



**SASKATCHEWAN
FILMPOOL
COOPERATIVE**

Filmmaker's Production Assistance Program Grants Policies

Each year, the FilmPool makes available approximately CA \$12,000 in funds and up to CA \$30,000 in equipment and facility allocations among applicants as recommended by an independent jury of peers ratified by the Board of Directors. In addition, up to approximately \$30,000 in equipment & facility deferrals can be awarded to applying projects.

All applications are reviewed and considered based on the merit of the project and the quality of the documentation and support material included in the application. It is strongly recommended that you discuss your support material and your application with the Production Coordinator.

These are the current policies that govern the operation of the FilmPool Production Assistance Program.

Saskatchewan Filmpool Cooperative Policies; Article 13: FILMPOOL PRODUCTION ASSISTANCE PROGRAM - GRANTS

13.1. Mandate

The purpose of this program is to support the production of independent Saskatchewan films. Through a jury process, the Filmpool provides resources in the form of cash grants and equipment/facility deferrals to assist productions.

13.2. Access Statement

(a) The Saskatchewan Filmpool Cooperative is a production access centre and will support any production regardless of content, media, crew calibre, or size. The Filmpool bases its support on the artistic quality of a production and uses an arm's length, independent jury to assess that quality.

(b) All jury recommendations must be ratified by the Board of Directors.

(c) Criteria whereby a production will not be supported are outlined in article 13.10.

13.3. Filmpool Grants

(a) The Saskatchewan Filmpool Cooperative provides five different grants:

- Emerging Filmmaker Fund
- Production Grants
- Post Production Grants
- Distribution Fund
- Trudy Stewart Award

(b) Member rental rates for equipment/facilities may be deferred through an application at the funding deadline. These deferrals are considered corporate deferrals and are payable to the Filmpool after equity investments and wage deferrals have been repaid.

13.4. Emerging Filmmaker Fund

(a) The Emerging Filmmaker Fund was established to assist filmmakers in the transition from an educational program, or an amateur level, to the industry.

(b) Filmmakers may only access this fund once, to a maximum of \$800.00.

Post-secondary students cannot use this fund to work on projects completed for school. Any member without a previous FP (Filmpool Production) numbered project may access this fund.

(c) Members may also apply for \$1,000 in member equipment/facility rental deferrals through this fund; post-secondary students are not eligible for these deferrals.

(d) Each year \$2,400.00 will be allocated to the Emerging Filmmaker Fund.

13.5. Production Grants

(a) Production grants are provided to films entering the production phase of a project.

(b) Grants are available to eligible Filmpool Members only (See 13.10, Grant Eligibility) and come in the form of financial support and deferrals of equipment.

(c) Filmmakers may apply for a maximum of \$2,500 in cash to be used on the production, and \$2,500 in equipment deferrals.

(d) Production-funding applications include a question about what volunteerism the applicant is willing to do for the Filmpool. The Filmpool may call upon the successful applicants for volunteering activities.

13.6. Post-Production Grants

(a) Post-Production Grants are provided to films entering the post-production phase.

(b) These grants are available to eligible Filmpool Members only (See 13.10, Grant Eligibility) and come in the form of financial support and deferrals of equipment.

(c) Filmmakers may apply for a maximum of \$2,500 in cash and \$2,500 in deferrals.

13.7. Distribution Fund

(a) The Distribution Fund was established to assist filmmakers in the distribution and dissemination of their productions to festivals, cinematheques, artist-run-centres and broadcasters. Filmmakers may also access this fund to assist in the creation of a film print (16mm or 35mm) for distribution.

(b) The fund may only be accessed by eligible Filmpool Members (See 13.10, Grant Eligibility) and may only be accessed for a maximum of \$1,000.

(c) Filmmakers may access the fund for assistance with a 16mm or 35mm print while completing their post-production grant.

13.8. Trudy Stewart Award

a) The Trudy Stewart Award is a separate fund from the Filmpool Production Assistance Program Grants Funding applications with separate adjudication.

b) Eligible applicants are Indigenous: First Nation, Metis, Inuit, who are full Members of the Saskatchewan Filmpool in good standing at the time of application. The \$1,000 prize is to be used for production or post-production costs for a project by the successful applicant.

c) The award amount is \$1,000 CAD for production or post-production costs for a project by the successful applicant.

d) Applicants to the Trudy Stewart Award are also eligible to receive funding from the Filmpool Production Assistance Program (FPAP) ~~and apply for both with the FPAP Application Form.~~

13.9. Grant Deadlines

(a) Once a year the Saskatchewan Filmpool Cooperative provides grants through the Filmpool Production Assistance Program, for the creation of independent films in Saskatchewan.

(b) The deadline is April 15 of each year for all grants in the Filmpool Production Assistance Program.

13.10. Grant Eligibility Process

(a) Grants are only available to Full Members who have a Membership in Good Standing. Grants will only be considered from Members meeting these requirements who have submitted the completed Filmpool Production Assistance Grant application form and all required documents.

(b) Filmpool grants are only available to Saskatchewan residents; the definition of a Saskatchewan resident is a person who maintains a permanent residence in Saskatchewan for a minimum of four months of the previous calendar year.

(c) Students may only access the Emerging Filmmaker Fund. They are not eligible for the other grants.

(d) All grants are initially processed by the Production Coordinator and assessed to see if they meet the criteria established in the Production Assistance Grant Policy. These applications are then passed to an arm's length jury that assesses the applications and ranks them accordingly.

(e) Members may have up to two projects on the production books at one time and the Production Committee shall not allocate more than one FP number per member at any production submission deadline, except for the Distribution Fund.

13.11. Jury Process

(a) At the application deadline, a jury is convened by the Production Coordinator with assistance from the Production Committee chair, or someone appointed by the chair. The jury is convened as soon as possible following the deadlines and must be composed of three jurors.

(b) The jury is an autonomous group of individuals selected to represent the Filmpool. The Production Coordinator and Production Committee chair assist the jury through the process, but are not involved in any of the decision making. This process is outlined in the Peer Adjudication Process document (See Appendix 04: Peer Adjudication Process).

(c) Of the three jurors selected, at least one has to be a filmmaker from the Filmpool Membership. All jurors must have an acknowledged history in the film and/or arts community. No juror should be in a conflict of interest with any of the applications. Any potential conflict of interest must be disclosed as soon as it is apparent to the juror. All jury members are required to abide by the Filmpool's Code of Ethics, the Jury Agreement Form, the Jury Adjudication Guide, and the Peer Adjudication Process.

(d) The jury will be provided with all the applications to be considered for funding at the deadline. The decisions of the jury are directed by information contained in the Jury Adjudication Guide. That document outlines the methodology used to determine the success or failure of a given application. Jurors will rank all applications according to criteria laid out in those documents and will provide funding allotments that must be ratified by the Board of Directors.

(e) Jurors are asked to keep notes and to make jury notes available to applicants upon request.

(f) The identity of jurors is kept anonymous until the end of the fiscal year.

13.12. Board Ratification

(a) Once the Jury has made recommendations for funding, all financial decisions have to be ratified by the board at a board meeting. Board Members may choose not to ratify jury recommendations if the following conditions are met:

- The applicant is no longer a member in good standing.
- The board may opt not to ratify a recommendation for various other reasons, however a unanimous decision by the board is required for this to take effect.

(b) To maintain the integrity of the Filmpool Production Assistance Program, board Members may only deny funding or opt to have another jury review the applications if the jury's recommendations are not ratified by the board.

13.13. Jury Remuneration

All jurors are remunerated for their time and expertise. This remuneration is determined at a base recommended by IMAA rates.

13.14. Filmpool Funding Criteria

(a) All funding applications will be assessed under the following criteria:

- Is the applicant a Full member in good standing?
- The applicant completed the application form and included:
 - Cover letter.
 - Detailed summary and/or draft of script.
 - Detailed budget on standard Filmpool form that includes full costs and deferrals. No retroactive costs will be considered.
 - Treatment.
 - A statement of artistic intent.
 - Proposed crew list.
 - Timelines for production w/ estimated completion date.
 - A sample of a deferral contract.
 - A sample of previous work (with the exception of the Emerging Filmmakers fund).
 - Filmmakers are encouraged to submit any other material they feel is relevant.
- The application must meet these three criteria:
 - Does the filmmaker retain the complete copyright?
 - Does the filmmaker have artistic control over all stages of the project including pre-production, production, post-production and distribution?
 - Can the Filmpool show this work as support material to its funders?
- The production does not contravene the Criminal Code of Canada.

(b) Jurors are asked to rank the applications based on the material provided to determine the merit of the project, the track record of the applicant, feasibility, and artistic intent. Jurors are also asked to identify projects that they do not wish to fund.

(c) Since the Filmpool's mandate includes promotion of all areas of filmmaking; an effort will be made to balance areas of production as evenly as possible (e.g. documentary, dramatic, animation, experimental, in the development of emerging, and the advancement of experienced filmmakers).

13.15. Allocation of Funds

(a) Each year the Filmpool makes available a minimum of \$12,000 in cash for production grants and a maximum of \$30,000 in deferrals.

(b) Once the board has ratified a jury's allocation, several conditions must be met for the filmmaker to receive their support:

- A Filmpool Production (FP) number must be assigned to the production.
- A contract must be signed between the filmmaker and the Filmpool.
- A request for equipment must be submitted before deferrals may be allotted.
- A payment of the total grant is given to the filmmaker upon signing the contract.

(c) Grants are issued to a filmmaker, not to a production company.

13.16. Conditions of Financial Support

(a) Filmpool funding (cash or deferral) cannot be allocated retroactively. Expenses incurred prior to the funding deadline (including member rental fees) cannot be addressed by the jury.

(b) Any expenditures over and above the allotted amount shall be the sole responsibility of the filmmaker.

(c) When credit on account cannot be obtained the goods can be shipped C.O.D. (e.g. film stock) or the amount can be billed to the filmmaker, the invoice brought to the Filmpool, a payment is issued and the goods can be delivered.

(d) Filmpool will not pay invoices for services or goods not included in the original budget, which is approved by the board.

(e) All grants and deferrals provided to Members constitute an investment in a member's production. Therefore, a film produced with the Filmpool's assistance will include the credit "Produced with the assistance of the Saskatchewan Filmpool Co-operative". The Filmpool's logo and wordmark must be included in the credits of all productions. The Filmpool credit will have equal treatment as other funders.

(f) No one may use the Filmpool name to conduct business without approval from the Filmpool.

(g) Filmmakers who do not complete their project will have to reimburse the grant in its entirety. If an extension is required communication should be made to the Filmpool.

(h) Filmmakers refusing to follow the above policy risk losing their production funds and, on the decision of the board, could have their Membership in Good Standing revoked.

Checklist

A full and complete application for the Filmmaker's Production Assistance Program will contain:

- Your Personal Contact Information
 - Name
 - Address
 - Email
 - Phone Number
- Project Information
 - Title
 - Application Category
 - Project Synopsis
 - Genre (Optional)
 - Runtime
 - Confirmed Above Line Crew (Optional) *
- Budget Overview
 - Unconfirmed Funding
 - Filmpool Funding
 - Filmpool EQ Deferral
 - Other Sources
 - Confirmed Funding
 - Personal Contribution
 - Other Sources
 - Expenses
 - Cast & Crew
 - Equipment
 - Administration
 - Other Sources
- Support Material
 - Cover Letter
 - Artistic Intent
 - Treatment **
 - Screenplay *
 - Budget
 - Production Schedule *
 - Distribution Schedule
 - Cast & Crew List*
 - Self C.V.
 - Others C.V.
 - Audio/Visual Support Material
 - Support Letter***
 - Declaration

* Production Only

** Doesn't apply to Distribution

*** Emerging Artist Only