



CANADA  
MEDIA FUND

FONDS DES MÉDIAS  
DU CANADA

**POV**  
**PROGRAM**  
GUIDELINES  
2024-2025

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## 1. GENERAL INFORMATION

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

## 2. POV PROGRAM – OVERVIEW

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### 2.1 INTRODUCTION

In addition to the requirements set out in these Guidelines, Applicants must comply with (i) the rules and requirements of the [Linear Content – 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. The POV 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.**

**Beginning in 2024-2025**, 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 – Core Production Guidelines](#)).

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 8, 2025.

### 2.2 DEFINITIONS

Please see [Appendix A](#) for definitions on the following terms found in these POV Program 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.

## 3. POV PROGRAM – ELIGIBILITY

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### 3.1 ELIGIBLE APPLICANTS

An Eligible Applicant to this Program must meet:

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

Broadcaster-Affiliated Programming and In-house Programming are not eligible for the POV 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 –Core Production Guidelines](#); and
- Any applicable specific eligibility criteria noted in this section

An Eligible Project in the POV Program is a one-off Auteur Point Of View/Creative Documentary (**POV**), as defined 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 the POV 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 the POV 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 8, 2025, the CMF does offer additional flexibility for Eligible Projects at application. Please see section 3.2.3 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 documentary with Eligible Costs over \$750,000	10% of Eligible Costs
FRENCH	All Eligible Projects (with the exception below)	Lesser of 15% of Eligible Costs or \$60K per hour
	Feature-length documentaries	Lesser of 10% of Eligible Costs or \$60K per project

In addition to the Canadian Broadcaster's (and, if applicable, Eligible Canadian Distributor's) Eligible Triggering Commitment amounts, licence fees from foreign/scheduled broadcasters<sup>1</sup> 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 Terms

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 minimum financing commitment<sup>2</sup> 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 distributors<sup>3</sup>, provincial agencies, public and private funding agencies, and successful crowdfunding campaigns.

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 agreements<sup>4</sup>) confirmed in relation to the Project; and/or
- Eligible Triggering Commitment meeting the requirements of section 3.2.3.

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.

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

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

<sup>3</sup>Including the National Film Board.

<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.

## 4. POV PROGRAM – CMF CONTRIBUTION

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A CMF Contribution to an Eligible Project will follow:

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

### 4.1 NATURE OF CONTRIBUTION

In the POV 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 - 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 the 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.

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 the POV 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 the POV 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 the POV Program in the same fiscal year. The Threshold amount for the POV Program will then apply to the total Eligible Costs. Projects may receive amounts up to the Maximum Contribution specified for the POV Program; any additional funds will be taken from the Canadian Broadcaster's Envelope. The total CMF contribution from all Programs is limited to 84% of Eligible Costs.

For clarity, when combining funding from the POV Program with Broadcaster Envelope Program – English and French financing, if an Eligible Canadian Distributor is contributing to the Project's Threshold, the larger share of the Threshold must come from a Canadian Broadcaster contributing an Eligible Licence Fee.

## 5. POV PROGRAM – DECISION PROCESS

### 5.1 PROJECT ASSESSMENT IN THE SELECTIVE PROCESS

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

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

#### Evaluation Grid

Assessment Criteria	Overall Points	Points Details	Notes
<b>Market Interest</b>	<b>25</b>	<p>Market commitment (15)</p> <p>Audience potential (10)</p>	<p>Market commitment is reflected by:</p> <ul style="list-style-type: none"> <li>the level of financial contributions by third-party platforms (including licence fees paid by broadcasters, market contributions paid by a distributor or other financiers to the Project. Market commitments can include theatrical distribution, educational distribution, successful crowdfunding campaigns, etc.</li> <li>financial contributions from more than one source.</li> <li>an allocation from an English or French-Canadian Broadcaster(s) Envelope(s).</li> </ul> <p>Audience potential is reflected by:</p> <ul style="list-style-type: none"> <li>confirmed presence of marquee elements such as well-known actors/narrators/hosts/composers, significant social media following or recognizable underlying intellectual property.</li> <li>confirmation of a theatrical release.</li> <li>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.</li> </ul>
<b>Team</b>	<b>26</b>	<p>Track record and experience of the Production and Creative Teams (20)</p> <p>Quality and degree to which the Applicant, Creative and Production Teams are well-positioned to create this project (2)</p> <p><b>Parity</b> 40% of the cumulative paid<sup>5</sup> positions on the Production and Creative Teams on the Project are held by individuals that publicly identify as women ("<b>Gender Balance (Key Personnel) Project</b>") (2)</p>	<p>The Production Team (as defined in <a href="#">Appendix A</a>) is comprised of the Producers of the Project.</p> <p>The Creative Team (as defined in <a href="#">Appendix A</a>) is comprised of the Writers and Directors on the Project.</p> <p>"<b>Well-Positioned</b>" is outlined in the CMF's <a href="#">Narrative Positioning Policy</a> and can be addressed in the submitted Narrative Positioning Statement.</p>

<sup>5</sup>Only paid positions will count towards the evaluation of Gender positions for the Parity points, and the information provided in the Project's budget will take precedence.

		<p><b>Diversity</b> 40% of the cumulative paid<sup>6</sup> positions on the Production and Creative Teams on the Project are held by members of a “<b>Diverse Community</b>” (“<b>Diverse Community (Key Personnel Project)</b>”) (2)</p>	
<b>Community and Sustainability</b>	<b>4</b>	<p>Community Engagement Plan (2)</p> <p>Sustainability Plan (2)</p>	<p><b>Community Engagement Plan:</b> 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><b>Sustainability Plan:</b> 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 <a href="#">Linear Content – Core Production Guidelines</a>.</p>
<b>Creative Elements</b>	<b>45</b>	<p>Originality and creativity (30)</p> <p>Innovation in form and 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> <p>The appropriateness of the production budget size to the creative material will be considered.</p>
<b>TOTAL</b>	<b>100</b>		

<sup>6</sup>Only paid positions 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.