



CANADA
MEDIA FUND

FONDS DES MÉDIAS
DU CANADA

POV **PROGRAM** GUIDELINES 2025-2026

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1. GENERAL INFORMATION

Section 1 of the [Linear Content Programs – Core Production Guidelines](#) shall apply to the POV Program, unless otherwise specified.

2. OVERVIEW

2.1 INTRODUCTION

In addition to the requirements set out in these Guidelines, Applicants must comply with (i) the applicable and enumerated rules and requirements of the [Linear Content Programs – Core Production Guidelines](#), and (ii) the applicable policies and definitions in [Appendix A](#) and [Appendix B](#).

The POV Program (the “**Program**”), which forms part of the CMF’s Linear Programs, supports the growth of POV documentaries. The CMF recognizes the unique circumstances of this genre. This Program supports both English- and French-language Projects.

Eligible Projects in this Program must be English- or French-language one-off Auteur Point of View/Creative Documentaries (“**POV**”), as defined in [Appendix A](#). The CMF contributes to Eligible Projects in this Program under a selective process where the CMF evaluates applications according to an Evaluation Grid. Eligible Projects may receive funds subject to per-project Maximum Contribution amounts and other specified limitations.

Eligible Projects seeking funding must have a minimum financing commitment from an eligible Canadian third-party in their application to the CMF.

While Projects in this Program are not required at application to have a confirmed broadcast licence agreement from an eligible Canadian Broadcaster in order to ultimately receive funding through this Program, they must receive an Eligible Licence Fee that contributes to the Eligible Triggering Commitment Threshold amount required in this Program and be fully financed by January 9, 2026.

2.2 DEFINITIONS

Please see [Appendix A](#) for definitions on the following terms found in these Guidelines:

- Broadcaster-Affiliated Programming
- Canadian Broadcaster
- Creative Team
- Diverse Community
- Diverse Community (Key Personnel) Project
- Eligible Canadian Distributor
- Gender Balance (Key Personnel) Project
- In-house Programming
- Production Team
- Related Party

2.3 LANGUAGE OF PROJECTS

2.3.1 Original Language of Production

The original language of production for Eligible Projects in this Program must be English or French. While Eligible Projects may receive contributions from both a French-language and English-language Canadian Broadcaster, the applicable language category is a single language determined by the original language of production of the project.

Some flexibility regarding language requirements will be allowed in specific circumstances as set out in section 2.4.1 of the [Linear Content Programs - Core Production Guidelines](#).

3. ELIGIBILITY

3.1 ELIGIBLE APPLICANTS

An Eligible Applicant to this Program must meet:

- The Eligible Applicant criteria in section 3.1 of the [Linear Content Programs – Core Production Guidelines](#); and
- Any applicable specific eligibility criteria noted in this section.

Broadcaster-Affiliated Programming and In-house Programming are not eligible for this Program.

3.2 ELIGIBLE PROJECTS

An Eligible Project to this Program must meet:

- The Eligible Project criteria in section 3.2 of the [Linear Content Programs –Core Production Guidelines](#); and
- Any applicable specific eligibility criteria noted in this section.

An Eligible Project in this Program is a one-off Auteur Point Of View/Creative Documentary (**POV**) that clearly meets the definition and criteria in [Appendix A](#), with the original language of production in English or French.

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](#).

3.2.1 Essential Requirements

An Eligible Project in this Program must meet the Essential Requirements under the **Documentary** genre as set out in [Appendix A](#).

3.2.2 Eligible Triggering Commitment Requirements and Conditions

While Eligible Projects in this Program must have a financial contribution from a Canadian Broadcaster (and, if applicable, from an Eligible Canadian Distributor) that meets the Program's Eligible Triggering Commitment Threshold by January 9, 2026, the CMF does offer additional flexibility for Eligible Projects at application. Please see section 3.2.5 below for more information.

3.2.3 Eligible Triggering Commitment Threshold

In this Program, an **Eligible Triggering Commitment Threshold** (“**Threshold**”) is the minimum amount of Eligible Licence Fees (and, if applicable, Eligible Market Contributions) that an Eligible Project must receive from one or more Canadian Broadcasters (and, if applicable, Eligible Canadian Distributors) to be eligible for CMF funding.

For an Eligible Project in this Program, the following Thresholds apply:

Language	Type	Threshold
ENGLISH	All Eligible Projects (with the exception below)	15% of Eligible Costs
	Feature-length documentaries	Lesser of 10% of Eligible Costs or \$90,000 per project
FRENCH	All Eligible Projects (with the exception below)	Lesser of 15% of Eligible Costs or \$60,000 per hour
	Feature-length documentaries	Lesser of 10% of Eligible Costs or \$60,000 per project

Eligible Canadian Distributors may contribute more than the minority share of the Eligible Triggering Commitment Threshold amount needed to trigger support in this Program (see section 3.2.4 of the [Linear Content Programs – Core Production Guidelines](#)).

In addition to the Canadian Broadcaster's (and, if applicable, Eligible Canadian Distributor's) Eligible Triggering Commitment amounts, licence fees from foreign/scheduled broadcasters¹ may also count towards the Threshold required to trigger funding in this Program, as long as the Threshold amounts of the Canadian Broadcasters (and, if applicable, Eligible Canadian Distributors) (both separately and in the aggregate) represent the larger share of the Project's Threshold.

3.2.4 Maximum Term

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

3.2.5 Minimum Financing from a Third Party

Eligible Projects must have at application, a firm financial commitment² from an arms-length Canadian third-party (i.e., other than the CMF and the Applicant, or a Related Party to the Applicant) of 15% of the Eligible Project's Eligible Costs.

Canadian third-party financiers include, but are not limited to, digital or traditional distributors³, provincial agencies, public and private funding agencies.

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 (and, if applicable, Canadian distribution agreements⁴) confirmed in relation to the Project; and/or
- Eligible Triggering Commitment meeting the requirements of section 3.2.3.

¹Eligibility of foreign broadcasters will be decided by the CMF on a case-by-case basis.

²For clarity, repayable loans shall not qualify as a third-party financing commitment as they are not considered production financing.

³Including the National Film Board.

⁴For 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 3rd Party**" requirement.

If the National Film Board (NFB) is involved in the financing of an Eligible Project, the following rules shall apply:

- Where the NFB acts as a distributor and provides a distribution advance, **such advance shall be considered a third-party financing commitment** under this section; and
- Where the NFB acts as a co-producer and provides an equity investment, **such investment shall not be considered a third-party financing commitment** under this section.

4. CMF CONTRIBUTION

A CMF Contribution to an Eligible Project will follow:

- The criteria in section 4 of the [Linear Content Programs – Core Production Guidelines](#); and
- Any applicable specific criteria noted in this section.

4.1 NATURE OF CONTRIBUTION

In this Program, the CMF may provide a combination of (i) Licence Fee Top-Up and (ii) Equity Investment (as set out in section 4.1 of the [Linear Content Programs - Core Production Guidelines](#)) to Eligible Projects according to the set formula:

The first CMF contribution to the Eligible Project will be in the form of a Licence Fee Top-Up, to a maximum of 20% of the Project's Eligible Costs. CMF contribution amounts in excess of this 20% maximum will be in the form of an Equity Investment. In no case will the total CMF contribution exceed 49% of Eligible Costs, Licence Fee Top-Up and Equity Investments combined. 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 contribution.

Applicants should note that if an Eligible Project is accessing funds between multiple CMF Programs, the ratio of (i) Licence Fee Top-Up to (ii) Equity Investment will be applied to the Project's entire budget according to the same Maximum Contribution percentages noted below.

4.2 AMOUNT OF CONTRIBUTION

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

The CMF's Maximum Contribution in this Program is the lesser of 49% of the Project's Eligible Costs or \$400,000.

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.

4.3 COMBINING POV PROGRAM FUNDS WITH OTHER CMF PROGRAMS

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

- If an Applicant is eligible to apply for CMF incentives in the same fiscal year (e.g., Regional Production Funding), the amount offered to such Applicant through this Program may be lower than the Applicant's originally requested amount.

Additionally, Canadian Broadcasters may combine funds from their Broadcaster Envelope Program - English and French allocations with funding from this Program in the same fiscal year. For clarity, when combining funds from these two Programs, the Threshold amount and Maximum CMF Contribution amount for this selective Program will be applied, with any additional funds taken from the Canadian Broadcaster's Envelope allocation. The total CMF contribution from all Programs combined cannot exceed 84% of the Project's Eligible Costs.

5. DECISION PROCESS

5.1 PROJECT ASSESSMENT IN THE SELECTIVE PROCESS

Projects in this Program compete for funding according to a selective process.

To make 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 affect its final weighting.

Evaluation Grid

Assessment Criteria	Overall Points	Points Details	Notes
Market Interest	25	Market commitment (15) Audience potential (10)	Market commitment is reflected by: <ul style="list-style-type: none">the level of financial contributions by third-party platforms (including licence fees paid by broadcasters, market contributions paid by distributors or other financiers to the Project. Market commitments can include theatrical distribution, educational distribution, etc.financial contributions from more than one source.an allocation from an English or French-Canadian Broadcaster(s) Envelope(s). Audience potential is reflected by: <ul style="list-style-type: none">confirmed presence of marquee elements such as well-known actors/narrators/hosts/ composers, significant social media following or recognizable underlying intellectual property.confirmation of a theatrical release.degree to which the promotion and marketing plan demonstrate the potential reach to audiences. The promotion and marketing plan should reflect use of non-traditional and/or traditional distribution platforms.
Team	26	Track record and experience of the Production and Creative Teams (20) Quality and degree to which the Applicant, Creative and Production Teams are well-positioned to create this Project (2)	The Production Team (as defined in Appendix A) is comprised of the Producers of the Project. The Creative Team (as defined in Appendix A) is comprised of the Writers and Directors on the Project. “ Well-Positioned ” is outlined in the CMF’s Narrative Positioning Policy and can be addressed in the submitted Narrative Positioning Statement.

		<p>Parity 40% of the cumulative paid⁵ positions on the Production and Creative Teams on the Project are held by individuals that publicly identify as women (“Gender Balance (Key Personnel) Project”) (2)</p> <p>Diversity 40% of the cumulative paid⁶ positions on the Production and Creative Teams on the Project are held by members of a “Diverse Community” (“Diverse Community (Key Personnel) Project”) (2)</p>	
Community and Sustainability	4	<p>Community Engagement Plan (2)</p> <p>Sustainability Plan (2)</p>	<p>Community Engagement Plan: The Applicant and team members have committed to concrete measures to create the content responsibly, thoughtfully and without harm, including community engagement steps, and/or personnel hires, and will provide a written report at the final costs stage confirming the work completed.</p> <p>Sustainability Plan: The Applicant and team members have committed to steps related to environmentally-sustainable activities, practices and/or personnel hires on this Project, and will provide a written report at the final costs stage confirming the work completed. This excludes the carbon calculator requirement from section 3.2.5 of the Linear Content Programs – Core Production Guidelines.</p>
Creative Elements	45	<p>Originality and creativity (30)</p> <p>Production values (15)</p>	<p>Creative elements include the subject matter, scripts, themes, issues and narrative, which are assessed on originality and creativity.</p> <p>When assessing originality and creativity, a Project’s potential to add cultural significance and distinguish itself in the current Canadian audiovisual landscape – for example, adding greater representation in voices from Diverse Communities or sharing new perspectives - can be considered.</p>

⁵Only attached and paid positions held by Canadians that are confirmed at application (e.g. individual’s name, position, and offered compensation) will count towards the evaluation of Gender positions for the Parity points, and the information provided in the Project’s budget will take precedence. For clarity, non-Canadians will not be counted in these scores.

⁶Only attached and paid positions held by Canadians that are confirmed at application (e.g. individual’s name, position and offered compensation) will count towards the evaluation of Diverse Community positions for the Diversity points, and the information provided in the Project’s budget will take precedence. For clarity, non-Canadians will not be counted in these scores.

			<p>Other elements that will be considered:</p> <ul style="list-style-type: none"> • the appropriateness of the production budget level to the creative material; • the risk of the Project not being completed; and • whether the Project is ready for production (e.g. does not require further development).
TOTAL	100		