

# **STREAM FOR RACIALIZED PERSONS**

## **DEVELOPMENT PROGRAM**

### Webinar FAQs

**Please note: most of the answers to the questions asked during the Q&A period can be found in our current Guidelines and Essential Information Guide. Please refer to those documents in our Program's webpage.**

**Eligibility:**

**Can we apply to the program if our project has not yet been certified by CAVCO, but has been shown in eligible festivals?**

To help us validate the Canadian status of the production and the name of the Canadian company holding the copyright of a feature film or a television show, we require a CAVCO Part A or B certificate. In lieu of a CAVCO certificate, Telefilm may accept a CRTC certificate. If neither of these documents can be provided, a Canadian Content declaration (found on our website in Production) may be submitted, depending on the situation. Please contact your regional coordinator if you have any questions.

**Why do you require a Story Editor for this stream when it's not required in the main selective stream?**

We want to build capacity in script and project development, so rather than \$15,000 (which is the amount allocated per project in the Selective stream), we made this amount \$18,000 so that \$3,000 can be allotted to a story editor, without having to reduce our contribution of \$15,000 to the screenwriting fee. There will be a lot of flexibility on who the team wants to bring in as a story editor.

**I have made a web-series. Am I eligible to apply?**

Web series are not included in the basis for eligibility currently. However, by October 16, 2020, you may apply for eligibility based on a web series you have produced, specifying any significant screenings, awards or accolades that it has enjoyed. We will then review your application.

**When do we find out whether we are eligible or not?**

If you are eligible, you will receive an email informing you that your company may now submit an application to the Development Program's Stream for Racialized Persons in Dialogue.

**Is process the same for a development assistance application at the project packaging stage?**

Assistance for project packaging is provided through the development assistance program. There is no separate program for this stage.



**If I wasn't successful with a project in the Selective stream, can I apply in the Racialized stream with the same project?**

Yes, you may apply with the same project if it has been turned down in previous years as long as you have updated and revised the approach (Pitch Document updated).

**Festivals:**

**Toronto Black Film Festival is not on the eligibility list – as a lot of Black individuals live in Ontario and have been programmed at this festival – is Telefilm aware how this presents a barrier to entry for Black individuals?**

On our [Development webpage](#) under Resources, you will find a List of Qualifying Festivals – Indigenous Stream and Stream for Racialized Persons. Please click on the download icon to open the list of close to 300 qualifying festivals.

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 was included on the program and provide supporting documentation such as the festival invitation letter, festival program and presentation date.

**External Jury:**

**What will be the gender makeup of the jury?**

The external jury will comprise five jurors, at least two of which will be female jurors.

**Will documentary filmmakers serve exclusively on documentary juries and fiction filmmakers serve on feature film juries?**

As was the case with the Talent to Watch program, the jury will be looking at both fiction and documentary proposals. We will make every effort to have non-fiction experience represented on the jury.

**Will the panel be using readers for coverage reports and, if so, will they be racialized as well?**

The jury of five racialized industry professionals will do the evaluations and project rankings. There will be no other external readers.

**Have you reached out to community organizations to help select the juries?**

We have reached out to a number of industry professionals who have ties with under-represented communities and who have carried out advocacy activities. Our efforts continue as we search for a well-represented group of jurors.

## **Project Evaluation:**

**Can you elaborate some more about how the developed plan for re-write would be evaluated for emerging writer/producers? I.e. given the experience level of the team. Should we be scaling our projects based on experience producing feature films?**

At the project development stage, it is important to have in mind an achievable financing and production plan. If an emerging team is proposing a very high budget project, this may not be realistic or achievable. Always keep in mind the funding opportunities for the project and its team.

### **How are the projects ranked and will you release the scoring system?**

Projects are evaluated and ranked according to the elements that are asked for in the pitch document: creative merit of the synopsis and project pitch, track record of the team and feasibility of the project, development plan, and potential audience. Rankings will also be balanced for under-represented communities, region, cultural diversity, gender, and LGBTQ2+.

Telefilm is currently modernizing its Success Index. More information will be made available soon.

**As an emerging producer and writer, re-emerging talent, given that the emerging talent generally don't have high-level production experience, what kind of experience would be viewed as preferable in lieu of that? School projects, personal projects, short films, festival submissions, etc.? Also, it was mentioned during this presentation that for an emerging project, the budget and application needs to be "reasonable" given the experience level, what production aspirations and budget amount would be considered reasonable?**

The plan for the development, funding and potential production of the project needs to be achievable. For an emerging team, a lower budget is usually more appropriate, but if you are proposing a high budget (i.e. over \$2.5 million), you will need to secure a portion of the funding that qualifies as market participation. So you need to consider a realistic budget.

The Jury will be looking at teams and their track record on their own terms. For example, if an emerging team has achieved some success or awards or traction for a script or a short film, etc., then this is a good track record for an emerging team.