



**ENGLISH POV  
PROGRAM  
GUIDELINES  
2018-2019**

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# 1. GENERAL INFORMATION

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## Interpretation, Application, Disclaimer, and other Important Information

These Guidelines are for the information and convenience of Applicants (as defined in [section 3.1](#)) to the Canada Media Fund (CMF). They provide an overview of the objectives of the CMF the manner in which the CMF is administered, and information on typical administrative practices of the CMF. Compliance with these Guidelines is a prerequisite to eligibility for any CMF funding.

The CMF has full discretion in the administration of its programs, and in the application of these Guidelines, to ensure funding is provided to those projects that contribute to the fulfillment of its mandate. In all questions of interpretation of these Guidelines, the CMF interpretation shall prevail.

All Applicants and broadcasters (where relevant) must abide by the Accounting and Reporting Requirements (ARR) of the CMF and follow applicable business policies as created and amended from time to time. Business policies, including the ARR, may be found in Appendix B of these Guidelines and are also available from the CMF website at [www.cmf-fmc.ca](http://www.cmf-fmc.ca). Information included in Appendices A and B is an integral part of these Guidelines.

Projects that receive CMF funding in a given year are subject to the Guidelines and CMF policies in effect for that fiscal year. To be clear, changes to CMF Guidelines and/or policies made in a subsequent fiscal year will not apply retroactively, unless specifically stated. The CMF fiscal year is April 1 to March 31.

*Please note: These Guidelines may be changed or modified as required, without notice. Please consult the CMF website at [www.cmf-fmc.ca](http://www.cmf-fmc.ca) for the latest Guideline news and documentation.*

## Provision of Documentation

It is the responsibility of the Applicant to ensure that the CMF receives all relevant documentation, and to update such documentation and information after a material change. The CMF may request other documentation and information to conduct an assessment and evaluation of the project and, once assessed, to complete CMF file reviews. For the purposes of project assessment and evaluation, the CMF reserves the right to rely solely on the written and audiovisual materials initially submitted by the Applicant.

## Failure to Comply

If an Applicant fails to comply with these Guidelines, as determined by the CMF, then the CMF may refuse the application, revoke the eligibility status of the Applicant's project and may demand repayment of any sums paid to the Applicant.

## **Misrepresentation**

If, at any time, an Applicant, as required by the Guidelines or as requested by the CMF, provides false information or omits material information in connection with an application, the Applicant may suffer serious consequences.

These may include, among other outcomes:

- Loss of eligibility for funding of the current project
- Loss of eligibility for funding of future productions
- Repayment of any funds already advanced, with interest
- Criminal prosecution, in the case of fraud

These measures may be imposed not only on the Applicant but also on related, associated and affiliated companies and individuals (as determined by the CMF at its sole discretion). Any Applicant receiving approval for funding will be required to sign a legally enforceable agreement, which includes further provisions concerning misrepresentations, defaults, and related matters.

## 2. HOW THE ENGLISH POV PROGRAM WORKS

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### HOW TO READ THESE GUIDELINES

Projects in the Convergent Stream may involve both a Television Component and one or more Digital Media Components. The eligibility and technical requirements for these two Components may be very different. In these Guidelines, sections dealing with requirements for the Television Component use “.TV” in their section number, and sections dealing with requirements for the Digital Media Component use “.DM”. Sections dealing with requirements for the entire convergent project—i.e. the television and, where applicable the Digital Media Component—simply use a section number without “.TV” or “.DM”.

### 2.1 INTRODUCTION

The English POV Program, part of the CMF’s Convergent Stream, supports the growth of English POV documentaries. The CMF recognizes the unique circumstances of this genre.

The English POV Program is designed to encourage point-of-view documentary production. Eligible Projects (see [section 3.2](#)) in this Program must be English-language one-off Auteur Point of View/Creative Documentaries (POV), as defined in [Appendix A](#) of these Guidelines. Eligible Projects must also be convergent, meaning: they must have a Television Component (see [section 3.2.TV](#)) and: one or more Digital Media Components (see [section 3.2.DM](#)), VOD presentation of the Television Component, digital distribution of the Television Component, or any combination of these three. The CMF contributes to Eligible Projects in this Program under a selective process where the CMF evaluates applications according to an Evaluation Grid (see [section 2.4](#)). Eligible Projects may receive funds subject to per-project Maximum Contribution amounts (see [section 2.3.1](#)) and other specified limitations.

To be funded from the POV Program, a project must meet all eligibility and genre requirements under the CMF Guidelines. Digital Media Components seeking CMF funding must receive minimum financing from a Canadian broadcaster (see [section 3.2.DM.4](#)). Television Components must receive minimum financing from a 3rd party at application (see [section 3.2.TV.6](#)). Television Components need not have a confirmed broadcast licence agreement at application, but must conform to [section 3.2.TV.5](#) – i.e. receive Eligible Licence Fees that meet the Licence Fee Threshold amount applicable – and be 100% fully financed by January 10, 2019. Maximum Contribution and Licence Fee Threshold amounts are calculated on a project’s Eligible Costs (see [section 2.3.2](#)).

Affiliated Programming and In-house Programming (see [section 2.1.1](#)) are not eligible in this Program.

#### 2.1.1 Definitions Applicable to the English POV Program: In-house Programming and Affiliated Programming

A broadcaster-affiliated production company is an Applicant, as defined in [section 3.1\(1\)](#) that is affiliated with a Canadian broadcaster (the CMF uses the definition of “Affiliate” set out in the Canada Business Corporations Act). Affiliated Programming covers projects produced by a broadcaster-affiliated production company and licensed by its affiliated broadcaster(s). In-house Programming comprises projects produced and owned by a Canadian broadcaster.

## 2.2 NATURE OF FUNDING CONTRIBUTION

The English POV Program may provide: to the Television Component (or the Television Component with a “value-added” Digital Media Component, per [section 3.2 DM](#)), a mix of licence fee top-ups and equity investments according to a set formula; and to the rich and substantial Digital Media Component, a non-repayable contribution.

A licence fee top-up supplements a successful Applicant’s Canadian broadcaster cash licence fees. This type of contribution forms part of the broadcaster’s licence fee for the Television Component and is non-recoupable. An equity investment is a cash investment which results in the CMF acquiring an undivided copyright ownership interest in all versions of the TV Component. Equity investments are recoupable, and subject to a standard and non-negotiable recoupment schedule, as described and subject to, any exceptions in the CMF Standard Recoupment Policy (see [Appendix B](#)).

The first CMF contribution to the Television Component will be in the form of a licence fee top-up. This contribution may reach a maximum of 20% of the Component’s Eligible Costs. Amounts in excess of 20% of the Component’s Eligible Costs will be in the form of an equity investment up to 29% of Eligible Costs. The CMF considers any eligible equity investment request of less than \$100,000 too small for equity participation. Such requests will be automatically converted to a licence fee top-up.

## 2.3 AMOUNT OF FUNDING CONTRIBUTION

### 2.3.1 CMF Contribution

The CMF may adjust the level of its dollar contribution from the English POV Program, depending on the quality of the projects and the number of requests received, up to a specified Maximum Contribution amount as detailed below.

For the Television Component, the CMF’s Maximum Contribution is the lesser of 49% of the Component’s Eligible Costs or \$400,000.

For audiovisual treaty coproductions, the CMF Maximum Contribution for the Television Component will be calculated on the lesser of the Eligible Costs of the Canadian portion of the Television Component’s global budget and the Eligible Costs of the Canadian portion of the global final costs of the Television Component, as certified by Telefilm Canada’s Business Affairs and Certification Department.

For the Digital Media Component(s), the Maximum Contribution is the lesser of 75% of a Component’s Eligible Costs or \$200,000. Where there are multiple Digital Media Components (e.g., a website, a mobile application, and a game), the \$200,000 Maximum Contribution applies to each eligible Component.

The CMF has a policy on the inclusion of tax credits in the financing structure for this Program. See [Appendix B](#), Treatment of Tax Credits for more information.

### 2.3.1.1 Combining English POV Program Funds with other CMF Programs

Applicants should note that funding offered through the English POV Program may be affected by funds offered through other CMF Programs:

- If an Applicant is eligible to apply for other CMF incentives in the same fiscal year (e.g., Regional Bonus), the amount offered to such Applicant through the English POV Program may be lower than the Applicant's originally requested amount.
- Additionally, broadcasters may combine funds from their Performance Envelope allocations with funding from the English POV Program in the same fiscal year. The Licence Fee Threshold amount for the English POV Program will then apply to the total Eligible Costs. Projects may receive amounts up to the Maximum Contribution specified for the English POV Program; any additional funds will be taken from the broadcaster's Performance Envelope. The total CMF contribution from all programs is limited to 84% of Eligible Costs.

### 2.3.2 Eligible Costs

Eligible Costs are costs set out in the production budget for each Component of the Eligible Project or the final cost report as applicable (including both related-party and non-related-party costs) – plus costs the CMF considers necessary and minus costs the CMF considers excessive, inflated or unreasonable. Assessment of a project's Eligible Costs is at the CMF's sole discretion. CMF participation is calculated on the Eligible Costs of each Component. The CMF estimates Eligible Costs at the time of application, based on the budgets for the project. Eligible Costs may include cost increases between budget and final costs which have been approved by a broadcaster contributing an Eligible Licence Fee, but excludes increases which have not been so approved.

Additional CMF business policies relating to Eligible Costs are in [Appendix B](#) of this document.

Digital Media Components are divided into two categories: 'value-added' and "rich and substantial" (as defined in [section 3.2 DM](#) below).

The Television Component and each "rich and substantial" Digital Media Component(s) must have separate budgets reflecting the Components' distinct work.

The treatment of "value-added" Digital Media Components (as defined in [section 3.2 DM](#)), on the other hand, will be unique in relation to the TV Component. For some CMF requirements, the two Components will be treated as one (as noted in the 'Combined Treatment' below), while for other CMF requirements, the two Components will be evaluated and calculated separately (as noted in 'Separated Treatment' below).

#### *Combined Treatment*

"Value-added" Eligible DM Costs,

- must be submitted as line item 85 within the Television Component's application budget;
- will be treated as one set of Eligible Costs for the purposes of the Applicant's TV Financing Agreement with the CMF; and
- will be treated as one set of Eligible Costs in connection with the ultimate ratio of licence fee top-up/equity investment provided by the CMF.

#### *Separated Treatment*

Notwithstanding the 'Combined Treatment' above, the calculation of the TV Component's and "value-added" DM Component's respective,

- i. Eligible Costs, ([section 2.3.2](#));
- ii. Licence Fee Threshold (“LFT”) ([section 3.2.TV.5.1](#)) /minimum Broadcaster financing ([section 3.2.DM.4](#)) (as applicable); and
- iii. Maximum Contribution amounts ([section 2.3.1](#)),

**will be treated independently and separately and apart from one other.**

For example:

- when analysing the TV Component’s LFT, all Eligible Costs of the accompanying value-added DM Component - ***enumerated in line item 85 - will be omitted for the purposes of calculation.***
- when analysing the value-added DM Component’s Maximum Contribution, only Eligible Costs ***enumerated in line item 85 will be considered for the purposes of calculation.***

### **2.3.2.1 Related-Party Transactions**

All related-party fees, related-party allowances and any other related-party transactions must be:

- a) Disclosed to the CMF; and
- b) In accordance with the current CMF Accounting and Reporting Requirements

### **2.3.2.TV.1 Versioning**

For TV Components licensed, or which will be licensed for Canadian broadcast in French – prior to delivery to the first window Canadian broadcaster – the CMF requires all versioning (i.e. dubbing or subtitling) be performed in Canada using Canadian artists, actors, employees and technicians (as applicable). Exceptions may be made in the case of audiovisual treaty coproductions.

The CMF requires that versioning costs be included in the budget if it is required contractually by one of the TV Component’s financiers. The CMF will not support versioning costs normally incurred by distributors to assist in foreign market sales through this Program.

### **2.3.2.TV.2 Marketing Expenses**

Eligible Costs may include:

- Unit publicity expenses that were incurred during production (e.g. production photographs, hiring a publicist to arrange interviews)
- Attendance at national and international media markets to generate sales or other revenues from the Eligible Project
- Submission/registration of the Television Component to an awards show/event

For the Television Component, eligible marketing expenses shall be the lesser of 5% of Categories B+C of the production budget or \$300,000. In the case of marketing expenses of \$10,000 or less, however, no cap will be imposed.

All marketing expenses should be allocated to budget line item # 70 in the production budget.



Non-eligible marketing costs include:

- Costs already financed or paid for by another financier or funding body;
- Wrap party;
- Crew and Cast gifts;
- Gifts to the Public (e.g., t-shirts, mugs)

### **2.3.2.TV.3 Prizes**

Any prize that is won, awarded, presented, or granted to individuals in connection with any CMF-funded production, in any genre, shall be an ineligible cost, even if such prize is deemed to be educational in nature.

### **2.3.2.DM.1 Digital Media Costs**

Eligible Costs for the Digital Media Component(s) (as defined in [section 3.2 DM](#) below) may include marketing expenses as described above for the Television Component in [section 2.3.2.TV.2](#) (including rules related to ineligibility of already-financed costs).

For Digital Media Components, eligible marketing expenses cannot exceed 15% of Categories A+B of the Digital Media Component's Eligible Costs.

All marketing expenses should be allocated to budget line item # GEN-23 in the production budget.

Eligible Costs may include budgeted upkeep and enhancement costs related to a period of up to 12 months after the launch of the new media project.

## **2.4 PROJECT ASSESSMENT IN THE SELECTIVE PROCESS**

Projects in the English POV Program compete for funding according to a selective process.

To make its funding decisions, the CMF uses an Evaluation Grid for transparency.

The CMF will not accept a revision to the evaluated elements of a project that would detrimentally affect its final weighting.

## Evaluation Grid

The CMF encourages projects to have a Digital Media Component as defined in [section 3.2.DM](#).

Assessment Criteria	Overall Points	Points details	Notes
<b>Market Interest</b>	<b>25</b>	<p>Distribution and/or broadcast interest (15)</p> <p>Audience potential (10)</p>	<p>Market interest is reflected by:</p> <ul style="list-style-type: none"> <li>the level of contributions by non-traditional and traditional distribution platforms (including television licence fees paid, if any, by broadcasters to the Television Component). Non-broadcast markets can include social networks, theatrical distribution, educational markets, successful crowdfunding campaigns, etc. The promotion and marketing plan should reflect use of non-traditional and/or traditional distribution platforms.</li> <li>licence or distribution fees from more than one source.</li> <li>an allocation from broadcaster(s) Performance Envelope(s).</li> </ul> <p>Audience potential is reflected by:</p> <ul style="list-style-type: none"> <li>presence of marquee elements such as well-known actors/narrators/hosts.</li> <li>confirmation of a theatrical release.</li> <li>social media strategy to engage audience before production.</li> </ul>
<b>Team</b>	<b>20</b>	<p>Track record and experience of the Production and Creative teams (17)</p> <p>40% of the cumulative positions on the Production and Creative Teams on the Television Component are held by women (3)</p>	<p>The Production Team is comprised of the producers of the project.</p> <p>For clarity, "Producers" shall be defined as either Producer, Executive Producer/Showrunner, Executive Producer, Co-executive Producer, Supervising Producer, Associate Producer, or Creative Producer positions.</p> <p>The Creative Team is comprised of the Writers and Directors on the project.</p> <p>For clarity, "Writer" shall be defined in accordance with Guild collective agreements and ascribed the same meaning as commonly understood in the broadcast, television and film industries.</p> <p>For clarity, "Director" shall be defined in accordance with Guild collective agreements and ascribed the same meaning as commonly understood in the broadcast, television and film industries.</p>

<b>Creative Elements</b>	<b>30</b>	Originality & creativity (20)  Innovation in form and production values (10)	Creative elements include the subject matter, scripts, themes, issues and narrative, which are assessed originality and creativity. The appropriateness of the production budget size to the creative material is also considered.
<b>Program Objectives</b>	<b>15</b>	Degree of social relevance and associated impact (15)	
<b>SUB-TOTAL</b>	<b>90</b>		
<b>Digital Media Component</b>	<b>10</b>	DM Components meeting the definition of "rich and substantial" or "value-added" under s. 3.2 DM will receive up to 10 points.  DM Components will be evaluated on:  Degree of compatibility with the TV Component in terms of content, cohesion and viewer engagement.  Originality and creativity  Market Interest	Only a Digital Media Component is eligible to receive points under this criterion; VOD (see section 3.2(2)(b)) and non-simulcast digital distribution (see section 3.2(2)(c)) are not eligible to receive points under this criterion.
<b>TOTAL</b>	<b>100 90 (TV) 10 (DM)</b>		

### 3. ELIGIBILITY FOR FUNDING

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#### 3.1 ELIGIBLE APPLICANTS

An eligible Applicant to the CMF is:

- 1) A company that:
  - a) Is a for-profit (i.e. a taxable Canadian corporation, within the meaning of Canada's Income Tax Act production company.
  - b) Is Canadian-controlled as determined in sections 26 to 28 of the Investment Canada Act.
  - c) Has its head office in Canada.

Applicants must own and control all the rights necessary to produce and exploit the Eligible Project or applicable Component(s) of the Eligible Project; entities that provide services but do not own applicable rights are not eligible to apply to the CMF.

Broadcasters and broadcaster-affiliated production companies are not eligible Applicants to the English POV Program.

*Note: For the purposes of these Guidelines, the term Applicant includes all coapplicants, and/or all related, associated, affiliated or parent companies and/or individuals (as determined by the CMF at its sole discretion), as applicable.*

#### 3.2 ELIGIBLE PROJECTS

An "Eligible Project" in the English POV Program is a project that meets all [section 3.2](#) criteria and its subsections.

The Television Component of an Eligible Project is a one-off Auteur Point Of View/Creative Documentary (POV), as defined in [Appendix A](#) to these Guidelines, the original language of production of which is English.

*Note: To be clear, Eligible Projects must be one-offs, which includes feature-length documentaries but not mini-series – notwithstanding the definition of Auteur Point Of View/Creative Documentaries in [Appendix A](#) to these Guidelines.*

An Eligible Project is a convergent project. For CMF purposes, a convergent project must have:

- 1) A Television Component made available by:
  - a) One or more CRTC-licensed traditional, scheduled broadcastersand/or
  - b) One or more CRTC-licensed video-on-demand (VOD) services

and

- 2) Any or all of the following:
  - a) One or more Digital Media Components (defined under [section 3.2 DM](#));

- b) The Television Component made available to Canadians by one or more CRTC-licensed video-on-demand services;
- c) The Television Component made available to Canadians by a Canadian entity via non-simulcast digital distribution.

In 2)c above, “Canadian” has the meaning ascribed in subsection 1106(1) of Canada’s Income Tax Act , “non-simulcast” means not made available simultaneously with the television broadcast, and “digital distribution” means any form of electronic distribution over a digital network to an end user, including internet-VOD, digital download, electronic sell-through, digital rental, and wireless/mobile distribution. It does not include distribution of physical media, such as mail-order DVD rentals/sales.

A Television Component made available via one or more CRTC-licensed VOD services cannot, by itself, satisfy the requirements of both 1) and 2) above for the same Eligible Project at the same time. Where VOD is relied on for the CMF’s “convergent project” requirements, Applicants must elect whether VOD is considered under 1) or 2) above. Where fees for the Canadian VOD Right are part of the Eligible Licence Fee, the VOD exploitation associated with those fees is considered part of the Television Component under 1)b above, and thus cannot be used to meet the requirements of 2) above.

To meet the requirements of 2) above, CRTC-licensed VOD and non-simulcast digital distribution must be made available to Canadians within 18 months of completion and delivery to the broadcaster of the Television Component.

Where there is a Digital Media Component, the Television and Digital Media Components must be associated with each other and must enhance the viewer/user’s experience of each. The Television and Digital Media Components must be the subject of the same application for CMF funding with all Components being submitted at the same time, unless one of the Components was funded by the CMF in a previous CMF fiscal year.

## **3.2.TV            The Television Component**

### **3.2.TV.1           Essential Requirements**

A Television Component must meet all of the Essential Requirements listed here. The CMF solely decides whether a project meets the Essential Requirements and its interpretation shall prevail.

- 1) The Television Component will be certified by the Canadian Audio-Visual Certification Office (CAVCO) and has achieved 10/10 points (or the maximum number of points appropriate to the Television Component), as determined by the CMF using the CAVCO scale.
- 2) Underlying rights are owned, and significantly and meaningfully developed, by Canadians.
- 3) The Television Component is shot and set primarily in Canada.

Further details on Essential Requirements and permissible genre-specific exceptions are in [Appendix A](#) of these Guidelines. This Appendix includes other important information and is an integral part of these Guidelines.

### 3.2.TV.1.1 Audiovisual Treaty Coproductions

With respect to the CMF- eligibility of audiovisual treaty coproductions to access the CMF, these Essential Requirements shall be interpreted so as to treat the treaty coproduction partner as “Canadian.”

Accordingly, the term “Canadians” in Essential Requirement 2, and the term “Canada” in Essential Requirement 3 include the coproduction country. The 10/10 points referenced in Essential Requirement 1 must be attained by citizens of Canada or the coproducing country.

Notwithstanding the above, once a TV Component has received its preliminary recommendation from the Telefilm Canada coproduction office to be certified by CAVCO as an official audiovisual treaty coproduction, such project will not be required to meet the Essential Requirements listed herein.<sup>1</sup>

For information on audiovisual treaty coproduction between Canada and other territories, please see [Telefilm Canada's coproduction guidelines](#).

### 3.2.TV.2 Genres of Programming

The CMF supports the following genres: drama, documentary, children's and youth programming, and variety and performing arts. The CMF defines each in [Appendix A](#) of these Guidelines.

The following is a non-exhaustive list of genres and programming formats that are not eligible to apply to the CMF: sponsored productions, sports, news, game shows, current affairs, public affairs, lifestyle productions, “how-to” productions, reality television, instructional television, infomercials, music videos, formal or curriculum-based educational programs, foreign format buys without significant Canadian adaptation and creative contribution, magazine productions, talk shows, “talkshows culturels”, non-cultural galas and award shows<sup>2</sup>, reporting and current events, religious programs, fundraising productions, benefits, tributes, promotional productions, pep-rallies, travelogues and interstitials.

*Note: Some flexibility exists for children's and youth programming. See [Appendix A](#) for more information.*

### 3.2.TV.3 Canadian Ownership and Control

The Television Component must meet these criteria:

- a) It is under Canadian ownership and Canadian executive and creative control
- b) It is under the financial control of Canadian citizens or permanent residents
- c) It is, and has been, controlled creatively and financially by a Canadian company during all phases of production, from development through post-production. Moreover, all distribution and exploitation rights are owned and initially controlled by a Canadian company.
- d) Generally, no more than 49% of the production financing/final cost is provided by a single non-Canadian entity, person or related entity (via licence fees, distribution advances, goods and services and/or equity investment). Interim lending of more than 49%, however, may be provided by a non-Canadian arm's-length entity in the business of lending money and taking security

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<sup>1</sup>Should a TV Component receive a preliminary recommendation to be certified by the Telefilm coproduction office - but not ultimately receive audiovisual treaty coproduction certification by CAVCO - the failure of such TV Component to meet all applicable CMF eligibility criteria will be considered an event of default pursuant to the CMF TV Financing Agreement.

<sup>2</sup> Cultural award shows and galas that meet the CMF's Variety and Performing Arts definition shall be considered eligible programming.

- e) The Applicant retains and exercises all effective controls or approvals consistent with those of a producer. This includes control and final approval of creative decisions and production financing, distribution and exploitation, and preparation and final approval of the budget, subject to reasonable and standard approval rights customarily required by arm's-length financial participants, including Canadian broadcasters and distributors.
- f) The Applicant owns all rights (including copyright) and options necessary for the production and its distribution in Canada and abroad (with appropriate case-by-case exceptions for a purchased format), and retains an ongoing financial interest in the Television Component.

### **3.2.TV.4      Miscellaneous Requirements**

The Television Component must meet these criteria:

- a) It conforms to the Canadian Association of Broadcasters' (CAB) Code of Ethics and to all programming standards endorsed by the Canadian Radio-television and Telecommunications Commission (CRTC), including the CAB Violence Code and the CAB Equitable Portrayal Code.
- b) It is closed-captioned if it contains narrative, dialogue or lyrics.
- c) It is funded by the CMF.
- d) If applicable, it must be made meaningfully and coherently with the DM Component(s). What is meaningful and coherent in a particular instance will depend on the nature of the TV Component, the relative balance between the investment of both the TV Component and DM Component(s) and whether the project provides a coherent experience which cumulatively augments the television viewer's engagement to the project as a whole. The CMF will decide on a case-by-case basis whether the Television Component was made meaningfully and coherently with the DM Component(s).
- e) It is a new production. A new production is one which is not substantially a repackaged version of a previously-produced production. Projects comprised mainly of stock footage may be new productions provided that the footage is not merely repackaged in whole or in large segments for the Television Component.
- f) Generally, the CMF expects a production to begin principal photography/key animation within the fiscal year in which it is funded or within three months thereafter. Special considerations may be made, for example, for Television Components that need to capture a time-sensitive event.
- g) It, or any version of it, has not been broadcast/presented on any platform prior to its application for CMF funding.

### **3.2.TV.5      Eligible Licence Fee Requirements and Conditions**

*Note: Where a recognized Terms of Trade Agreement between a producer association and a Canadian broadcaster governs the Television Component of an Eligible Project, the CMF will deem a fair market value licence fee under that agreement to be an Eligible Licence Fee under these Guidelines notwithstanding anything to the contrary in this section or any of its subsections, with the exception that [section 3.2.TV.5 \(e\)\(i\)](#) below still applies. More information is available on the CMF website in the document "[CMF approach to projects governed by a Terms of Trade Agreement](#)" (September 15, 2011).*

Eligible Projects in the English POV Program need not meet the requirements of [section 3.2.TV.5](#) at application. The CMF will accept applications to the Application Deadline that do not have a broadcast licence agreement attached. Even so, all Eligible Projects must meet [section 3.2.TV.5](#) and all its subsections by January 10, 2019. See the CMF website for more information.

The Television Component must have Eligible Licence Fees which meet the applicable Licence Fee Threshold (see [section 3.2.TV.5.1](#)).

Eligible Licence Fees are:

- a) Cash fees
- b) Paid by a Canadian broadcaster
- c) To the CMF Applicant
- d) Which are in exchange for the Canadian Broadcast Right and/or the Canadian VOD Right
- e) All of which is subject to one or more current, legally binding contract(s) – i.e. broadcast licence agreement(s).

Aspects of an Eligible Licence Fee:

a) Cash Fees

Cash fees must be genuine, industry standard, fair market value and non-recoupable. Fees cannot include facilities, goods or services, equity, a producer time-buy, donations or corporate sponsorship monies negotiated and obtained by the Applicant, tax credits or any arrangement which, in the CMF's assessment, does not constitute a genuine cash licence fee. Fees cannot be reduced once the CMF has entered into a production financing agreement with the Applicant. The foregoing does not preclude a Canadian broadcaster from contributing an equity investment, services, facilities, or other fees in addition to a cash Eligible Licence Fee.

In cases where the provision of a licence is wholly or partially dependent on a buyback of services from the broadcast licence provider, the CMF may elect to deduct the value of the services or facilities from the total value of the licence, for the purposes of determining Eligible Licence Fee amounts for Licence Fee Threshold assessment; this determination will be made on a case-by-case basis.

b) Canadian broadcaster

A Canadian broadcaster described in (b) above is a broadcaster licensed by the CRTC, including private, public, educational, specialty, pay-per-view broadcasters, and CRTC-licensed VOD services.

c) Applicant to the CMF

See [section 3.1](#). Eligible Licence Fees may be paid by the Canadian broadcaster either directly to the Applicant, or indirectly via an intermediary Canadian corporation affiliated with both the Applicant and the Canadian broadcaster.

d) Canadian Broadcast Right and Canadian VOD Right

The Canadian Broadcast Right is the right of the Canadian broadcaster to broadcast the Television Component of the Eligible Project on the traditional broadcast platform in Canada in the language of the broadcaster in question during the Maximum Term. The Canadian VOD Right is the right of the CRTC-licensed video-on-demand undertaking to make the Television Component of the Eligible Project available on the CRTC-licensed video-on-demand service in Canada in the language of the VOD undertaking in question during the Maximum Term.

The Canadian Broadcast Right and the Canadian VOD Right must be separately identified and valued.



The Canadian Broadcast Right and the Canadian VOD Right cannot include:

- i) Broadcast or VOD rights for non-Canadian territories.
- ii) Other Exploitation Rights (home video, merchandising, new media, theatrical, non-theatrical, on-line distribution, on-line broadcast/streaming, distribution on a mobile device, or any Other Exploitation Rights analogous to these) for Canadian or non-Canadian territories.
- iii) An ownership, profit, repayment or recoupment position in the Eligible Project.
- iv) Rights in excess of the Maximum Term as described in section [3.2.TV.5.2](#) below.

A broadcaster or an Eligible Distributor (as defined in the CMF Standard Recoupment Policy, see [Appendix B](#)) associated with the broadcaster may acquire rights other than the Canadian Broadcast Right or Canadian VOD Right as long as those rights are not part of the rights being acquired in exchange for the Eligible Licence Fee. All such rights must be valued and paid for separately.

For clarity, regardless of whether the CMF has made an equity investment in a project, such Other Exploitation Rights (discussed in ii) above and further below in [section 3.2.TV.5.3](#)) shall only apply to the various subsidiary and ancillary exploitation rights of the project and not merely consist of additional access to revenue or recoupment to the Canadian Broadcast Right, Canadian VOD Right or Other Exploitation Rights themselves. Broadcasters may only recoup on exploitation revenues if they are making an investment in a project.

e) The broadcast licence agreement terms and conditions

A broadcast licence agreement:

- i) Must include an unconditional commitment by the broadcaster providing the highest Eligible Licence Fee to broadcast and/or make the Television Component available to be viewed on a CRTC-licensed VOD service, in peak viewing hours, closed captioned, in the original language of production, as the first window broadcast, within 18 months of completion and delivery of the TV Component<sup>3</sup>. Should the broadcaster fail to comply with these broadcast requirements the licence fee will be deemed not to be an Eligible Licence Fee. The CMF will consider requests for an extension to this period case-by-case. “Peak viewing hours” is defined by the CMF as 7:00 pm to 11:00 pm, with an exception for some Children’s and Youth programming as described in [Appendix A](#). For second and subsequent window broadcasters, the commitment to air or make the Television Component available to be viewed on a CRTC-licensed VOD service in peak viewing hours within 18 months will start at the beginning of those broadcasters’ licence periods. Second and subsequent window broadcasters operating in a language other than the original language of production may contribute Eligible Licence Fees to meet Licence Fee Threshold and broadcast or make the Television Component available to be viewed on a CRTC-licensed VOD service in their language of operations in peak viewing hours.
- ii) Cannot restrict the Applicant’s ability to exploit non-Canadian broadcast rights, with the exception of traditional broadcast spill-over protections and exclusive world premiere rights. Where exclusive world premiere rights are taken by a broadcaster, licence agreements must provide for waiver of the world premiere rights if a bona fide sale to a foreign entity is made, provided the foreign entity agrees not to broadcast the program within six months of delivery to the Canadian broadcaster. To be clear, a broadcaster cannot hold world premiere rights longer than six months from delivery if a bona fide sale has been made to a foreign broadcaster.

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<sup>3</sup>For dual-language productions, this requirement shall be interpreted to mean 18-months from the first completed version.

- iii) Cannot include the acquisition of French-language rights by an English-language broadcaster or of English-language rights by a French-language broadcaster, with the exception of dual-language broadcast channels. The dual-language broadcaster in such cases must specify to the CMF the licence fee paid for each language right acquired. No single-language licence shall prevent the exploitation of the other language rights by the producer.
- iv) Cannot confer upon the broadcaster or VOD undertaking a right of last refusal for any rights other than additional broadcast windows for the currently licensed Television Component/cycle. This means a broadcaster cannot acquire a right of last refusal for broadcast windows for future cycles or versions of the Television Component. Broadcasters may acquire the right of first negotiation and/or last refusal for additional broadcast windows for the currently licensed Television Component/cycle.

### 3.2.TV.5.1 Licence Fee Thresholds

A “Licence Fee Threshold” is the minimum amount of Eligible Licence Fees that a Television Component of an Eligible Project must receive from a broadcaster(s) to be eligible for CMF funding.

For the Television Component of the project, the following Licence Fee Thresholds apply:

Type	Licence Fee Threshold
All Television Components(with the exception below)	15%
Feature-length documentary with Eligible Costs over \$750,000	10%

In this program only, as a pilot initiative, licence fees from foreign, scheduled broadcasters (as opposed to digital distributors or broadcasters offering on-demand content) may be considered Eligible Licence Fees for the purposes of meeting the Licence Fee Threshold, as long as a Canadian broadcaster provides the larger share of the Eligible Licence Fee. Eligibility of foreign broadcaster will be decided by the CMF on a case-by-case basis.

For audiovisual treaty coproductions, the CMF Licence Fee Threshold amounts will be calculated on the Eligible Costs of the Canadian portion of the production’s global budget as certified by Telefilm Canada’s Business Affairs and Certification Department.

The entirety of the Eligible Licence Fees contributing to meeting the Licence Fee Threshold must be used in the production financing of the Television Component.

### 3.2.TV.5.2 Licence Terms

The CMF shall assess the maximum allowable period of all broadcast windows granted in consideration for Eligible Licence Fees (Maximum Term). The Maximum Term, in the aggregate and including both exclusive and non-exclusive terms is 6 years.

The start of the licence term shall begin at the contractually agreed-upon term commencement date, as negotiated between the Applicant and the broadcaster. The term is the period of time in which a broadcaster has the right to exploit a program. For clarity, the start of the term and the first airdate may not always coincide. By way of example, a broadcaster’s term may be from September 1, 2018 to September 1, 2024, but the broadcaster may choose to make the first broadcast date November 15, 2018. For eligibility purposes, the licence term begins on September 1, 2018.

Applicants can incorporate licences in excess of the Maximum Term within the financial structure. Only that portion of the licences, however, within the Maximum Term will be used for the purposes of all CMF calculations, including Licence Fee Threshold assessment. Licences that commence within the Maximum Term but extend beyond it will be pro-rated to match the Maximum Term set for each genre.

### **3.2.TV.5.3 Treatment of Other Exploitation Rights**

All Other Exploitation Rights that a Canadian broadcaster or a Canadian VOD service chooses to acquire or to substantially restrict the Applicant from exploiting must be separately identified and valued from the Canadian Broadcast Right or Canadian VOD Right (as applicable). Other Exploitation Rights include (but are not limited to) the following:

- i) Free Internet broadcast/distribution.
- ii) Advertising Video On Demand (“AVOD”).
- iii) Paid Internet broadcast/distribution.
- iv) Subscription Video On Demand (“SVOD”).
- v) Mobile/wireless distribution.
- vi) Original digital content rights.
- vii) Electronic sell-through and/or digital rental.
- viii) DVD, Blu-ray, or other compact video device distribution.
- ix) Theatrical distribution.
- x) Non-theatrical distribution (e.g., educational institutions and airlines).
- xi) Merchandising and ancillary rights.

All of the above-listed Other Exploitation Rights and any exploitation right which is not encompassed by the above, whether currently existing or developed in the future, shall be prescribed the meaning as commonly understood and in accordance with the standards of the broadcast, new media and communications industries. Broadcasters and producers are free to further delineate separate rights within or in addition to these categories, but the above list represents the minimum degree of distinct rights valuation in an eligible broadcast licence agreement.

All Other Exploitation Rights acquired by a Canadian broadcaster or Canadian VOD service must be subject to a “use it or lose it” provision that requires the broadcaster/VOD service to exploit the right(s) within 12 months of that broadcaster/VOD service’s first broadcast/premiere of the Television Component, failing which the rights revert to the producer without restriction. For Other Exploitation Rights not acquired by a Canadian broadcaster or Canadian VOD service, the broadcast licence agreement cannot restrict the Applicant’s ability to exploit the Other Exploitation Rights for longer than 12 months from that broadcaster/VOD service’s first broadcast/premiere of the Television Component.

Where the CMF provides an equity investment to the Television Component, Other Exploitation Rights must:

- a) Be exploited in accordance with the CMF’s Standard Recoupment Policy, with the broadcaster acting as a distributor for the purposes of that policy. For rights under paragraphs i-vii above only, the CMF may consider

a 50/50 gross revenue sharing arrangement between the producer and the broadcaster (or other arrangement that is no less preferable to the CMF than a 50/50 gross revenue share); or

b) For rights under paragraphs i-vi above only, be paid for at a reasonable, fair-market value.

The CMF will apply this section in an adaptable and purposive manner, with the objectives of promoting transparency in the rights market, maximizing the availability of CMF-funded content on multiple platforms for the benefit of Canadian audiences, and maximizing the CMF's return on investment when the CMF is an equity investor.

### **3.2.TV.6 Minimum Financing from a 3rd Party**

Eligible Projects must have, at application, a minimum financing commitment from a Canadian third party (i.e., other than the CMF and the Applicant, or a party related to the Applicant) of 15% of the Television Component's Eligible Costs. Canadian third-party financiers include, but are not limited to, digital or traditional distributors, provincial agencies, public and private funding agencies, successful crowdfunding campaigns and broadcasters.

Additionally, the following may be used to meet the Canadian third party financing requirement:

- federal/provincial/territorial tax credits or screen-based incentives where there are Canadian broadcast licence fees or Canadian distribution agreements<sup>4</sup> confirmed in relation to the project
- Eligible Licence Fees meeting the requirements of [section 3.2.TV.5..](#)

### **3.2.DM DIGITAL MEDIA COMPONENTS**

A Digital Media Component of an Eligible Project must be an audiovisual, multimedia, or interactive project that:

- a) Is associated with the Television Component that is funded by the CMF in the current fiscal year;
- b) Is made available to the Canadian public in the same language as the Television Component by way of a digital network, including internet and mobile;
- c) Provides a coherent digital or social media experience to the audience before, during or after the broadcast of the Television Component, expands the television viewer's experience beyond the Television Component and aims to augment engagement towards the Television Component; and
- d) Meets the definition of "value-added" or "rich and substantial" (defined below) for either one or a mix of the following activities:
  1. Interactive or linear original content related to the Television Component but created specifically to be consumed on digital media platforms.
  2. Activities and applications using digital and social media aimed at locating, leveraging or building audiences.
  3. Interactive online activities or applications providing a synchronised experience during the broadcast of the Television Component.

A "value-added" Digital Media Component can be either one or a mix of the above-noted activities with Eligible Costs *at or below* \$100,000 for English-language productions.

A "rich and substantial" DM Component can be one of the above-noted activities with Eligible Costs *greater than* \$100,000 for English-language productions.

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<sup>4</sup>For clarity, provided the distribution agreements are eligible to trigger federal or provincial/territorial tax credits/screen-based incentives, there is no requirement for a minimum guarantee to satisfy the "Minimum 3<sup>rd</sup> Party" requirement.

For clarity, expenses related to rich and substantial DM Components will continue to be required to be submitted through a separate DM application.

The treatment of “value-added” Digital Media Components, on the other hand, will be unique in relation to the TV Component. For some CMF requirements, the two Components will be treated as one (as noted in the ‘Combined Treatment’ below), while for other CMF requirements, the two Components will be evaluated and calculated separately (as noted in ‘Separated Treatment’ below).

#### *Combined Treatment*

“Value-added” Eligible DM Costs,

- i. must be submitted as line item 85 within the Television Component’s application budget;
- ii. will be treated as one set of Eligible Costs for the purposes of the Applicant’s TV Financing Agreement with the CMF; and
- iii. will be treated as one set of Eligible Costs in connection with the ultimate ratio of licence fee top-up/equity investment provided by the CMF.

#### *Separated Treatment*

Notwithstanding the ‘Combined Treatment’ above, the calculation of the TV Component’s and “value-added” DM Component’s respective,

- i. Eligible Costs, ([section 2.3.2](#));
- ii. Licence Fee Threshold (“LFT”) ([section 3.2.TV.5.1](#)) /minimum Broadcaster financing ([section 3.2.DM.4](#)) (as applicable); and
- iii. Maximum Contribution amounts ([section 2.3.1](#)),

**will be treated independently and separately and apart from one other.**

For example:

- when analysing the TV Component’s LFT, all Eligible Costs of the accompanying value-added DM Component - ***enumerated in line item 85- will be omitted for the purposes of calculation.***
- when analysing the value-added DM Component’s Maximum Contribution, only Eligible Costs ***enumerated in line item 85 will be considered for the purposes of calculation.***

With the exception of [section 3.2.DM.4](#), [section 3.2.DM](#) and its subsections apply to all Digital Media Components associated with a CMF-funded Television Component, whether or not the Digital Media Component is funded by the CMF.

### **3.2.DM.1 Canadian Content**

A Digital Media Component must meet the following criteria:

- a) Its underlying rights are owned and significantly and meaningfully developed by Canadians
- b) It is produced in Canada, with at least 75% of its Eligible Costs being Canadian costs

Digital media coproductions are eligible if they comply with the [Framework for international digital media coproduction](#).

### **3.2.DM.2 Ineligible Content**

The following is a non-exhaustive list of types of content that are not eligible as a Digital Media Component: industrial, corporate, or curriculum-based projects; and system software.

### **3.2.DM.3 Canadian Ownership and Control**

A Digital Media Component must meet the following criteria:

- a) It is under Canadian ownership and Canadian executive and creative control
- b) It is under the financial control of Canadian citizens or permanent residents
- c) The Applicant retains and exercises all controls or approvals consistent with those of a producer
- d) The Applicant owns all rights (including copyright) and options necessary for the production and distribution of the digital media project in Canada and abroad (with appropriate case-by-case exceptions for a purchased format), and retains an ongoing financial interest in the project

*Note: These criteria shall be interpreted so as to allow international coproductions that have an acceptable degree of Canadian ownership and control to access the CMF. Digital media coproductions are eligible if they comply with the [Framework for international digital media coproduction](#).*

### **3.2.DM.4 Broadcaster Minimum Financing and Term**

A Digital Media Component must receive minimum financing from a Canadian broadcaster of 10% of the Component's Eligible Costs. This minimum financing must be in cash; it cannot include facilities, goods or services, a producer time-buy, donations or corporate sponsorship monies negotiated and obtained by the Applicant, tax credits or any arrangement which, in the CMF's assessment, does not constitute genuine cash financing. Where there are multiple Digital Media Components (e.g. a website, a mobile application, and a game), the 10% minimum financing requirement applies to each eligible Component.

The maximum allowable period granted in consideration of the minimum financing from a Canadian broadcaster should follow the licence terms acquired by each broadcaster for the Television Component.

Applications for funding for a Digital Media Component in the English POV Program need not meet the requirements of [section 3.2.DM.4](#) at application. The CMF will accept applications that do not have a broadcaster minimum financing commitment attached. However, all applications for funding for a Digital Media Component must meet [section 3.2.DM.4](#) by January 9<sup>th</sup>, 2019. See the CMF website for more information.

### **3.2.DM.5      Miscellaneous Requirements**

A Digital Media Component:

- a) Must be made available to the Canadian public in a meaningful way. What is meaningful in a particular instance will depend on the nature of the DM Component and its distribution plan. The CMF will decide on a case-by-case, but unless there is an acceptable distribution/exploitation plan to the contrary, the CMF considers that making the DM Component available to the Canadian public for at least 3 months contemporaneously with the associated Television Component will be meaningful.
- b) It must be made meaningfully and coherently with the TV Component. What is meaningful and coherent in a particular instance will depend on the nature of the DM Component(s), the relative balance between the investment of both the TV Component and DM Component(s) and whether the project provides a coherent experience which cumulatively augments the television viewer's engagement to the project as a whole. The CMF will decide on a case-by-case basis whether the Television Component was made meaningfully and coherently with the DM Component(s).
- c) Cannot contain elements of excessive violence, sexual violence, or sexual exploitation or elements which are obscene, indecent or child pornography within the meaning of the Criminal Code (as amended from time to time), or libellous or in any other way unlawful.
- d) Must, when the CMF funds it, be new content. The CMF will not fund an already-existing Digital Media Component.