

# **TALENT TO WATCH PROGRAM**

## **ESSENTIAL INFORMATION GUIDE**

Effective as of October 7, 2021

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**GENERAL QUESTIONS APPLICABLE TO ALL STREAMS**

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

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

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**2. 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.

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**3. Can I be considered as an emerging talent if I have produced/written/directed 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, writers and directors with a credit on a feature film with a micro-budget scope that was financed outside of the Program and had a limited release.

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**4. 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.

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**5. 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.

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**6. My project is produced primarily in a language other than French, English or an Indigenous language. Is it eligible under this Program?**

Projects produced or completed primarily in a language other than French, English or an Indigenous language due to artistic imperatives are eligible. Telefilm considers that there are artistic imperatives when the story must be told in a specific language for reasons of authenticity, realism and credibility as described in the submitted materials, e.g., the director's vision, script, community engagement plan.

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

Yes, they are.

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

No, they are not.

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**9. What is the contribution amount my project is eligible for?**

The maximum contribution amount is set at \$250,000 for fiction feature films and \$150,000 for theatrical documentaries.

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**10. How to submit the required documents to Telefilm?**

All required documents must be submitted to Telefilm directly through Dialogue.

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**QUESTIONS APPLICABLE TO THE INDUSTRY PARTNER STREAM**

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**11. How did Telefilm select its partners for the Industry Partner 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 Designated Partners is available on the Program [webpage](#). Note that this list may change from year to year.

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**12. 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 [webpage](#), in order to obtain information on the partners' selection process.

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**13. What does Telefilm expect from industry partners when recommending projects under the Industry Partner 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 able to start principal photography within 18 months of receiving an invitation to submit an application to Telefilm, as set out in the guidelines.

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.

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**14. Is there a regional or linguistic allocation component to the Industry Partner 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 this Stream, there is also an OLMC component as well as an Indigenous component.

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**QUESTIONS APPLICABLE TO THE FESTIVAL SELECTION STREAM**

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**15. 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 Festival Selection Stream?**

Yes. The director must continue to hold this position in the project submitted to Telefilm under the Festival Selection Stream.

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

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

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**17. Does the key creative team of the short film that was selected at a recognized film festival have to be the same as the one for the feature film submitted under the Festival Selection Stream?**

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.

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

You may submit your application during the next opening period. You have two calendar years from the date of the selection of your project to a recognized festival to submit an application to Telefilm. Such application must be submitted during the application period of the program.

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**19. How was the list of recognized festivals under the Festival Selection 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.

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**QUESTIONS APPLICABLE TO THE FILMMAKER APPLY- DIRECT STREAM**

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**20. Do all members of the Key Creative Team (producer, screenwriter, director) need to be members of a group listed in the guidelines in order for a project to be eligible under this stream?**

Yes. All Key Members of the Creative Team must be:

- Indigenous;
  - Black
  - People of Colour;
  - Women;
  - Gender-diverse individuals;
  - 2SLGBTQIA+ individuals;
  - Persons with disabilities; and/or
  - Members of an Official Language Minority Community.
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**21. All members of the Key Creative Team of my project qualify for the Filmmaker Apply-Direct Stream. Are we obligated to submit an application under this stream?**

No. Teams are free to apply to any stream to which their project is eligible.

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EVALUATION

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**22. How will projects be evaluated once they are submitted?**

Advisory committees composed of external and internal experts will assess 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.

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 the list of required documents.

The decision-making process 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, budgets and company sizes, regions across the country, and different viewpoints. Gender parity will continue to be a priority across all programs in particular within communities where women are still underrepresented. Telefilm may prioritize projects whose key creative personnel (i.e. director(s) and/or screenwriter(s) and/or producer(s)) are members of communities supported through its Inclusion Initiatives: Indigenous, Black, People of Colour, Gender-diverse identities and expressions, 2SLGBTQIA+ individuals, Persons with disabilities and members of Official Language Minority Communities. That prioritization will also consider the intersectionality of identities as a way to better reflect a large spectrum of lived experiences.

Telefilm acknowledges that terminology is subject to change and evolving language will be part of the ongoing and inclusive dialogue with the industry.

- **“Indigenous peoples”** is a collective name for the original peoples of North America and their descendants. “Indigenous” refers to First nations, Inuit, or Métis.
- **Black and People of Colour:** Black and People of Colour refers to person who are non-white in race and not indigenous. It includes, but not limited to those who identify as Black (including Black African, Black-Caribbean, Afro-Caribbean, Afro-Arab, Afro-Latin) Asian (including West Asian, East Asian, South Asian, South-East Asian, Central Asian, Pacific Islander), Latin American, Middle Eastern, North-African, persons from the Arabian Peninsula as well as individuals who are of biracial or mixed-race backgrounds. (This definition is inclusive of international Indigenous Nations and those who identify as both Black and Persons of Colour).
- **Gender-diverse identities:** GLAAD and Fondation Émergence describe gender identity as how an individual defines their gender based on a deep, personal knowledge of belonging (or lack of belonging) to one or several genders: man, woman, somewhere in between, both or neither. This experience is unique to each person and is not determined by their sex assigned at birth. Diverse Gender Identities include those beyond the gender binary (Male/female), which can include, but is not limited to: genderqueer/genderfluid, non-binary, transgender, Two-Spirit.
- **Gender-diverse expressions:** GLAAD and Fondation Émergence and describe gender expression as the way a person presents their gender. A person's gender expression can be masculine, feminine, androgynous or neutral, and or somewhere in between, no matter their gender. It can be expressed in a variety of manners, including through a person's name, pronouns, clothing, hairstyle, behaviour, makeup, voice and/or body characteristics. Diverse gender expressions can include a man presenting feminine, a woman presenting masculine, androgynous or neutral expressions, gender non-conforming, gender-fluid, genderqueer, or beyond.
- **2SLGBTQIA+:** This term encompasses Two-Spirit, lesbian, gay, bisexual, transgender, queer, intersex and asexual.
- **Persons with disabilities:** The [Accessible Canada Act](#) defines disability as “an impairment, including a physical, mental, intellectual, cognitive, learning, communication or sensory impairment – or a functional limitation – whether

permanent, temporary or episodic in nature, or evident or not, that, in interaction with a barrier, hinders a person's full and equal participation in society".

- **Members of Official Language Minority Communities:** Refers to Anglophones in Quebec as well as Francophones outside of Quebec.

Please note that the deadline for submitting recommendations under the Industry Partner Stream and applications under the other streams will be the same in order for the advisory committee(s) to be able to assess all the projects at the same time.

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### **23. What is a Community Engagement Plan and what should be in it?**

A Community Engagement plan is required for all projects. Community Engagement Plans can be a simple statement from the Applicant saying that they don't believe the production of their film requires any particular kind of community engagement. Appropriate engagement will depend on the content of the film, the knowledge of the team, and the territories and communities being represented onscreen. This is a tool to help answer questions that Advisory Committee members may have about the team's approach to underrepresented communities and/or potentially sensitive content. In most cases, Telefilm wants to see evidence that the team has considered the potential impact of their production and that they have a plan to work in ways that are collaborative and respectful of impacted communities. The Plan may also be an opportunity to discuss the identity and lived experiences of the key creative team where it is relevant to the project.

Applicants may outline plans involving (but not limited to) hiring advisors, involving community members in their creative team, having counsellors on set, hiring local crew, and entering into written agreements with communities. The details of the plan will depend entirely on the specific needs of the project, the communities involved, and what the filmmakers deem is appropriate for their project.

For further information, applicants may contact their Feature Film Executive, the Lead, Indigenous Initiatives, the Lead, Inclusion Initiatives or the Inclusion Initiatives Advisor.

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### **24. What information should I include in the sustainability plan? Will it be considered in the evaluation of my application?**

The sustainability plan is an optional document and will not be considered in the evaluation of the project. However, Telefilm is interested in better understanding the environmental and sustainability practices our clients are using. The information may be used to help develop initiatives, programs and reporting tools in the future. If you choose to submit it, please describe your practices in making your production more sustainable and environmentally responsible, for example, carbon emission calculations, waste reduction, sustainable/local food, reusable supplies,

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## **CONTRACTING**

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### **25. What happens once my project is selected by Telefilm**

If a project was submitted under the Industry Partner Stream, the project teams will receive an invitation to apply.

If a project was submitted under any other stream, the applicant company will receive a decision letter.

In both cases, the Business Affairs team will work with you to translate this into a firm contractual commitment.

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**26. What happens if I don't proceed to production by the date specified in my Telefilm agreement or if I'm unable to fulfill any of the other conditions in my Telefilm agreement?**

It is the applicant's responsibility to update Telefilm with any changes to its project. Please contact your investment analyst and Feature Film Executive as soon as possible if there are updates to your project.

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**27. Is it necessary to subscribe to an insurance policy for my project?**

Yes. You will need an Entertainment Package, General Liability and E&O coverage. Your Business Affairs analyst will provide you with the details of the coverage requirements for each package once you have received a positive decision or an invitation letter, as applicable, and before you get your contract.

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