

PROMOTION PROGRAM – LIMITED EDITION STREAM

ESSENTIAL INFORMATION GUIDE

- 1. Why are you only accepting applications for film festivals or markets that received funding through the Promotion Program for their previous edition?**

Due to the exceptional circumstances resulting from the COVID-19 pandemic, Telefilm's funding during this period will focus on supporting existing clients' film festivals and markets.

Telefilm wishes to continue to support film festivals and markets that received funding under the Promotion Program in accordance with a funding agreement with Telefilm signed between April 1, 2019 and March 31, 2022.

Please note that Telefilm offers streamlined funding to small and emerging festivals through the [General Admission Stream](#).

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- 2. Can I apply to this stream even if my film festival or market has never been held before?**

No.

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- 3. Can I apply for funding under both the General Admission Stream and this stream?**

No. Only one application per film festival/market may be submitted, either through the Limited Edition Stream or the General Admission Stream.

Please note that if your festival received funding of \$5,000 or less in the past through the Promotion Program (excluding any Reopening Fund top-up), you must apply to the General Admission Stream during the appropriate application period, as indicated on [Telefilm's website](#), unless otherwise advised by Telefilm.

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- 4. Can I apply for funding under this stream if I received \$5,000 under the Program in Telefilm's 2021-2022 fiscal year?**

Telefilm may, at its discretion, invite a film festival or market to apply for funding in the Limited Edition Stream even if the festival or film market received \$5,000 or less in funding from Telefilm under the Program (excluding any funding from the Reopening Fund) for their previous edition. The festival must operate within a scale (determined by measures including but not limited to audience size and activity budget) comparable to other festivals within the Limited Edition Stream in order to be considered. Applicants will be notified by Telefilm prior to the application should this be applicable.

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 a festival’s previous edition presented at least 15% of recent Canadian works?

To be eligible for the Limited Edition Stream, 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.

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 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 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 festivals and film markets whose previous or current edition programming included/will include a minimum of 10% of recent Canadian works and/or a majority of 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 mandate of the festival (including but not limited to festivals whose core 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 accommodation must reach out their Project Leader to discuss prior to the submission of their application.

8. How does Telefilm define the primary mandate of a festival?

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

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](#).

9. How should the attendance online (virtual and broadcast) be calculated?

The attendance numbers should be based on confirmed attendance that have watched at least half the film (if this data is available) and not only on tickets redeemed. Each ticket purchased/claimed should account for one individual only and not by household or multiple individuals, unless this information has been specifically gathered by the festival. If there was a broadcast element to the screenings, please ensure that the number estimated is 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 Canada should the festival be funded.

10. How will Telefilm’s funding be determined?

Telefilm’s funding will be based on, among other things, the film festival or market budget, the private funding obtained, the film festival or market size, and Telefilm’s funding for the previous edition. **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 guidelines as well on the availability of funding for the Stream.

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

The amount inputted in the application should reflect the total amount for all activities that was provided by Telefilm in the pre-approval notification, excluding the Reopening Fund top-up amount, if any. No changes to this amount should be made in the application unless previously discussed with, and agreed upon by Telefilm.

12. If a complementary activity previously received Telefilm funding as a stand-alone application, will it have to be included in my film festival or market application?

Please note that for Telefilm’s 2022-2023 fiscal year, applicants having complementary activities that previously received Telefilm funding are encouraged to contact their Project Leader to determine if this activity should be stand-alone or included with their film festival/market application. Complementary activities are defined as promotional activities or business development or professional development activities (forums, workshops, conferences, networking events, professional meetings, etc.) that are usually held during the dates of the film festival or market on a regular basis, even if these complementary activities are promoted in a different way from the film festival or market or vary slightly in design from one edition to another.

If a single application is recommended for all activities, a separate budget by activity must be provided at application, and details on the complementary activities must be provided using the “activity proposal” template available on Telefilm’s website. A separate activity report, final cost report and visibility grid will also be required for each activity at final reporting.

13. What happens if plans for my film festival or market change due to unforeseen circumstances relating to COVID-19 after I sign my funding agreement with Telefilm?

Telefilm recognizes that planned festivals 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 festival, 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 festival and cannot be used for the organization’s emergency or other working capital related expenses.

14. 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. 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.

15. 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.

16. What percentage of administration costs can be included in a film festival or market budget?

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

17. Who do you consider as "key personnel" for a festival?

Key personnel would include the executive director, festival director, the communications/ marketing director, and the programming director, or their equivalent.

18. When should applications be submitted?

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

Please check the Stream 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 submitted outside of the applicable opening dates may be deemed ineligible. If you missed the opening period applicable to your festival dates, please contact your region's Project Leader.