

CANADA FEATURE FILM FUND

DEVELOPMENT PROGRAM

Essential Information Guide

1. How does funding under the Development Program work?

There are four streams under the Development Program:

- Automatic Stream
- Selective Stream
- Indigenous Stream
- Stream for Racialized Persons

Automatic Stream:

Under the Automatic Stream, funds are allocated automatically based on the track record score of the Applicant.

The minimum Telefilm participation in individual projects is \$15,000. A maximum of five projects may be funded, subject to the automatic funding available to the Applicant based on its total score.

Note: Fast Track companies¹ are eligible under the Automatic Stream.

If an Applicant does not have the minimum track record score required for the Automatic Stream or does not meet the criteria set for the Automatic Stream, they might still be eligible for the other streams (see Guidelines for complete eligibility criteria).

Selective Stream:

Telefilm will evaluate the quality of the projects submitted under the Selective Stream and may take into consideration the creative elements of these projects as described in the Pitch document.

Telefilm's participation in individual projects under the Selective Stream is \$15,000. A maximum of two projects may be funded, up to a maximal financial participation of \$30,000.

Indigenous Stream:

Only Applicants which are majority-owned and controlled by Indigenous individuals are eligible for the Indigenous Stream. The projects submitted under this stream are assessed initially by Telefilm's Lead, Indigenous Initiatives and subsequently by an external jury having Indigenous representation who then submits its recommendations to Telefilm.

Telefilm's participation in individual projects is \$18,000. A maximum of two projects may be funded, up to a maximum financial participation of \$36,000.

¹ A Fast Track company is one that is eligible as such under the terms of the [Production Program](#).

Stream for Racialized Persons:

Only Applicants which are majority-owned and controlled by individuals who self-identify as racialized persons are eligible under the Stream for Racialized Persons. The projects submitted under this stream are assessed by an external jury having Racialized Persons representation who then submits its recommendations to Telefilm.

Telefilm’s participation in individual projects is \$18,000. A maximum of two (2) projects may be funded, up to a maximum financial participation of \$36,000.

IMPORTANT: An Applicant may only apply to one stream even if it is eligible under more than one stream. The Applicant may not switch streams after the application is submitted.

2 Are the eligibility criteria for projects submitted for funding under this Program the same as the criteria for projects examined to determine Applicant eligibility?

No. There are several differences between these two types of projects including:

	Project submitted for funding	The project examined to determine Applicant eligibility
Canadian citizenship	Key members of the development team of the project must be Canadian citizens as defined by the Citizenship Act , or permanent residents of Canada, as defined by the Immigration and Refugee Protection Act .	There is no such requirement for projects examined to determine Applicant eligibility.
Canadian content	The project must be intended to either: a) achieve a minimum of 8/10 (or 80%) on the Canadian Audio-Visual Certification Office (CAVCO) scale, or b) be recognized as an audiovisual treaty coproduction by the Minister of Canadian Heritage.	Automatic and Selective Streams: The project must be a feature film that have been produced in the last five years and have achieved a minimum of 6/10 (or 60%) on the CAVCO scale or been recognized as an audiovisual treaty coproduction by the Minister of Canadian Heritage. Stream for Racialized Persons and Indigenous Stream: The project must either: • be a feature film that has been

		<p>produced in the last five years and have achieved a minimum of 6/10 (or 60%) on the CAVCO scale, or been recognized as an audiovisual treaty coproduction by the Minister of Canadian Heritage;</p> <ul style="list-style-type: none"> • have been funded by Telefilm as part of the Talent to Watch Program • be a short film; or • be one hour of television that has achieved a minimum of 6/10 (or 60%) or been recognized as an audiovisual treaty coproduction by the Minister of Canadian Heritage.
<p>Financial and creative control</p>	<p>The project must be under the financial and creative control of the Applicant who must hold for at least 24 months, all 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.</p>	<p>Automatic and Selective streams:</p> <p>The Applicant must have at least a 20% share in the score of the project, if financed by Telefilm, or, if not financed by Telefilm, have 20% of the ownership.</p> <p>Stream for Racialized Persons and Indigenous Stream:</p> <p>If the project is a feature film that was not financed under the Talent to Watch Program, the Applicant must have at least a 20% share in the score of the project, if financed by Telefilm, or, if not financed by Telefilm, have 20% of the ownership.</p> <p>There is no such requirement for projects financed under the Talent to Watch Program, the short films or television content.</p>

3 What is the reference period for the ‘released in the last five years’ criterion?

The date of the initial release of the project referred to in the eligibility criteria must be within the reference period defined as five fiscal years prior to Telefilm’s current fiscal year which runs from

April 1, 2020 to March 31, 2021. Therefore, the initial Canadian theatrical release², digital distribution³, premiere at a qualifying festival⁴ or broadcast on television, as applicable, must have occurred between April 1, 2015 and March 31, 2020.

4 Should Applicants review their filmography and score prior to the opening of the Program?

Applicants are responsible for reviewing their company's information and filmography and ensuring that the information is current and accurate at all times. This is the information that Telefilm relies on to determine a film's score, an Applicant's score, an Applicant's eligibility for development (including eligibility and financial participation calculation for the Automatic Stream), etc. Request for adjustments, corrections or revisions that are made during the application period or up to one month before the application period may not be taken into account for the current application period.

For more information about the success index and filmography scoring, please refer to the [Program's webpage](#). If there are discrepancies in a company's filmography, a designated representative for the company should inform Telefilm's team.

5 How can I add a film that was produced without Telefilm funding to my filmography?

In order to add a film that was not financed by Telefilm to an Applicant's filmography, please make a request directly to the Coordinator for your region no later than 3 weeks before the closing date of the stream to which you plan on applying using the Eligibility Request Form available on the Program's website. The following supporting documentation is needed in order to make that change:

- CAVCO Certificate A or B;
- Declaration of Canadian status and shareholders of the company named on the CAVCO certificate;
- Incorporation document of the company (if not previously filed with Telefilm); and
- Information supporting the release of the film, if applicable (e.g., confirmation of festival screening, awards, etc.).

6 What if my project premiered at a qualifying film festival in one year and then had a theatrical release later? Is the reference period extended to five years from the date of the theatrical release?

No. Telefilm will relate only to the first release of the project, whether that was a theatrical release or a festival release. The two periods cannot be combined to exceed five years.

² As evidenced by the Movie Theatre Association of Canada (MTAC).

³ Telefilm reserves the right to determine if the scope of a release of a project on digital platforms is sufficient for the purposes of eligibility for the Program.

⁴ For a complete list of the qualifying film festivals per stream, please refer to the [Program's webpage](#).

7. What if the festival at which my project premiered is not in the list of Qualifying Festivals for the Stream for Racialized Persons and the Indigenous Stream?

If the festival at which your project premiered is not on the list, please contact the Coordinator for your region with the name of the festival where your film premiered and include supporting documentation such as the festival invitation letter, the festival program, etc.

8. Why do my production credits have to be on Canadian films?

The Program is intended for Canadian production companies involved in the production of feature films in Canada. As Canada is a distinct market, Telefilm considers the Applicant's Canadian film credits to be the best indicator of the potential for future success.

9. How is a film's score calculated?

A film's score (taking into consideration the applicable reference period) is calculated by adding the components described below:

COMMERCIAL COMPONENTS – Maximum 60 points

- **Maximum 40 points** > Box-office receipts according to MTAC⁵.
- **Maximum 10 points** > Gross domestic sales excluding box office (for films financed in production by Telefilm only).
- **Maximum 10 points** > Gross international sales (for films financed in production by Telefilm only).

CULTURAL COMPONENTS Maximum 30 points

- **Maximum 10 points** > Selections at certain international festivals and events⁶.
- **Maximum 10 points** > Prizes received at certain international festivals and events.
- **Maximum 10 points** > Certain awards won at national competitive events and festivals.

10. How is a film's score shared among coproducers?

As outlined below, Telefilm will pro-rate each film's score by the agreed upon share, and the accumulated pro-rated score(s) will comprise each coproducers 'total score'.

The agreed upon share can be determined in one of three ways:

(a) Through the *Designation of Main Applicant and Sharing of Project Score* form

For productions financed by Telefilm under the Production Program, Applicants are required to submit a *Designation of Main Applicant and Sharing of Project Score* form at time of application that specifically addresses how the score of each film is to be shared, or

⁵ There is no minimum box office threshold in terms of eligibility. However, if the film achieves less than \$10,000, the film will score zero points under this box office portion of the score.

⁶ The list of the eligible festivals is indicated on the [Program's webpage](#).

(b) By reference to the copyright split set out in the coproduction agreement

This applies to productions that were not financed by Telefilm under the Production Program and that did not submit a *Designation of Main Applicant and Sharing of Project Score* form.

(c) By reference to the existing copyright split in place

This applies to productions that have not agreed on a split of their film’s score in a coproduction agreement and did not submit a *Designation of Main Applicant and Sharing of Project Score* form.

Please note that, once determined (as above), Telefilm will not allow changes to the prorating of a film’s score for the purposes of the Development Program or any other Telefilm programs.

11. How does Telefilm calculate the Applicant’s total score for the purposes of the Development Program?

The total score is calculated by summing the individual scores of all the films of an applicant, prorated by the agreed upon share owned by the Applicant company and adding a regional bonus⁷ if applicable.

Example:	Film	Film Score	Share (%) of Agreed Upon Share	Applicant Pro-rated Score
	Film 1	20	60%	12
	Film 2	15	100%	15
	Film 3	10	20%	2
			Applicant’s Total Score:	29

12. How does Telefilm convert the Applicant’s total score into eligible amounts for the Development Program?

Generally, Telefilm’s available resources set aside for development are divided by the sum of total scores obtained for all eligible production companies. The result of this division gives an amount per point which is then used to convert points into eligible dollars. The eligible amount is rounded to the nearest \$5,000. In order to ensure adequate access for both linguistic markets, one third of the available resources will be set aside for Applicants with activities mostly (but not

⁷ In order to address historical regional access, a regional bonus will be applied to any applicant with a head office in any part of Canada that is more than 150 km by the shortest reasonable roadway route from Toronto or Montreal. Telefilm may adjust the amount of the regional bonus from year to year.

necessarily exclusively) in the French language⁸. Applicants with activities mostly in English will share the remaining two thirds of available resources.

13. Is there a maximum and a minimum amount per application that can be accessed?

The maximum amount an Applicant can receive under the Program is \$100,000 for the English-language market and \$150,000 for the French-language market. The minimum is \$15,000 in both linguistic markets.

14. How do I find out the maximum amount of financing my company is eligible for?

The maximum amount of financing to which your company is eligible will be communicated to the eligible Applicants through their Dialogue accounts prior to the opening of the Program.

15. Will there be an opening and a closing date to submit applications?

Yes, please refer to Telefilm's [website](#) for the applicable opening and closing dates for this Program. Note: The Stream for Racialized Persons will open later than the other Streams for this fiscal year only.

Please also note that a Dialogue account is mandatory to submit an application.

16. Can my portfolio include a mix of French and English-language projects?

Portfolios may contain a mix of French and English-language projects. However, the majority language of the submitted portfolio will determine whether it is assessed in the French or the English funding stream.

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

Yes. In order to be considered eligible for development support, a film must be intended to also be eligible for production support under the CFFF [Production Program](#) or the [Theatrical Documentary Program](#).

18. If my portfolio is funded, what percentage of the eligible costs will Telefilm contribute?

Telefilm will contribute the lesser of:

- the maximum amount of financing your company is eligible for;

⁸ Telefilm will assess the language of activity of the Applicant by looking at the production language of films released within the five-year reference period. In the event the number of films is the same in each language, the amount invested by Telefilm will determine the main language of activity of the Applicant.

- 80% of the eligible costs of each project.

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

Yes. Costs incurred since January 1st of the current year of the funding application may be funded by Telefilm. For example, if a funding application is filed on August 25, 2020, eligible costs incurred since January 1, 2020 may be funded by Telefilm.

20. Is there a maximum number of applications I can file within the submission period?

Applicants may submit only one portfolio application per fiscal year.

21. Does every project in the portfolio 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.

22. 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. Moreover, 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 again.

23. What is the eligibility requirement for Screenwriters attached to a portfolio?

There are different requirements depending on the stream you are applying to. Under the Indigenous Stream, the Screenwriter must be Indigenous. Under the Stream for Racialized Persons, the Screenwriter must self-identify as a Racialized Person. Under all streams, the Screenwriter must be Canadian. The primary focus of this Program is to support feature film talent, however the Producer may choose to work with an experienced and successful Screenwriter from other media.

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

The packaging stage involves subsequent drafts of a screenplay and the inclusion of market elements, such as the commitment of a director and a distributor, 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.

Note that rewrite or polish agreements will be required at time of application for packaging

applications.

25. Can I apply for development funding for the packaging phase if I am applying for a lower budget production?

Packaging funding is only available for production budgets equal to or greater than \$2.5 million.

26. Do I have to have a Distributor and Director attached to my project in order to submit an application for the packaging phase?

Yes, a commitment from a Distributor and a Director is mandatory and you will be required to submit evidence of this commitment at time of application (for example, a director's agreement or a letter from the Director confirming his or her meaningful involvement in the project, a deal memo with the Distributor, a distribution agreement or a letter of agreement).

Note: this requirement does not apply to projects submitted under the Indigenous Stream or the Stream for Racialized Persons.

27. Can I submit an application under this Program if the director or screenwriter attached to my project are not Canadian?

No. All key members of the development team must be permanent residents or Canadian citizens.

28. What is the difference between Telefilm's Success Index and the track record or success score of the Applicant?

The *Success Index* is a benchmark that has been established to measure the overall performance of the entirety of the projects Telefilm finances. The Index is calculated yearly and takes into consideration commercial (box office and other sales), cultural (nominations and awards), and industrial measures (private sector and international financial contribution). Some of these attributes are also used to assess the quantitative part (score) of the track record of the Applicants, which is based on the scores of the feature films they have produced (and released) over the last five years.

29. What rights must I hold to the films in my portfolio?

With respect to the portfolio submitted, 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).

30. Does the Story Consultant/Script Editor need to be independent from the Applicant?

Yes. To be considered as an eligible cost, the Story Consultant/Script Editor must be independent from the Applicant i.e. he/she cannot be the producer or an employee of the Applicant.

31. Is it mandatory to have a Story Consultant or a Script Editor for projects submitted under the Indigenous Stream or the Stream for Racialized Persons?

Yes. An independent Story Consultant or a Script Editor is mandatory for projects submitted under both these Streams.

Addendum – September 10, 2020

32. Why is having a Story Consultant or Script Editor mandatory on the Indigenous Stream and the Stream for Racialized Persons?

While consulting with the industry, we heard from producers that they wanted/needed more support for story editing. Having a Story Consultant or a Script Editor attached to a project accelerates the development process and improves the overall quality of the writing. In order to make those services more accessible, Telefilm's participation in individual projects for the Indigenous Stream and the Stream for Racialized Persons was set at \$18,000 (compared to \$15,000 for a project in the Selective Stream). Those \$3,000 were provided specifically with the idea of facilitating the hiring of a Story Consultant or Script Editor. Consequently, having a Story Consultant or a Script Editor for projects submitted under both these Streams was made a requirement.