

The Great Canadian Video Game Competition FAQ

1. Who is eligible for the Competition?

Principally, to be eligible to apply, applicants must be eligible to the Canada New Media Fund. Additional criteria are listed in the Competition's guidelines.

Eligible projects are limited to those that develop original interactive games destined for the Canadian and international marketplaces. A minimum of 75% of the total project expenditures must be on Canadian elements.

Only one application, for one project, per applicant company will be accepted.

2. How can companies apply?

Applicants may only enter the Competition at Round 1. Complete applications must reach Telefilm Canada's Western region office by 5pm (PST) December 15, 2006.

Applicants who are selected to move forward to Round 2 (Product Development) and Round 3 (Commercialization) must observe specific submission dates to be determined at a later date.

3. What is the role of the mentors?

Mentors are industry veterans with 5 to 10 years of game industry experience as producers or business development executives. Mentors will work with successful applicants through each successive round of the competition to help them achieve that round's objectives and to produce the required deliverable materials.

Industry mentors include: Warren Currell, President, CEO, Sherpa Games; Rob Edgar, Manager of Business Development, Union Entertainment; Kirsten Forbes, Producer, Radical Entertainment (Vivendi Universal Games Canada); Clint Hocking, Creative Director, Ubisoft Montreal; and Alain Tascan, Vice President and General Manager, Electronic Arts Montreal.

4. What is the role of the advisory board?

The advisory board was created to provide strategic guidance to the Competition. As well, they are able to open doors and contribute to the initiative's success by helping with a variety of trade related activities.

Competition advisory board members include: Lynda Brown, President, New Media BC; Jason Della Rocca, Executive Director, International Game Developers Association; Rick Griffiths, Partner, PricewaterhouseCoopers LLP; and Victor Lucas, producer and co-host, Electric Playground.

5. What is Telefilm doing to ensure that IP will remain in the hands of Canadian companies (hence remains Canadian) once the game goes on to publishing?

The goal of the Competition is to support the development of innovative and creative Canadian video games by small- and medium-sized independent Canadian game developers. While there are no guarantees, the Competition will privilege business models where the producer retains the property at the publishing stage. In addition, game developers who consider alternative distribution methods—versus the shrink-wrap market—may be less dependent on foreign financing.

6. Do funds that derive from other federal and provincial programs qualify private-sector investment?

Telefilm requires each Round 2 participant to secure \$50,000 in private-sector investments. Other requirements also apply to the winning project. While this amount excludes financial support provided through other federal and provincial funding agencies, it includes personal savings, deferrals and time costs.

7. If a project participated in the Great Canadian Video Game Contest, but it did not make it to the end, will it be eligible for other Canada New Media Fund funding?

Yes, projects that participated in the Competition are eligible for Canada New Media Fund funding so long as the company applies to the CNMF three months after the official end of the Competition.

8. Are all video game genres acceptable?

Most genres of video games are eligible. The guidelines list types of products that are not eligible for support, such as: projects with a specific corporate, industrial or mainly promotional focus; curriculum-based products; and games intended primarily for the video arcade market.

9. If a company has received Telefilm funding for this or another project, are they eligible for this competition?

If an applicant has received previous Canada New Media Fund funding for another project – they are eligible. If they have received prior CNMF funding for their submission to the Competition – it is not eligible.

10. What kind of financial commitment is required? Who pays for what and why (i.e., travel)?

Travel costs to the networking events (for example the Game Developers Conference in San Francisco) will be covered by applicants – as a sign of their commitment to the Competition and its objectives.

In terms of attached private sector investment, for Round 2 there is a minimum of \$50,000, and for Round 3, a minimum of 50% of a participant's commercialization budget.

11. Is it a problem having the mentors and finalists in separate geographic locations – how is that managed?

No, with technology most, if not all, of the mentoring can happen via on-line, phone, etc.

12. If a participant is Canadian but he/she is working with someone elsewhere (i.e., U.S.), is their project eligible?

As stipulated in the guidelines, applicants must be Canadian-owned and -controlled companies; have a head office based in Canada and the company's activities should take place in Canada; and be able to demonstrate that production team and key creative talent are Canadian.

13. If a winner/finalist backs out or leaves the Competition, what happens next?

They will not be replaced with an additional candidate; the jury will not be going back to revisit applications that did not make the cut.

14. How important is the Canadian content requirement?

Of course, as a government cultural agency we are seeking projects to develop original interactive games destined for the Canadian (and international) marketplace. We're talking about Canadian values and themes – such as cultural diversity – not a quota of Canadian icons.

15. Violence and sex are a part of video games, will Telefilm Canada censor projects?

We are leaving the decisions up to the industry jury. However, as specified in the guidelines, products containing elements of excessive violence, sexual violence or sexual exploitation or elements that are obscene, indecent or libellous or in any other way unlawful are not eligible.

16. What is 'Chain of Title'?

A Chain of Title is the history of events that affect or have affected the legal situation of a certain object (tangible or intangible). Practically, it consists of a series of contracts or other documents (letters, waivers, etc.) pertaining, directly or indirectly, to rights in and to something (in this case, the production or product).