted that online events do not need to be multiplied by days, since the access to their audience is assumed to be uninterrupted.

Calculation of the percentage of each hybrid component

Example:

The programming of a five-day conference consisted of:

- 5 panels a day over each of the 5 days; and
- Concurrently the same 5 panels were offered online (viewable at any time).

The percentage of each hybrid component would be calculated as follows:

Step 1: Calculate the total number of events

- ✓ 5 in-person panels per day x 5 days = **25 events**;
- ✓ 5 panels screened online = **5 events**.

Total number of events = 30

Step 2: Calculate the in-person percentage

The activity consisted of 30 events of which 25 events were in-person. Thus, the percentage of in-person events is calculated as follows:

$$(\text{Number of in-person events}) / \text{Total number of events} \times 100\% = 83\%$$

Total in-person percentage: 83%

Step 3: Calculate the online percentage

The activity consisted of 30 events of which 5 events were online. Thus, the percentage of online events in the previous edition is calculated as follows:

$(\text{Number of online events}) / \text{Total number of events} \times 100\% = 17\%$

Total online percentage: 17%

11. How will Telefilm's funding be determined?

Telefilm's funding will be based on, among other things, the budget of the activity, availability of funds, the private funding obtained, the scope of the activity, Telefilm's funding for the previous edition of the activity and Telefilm's objective to fund an equitable and balanced portfolio in terms of regional representation and diversity of voices. **Telefilm will inform all eligible applicants prior to the Stream's opening of the amount of funding they are eligible to receive, subject to their compliance with the Stream criteria.**

Please note that Telefilm's funding is contingent on the applicant's continued compliance with the eligibility and assessment criteria set out in the Stream's guidelines, the intent of the Stream, as well as on the availability of funding for the Stream.

12. Can I apply for an amount that differs from Telefilm's pre-approved amount?

The amount inputted in the application should reflect the amount for the pre-approved activity that was provided by Telefilm in the pre-approval notification. No changes to this amount should be made in the application unless previously discussed with, and agreed upon by, Telefilm.

13. If a complementary activity previously received Telefilm funding as a stand-alone application, does it have to be included in the application for the main activity (such as a festival, for example) that it is associated with?

Please note that for Telefilm's 2025-2026 fiscal year, applicants having complementary activities that previously received Telefilm funding are encouraged to contact their National Promotion Regional Lead to determine if this activity should be stand-alone or included with the main activity.

Complementary activities are defined as promotional activities or business development or professional development activities (forums, workshops, conferences, networking events, professional meetings, etc.) generally taking place during a main activity on a regular basis, even if these complementary activities are branded differently from the main activity or slightly changed from one edition to the other.

14. What happens if plans for my activity changes due to unforeseen circumstances relating to epidemics, pandemics or similar public health crisis after I sign my funding agreement with Telefilm?

Telefilm recognizes that planned activities applying for funding under this Stream may change after the application has been submitted or after the financing agreement with Telefilm has been signed due to exceptional circumstances resulting from an epidemic, pandemic or other similar public health crisis.

Applicants must immediately provide a written notice of changes related to such a public health crisis 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 for the eligible costs of approved activities and must not be used for the organization's emergency or other working capital-related expenses.

15. What does Telefilm consider as material change to an activity for the purposes of the application form?

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. Change in key personnel if the new key personnel has less or non-equivalent experience;
- b. 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. Change in delivery format (for example, in-person delivery changed to online delivery or change in location);
- e. Loss of partnership, etc.

16. How are in-kind sponsorships handled?

Telefilm recognizes in-kind (non-pecuniary) sponsorships at thirty-three percent (33%) of their reported 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.

17. What percentage of administration costs can be included in the budget of the activity?

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

18. Who do you consider as "key personnel" for an activity?

Key personnel would include the Executive Director, Activity Manager/Coordinator, or any other roles that impact the presentation of the Activity.

19. When should applications be submitted?

The Stream has two opening periods. Each opening period is of a short duration and targets activities with start dates taking place on specific dates.

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

Please note that incomplete applications may be automatically rejected. Applications submitted outside of the applicable opening dates may be deemed ineligible. If you missed the opening period applicable to your activity dates, please contact the National Promotion Regional Lead for your region.

It is also recommended to subscribe to Telefilm's industry advisories on the Telefilm webpage to stay informed on Telefilm announcements.

20. If I have more than one activity that has been pre-approved for funding, should I apply for each activity separately?

Individual applications will need to be submitted for each activity that is receiving funding, with their own set of documents as required by the program at application. Each activity will also be required to submit their own set of final deliverables by the deliverable due date.

21. Who can sign the Telefilm financing agreement on behalf of the applicant?

Only an individual who has been duly authorized by the applicant to sign the financing agreement with Telefilm can be a signatory. The name and contact information of the contract signatory should be indicated in the application form at time of application. Further, please ensure that the email address provided for the contract signatory is accurate and up to date, as the contract will be sent directly to that address. If the contract signatory changes before final costs, you should advise Telefilm by email and provide the name and contact address of the new contract signatory to Telefilm.

Telefilm reserves the right to request additional information.