

Feature Film Call-for-Proposals (CFP)

– Industry FAQs

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CFP PROCESS

A. CFP Timeline

Q1: We already have projects that have secured co-producers for Asia Co-Production and Global Co-Production. If we submit for this CFP, do we still have to wait for the pitching result in March?

A: IMDA does not provide retrospective funding. All projects cannot have started work (i.e. started principal photography) prior to the formal grant application being accepted by IMDA, after selection in a CFP. For this CFP, the pitching results will be out in March/April.

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Q2: For the 2027 CFP cycles, are the requirements, process and timelines the same as for 2026? Or will there be adjustments made based on feedback from 2026 CFP cycles?

A: Yes, as of now there are no changes.

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Q3: Will there be another CFP in 2026?

A: No, this will be the last round of feature film CFP for 2026.

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B. Tracks A & B

Q1: If the project has already undergone development at IMDA's pre-approved platforms, can it still be submitted for Track A if there is no script ready yet?

A: Yes. A full script is not mandatory for Track A. Only a treatment (8-10 pages) is required, but we welcome a full script in addition to the treatment if you have one ready.

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Q2: If a script is available, even without going through a pre-approved development platform, does it get siphoned into Track B? Or must it still go through Track A?

A: If it did not attend a pre-approved development platform, it must still go through Track A. If the project is shortlisted, the accessor panel will decide if the project still needs story development mentorship.

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Q3: For Track B, which are the IMDA-approved development platforms?

A: Please refer to the annexes in the [CFP Brief](#) that list out the development platforms.

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Q4: Do projects submitting for SG Stories need to go through Track A or Track B?

A: Yes, all projects that submit for the CFP need to go through either Track A or Track B.

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C. Eligibility Criteria

Q1: Is co-production funding available for series projects?

A: This CFP is only for feature films. Please refer to the IMDA page on TV [here](#) for information on support for series projects.

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Q2: For co-production projects, if we meet the requirements for SG Co-Producer and Asia Co-Producer, do we need a SG Director?

A: For Asia and Global Co-Production, SG Directors are not a requirement.

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Q3: What are the APAC countries recognized? What are the countries recognized under Europe?

A: Any APAC country will be recognized.

The countries recognized under Europe include the United Kingdom, France, Germany, Italy, Spain, Switzerland, and The Netherlands.

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Q4: For Asia Co-Production and Global Co-Production, is it necessary to have Singapore content or themes in the films? Must the project be initiated by the Singapore Co-Producer?

A: For these specific tiers, the creative concept and project do not need to originate in Singapore. The IP does not need to be initiated by the Singapore Co-Producer.

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Q5: Is there a restriction to the number of projects 1 company can apply for?

A: There is no restriction to the number of projects each company can submit for each CFP. But each project can only be submitted for one tier of funding in each CFP.

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Q6: Would a co-director be acceptable for the First Feature tier, so long as the SG Director is the lead director?

A: There can be co-directors for a First Feature project but the SG director must fulfil the eligibility criteria.

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Q7: For SG Stories, what permutations are allowed for the 2 out of 3 talents that have track record in 2 long-form content projects that have been publicly screened?

A: Any permutations are allowed, so long as 2 out of 3 of the roles (Director, Producer/Co-Producer, Screenwriter/Scriptwriter) fulfil the eligibility criteria.

For example, the project can be helmed by an experienced Producer and Screenwriter, with a new Director.

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Q8: Can SG Stories be set mostly in Singapore, with minimal setting in other countries?

A: Yes.

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Q9: For SG Stories, will the track record eligibility criteria of 2 publicly screened long-form content include any type of public screening, or only theatrical distribution? What about public screening through platforms like meWATCH, Netflix?

A: For fulfilment of eligibility criteria, public screening through streaming platforms as well as festival screening are accepted.

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Q10: If we submit an application for SG Stories and upon evaluation, the SG elements are not strong enough, can it then be considered for another tier, assuming it also fulfils the eligibility criteria for that tier?

A: No. The project will need to be resubmitted as a new proposal for that tier in a subsequent CFP. Each project can only be submitted for one tier in each CFP.

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Q11: Does IMDA require the Singapore company to own or co-own the IP? Is there a minimum ownership percentage for the Singapore producer/company?

A: It is not a requirement for the Singapore company to own or co-own the IP. We do not impose a minimum ownership percentage, but this will be a point of consideration during the panel's assessment.

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Q12: Regarding the requirement where, for example, the new SG Producer must be credited as a "Producer" in 2 publicly screened short films or equivalent in other formats, what considers as acceptable "Producer" credits? For example, do Co-Producer, Associate Producer, or Line Producer credits on short films count? If not, is there any flexibility?

A: Only Producer, Co-Producer or Executive Producer credits qualify. Associate Producer and Line Producer credits do not qualify.

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Q13: The eligibility requirements for Asia Co-Production state that the Singapore Co-Producer / Asian Co-Producer / Director must each have been credited accordingly in: a) at least 2 long-form content projects; or b) at least 1 long-form content project, selected in competition or screened at recognized festivals / awards listed in Annex C of the guidelines. Is there any space for flexibility on the recognized festivals / awards?

A: Only IMDA-approved events listed in Annex C of the [CFP Brief](#) are recognized.

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Q14: How is mainland China treated for Global Co-Production, being an Asian country but with a market size larger than most countries?

A: For Global-Co-Production, mainland China is considered a global market (i.e. non-APAC). This extends to the eligibility of the Global Co-Producer.

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Q15: What are you looking for in Singapore Stories (Film)?

A: Please refer to the [CFP Brief](#) for the criteria for Singapore Stories, in particular, paras 1.2 and 3.8.

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D. Accessor Panel

Q1: Would the same shortlist panel be evaluating across both Track A and Track B as a whole?

A: Yes, the same accessor panel will be evaluating across both Track A and Track B. The same panel will shortlist projects to pitch, and select the projects for funding during the pitch.

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Q2: What is the percentage of SG representation on the assessor panel for SG Stories to assess relevance of cultural impact in the scoring? If it is a film targeted at the Chinese speaking crowd, and the panel is English culturally more aware?

A: At least 75% of the assessor panel for SG Stories will be Singaporean.

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AWARDED PROJECTS

A. Qualifying Expenses

Q1: What are the qualifying expenses? Qualifying expenses refers only to expenses incurred by the grant recipient correct? Is foreign spend considered qualifying expenses as well?

A: Please refer to the [CFP Brief](#) for the categories of qualifying expenses recognized.

Yes. Only expenses recognized by IMDA, and incurred by the grant recipient and its co-production partners, are counted as qualified expenses.

Yes, foreign spend is qualifiable. If selected through the CFP, your assigned project manager will determine the qualifying expenses with you.

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Q2: Will the full budget of the film need to be paid out by a Singapore Account, even though the majority of funding and expenditure will come from a foreign country?

A: If your project is selected through the CFP for funding consideration, your assigned project manager will work with you to determine the full budget and the qualifying expenses, including the bank account arrangement.

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B. Roles for SG Talents and KPIs

Q1: For awarded projects, what constitutes directing, screenwriting and producing roles for fulfilment of KPI? Do Associate Producers, Assistant Directors and Script Consultants count? Would more junior roles (e.g. production assistants) count?

A: Any roles in those three departments will qualify, please refer to the list of recognized talents in the [CFP Brief](#).

For example, for co-production projects, the Assistant Director role would count as fulfilling the Directing department talent KPI.

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Q2: What if the key project team members change during the course of the formal application or production?

A: The strength of the track record of your core team is a point of assessment. We will have to reassess your project again should there be changes to the key project members.

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Q3: For SG Stories, what if the project is by a Director who is also a Writer (i.e. one individual)?

A: The three roles – Director, Producer/Co-Producer, Screenwriter/Scriptwriter – must be unique individuals (i.e. one person per role).

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Q4: Is a confirmed Director required at CFP Stage, or may this be fulfilled at the Formal Grant Application stage?

A: The Director of the project needs to be confirmed when submitting your proposal at the CFP stage.

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Q5: How is the Cultural Impact of Singapore Stories KPI measured?

A: IMDA will commission surveys to gather audience feedback on the funded content after the theatrical/commercial release of the film. These surveys will ask respondents for feedback on whether relevant Singapore Stories content themes

were conveyed through the film. The KPI is deemed achieved if at least 75% of respondents are able to identify a relevant content theme.

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Q6: How is the Tracking Indicator of Admissions measured?

A: Admissions are derived from the local box office of films that are theatrically released. IMDA welcomes other data (streaming numbers, sales, etc.) which will prove a public release to the local audience.

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Q7: By public release of the supported film, is just the festival release counted?

A: No, as festival release may be to a limited audience, we will count the theatrical/commercial release as the public release of the supported film.

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C. Project Milestones/Audit

Q1: Which of the grants are subject to audit?

A: All grants are subject to project audit.

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Q2: What's the breakdown of funding in terms of milestones?

A: We will be sharing this with the respective applicants for projects selected for funding.

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D. Completion and Release

Q1: For SG Stories, will there be a follow up to help independent producers to get their films into theatres? those who do not have the experience to reach distributors?

A: IMDA can facilitate, introductions to producers who need to reach out to distributors and will leave the parties to discuss distribution arrangements commercially.

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Q2: Is there a stipulated timeline to complete the film, once a successful Letter of Offer is received?

A: If successfully awarded, your assigned IMDA project manager will discuss your project timeline with you, including completion timeline.

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OTHERS

Q1: Is the marketing support still available? What about IP licensing (e.g. book option)?

A: Marketing support is available only for projects funded by IMDA. IP licensing fees are a qualifying expense under the content production funding.

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Q2: Does requiring companies to disclose the financial performance of past projects mean that new creative projects will be judged primarily on the commercial metrics of previous work?

A: Each proposal is assessed holistically across artistic, cultural and commercial value, and not just solely on the commercial outcomes of previous works.

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