



CANADA-NEW ZEALAND DIGITAL MEDIA FUND

GUIDELINES 2018-2019

The Canada-New Zealand Digital Media Fund (CNZDMF)

The Canada-New Zealand Digital Media Fund (CNZDMF) is a collaboration between NZ On Air and the Canada Media Fund (CMF) to fund eligible international digital media co-production projects.

This creative collaboration is about the discovery of and support for stories and storytelling that crosses national boundaries and that carries important cultural content. This year the fund is open to projects with a target audience of children aged 12 and under, with a particular focus for children between 5 to 9 years old.

The total amount of funding available is approximately CDN \$800,000, with each of the CMF and NZ On Air contributing \$400,000 in their own currency to fund up to 3 eligible projects. The total maximum contribution for each Funded Project shall be CDN \$400,000. Contribution from each country in each project will be determined on a case by case basis. This funding will take the form of a non-repayable contribution. However, NZ On Air and the CMF will share net revenues generated by the exploitation of Ancillary Rights (as defined in Appendix A).

The CMF have created an online tool to help facilitate introductions between Canadian and New Zealand producers and digital media agencies. If you'd like to find someone to work with on your project, please [sign up here](#) and create a profile.

If you have any problems or specific questions, please get in touch:

- For New Zealand producers: Glenn Usmar at glenn@nzonair.govt.nz
- For Canadian producers: Stéphane Cosentino at stephane.cosentino@telefilm.ca

Project Eligibility

Eligible projects must be co-productions that involve at least one eligible Canadian producer and at least one New Zealand resident producer. The minority co-producer must own at least 40% of the copyright of the project.

Eligible projects must also:

- Involve creation of new digital content. The fund will not be applied to routine extension or prolonging of existing concepts;
- Explore an interactive, multi-channel or transmedia approach to content development;
- Be innovative or experimental;
- Target an audience of children aged 12 and under, with a particular focus for children between 5 to 9 years old.
- Be developed on an appropriate platform for the content and audience involved;
- Involve a realistic scope for the available budget;
- Be available to the NZ public without charge;
- Comply with criteria established by NZ On Air or the CMF for the respective portions of the project;
- Be discrete, that is they should not be contingent on any ongoing funding or support from NZ On Air and/or the CMF. Applications should articulate on what basis they will continue (if applicable) after the completion of the project.

CMF's contribution cannot exceed 75% of the eligible costs of the Canadian share of the budget. As such, the Canadian producer must demonstrate the source of the remaining portion of production financing (i.e. the 25% shortfall may come from either the producer's own investment and/or from a 3rd party contribution).

NZ On Air encourages third party NZ investment and requires in-kind platform or marketing support.

Applications for innovative and/or interactive projects are encouraged. However, the following types of projects are ineligible for funding:

- Products with a specific corporate, industrial or mainly promotional focus;
- Projects that are solely promotional sites for television programmes (i.e. not rich and substantial digital media);
- Catalogues or compilations of repurposed material, presented without any new, value-adding original content;
- System software;
- Development of new platforms;
- Archival aggregator websites; and
- Projects that use the internet or mobile platforms to distribute linear content without any significant interactive features.

Additional eligibility requirements

Eligibility for the CNZDMF also includes these criteria:

- a) The project is an international co-production between at least one eligible co-producer from each of Canada and New Zealand.
- b) Canadian applicants must meet requirements set out in section 3.1 of the CMF's 2018-2019 Performance Envelope Guidelines or the CMF's 2018-2019 Experimental Stream – Innovation Guidelines. Section 1 of these Guidelines also applies to projects submitted to this program.
- c) The project has not already received CMF production funding from the CMF in a prior CMF fiscal year.
- d) The CMF and NZ On Air will be entitled to receive 20% of the net revenue (10% each) derived from Ancillary Rights in perpetuity.
- e) The share of ownership of copyright of each co-producer should be proportionate to each country's contribution to the project.
- f) Each co-producer will ensure the project complies with general funding criteria from the funding entity of their respective country.

Key Dates

October 30, 2018	Request for proposals A request for applications to Canada-New Zealand Fund is opened. Full proposals that are received by the deadline will be assessed by representatives of NZ On Air and CMF according to the assessment grid below.
January 17, 2019	Deadline to apply Applicants have until this date to submit their full proposals according to the process below.
Beginning of March 2019	Decisions released to applicants Up to 3 projects will be selected for funding.

Application – Important Information and Required Documentation

- Applications must be submitted according to the deadlines published above and on the Parties' websites and in accordance with the stipulations noted in the application form.
- Each coproducer will be responsible to submit the complete application to the authority (CMF or NZ on Air) of its own country. The same set of documents must be submitted by each coproducer and the application form must be signed by all coproducers.
 - Canadian Producers should submit the complete application through <https://telefilm.ca/en/log-in>. The application should be submitted in English or in French.
 - New-Zealand producers should submit the complete application through <http://funding.nzonair.govt.nz>. The application should be submitted in English.

Applications should include the following:

Creative information

- An executive summary that (a) describes the project; (b) explains the user experience; (c) demonstrates innovation or distinctiveness compared to what exists on the market; (d) describes targeted market and audience.
- A project proposal, scripts and/or design document that demonstrate the project is production ready.
- Bios and CVs for the key creative team.
- A list of projects produced by the New-Zealand company.
- A list of projects produced by the Canadian company.

Administrative information

- A deal memo detailing the percentage split between the two countries, with reference to the content, ownership, how much will be spent in New-Zealand versus Canada, and the nationality of cast and crew.
- A complete Chain of titles demonstrating that producers own all the rights necessary to produce and exploit the project.
- A project plan, including production schedule, with appropriate milestones.
- The demonstration of the viability of the project.
- A marketing and release plan, including, where relevant, post-release plans for the intended life of the project such as any projected growth in storage requirements and any future requirements for resources and maintenance¹.
- A full budget to completion (and release), in both currencies.
- A finance plan, in both currencies delineating the sources of financing by country, and including confirmation of 3rd party financing, if any.

The CMF and NZ on Air reserve the right to request additional documents to applicants to complete their evaluations.

¹ It is expected that funded content will be available in New Zealand on the [HEIHEI](#) children's platform.

Assessment of proposals

Proposals will be evaluated according to the following evaluation grid.

Assessment Criteria	Weight
<p>Innovation and advancement</p> <ul style="list-style-type: none"> ▪ Overall appeal of the project ▪ Originality of the content and form ▪ Development and use of new technologies ▪ User interactivity and control ▪ Sophistication of features ▪ Potential for legacy to the industry 	25%
<p>Community / Audience</p> <ul style="list-style-type: none"> ▪ Blending of New Zealand and Canadian cultural or community concepts in a way that engages audiences from both countries ▪ Encourages interaction and engagement of the target audience ▪ Meets an identified need for a specified target audience or community ▪ Addresses or encompasses social or cultural values relevant to the target audience ▪ Appropriate concept for the identified audience 	25%
<p>Team</p> <p>Experience</p> <ul style="list-style-type: none"> ▪ Experience and achievements of the studio(s) or digital media agencies involved ▪ Experience and achievements of key team members <p>Collaboration</p> <ul style="list-style-type: none"> ▪ Identification of process for working together ▪ Risk assessment and mitigation strategies to counter the challenges of geographical and cultural separation of the teams 	15%
<p>Project plan and budget</p> <ul style="list-style-type: none"> ▪ Viability of the project: budget, plan, risk assessment, involvement of other financial partners ▪ Identification of the balance of % of copyright, costs of production and resourcing in each country. ▪ If relevant: distinctiveness of the business model: revenue models and potential for revenue generation 	20%
<p>Distribution strategy</p> <ul style="list-style-type: none"> ▪ Marketing and promotion plan for the targeted audience ▪ Involvement of market channel partners: level of demonstrated interest (advances, pre-sales, licences) ▪ Level of long lasting viability or continuity. Applications should articulate on what basis they will continue (if applicable) after the completion of the project 	15%

Appendix A

“Ancillary Rights” means:

- (a) the Format Rights; and
- (b) the right to produce and exploit any audio-visual, computer-generated, electronic or mechanical work based on or derived from or inspired by the Project excluding video discs (including DVDs) and any other devices for reproducing visual images and sounds which may be played back by the use of playback device and intended for sale or hire to the public for home use; and
- (c) all merchandising, stage, music and sound-track rights in relation to the Project.

“Net Revenue” means world-wide gross revenue generated by the exploitation of the Ancillary Rights for the Project less any commissions, fees and expenses (approved by CMF and NZ On Air). All deductions must be reasonable, actual and verifiable.