



APTN PROGRAMMING REQUEST FOR PROPOSALS FOR LICENSING

January 14, 2022 (*Revised April 20th*)

General Entertainment Programming – Series 2021-2022

Deadline for submissions: This submission will stay open until depletion of funds

APTN is sharing our Peoples' journey, celebrating our cultures, inspiring our children and honouring the wisdom of our Elders.

Introduction

This document constitutes a “Request for Proposals” (RFP) by APTN for licensing. APTN is seeking proposals for efficiently produced, innovative content that is ineligible for CMF PE or the CMF Indigenous Program. General Entertainment proposals should feature on-screen talent with bold, authentic personalities that audiences will love to watch.

Some examples of the categories of content we are looking for, although this list is not exclusive of categories that do not appear here, are:

Instructional Programming aimed at Indigenous Language Reclamation:

This series should have a compelling, knowledgeable host, and focus on progressive, gradual language learning for beginners.

Talk/debate shows

Indigenous personalities exchanging ideas in a fun, ferocious and compelling way. Think of your aunts at the dinner table or cruising around town. No holds barred, full of fun, laughter, and truth. Examples: The View, Comedians in Cars Getting Coffee, 1 Girl 5 Gays

Competition series

Indigenous people are competitive, from lacrosse and basketball to powwow dancing, sled racing, and ice fishing. Follow existing competitions or create something new. We love to see people win (and lose)

Examples: We are Champions, Cash Cab, Call Me Mother

- Prizes (if applicable) must come from the producer or sponsors and not be generated by APTN.

Social media content compilations/repacks:

Shows that use videos sourced from social media and viewers as a primary or secondary source of entertainment within the show.

- Examples: Fail Army, The Soup

Lifestyle “transformation” shows

Series that feature Indigenous people getting a “glow-up” that has a positive impact on all aspects of their lives.

- Queer Eye, Tidying Up, What not to Wear



The series format will consist of nine (9) to thirteen (13) episodes, twenty-two minutes (22) in length, suitable for a general audience that feature Indigenous culture in either English, French or in an Indigenous language.

These productions must be produced and delivered within ten (10) months of securing a fully executed production license agreement with APTN.

APTN will not contribute any additional funds from its commissioning budgets or Canada Media Fund Performance Envelopes.

APTN reserves the right to a world premiere in addition to an unlimited number of plays over a period of five years.

Submission specifics

Please see schedules A, B & C for programming general terms & conditions, eligibility and content priorities. Failure to comply with the conditions set out in these schedules will result in automatic rejection of your proposal.

General Entertainment Series

Language:	Indigenous and/or English/French
Target:	General Audiences
Format:	9 – 13 episodes x 22 minutes
License term:	5 years
APTN Contribution:	\$125,000 - \$150,000

Request for proposals open: January 14, 2022
Deadline for applications: Until depletion of funds

What APTN is looking for:

APTN is looking for bold and unique series ideas. Got an exciting story to tell and a fresh way to tell it? Then we want it. We love complicated and compelling characters (just like you) and we want to watch them stumble and thrive. The environment and setting can be anywhere provided the storyline and production follow Canadian content regulations. If the characters and themes are strong, we want to hear about them!

Audiences love to be introduced to new worlds, and to see familiar worlds presented with a new point of view. The more dangerous and challenging the situations the better, both physically and mentally. There are so many unique, inspiring and compelling Indigenous Peoples across the country, and we want to support you in telling their stories.

We are looking for those special and moving projects with universal themes. Think big characters, personalities and stories, while remembering humour, drama, conflict, and joy. We are very excited to see what you've got.



Programs that receive a licensing fee commitment must complete and deliver their program within 10 months of signing an agreement with APTN, and have interim financing (if applicable) or similar funding arrangements in place.

APTN is unable to confirm at this time when first payment can occur. If a project is recommended for licensing and or development, APTN will contact the producer to discuss potential payment drawdowns.

All payments will be payable in 60 days following receipt and approval of the invoice and deliverables.



APPLICATION FORM

Submission Date: _____

Program Title: _____

Applicant Production Company Name: _____

- Region of Production: Eastern (NB, NL, NS, NU, PE, QC)
 Central (SK, MB, ON, NT)
 Western (AB, BC, YT)

Genre:

- Children & Youth
- Documentary
- Performing Arts
- General Entertainment
- Drama

Target Audience:

- Preschool (0-5 years)
- Children (6 – 12 years)
- Teenagers (13 – 17 years)
- Primary (18 – 34 years)
- Secondary (35+ years)

Broadcast Length

Per

Ep.:

- 30 minutes
- 60 minutes
- 90 minutes
- Other

Form:

- One-off
- Pilot
- Mini-Series # of Episodes:
- Series # of Episodes:

Primary ways the show serves our audiences (choose two)

- Entertain
- Inform/Educate
- Inspire Action
- Celebrate/Revitalize Culture

Short Synopsis: _____



Original Language (select one):

Indigenous

Please specify: _____

Dialect (if applicable)

Please specify: _____

English

French

Versioning (select any that are applicable)

Indigenous

Please specify: _____

Dialect (if applicable)

Please specify: _____

English

French

Closed Captioning is required and must be included in the budget.

Is closed captioning accounted for? No Yes

Descriptive video is required and must be included in the budget. Is descriptive video accounted for?

No Yes

Applicant Information:

Legal Business Name: _____

Address: _____

City, Province: _____

Postal Code: _____

Website: _____

Indigenous Partner/Owner: _____

Title: _____

Phone Number: _____

E-Mail Address: _____

Non-Indigenous Partner/Owner (if applicable): _____

Title: _____

Phone Number: _____

E-Mail Address: _____



Indigenous Declaration:

APTN requires applicants to specify the Indigenous group to which they belong.*

Please indicate which percentage of the Applicant Production Company is Indigenous-owned:

Name of Shareholder	Percentage of ownership	Inuit	First Nations	Métis	Non-Indigenous
		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Total					

* Where the applicant is an individual, an Indigenous individual is defined to include a First Nations, Métis or Inuit individual who resides in Canada. Where the applicant is a production company, an Indigenous production company is defined as a sole proprietorship, a limited company, a co-operative, a partnership or a not-for-profit organization in which Indigenous persons have at least 51% ownership and effective control; or a joint venture consisting of two or more Indigenous businesses or an Indigenous business and a non-Indigenous business, provided that the Indigenous business(es) has at least 51% Indigenous ownership and effective control of the joint venture. APTN requires statistics in these areas for reporting requirements to the Board of Directors. Consistent with our founding objectives, APTN gives preferential treatment to Indigenous individuals and production companies in the selection of production proposals.

Please list key creative and Indigenous community/affiliation:

Title	Name(s)	Gender F/M/X	Inuit	First Nations	Métis	Non-Indigenous
Executive Producer			<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Producer			<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Associate Producer			<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Director			<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Writer			<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Host/Actor			<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Director of Photography			<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Editor			<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Composer			<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Are 40% or more of the key creative roles held by women? Yes or No _____



What aspects of APTN's Programming Mandates are reflected in the proposal?

- Indigenous Context
- Indigenous Director
- Indigenous Producer
- Indigenous Onscreen Talent
- Other (please specify) _____

INDIGENOUS LANGUAGE VERSION:

Please list key creative and Indigenous community/affiliation:

Title	Name(s)	Inuit	First Nations	Métis	Non-Indigenous
Translator/Oral		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Translator/Written		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Finance Structure

Please indicate if financing is committed or pending:

Financing source	Dollar amount expected	Percentage of total budget	Confirmed or pending?
APTN licence			
Other Broadcaster Licence Please Specify: _____			
Federal Tax Credits			
Provincial Tax Credits			
Other Sources Please Specify: _____			
Other Sources Please Specify: _____			
Total budget amount			



Declaration of Related-Party Transactions

During the production titled _____, will the production company _____ perform any transactions (including fees, salary, rental of goods or services, administration fees or miscellaneous expenses) with the following companies and/or individuals?

Type of Related Parties	YES	NO
Parent company	<input type="checkbox"/>	<input type="checkbox"/>
Subsidiary	<input type="checkbox"/>	<input type="checkbox"/>
Companies under common control	<input type="checkbox"/>	<input type="checkbox"/>
Shareholders of parent company	<input type="checkbox"/>	<input type="checkbox"/>
Shareholders of subsidiary	<input type="checkbox"/>	<input type="checkbox"/>
Members of immediate family (husband, wife and children)	<input type="checkbox"/>	<input type="checkbox"/>
Management and/or employees of parent company	<input type="checkbox"/>	<input type="checkbox"/>
Management and/or employees of subsidiary	<input type="checkbox"/>	<input type="checkbox"/>

If you answered yes to one of the questions above, then please complete the table hereunder:

Name of the Related Company of Individual	Type of Relation	Budget Code	Description	Amount
Total				

Definitions

Related parties exist when one party has the ability to exercise, directly or indirectly, control, joint control or significant influence over the other. Two or more parties are related when they are subject to common control, joint or common significant influence. Related parties also include management and immediate family members.

A related party transaction is a transfer of economic resources or obligations between related parties, or the provision of services by one party to a related party, regardless of whether any consideration is exchanged. The parties to the transaction are related prior to the transaction. When the relationship arises as a result of the transaction, the transaction is not one between related parties.

Control of an enterprise is the continuing power to determine its strategic operating, investing and financing policies without the cooperation of others.

Significant influence over an enterprise is the ability to affect the strategic operating, investing and financing policies of the enterprise.



What to Submit with your Proposal(s) - Checklist of Attached Materials for Production

When submitting ensure that components are organized and numbered in the following order:

- 1. Signed **GENERAL ENTERTAINMENT PROGRAMMING - SERIES 2021-2022: APPLICATION FORM. [APTN Producers](#)**
- 2. Signed **[Proposal Submission Agreement for Producers Form.](#)**
- 3. Completed **Declaration as to Indigenous Descent Form.**
 - **[Individual](#)**
 - **[Company](#)**
- 4. Program format, summary, identify the genre, running time, number of episodes, original language of shooting.
- 5. Treatment (1-5 pages), including, if applicable, episode synopsis, list of shooting locations, list of potential guests, and description of the host/narrator.
- 6. Creative materials (such as storyboards, sketches, photos, DEMO/SIZZLE reel available online via Vimeo or YouTube in support of project, links of Director and/or Producer's previous works).
- 7. Identify your target audience and outline the program's relevance and appeal to APTN's audience. Highlight how your project achieves some of our objectives to: Entertain, Inform/Educate, Celebrate/Revitalize Culture, and Inspire Action.
- 8. Proposed production schedule, including start of principal photography, rough cut delivery, fine cut delivery and master delivery for each episode and target dates for confirmation of funding, completion of production and proposed broadcast.
- 9. Finance plan if confirmed sources are in place, include letters confirming financial commitments.
- 10. Dated and signed complete budget.
- 11. Cashflow statement. All payments will be payable in 60 days following receipt and approval of deliverables and invoice.
- 12. Description of interim financing.
- 13. Detailed calculation for Federal and Provincial tax credit.
- 14. Corporate information (including past production experience/broadcasting credits). APTN will not consider licencing proposals submitted by individuals or companies that do not have relevant production experience.
- 15. Incorporation documents for all Producer(s), Production Companies and Parent Company(ies), wholly-owned subsidiaries where relevant or other involved corporate entities that have a substantial involvement in the production, as applicable.
- 16. Shareholder register and ownership share.
- 17. List and resumes of key creative personnel/principal crew members.



- 18. Complete Chain of Title identifying the following:
 - Writer's agreements, option/purchase agreements, transfer of rights agreements and all other agreements demonstrating that the producer(s) holds the rights to the following:
 - The creative material and concept.
 - The rights to produce, distribute and exploit the project.

I certify that THIS APPLICATION FORM and deliverables listed in the checklist are complete and all the information provided is truthful and accurate and that no material fact has been omitted. By signing below, I also certify that I have read and will abide by [ON-SCREEN PROTOCOLS & PATHWAYS](#)

Signature:

Name:

Date:



Where to Submit Proposals

Proposals must be submitted in PDF format with each component organized and numbered individually via the producer's Dropbox (or other online server APTN can access for secure download). Once submitted, please contact your Manager to confirm receipt of the submission.

Western Region (British Columbia, Alberta, Yukon)

Kerry Moraes-Sugiyama, Manager of Programming, Western Region
210 – 1999 Marine Dr.
North Vancouver, BC V7P 3J3
Mobile: 778-988-7286
kerrsugiyama@aptn.ca

Central Region (Saskatchewan, Manitoba, Ontario, Northwest Territories)

Nadia Burnstick, Manager of Programming, Central Region
339 Portage Ave.
Winnipeg, MB R3B 2C3
Mobile: 204-880-2740
ngaudet@aptn.ca

Eastern Region (Quebec, Maritimes, Newfoundland and Labrador, Nunavut and Nunavik Independent Producers)

Sylvain Levesque, Manager of Programming, Eastern Region
1819 René-Lévesque W., Suite 300
Montréal, QC H3H 2P5
Mobile: 514.863.1789
slevesque@aptn.ca



SCHEDULE A

General Terms & Conditions

Applications are not accepted via courier, mail, e-mail or fax.

Failure to provide all documentation will result in automatic rejection of the proposal. Please note that APTN will not return materials so please retain a copy for your files. APTN is not responsible for damaged materials. Submissions received after the deadline will not be accepted or considered.

A committee of APTN Programming Department members will meet to review complete proposals (outside readers may be engaged to review treatments/scripts for complete applications). This process takes anywhere from 6 to 8 weeks. The committee will recommend the selection of a limited number of programs for licencing.

APTN is not obliged to select all proposals that are considered and reserves the right to extend the deadline for proposals or add, delete, and/or change the terms of this RFP and issue corrections and amendments to this document. APTN has made every effort to ensure the completeness and accuracy of the information contained in this document. APTN also reserves the right to contact producers to discuss their proposal and to conduct negotiations with a producer.

EXCEPT as provided in the Proposal Submission Agreement, producers who submit proposals will not acquire any legal or equitable rights or privileges whatsoever until a formal licence agreement is signed with APTN.

APTN requests applicants to voluntarily self-identify. APTN requires statistics in these areas for reporting requirements to the Board of Directors and the CRTC. An Indigenous person is defined to include a First Nations, Inuit or Métis person who resides in Canada.

APTN will contact producers whose programs have been selected and, subject to the satisfaction of certain conditions, will extend an invitation to enter into a formal agreement with APTN.

Please note:

- There are no automatic broadcast licences for programs that are currently in development with APTN. Developed proposals are considered year-round.
- APTN requires E&O insurance for all projects. This must be included in the budget (Five (5) years for all genres).
- Program is to otherwise comply with [APTN Technical Standards](#)



SCHEDULE B

APTN is seeking content that celebrates, challenges, uplifts, educates, and entertains our communities. We want to showcase the most important stories, the most hilarious personalities, the most visionary storytellers in our communities.

We are always open to new types of content, but the below content categories are what we are most commonly looking for. Our largest commissioning category is documentary series, but we are also looking at other formats via development, second window applications, and selected RFPs. By watching APTN and speaking with the Original Programming Managers, producers can get a sense of subjects from the below list that are not being fully explored by our current slate of shows in production. Pitches that can fit in one or more of the following categories may be more competitive, as they can be programmed with a wider variety of our shows.

APTN programming provides a service to our audiences. In order to stand out, new pitches should strongly serve audiences in at least two of the following ways:

- Educate/Inform
- Entertain
- Revitalize/Celebrate Culture
- Inspire Action

Documentary Series

In addition to being exciting shows that we believe will attract our audiences, these shows should:

- Have a clear and unique POV, expressed through shooting style, approach to content, tone, casting, etc.
- Be action-driven. We need to see characters in unique scenarios, doing things that create story.
- Hosts can be present, but they need to be part of the action of the show. Traditional stand-ups should rarely be part of the format.
- Must be CMF-able (IP or PE)
- Must have strong potential for ongoing seasons.

Documentary Series topics & themes include (but not limited to):

- Comedic doc series (or comedic takes on subject matter)
- Food
- Indigenous workplaces
- Indigenous people at play (hobbies, sports, unique passions)
- Supernatural & Spiritual
- Indigenous Histories
- Sports & traditional activities
- Health / Healthy living
- Living/Being on the Land
- Reclamation and community
- Sex & relationships
- BIPOC & LGBTQ+
- Arts
- Politics/activism



Indigenous Language education

- Indigenous language education pitches arrive primarily via RFP.

Drama

- Unless part of an RFP, Drama pitches arrive via development or a second window application.

Scripted Comedy

- Unless part of an RFP, Comedy pitches arrive via development or a second window application.

Kids

- Unless part of an RFP, Kids shows arrive via development or a second window application.

Talk/Current events

- Unless part of an RFP, Talk/current events pitches arrive via development or a second window application.



SCHEDULE C

Eligibility and Evaluation of Proposals

Eligibility Guidelines

In order for proposals to be eligible for consideration the following conditions must be met:

- 1) Program selection must be of interest to a national Indigenous audience.
- 2) The producer must:
 - a) be an Indigenous Person, if an individual, which is defined to include a First Nations, Métis or Inuit individual who resides in Canada;
 - b) be an Indigenous Production Company, which is defined to include:
 - A sole proprietorship, a limited company, a co-operative, a partnership or a not-for-profit organization in which Indigenous Persons have at least **fifty-one (51%) percent ownership and control; or**
 - c) have submitted a proposal that otherwise qualifies for funding or licensing under the APTN Licensing and Acquisitions Policy.
- 3) The production company must be in compliance, and not in default, with any previous contract(s) with APTN. In the event of a coproduction or new company established between two or more existing companies, all companies must be in compliance with any previous contract(s) with APTN. APTN reserves the right not to review proposals from any company involved in a project that does not meet this requirement.
- 4) APTN requires programs in Indigenous languages to be subtitled in either French or English.
- 5) APTN requires closed captioning for the hearing impaired on all English and French programs, as well as described video for programming drawn from the following CRTC program categories: 2(b) long form doc; 7 drama and comedy; 9 variety; 11(a) general entertainment & human interest; 11(b) reality TV, and/or may be programming targeting children.
- 6) All projects accessing CMF funding will require an ISAN number.
- 7) APTN will not licence proposals submitted by individuals or companies that do not have relevant production experience.
- 8) For any licenced program APTN will require a [CRTC Certificate of Canadian Program Certification](#) (no CAVCO number) for all programs over 5 minutes in duration. The program must satisfy all Canadian content requirements of the CRTC. APTN will require a Canadian content certificate from the CRTC for the original language version of the program, as well as separate CRTC Canadian content certificate(s) for the Indigenous language version and/or any other official language version (which certificate should allow for additional 25%-time credit from the CRTC for programs dubbed in Canada).

Evaluation Criteria

Notes:

Among various criteria, proposals are rated upon (but not limited to) the following conditions:



- APTN requires that ALL PROGRAMS be delivered in the form of digital files.
- Canadian source (please note that for any licensed program APTN will require a [CRTC Certificate of Canadian Program Certification](#) (no CAVCO) for all programs over 5 minutes in duration)
- Creative content including originality, production value, track record of creative team
- Level of Indigenous participation:
 - Executive Producer, Producer, Showrunner, Director, Principal Writer
 - Crew
 - Talent
- Indigenous mentorship/training commitments
- Number and value of licenses previously granted
- Secured funding
- Shelf life
- APTN window
- Production schedule (target availability for broadcast)
- Primary and Secondary Audience
 - National
 - Regional
- Provide DM component if applicable

Proposals are evaluated on many criteria, including the vision of APTN; our desire to attract and engage our audience; the terms of our license with the CRTC; the finite financial resources of the network; the quality of the proposal; and the credentials of the production team.

APTN receives more than 250 project proposals each year and is only able to proceed with a small number of these. A rejection of your proposal is not always a creative judgment on your work but merely a reflection of how much we can commit to at any given time.