

Instructions

Follow these steps to complete and submit your application for development financing:

1. Save this Application Form to your computer
2. Use Microsoft WORD to complete the application form
 - Using other software will cause formatting issues or corrupt the file
 - Hover your cursor over *highlighted words* for definitions and links to more information
3. Use brief responses that highlight the most important points
 - Do not shrink the font size, change the box size, or add pages to the application form
4. Within your responses, use hyperlinks to provide more information
 - Use short URLs to link to a web page, document, or video
 - Grant full permissions to anyone with the link
 - Do not require a password to open the link (or use simple passwords)
 - Do not link to a file folder with multiple documents
 - Do not set an expiry date for the link (or allow +12 weeks)
5. Insert hyperlinks to Supporting Materials for your project
 - Use meaningful file names (e.g., *ProjectName_Budget*, *ProjectName_ShortBios*)
6. Save the application form as both a Microsoft WORD document and a PDF file
 - Place your digital signature on the last page of the PDF version
7. Go to this [Evaluation Tool](#)
 - Answer the questions in the Feedback Tool
 - Upload the completed application form in **both** MSWord and PDF format

Contact the TELUS Fund at info@telusfund.ca if you have any questions or have not received an acknowledgement of your submission within 5-10 business days.

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Project Title1	Frozen In Time		
<i>Financing requested</i> from TELUS Fund	\$ 20,000		
Link to Project Pitch video, if available		Password	
Project logline. <i>Fit your response in the box below.</i>			
<i>The scientist who lost her mind, and then found it again. Along with another world.</i>			
Project synopsis. <i>Fit your response in the box below.</i>			
<p><i>Frozen In Time</i> is the story of a fallen star of science – Canadian paleobiologist Natalia Rybczynski – who stood at the forefront of her field before she was stopped in her tracks by a traumatic brain injury. In the first decade of her spectacular career, she reported a series of intoxicating discoveries from her fieldwork in the remote High Arctic, each one hinting at a rich forest world full of surprising creatures who lived before the Ice Ages. The land-walking ancestor of seals, the evolutionary origins of desert camels in Arctic snows, the first appearance of dam-building beavers, and the emergence of mammalian night vision.</p> <p>Once the fog of her brain injury obscured her ability to read, write and move through the world, these became unsolvable questions. But over time, Natalia learned to carve out moments of lucidity. Now, she has arrived at a stunning and novel idea about the last Arctic forests. She believes they are the paleontological Garden of Eden that gave birth to the living world around us today. Ancient boreal forests, where the sun set below the horizon for six months of the year, were a training ground for the plants and animals we think of as quintessentially Canadian. Today, these forests show off their autumn colours and drop their leaves, and mammals go into winter hibernation, the evolutionary echoes of life as the warm Pliocene ended and the Ice Ages began.</p> <p>In 2023, Natalia will finally return to the High Arctic to test her theory in practice. The science-in-progress documentary <i>Frozen in Time</i> unveils a deeply personal portrait of a perfectly human scientist, struggling with disability while pushing the very limits of knowledge. Join Natalia on her journey to reclaim her identity, prove her scientific worth, and promote a better understanding of brain injury to Canadian and foreign audiences.</p>			

1. Story Idea

The TELUS Fund Board of Directors prioritizes submissions according to 4 criteria that are outlined in the *Program Guidelines*. The 1st criteria is *Story Idea*. The most competitive submissions have strong support from Expert Organizations, take a fresh approach to the subject matter, include authentic and inclusive content, and demonstrate the greatest potential to make a difference.

Let's start by finding out about the Expert Organizations that have completed the *Expert Organization Support Form*. Remember to follow these *instructions* if you want to hyperlink to additional information.

Name the Expert Organizations and describe the *contributions* they will make to the project.

Brain Injury Canada is committed to supporting and advocating for this project, by providing expert guidance, ensuring the content is grounded in research and current understanding, and helping to steer the production of allied video assets toward current research and advocacy priorities. To support promotion and impact, BIC will magnify the reach of *Frozen in Time* through its own online presence, and with aligned national charities and organizations in the brain injury community. BIC will encourage community brain injury associations across Canada to host screenings and will make marketing recommendations to maximize the reach of the final product across the brain injury industry and the disability sector as a whole.

The Brain Canada Foundation is Canada's largest non-profit devoted to research, funding and policy development in the field of brain health. The Foundation believes *Frozen in Time* is a project with unique potential to raise awareness of brain injuries in Canada if the filmmakers work in collaboration with organizations with national reach such as ours.

According to the Expert Organizations, what is the *well-being issue* being addressed by your project and *why* does it matter to Canadians?

Reference underlying published research, if any, to support this description.

Brain injuries are a major public health issue in Canada. Traumatic brain injury (TBI), due to accidents and sports-related injuries, happens to approximately 165,000 people every year. This means that 456 people every day, or one person every three minutes, is suffering a brain trauma. Over half of all homeless people in Canada are suffering from brain injuries. Despite the numbers, TBI is widely underdiagnosed and under-treated in Canada, leading to repeat injuries and long-term disability.

By raising awareness of the causes and consequences of TBI, this documentary can help Canadians better understand the importance of prevention, early detection, and treatment of these injuries. As only a film can do, this project will make the condition of brain injury personal and relatable. The fascinating and inspiring story of Natalia Rybczynski will lift the veil on the experience of living with brain injury, an "invisible condition" very difficult to understand from the outside. We believe this intimate and honest portrait will reduce the stigma and isolation often associated with brain injuries and promote greater empathy for the thousands of Canadians living with the condition.

Finally, this documentary will elevate public discussion and support advocacy for action on brain injury issues in Canada. This can help galvanize better public policy, treatment protocols, and research funding for brain injury. *Frozen in Time* has the potential to educate, inform, and inspire Canadians to take action and make a positive difference in the lives of those affected by these injuries.

According to the Expert Organizations, **how** will this project positively impact the well-being issue in Canada, and **how** is this project a fresh approach to the subject compared to existing content?

Reference underlying research, if any, to support your fresh approach.

There have been a select number of excellent documentary portraits of brain injury in recent years, including *My Beautiful Broken Brain* (UK, 2015) and *Crash Reel* (USA, 2013). But we are not aware of a recent broadcast documentary of this ambition tackling the issue in Canada. *Frozen in Time* is a hybrid science and personal narrative film, pairing a groundbreaking series of discoveries in paleontology with an intimate character portrait. This approach both humanizes the condition we are highlighting and destigmatizes the disability. Injured brains are not broken brains, but they certainly work in their own way; a brain injured individual with coping strategies is neurodiverse, with much to offer. Canadian paleobiologist Natalia Rybczynski, with the support of her colleagues, will go on a grueling expedition to the High Arctic and she continues to contribute to her field.

Brain injuries are often called an “invisible condition”, confused with intoxication, depression, and other mental health conditions. Director Niobe Thompson is developing innovative animated treatments of Natalia’s experiences in collaboration with award-winning animation studio Global Mechanic. These animations are based on Natalia’s own sketches, which she uses to convey the paradox of her mental condition. In traditional observations style, Niobe will also record Natalia’s daily struggles and her efforts to return to science. Her willingness to open her home life to our cameras offers a precious insight into the slow journey anyone who suffers a brain injury must take.

2. Project Plan

The 2nd evaluation criteria is *Project Plan*. The most competitive projects are ready to proceed and plan to create ample content to grow audiences, deepen audience experience, and drive success.

First, tell us about the history of your project.

Frozen In Time, commissioned by CBC for *The Nature of Things* and PBS International, was born out of heartfelt conversations with Natalia Rybczynski, a brilliant scientist featured in our latest PBS/NOVA production *Before the Ice*. Director Niobe Thompson has been developing the story idea since mid-2022, and recently travelled with Rybczynski to her first international science meeting since her injury (in Bremen, Germany) to deepen the relationship and learn better how to accommodate her limitations. We are currently in the pre-production phase, with delivery of one-hour versions of the film alongside outreach and impact content scheduled for mid-2024.

Describe the activities that will be undertaken during this development phase and the deliverables you will complete.

In the development phase, we plan to commence UX design and content planning for a dedicated interactive website. We will map the planned impact content to be produced in parallel with the broadcast documentary, including a web series of short-and-shareable personal stories of brain injury. We will produce a 2-minute sizzle portrait of Natalia Rybczynski, to serve as an initial trailer for the project.

We will produce a comprehensive audience development plan to outline our impact campaign, the intended audience, and methods of targeting and measuring reach. Our partners in this effort are the experienced impact producers Annaliese Larsen and Melanie Butler, both of whom have designed and executed media campaigns for non-profits in the health field in recent years.

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Now, let's find out more about the *Programming* you plan to develop during this phase of financing.

How many episodes of Programming will be developed during this phase of financing?			
Number of episodes	1	Minutes per episode	60
Other versions of Programming			
In what languages will this Programming be developed? <i>Check all that apply.</i>			
French	<input type="checkbox"/>	English	<input checked="" type="checkbox"/> Other
Identify the <i>CRTC Program Category</i>		Analysis, Documentary (Categories 2a, b)	

Tell us about the *Complementary Content* you plan to develop during this phase of financing, if any.

Does the plan for Complementary Content include developing short digital videos to promote the project? <i>(e.g., behind-the-scenes videos, interview featurettes, one-minute documentaries)</i>			
Number of episodes	1	Minutes per episode	2
What other <i>Complementary Content</i> do you plan to develop during this phase of financing, if any?			
A 2-minute trailer for the film.			

Finally, let's find out if your plan includes developing *Non-programming* during this phase of financing.

Does your project plan include developing Non-programming? <i>Check all that apply.</i>			
No	<input type="checkbox"/>	Application	<input type="checkbox"/>
Videogame	<input checked="" type="checkbox"/>	Complex website <i>(beyond a basic project website / landing page)</i>	<input type="checkbox"/>
Other Non-programming			
If your plan includes Non-programming, describe how the Non-programming and Programming will be interrelated such that the audience experience will be seamless.			
We plan to produce an interactive website and body of social content. This will be comprised of series of short-shareable videos conveying the personal stories of Canadians living with TBI. The main documentary will serve as our content tentpole, pushing audiences to the website and social media content, just as those assets grow the audience for the documentary. Science stories and personal testimonies without a home in the limited framework of the film will find a home in the non-programming body of content. Finally, our call(s) to action will be clearly communicated on the website, towards which our film will direct viewers interested in learning and doing more.			

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Now let's find out about the plan for financing this phase of development. Double-click on the embedded Excel spreadsheet below to enter the financial structure for this stage of development:

- In *Column A* enter the names of the Financial Sources, starting with TELUS Fund
- If you have written confirmation from the Financial Source, enter "Y" in *Column B*
- *Column C* will automatically calculate the Total Amount of financing from each Financial Source based on your entries into *Columns E, F, G and H*
- In *Columns E, F, G and H* enter the amount of financing from each Financial Source that will be applied toward the components of your Project Plan including *Programming*, *Complementary Content*, *Non-programming* and *Audience Development*
- In Row 26 identify the Non-Canadian Expenditures that will be paid for services provided by non-Canadians or by non-Canadian companies
- Return your cursor to Cell A1 before clicking outside the embedded spreadsheet to exit

Financial Source(s)	Confirmed Y/N	Total Amount	%	PROJECT PLAN COMPONENTS			
				Programming	Complementary Content	Non-programming	
Cash Licences and Presales (e.g., broadcasters and Platforms)							
Telus Development	N	20000	39.53%			10000	
	N	0	0.00%				
	N	0	0.00%				
	N	0	0.00%				
	N	0	0.00%				
Other Cash Financing (e.g., funding agencies, sponsors, grants and investors)							
	N	0	0.00%				
	N	0	0.00%				
	N	0	0.00%				
	N	0	0.00%				
	N	0	0.00%				
Deferred Fees, In-Kind Contributions and Producer Investments							
In-Kind Contribution	y	11000	21.74%	5000	6000		
Producer Investment	y	10000	19.76%		3333	3333	
Deferred Fees	y	9600	18.97%		7500	2100	
	N	0	0.00%				
Tax Credits							
	N	0	0.00%				
	N	0	0.00%				
	N	0	0.00%				
TOTAL:		50600	100%	5000	16833	15433	
Non-Canadian Expenditures:		0	0.00%				

3. Measured Success

The 3rd evaluation criteria is *Measured Success*. The most competitive projects will include strong support from Platforms and Audience Partners, and have sufficient resources to create the *Comprehensive Audience Development Plan* for Canada.

What is the age range of your project's target audience? *Check all that apply.*

Pre-school (<5) ☐ Children (5-12) ☐ Youth (13-17) ☒ Adults (18+) ☐ Seniors (65+) ☐

How many Canadians are impacted by the well-being issue featured in your project?

3 million

Link to underlying source materials supporting your estimate of the number of Canadians.

Hilary Brown – Traumatic Brain Injury and Perinatal Mental Health Outcomes

The USCDC (US data is compatible and relevant for Canadian population estimates currently unmeasured in Canada).

How would you describe the audience segment or segments the project is targeting? Try to add insights about their interests, lifestyle, values, media consumption habits, activities, etc.

Reference research that shows how you came to identify the target segment(s) that are best suited to the project.

TBI is a very common condition in Canada, affecting millions of people through personal experience and association. We aspire to inform Canadians without direct experience of TBI about this condition, how to prevent brain injury, and how to access diagnosis and care resources. For the hundreds of thousands of Canadians living with a current TBI, our film and non-programming resources will help them understand the ubiquity of their condition and connect them with resources for treatment. By producing both a one-hour broadcast documentary and social media assets, and working with the community and professional networks of our two Expert Organization partners, we hope to reach the broadest possible array of demographics.

We provide a detailed explanation of our audience impact strategy in our attached Audience Development Plan (<https://handfuloffilms.ca/development/>)

What are your early ideas for building audiences and the places (e.g. Facebook, Reddit, website, YouTube) you suspect your audience may visit to interact with your content?

Share any initial concepts, key dates, or events, or means by which you imagine connecting with your audience.

We provide a detailed explanation of our content creation and impact strategy in our attached Audience Development Plan (<https://handfuloffilms.ca/development/>)

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How much have you allocated in the development budget to create the <i>Comprehensive Audience Development Plan</i> (the CADP)	\$ 10,000
Name the <i>Marketing Expert</i> you will engage to create the CADP	Annaliese Larson and Melanie Butler
Insert a link to the Marketing Expert's website	www.veria.ca

Let's find out about the support you have obtained so far from *Platforms*.

Name the <i>Platforms</i> , if any, and describe their commitment so far to the project.
CBC "The Nature of Things" is our exclusive broadcast partner in Canada and PBS International is our distributor outside Canada.
If the project moves forward into production, where will Canadians access the Programming during the first 24 months following the public launch of the project? <i>Reference the window of time the Programming will be available on each channel or service, required exclusivity, and forecast fees, if any, for audiences to view the Programming.</i>
CBC TV is committed to repeat broadcasts of the film and free streaming within Canada on CBC GEM for a minimum of five years after the broadcast premiere. The film and any aligned digital media content will be freely available on a variety of devices, including smartphones, tablets and smart TV. Content will be geoblocked outside Canada, but PBS International is distributing the documentary to global markets.

Tell us about the *Audience Partners*, if any, that have completed the *Audience Partner Support Form* and committed to helping you to develop audiences for the project.

Name of Audience Partner	Link to their online platforms	Total reach in Canada (subscribers, fans, followers)
CBC Gem	https://gem.cbc.ca/	20,000,000
		###
		###
		###
		###
		###
Total online reach of confirmed Audience Partners		20,000,000

4. Project Team

The final evaluation criteria is *Project Team*. The most competitive teams will have a successful track record with comparable content and include storytellers who are committed to reflecting the diversity of Canada to a wider audience. For each *Key Position* identify if they are Canadian. If possible, also identify if they belong to a community that has traditionally been underrepresented in the Canadian screen industry. This information will be used during decision-making and for statistical purposes. Choose “Prefer not to answer” if you are uncertain or would rather not disclose this information.

<i>Key Position</i>	Name	<i>Canadian</i>	<i>Gender</i>	<i>Indigenous People</i>	<i>Racialized Community</i>	<i>Person with disabilities</i>
Producer	Ally Barry	Yes	Woman	No	No	No
Director/Writer	Niobe Thompson	Yes	Man	No	No	No
DOP	Ryan Wilkes	Yes	Man	No	Yes	No
Lead Performer	Natalia Rybczynski	Yes	Woman	No	No	Yes
Music Composer	Jonathan Kawchuk	Yes	Man	No	No	No
Picture Editor	Jen Randall	Yes	Woman	No	No	No
		No	Prefer not to answer	Prefer not to answer	Prefer not to answer	Prefer not to answer

Describe how the project team reflects Canada’s rich diversity.

Our production team is gender balanced. Our cinematographer is Jamaican-Canadian, our editor has recent experience with brain injury (stroke, 2022), and our main character is a woman living with a permanently disabling brain injury.

Describe how your project incorporates the stories of people traditionally underrepresented on screen.

Frozen in Time is explicitly a film about disability and neurodiversity, and the struggle for acceptable and accommodation within mainstream Canadian society. (See story treatment attached and at <https://handfuloffilms.ca/development/>)

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Finally, tell us about the Canadian production company(s) applying for funding.

Is the Applicant company located more than 150 km outside of Toronto, Vancouver, and Montreal?					No
Is the Applicant company in the <i>Official Language Minority Community</i> ?					No
Is the Applicant company owned by individuals that self-identify in any of the following communities?	<i>Women</i>	<i>2SLGBTQ+</i>	<i>Indigenous People</i>	<i>Racialized Community</i>	<i>People with disabilities</i>
	Yes	No	No	Yes	No
Is the Co-Applicant company, if applicable, located more than 150 km outside of Toronto, Vancouver, or Montreal?					No
Is the Co-Applicant company in the <i>Official Language Minority Community</i> ?					No
Is the Co-Applicant company owned by individuals that self-identify in any of the following communities?	<i>Women</i>	<i>2SLGBTQ+</i>	<i>Indigenous People</i>	<i>Racialized Community</i>	<i>People with disabilities</i>
	Prefer not to answer	Prefer not to answer	Prefer not to answer	Prefer not to answer	Prefer not to answer

Supporting Materials

Please insert links to the most recent versions of the following:

Creative materials for Programming (e.g., bible, scripts)	www.handfuloffilms.ca/development Please see Frozen in Time Brochure
Creative materials for Non-programming (e.g., scripts, wireframes, storyboards, and prototype)	www.handfuloffilms.ca/development Please see Digital Strategy
Expert Organization Support Forms	www.handfuloffilms.ca/development Please see Expert Organizations
Deal memos with <i>Platforms</i> if any	www.handfuloffilms.ca/development Please see CBC Commitment Letter
<i>Audience Partner Support Forms</i> if any	N/A (part of commitment from CBC)
Agreements with confirmed Financial Sources (e.g., deal memos, contracts)	www.handfuloffilms.ca/development Please see CBC Commitment Letter
Development Budget (identify all non-Canadian and related party costs)	Embedded in this document.
Development Schedule	www.handfuloffilms.ca/development Please see Preliminary Audience Development Plan
<i>Preliminary Audience Development Plan</i>	www.handfuloffilms.ca/development Please see Preliminary Audience Development Plan
Short bios for individuals identified in key positions during the development stage including links to prior comparable works in a similar role.	www.handfuloffilms.ca/development Please see Preliminary Audience Development Plan



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The Applicant(s) agrees that no obligation is assumed or implied against The TELUS Fund (the "Fund") unless and until the Fund enters into a written agreement with the Applicant(s), if any, and then only as expressed in such agreement. The undersigned hereby releases the Fund and its directors, officers, members, contractors, employees, administrators, agents, and representatives from any liability for the loss, theft, damage or destruction of the documents and materials submitted with this application or for the unauthorized use or reproduction for reasons beyond the Fund's knowledge or control. All risks associated with the transportation of the documents and materials submitted with this application are assumed by the Applicant(s).

The Applicant(s) acknowledges that this application is not eligible if any part of this application is not completed, signed, and submitted in full. The Applicant(s) hereby warrants that the information provided in this application is complete and accurate and that the signatory has the full authority to submit this application. The Applicant(s) shall notify the Fund via email to info@telusfund.ca immediately if and when any changes occur to any of the submitted documents or information and shall provide written details of any such changes.

The Applicant(s) hereby authorizes the Fund to communicate any information in this application with any third party indicated in this application. The Applicant(s) acknowledges that the TELUS Fund has full discretion in administering its projects and in the application of the Program Guidelines to ensure that funding is provided to those projects that meet the mandate and objectives of the TELUS Fund. The Applicant hereby agrees that the Fund is not responsible in any way for the holding or return of any materials submitted at any time in connection with the application and the Fund retains the right to keep on file or destroy all materials submitted by Applicants in support of their application.

Applicant company name		Frozen In Time Productions Inc.		Link to website		www.handfuloffilms.ca	
Address of head office		1114 Langley Street 3 rd Floor					
City	Victoria	Province	BC	Postal Code	V8W1W1		
Print Name	Ally Barry			Insert Signature of Corporate Signatory			
Corporate Title	Producer						
Date	2023-04-06						

Primary Contact Name	Ally Barry	Job Title	Producer
Telephone	604 780 1465	Email	ally@handfuloffilms.ca

Co-applicant company name, if applicable		Link to website			
Address of head office					
City		Province		Postal Code	
Print Name				Insert Signature of Corporate Signatory	
Corporate Title					
Date	2022-09-26				

Thank you!

