

# CANADA FEATURE FILM FUND

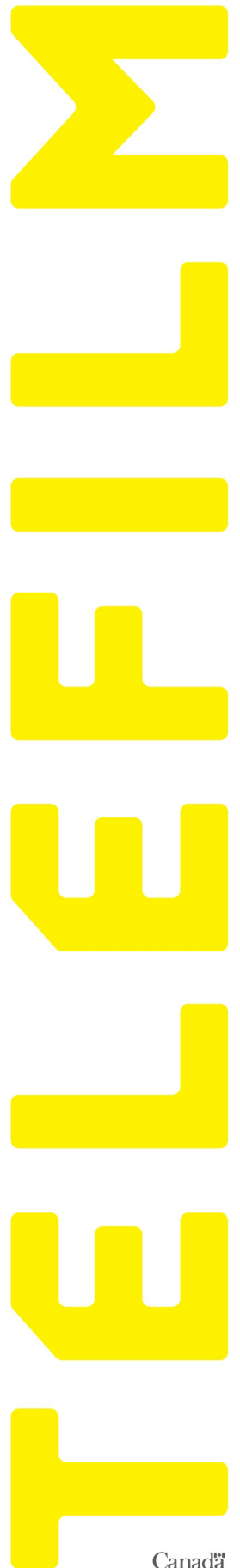
PRODUCTION PROGRAM FOR  
ENGLISH AND FRENCH-LANGUAGE PRODUCTIONS

GUIDELINES

APPLICABLE AS OF FEBRUARY 4, 2021

UPDATED ON APRIL 15, 2021.

Ce document est également disponible en français.



# 1. CANADA FEATURE FILM FUND

## 1.1. Program intent and objectives<sup>1</sup>

The Production Program (the “**Program**”) supports Canadian production companies at the production and/or post-production stage of their feature film project(s). The guiding principles of the Production program are:

- To support feature films that will speak to Canadian and international audiences, and that will bring both cultural impact and audience engagement. Telefilm seeks to fund films that will build and contribute to our Canadian cultural legacy.
- To support filmmakers with a strong sensibility and perspective who will bring original voices and approaches and will advance cinematic expression.
- To support emerging and established filmmakers in advancing their artistic career through ambitious and impactful films.
- To support greater equity and representation in storytelling, that reflects gender parity and diversity from various communities including Indigenous, Black and People of Colour as well as members of LGBTQ2+ communities and People with Disabilities from all regions of the country.
- To support Indigenous content that is produced by creators who are Indigenous and/or have engaged in meaningful research, collaboration, and cooperation with Indigenous communities impacted by their projects<sup>2</sup>.
- To support creative teams who are from underrepresented communities or who have engaged in meaningful research, collaboration, and cooperation with underrepresented communities, where films are dealing with the experiences of those communities.

Resources within the Canada Feature Film Fund are allocated on a linguistic basis which maintains approximately one-third of funding for French-language projects.

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<sup>1</sup> Telefilm is currently in midst of Pan-Canadian consultations with the industry. The Program’s objectives and intent will be reviewed once the consultations are completed. However, in the interest of the industry, and to support producers who are in need of financing to launch the production of their projects, Telefilm has decided to proceed with the launch of the 2021-2022 Program guidelines before the consultation process is fully completed.

<sup>2</sup> Telefilm encourages all applicants to respect the guiding principles outlined in the [“On-Screen Pathways and Protocols: A Media Production Guide”](#).

## 2. ELIGIBLE APPLICANTS<sup>3</sup>

### 2.1. Basic eligibility criteria

An applicant must meet all the following eligibility criteria:

- be a Canadian controlled corporation, as determined under sections 26 to 28 of the [Investment Canada Act](#);
- have its head office in Canada and carry out its activities in Canada; and
- operate as an audiovisual production company.

Furthermore, individual producers and other key production personnel exercising creative and financial control over the project submitted to Telefilm must be Canadian citizens, within the definition of the [Citizenship Act](#), or permanent residents within the definition of the [Immigration and Refugee Protection Act](#).

### 2.2. Broadcaster-affiliated companies<sup>4</sup>

Broadcaster-affiliated production companies based outside of Quebec that meet the basic eligibility criteria are eligible to apply with applications.

## 3. ELIGIBLE PROJECTS<sup>5</sup>

### 3.1. Basic project eligibility criteria

To be eligible, a project<sup>6</sup> must:

- be a feature length (at least 75 minutes long) fictional film to be produced or completed primarily in French, English or an Indigenous language;
- be aimed primarily at the Canadian theatrical market while maximizing distribution on alternate platforms;
- be under the ownership of the Canadian applicant(s);
- have its copyright owned by Canadians (unless the project is a treaty coproduction);

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<sup>3</sup> In the case of audiovisual treaty coproductions, the determination of eligibility of applicants and projects will be adapted to reflect the treaties while meeting the spirit and intent of these guidelines.

<sup>4</sup> A company is considered to be broadcaster-affiliated if it, or a corporate group of which it is a member, receives more revenue from CRTC-regulated operations (including without limitation, broadcasting, cable, satellite) than from combined production and distribution operations. For the purposes of the above, corporate group means two or more affiliated corporations. Telefilm will use the definition of affiliate set out in the [Canada Business Corporations Act](#).

<sup>5</sup> In the case of audiovisual treaty coproductions, the determination of eligibility of applicants and projects will be adapted to reflect the treaties while meeting the spirit and intent of these guidelines.

<sup>6</sup> The term **eligible project** is used interchangeably with **film** or **project** throughout the guidelines.

- be under the financial, creative and distribution control of the eligible applicant(s); as well, all the rights and options necessary for the full and complete exploitation of the project must be held by the eligible applicant(s);
- with respect to Canadian content certification, upon completion be **either**:
  - certified by the Canadian Audio-visual Certification Office (CAVCO) as a “Canadian film or video production” with a minimum of 8 out of 10 points under the provisions of the [Income Tax Act](#) (Canada); **or**
  - recognized as a treaty coproduction by the Minister of Canadian Heritage (refer to Telefilm’s guidelines on [Audiovisual Coproductions](#));
- be solely written by a Canadian citizen, within the definition of the *Citizenship Act*, or by a permanent resident, within the definition of the *Immigration and Refugee Protection Act* (Canada) (unless the project is a treaty coproduction);
- be directed by a Canadian citizen, within the definition of the *Citizenship Act*, or by a permanent resident, within the definition of the *Immigration and Refugee Protection Act* (Canada) (unless the project is a treaty coproduction);
- be budgeted at no less than \$250,000;
- if a post-production application, be submitted following rough assembly and prior to picture-lock<sup>7</sup>;
- if budgeted at \$3.5M or more for English-language projects and \$2.5M or more for French-language projects, must have a firm<sup>8</sup> commitment from an eligible Canadian distribution company<sup>9</sup> for theatrical release in Canada within one year of completion and delivery. **Note:** on a case-by-case basis, for projects submitted under the Indigenous Stream, Telefilm reserves the right to accept a firm written commitment from a non-eligible Canadian distribution company;
- conform to the Canadian Association of Broadcasters (CAB) Code of Ethics and to all other programming standards endorsed by the CAB or the CRTC, and not contain any element that is an offence under the [Criminal Code](#), is libellous or in any other way unlawful.

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<sup>7</sup> Any point in the post-production process that still involves picture cutting and/or editing. Once all picture editing is complete, the film’s visual elements are considered locked (picture lock) and post-production can move to the next phase, the sound edit and mix.

<sup>8</sup> Please refer to the [List of Required Documents](#) for more information on what constitutes a firm commitment.

<sup>9</sup> The criteria for an eligible distributor are outlined in the [Marketing program guidelines](#).

Applications may not be submitted more than twice to the Program (including previous applications that were refused by Telefilm or abandoned or withdrawn by the applicant)<sup>10</sup>. However, for fiscal 2021-2022 only, Telefilm will allow projects with budgets equal to or greater than \$2.5M to be submitted for a third time to the Program (including previous applications that were refused by Telefilm or abandoned or withdrawn by the applicant). In such cases, the evaluation may be conducted on new elements only.

Note: post-production applications and incomplete applications are not considered as additional production applications.

The following non-exhaustive list provides examples of the types of projects that are not eligible under the Program:

- projects done on contract for, or produced by, a government agency;
- projects produced primarily for industrial, corporate or institutional purposes;
- advertising;
- student projects;
- projects using film as a tool to record or document existing artworks;
- documentary or non-drama projects;
- conventional forms of television entertainment, such as pilots, movies-of-the-week, news reports; and,
- projects not destined for a theatrical or festival audience.

### **3.2. Audiovisual treaty coproductions**

Please note that projects that are recognized as treaty coproductions are eligible to apply to this Program but are not guaranteed funding.

## **4. EVALUATION CRITERIA AND DECISION-MAKING PROCESS**

Advisory committees composed of external and internal experts will evaluate the projects based on the evaluation criteria described below and submit their recommendations to Telefilm. Each advisory committee will use an evaluation grid to score and rank eligible projects.<sup>11</sup>

The decision making will also take into account Telefilm's objective to foster a diversity of voices in the industry, ensuring Telefilm funds a balanced portfolio of productions reflecting a variety of genres, budget and company sizes, regions across the country, and different viewpoints. To that effect, Telefilm may notably prioritize projects whose key creatives (director and/or screenwriter and/or

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<sup>10</sup> Telefilm may consider exceptions in situations where the project is under the control of a new rightsholder, who is not a related party to the company who previously submitted it to Telefilm

<sup>11</sup> For more details, see the [Essential Information Guide](#).

producer) self-identify as Racialized Persons (including, but not limited to, Black and People of Colour), Indigenous, Women, and members of Official Language Minority Communities<sup>12</sup>.

Furthermore, Telefilm aims to support the production of feature films which contain significant Canadian creative elements. While Telefilm does not intend to restrict filmmakers in their choices of stories, or their natural settings, it will, wherever possible, give priority to projects that present a distinctly Canadian point of view<sup>13</sup>.

#### **4.1. Creative elements**

For production applications, Telefilm will evaluate the creative elements of the projects including the originality, quality and production-readiness of the script, and the director's vision for the film.

For post-production applications, the artistic quality and potential of the film to reach audiences will be evaluated based on the rough cut and the completion plan.

#### **4.2. Track record of the Key Creative Personnel (Producer(s), Director and Screenwriter)**

Telefilm will evaluate the screen-based industry experience of the creative team, primarily the producer, director, and screenwriter, including critical acclaim, and audience success. Telefilm will also consider the track record based on past and current performance including their full range of industry experience and level of expertise as it relates to the nature and scope of the project. Lastly, Telefilm will consider any relevant complementary expertise of the creative team.

#### **4.3. Project Viability**

The financial feasibility and creative viability<sup>14</sup> and where relevant, the level of committed market interest, will be taken into account in the evaluation of the project. Telefilm may prioritize projects that are likely to start principal photography during the current fiscal year.

#### **4.4. Cultural Impact and Audience Reach Potential**

Telefilm will consider the applicant's promotional strategy to make the film available to its target audience, including festival and theatrical audiences, and to maximize audience reach and the

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<sup>12</sup> Telefilm understands the importance of creating greater access for members of the LGBTQ2+ community and Persons with Disabilities. While Applicants may corporately identify as such, Telefilm does not currently collect such data on the Key Creative Personnel. In collaboration with the Industry and in alignment with its [Equity and Representation Action Plan](#), Telefilm is working on enhancing data collection as it relates to underrepresented identities, to be expanded in the 2021-2022 fiscal year.

<sup>13</sup> In the case of audiovisual treaty coproductions, this criterion will be adapted to reflect the treaties and to ensure that the spirit and intent of these production guidelines are met.

<sup>14</sup> For more details, please see the [Essential Information Guide](#).

project's potential to appeal to audiences and its capacity to garner critical acclaim in Canada and abroad in cinemas and other platforms.

#### **4.5. Audiovisual Treaty Co-productions**

For Audiovisual Treaty Coproductions, Telefilm will assess the investment optimization, capacity-building and visibility and promotion of Canada's audiovisual industry (in addition to the evaluation criteria above).

As a Partner of Choice, Telefilm understands the particular context of Audiovisual Treaty Coproductions and, as such, will allow for an extended application period for such projects, subject to availability of funds.

When Audiovisual Treaty Coproduction applications for funding are not submitted during the main application period for all projects<sup>15</sup>, they will be evaluated by an internal advisory committee.

### **5. TERMS OF FUNDING**

#### **5.1. Amount of Telefilm financing**

For projects budgeted at \$2.5 million and greater, Telefilm aims for its participation to be approximately 30% of eligible productions costs. For all projects, Telefilm's financing may not exceed the lesser of 49% of these costs or the following amounts:

- \$500,000<sup>16</sup>, when the project budget is less than \$2.5 million (English, French and Indigenous-language projects);
- \$4 million, for English-language projects budgeted at \$2.5 million and greater;
- \$3.5 million, for French-language projects budgeted at \$2.5M and greater.

Telefilm will strive to support projects at the requested amount but may, in its discretion, recommend a different amount than requested (subject to the overall availability of funds and portfolio objectives).

#### **5.2. Funding method**

Generally, the form of Telefilm's financial participation will vary depending on the total project budget and, in certain scenarios, the producer's choice from among the following options:

- 1) For projects with budgets under \$2.5 million:

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<sup>15</sup> To submit an application outside the main application period, applicants must contact their Feature Film Executive to confirm availability of funds and obtain permission.

<sup>16</sup> In exceptional cases, Telefilm may, in its discretion, exceed this cap. For more details, please see the [Essential Information Guide](#).

Choice between a **non-repayable contribution** or an **equity investment repayable over two years** from production revenues from the starting date of the project's commercial exploitation<sup>17</sup>.

2) For projects with budgets of \$2.5 million and above:

Choice between a **repayable advance** or a **repayable equity investment**.

Should Telefilm's financial participation be provided in the form of an equity investment, no matter the level of the project's budget, Telefilm will acquire a proportionate share of the copyright in the production.

**Note:** The applicant's choice of the form of Telefilm's financing may affect the amount of federal or provincial tax credits that the producer is eligible to receive in connection with the production. Consequently, the producer must determine, in consultation with the producer's professional tax advisors, which form of Telefilm financing is optimal for the project. However, the producer must clearly indicate the choice of funding at the time of application and such choice will be finalized at the time of contracting.

### **5.3. Greenlight financing**

#### **5.3.1. Greenlight pre-production advances**

A greenlight advance is only available at Telefilm's discretion for higher-budget projects that have already received a commitment letter from Telefilm for financing of at least \$1.5 million. Eligible costs for a greenlight advance include those associated with the final polish of the script, closing agreements with financial participants, attaching cast and early pre-production; in other words, generally those costs associated with fulfilling the conditions outlined in the production commitment letter. Applications for a greenlight advance must have an eligible distributor<sup>18</sup> attached.

Applicants should be aware that greenlight advance financing is not in addition to Telefilm's offer of production financing. If an applicant receives a greenlight advance, the amount will be included as part of Telefilm's total financial commitment to a production, as outlined in a commitment letter from Telefilm.

#### **5.3.2. Greenlight financial participation and repayment**

Telefilm's greenlight financial participation will generally not exceed 80% of eligible costs, up to a maximum of \$150,000 and will be provided as an advance against Telefilm's production financing.

Should the project proceed into production with financial support from Telefilm, this greenlight advance, part of Telefilm's total funding, will take the same form as Telefilm's total funding and will be included in this funding.

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<sup>17</sup> See section 8 for further information on Telefilm's recoupment.

<sup>18</sup> The criteria for an eligible distributor are outlined in the [Marketing Program guidelines](#).



Should the project proceed into production without financial support from Telefilm or does not proceed into production by a defined date, the greenlight advance will be treated as a non-equity repayable advance similar to a development advance. In this case, the advance will be repayable according to the contract that Telefilm and the producer enter into, generally on the earlier of: the first day of principal photography (or any other use of the script) or the sale, assignment or other disposition of the rights to the project.

#### **5.4. Encoding and availability in both official languages**

All projects funded by Telefilm must be made available on digital platforms no later than two years after their theatrical exploitation<sup>19</sup> or in the year following their completion if a theatrical release is not required.

Furthermore, all projects must be available in both official languages, in either subtitled or dubbed versions. Please note that encoding and subtitling or dubbing costs should be included in production budgets and is deemed to be the Producer's responsibility to ensure that both versions are produced. Dubbing costs included in the Production budget will not be eligible for funding under the Canada Feature Film Fund (CFFF) Marketing Program.

### **6. FAST TRACK STREAM**

***\*\*\* Please note that this stream is currently on hold until further notice. Applicants who have qualified to the Fast Track Stream under the 2020-2021 Production Program guidelines should refer to those guidelines on Telefilm's website. \*\*\*\****

### **7. INDIGENOUS STREAM**

In the aim of increasing the diversity of the projects it supports, Telefilm will set aside funding for projects by Canadian filmmakers from Indigenous communities. These projects will be assessed by an advisory committee comprised of Indigenous film experts who will then submit its recommendations to Telefilm.

In addition to the applicant and project eligibility criteria set out in sections 2 and 3 of these guidelines, applicant companies applying for funding under this Stream will have to show that they meet the following criteria:

- at least 51% of the project's copyright<sup>20</sup> is held by a production company majority-owned and controlled by Indigenous<sup>21</sup> persons;

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<sup>19</sup> Unless otherwise agreed by Telefilm.

<sup>20</sup> Or 100% if there is only one applicant company.

<sup>21</sup> As defined in the 2006 Census (Statistics Canada), Aboriginal identity refers to those persons who reported identifying with at least one Aboriginal group, that is, North American Indian, Métis or Inuit, and/or those who reported being a Treaty Indian or a Registered Indian, as defined by the *Indian Act of Canada*, and/or those who reported they were members of an Indian band or First Nation. <http://www12.statcan.gc.ca/census-recensement/2006/ref/dict/pop001-eng.cfm>

- the project is under the financial and creative control of Indigenous persons;
- two of the three key members of the creative team (producer, director or screenwriter) are Indigenous.

Projects submitted under this Stream will be assessed based on the criteria set out in section 4, and the methods of funding set out in section 5 will be applied in the same way as for projects submitted under other streams of this Program. Furthermore, an additional funding of up to \$100,000 could also be granted for projects with a budget of less than \$2.5 million that are shooting in a remote location or that allow for capacity-building<sup>22</sup>. However, the total Telefilm funding shall not exceed 49% of the eligible Canadian production costs.

Please note that applicants who qualify under the Indigenous Stream are not required to submit projects under this Stream and may choose to submit their projects under any other stream for which they are eligible.

Please note that applicants who wish to submit a project under the Indigenous Stream must contact Telefilm **prior** to submitting their application through Dialogue.

## 8. RECOUPMENT

This section applies only if Telefilm’s financial participation takes the form of a repayable advance or equity investment, regardless of the stream under which the project is submitted.

### 8.1. Projects with budgets under \$2.5 million

For projects with budgets of less than \$2.5 million, and for which Telefilm’s financial participation is provided as a repayable equity investment, a simplified form of Telefilm recoupment will be applied. Telefilm will recoup 10% of the applicant’s entitlement to the production revenues received at any time during a period ending 24 months after the start of the project’s commercial exploitation.

### 8.2. Projects with budgets of \$2.5 million and more

Telefilm will recoup its financing according to the contract it enters into with the applicant. The calculation of Telefilm’s entitlement to recoupment will not be affected by the form of Telefilm’s financial participation.

#### 8.2.1. Recoupment practices

Telefilm will recoup 10% of the applicant’s entitlement to production revenues received at any time if:

- its financial participation does not exceed \$250,000 and is provided for postproduction only;
- Or**

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<sup>22</sup> For more information on the additional funding, please refer to the [Essential Information Guide](#).

- its financial participation does not exceed \$250,000 and the project is an audiovisual treaty coproduction in which the Canadian financing does not exceed 20% of the total financial structure.

For all other projects with budgets over \$2.5 million, Telefilm will recoup its financial participation no less favourably than *pro rata* and *pari passu*<sup>23</sup> with all other financial contributions<sup>24</sup> (except as noted below for Priority Financing and private investors), including: producer investments, broadcasters and other CRTC licensees, funds established as a requirement of the CRTC, provincial agency financing, craft and creative deferrals (whether or not by related parties), any form of distributor-related financial participation which is directly or indirectly supported by payments from the budget and any form of producer-related financial participation which is directly or indirectly supported by producer fees, corporate overhead or federal or provincial tax credits.

For projects where the financing structures include distribution advances/minimum guarantees, pre-sales for non-Canadian territories or other similar forms of participation including gap financing, Telefilm is to receive a deal that will not limit Telefilm's ability to recoup its financial participation.

Although a producer may sell worldwide distribution rights to approved entities in return for a distribution advance/minimum guarantee to be included in the project's financial structure, or arrange a gap loan for unsold territories ("**Priority Financing**"), the Priority Financing may not be recouped from worldwide revenues 100% ahead of Telefilm's financial participation (except as noted below). Telefilm shall have on its own a corridor of up to 5% of worldwide revenues, recouped *pro rata* and *pari passu* with the Priority Financing ("**Telefilm's Corridor Percentage**"), calculated as follows:

- **If Telefilm's financial participation exceeds \$1.5 million, up to \$2.5 million:** Telefilm's Corridor Percentage will be based on 25% of Telefilm's proportionate share of total financing.
- **If Telefilm's financial participation exceeds \$2.5 million:** Telefilm's Corridor Percentage will be based on 35% of Telefilm's proportionate share of total financing.

Telefilm will allow other financiers (including producer investment/deferrals) to recoup *pro rata* and *pari passu* with the Priority Financing, but only to the extent that the Priority Financing's recoupment position on first tier is not lowered to less than 80% of the first tier.

Telefilm does not accept open territories in lieu of a corridor on first revenues or catch-up tiers.

The Priority Financing may be recouped from worldwide revenues 100% ahead of Telefilm's financial participation if:

- Telefilm's financial participation is \$1.5M or less; or
- The Priority Financing is the lesser of \$100,000 or 5% of the budget.

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<sup>23</sup> Please note that if another financial participant is granted a premium, Telefilm will require an equivalent premium.

<sup>24</sup> Telefilm acknowledges that public agencies in certain provinces/territories have recoupment policies that may differ from Telefilm's practices and, in such instances, may in its own discretion grant more favorable terms than *pro rata* and *pari passu*.

In all circumstances, the fees, expenses, and premiums of the Priority Financing shall be reasonable. Telefilm may impose caps or limitations on deductible distribution and gap lending fees and expenses. Any amounts allocated to distributors or sales agents in excess of their Priority Financing amount shall be paid from the applicant's share of recoupment; Telefilm's share of recoupment shall be calculated on receipts prior to the deduction of any additional amounts.

When a distribution advance/guarantee/gap is provided by a company related to or affiliated with the applicant, Telefilm may require a recoupment position for the advance/guarantee/gap that is more consistent with that of other financial contributions (i.e. *pro rata* and *pari passu*).

Unless agreed to in writing by Telefilm in advance, all gap/bridge/interest/other loan financing costs are to be included in the production budget.

Unless they operate as bridge financiers and have a track record as such, any investor, distributor, producer or coproducer, gap financier and similar financial participant in a project shall not also be accepted as a bridge financier or similar high-risk lender/financier on that same project, nor shall any of those companies' related parties be accepted in such a manner.

Any entity that previously held ownership/copyright in a project may not be accepted as a third-party financier and said entity and any of its related parties shall be assessed consistently with the treatment of a producer financing source as noted above.

Approved budget over-runs may be recouped only after Telefilm has recouped.

For productions where Telefilm deems certain budget items to be excessive (including producer's fees and corporate overhead, finders' fees, financing fees, and third-party cast, crew, or service deferrals), Telefilm may require a recoupment position for such costs that ensures that such items do not negatively affect Telefilm's recoupment.

Applicants are expected to ensure that international agreements will not limit the Canadian share of production revenue (example: a premium granted by a foreign coproducer may only apply to the foreign producer's share of production revenue).

### **8.2.2. Profit participation**

If Telefilm's financial participation in the project exceeds \$250,000, Telefilm shall receive, once all financial contributions (including financing of Telefilm-approved overages, if any), have been recouped a share of production revenues equal to 50% of its proportionate share of total equity, in perpetuity.

### **8.2.3. Incentive to encourage private financing**

In order to encourage producers seeking non-traditional sources of private financing for their projects, Telefilm will offer the following incentive to productions benefiting from such funding:

- Until full recoupment of eligible private financial participations, on recoupment tiers on which there is no advance/guarantee/gap recouping as referenced above, eligible private participants may receive up to 50% of revenues on said tiers. The other 50% will be shared *pro rata* and *pari passu* between Telefilm and the remaining equity/repayable advances;

On recoupment tiers on which there is an advance/guarantee/gap, eligible private financial participants may receive a corridor of up to 15% *pro rata* and *pari passu* with the Priority Financing and Telefilm, but only to the extent that the Priority Financing's recoupment percentage on first tier does not become less than 80%. Telefilm's Corridor Percentage on the first tier will be maintained.

Such a preferred position will not apply to: producers, production companies, affiliates or related parties of the applicant, suppliers deferring payments, broadcasters and other CRTC licensees, funds established as a requirement of the CRTC, and Canadian participants eligible to receive accompanying benefit from their participation, such as distribution or licensing rights, payment for services provided to the production or the fulfillment of regulatory requirements, or entities receiving a producer credit, nor to any related party to any of the aforementioned entities. Furthermore, any portion of such private participation that is directly or indirectly supported by remuneration from the budget may not recoup more favourably than Telefilm's participation.

Applicants wishing to take advantage of this incentive are strongly advised to contact the [Canada Revenue Agency](#) for details on how third-party loans, investments and other financings may affect qualification for tax credits.

## 9. APPLICATION PROCESS

### 9.1. How to apply

**All applicants must apply online using [Dialogue and must submit](#) all required documentation as listed on Telefilm's [website](#). All subsequent documentation must be submitted on-line through Dialogue.<sup>25</sup> If you have technical difficulties, please contact your regional coordinator. If required, please consult the [Client Service Charter](#) available on Telefilm's website.**

Please note that applications for audiovisual coproductions recommendations must be done separately at the earliest of: 40% of the financing confirmed (exclusive of tax credits) or after an offer of financing from Telefilm has been received and, in all cases, no later than 30 days before the start of principal photography.

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<sup>25</sup> Applicants will be advised if their application is incomplete and will be given five (5) business days to provide missing documentation, following which additional documentation will not be accepted. Please see the [Essential Information Guide](#) for details.

## 9.2. When to apply

Please refer to Telefilm's [website](#) for the opening date for applications. Telefilm recommends that applications for production financing be submitted well in advance of the commencement of principal photography. Applications for completion funding must be submitted prior to picture lock.

Please note that applicants who wish to submit a project under the Indigenous Stream must contact Telefilm **prior** to submitting their application through Dialogue.

## 10. GENERAL INFORMATION

While compliance with the guidelines is a prerequisite to eligibility for funding, compliance does not guarantee entitlement to Telefilm funds. Telefilm may adjust its guidelines and application forms from time to time as required. Telefilm has full discretion in the application and interpretation of these guidelines to ensure that its funding is provided to those projects that meet its spirit and intent. In all questions of interpretation of either these guidelines, or the spirit and intent of this program, Telefilm's interpretation shall prevail.

Any information, in any form, provided, obtained, created, or communicated in connection with an application or project is subject to the [Access to Information Act](#) and the [Privacy Act](#).

All Telefilm programs are subject to the availability of funding from government and other sources.