

CFC FEATURES

GUIDELINES

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1. PROGRAM HISTORY

“MAKING *THE DARK HOURS* THROUGH THE FFP (CFC FEATURES) WAS A GREAT EXPERIENCE AND AN OPPORTUNITY THAT, AMONGST MANY OTHER BENEFITS, ALLOWED ME TO FORGE CREATIVE AND BUSINESS RELATIONSHIPS THAT WILL CONTINUE THROUGH MY CAREER.”

- Brent Barclay, Producer *THE DARK HOURS*

Established by the CFC in 1992, **CFC Features** (formerly The Feature Film Project) is dedicated to overseeing and providing **up to 100%** of the financing, administrative and professional support needed for the successful development, production and marketing of theatrical feature films. Boasting an impressive 40 films developed and 17 features produced, **CFC Features** has afforded over 100 writers, producers and directors from across Canada and hundreds of actors and technicians the opportunity to hone their skills and prove their creative talents to commercial audiences around the world.

In addition to launching many careers, the CFC feature films have registered success on critical, cultural and commercial levels. Our films have screened at more than 75 of the world’s most prestigious festivals, including renowned venues such as Cannes Film Festival, Sundance Film Festival, Karlovy Vary International Film Festival, Berlinale and the Toronto International Film Festival. Sales and distribution in territories across the globe have been equally impressive. In so doing, CFC Features has increased awareness and accessibility of Canadian talent and content to audiences in Canada and abroad.

Titles include *BLOOD & DONUTS* (1993), *RUDE* (1994), *HOUSE* (1995), *SHOEMAKER* (1996), *CUBE* (1997), *CLUTCH* (1997), *TOO MUCH SEX* (1998), *THE UNCLES* (2000), *THE ART OF WOO* (2001), *KHALED* (2001), *19 MONTHS* (2002), *FAIRYTALES AND PORNOGRAPHY* (2002), *HORSIE’S RETREAT* (2003), *SHOW ME* (2004) *SIBLINGS* (2005), *THE DARK HOURS* (2005) and *NURSE.FIGHTER.BOY* (2008).

Filmmakers such as Holly Dale, Steve Hoban, Damon D’Oliveira, Clement Virgo, Daniel MacIvor, Laurie Lynd, Vincenzo Natali, Nick de Pencier, Anita Lee, Randall Cole, Jackie May, Paul Fox, Charles Officer and Ingrid Veninger, to name a few, have all benefited enormously from the CFC opportunity and support of their feature films.

2. PROGRAM STRUCTURE & PHILOSOPHY

“THIS IS AN OPPORTUNITY FOR ASPIRING DIRECTORS
UNPARALLELED ANYWHERE ELSE IN THE WORLD.”

- Vincenzo Natali, co-writer/director of CUBE

CFC Features is a unique and extraordinary opportunity for filmmakers wishing to make feature films in the low-budget realm. This opportunity is designed to help filmmakers at various levels of their career advance their scripts and achieve maximum critical and commercial success with their feature film. This experience will include a rigorous development process based on the individual key creatives and the unique creative, technical and business needs of each script.

Theatrical features require a set of creative strategies to entice, engage, entertain and challenge audiences. The skills and elements needed to achieve this will be reconsidered, reinvestigated and revitalized by the filmmakers participating in CFC Features. The writer, director and producer will all be required to continually develop and enhance the overall project through concentrated contact with top professionals and their peers.

Development of the script through CFC Features will be focused on the many individual challenges of low budget theatrical features. Each project’s key creative team will be partnered with carefully tailored mentors (leading Canadian and international filmmakers) for each of the writer, director and producer. In addition to the mentorship specific to one’s discipline, the key creative team will benefit from the services of a story editor and include one-on-one in-depth sessions with established practitioners and craftspeople, including cinematographers, production designers, sound designers, assistant directors, production managers and location managers specific to each project in order to develop and design the most promising script to screen rendering strategy and complete production proposal package.

Should CFC Features extend an Offer to Finance upon the successful completion of the development phase, the Mentors specific to the writer, director and producer of each project will continue through actual production and ultimately distribution of the feature film and remain tailored to the needs of the key creatives.

If you are a Canadian writer, director or producer with a great script, you will want to join this extraordinary program that can nurture your creative filmmaking to the highest standard. Support and financing for projects is provided in **three stages**.

- Stage 1 | Development Lab
- Stage 2 | Production Lab
- Stage 3 | E1 Entertainment Distribution Lab

Details of these stages are included in Sections 7, 8 and 9

Only projects which have successfully completed the Development Lab will be considered for production financing through CFC Features.

3. BUDGET RANGES AND FINANCING

"TOO MANY FILMS THESE DAYS ARE NOT WRITTEN WITHIN THE MEANS PLACED AT THE DISPOSAL OF THE PRODUCTION TEAMS. TOO OFTEN NEW FILMMAKERS WILL FORCE A STORY INTO BUDGETARY CONSTRAINTS THAT IMPEDE ITS PROPER EXECUTION, AND THE PIECE INEVITABLY SUFFERS."

- Paul Scherzer, Producer of KHALED

The program is designed for projects with production budgets in the range of one million dollars and under. CFC Features can provide up to 100% of the production financing to a maximum of \$600,000. For projects with budgets exceeding \$600,000, filmmakers are responsible for securing any additional funds required (subject to approval of CFC Features). The funds provided by the CFC for production financing (to a max of \$600,000) do not include any public monies (federally or provincially), therefore federal or provincial financing options are available for teams to explore.

It should be noted that due to the charitable status of the CFC and the contractual relationship with the production companies financed by CFC Features, features are not eligible for provincial and federal tax credits.

For projects wishing to bring additional financing to the table, it should be noted that because of the investment and support from several CFC partners, Canadian Pay-TV windows and domestic and international distribution rights are not available for further exploitation.

Projects may be budgeted at under \$600,000 and all applicants should be aware that the budget level they are proposing should be commensurate with the needs of the project. CFC Features will take into consideration factors such as the filmmakers' experience level, commercial viability and nature of the material, in relation to their proposed budget when evaluating the project.

4. WHEN AND HOW TO APPLY

“GRATITUDE AND RESPECT, THAT’S WHAT I FEEL. BEING A CFC RESIDENT (2001) AND MAKING NURSE.FIGHTER.BOY AS A CFC FEATURE (2008) FUELED MY CAREER IN WAYS I NEVER IMAGINED.”

- Ingrid Veninger, co-writer/producer, NURSE.FIGHTER.BOY

CFC Features currently has two deadlines a year – traditionally, late May and late November. A Call for Submissions to CFC Features with the specific deadline date will be advertised and detailed on the cfccreates.com website.

A fully completed Application Form (available on the cfccreates.com website), including support materials and a non-refundable application fee of \$100 (payable to **Canadian Film Centre** in the form of cheque or money order) is required.

5. THE SELECTION PROCESS

CFC Features will review all submissions for eligibility and appropriateness for its parameters

Only projects that meet the eligibility requirements (see Section 6) and are suitable for the Development Lab and Production Lab through CFC Features will proceed further.

Projects deemed to meet the criteria outlined, including budgetary considerations, will be evaluated by the staff of CFC Features and the Selection Committee. The Selection Committee will act in an advisory capacity to the Director/Executive Producer of CFC Features, and will be comprised of several industry professionals representing the various disciplines and the marketplace. All final decisions rest with the Director/Executive Producer of CFC Features.

As a condition of participation, the team must sign a Development Agreement to participate in the CFC Features Development Lab, including a commitment to accept an offer of Production Financing in the event that such an offer is extended by CFC Features.

If CFC Features does not accept a project for the Development Lab, notification will be made in writing. We apologize, but we are unable to provide updates on the status of your project or final results over the phone. **Please do not call or email for results. The decision of CFC Features is final.**

Written materials will not be returned. DVD(s) tapes will be returned via regular mail ONLY IF a self addressed, stamped envelope (with correct postage) is included with submission.

We do not provide readers’ notes.

6. ELIGIBILITY REQUIREMENTS

A. DEVELOPMENT LAB

- No applicant need be a graduate of any of the CFC's other programs.
- Principal photography can take place anywhere in Canada provided the project's budget can adequately support the location
- Eligible projects must be feature length, no less than 85 minutes (approx. 80 – 120 pages, properly formatted), and intended for commercial theatrical release in Canada and the world.
- All scripts MUST follow industry accepted screenplay formatting.
- Resubmissions are generally not permitted and are only considered on a case-by-case basis. Please contact CFC Features directly for approval before resubmitting a project.
- The applicants must own and control the property on which the proposed feature film is based.
- Projects submitted must have a clean Chain of Title, and all documentation evidencing such Chain of Title must be included in the applicants' submission.
- Of the Producer, Director and Writer, all must be Canadian Citizens, within the definition of the Citizenship Act, or permanent residents within the definition of the Immigration and Refugee Protection Act.
- All submissions are welcome; however, ideally projects have all three creative principals (Writer(s), Director(s) and Producer(s)) in place upon application. Should a project without all three creative principals in place upon submission be selected for Development, the Development Lab cannot commence until the Writer, Producer and Director are all attached.

If any of these key creative positions is attached after the initial submission, it is the applicant's responsibility to initiate such a search in consultation with CFC Features. CFC Features reserves the right to approve any such attachments.

- Anyone applying for the CFC's Film Resident program(s) may also apply to CFC Features; however, concurrent participation in both programs is prohibited. Should an applicant be selected to participate in both programs, CFC Features will consider deferring that applicant's participation until they have completed the CFC's Film Resident Program.
- The Director must have directed at least 10mins of narrative dramatic material for the screen (not including music videos, commercials or reality television) showcasing their ability to tell a story and to direct actors.
- Producer should have a producer credit on either short film(s), feature film(s) or TV (credits may include documentary film/tv)

- While not required for application, applicants are not prohibited from bringing additional financing to the table.

B. PRODUCTION LAB

Projects wishing to obtain Production Financing through CFC Features must meet the eligibility requirements listed below.

- **Must have successfully completed the Development Lab.**
- Must meet all the eligibility requirements as outlined in Section 6a – Development Eligibility Requirements.
- Only those projects which can demonstrate majority Canadian technical, artistic and creative content are eligible for CFC Features. Projects being produced through CFC Features must qualify as a 8 out of 10 Canadian content production and be eligible to be certified as a "Canadian Program" under the Canadian content certification system administered by the CRTC and, if the project is being financed in whole or in part by private investors, are or will be eligible to be certified by CAVCO as satisfying the Canadian content requirements set out in the definition of "certified production" in the Income Tax Act (Canada).
- CFC Features has established a relationship with E1 Entertainment whereby E1 will have Domestic and International distribution rights to the films produced through CFC Features, therefore projects will not be required to secure distribution or pre-sale commitments for the final proposal stage.
- Because The Movie Network ("TMN") and Movie Central ("MC") have a financial investment in CFC Features in the form of a presale, TMN and MC will have the right to broadcast all feature films produced through CFC Features in their respective territories. Should the project applicant be selected for Production Financing, broadcast terms will be negotiated by CFC Features together with the Production Company and TMN and MC upon completion and delivery of the film to the CFC in consultation with E1 Entertainment.
- The CFC reserves the right to enter into any other agreements with respect to the financing of CFC Features, at any time, that may or may not impact the distribution and/or broadcast of the Motion Picture, all terms and conditions of such agreement(s) will be negotiated by the CFC
- Project applicants are not prohibited from raising additional cash. Grants or other personal investment by the project applicants may be used in addition to the cash investment by CFC Features. It is a condition of CFC Features however, that those additional funds and the terms and conditions of such additional funds, such as the recoupment position, if any, must be approved in writing by CFC Features.
- It is a condition of CFC Features that any and all development loans, together with unpaid interest and fees, must be repaid on or before the first day of principal photography and reflected in the budget accordingly.

7. STAGE 1 | DEVELOPMENT LAB

Any project selected by CFC Features will first go through the Development Lab that includes tailored mentorship and one-on-one contact with industry professionals and peers. Under the guidance of CFC Features and key industry players a rigorous course will be charted with the key creative teams for each project's Development.

Once selected for the Development Lab, Mentors for each discipline (Writer, Director, and Producer) will be determined starting with a story editor and/or writing mentor. These industry professionals will be hand-picked to match the creative and professional needs of the project and filmmakers.

The timeline of development depends on the needs of the individual project, and typically ranges between 6 to 12 months. CFC Features may decide, in collaboration with the key creatives that a project would be better served by either a shorter or longer Development phase.

Development through CFC Features provides creative, practical and professional mentorship that is tailored to the precise needs of the key creative team. Beginning with a focus on script, with the Writer, Director and Producer all participating where necessary. Once the script has been fully realized, focus will shift to the Director's rendering strategy and to the development of a solid and complete Production Package/Strategy with both the Director and Producer.

It is designed to increase the feasibility of producing the project within both the HD Digital and 35mm arenas and realizing success both creatively and in the marketplace.

Areas of concentration in the Development Lab will differ for each individual project but will ideally encompass project-specific consultations and mentorship across the board in writing, directing, producing and marketing:

STORYTELLING – WHAT MAKES A GOOD STORY:

- Each project will undergo intense and focused script consultation and story editing with an emphasis on effectively telling the story within the projected budget level
- Story Editor notes, creative analysis and roundtable discussions inform the rewriting process and the team's direction culminating in a table reading of the script for the purposes of a final polish (not casting).

RENDERING – TEST THE FILMMAKING TEAM'S ABILITY TO REALIZE KEY ASPECTS OF THE SCRIPT:

- Casting, cinematography, locations, production design and sound design are among some of the key areas further explored to help the team's plans for realization
- Consultations on shot-listing, storyboarding and visual design help focus the team and ensure they are on the same page

PRODUCING – DETERMINE WHAT EACH SCRIPT REALLY NEEDS AND COSTS AND HOW TO CREATIVELY ADDRESS THESE REALITIES WITHIN THE PARAMETERS OF THE PROJECT’S BUDGET WHILE UTILIZING INDUSTRY STANDARDS:

- Detail the practical, financial and creative concerns necessary to move the project towards production with various industry professionals focused on areas such as: budgeting, scheduling, production & post. Project-specific consultations break it down and help build it back up using professional procedures and standards and innovative techniques
- Deal making and partnerships with key production (unions and guilds) and post players are facilitated to help move the projects forward
- Distribution and Marketing feedback help the teams map out their plans for distribution, promotion and marketplace challenges and concerns
- Fine-tuning and development of the Distribution and Marketing Strategy to help identify target audiences, comparison films, ideal markets, festivals and means and strategies

PACKAGING – BUILD A SOLID PACKAGE FOR PRODUCTION FINANCING:

- A final production package is assembled and Development culminates in a final review of the script, the team and a complete production package for Production Financing through CFC Features.

NOTE:

Stage 1 of Development should not be confused with the CFC’s Film Resident Program, in that it’s not a full time, 9 to 5 commitment. However, all Development schedules will be subject to the availability and location of the various industry consultants used in the Development Lab.

Other than the \$100 Application Fee, there is **NO TUITION FEE** or other charge. The monies expended by CFC Features on the Development of any project are not repayable, unless an actual Offer to Finance is extended by CFC Features and declined.

Those projects selected to participate in the CFC Features Development Lab, but not chosen for Production Financing will contractually commit to provide CFC Features with an on-screen credit should their feature film be produced independently.

8. STAGE 2 | PRODUCTION LAB

A. SELECTION

NOTE: Only projects invited into, and having successfully completed the Development Lab (Stage 1) are eligible to be considered for the Production Lab.

Once a project has been successfully completed development, the fully developed screenplay and all materials assembled during the Development Lab will be presented to the Selection Committee for Production Financing consideration. The deadline for the submission of these materials will be determined by CFC Features. All decisions at this stage will be final.

The Selection Committee will act in an advisory capacity to the Director/Executive Producer of CFC Features, and will be comprised of several industry professionals representing the various disciplines and the marketplace. All final decisions rest with the Director/Executive Producer of CFC Features. In addition, CFC Features has the right to invite “outside voices” to participate in the selection process. Such “voices” will be industry representatives familiar with the production, marketing and distribution of feature films.

The following materials are required for presentation to the Selection Committee (not required at the time of initial application but for the most part will have been crafted through development or Stage 1):

i) Production Materials:

- shooting script
- script synopses (3 versions; one sentence, one paragraph and one page)
- cast list (committed individuals and/or wish lists indicating more than one choice)
- crew list (committed individuals and/or wish lists indicating more than one choice)
- resumes for key cast, key crew, Writer(s), Director and Producer(s), where applicable
- filmographies for key cast, key crew, Writer(s), Director and Producer(s), where applicable
- detailed final budget for production
- cash flow projections
- production plan detailing the approach/philosophy to the project, working within the budget level and addressing the business and creative hurdles
- production schedule, including:
 - a one-line shooting schedule with all day-of-days and other support documentation, and
 - a detailed overall calendar schedule from preproduction, through production and post production highlighting all key dates including rough cut, fine cut, picture lock, sound evaluation, pre-mix and mix dates and final delivery)
- locations schedule (detailed breakdown and schedule of all locations)

ii) Agreements (in a form satisfactory to CFC Features):

- Writer agreements (if available)
- assignment of literary rights agreements (if any)
- any agreements which materially affect the production or exploitation of the feature film and require the services of a non-CFC Features industry partner

iii) Other Documentation:

- grant documentation (if applicable)
- detailed marketing and distribution plans

The script, production budget, major entrepreneurial and creative components, the talent evidenced by the filmmakers and the cultural, creative and market potential of the production will be significant factors in the decision of CFC Features to select a project for Production Financing. All final decisions rest with the Director/Executive Producer of CFC Features.

B. PRE-PRODUCTION & PRODUCTION

CFC Features will require a certain set period of time between any offer of Production Financing and the commencement of principal photography, to ensure that the Production Company has had proper time to prepare the project for production. Such time frame will be determined by CFC Features when the offer of Production Financing is made.

Once a Production Financing Agreement is fully executed between CFC Features and the selected production entity, and once all terms and conditions of the Agreement are fulfilled, the issuance of a Completion Certificate by CFC Features will trigger the first drawdown of its equity and production financing investment.

CFC Features' will actively monitor production and cash flow on behalf of CFC Features and its investors.

The Mentors selected for each project in development will continue to be available from time to time as needed to provide advice to the production team throughout the course of production to delivery of a completed film. Once a project has been approved for Production Financing through CFC Features, any revisions to the creative or financial aspects of that project must be formally approved, in writing, by the CFC Features Director/Executive Producer.

C. POST-PRODUCTION

Producers may seek the best post-production deal(s) possible at any approved facility, except where otherwise specified below. CFC Features requires that such negotiated facilities and services be limited to the agreed financial parameters of the program and the production.

For films shot at a budget level under \$300,000 the decision to undertake a blow-up to the 35mm theatrical format will be made depending on an evaluation of the feature film's theatrical potential.

Representatives from each of the cash investors must be invited to the rough-cut and fine-cut screenings of each feature film.

9. STAGE 3 | E1 ENTERTAINMENT DISTRIBUTION LAB

“THE FEATURE FILM PROJECT (CFC FEATURES) IS AN EXTREMELY SUPPORTIVE TEAM...I’M SURE MOST FILMMAKERS DON’T ENJOY AN ENVIRONMENT SO NURTURING OF THE CREATIVE PROCESS. TO BE ABLE TO PRODUCE A FEATURE FILM IN THOSE CIRCUMSTANCES IS SUCH A RARE OPPORTUNITY AND IT SETS THE STANDARD FOR THE REST OF YOUR CAREER.”

- Jim Allodi, Writer/Director THE UNCLES

A. E1 ENTERTAINMENT

As of September 2009, CFC Features will guarantee domestic and international distribution for its new films, bringing our filmmakers' stories to screens around the world. E1 Entertainment is a leading independent entertainment content owner that acquires film, television and music rights and exploits these rights in all media in more than 190 countries.

Filmmakers will benefit enormously from the involvement and mentorship of broadcast and theatrical distribution executives and creatives starting in the Development Lab and throughout the Production Lab. CFC Features will ensure that the production teams will continue to be mentored during the domestic and international marketing and distribution stages of their feature film.

B. TRAINING

CFC Features will require the production team to develop their marketing strategies during the Development Lab. For those projects selected, the focus on market awareness will continue through to pre and post-production, thus ensuring that the Producer has a thorough understanding of the marketplace. The production team will continue to be mentored in the marketing and distribution of their feature film.

As a further element of training CFC Features will, where and when warranted, support the Producer’s attendance at approved festivals and/or markets, either prior to or after the film’s completion. This will enable the Producer to study and better familiarize themselves with the promotion and marketing patterns of comparable independent feature films, and in so doing, inform the final marketing strategy and marketing budget of the feature film. This will also allow for invaluable dialogue with and exposure to filmmakers and buyers from around the world thereby developing a healthy perspective on the industry climate and expectations both creatively (festivals) and commercially (markets).

APPENDIX "A" | CONTRACTUAL RELATIONSHIPS (WITH THE PRODUCING ENTITIES)

Contractual relationships with the financial partners participating in the individual films produced through CFC Features, will be entered into by CFC Features. Additional financing agreements entered into by producers are subject to the approval of CFC Features.

A Canadian owned and controlled producing entity will be formed between the Writer, Director, and Producer applicants, having ownership of the film. Any changes to this production entity will require the prior approval of CFC Features.

The Production Financing will be advanced by CFC Features to the single purpose production company as an investment in the form of an Equity and Production Participation Agreement (the "EPPA").

Upon execution of the EPPA by CFC Features and the single purpose production company (the "Production Company"), the Production Company will grant to the CFC an undivided interest in the copyright in the Motion Picture only in a proportion equal to the interest in such copyright that the CFC is required to grant to any applicable equity investors as required by any investment agreement in effect at the time. **The Production Company will retain the balance of the undivided interest in such copyright and will control such copyright, subject to any approval rights of the CFC and the film's equity investors.**

As with most co-production relationships the Production Company will appoint the CFC Features Director as co-signature on all banking and production paperwork, to ensure that CFC Features is fully in agreement with all substantial decisions.

CFC Features has compiled and will provide each Producer with blank pro forma agreements and contracts for all cast, crew, and suppliers and services for the Producer's use. The Producer shall not revise or alter any of the agreements without first consulting and obtaining written approval from CFC Features.

The Producer, in consultation with CFC Features, will retain formal responsibility for all financial reporting and will ensure its obligations to the financial participants are fully met.

In addition to CFC Features' monitoring, each production will be required to operate with a contingency of 10% of the total budget, full insurance coverage including liability and errors & omissions, and completion insurance for a five (5) year term. However, given the budget parameters of the films, the requirement of completion insurance may be waived in exceptional circumstances, requiring a higher contingency percentage and/or fees being placed in escrow. Such waiver will require the approval of CFC Features and each of the financial participants of CFC Features and/or the film.

APPENDIX "B" | PRODUCTION BUDGET SPECIFICS

The Production Financing will be on a cash basis only and no deferments will be permitted.

Crew rates will reflect the seniority of key positions where possible. All rates will be daily or weekly flat rates, with no overtime or other adjustments customary to the industry. In the absence of the formal restrictions imposed by the usual union agreements, a 'Code of Conduct' regarding working hours, turnaround, grievances, etc., has been prepared and will be enforced with each production to prevent abuse (attached as Appendix "D"). The Code of Conduct should be referred to when preparing a production schedule.

Cast rates will be those afforded by ACTRA and the CFTPA under the CIPIP Agreement, or any other low-budget ACTRA Program, at the time of production when utilizing a union cast. Under CIPIP, the production entities for each feature film must provide ACTRA with a 100% Non-Refundable Advance of performers Net Fees, against the Performers Participation in the distributors gross revenues. CFC Features' membership with the CFTPA will act as an umbrella membership for each producing entity, when necessary.

As a result of an agreement crafted between CFC Features and the Writers Guild of Canada (WGC), Writers who are members of the WGC are free to work on projects developed and produced through CFC Features. Regular fees for WGC members have been waived and Writers are able to work at the rates detailed in these Guidelines.

In formulating budgets and shooting schedules, creative teams must refer to the "Code of Conduct" (attached as Appendix "D"), adhering to the guidelines for working hours, work weeks, and turnaround time.

In preparing a budget Producers should use the standard Telefilm budget template format (standardized production budgets are available from Telefilm Canada's website www.telefilm.gc.ca). While not all categories will be incorporated in your budget, the Account Numbers and Category Descriptions should mirror those of the Telefilm template.

CFC Features does have relationships with suppliers such as Deluxe Toronto and Technicolor Creative Services, however, Producers are responsible for negotiating their own deals and may bring any of their existing relationships to the table.

CFC Features also has relationships with an insurance broker (Front Row Insurance Brokers), a law firm (Stohn Hay Cafazzo Dembroski and Richmond), a Completion Guarantor (Film Finances Canada), an auditor (Kay & Warburton) and a production accountant (Katmadhu Productions Inc.) which are companies whose services productions will be required to use.

The Producer, Director and Writer will each be paid the same flat fee for their services. No fee shall be greater than \$20,000 and above-the-line expenses shall not exceed \$60,000. It is a condition of CFC Features that there shall be no other payments to the Producer, Director and Writer, either from the production budget or any grants, personal investment, or other non-equity or non-sales cash. However, the production entity is free to re-allocate any fees in support of below-the-line expenses.

Should the film be on a small enough scale, the role of Set Decorator and Property Master for example might be combined. However, in all cases, people taking on two roles/responsibilities will not be able to collect two salaries.

The accounting company, Katmadhu Productions Inc., will provide Production Accounting Services for each film. The services negotiated with Katmadhu are limited to a period of 33 weeks. Specifically this entails: one week of pre-production; a maximum of 20 days or four weeks of principal photography; one week of wrap; and leaving approximately 27 weeks of post production (including audit) which shall commence immediately upon completion of principal photography.

Post Production begins the first day following the last week of the wrap week. The use of Katmadhu's services beyond 33 weeks will be additional costs incurred by the individual production at a rate to be negotiated directly by the production entity and Katmadhu Productions Inc.

As a reminder, if "Principal Actors" or "Actors" are booked for five consecutive days, the weekly rate for "Principal Actors" and for "Actors" can be utilized. Insurance and Retirement, ACTRA Administration fees, and any applicable CFTPA fees (if utilizing the CIPIP or any other low-budget ACTRA program) must be paid at time of payment and must be budgeted for. All other rates, terms and conditions as detailed in the Independent Production Agreement (the "IPA") must apply.

The "Contingency" shall represent 10% of the total budget.

Final production budgets must include industry-standard deliverables required by broadcasters and theatrical distributors. For proposed films with budgets under \$300,000 deliverables will be determined on a case-to-case basis.

Films shot digitally, must be shot in high definition and delivered on high definition or 35mm

APPENDIX "C" | PRODUCTION CODE OF CONDUCT

1. PREAMBLE

In the absence of formal restrictions imposed by the usual union and guild agreements, this Code of Conduct will be in force to prevent the abuse and exploitation of the Crew and Cast.

The responsibility of upholding the Code of Conduct shall rest on the shoulders of the individual Producer of each film along with the Director of CFC Features.

2. CREW REPRESENTATIVE

The Crew shall elect a Crew Representative to administer and apply this Code of Conduct and represent them in any dealings with the Producer, the Director of CFC Features and/or the CFC Features Production Supervisor. The Crew Representative will also keep the Producer, the Director of CFC Features and/or the CFC Features Production Supervisor aware of any concerns that arise during the shoots, and assist in anyway he or she can to alleviate such problems.

3. WRITTEN AGREEMENTS

- The Producer shall sign a written agreement in respect of any Crew member or Performer engaged before the Crew member or Performer is to start work.
- The agreement may provide for options for additional days for which the Producer may require the Crew's services.

4. WORK DAYS/WORK WEEKS

- All Crew members shall work on flat rates as outlined in the written agreement described above.
- The normal working day should not exceed twelve (12) hours of work plus one (1) hour unpaid meal break for all Crew members (not including travel time to and from set unless otherwise agreed to in writing by the Producer).
- The normal working week is five (5) days.

5. MEALS/CRAFT SERVICES

- The Producer shall provide craft services of beverages and snacks throughout the work day.
- The Producer shall allow a meal break of at least one (1) hour, no later than six (6) hours after the general call of the set.
- A "walking meal" will be provided by the Producer if the working day exceeds twelve (12) hours.

6. TURNAROUND

- The Producer shall provide a turnaround of no less than ten (10) hours between the last work hour of the Crew member on one day and the first work hour of the Crew member on the next day.
- The turnaround period is not part of a Crew member's day off.

7. RUSHES, PRODUCTION MEETINGS & SURVEYS

Time spent in attendance at the screening of rushes, production meetings or surveys shall not be considered as time worked.

8. DEVIANCE FROM CODE OF CONDUCT

Given the intrinsic problems characteristic of a low-budget feature film, certain circumstances may arise that demand unavoidable departures from the Code of Conduct, in particular working days, turnaround, meal periods, and extra days. In these cases approval from the Cast and Crew will be necessary before they are allowed. Such approval or disapproval will be voiced by the Crew Representative.

9. POLICY OF EQUAL OPPORTUNITIES

- The Producer will hire Crew members without discriminating against any person with respect to age, race, sex, sexual orientation, national origin, creed, color, or non-job related physical disadvantage.
- The Producers shall make every effort to cast Performers belonging to all groups without discriminating against any person with respect to age, race, sex, sexual orientation, national origin, creed, color, or non-job related physical disadvantage in all types of roles, so that the composition of Canadian society may be portrayed realistically.
- Cast and Crew may not discriminate against any Producer or fellow Crew member or fellow Performer with respect to age, race, sex, sexual orientation, national origin, creed, color, or non-job related physical disadvantage.

10. OTHER ITEMS

- The contents of the scripts will not include excessive violence, sexual violence or sexual exploitation.
- Harassment of Cast or Crew regarding their age, race, sex, sexual orientation, national origin, creed, color or non-job related physical disadvantage is prohibited.

APPENDIX "D" | FREQUENTLY ASKED QUESTIONS

How many deadlines are there per year?

We have two deadlines a year – traditionally, late May and late November. Check the cfccreates.com website for the announced dates.

Do I have to move to Toronto to participate in the program?

No. We can work long distance with filmmakers from all over the country. In development much of the work can be accomplished via email, telephone, skype with the filmmakers or mentors being brought in for key meetings when need be.

Do I have to shoot my film in Ontario?

No. Production may occur anywhere in Canada within the constraints of the budget.

I've already made a feature film, am I eligible?

Yes. We are open to all filmmakers wishing to work in the low budget realm.

Can I bring extra financing to the table?

Yes. The funds provided by the CFC for production financing (to a max of \$600,000) do not include any public monies (federally or provincially), therefore those options are available for teams to explore.

Can I resubmit a project?

Resubmissions are generally not permitted and are only considered on a case-by-case basis. Please contact CFC Features directly for approval before resubmitting a project.

Can I submit more than one project in a deadline?

Yes, as long as each project has its own application form, support materials, cheque etc.

Do I need to be a graduate of the CFC Film Resident Program to apply?

No. CFC Features is open to all filmmakers regardless of their prior association with the CFC.

I don't have a producer, and/or director attached, can I still apply?

Yes, you can apply without a full team attached, however, should a project without all three creative principals in place upon submission be selected for Development, the Development Lab cannot commence until the Writer, Producer and Director are all attached and have met with approval by CFC Features.

How long does it take before I hear back on my application?

Typically adjudication takes 7-8 weeks. If the project has been shortlisted for an interview, the applicant will be notified by telephone. For projects not selected, notification will be made in writing via posted letter.

If my project is not accepted, can I get feedback or notes from CFC Features?

No, it is our policy not to provide readers notes or detailed feedback.

Is there a tuition fee?

Other than the \$100 application fee per project, there is no tuition

How many projects do you take into development per deadline?

We don't have a quota, or a mandated number of projects we must accept. From each deadline we may select anywhere from several projects to none. In general, we don't bring any projects into development that we don't envision going through to production. At all times we are looking for the best low budget, production-ready scripts with solid filmmaking talent attached.

Do I get paid in development?

No. CFC Features underwrites all costs of services associated with development (ie. mentors, story editor, table reads, industry consultations, necessary travel etc.). There are no fees for filmmakers during development and all living expenses are the responsibility of the individuals participating.

What are the time commitments of the program? Do I have to quit my job?

No. In development, the program is not a 9 to 5 commitment. Filmmakers are allowed to work concurrently on other projects or jobs, but must be able to meet deadlines, and be available during working hours from time-to-time for specific meetings. Development is tailored to the needs of the project and can last anywhere from 6 months to a year or more.

Can I access tax credits?

Due to the charitable status of the CFC and the contractual relationship between CFC and the production companies, currently provincial and federal tax credits are not accessible to our productions.