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Canada

Study of the Audiovisual Distribution Sector in Canada

Appendix B-D

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Note: Certain characteristics of the audiovisual industry, as presented in this study, may have changed between the time of completion and publication of this document.

The content of this study represents the opinions of the authors and does not necessarily represent the policies or the views of the Department of Canadian Heritage or of the Government of Canada.

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Appendix B: List of Acronyms and Glossary of Terms

1.1 List of Acronyms

- **AV:** Audiovisual
- **APFTQ:** Association des producteurs de films et de télévision du Québec
- **BDU:** Broadcasting Distribution Undertaking
- **CAFDE:** Canadian Association of Film Distributors and Exporters
- **CAGR:** Compound annual growth rate
- **CAVCO:** The Canadian Audio-Visual Certification Office
- **CFDC:** Canadian Film Development Corporation (now Telefilm)
- **CFFF:** Canada Feature Film Fund
- **CFFP:** Canadian Feature Film Policy
- **CFTPA:** Canadian Film and Television Production Association
- **CMPA:** Canadian Media Production Association (formerly CFTPA)
- **CMF:** Canada Media Fund (formerly CTF)
- **CMPDA:** Canadian Motion Picture Distributors Association
- **CPTC:** Canadian Film or Video Production Tax Credit
- **CRTC:** Canadian Radio-television and Telecommunications Commission
- **CTCPF:** Canada Television and Cable Production Fund
- **CTF:** Canadian Television Fund (formerly CTCPF)
- **EST:** Electronic sell-through
- **ISP:** Internet service provider
- **IPTV:** Internet protocol television
- **OMDC:** Ontario Media Development Corporation
- **MG:** Minimum guarantee
- **MPTAC:** The Motion Picture Theatre Associations of Canada
- **NVOD:** Near video-on-demand
- **P&A:** Prints and advertising
- **SODEC:** Société de développement des entreprises culturelles
- **STP :** Set-top box
- **SVOD:** Subscription video-on-demand
- **VOD**: Video-on-demand

1.2 Glossary of Terms

- **Audiovisual (AV) Distributor**: Acquires the rights to distribute AV content to platforms from theatrical to pay and specialty television, to conventional television and online. For feature films, the involvement of an AV distributor will trigger certain funding sources for producers.
- **Broadcasting Distribution Undertaking (BDU)**: An undertaking for the reception of broadcasting and the retransmission thereof by radio waves or other means of telecommunication to more than one permanent or temporary residence or dwelling unit or to another such undertaking. Canadian BDUs include Rogers, Bell, Videotron and Shaw (*Broadcasting Act*).
- **Broadcasting**: Any transmission of programs, whether or not encrypted, by radio waves or other means of telecommunication for reception by the public by means of broadcasting receiving apparatus, but does not include any such transmission of programs that is made solely for performance or display in a public place (*Broadcasting Act*).
- **Canadian-controlled Distributor**: *Controlling interest* is determined by the ability or potential ability of an individual, a group of individuals, or a company to determine the operating and financial policies of the reporting organization, including the ability to select the majority of the reporting organization's directors. *Ultimate Control* is determined by tracing links to the final parent company (Statistics Canada). A Canadian-controlled distributor's controlling interest and/or ultimate control resides within Canada. Canadian control is determined using sections 26 to 28 of the *Investment Canada Act* (ICA). ***See Foreign-controlled****.*
- **Canadian Content Points**: CAVCO uses the Canadian content points scale to certify films and television productions. Points are awarded when a key creative position is occupied only by one or more individuals who are Canadian. Other than for a treaty coproduction, or for a documentary where fewer than the minimum number of points are available, a production must obtain a minimum of 6 points to be eligible under the Canadian tax credit program (CPTC) (*PCH CPTC Program Guidelines*).
- **Canadian Production**: A Canadian program or series is one that meets the following criteria:
    - The producer is Canadian, controls and is the central decision-maker of the production from beginning to end and any person fulfilling a producer-related function is Canadian;
    - The production earns a minimum of 6 points (out of a possible 10) based on the key creative functions being performed by Canadians, with at least one of the director or screenwriter positions and at least one of the two lead performers being Canadian;

- A minimum of 75% of the production's services costs incurred to produce the production are paid to Canadians; and
- At least 75% of the production's post-production and laboratory costs are paid for services provided in Canada by Canadians or Canadian companies (CRTC, CPTC Guidelines).

- **Content Aggregator**: An online entity organization that combines information, content and reference materials from various sources and makes it available online for streaming (e.g. Netflix) or download (e.g. iTunes)by Internet users. In mobile terms, the primary distribution channel is the wireless operator (Bell, Rogers, Telus, etc.), and the secondary channel is a direct-to-consumer initiative (mobile product websites, advertisements or calls-to-action across multiple media). (Adapted from CRTC Glossary and Interactive Ontario).
- **Conventional TV**: Television stations that, historically, have broadcast their signals using over-the-air transmitters. This transmission capability enables their signals to be received directly by viewers with a television set and an antenna. As a result, viewers can receive the signals without subscribing to a BDU, such as a cable system. However, most conventional TV stations are retransmitted via a BDU and are received in TV households which subscribe to the BDU (CRTC Glossary).
- **Exhibitor**: Typically denotes a movie theatre, whether independent or a chain, where customers pay to view AV content. In some contexts, it may refer to a broadcaster or Internet streaming provider.
- **Electronic Sell-Through (EST):** Sale of an electronic copy (typically encrypted) of an AV work for repeated private viewing by a customer on authorized devices over an indefinite period of time. (Strictly speaking, the provider is selling the consumer a perpetual licence to the particular title). NOTE: In the US, services do not distinguish between the methods of delivery (whether Streaming or Downloading) to define rights. In the UK, however, streaming can be attached to television rights and therefore not included in Internet rental or ownership (EST) rights. If a rights holder negotiates licences across territories, it is important to be aware of these potential conflicts. Example: Amazon, iTunes, Jaman, Playstation, xbox (CFTPA, *Towards a Framework for Digital Rights*, 2010).
- **Free-on-Demand (FOD):** Provides on demand access to programs at no cost to the viewer.
- **Foreign-controlled Distributor**: *Controlling interest* is determined by the ability or potential ability of an individual, a group of individuals, or a company to determine the operating and financial policies of the reporting organization, including the ability to select the majority of the reporting organization's directors. *Ultimate Control* is determined by tracing links to the final parent company (Statistics Canada). A foreign-controlled distributor's controlling

interest and/or ultimate control resides outside of Canada or does not meet the "Canadian control" test of the ICA. *See* ***Canadian-controlled***.

- **Foreign Location Production (also referred to as service production)**: A production taking place in Canada, but financed by a non-Canadian owned and controlled company that retains copyright and creative control (PCH).
- **Interactive Digital Media**: Content with which users can interact, that may be used to facilitate the interaction between users, or that is delivered to users on a digital platform whose primary function is such interaction (e.g. Internet, game console, mobile device, etc.) (Nordicity).
- **Internet Protocol TV (IPTV):** Simply, TV delivered over the Internet. Specifically, a system where digital television is delivered, online, over a secure, closed, broadband network (as opposed to open or public Internet or traditional radio frequency broadcast, satellite signal or cable television networks). IPTV allows customers/viewers to receive content, typically on a subscription basis, through any computer or software-based media player. The content can be viewed on a computer, portable media device or television (via a set top box). IPTV can offer the customer live TV (multicasting), time-shifted programming and on-demand content. NOTE: IPTV may combine a number of different rights and could conflict with other distribution windows (CFTPA, *Towards a Framework for Digital Rights*, 2010).
- **Internet Service Provider (ISP)**: A company that provides access to the Internet to the general public (CRTC Glossary).
- **Internet TV**: AV content (both user-generated and professional) delivered online, often with no geographic limitation or charge to the consumer. It is generally advertiser supported, with revenue split between the service and the licensor. Note: Internet TV is not Internet Broadcast or IPTV. Unlike Internet Broadcast, it is not always scheduled by the service provider. And, unlike IPTV, Internet TV is open to everyone and is free. Example: Hulu, Joost and Babelgum (CFTPA, *Towards a Framework for Digital Rights*, 2010).
- **Minimum Guarantee (MG)**: The advance amount a distributor pays the producer for the right to sell and license a given production to exhibitors, broadcasters and other retailers. It is an advance on royalties that arise from the commercial exploitation of the producer's rights.
- **Mobisode**: A program that has been created for viewing on devices with very small screens, such as a mobile telephone (CRTC, *Perspectives on Canadian Broadcasting in New Media*, 2008).
- **Near Video on demand (NVOD)**: A hybrid between broadcast and on-demand viewing. The customer/viewer can select the viewing time of audiovisual content from multiple viewing times scheduled by the service provider (CFTPA, *Towards a Framework for Digital Rights*, 2010). It is analogous to time-shifted content.

- **On-demand**: The transmission and viewing of AV content where the consumer, not the provider, controls when the content is transmitted and viewed. On-demand includes VOD, Digital Rental, Digital Sale, SVOD and other similar terms. Note that NVOD, though similar, gives the consumer the choice only of several pre-determined viewing times (CFTPA, *Towards a Framework for Digital Rights*, 2010).
- **Over-the-Top:** Television programming, movies, and/or video clips delivered to the consumer via the Internet (broadband) or other digital means (e.g. mobile), bypassing traditional cable and satellite providers (CRTC *Navigating Convergence,* 2010).
- **Pay-TV**: Subscriber-supported exhibition of AV content (typically with no TV commercial interruption) for which viewers and other recipients (like hotels and hospitals) pay for the service as a whole, but are not charged a separate fee for the right to view an individual exhibition of each program. Examples: HBO, MovieCentral, Showtime, Starz, TMN, Superchannel (CFTPA, *Towards a Framework for Digital Rights*, 2010).
- **Producer**: The individual:
  (a) who controls and is the central decision maker in respect of the production;
  (b) who is directly responsible for the acquisition of the production story or screenplay and the development, creative and financial control and exploitation of the production; and
  (c) who is identified in the production as being the producer of the production (Canada Media Fund Master Glossary; CPTC Guidelines).
- **Personal Video Recorder (PVR)**: A PVR is a consumer device that digitizes broadcast or cable TV onto a hard disk; it allows TV viewers to time shift, pause and fast forward (until real time), or to record a program for viewing at a later date like a VCR. The ability to skip commercials has given rise to concerns on the part of advertisers and broadcasters that the revenue model for advertiser supported television may be in jeopardy (CRTC Glossary).
- **Set-top box (STB):** Electronic device, usually in the home, which receives signals and converts them into viewable AV content. Some set-top boxes may also have PVR capability. The decoder is supplied by nearly every BDU operator (CFTPA, *Towards a Framework for Digital Rights, 2010).*
- **Subscription Video on demand (SVOD)**: Gives digital access on demand to a variety of programs for which the viewer pays a periodic subscription fee rather than a per transaction fee. Shaw Cable's SVOD, Netflix's "Watch Now", and 3UK are cable, Internet and mobile examples of SVOD (CFTPA, *Towards a Framework for Digital Rights*, 2010).
- **Streaming:** Delivery of AV content to a customer/viewer's authorized device where the content may be viewed contemporaneously (or near contemporaneously) with its transmission, but where no copy is retained on the

authorized device (other than a small, transient portion as needed for viewing, which is immediately deleted) (CFTPA, *Towards a Framework for Digital Rights*, 2010).

- **Treaty Coproduction**: An AV work produced in accordance with the stipulations of a treaty signed between Canada and another country. Coproduction treaties enable Canadian producers and their foreign counterparts to pool their creative, artistic, technical and financial resources to coproduce films and television programs that enjoy the status of national productions in each of the countries concerned. At present, Canadian producers may create joint works with their counterparts in more than 50 countries. The volume of Canada's coproduction activity has been close to $500 million a year, for the past three years. (Telefilm)
- **Video on demand (VOD):** Program delivery, typically via cable TV, where the viewer, not the service provider, determines when the program is delivered. The consumer may pay a transaction fee to watch the program, or it may be offered without charge. The term is widely used, for many delivery mechanisms, so it is important to review the descriptive language when negotiating this right. Example: HBO on Demand, Showtime on Demand, Shaw Video on demand, Time Warner MoviesOnDemand (CFTPA, *Towards a Framework for Digital Rights*, 2010).
- **Webisode**: A production designed solely, or primarily, for broadband Internet distribution. May not necessarily adhere to television norms with regard to production quality, extent or style.

Appendix C: Profile Canadian AV Distribution Companies

The following table shows the transition in Canadian AV distributors in operation through the lens of CAFDE membership at roughly ten year intervals.

Table 1 CAFDE Members, 1991, 2000 and 2010

1991[1]
Allegro Films
Alliance Vivafilm
Alliance Releasing
Astral Distribution
CFP Distribution Inc.
Cineplex Odeon Films
Film Tonic
Malofilm Distribution
Norstar Releasing Inc.
TSC Film Distribution
2000
Alliance Atlantis
Blackwatch Communications
Film Tonic
Forefront Theatrical Int.
France Film Equinox
Lionsgate
Odeon Films
Red Sky Entertainment
Remstar Inc.
Seville Productions
TVA
2010
Alliance/Vivafilm
E1
Kinosmith
Maple
Métropole
Mongrel
TVA
Video Service Corp.

[1] Paul Audley and Associates, *Survey of CAFDE members: Distribution of Canadian Feature Films Produced in 1995 and 1994-5 Corporate Gross Distribution Revenues*.

Next we profile some of the AV distributors in operation today in more detail through short snapshots.

2.1 Alliance Films / Alliance Vivafilm

Alliance Films is Canada's largest independent movie distributor commanding 7% share of the Canadian box office, or $76 million in ticket receipts, according to MPTAC data.[2]

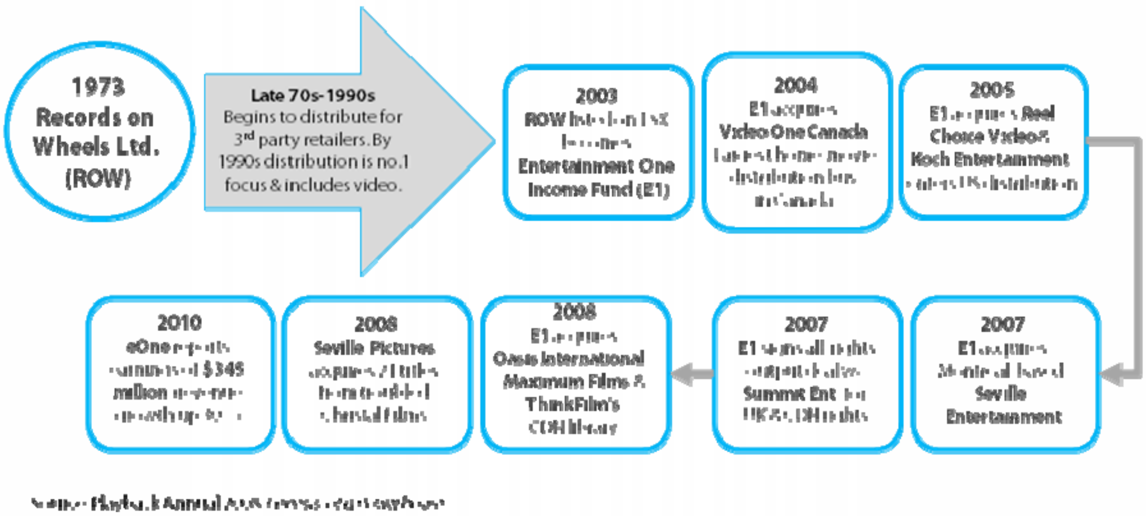
- **Origin**: Alliance Films (and Alliance Vivafilm) have their origins in the distributor founded by Victor Loewy and Robert Lantos in Montréal in 1971. In 1998, then Alliance Communications merged with Atlantis Communications, to create Alliance Atlantis Communications. In August 2007, Alliance Atlantis Communications was sold to CanWest Global and Goldman Sachs for $2.3 billion. Soon thereafter, Alliance Films was established to continue the film distribution portion of Alliance Atlantis' previous operations. The firm operates as Alliance Vivafilm in Quebec.
- **Type:** Distributor
- **Content**: Feature film, television
- **Key Territories** : Canada, UK, Spain
- **Size (revenues):** Privately held
- **Head Office Location:** Montréal
- **Primary Language:** English and French
- **Markets:** Domestic, limited foreign
- **Notable Partnerships:** Strong relationships with The Weinstein Company, Overture Films, Relativity Media and Focus. Recently inked a "first-look" distribution deal with Canadian production company Rhombus Media.
- **Canadian Film Distribution Highlights:** *The Trotsky*, *Passchendaele*, *Bon Cop, Bad Cop*, *The Sweet Hereafter*

[2] MPTAC figures provided to Nordicity by the Department of Canadian Hertiage.

2.2 Entertainment One (E1)

According to its 2009 annual report, E1 "is a leading international entertainment business operating in Canada, the UK, Holland, Belgium and the US. The Group operates a unique vertically integrated and diversified international film, television and music content distribution business."

Figure 1 E1 History



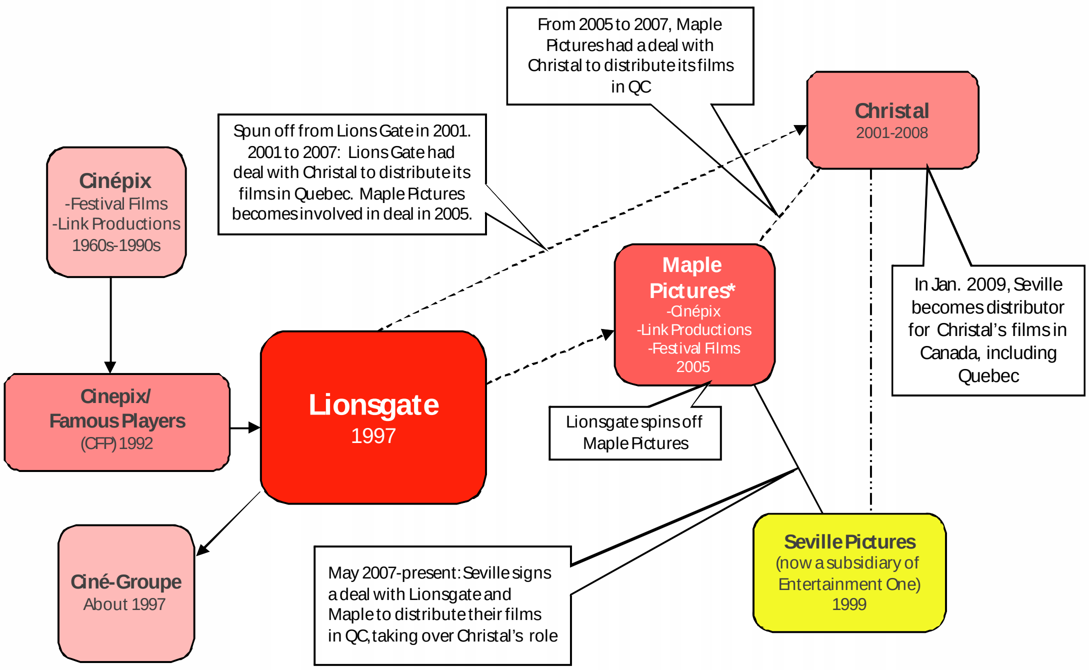
- **Origin:** Started as Records on Wheels in 1973
- **Type**: Producer/distributor
- **Content**: Feature film, television
- **Key Territories** : Canada, UK, US, Belgium, Netherlands, Luxembourg
- **Size (revenues):** $345 million[3] (publicly-traded)
- **Head Office Location:** Toronto
- **Primary Language:** English
- **Markets:** Domestic and foreign
- **Notable Partnerships:** Signed all rights output deal with Summit Entertainment in 2007
- **Canadian Film Distribution Highlights:** *Barney's Version*, *Incendies* and *Rookie Blue* in TV

[3] "E1 reports 30% revenue growth" *Playback Online*, November 17, 2010.

2.3 Maple Pictures

Maple Pictures calls itself "a genre-savvy independent film company making a mark on the industry through its grassroots acquisition, production and distribution of diverse and distinctive filmed entertainment."[4]

Figure 2 The Evolution of Lionsgate and Maple Pictures



Source: Canadian Heritage (PCH), online research

- **Origin:** Spun-off from Lionsgate Pictures in 2005 and co-founded by Laurie May and Brad Pelman.
- **Type**: Distributor
- **Key territory**: Canada
- **Size (revenues)**: Privately held
- **Head Office Location**: Toronto
- **Primary Language:** English
- **Markets:** Domestic
- **Notable Partnerships:** Holds the Canadian rights to the extensive Lionsgate library.
- **Canadian Film Distribution Highlights:** *Pontypool*

[4] Maple Pictures, "About" at http://www.maplepictures.com/corporate_about.aspx

2.4 K Films Amérique

In 1994, Québec distribution veterans Gilles Lenoir and Louis Dussault launched K Films Amérique, tied to K Films, Paris. Dussault is the President of the Regroupement des distributeurs indépendants de films du Québec (RDIFQ).

- **Origin:** Founded in Montréal in 1994 and focused on European art films
- **Type:** Independent distributor, will not act as a sub-distributor for American distributors
- **Key territory**: Québec, International
- **Size (revenues)**: Privately held
- **Head Office Location**: Montréal
- **Primary Language:** French
- **Markets:** Domestic, Foreign
- **Canadian Film Distribution Highlights:** *J'ai tué ma mère* (*I Killed My Mother*)

2.5 Mongrel Media

Mongrel Media (Mongrel) was founded to be Canada's premiere art house, foreign and independent feature films and documentaries distributor. Today it vies for the fourth spot in the Canadian distributor food chain, releasing 40 films theatrically and over 80 on DVD per year. Holds a library of over 600 titles.

- **Origin:** Founded in 1994 by Hussain Amarshi
- **Type:** Sole distributor, specializes in art, foreign and independent features and documentaries
- **Key territory**: Canada
- **Size (revenues):** Privately-held
- **Head Office Location:** Toronto
- **Primary Language:** English
- **Markets:** Domestic
- **Notable Partnerships:** A distribution deal with Métropole for the Québec market and an output deal with Sony Pictures Classics for the Canadian market
- **Canadian Film Distribution Highlights:** *Score! A Hockey Musical*, *Water*, *Away From Her* and *One Week*

2.6 Kinosmith

Founded by industry-veteran Robin Smith in 2007, who says he's interested in "filling the gap where Mongrel Media, now a bigger distributor, used to be."[5]

KINOSMITH

- **Origin:** Founded in 2007
- **Type:** Sole distributor, niche films and documentaries also educational sales
- **Key territory**: Canada, experimenting with some US sales
- **Size (revenues):** Privately-held
- **Head Office Location:** Toronto
- **Primary Language:** English, Some French
- **Markets:** Domestic, limited foreign
- **Notable Partnerships:** Also a marketing strategy consulting firm for other distributors, large and small.
- **Highlights**: *Up the Yangtze*, *Hugh Hefner: Playboy Activist and Rebel*, *Last Train Home*

2.7 Phase4 Films

Founded in 1996, Phase 4 is a major independent full-service distributor. Phase 4 offers sales, marketing, licensing and distribution services for feature films, television and special interest content.

PHASE 4 FILMS

- **Origin:** Founded in 1996
- **Type:** Independent full-service distributor to all channels, i.e. Theatrical, Home Entertainment, Television and, Ancillary and Digital Media.
- **Content**: Television, special interest content and feature films across all media
- **Key territory**: North America
- **Size (revenues):** Privately-held

[5] *Playback Online*, "Robin Smith: navigating the distribution scene", June 8, 2009.

- **Head Office Location:** Toronto
- **Language:** English, some French and Spanish
- **Markets:** Domestic, some foreign
- **Notable Partnerships:** In 2009 Peace Arch Entertainment Group Inc. sold all of the shares of its North American home entertainment operations to Phase 4 Films Inc.
- **Highlights**: *The Tudors*, *Flashpoint* and *Animal Mechanicals*.

2.8 Distribution360

Distribution360 was co-founded by marblemedia and Seven24 Films in 2010 to focus on traditional media sales while actively pursuing growth in emerging platform sales and interactive content.

- **Origin:** Co-founded in 2010 by marblemedia and Seven24 Films
- **Type:** Boutique distributor
- **Content:** Focus is on children's, drama and factual television programming on traditional and emerging platforms.
- **Key territory**: Canada, Europe, Australia
- **Size (revenues):** Private
- **Head Office Location:** Toronto
- **Language:** English
- **Markets:** Domestic and foreign
- **Notable Partnerships:** marblemedia and Seven 24Films
- **Highlights**: *Ambition Skatecamp*, the cross-platform series *TAC.tv*, *HARD* and *Camera Music*

Appendix D: CFFF Criteria 2001-2010

	2001-2002	2002-2003	2003-2004	2004-2005	2005-2006	2006-2007	2007-2008	2008-2009	2009-2010
Allocation of Resources	Resources not allocated on a linguistic basis Performance: 75% Selective: 25% Note: a transition year away from acquisitions support & moving toward pure marketing support	No change PER: 85% SEL: 15%	No change Funds are earmarked for distributors qualifying for a Performance (85%) with the balance allocated to Selective	No change PER: 85% SEL: 15%	No change	Selective resources allocated on a linguistic basis PER: 85% SEL: 15%	No change PER: 85% SEL: 15%	No change PER: 85% SEL: 15% Updated objectives: EN market share grows from \$8.5 M to \$12.5 M by 2011. FR market maintains share to at least \$22.5 M of total BO. Est. of Best Practices Framework for EN market, with input and support of industry.	No change
Program Eligibility	Main Program open to established companies in the full time business of distributing theatrical FF	No change	Criteria for start-up distribution companies seeking access to marketing fund defined	No change	No change	No change	No change	No change	No change

	2001-2002	2002-2003	2003-2004	2004-2005	2005-2006	2006-2007	2007-2008	2008-2009	2009-2010
Program Components	Development (Pilot initiative) Acquisition Marketing	Continued – Incentive for Distributor Participation Acquisition Marketing	Marketing	No change	No change	No change	No change	No change	No change
Terms of Financing	<u>Development</u> Advance up to 75% of distributor's financial participation (Distributor = minimum of 15% of dev. budget) <u>Acquisition</u> Advance up to 50% of the MG <u>Marketing</u> Advance up to 75% of the approved budget - 50% grant	<u>Acquisition</u> Advance up to 35% of the MG <u>Marketing</u> Advance up to 75% of the approved budget - 50% grant	Hard P&A commitment equivalent to at least 15% of production budget for National Comparative films seeking more than 49% production financing <u>Acquisition</u> Support phased out one year early <u>Marketing</u> Advance up to 75% of the approved budget - 50% grant	*A <u>minimum</u> of two test market screenings for CFFF financed productions *Each film receiving marketing assistance must attach TFC corporate trailer at head of film for its Canadian theatrical release *Introduction of a gradual phase-out of the grant portion of its marketing financing assistance. <u>Marketing</u> Advance up to 75% of the approved budget - 35% grant Applications must be submitted at least 30 days before release	No Change	- Corporate trailer requirement eliminated <u>Marketing</u> - Advance up to 75% of approved marketing costs - 0% grant National selective: include a hard P&A commitment from an Eligible Distributor in a minimum amount equivalent to the lesser of 15% of the film's budget or $1 million	National SEL: remove reference to $1M P&A. Reference returned to: include a hard P&A commitment, from an Eligible Distributor in an amount equivalent to at least 15% of the film's budget	Marketing for EN National SEL projects: Test Screening subsidy. Telefilm will subsidize at 100% test screening costs for projects funded through CFFF Production Program of EN-language market. Test screening will be executed by a Telefilm approved entity. Costs Clarification: in case of day and date release with USA, a Cdn distributor may test screen outside Canada, and may acquire their marketing elements from outside Canada. Such costs would be eligible for purposes of recovery and recoupment; however, they would not be eligible fur subsidy through this program.	No change

	2001-2002	2002-2003	2003-2004	2004-2005	2005-2006	2006-2007	2007-2008	2008-2009	2009-2010
Repayment Terms	<u>Development</u> - According to the terms specified in the agreement <u>Acquisition</u> - PRPP after approved distribution fees and expenses <u>Marketing</u> - Tier 1: 50% to TFC and 50% to dist until full recoupment by dist - Tier 2: 100% to TFC until full recoupment Recoupment of advances come from gross distribution revenues, after deduction of allowable distribution fees or commissions	No change	No change	No change	No change	Tier 1: 50% to TFC and 50% to dist until recoupment by dist Tier 2: 100% to TFC until recoupment of 50% of its support Tier 3: 100% to dist until full recoupment of MG and additional eligible expenses Tier 4: 100% to TFC until full recoupment of remaining 50% of its support	No change	Marketing: Tier 3 – clarification – 100% to distributor until full recoupment of MG and any additional expenses, net of any fees or expense reimbursement paid or payable to distributor from production budget. Tier 5 – 100% of Telefilm's pre-picture lock test screening support	No change

	2001-2002	2002-2003	2003-2004	2004-2005	2005-2006	2006-2007	2007-2008	2008-2009	2009-2010
Evaluation Criteria	Not Defined	Not Defined	CFFF Productions most likely to achieve the box office objective *the box office expectations for the film; *the detailed marketing plan; *the size and strength of the distributor's P&A commitment; *the distributor's risk in the project *the distributor's track record. Non-CFFF Productions expected to contribute to the box office objective, if funds remain	CFFF Productions most likely to achieve box office objective, taking into consideration: - box office expectations - release pattern - size and strength of P&A commitment - key marketable elements - how proposed spend drives box office projections Non-CFFF Productions expected to contribute to the box office objective, if funds remain TFC will now consider marketing assistance to documentaries on exceptional basis where its box office success will contribute to CFFF objective	CFFF Productions most likely to achieve box office objective taking into consideration: Same as previous year Non-CFFF Productions expected to contribute to the box office objective, if funds remain Theatrical Documentaries (exceptional circumstances) For selective resources, TFC will prioritize selection of films that are most likely to achieve the box-office objectives, with particular emphasis on projects where distributors made P&A commitments at the production stage.	No change	No change to EN-language Guidelines Elimination of support for theatrical documentaries in FR-language Guidelines	No change	EN Production: expected level of market interest clarified Level of market interest including degree to which int'l commitments from distributors, broadcasters, and financiers have potential to enhance box office. Typically, market interest should be in excess of $1M

	2001-2002	2002-2003	2003-2004	2004-2005	2005-2006	2006-2007	2007-2008	2008-2009	2009-2010
Performance (PER) Criteria	As per criteria outlined in the PER component of guidelines Envelopes capped at $2.5M per company	No change	Introduction of a $500K floor for distribution envelopes PER funds must first be used to support CFFF financed films	Introduction of hard P&A commitment requirement for PER productions seeking more than 49% financing, equal to the lesser of 15% of production budget or $1M	As per changes to the PER component	As per changes to the PER component	As per changes to the PER component $500K floor eliminated		Cap: $3.5M per company (up from $2.5M)

Source: Telefilm

Web-Ciné 360 Pilot Initiative – for both language markets (2009)

This two-year pilot initiative is open to eligible distribution companies for the online marketing of CFFF production projects recently supported by Telefilm.
The program is aimed to encourage the incorporation of online marketing and use of social media in distribution business practices, primarily prior to a film's release.
ELIGIBLE APPLICANTS: Canadian film distribution companies approved by Telefilm.
FINANCIAL PARTICIPATION AND RECOUPMENT: Telefilm's financing will be in the form of an interest-free, repayable advance capped at 75% of allowable costs to a maximum of typically $50,000.
Telefilm's financing will be repayable as the last recoupment tier, after full recoup of the distributor's minimum guarantee and all other allowable distribution expenses.

The CFFF Complementary Marketing Programs

While the main CFFF Marketing Program is designed to support the theatrical release of Canadian films with strong box office potential in key Canadian markets, Telefilm Canada administers a number of complementary marketing programs aimed at increasing the visibility of Canadian productions in all communities across Canada, as well as abroad. These programs have included: the Versioning Assistance Program; the Alternative Distribution Program; the International Festival Participation Pilot Initiative; and the International Sales Promotion Pilot Initiative (French-language Feature Films).