



## **APTN PROGRAMMING REQUEST FOR PROPOSALS FOR LICENSING**

**November 15<sup>th</sup>, 2023**

**Indigenous Language Programming – 2024**

**Deadline for submissions: February 10th, 2024 by 5:00 pm PT/CT/ET**

*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 licencing. This RFP is limited to:

- Indigenous Language programs (see eligible genres under Submission Specifics)
- Project proposals which will be submitted to the 2024-2025 Indigenous Program (IP) of the Canada Media Fund (CMF).

Although the CMF has yet to release their guidelines for their 2024-2025 fiscal, APTN will operate on the assumption that there will be **one IP Fund deadline**.

- Although APTN will consider proposals with only Indigenous languages, preference may be given to programs that plan to be versioned in either English or French and additional Indigenous languages as well.
- APTN recognizes the CMF's decision to support a shift towards equal representation of gender in Canada's screen-based industries. The CMF's goal is to increase the amount of women-led productions, and are encouraging projects to add women to the enumerated cumulative Producer, Director and Writer positions to attain 40% of total number of positions held by women.



### **Submission specifics**

Please see schedules B, C & D 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.

Note: All language versions **must be delivered at the same time** in order to launch within the completion period.

### **Children & Youth Series and Documentary Series (Indigenous Language(s) with an English and/or French version)**

#### **Children & Youth Series**

**Language:** Indigenous and English/French

**Target Audience:** 2-5 years, 6-8,

**13 x 30 minutes**

**Budget Range TV: \$800,000 - \$1,200,000**

*All Children & Youth proposals must contain a DM Component, and should have a language education focus.*

#### **Documentary Series**

**Language:** Indigenous and English/French

**Target Audiences:** 20-34, 35-49

**13 x 30 minutes**

**Budget Range TV: \$800,000 - \$1,400,000**

Request for proposals open: November 15<sup>th</sup>, 2023

Deadline for applications: February 10<sup>th</sup>, 2024 by 5:00 pm **PT/CT/ET**

Decisions to Producers: April 2024



### **What APTN is looking for:**

APTN is looking for bold and unique series ideas. We love complicated and compelling characters (just like you) and we want to watch them stumble and thrive.

Audiences love to see people pushed to their limits and striving to succeed, 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 projects with universal themes that speak to our current moment in time. Think big characters, personalities and stories, while remembering humour, drama, conflict, and joy.

Key areas for documentary series are Indigenous points of view on: Food, History, Nature & wildlife, land-based culture and survival, spiritual cultural practices, supernatural worlds, Indigenous people at work & play.

### **Please Note:**

- Producers must deliver **ALL** versions of the program simultaneously (Indigenous and French/English), and all versions must include described video (in English or French, as applicable):
  - the Indigenous language version(s) must be subtitled in either French or English; any English or French language segments in the Indigenous language version are to be translated and delivered with Indigenous language voice over. Subtitles must be delivered in separate files. **DO NOT BURN-IN SUBTITLES.** Please visit the APTN Program Delivery Technical Specifications for more information.
  - the French or English version must be closed captioned.
- In accordance with the CMF 2023-2024 Indigenous Language guidelines, “if applicable, Eligible DM Costs must be submitted as line item 85 within the Television Component’s application budget and, along with the TV Component’s Eligible Costs, will be treated as one set of Eligible Costs.”
- In accordance with the CMF 2023-2024 Indigenous Language guidelines, “on average, at least 20% of the original Indigenous version of the Television Component’s on-screen dialogue and/or narration must have been originally shot in an Indigenous language”.
- Producers must ensure that they have sufficient voice talent for the Indigenous language version to provide a distinct voice to each subject (ie: actors, narrators, interview subjects). Producers should cast voices that reflect the gender identity and age of the original speaker.

Programs that receive a licence fee commitment must commence principal photography before **June 30, 2025**, and have interim financing or similar funding arrangements in place. Productions with shorter timelines may be given priority.



APTN is unable to confirm at this time when first payment can occur. If a project is recommended for licencing, APTN will contact the producer to discuss potential payment drawdowns. APTN strongly suggests that producers forecast and budget for interim financing for a minimum period of 12 months.

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

## APTN INDIGENOUS LANGUAGE PROGRAMMING – 2024 APPLICATION FORM

Submission Date: \_\_\_\_\_

Program Title: \_\_\_\_\_

Window Offered to APTN: ☐ First ☐ Second

If second window, what is the length of the holdback from the 1<sup>st</sup> window broadcaster?

\_\_\_\_\_

Applicant Production Company Name: \_\_\_\_\_

Province(s) of Production Company(ies)

☐ Eastern (NB, NL, NS, NU, PE, QC)

☐ Central (SK, MB, ON, NT)

☐ Western (AB, BC, YT)

Season: \_\_\_\_\_

Episode #: \_\_\_\_\_ to \_\_\_\_\_

Genre:	<input type="checkbox"/> Children & Youth	Target Audience:	<input type="checkbox"/> 0 - 5 years
	<input type="checkbox"/> Documentary		<input type="checkbox"/> 6 – 12 years
	<input type="checkbox"/> Feature-length film (drama or doc)		<input type="checkbox"/> 13 – 17 years
	<input type="checkbox"/> Scripted series		<input type="checkbox"/> 18 – 34 years
			<input type="checkbox"/> 35+ years



Broadcast Length Per Ep.:	<input type="checkbox"/> 22 minutes	Format:	
	<input type="checkbox"/> 44 minutes		<input type="checkbox"/> Series # of Episodes:
	<input type="checkbox"/> 88 minutes		

Short Synopsis (260 characters max):

---

---

---

Original Language:

☐ Indigenous - Please specify: \_\_\_\_\_

☐ Indigenous language 2 (if applicable) Please specify: \_\_\_\_\_

Versioning: ☐ 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

Promotional material is required and must be included in the budget. Are promotional materials accounted for (amount in budget line item 70.00)? ☐ No ☐ Yes

Versioning is required and must be included in the budget. Is versioning accounted for (line item 68.02)?

☐ No ☐ Yes

A digital media component is recommended and must be included in the budget. Is there a digital media component (eligible costs for any DM component are to be included in the TV component's budget at line item 85.00)? ☐ No ☐ Yes

*Please note:* All budgets for IP series must include costs for a set visit (2 full days on set) from an APTN executive.

**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:**

APTAN 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 below:**

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

Are 50% of the key creative roles held by women, non-binary or trans people? Yes or No

\_\_\_\_\_



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

- ☐ Indigenous Context
  - ☐ Indigenous Director
  - ☐ Indigenous Producer
  - ☐ Indigenous Talent
  - ☐ Indigenous below the line creative leads (please specify)
- 

### **Finance Structure**

Please indicate if financing is committed or pending:

<b>Financing source</b>	<b>Dollar amount Requested</b>	<b>Percentage of total budget</b>	<b>Confirmed or pending?</b>
<b>APTN licence</b>			
CMF Indigenous Program			
CMF - English Performance Envelope			
CMF - French Performance Envelope			
Other Broadcaster Licence Please Specify: <hr/>			
Federal Tax Credits			
Provincial Tax Credits			
Other Sources Please Specify: <hr/>			
Other Sources Please Specify: <hr/>			
Other Sources Please Specify: <hr/>			
Other Sources Please Specify: <hr/>			
<b>Total budget amount</b>			



### **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
<b>Total</b>				

### **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:, as individual documents, in one complete package:*

- ☐ 1. Signed **INDIGENOUS LANGUAGE PROGRAMMING – 2024: Application Form**
- ☐ 2. Signed [Proposal Submission Agreement for Producers Form.](#)
- ☐ 3. Completed [Declaration as to Indigenous Descent Form.](#)  
[Individual](#)  
[Company](#)
- ☐ 4. Pitch deck including (but not limited to):
  - Program format
  - One liner (120 characters max) Short (260 characters max) and long synopsis (4000 characters max)
  - Key details: genre, running time, number of episodes, original language of shooting
  - An overview of how the story is structured, how it will be told, its focus, and how it will be treated in its visual and audio presentation. An understanding of what drives the team to tell this story, and how they are connected to it.
  - Treatment (5 to 15 pages), including, as applicable, detailed episode synopses/outlines, shooting locations, list of potential guests, and description of the host/narrator.
  - 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)
  - 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.
- ☐ 5. Proposed [production schedule, including the following:](#)
  - Pre-production start and completion dates
  - Date for commencement of principal photography
  - Production start and completion dates
  - Post-production start and completion dates
  - Date that rough cuts are to be delivered by
  - Date that fine cuts are to be delivered by
  - Date for final delivery of master(s):
  - List ALL province(s) and/or territory(ies) filming will take place

- ☐ 6. Finance Plan. If confirmed sources are in place, include letters confirming financial commitments. "Confirmed" commitments that do not have support documents will be considered unconfirmed.
- ☐ 7. Dated and signed complete budget.
- ☐ 8. Cashflow statement. All payments will be payable in 60 days following receipt and approval of deliverables and invoice.
- ☐ 9. Description of interim financing, if applicable.
- ☐ 10. Detailed calculation for Federal and Provincial tax credit.
- ☐ 11. 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.
- ☐ 12. 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.
- ☐ 13. Shareholder register and ownership share.
- ☐ 14. List of key creative personnel/principal crew members with resumes attached, including Indigenous language supports, if confirmed.
- ☐ 15. 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.
- ☐ 16. A detailed and comprehensive Indigenous Language plan.
- ☐ 17. Promotional Implementation Delivery Strategy. Please see the [APTN Program Delivery Technical Specifications](#) for details regarding what promotional materials are mandatory and optional to factor in your budget.



### **Where to Submit Proposals**

Proposals must be submitted as a set of individual PDF documents. Each item from the above list should be submitted as an individual PDF via the producer's Dropbox (or other online server APTN can access for secure download) by **February 10th, 2024 by 5:00 pm PT/CT/ET**. We will not accept submissions sent by courier, mail, e-mail or fax.

**PLEASE NOTE: Submissions received after the deadline will not be accepted or considered and incomplete submissions will be automatically declined by APTN.**

### **Executive in Charge of Indigenous Language Production:**

Shelley MacDougall  
[smacdougall@aptn.ca](mailto:smacdougall@aptn.ca)

### **SCHEDULE B**

#### **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 Program Delivery Technical Specifications](#).



## **SCHEDULE C**

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; however, the content categories below 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 Content Executives, 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
- Animals/Wildlife
- Living/Being on the Land



- Reclamation and community
- Sex & relationships
- 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.



## **SCHEDULE D**

### **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. A decline of a proposal is not always a creative judgment on your work but merely based on how much APTN can commit to at any given time.