



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

**January 14, 2022**

**FEATURE DOC RFP 2021-2022**

**Deadline for submissions: Submissions will stay open until funds depleted**

*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. This RFP is limited to:

- Feature-length original documentaries.

### **Submission specifics**

Projects for which principal photography commenced before an APTN decision has been reached on the application will be eligible for consideration, although a smaller license fee may be offered. Applications for productions that have completed principal photography will be expected to be accompanied by a rough cut, and a lower license fee ask, reflective of the funds required for completion.

Please see Application Form along with 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.

### **Feature Length Documentary Licensing**

**1 x 2-hour Feature Documentary (88minutes Total Running Time)**

**English, French and/or Indigenous Language Versions**

Request for proposals open: January 14, 2022

Deadline for applications: Submissions open until funds are depleted

APTN's license fee: 10% of overall budget, up to \$75,000. In order to meet CMF's eligibility threshold on higher budget films, producers are encouraged to seek out second window broadcast licenses from other entities.



**Please Note:**

In addition to the other eligibility criteria, proposals for Feature-length documentaries are required to have at least one **emerging Indigenous talent** in the position of Writer, Director, Editor, or Director of Photography. In order to be considered “emerging,” the individual must not have a feature film credit in the creative role they are occupying on this project.

Producers are expected to secure other funding commensurate with an independent feature-length documentary budget. Projects with confirmed sources of financing are likely to be more competitive.

The production funding amount is intended as a one-time contribution to the project. **APTN will not contribute any additional funds from its commissioning or development budgets or Canada Media Fund Performance Envelopes.**

APTN reserves the right to a world television or online premiere for the film, on first window license, in addition to an unlimited number of plays over a period of five years.

Please note that, in order to make the films available to the widest audience, APTN will require the films to have closed captioning and described video.

Programs that receive a licensing fee commitment must commence principal photography within 18-24 months of signing an agreement with APTN, and have interim financing 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, 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.



## APPLICATION FORM

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

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

Window Offered to APTN: \_\_\_\_\_

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

Region of Production:  Eastern (NB, NL, NS, NU, PE, QC)

Central (SK, MB, ON, NT)

Western (AB, BC, YT)

Primary ways the film serves APTN 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"/>
<b>Total</b>					

\* 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 group to which they belong:

Title	Name(s)	Emerging? Y/N	Gender F/M/X	Inuit	First Nations	Métis	No Indige
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/Lead 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"/>
Series Creator or Creator				<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Showrunner				<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
				<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 (optional):**

Please list key creative and Indigenous descent: (See "What to submit with your proposal" #19 for reference)

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"/>
Participant (If Applicable)		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Indigenous Graphics Creator		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Host (If Applicable)		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Voice Over Actors (If Applicable)		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Voice Over Actors (If Applicable)		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Voice Over Actors (If Applicable)		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Voice Over Actors (If Applicable)		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Voice Over Actors (If Applicable)		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Other: please specify:		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>



**Indigenous Training Plan:**

Does your project have a training plan to develop the skills of Indigenous team members:  Yes  No

If so, please list the positions and names (if possible) of Indigenous Trainee(s) and Mentor(s):

Title	Name(s)	Trainee or Mentor T/M	Gender F/M/X	Inuit	First Nations	Métis
				<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"/>
				<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"/>

Please list budget items attributable to Indigenous Trainees, Mentors and include number of days budgeted:

Budget Code	Description	Number of Days	Rate	Total Amount
<b>Total Training Budget</b>				



**Finance Structure**

Please indicate if financing is confirmed or pending:

<b>Financing source</b>	<b>Dollar amount expected</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: _____			
Federal Tax Credits			
Provincial Tax Credits			
Other Sources Please Specify: _____			
Other Sources Please Specify: _____			
Other Sources Please Specify: _____			
Other Sources Please Specify: _____			
<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.

---

**Checklist of Attached Materials for Production**

*When submitting ensure that components are organized and numbered, as individual documents, in the following order:*

- 1. Signed **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):
  - Short and long synopsis
  - 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, 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)
  - Descriptions of key characters and subjects, including your level of access and participation from those subjects.
- 5. Identify your target audience. Outline the program's relevance and appeal to APTN's audiences. Highlight how your film will achieve some of our objectives to: Entertain, Inform/Educate, Celebrate/Revitalize Culture, and Inspire Action.
- 6. Proposed production schedule, including start of principal photography, rough cut delivery, fine cut delivery and master delivery as well as target dates for confirmation of funding, completion of production and proposed broadcast.
- 7. Finance Plan (must note confirmed and unconfirmed sources of financing.) If confirmed sources are in place, include letters confirming financial commitments.
- 8. Dated and signed complete budget.
- 9. Cashflow statement. All payments will be payable in 60 days following receipt and approval of deliverables and invoice.
- 10. Description of interim financing.
- 11. Detailed calculation for Federal and Provincial tax credit.
- 12. 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.



- 13. 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.
- 14. Shareholder register and ownership share.
- 15. List and resumes of key creative personnel/principal crew members
- 16. Complete Chain of Title identifying the following:
  - o 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:
    - o The creative material and concept.
    - o The rights to produce, distribute and exploit the project.
- 17. A detailed and comprehensive training plan for Indigenous personnel clearly outlining the professional and mentorship components as well as the expected outcomes for these individuals.
- 18. 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. [APTN Technical Standards](#)
- 19. List and resumes of the following working on the Indigenous language version: Translator/Oral, Translator/Written, Participant (if applicable), Indigenous Graphics Creator for Open and Close credits, titles, graphics, Host (if applicable) and Voice over Actor(s) (if applicable)

**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 via the producer's Dropbox folder (or other online server APTN can access for secure download.) Once submitted, please contact your region's Manager to confirm receipt of the submission.

We will not accept submissions sent by courier, mail, e-mail or fax. Submissions received after the deadline will not be accepted or considered and incomplete submissions will be automatically declined by APTN.

#### **Western Region (British Columbia, Alberta, Yukon)**

Kerry Moraes-Sugiyama, Manager of Original Programming, Western Region  
210 – 1999 Marine Dr.  
North Vancouver, BC V7P 3J3  
Mobile: 778-988-7286/  
E-mail : [kerrsuqiyama@aptn.ca](mailto:kerrsuqiyama@aptn.ca)

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

Nadia Burnstick, Manager of Original Programming, Central Region  
339 Portage Ave.  
Winnipeg, MB R3B 2C3  
Mobile: 204-880-2740  
E-mail : [ngaudet@aptn.ca](mailto:ngaudet@aptn.ca)

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

Sylvain Levesque, Manager of Original Programming, Eastern Region  
1819 René-Lévesque Boulevard W., Suite 300  
Montréal, QC H3H 2P5  
Mobile: 514.863.1789  
E-mail : [slevesque@aptn.ca](mailto:slevesque@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 licensing.

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. Projects developed by APTN 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 C**

### **What We're Looking For**

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

#### 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.

#### Indigenous Language education

- Indigenous language education pitches arrive primarily via RFP.



## 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; or
  - b) be an Indigenous Production Company, which is defined to include:
    - A Canadian production company that is owned **no less than 51% by one or more Indigenous persons.**
  - 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 will require 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) 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

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.