

CANADA MEDIA FUND

Experimental Stream Working Group

Date: October 23, 2014

Introduction

The CMF is currently undergoing an evaluation of its programs by the Department of Canadian Heritage (“DCH”), which is scheduled for completion in February 2015. This evaluation could result in substantial changes in CMF’s programs starting in 2016-2017.

For 2015-2016, the CMF’s goal is to review certain parameters of its Experimental Stream to ensure the Guidelines are optimally aligned with both current program objectives and the CMF’s corporate strategic objectives.

The CMF however also wishes to engage industry stakeholders at this time in a discussion about potential changes to the Experimental Stream over the longer term, to ensure that the program continues to meet current and future needs of the distinct sectors of the digital media industry.

Overview – Demand, results and success metrics

Demand

As illustrated in Appendix A, Figure 1, the Experimental Stream has from the outset experienced a significant amount of oversubscription with a small percentage of projects funded out of the overwhelming demand for program funds.

Results

Appendix A, Figure 2, presents the number of projects supported by the CMF from 2010-2011 to 2013-2014 for each activity: Production, Development and Marketing, while Figure 3, shows the average budget for each activity.

From 2010-2011 to 2013-2014, the CMF’s Experimental Stream experienced an increase in total funding dollars provided for all activities (Appendix A, Figure 4). Games and Rich Interactive Media represented the largest share of funding through all activities (Appendix B, Figures 5, 6, 7).

In 2013-2014, the CMF launched the Accelerator Partnership Pilot Program (“A3P”), whereby the CMF connects previous recipients of production and development funding through the Experimental Stream with business accelerators, in order to provide them with access to mentorship and potential access to markets and capital. 12 projects were selected by accelerators and provided with \$30K each in 2013-2014. The program was renewed for 2014-2015, and 6 projects have been selected to-date (Appendix C).

Success metrics

The success of the Experimental Stream could be measured in a number of different ways: how projects supported have helped to drive innovation, the number of companies that have succeeded in attracting capital pursuant to CMF funding, recoupment revenues earned by the CMF, or critical acclaim (i.e., prizes and awards won in prestigious competitions in Canada and internationally).

Appendix D presents key data regarding the exploitation of projects up to November 2013. The CMF will soon be updating these results. (Please note that this document is presented in a separate file.)

Appendix E presents the number of projects that have provided exploitation reports and the associated recoupment revenues.

Topics For Discussion

The Experimental Stream Working Group will examine the following topics for possible changes to the Experimental Stream Guidelines (A) in the upcoming 2015-2016 Guidelines and (B) over the longer term:

A. 2015-2016 Experimental Stream Guidelines

1. Evaluation Grid
2. Immersive Projects
3. Development Advances
4. Reduction of Maximum Contribution Amounts for Development and Marketing Support
5. Definition of Recoupment Models
6. Marketing Support

B. Long-Term

7. Parameters for Buy-outs of CMF's Rights to Recoupment
8. Revised Approaches to Financing
9. Potential division of the Experimental Stream into a limited number of programs with distinct policy objectives

A. 2015-2016 Experimental Stream Guidelines

1. Evaluation Grid

Innovation Threshold

The policy directive in the Contribution Agreement between DCH and the CMF stipulates that the Experimental Stream should support "leading-edge... content and applications" which demonstrate "innovative uses of immersive or interactive environments...". Projects should be "forward-looking" and "designed to drive innovation back to the mainstream media industry".

In accordance with this policy directive, the Innovation/Advancement criterion has been deemed the most important factor in an Eligible Project's assessment, and receives the heaviest weight in the 2014-2015 Experimental Stream Guidelines' (the "**Guidelines**") current evaluation grid: 65% when evaluated at the development stage and 40% when evaluated at the production and marketing stages, respectively (Appendix F).

In order to ensure that only the most innovative Eligible Projects are selected for funding, the CMF recommends adding a minimum threshold (“**IA Threshold**”) to the innovation/advancement score (“**Score**”). The existing method of assessment would remain the same as Eligible Projects would be ranked and selected according to the evaluation grid found in the Guidelines. Once ranked, however, Eligible Projects with Scores below the IA Threshold would be discarded and only those Eligible Projects with Scores above the IA Threshold would remain in the pool to be selected.

For context, as illustrated in Figure 8 below, from 2010-2011 to 2013-2014, the average, highest and lowest innovation scores of funded projects in each activity supported by the CMF were as follows:

Figure 8: Highest, Lowest & Average Innovation Scores

	2010-2011	2011-2012	2012-2013	2013-2014
DEV				
Highest	38/40	57/60	57/60	56/65
Lowest	29/40	42/60	48/60	48/65
Average	33.8/40	48.21/60	52.8/60	51.1/65
PROD				
Highest	38/40	37,7/40	38,5/40	38,7/40
Lowest	26.5/40	21.3/40	21.7/40	27.3/40
Average	34.33/40	31.5/40	31.9/40	36.14/40
MKTG				
Highest	36/40	38/40	38/40	38/40
Lowest	33/40	30/40	30/40	31/40
Average	34.5/40	34/40	34.8/40	35.6/40

Note: in Development, the weight of the innovation criteria was increased twice since 2010-2011.

Thus, CMF recommends setting the IA Threshold at:

Development: 49

Production: 28

Marketing: 30

Studio/CMF track record

In the Guidelines’ current evaluation grid, the Team criterion consists of Studio, Staff and Teamwork factors and receives the following weight percentages: 25% when evaluated at the development stage and 15% when evaluated at the production and marketing stages, respectively.

While the Studio component is examined and evaluated based on the Studio’s experience and achievements, no consideration is currently given to its interaction, collaboration and historical working relationship with the CMF.

As the evaluation grid seeks to ensure that investment and support are being committed to strong teams and innovative projects, including the historic collaboration between the Studio and CMF as part of an Eligible Project’s assessment would serve as a useful tool in evaluating the strength of such Eligible Project.

Therefore, it is recommended that part of the Studio's assessment involves examining its success (with regards to timelines, deliverables, etc.) when collaborating with the CMF.

2. Immersive Projects

As mentioned above, the Contribution Agreement between DCH and the CMF stipulates that the Experimental Stream should support "leading-edge... content and applications" which demonstrate "innovative uses of immersive or interactive environments...". Section 3.2.2.3 of the current Guidelines states that interactivity is defined as,

"...a participatory experience between the user and a product/technology, or the user and other users as enabled by the product/technology".

As the CMF looks at the Eligible Project as a whole in assessing its interactivity, Eligible Projects may contain linear components as well as long as the overall user experience involves a significant degree of interactivity.

In recent months, many products have emerged in the marketplace that make use of new technologies to create immersive environments. For example, in March 2014, Facebook purchased Oculus VR, the creators of the Oculus Rift virtual reality headset, a product which immerses users in a virtual environment.

Projects created for such devices would clearly respect the definition stated above at Section 3.2.2.3 of the Guidelines. However, other projects created for certain environments that are sometimes described or defined as immersive, such as planetariums, IMAX theatres or other venues equipped with large screens, may not meet the spirit and intent of the above definition. CMF is therefore seeking stakeholders' input on the types of "immersive" projects that should be deemed eligible.

3. Development Advances

Under Section 3.2 of the Experimental Stream's Recoupment Policy contained in the Guidelines ("**Recoupment Policy**"), projects that received a Development Advance which proceed to production without support from the CMF are obligated to reimburse such Development Advance as soon as the project begins production. Specifically, section 3.2.1 of the Recoupment Policy states:

3.2 **LEVEL OF RECOUPMENT**

3.2.1 **Production of the Project**

If the project developed with CMF financial support goes into production (i.e. is developed into a project capable of being commercialized) and the CMF:

- *Does provide production funding to the project, the development costs will become part of the project's production costs, the CMF development advance will form part of the production financing, and as such the development advance will be converted into an equity investment in the production and treated as such as per section 2 above.*
- *Does not provide production funding to the project, the entire development advance must be repaid no later than the first day of the start of production of the project that will be commercialized.*

As such, if a producer is not in the position to reimburse the Development Advance at this early stage, this provision, in essence, has the effect of terminating the production before it ever gets produced. Accordingly, some producers have communicated that they prefer not to apply for CMF funding at the Development stage as the financial risk is too great.

Furthermore, since the outset of the program, only one project developed with support from the CMF has subsequently moved into production (without CMF) and reimbursed its development advance.

Therefore, in order to ensure projects in development have the greatest chance to move into production without a prohibitive financial obligation in the form of a CMF reimbursement, the CMF proposes allowing Producers to choose one of the following options in situations where a project moves into production without CMF support (whether or not the project was submitted and refused funding at the production stage):

- Producers would retain the option to reimburse the CMF the Development Advance no later than the first day of production; or,
- Producers could allow the CMF's Development Advance to be converted into a production investment.

This would result in reporting obligations for the producer and administration costs for the CMF, but the potential benefits for both parties would appear to make this change in approach worthwhile.

In Section 8 below, we outline a potential new approach to financing on a go-forward basis. However, even if this approach were to be adopted, the change recommended in this section would remain relevant for projects funded in development up to and including the current fiscal year.

4. Reduction of Maximum Contribution Amounts in Development and Marketing Support

Until 2013-2014, the Maximum Contribution Amount to projects at the Development and Marketing stages was \$500K. In 2014-2015, this Amount was reduced to \$400K. As illustrated in Figure 9 below, from 2010-2011 to 2013-2014, the average contribution for Development and Marketing was \$200K and \$225K respectively.

Figure 9: Average contribution : Development & Marketing (\$K)

	2010-2011	2011-2012	2012-2013	2013-2014
Development	100	200	300	200
Marketing	200	200	200	300

Figure 10: Size of contribution - Development and Marketing

	2010-2011		2011-2012		2012-2013		2013-2014	
	# of Projects	%	# of Projects	%	# of Projects	%	# of Projects	%
<i>Development</i>								
Less than 100K	9	39	10	25	5	17	8	24
Between 101K and 200K	9	39	14	36	6	20	7	21
Between 201K and 250K	2	9	5	13	6	20	6	18
Between 251K and 300K	1	4	1	3	4	13	5	15
Between 301K and 350K	2	9	0	0	1	3	0	0
Between 351K and 400K	0	0	1	3	2	7	3	9
Between 401K to 500K	0	0	8	20	6	20	5	15
Total	23	100	39	100	30	100	34	100
<i>Marketing</i>								
Less than 100K	2	17	1	17	2	13	1	7
Between 101K and 200K	5	42	1	17	5	31	3	22
Between 201K and 250K	3	25	3	50	4	25	5	35
Between 251K and 300K	0	0	0	0	2	13	1	7
Between 301K and 350K	0	0	0	0	2	13	0	0
Between 351K and 400K	1	8	1	17	0	0	3	22
Between 401K to 500K	1	8	0	0	1	6	1	7
Total	12	100	6	100	16	100	14	100

In a continued effort to finance a greater number of projects (given current oversubscription levels), the CMF proposes to further decrease the Maximum Contribution Amounts at the Development and Marketing stages to the following levels:

Development: \$300,000

Marketing \$300,000

5. Definition of Recoupment Models

In 2012-2013, based on stakeholder input, the CMF amended its approach to recoupment and designed two different recoupment models, based on whether a project meets the definition of a “Finished Product” or “Live Exploitation Product”. The definitions contained in the current Guidelines are as follows:

2.2.1 Finished Product

- *The CMF considers a Finished Product to be a project at or near the final state in which it will be primarily exploited when the costs that the CMF have contributed to are mostly expended. In a Finished Product all of the functionalities are available when the project is ready for market launch. No additional elements are scheduled to be produced after the start of the exploitation (besides minor enhancements, debugs and maintenance activities). It is usually expected that revenues for this type of*

project will be generated quickly after the launch, with a possible long tail effect if the product is a success.

2.2.2 Live Exploitation Product

- *The CMF considers a Live Exploitation Product to be a project that materially changes over the life of its exploitation, so that costs that the CMF have contributed to may result in one of several iterations of the project. Iterations and additional elements are scheduled to be produced and offered to users after the initial launch. Creation of new material engenders additional production costs after the initial launch. The revenue model, usually spread over time, progresses as the user base expands.*

Experience since the dual recoupment model approach was introduced demonstrates that there remains a level of ambiguity in classifying what projects fit a given recoupment model. Indeed, the number of projects funded that were deemed to be Finished Products is relatively limited, particularly given the number of games projects supported¹. As the Finished Product model allows the CMF to participate in profits (while the Live Exploitation Product only allows the CMF to recoup its investment), there is a need to delineate the two models more clearly.

In order to ensure that the appropriate recoupment model is applied and to promote an increased level of certainty and predictability for applicants, the CMF proposes to clarify the definitions of Finished Product and Live Exploitation Product as follows:

2.2.1 Finished product

- The CMF defines as a “finished product” a project that generally has the following characteristics:
 - The brand may be available in several successive and distinct products.
 - The product provides narrative content.
 - User experience, content and characteristics of the product are virtually complete and definitive at the time of release.
 - The revenue model is based on purchase of the product (and additional components).
- Examples: video games, interactive web series, e-books

2.2.2 Live exploitation product

- The CMF defines as a “live exploitation product” a project that generally has the following characteristics:
 - The brand and product are unique and inseparable.
 - The product is a service.
 - User experience, content and characteristics of the product undergo ongoing change through successive iterations and updates.
 - The revenue model is based on subscriptions, advertising and commissions.
- Examples: social networking platforms, multi-user services and games online, software applications

¹ 42 projects were deemed to be finished products and 163 live exploitation projects. Note that these numbers don't match the total numbers of projects financed in production and in marketing since some projects have been abandoned and others have chosen to keep the original unique model for recoupment.

6. Marketing Support

Eligible Projects are assessed and selected according to the Guidelines' evaluation grid criteria to receive marketing funding even if such project has not previously received CMF financing at the production stage.

Figure 11

	2010-2011	2011-2012	2012-2013	2013-2014	Total
Number of Marketing applications received in which the CMF invested in the Production.	3	5	23	17	48
Number of Marketing applications received in which the CMF did not invest in the Production.	21	11	22	49	103
Number of projects that were financed in Marketing in which the CMF also invested in the Production.	2	3	13	7	25
Number of projects that were financed in Marketing in which the CMF did not invest in the Production.	10	3	3	7	23

In an effort to better support projects in which a committed level of investment has already been made by the CMF and in order to maximize their potential of success on the market, it is recommended that only projects which have previously received CMF funding at the Production stage would be eligible to receive CMF funding at the Marketing stage.

B. *Longer-Term*

As mentioned above, the CMF wishes to engage industry stakeholders at this time in a discussion about potential changes to the Experimental Stream over the longer term (2016-2017 and beyond) to ensure that the program continues to meet current and future needs of the distinct sectors of the digital media industry. Potential options for consideration include the topics outlined in paragraphs 7, 8 and 9, however the CMF will be pleased to evaluate any other proposals brought forth by industry stakeholders.

7. Parameters for Buy-outs of CMF's Rights to Recoupment

From the very outset of industry consultations prior to the launch of the Experimental Stream in 2010, the issue of buying out CMF's rights to recoupment has been a primary concern for many stakeholders, who argued that only a set, pre-approved formula could provide comfort to potential buyers in the event of a transaction involving a CMF-funded project. CMF initially declined to proceed in this manner, arguing that doing so prior to gaining some measure of market experience, could have resulted in setting a formula that would have been detrimental to funded producers or to the CMF.

Since the launch of the program, 3 companies, for 5 projects, have been bought-out by other companies. Each buyout proposal was negotiated on a case by case basis between the producer and the CMF, to both parties' satisfaction and without recourse to a third party valuator. The experience gained in negotiating these buyout transactions would however not enable CMF to propose any parameters for a pre-approved formula, as each deal was entirely distinct.

Nonetheless, the CMF continues to be told by some potential applicants that they will not submit their projects for CMF support due to the lack of clarity or predictability on our position in the event of a buy-out. As a result, the CMF is seeking stakeholders' input in examining the parameters surrounding when a project (or the company behind the project) is sold, whether it is to another eligible company or to a non-eligible company. Options could include inserting a mechanism in the Guidelines whereby the CMF's participation expires once the recoupment level reaches an agreed upon percentage or total dollar amount, so long as such proposals reflect market realities.

8. Revised Approach to Financing

The policy directive in the Contribution Agreement requires that the Experimental Stream provide project-based financing (as opposed to corporate financing) and allows CMF to fund eligible expenses at all stages of a project's development. The CMF responded by designing an approach which divided the financing between the development, production and marketing stages, an approach which arguably mirrored what is done in the television industry.

This approach has created certain challenges for both applicants and the CMF, as the most prevalent financiers in the digital media sector – VCs, angels, etc. – finance companies rather than projects, and accompany projects from conceptualization to launch through several funding rounds at given milestones of corporate growth.

Despite the difficulties experienced in aligning these two approaches, the CMF has seen some success in reaching out to the private investment community and securing agreements with partners (accelerators in Canada and abroad, the BDC and others currently under negotiation) by positioning itself as an early-stage investor.

The CMF is seeking stakeholders' input on how it can continue to improve its funding model to ensure it is optimally aligned with market realities and meets the needs of the production community.

Two approaches are proposed for discussion:

1. Adopt an approach similar to private investment whereby the CMF would be involved with the project from the conceptualization phase to the launch of the project as long as key milestones are met during the life cycle of the production. Instead of financing the product at different stages with an evaluation process for each phase (development, production, marketing), the CMF would accompany the project throughout its entire development, providing more predictability for producers and other funding partners.
2. Accompany the companies in their development by investing in corporations instead of offering a project-based support. However, such a proposal would first need external parties that possess a different expertise than what is currently in place for file evaluation. It would also entail different types of administrative expenses for the CMF, such as due diligence, that would need to be conducted on companies.

9. Potential division of the Experimental Stream into a limited number of programs with distinct policy objectives

The policy directive in the Contribution Agreement requires a focus on innovation for all types of digital content and enabling technologies. The CMF responded by designing a single program in which innovative console games, casual games, interactive web series, social media applications and enabling technologies, to name a few, competed in a selective process² for the same pool of funds.

From the outset, some stakeholders have expressed the view that a more targeted approach would be preferable. For example, many stakeholders in the games sector argued that the CMF should place a greater emphasis on commercial success, rather than on innovation. Other stakeholders on the contrary argued that the current weighting assigned in the evaluation grid to the business plan and distribution strategy favoured applicants in the games sector, as opposed to riskier interactive narratives.

Over the last five years, the CMF has substantially grown the program budget of the Experimental Stream, and market demand continues to be high, as demonstrated by the levels of oversubscription. Based on available funding and market experience, the CMF suggests examining the advantages and disadvantages of pivoting in its approach by dividing the Experimental Stream into sub-streams with distinct policy objectives, which could more directly account for the market realities of the different types of digital content and technologies supported.

Even if one is not necessarily excluded from the other, this split approach would permit producers to continue to develop their successful projects and IPs even if the innovation is not at the forefront of the project continuing development. And it would also give producers the possibility to continue to explore riskier new technologies and storytelling approaches by experimenting with their innovative and leading-edge ideas. The more commercial projects, which would likely have more important ROI, could help finance the more innovative projects, while the more experimental projects would help bring innovation back into the mainstream.

Other options, such as the delineation of the fund between content and technology, can also be considered.

² Also mandated by the Contribution Agreement.

APPENDIX A

Figure 1: Percentage Committed of Total Demand Dollars

Percentage committed of total demand dollars	2010-2011	2011-2012	2012-2013	2013-2014
Production	21	36	56	23
Development	8	28	8	14
Marketing	27	26	22	17
Total	18	33	23	19

Figure 2 : Number of projects funded by activity

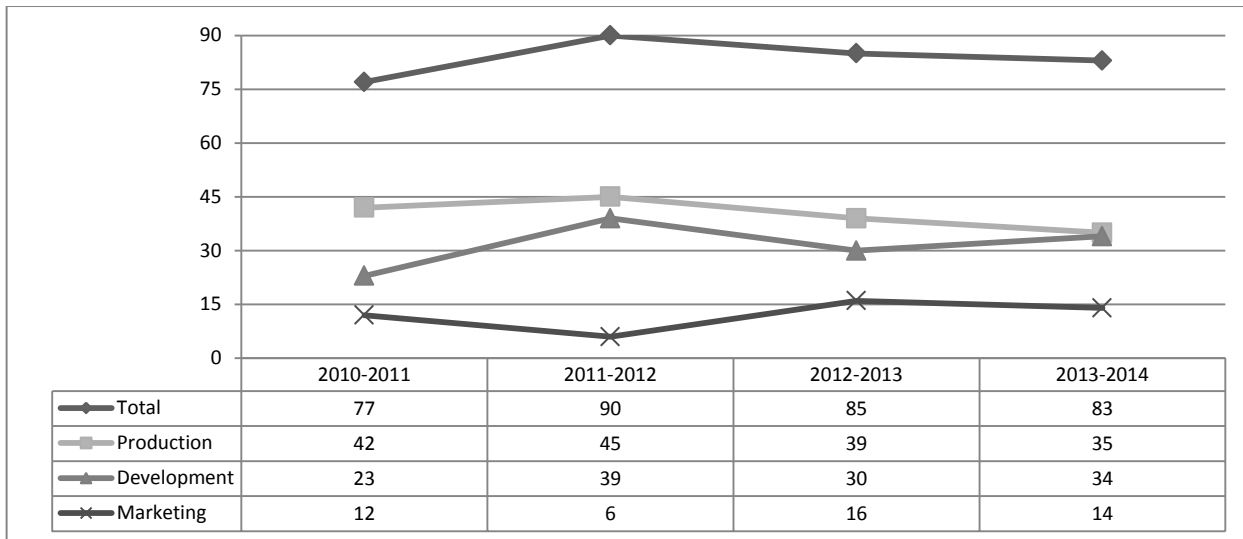
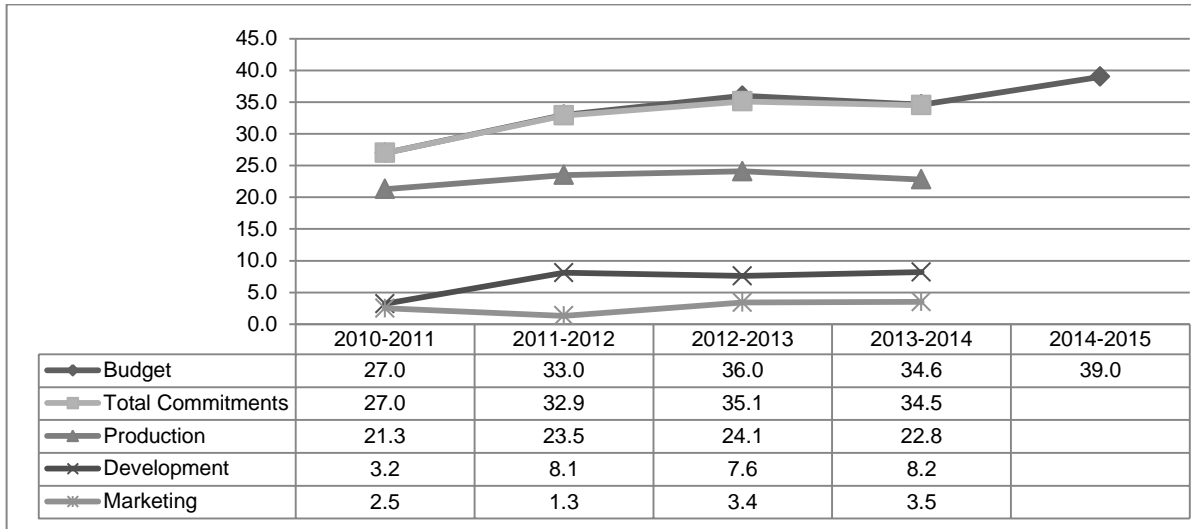


Figure 3: Average budgets \$M

	2010-2011	2011-2012	2012-2013	2013-2014
Production	0.9	0.8	1.0	1.2
Development	0.2	0.3	0.4	0.3
Marketing	0.4	0.4	0.3	0.4

APPENDIX A

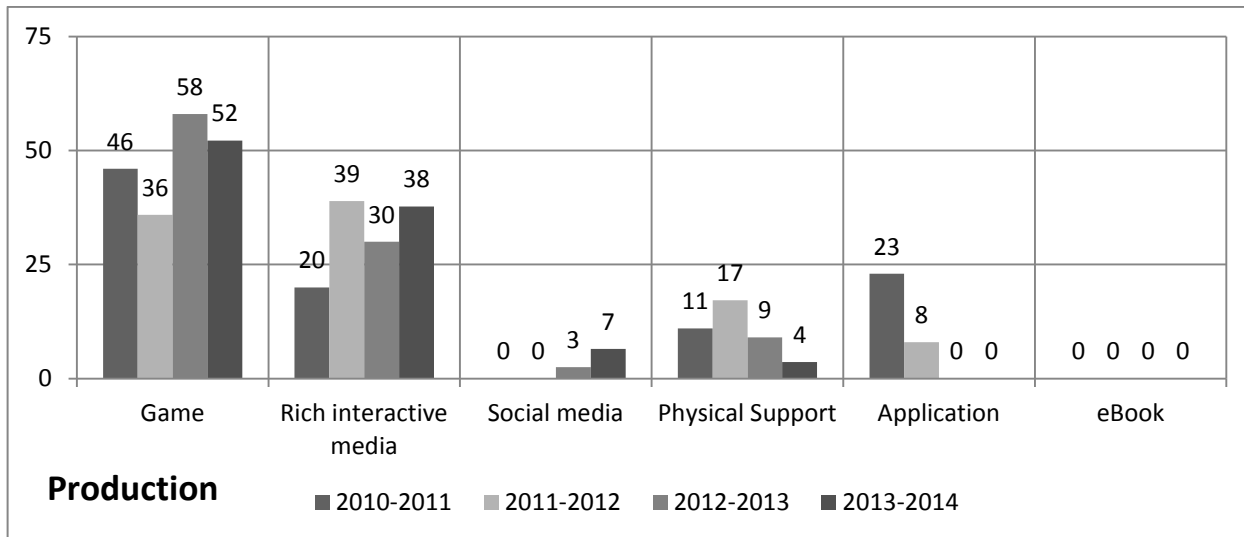
Figure 4: Funding \$M by activity



Note: the discrepancy between the Budget amount and Commitment amount is due to projects being abandoned after they were selected to receive funding.

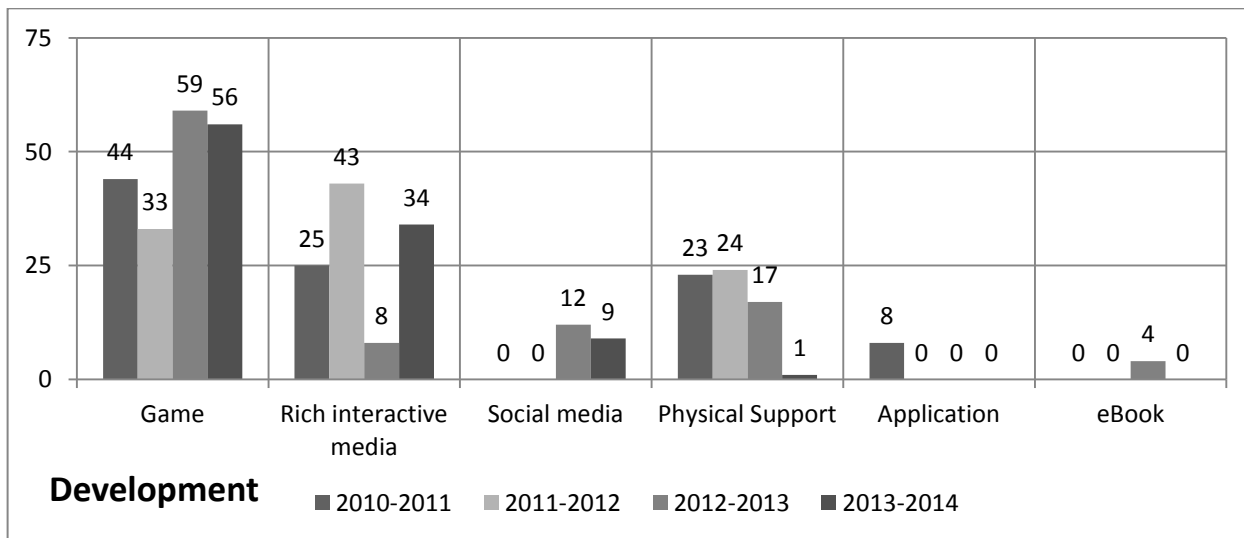
APPENDIX B

Figure 5 Content types - Share of funding – Production (%)



Note: the different category types have been reclassified over the years. CMF is in the process of reviewing its data to provide a better picture in the future. For example, CMF has financed eBooks in the past and they are now showing within the rich interactive media category.

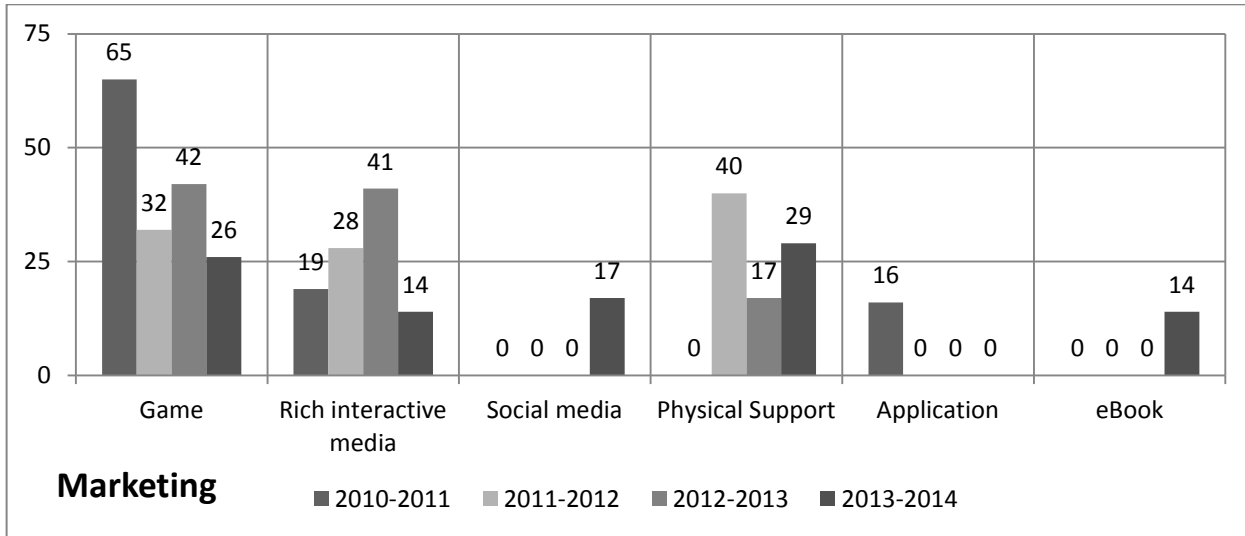
Figure 6: Content types - Share of funding – Development (%)



Note: the different category types have been reclassified over the years. CMF is in the process of reviewing its data to provide a better picture in the future. For example, CMF has financed eBooks in the past and they are now showing within the rich interactive media category.

APPENDIX B

Figure 7: Content types - Share of funding – Marketing (%)



Note: the different category types have been reclassified over the years. CMF is in the process of reviewing its data to provide a better picture in the future. For example, CMF has financed eBooks in the past and they are now showing within the rich interactive media category.

APPENDIX C

Accelerator Projects

2013-2014	\$30,000 in funding each	12 projects
-----------	--------------------------	-------------

Title	Applicant	Accelerator
Boximals: The Lost Secret of Kuna Forest - A3P	Victory Square Labs Inc.	Victory Square Labs Inc.
CrowdLinker Push - A3P	CrowdLinker Inc.	Digital Media Zone at Ryerson University
GameNGive.com - A3P	9293-4017 Québec Inc. DBA Game N Give	Centre d'entreprises en innovation de Montréal (CEIM)
Little Bandits - A3P	Little Guy Games Inc.	Canadian Film Centre
Mon ami Bulle - A3P	Télé-Québec	Inno-Centre
Mytoshi - A3P	Albedo Informatics Incorporated	George Brown College
Outlast - A3P	Red Barrels Inc.	Centre d'entreprises en innovation de Montréal (CEIM)
Papercade - A3P	Hololabs Studio Inc.	Inno-Centre
Shnarped Fan Engagement Platform - A3P	Interactive Athletes Corporation	Brain Rack Industries Inc.
Starlite - A3P	Project Whitecard Enterprises Inc.	Innovate Manitoba Inc.
Totally Random - A3P	Mountain Road Pictures Inc.	Invest Ottawa
Weirdwood Manor - A3P	Relish Interactive Inc.	Canadian Film Centre

2014-2015 signed as of 14 October	\$30,000 in funding each	6 signed, 1 recommended, 3 projected, 1 refused
-----------------------------------	--------------------------	-------------------------------------------------

Title	Applicant	Accelerator
Apptui - A3P	Apptui Inc.	Innovation Factory
Arcanaverse Storytelling App - A3P	Arcana Studio Inc.	Victory Square Labs Inc.
IoTheatre - 3PA	SAGAFILM Productions Inc.	Québec International - Propulsion
Plateforme Kilo-Beat - A3P	Elektrik Box Inc.	Inno-Centre
VLH : The Virtual Leagues of Hockey - 3PA	Phéromone Design + Technologies Inc.	Canadian Technology Accelerator Initiative (CTA) – UK
Viewpon - A3P	8585466 Canada Corp.	CTA @ NY

APPENDIX D

(see PDF document)

APPENDIX E

	# reports- experimental	Total remittance received for experimental
June 30/2012	2	\$48,307
December 31/2012	16	\$647,002
June 30/2013	29	\$464,841
December 31/2013	41	\$1,353,284
June 30/2014	51	\$583,357
Total:	139	\$3,096,791

APPENDIX F

2.4 EVALUATION GRID

The CMF chooses successful projects in this stream according to the following evaluation grid.

Assessment Criteria	Weight		
	Development	Production	Marketing & Promotion
Team Studio <ul style="list-style-type: none"> ▪ Experience and achievements of the studio Staff <ul style="list-style-type: none"> ▪ Experience and achievements of producer and project management team ▪ Experience and achievements of the creative and technical team ▪ Experience and achievements of the marketing and promotion team Team work <ul style="list-style-type: none"> ▪ Cohesion and complementarity of expertise of staff and ability to work in a team 	25%	15%	15%
Innovation and advancement <ul style="list-style-type: none"> ▪ Originality of the content and form ▪ Development and use of new technologies ▪ Design and programming (architecture, navigation, interface, graphic design, creative elements) ▪ User interactivity and control ▪ Sophistication of features ▪ Potential for legacy to the industry 	65%	40%	40%
Business plan <ul style="list-style-type: none"> ▪ Viability of the project: budget, financial structure, diversity of financial partners, risk assumed by the producer, risk assumed by the CMF, leveraging effect ▪ Distinctiveness of the business model: revenue models and potential for revenue generation ▪ Financial stability of the Applicant in relation to the size of the project 	N/A*	30%	20%
Distribution strategy <ul style="list-style-type: none"> ▪ For projects submitted in development <ul style="list-style-type: none"> ○ Marketing and promotion strategy ▪ For projects submitted in production or in marketing: <ul style="list-style-type: none"> ○ Marketing and promotion plan ○ Targeted audience (industry, general public) in Canada and in international markets ○ Involvement of the market channel partners: level of demonstrated interest (advances, pre-sales, licences) 	10%	15%	25%

* Note: For projects submitted for Development support, aspects of the Business Plan described above will be looked at, but will not receive points in the evaluation grid.

