



CANADA-NEW ZEALAND DIGITAL MEDIA FUND

GUIDELINES 2015-2016

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.

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.

The combined total budget for the CNZDMF will be approximately CDN \$1,000,000, with each of CMF and NZ On Air contributing \$500,000 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 revenues generated by the exploitation of Ancillary Rights (as defined in Appendix A).

The CNZDMF team will facilitate introductions between Canadian and New Zealand producers and digital media agencies through collation and sharing of contact details for interested companies or producers, and working with local teams to connect with potential production partners if required. Producers who wish to be a part of this contact network should [follow this link](#) to create their profile online. For further information about the program please contact:

- For New Zealand producers: Brenda Leeuwenberg at brenda@nzonair.govt.nz
- For Canadian producers: Caroline Chopra at caroline.chopra@telefilm.ca

Project Eligibility

Eligible projects must:

- 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;
- Be developed on an appropriate platform for the content and audience involved;
- 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; and

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 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) The project could be identified with either of the existing CMF streams: Convergent or Experimental.
- c) Canadian applicants must meet requirements set out in section 3.1 of the CMF's 2015-2016 Performance Envelope Guidelines or the CMF's 2015-2016 Experimental Stream Guidelines. Section 1 of these Guidelines also applies to projects submitted to this program.
- d) The project has not already received CMF production funding from the CMF in a prior CMF fiscal year.
- e) The CMF and NZ On Air will be entitled to receive 20% of the net revenues (10% each) derived from Ancillary Rights in perpetuity.
- f) The share of ownership of copyright of each co-producer should be proportionate to each country's contribution to the project.
- g) Each co-producer will ensure the project complies with general funding criteria from the funding entity of their respective country.

Key Dates:

Funding will be awarded to eligible projects in accordance with the following application process:

1. STAGE ONE - September 21, 2015: Call for ideas

Up to 6 projects will be selected from this stage for further consideration for funding and will be invited to submit full proposals to Stage Two.

Project selection will be made by representatives of NZ On Air and CMF.

Required documents and evaluation criteria for Stage One are outlined below.

Deadline for submission: **November 17, 2015**

2. **STAGE TWO – December 9, 2015:** Request for proposals
Requests for a full proposal will be sent to shortlisted applicants selected from Stage One.
Full proposals will be assessed by representatives of NZ On Air and CMF according to the assessment grid below.

Deadline for submission: **February 15, 2016**

3. **STAGE THREE - March 7, 2016:** Successful applicants notified. Up to 3 projects will be selected. Only projects selected for Stage Three will receive funding.

Submission to Stage One: The Idea

A 3-5 page response that includes the following:

- An overview of the idea and the platform(s) it would be available on
- A paragraph about why the project should be selected
- A description of the target audience and relevance of the project to this audience
- How the project will be promoted and marketed
- A rough budget outline and financial structure, including the % split between NZ and Canada (budget must be submitted in both currencies)
- A short deal memo (draft) between producers presenting an overview of how the process of working with teams in both countries will practically work
- A summary of key personnel for the project from each country and their relevant experience
- An indication of likely sources of additional funding

Evaluation criteria

Stage One: Assessment of Ideas

Initial idea submissions will be assessed according to the following:

- Innovation and concept – overall appeal of the idea and level of interactivity and innovation.
- Budget, team and partners – realistic budget assessment, experienced team, likelihood of additional funding
- Audience – identification and understanding of target audience and the benefit to them of the project
- Distribution and promotion – inclusion of realistic ideas for promotion and marketing, awareness of distribution options

Assessments will be made by representatives of NZ On Air and the CMF. A shortlist of no more than six applicants will be selected to progress through to Stage Two.

Stage Two: Assessment of final proposals

Those applicants who are selected from stage one will be invited to submit more extensive proposals. Full proposals will be evaluated according to the following evaluation grid.

Assessment Criteria	Weight
Innovation and advancement <ul style="list-style-type: none"> Overall appeal of the project Originality/innovation in the content and form User interactivity and control Sophistication of features Potential for legacy to the industry 	25%
Community / Audience <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 dialogue or develops a community around a concept 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%
Team Studio <ul style="list-style-type: none"> Experience and achievements of the studio(s) or digital media agencies involved Staff <ul style="list-style-type: none"> Experience and achievements of key team members Collaboration <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%
Project plan and budget <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%
Distribution strategy <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) 	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.