

## **TALENT TO WATCH PROGRAM**

### **Frequently-Asked Questions (FAQs)**

#### **GENERAL QUESTIONS APPLICABLE TO ALL STREAMS**

**1. I am a writer with no previous feature film credits. Can my team submit a project that I will co-write with a writer who already has one feature film credit?**

No, all writers must be emerging talent.

**2. Can the director hold all three key creative roles, i.e. producer, director and writer?**

While the director of a project may also be the writer, generally, Telefilm expects that this person does not also hold the role of producer as this could negatively impact the applicant company's ability to meet the obligations and deadlines set out in the Program.

**3. Can I hold the role of producer and still be considered as an emerging talent if I have received an associate producer credit on a feature film in the past?**

Yes, provided that you have not previously received a producer, co-producer or executive producer credit on a feature film.

**4. Can I be considered as an emerging talent if I have produced one feature film that was financed under a program other than the Talent to Watch Program (formerly known as the Micro-Budget Program)?**

Only producers who have produced a first feature film under the Talent to Watch Program (formerly known as the Micro-Budget Program) are eligible to apply with a second feature. However, Telefilm will show flexibility in evaluating the eligibility of producers who have produced a first feature film of a budget up to \$250,000 that was not financed under the Talent to Watch Program.

Please note that the writer and director must still be considered emerging, i.e. they must have previously directed and/or written at least one short film but cannot have previously held the same key position in a feature length film.

**5. Can my team hire an experienced producer who is not an emerging talent?**

Yes, provided that this producer does not receive a producer credit on the project and does not hold any ownership in the company that applies to Telefilm. All rights to the project must be entirely held by the key creative team of the project. An acceptable credit for this role is Executive Producer.

Note that all personnel receiving a producer-related credit must be pre-approved by Telefilm.

**6. Does the applicant company need to be owned and controlled by all members of the key creative team?**

No. Telefilm requires that the applicant company be entirely owned and controlled by the key creative team of the project. This means that no person external to the key creative team shall own or control the applicant company. However, no specific structure is required i.e.: the applicant company may be solely owned by only one member of the key creative team or a combination of members.

Please note that the shareholders of the applicant company can have significant impact on eligibility of the applicant company with other government funding agencies (outside of Telefilm) and this should be carefully considered in order to avoid having to restructure the company, and to remain onside with other funders. Specifically, some funders require the director be majority or sole shareholder of the production company.

**7. Are documentaries or animated films eligible for financing under this Program?**

Yes, they are.

**8. I have directed a feature film documentary in the past. Am I eligible to direct a fiction feature film submitted under this Program?**

No. The genre of the feature film that you have previously directed does not have an impact on your qualification as an emerging talent.

**9. Are completion projects eligible under this Program?**

No, they are not.

**10. What is the contribution amount my project is eligible for and how must Telefilm's contribution be allocated?**

The contribution amount for which each project is eligible will depend on the format of the project (feature film or web series) and on the total length of the project. The maximum contribution amount is \$150 000 for feature films of 75 minutes and more in total length and \$125,000 for web series of 75 minutes and more in total length. The maximum contribution amount for web series under 75 minutes in total length is \$105,000, each full 10-minute segment giving access to a contribution amount of \$15,000.

The table on the next page illustrates the total Telefilm contribution that is available per project, based on the project's length, as well as how this contribution must be allocated:

Total Number of Minutes	Telefilm Contribution Amount	Allocation of the Telefilm Contribution		Total Maximum Telefilm Contribution	
		Production Expenses	Minimum Promotion and Distribution Expenses (8% of the contribution amount)		
10-19	\$15 000	\$13 800	\$1 200	\$15 000	
20-29	\$30 000	\$27 600	\$2 400	\$30 000	
30-39	\$45 000	\$41 400	\$3 600	\$45 000	
40-49	\$60 000	\$55 200	\$4 800	\$60 000	
50-59	\$75 000	\$69 000	\$6 000	\$75 000	
60-69	\$90 000	\$82 800	\$7 200	\$90 000	
70-74	\$105 000	\$96 600	\$8 400	\$105 000	
≥75	Web series	\$125 000	\$115 000	\$10 000	\$125 000
	Feature Films	\$150 000	\$138 000	\$12 000	\$150 000

Please note that under the Fast Track Stream and the Festival Selection Stream, applicants can only submit a feature film project.

### 11. How will projects be evaluated once they are submitted?

The projects will be evaluated based on the evaluation guiding principles outlined in the guidelines. The main factors that Telefilm will consider in evaluating submitted projects are:

- the quality of the track record of the creative team;
- the quality and originality of the creative materials submitted;
- the understanding of the marketplace for the project and the innovativeness of the promotion and distribution strategy;
- the feasibility and level of production readiness of the project (ex: the suitability of the budget to the scale of the project, the quality of the script).

### 12. What is the timeline for delivery and release of a completed project?

Projects must be completed and delivered to Telefilm no later than 24 months after:

- Telefilm's invitation to apply, for projects submitted under the Selective Stream;
- Telefilm's positive decision letter, for projects submitted under the Festival Selection Stream; or
- the application to Telefilm, for projects submitted under the Fast Track Streams.

The projects must be made available to the public through a digital platform no later than 3 months after completion.

While Telefilm recognizes that traditional distribution platforms such as festivals, broadcast or theatrical releases are appropriate to be included in the overall release strategy of some projects, this Program aims to stimulate the use of digital distribution platforms by emerging filmmakers. In order to strike a balance between these different release strategies, for feature films only, the release on a digital platform may be delayed for an additional maximum period of 6 months in the event that a project is selected at one or more festivals or in the event of a confirmed theatrical release or broadcast.

All projects must also be made available to the public through Telefilm's channel on the National Film Board of Canada ("NFB")'s revenue sharing platform at the latest 18 months after completion. Note that a project that fails to be released on a digital platform within 3 months of its completion (or 9 months in the case of a festival, theatrical or broadcast release for a feature film) will have to be released on the NFB platform at the expiry of that period.

### **13. What happens if I am unable to deliver a completed project to Telefilm within this 24-month timeframe?**

The delivery of a completed project to Telefilm within this 24-month timeframe is a contractual requirement under this Program. Non-compliance will result in the applicant company and all related companies being in default with Telefilm, which can notably result in the applicant not being able to apply to other financing programs offered by Telefilm.

## **QUESTIONS APPLICABLE TO THE SELECTIVE STREAM**

### **14. How did Telefilm select its partners for the Selective Stream?**

The partners all have a strong connection to emerging talent and include recognized training institutions with a film training Program, film cooperatives and film festivals with talent incubators. The partners are also selected in a manner ensuring regional/provincial representation.

The list of selected partners is available on the Program's [website](#). Note that this list may change from year to year.

### **15. How does a creative team approach an industry partner in order to obtain a letter of recommendation?**

Each partner is responsible for establishing its own selection process in order to provide a recommendation under this Program. Creative teams should contact the partners directly, through the contact information provided on the Program's [website](#), in order to obtain information on the partners' selection process.

### **16. What does Telefilm expect from industry partners when recommending projects under the Selective Stream?**

In addition to ensuring that all recommended projects and teams meet the spirit and intent of the Program and the eligibility criteria set out therein, the industry partners must ensure that the projects they recommend are feasible within the Program parameters: the projects must have production-ready scripts, must be feasible at the proposed budget levels and be delivered to Telefilm within 24 months of receiving an invitation to submit an application to Telefilm, as set out in the guidelines.

Furthermore, the industry partners are encouraged to maintain an active mentor role throughout the production and distribution phases of the recommended project.

Please note that while partners can provide support to the projects that they recommend through non-remunerated mentorship or in-kind services, in no case can they acquire rights in the recommended projects nor can they benefit from the financing provided by Telefilm to the applicants or from revenues generated by the projects.

**17. Is there a regional or linguistic allocation component to the Selective Stream?**

No, there is not. However, during its selection process, Telefilm will seek to support projects from different regions and will make sure that official language minority communities' (OLMC) reflections and issues are taken into account. For these reasons, Telefilm will work with industry partners from across the country in order to ensure the presence of regional and OLMC talent in the competitive roster. Note that, in addition to the main component of the Program, this Program has an OLMC component as well as an Indigenous component.

**18. What types of projects qualify as web series?**

These projects must be fictional, or documentary audiovisual projects produced in English, French or an Indigenous language. They must be in narrative form (as opposed, for example, to "How to", lifestyle, or reality videos) and must be intended to be viewed via digital platforms. These projects can be divided in one or more segments which, in total, must be longer than 10 minutes.

**19. Is there a minimum length for web series?**

Yes. The total length of these projects cannot be shorter than 10 minutes. Note that projects can be divided into segments which are, individually, shorter than 10 minutes.

**20. What happens if my web series is longer or shorter than the time that was estimated at application?**

If your project's final total length is longer than the duration estimated at application, your contribution amount will remain the same. However, if your project is shorter than the estimated duration at application, Telefilm reserves the right to reduce its contribution to the amount that corresponds to the final length of your project.

**21. Can applicants who wish to submit a web series have previously produced, directed or written a web series?**

No, they cannot. However, they are eligible to apply for a first feature film project.

**QUESTIONS APPLICABLE TO THE SELECTIVE AND FESTIVAL SELECTION STREAMS**

**22. How to share the Submission Elements described in section 1.2.1 of the guidelines with Telefilm?**

All the elements listed in section 1.2.1 of the guidelines must be submitted by the creative teams through a file storage service (e.g. *OneDrive*, *Google Drive*, *Dropbox*, etc.). The link to the project file will be submitted to Telefilm by the partner for the Selective component, and by the project team for the Festival component.

**23. How does the external jury evaluate the submitted projects?**

The jury will evaluate the projects from the Selective and Festival Selection Streams based on the evaluation criteria described in section 1.2.2 of the guidelines. Particular attention should be given to the video pitch. These video pitches of a maximum of 5 minutes should be unique and innovative and must include all the details described in section 1.2.1 of the guidelines.

Please note that the deadline for submitting recommendations under the Selective Stream and applications under the Festival Selection Stream will be the same in order for the jury to be able to assess all the projects at the same time.

**24. The guidelines state that, for projects of equal quality, Telefilm will prioritize projects whose key creatives reflect the diversity of the country. What does this mean?**

Telefilm has given itself the objective that, by 2020, it would have a representative and diversified feature film portfolio that better reflects gender, cultural diversity and Canada's Indigenous communities.

In order to meet this objective, Telefilm will collaborate and exchange information with the audiovisual industry to identify the areas where our collective efforts should be placed in priority. Based on our consultations, our first goal will be to favor projects directed or written by women, while continuing to champion and support the works of Indigenous creators and members of communities representing Canada's cultural diversity. By 2020, we aim to have reached a portfolio that reflects gender parity in each of the key roles of director, writer and producer.

Based on the information that we will collect, we will re-evaluate each year what our priorities should be in order to reach our global diversity objective.

**QUESTIONS APPLICABLE TO THE FAST TRACK AND FESTIVAL SELECTION STREAMS**

**25. Does the director of the short film that won a prize at a recognized film festival also have to be the director of the feature film project submitted to Telefilm under the Fast Track or the Festival Selection Streams?**

Yes. The director must continue to hold this position in the project submitted to Telefilm under one of these Streams.

**26. Can directors apply directly to Telefilm as individuals?**

No. They must apply through an incorporated company that is 100% owned by the key creative members of the project.

**27. Does the key creative team of the short film that won a prize or that was selected at a recognized film festival have to be the same as the one for the feature film submitted under one of these Streams?**

No. However, the director of the project must be the same as for the short film and all key creatives must be emerging talent as defined in the Program guidelines.

**QUESTIONS APPLICABLE TO THE FESTIVAL SELECTION STREAM**

**28. I am a director and the short film that I directed was selected at a festival listed in Appendix B of the guidelines after the Program deadline. When can my company apply to the Program?**

You may submit your application at the next deadline. You have two calendar years from the date of the selection of your project to a recognized festival to submit an application to Telefilm. Please note that, if an application is received after September 30<sup>th</sup>, Telefilm reserves the right to process it in the next fiscal year, which commences April 1st.

**29. How was the list of recognized festivals under this Stream established?**

The list was compiled based on the international cultural influence and prestige of the festival, with the intention of including a range of festivals that would represent a diversity of genres, formats and voices.