

**Key Takeaways from Indigenous Working Group
Meeting of October 22, 2018**

Priorities That Remain In Focus:

- Increasing presence of Indigenous creators in the Telefilm pipeline
- Improving processes to minimize challenges to Indigenous creators
- Continuing to promote Indigenous creators, nationally and internationally
- Continuing to focus on talent development with eye to empowering Indigenous creators to work in bigger budget productions
- Supporting Indigenous content in the marketplace

Takeaways:

1. Amended Application Process for Indigenous stream projects, and for all projects with Indigenous content:

- Community Engagement: Additional documents to be submitted at application. These documents will provide the jury with an outline of how the production plans to engage with impacted communities. (e.g. plans for incorporating ceremony and elders into on-set protocols, ownership and revenue sharing, etc. Letters of support from storykeepers, and community leaders may also be submitted, if appropriate). The directors' notes should also speak to the ways that the communities are being represented onscreen, and any strong content elements that the jury may have questions about (e.g depictions of alcoholism, sexual assault, abuse, etc.) *Note: This is not intended to direct the jury to fund only "positive representations" of Indigenous people. The goal is to ensure that jury members evaluate the application based on a clear understanding the filmmaker's vision, intent, and approach.*

2. Contact Indigenous Liaison: In order to facilitate understanding of the additional requirements, the Telefilm website will encourage creators to contact the Content Analyst and Indigenous Liaison prior to making a submission.

3. The Jury Process – Improvements:

- i. Clarification of Diversity of Voices: in the jury assessment, the jury will consider the overall portfolio of projects in its entirety to ensure there is a diversity of voices reflected in the pipeline. This takes into account: gender, a balance of Indigenous nations to be reflected, official languages, Indigenous languages, and budget levels.

- ii. Conditional Recommendations: The jury can consider recommending projects for financing, with conditions attached. Conditions will be pursued, clarified, and assessed by the Indigenous Liaison to ensure compliance with the jury's intent.
- iii. Back Up and Ranking of Projects: The jury will rank the projects, so should a project fall out due to unforeseen circumstances, Telefilm can then approach the next recommended project in line for financing.
- iv. French-Language Standalone Jury: Telefilm will pursue a separate French-language jury process to facilitate ease of debate and conversation for jurors.
 - o *Telefilm liaised with Steven Loft and the Canada Council after this meeting, as some members of the Indigenous Working did not agree with the concept of a separate jury for the French-language projects. At this time, based on this recent feedback obtained, Telefilm will pursue a separate jury, when there are sufficient French-language Indigenous projects submitted.*
 - o *As the above point raised concerns regarding scripts written in Indigenous languages (and not prioritizing French, or English), Telefilm is now assessing the costs to translate scripts written in an Indigenous language and submitted for evaluation. This can be seen as an additional cost of the jury process.*
- v. Top-Ups for remote locations shooting, and capacity building: The jury can evaluate, separately, recommendations for top-ups based on: remote location shooting, due to higher costs; and capacity building (where a producer has prioritized building talent capacity by training/mentoring/shadowing Indigenous crews.)

4. Increasing Access to Development and Production Support for Indigenous Creators:

- i. **Development:** Starting this fiscal, Indigenous projects being supported in production, will allow the production company to be eligible for Development funding. This fast track access will be allowed for two fiscals. [Please note that Development is open to Talent to Watch creators. ¹]
- o Indigenous creators will be able to apply for access to development support at the polish and packaging phase, without having a distributor attached to their projects. Applicants will be required to work with an experienced story editor.
- ii. Indigenous projects can apply for their projects to be **considered for budgets of above \$2.5M without a nationally-approved distributor**. Decisions will be made on a case-by-case basis, evaluated on the strength of the distributor's marketing and distribution plan.

5. Rotation of Indigenous Working Group Members: As agreed, the members of the Indigenous Working Group will rotate off after serving for two fiscals. The Indigenous Liaison will oversee this rotation ensuring the approach is staggered to ensure there is continuity present.

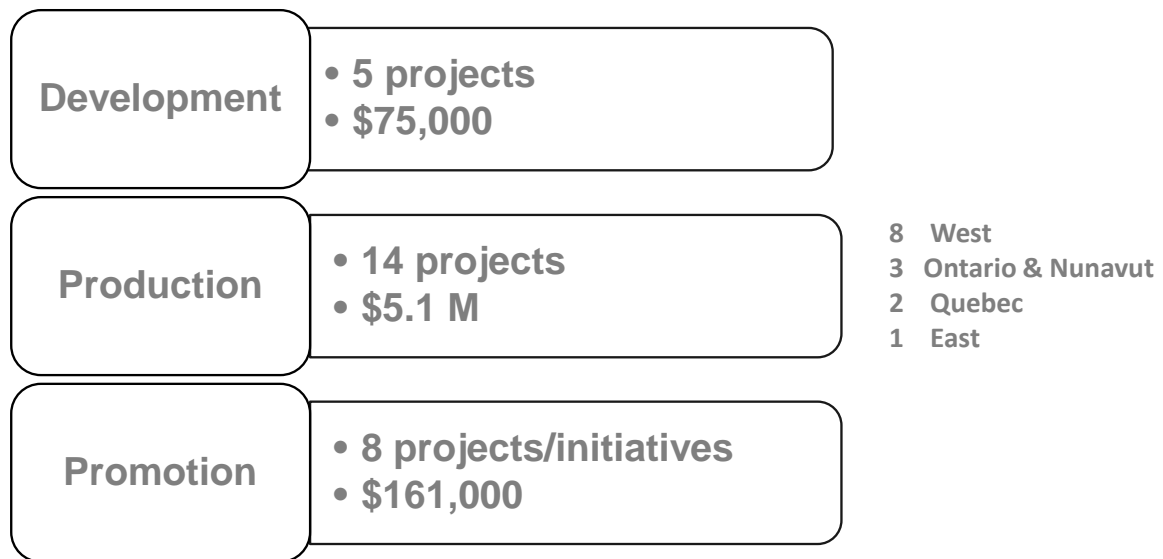
Other Issues that Need to Be Addressed:

- Facilitating coproduction opportunities like one created with the Sámi Film Institute. Are there other means of federal industry support that could be pursued?
- Distribution Challenge: what other options can be pursued to get Indigenous content better distributed? Conversations could be had with the National Film Board, and others. Members mentioned: the Self-Distribution Model at Sundance; relevant case studies for lessons learned, more support for grass-roots exhibition and promotion

ⁱ As of fiscal 2017, the Development Program is open to creators who have previously produced a theatrically released documentary and to production companies who have produced a film under the Micro-Budget Production Program.

ANNEX

PORTFOLIO: 2017-18



Investment - over \$5.3 M