



International Digital Media Co-Production

A GUIDE FOR CANADIAN COMPANIES



interactive **ontario**

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INTRODUCTION

Canada's digital media sector has achieved worldwide acclaim and sales for its remarkable companies, products and talent. The sector consists of Canadian companies that create digital media content and experiences that range across platforms: from mobile devices, to computers, to television screens. While companies tend to cluster in Ontario, Quebec and BC, there are over fifteen hundred Canadian companies active in interactive digital media production across the country, generating approximately \$3.8 billion in revenues and creating about 26,700 Full-Time Equivalent jobs ¹.

To ensure Canada's interactive digital media sector continues to thrive, companies must capitalize on international business opportunities afforded by co-productions and co-ventures. Co-production attracts foreign investment to Canada further developing our infrastructure and increasing production capacity, creating jobs, showcasing Canadian content abroad and increasing Canada's international competitiveness. As will be demonstrated in this Guide, co-production offers many other advantages to Canadian companies that support their economic growth.

Interactive Ontario ("IO") commissioned this Guide to help interactive digital media and cross platform producers gain a better understanding of international digital media co-production, with an initial focus on France, Germany, the United Kingdom, Australia and New Zealand. Those countries were selected on the basis that they are frequent collaborators with Canada in digital media co-production. The Ontario Media Development Corporation, Bell Fund and the Canada Media Fund funded the study. IO engaged Kelly Lynne Ashton (see Schedule "A" for her biography) as the Consultant to conduct the research and prepare this Guide.



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¹ 2012 Canadian Interactive Industry Profile, Canadian Interactive Alliance, pg. 11
http://ciaic.files.wordpress.com/2012/11/ciip-report-_english-r5-final.pdf

INTRODUCTION



IO intends this Guide to be of value to producers who are contemplating pursuing international opportunities for producing interactive digital media projects. The experiences of producers who have both successfully and unsuccessfully pursued international collaborations are presented to provide producers who are considering international co-production with some guidance on why they might want to enter into a co-production, what the challenges are, how to structure their deals, what sources of international funding may be available and how to meet potential partners. While not enough producers have experience with digital media co-production to be able to identify statistically valid trends, the anecdotal evidence should still prove useful. The second section, the Detailed Country Information, provides producers with country-specific information on where to start looking for partners, what funding might be available and what issues there might be with a co-production with that country.

Methodology

The Consultant conducted a review of publicly available information on the target countries including major stakeholders, funding available and opportunities to meet potential partners. The Consultant then interviewed Canadian stakeholders such as interactive digital media producers, funders and non-Canadian producers who have worked with Canadians or have substantial experience in the co-production market. A complete list of those interviewed is attached as Schedule "B". The results of the interviews are presented in the body of the Guide in summary form and with references to specific producers and projects to illustrate a finding. Descriptions of each project referenced in the Guide are set out in Schedule "C".

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WHAT IS A CO-PRODUCTION ?

There are signed treaties between the Government of Canada and the governments of more than 50 countries covering the co-production of film and television². The existing official co-production treaties do not contemplate interactive digital media or convergent media. The policy goal of the treaties is to encourage Canadian companies to find foreign financing for their projects and to make it easier to sell into foreign markets. These treaties identify the requirements for companies from two (or more) countries to work together so that the resulting project is considered a domestic project for each country. The requirements cover topics such as minimum ownership, minimum financial participation, location of shooting, citizenship of key creatives and split of distribution rights. When recognized as a domestic project, the co-production can qualify for domestic funding in each country as well as any domestic quotas on television screens or in theatres. The treaties, their underlying policies and their administration are generally called the 'treaty co-production framework'.

When a producer from Canada wants to co-produce a digital media or convergent media project with a producer from another country there are no treaty rules to help the project qualify as domestic in both countries as there are in film and television. As such, producers are often forced to create a business structure where the producers do not share responsibility for project or ownership. After many interviews with producers it was determined that this study needed to take a very broad interpretation of 'co-production' in order to accommodate the business creativity of the international digital media production community. The Guide has identified five main forms of 'co-production' or collaboration between international partners, which are described in more detail below on pages 23 to 27:

1. a 'true' co-production
2. a split of responsibilities between partners
3. collaboration with a broadcaster
4. service work
5. financing from an international non-governmental organization (NGO)

Producers interviewed covered the range of international collaboration and not just what are generally considered co-production.

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2 For more information please see the Canadian Heritage website on Audiovisual Treaty Co-Production <http://www.pch.gc.ca/eng/1358521061176>

WHAT IS A CO-PRODUCTION ?

Digital Media Co-production Framework

Though digital media co-productions are outside the official treaty co-production framework, in October 2013 various Canadian funding agencies released a Working Framework for Digital Media Co-Production³ to facilitate digital media co-productions being eligible for their programs. The Bell Fund, The Canada Media Fund, the Independent Production Fund, the Québecor Fund and the Shaw Rocket Fund all agreed on definitions, eligibility and minimum Canadian participation. The administrators of these funds agreed to work together to facilitate eligibility when a project applied to multiple funds. This Digital Media co-production framework makes it much easier for non-Canadians to work with Canadians as the rules are clear. In particular, not less than 75% of the financial contribution from Canada must be spent in Canada or on Canadians. This restriction is intended to prevent abuse of the funds available for digital media in Canada by non-Canadians.

The Canada Media Fund has taken further steps to encourage interactive digital media co-production by introducing their Digital Media Co-Production Incentive program, which was piloted in fiscal 2013-14. For the 2014-2015 fiscal year, the program was revised to include a requirement for broadcaster financing for Convergent co-productions. It was also broadened with the addition of the Digital Media Co-Development Incentive Program. Fully financed projects can apply for an Incentive under either the Convergent program or the Experimental program.

UNITED KINGDOM ●

● GERMANY

FRANCE ●

³ <http://www.cmf-fmc.ca/documents/files/programs/2013-14/apps/cnv/dm-int-co-pro-framework.pdf>

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The CMF has also entered into an agreement with RioFilme in Brazil to jointly fund co development of convergent projects to be produced by Canadian and Brazilian producers. The CMF is actively pursuing agreements with other countries that, depending on the negotiations, could fund production and/or development of convergent or standalone digital projects. This strategy is part of the CMF's mandate to support Canadian companies exploiting global digital markets.

It should be noted that in 2011 the federal government introduced Canada's Policy on Audio-Visual Treaty Coproduction⁴ , pursuant to which it started to update and rationalize its treaties, which had been developed over the last 50 years in a more ad hoc fashion. The policy includes a negotiation protocol and model treaty that will be the basis of negotiations. As part of that process, the Department of Canadian Heritage has started renegotiating treaties with Australia, New Zealand and three other countries not part of this study. It is possible that with these new treaties the parties could agree on a definition of audio-visual production that would be broad enough to encompass digital media co-production or at least cross-platform co-production. As those negotiations have just started and co-production treaty agreements generally take several years to negotiate, we will not know the outcome for a year or more but it will be an interesting development that should be monitored.



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4 <http://www.pch.gc.ca/eng/1358536760805/1358536899440>

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Linear Video

According to the Department of Canadian Heritage, it is also possible for linear video that is only distributed online to be covered by the existing treaty co-production framework under certain circumstances. The definitions of audio-visual in most of the treaty agreements are so broad that they could cover web series and webdocs but the governing authority (Telefilm in Canada) in each country would have to agree to that interpretation, in which case there would then be an interpretation note added to the treaty. According to Canadian Heritage this question rarely comes up. It could be that most web series and webdocs are too low budget to warrant exploring treaty co-production, but it may also be that producers are unaware that there is an option to ask for this interpretation clarification. Alex Sangston of Screen Australia, who is responsible for certification of co-productions for Australia, suggested that cross-platform producers who do not come from a television background are not familiar with the co-production model so do not know to either pursue it or ask for the broader interpretation.

However, inclusion in the treaty co-production framework is only the first step in a digital media co-production being recognized for domestic funding agencies. Even with this, each country's domestic digital media funding guidelines would also then need to contemplate the eligibility of a treaty co-production. Funding agencies in most jurisdictions have a great deal of experience in accommodating film and television treaty co-productions but generally do not specifically provide for digital media co-production.

Standalone digital media

In the meantime, standalone digital media is clearly outside the treaty co-production framework. However, convergent properties are both inside and outside the framework. If a property has a television series, for example, and a distinct web series or game extension of the television series, then generally the television property can be a co-production under the treaty framework but the digital component is outside the framework. Where things become

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more complicated is when a producer's property is a truly convergent one – sometimes referred to as transmedia – where the property contains content over several integrated platforms, one of which is film or television. In that case, producers are often required to artificially divide their property into television and digital components so that at least the television component can fit under the co-production treaty framework and qualify as domestic in both countries. The co-production treaty framework is therefore relevant to members of the interactive digital media sector even if the definition of audio-visual production is not expanded to include digital media.

There are a few other definitions that should be discussed at this point. The subject of the report is 'interactive digital media'. For the purposes of this Guide, we have taken an expansive view of this definition to include web series, web sites, web and mobile gaming and console gaming in fiction and non-fiction genres (i.e. dramas including comedy, documentary and children's). There are few resources and little focus internationally on console gaming due to the dominance of the market by a few large multinational corporations, however where resources and experiences were found they are mentioned here. The focus of the report however is more on the other forms of digital media.

The terms used in different jurisdictions are a significant hurdle in the co-production world. In Canada, under the influence of the Canada Media Fund's terminology, producers tend to refer to projects as being 'convergent' or 'standalone' digital media. France seems to prefer 'transmedia' but often uses the term to refer to any property that has content on multiple platforms. Care should be taken to understand the terminology being used before beginning discussions.

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WHY CHOOSE A CO-PRODUCTION ?

There are a few reasons why Canadian convergent and digital media producers pursue co-productions and most producers have more than one of these goals in mind when they pursue co-production.

Scope of Project

If the project is large in scope and budget then the producer may not have been able to fund the project solely using Canadian sources of funding. According to Sherri Hills, Xenophile’s “Time Tremors⁵” is an example of this situation, with a budget of over \$1 million for various interactive components and a television pilot. Josette Normandeau of Ideacom shared that their project “Apocalypse: World War One” is huge in scope and subject matter as well as budget (over \$10 million) with a multiplatform roll out of content over four years to commemorate the centennial of the start of the war.

Co-productions are often thought of as motivated solely by the attempt to get more financing from the partner country to meet a larger budget. This is often the case but by no means is it the only reason to enter into a co-production. In particular, digital media budgets are usually much smaller than television budgets, so rarely are they big enough to warrant co-production for purely financial reasons.

Financing Gap

In the course of this study, several Canadian producers noted that documentaries are becoming more and more difficult to finance in Canada and that one reason for this was that broadcasters appear to be shifting their budgets to lifestyle and reality programming. As a result, Canadian documentary producers advised that they are increasingly looking to the international market and interactive platforms for both financing and audiences. Canadian producers report that foreign broadcasters, particularly in Europe, are still very interested in documentary programming and seem to be much more interested than Canadian broadcasters in commissioning innovative cross platform documentaries.

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5 Descriptions of many of the projects included in this guide are included at Schedule ‘C’.

..... WHY CHOOSE A CO-PRODUCTION ?

Structuring a co-production for a convergent or cross platform project is generally more straightforward than structuring a standalone digital media project. Canadian producers advise that one reason for this is that with a convergent project, the television component can be 'carved off' and will be eligible for domestic financing under the treaty co-production framework. Having the two platforms also offer broadcasters the flexibility to pay more for one platform than another, providing them with flexibility if that is what is required to trigger financing. In Canada, as well as many other jurisdictions, there is more funding available for convergent or cross platform projects than for standalone digital media. As well, broadcaster licence fees are higher for cross platform properties. In the countries examined in this guide, one of the few national funds for standalone digital projects is the Canada Media Fund's Experimental Fund, which can fund up to 75% of the project costs. A co-production is one logical option for funding the other 25% of the project's costs if the project is determined to be eligible for domestic funding in other countries.

Larger Audience

A co-production can automatically increase the potential audience for a project as there is guaranteed distribution in each of the home territories. While revenues from the first release (i.e. licence fees) are in many cases part of the financing, the promotion may lead to greater secondary revenues (second window licensing and merchandising) in the two partner countries. The large guaranteed audience can also be leveraged for further distribution or format deals, as the ratings or traffic patterns from the larger audience are greater evidence of audience success. If a project is not broadcast-related (e.g. "Anna" by KNGFU and Amythos Media of Canada in co-production with Agat Films of France) then the larger audience provides better analytics to help the producers understand what is working and what is not working in the creative, marketing, distribution and business models aspects of the project. Thomas Wallner of DEEP Inc. advised that his decision to agree to work with French/German broadcaster ARTE on "Polar Sea" was not merely financially motivated, as the producer fees in the budget are low. He was also interested in the project as a vehicle for experimenting with technology and to build his relationship with ARTE for future projects.

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If a country is relatively unknown to the Canadian producer, a co-production can mean a partner on the ground in that territory ensuring that there is distribution and a localized version of the property that works for that territory. While videogame companies have been using this model to expand into countries in Asia and particularly China for a few years, a number of Canadian cross platform and standalone digital media producers interviewed have just started exploring this form of co-production for these territories because without a local partner they would have no access to those growing markets. Canadian producers have also identified that some foreign markets can provide inexpensive but highly skilled labour, so partnering with companies from these locations may have multiple benefits.

Missing Resources

Some producers look to a co-producing partner to provide non-financial resources such as talent or skills that the first producer does not have. For example, Mark Bishop of marblemedia advised that his company is interested in partnering with animation companies in other countries because while they have their own interactive department, they do not have an in-house animation department. As animation labour in other countries may be less expensive than in Canada, access to offshore labour can help ensure that Canadian productions remain competitive. Thus, partnering can provide both a cost savings and a way for a Canadian producer to obtain resources they need from a third party in any event.

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Non-Canadian Interest

There are two significant reasons why a non-Canadian producer would want to enter into a co-production with a Canadian partner. Speaking to both Canadian and non-Canadian stakeholders, Canada appears to be known for two things in digital media: funding and creative skills. The Canada Media Fund (CMF), The OMDC's IDM Fund, Bell Fund, Québecor Fund and Shaw Rocket Fund are the main Canadian financing sources but other sources of funding are also available. These include federal and provincial tax credits ⁶, National Film Board (NFB) funding and some investments from broadcasters. Foreign producers advise that foreign companies are very interested in coming to Canada to 'top up' the financing that they are able to source domestically. In fact, [according to the CMF], when the CMF's new Digital Media Co-Production Incentive was launched a lot of the inquiries were from non-Canadians looking for funding rather than Canadians looking to complete their co-production financing. Foreign producers also indicated that there is also a lot of interest in Canadian creative skills. Canadians are known for their creative and design talent with digital media, their experience with cross platform or transmedia and their experience managing teams and working with broadcasters. Producers report that broadcasters in some jurisdictions, France and Germany in particular, are prioritizing digital media and looking to Canadians to fill a skills gap as there are fewer experienced cross platform and digital media producers in Europe. Certain types of labour (for example certain types of computer programming) are less expensive outside Canada than in Canada, but many producers reported that Canada's content, design and producing talent are highly valued regardless of possible higher costs. As a bonus, within and outside Canada there is great respect for the executives who lead the digital media funding agencies. In the opinion of Liz Rosenthal of the UK's Power to the Pixel workshop and market, Canada is lucky to have these executives as they support creativity and innovation on a global scale and work to ensure that Canadians are at the centre of it.

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6 Depending on the project and jurisdiction these tax credits could be for interactive media, linear video or scientific research and experimental development tax credits. Please see each provincial or federal applicable tax credits for details.

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CHALLENGES ASSOCIATED WITH CO-PRODUCTION

Before entering into a co-production arrangement, producers must be aware of the various potential pitfalls and challenges of co-production so that they can try to minimize or avoid them.

Scheduling and Budgeting

Co-productions always take more work on the part of the producer and project manager to put together and manage than the average project. This reality needs to be factored into the schedule and the budget of the project. In addition to the additional time that a producer needs to spend setting up, structuring and negotiating (and restructuring and renegotiating) the co-production, they also need to anticipate budgeting additional project management time overseeing the two components if it is a 'true' co-production (i.e. two producers share ownership and responsibilities). There are more relationships that need to be managed throughout development, production and distribution, including funders and broadcasters in at least two countries. Time and again producers interviewed advised that those interested in co-productions needed to ensure that the upside (whether it was financing, distribution, skills or other positive results) were worth the aggravation of a co-production.

Some producers interviewed suggested that producers should increase the budget of a co-production by 10-20% just because it is a co-production. The extra funds will go primarily to project management time, legal fees and travel costs. There may be added design labour time as well as it often takes longer to reach consensus on the creative. On the other hand, there were producers who felt that there were no additional costs to a co-production, just less financial benefit due to the need to share producer fees and revenues. Increased budgets could also be a result of the co-production bringing in additional funding and therefore allowing the project to do more and be more ambitious which in turn requires more time and labour.

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Cultural Differences

Producers are often surprised by the extent of differences in culture between the two countries and how it can impact how projects are produced and the specific content that is being produced. While Quebec producers and French producers technically speak the same language, some Canadian producers reported that there are distinct differences in accent (i.e. France French vs. Quebec French) that must be negotiated. As well, the way that each cultural group does business is different. As an example, Josette Normandeau of Ideacom commented that French producers emphasized social connections between potential partners before building business connections. This means a much slower development of the business relationship than Canadian producers are used to and requires an understanding that the relationship is not just about the business.

Several producers mentioned that Canadians are more team-oriented in their approach to content creation, especially when compared to the French who are often still 'auteur-driven' regardless of platform. It is important to have someone on the Canadian team who understands that the other partner is coming to the project with a different way of doing business. That being said, even producers who are experienced in co-production can be surprised by those cultural differences.

Content

There are distinct differences in how content is created and what audiences look for in their entertainment. Producers interviewed all agreed that there were distinct cultural differences from territory to territory on what kind of content and story-telling audiences enjoy.

Jonas Diamond of Smiley Guy Studios said that his company prioritizes business arrangements with UK companies because of the shared sense of narrative comedy between the two countries. From his perspective, US comedy emphasizes a volume of jokes while both Canadian and UK comedy is more story-based. That shared sense of humour makes it easier to work together on projects that will be successful in both territories.

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That need for a shared sensibility often limits the kind of project that can be a co-production. Documentaries and children's programs lend themselves somewhat more easily than adult drama to co-production, particularly if, in the case of documentaries, the topic is of interest to both countries. While there are many television drama co-productions, there are fewer digital media drama co-productions. It seems to be the case that there are substantial differences in how cultures use digital media to tell dramatic stories, or extend the stories of a television drama, and their relative experience level with digital media drama production. "Anna" by KNGFU, Amythos Media and Agat Films is a Canada-France co-production that in fact could only work as a co-production because the story takes place in both Canada and France so the two cultures are an integral part of the story. The project benefitted from co-development early on to ensure effective creative collaboration throughout the production.

Consensus

Digital media producers with a television background were of the opinion that gaining consensus on creative choices is more difficult in digital media co-productions than it is in television co-productions. For example, they reported that it is often far more difficult to gain consensus on wireframes, sketches and site design documents than it is to reach consensus on scripts. To avoid the frustrations of a shared creative process, Raphaëlle Huysmans of TOXA prefers to clearly be the creative lead on a project. Some producers, such as Marc Beaudet at Turbulent, prefer to market their technology platforms and creative services rather than try to provide creative that would work for both territories within a co-production structure.

Funding

A practical challenge when financing co-productions is the differences between funding mechanisms in each country. Deadlines are often not in sync, funds have different goals and eligibility requirements and they all seem to use different terminology. For example, Screen Australia has two multiplatform funds, one for drama and one for documentaries. They require combined linear and interactive budgets and financing. The CNC in France also requires content on two platforms within one budget and allocates its

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financing by genre (i.e. animation, docs, drama), which is a problem when a project does not easily fit into just one genre. On the other hand, platforms must be separately budgeted and financed for application to the Bell Fund or Canada Media Fund in Canada. Canadian financing is not by genre so identifying the genre of a project is not an issue. The EU's funding (currently through Creative Europe) takes a long time for approvals and some producers felt that the OMDC Interactive Digital Media Fund could be a very lengthy process as well. France Télévisions requires that its licence be a set percentage of the whole converged project rather than just the television.

While these are certainly challenges, solutions are possible, as it appears that many international funders are aware of them and have been known to work with Canadian producers and funding agencies to make a project work. At this point, problem solving tends to be on a case-by-case basis rather than through international agreement. It often means creating multiple versions of budgets so that every funder can have the template that they require, or imposing the budget template of the majority producer on the funders of the minority producer. For example, New Zealand producers KHF Media have already received funding from NZ On Air for a completely domestic cross-platform project with one budget while their potential Canadian co-producer will be applying for Canadian financing with a larger co-production project and budget. NZ On Air has been kept informed of the larger plan and the parties will adjust the project should the additional financing and partner be secured.

The producers interviewed in this study encouraged Canadian and non-Canadian funders who interpret their guidelines flexibly in order to support co-production, to continue to do so in order to assist the producers in closing co-production deals. Some producers encouraged international funders to get together with Canadian funders and agree on budget templates and funding guidelines as some sort of international framework while other producers interviewed found the different templates to be a manageable challenge. Producers commented that Canadians have a reputation for being good at finding compromise.

Development

While early collaboration on a project is very important to success, it is sometimes difficult to access development funding in both countries.

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Development funds often do not contemplate co-production, so the project may have to pick one country or another to be responsible for development. A funded development phase appears to be even more important for a co-production than for domestic productions to cover the added time and expense required to set up the co-production and agree on the creative. The expansion of the CMF's Digital Media Co-Production Incentive to include co-development is a welcome step in the right direction.

As mentioned above, a co-production has to have a big enough budget to warrant being a co-production and giving up producer fees and managing the extra costs. However, bigger budgets create a problem with any convergent or cross platform funding that requires minimum licence fees as a percentage of the budget. The resulting minimum licence fee is often too large, particularly if the producer can only count the Canadian licence fees, as is the case with most of the CMF programs. Producers greatly appreciated the flexibility afforded by the Bell Fund in recognizing both Canadian and non-Canadian licence fees when granting Broadcaster matching bonus funds.

Tax Credits

For Ontario producers, a financial calculation needs to be made to determine whether the foreign financing at least makes up for lost provincial tax credits. The Ontario Interactive Digital Media Tax Credit ("OIDMTC") does not contemplate international co-production and, generally speaking, currently requires that 90% of the project be developed⁷ in Ontario by the Ontario producer (the applicant). Every Ontario producer interviewed expressed frustration with the 90% rule and confidence that there would be more international co-production with Ontario producers if that percentage were reduced or if that requirement was eliminated. For example, a company like DHX Media, which has offices in Ontario and Nova Scotia, can direct their co-productions to Nova Scotia where the digital tax credit is more open to working with international co-productions. Other producers were certain that they had lost opportunities to producers in other provinces with more co-operative tax credits.

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7 Note that 'developed' for the OIDMTC uses the digital media meaning such that a finished product will be developed and not the film and television meaning, which suggests early stage development.

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Corporate Development

Some producers are reluctant or even refuse to enter into co-productions because they interfere with their development of in-house digital media expertise. Nerd Corps, for example, has made the conscious decision to not pursue co-productions because they want to build their digital media division. Producer fees finance the interactive division so Nerd Corps is not interested in an agreement that would mean sharing producer fees with a partner. Marblemedia also expressed a reluctance to enter into co-production arrangements unless the other partner had expertise that they did not have in-house, such as animation, as noted above. They are also reluctant to give up the tax credits that generally support their interactive division. According to Marc Beaudet at Turbulent, the co-productions that have been presented to him have little interest because they come with the creative fully realized and only want financing from Canada. His team excels at creative so he does not want to present them with work that is not fulfilling. The type of service work mentioned above that includes creative services would go further to develop his company and retain his talent than the kinds of proposed co-productions that he has encountered.

Lack of Parity in Other Jurisdictions

Canada has more financing available for digital media production than any of the jurisdictions reviewed. This means that frequently foreign producers are coming to Canadian producers with fully developed projects and hoping to get extra money out of Canada for production. Those foreign producers can sometimes then become minority partners in the projects that they developed because they raised less financing from their home country than the Canadian producer raised from Canada. This structure is inherently difficult but it can work, particularly if the subject matter is of interest to both jurisdictions. However, at times the foreign producers pitch projects that are clearly only of interest to their home territory and look to partner with Canadians for the money, essentially treating the Canadian producer as a service producer. None of the Canadian digital media producers interviewed were interested in pursuing those sorts of arrangements. Even if they did, those projects would likely be hard to finance because of the lack of interest of broadcasters and funders like Bell Fund and Québecor Fund in creative developed solely for a foreign audience.

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Broadcaster Support

On average, Canadian broadcasters have different strategies with digital media than the broadcasters in France and Germany. Canadian broadcasters are typically looking for small digital media extensions to their television programming such as web series or simple games or apps. These digital media projects are too small and need to be developed too quickly to justify a co-production, even if the television series or program was produced as a co-production. Often the digital media production is an afterthought to the television production so the producers are without time or budget when they, or the broadcaster, realize they need a digital media component. Each foreign broadcaster, even in a television co-production, has a different vision of how they want to reach and grow their audience, extend the experience or monetize the audience. Some Canadian companies, such as DHX, have stopped actively pursuing digital media co-productions because the bulk of their digital media business is these smaller extensions for broadcasters.

Quebec broadcasters have the additional challenge that much of their programming is developed only for the Quebec market and therefore does not lend itself to co-production of the television or digital media projects. Radio-Canada and the NFB are the two organizations in Quebec that have been identified as the most active in convergent and digital media co-production, particularly with ARTE and France Télévisions in France.

A co-production can exacerbate the challenges that producers have when dealing with any broadcaster because they are now dealing with multiple broadcasters. Co-coordinating launch dates and holdbacks can be very difficult. Producers identified that it is almost always difficult to get analytics on traffic from Canadian broadcasters; this experience seems to be shared with international producers dealing with their own domestic broadcasters.

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Unique Challenges of France

There are unique challenges when conducting a co-production with France. For example, the cost of the last version of the script is included as part of the production budget in France, but in Canada this cost is attributed to the development budget. The practical impact is that Canadians need the final script to finalize production financing, but the French need the production financing to get that script. Labour costs are as much as 50% more in France than they are in Canada due to much higher labour fringes. Producers report that the business culture in France is often very authoritarian which can clash with the generally more team-oriented approach of Canadians. In France, the auteur approach to content creation (mentioned above) is applied to cross media production as well as more traditional forms of media. The director is the author even though that term does not translate well to new platforms. The author oversees the creative vision rather than acting as a showrunner or producer. Authorship triggers copyright royalties through many jurisdictions throughout the world. Europe is moving to a hybrid model that incorporates authorship for royalties but also the showrunner creative model. It has yet to be seen how this will impact cross media or digital media production.

Currency

The final major challenge with co-production is very much the same regardless of platform – currency fluctuation. When a project is financed from two different countries and is produced over a period of time it is very likely that one or both currencies will fluctuate. Sometimes that means more money for financing but the risk is that the project could end up with less. Larger budget projects can buy exchange rate insurance but that is just not practical for the size of most digital media budgets.

Without a treaty framework, Canadian producers have been forced to be innovative in order to establish relationships with non-Canadian producers and broadcasters and raise financing from outside the country. Some producers would trade this creativity for a solid treaty framework that would allow them simplified business arrangements with non-Canadian producers so that the projects can access domestic funding in both countries but others intend to develop their international relationships regardless. Here are a few different options described by producers in the interviews.

'True' Co-Production

A 'true' co-production is one where two or more parties are responsible for each aspect of the project, share the producer fees, the equity and the revenues. It does not assume a treaty framework, as that is not currently available. "Anna" is an example of a 'true' co-production with KNGFU and Amythos Media in co-production on behalf of the Canadians and Agat Films on behalf of the French. "Anna" consists of a web series and a game. France is producing 6 out of the 18 episodes in France. Canada is producing the other 12 episodes, as well as the game. As of the date of writing the report, the parties were working with Telefilm and the French funder CNC to find a way to qualify under the existing film and television treaty so that the project can qualify for CNC funding. Canadian funding from Radio-Canada, CMF Experimental stream, CMF Digital Media Co-Production Incentive, and Northern Ontario Heritage Fund were not affected by the co-production status or contemplate it under traditional treaty co-production rules. Canadian producers were repeatedly grateful that Canadian funding was more flexible than most foreign financing and encouraged (and indeed facilitated) international business partnerships.

Split Responsibilities

Split responsibilities gets around the requirement for many funding agencies that the producer is resident in their country and own 100% of the property. When the project is split, each producer does own 100% of the element that is their responsibility. The project comes together and is marketed and distributed as a single entity but is financed and reported as two. This structure works well for cross platform projects with clearly distinct elements but there are also variations that work for standalone digital media.

CO-PRODUCTION BUSINESS MODELS

The two partner companies are each in charge of one of the components, own it 100%, produce that component and finance it from their country. For example, one country would be responsible for and own the television while the other country would be responsible for and own the digital media. Both are domestic projects for financing purposes. They can be marketed and distributed together and the revenues shared. Tanja Schmoller of Gebrueder Beetz in Germany advised that this was a common way of dealing with domestic ownership requirements in Europe. Or alternatively, one country is responsible for the production of the digital media while the other country is responsible for marketing costs outside the digital media budget. The marketing partner would have distribution rights but no ownership. Smiley Guy Studios has specifically used that model when working with the UK since up to now there is little public project financing in the UK for digital or cross-media projects⁸.

Another example of split responsibilities which works better with standalone digital media is to have one company as the producer while the other company localizes the project in exchange for distribution rights for their territory. This is a model that is common in the videogame world but is now being explored by media companies like DHX for territories where they do not have distribution relationships in order to make inroads in those territories. A few producers are exploring this model to try to make inroads into China. China is a huge market but virtually unknown to most Canadian producers and distributors. This form of a co-production means that there is a partner on the ground in the territory, ensuring that the project meets local standards and rolling it out. That local partner will also help ensure that revenues are collected.

A potential split responsibility model being explored by a couple of the producers interviewed is one where one producer focused on the content while the other producer focused on the underlying technology. This model works where those two areas fall within the expertise of each company and where the funding models can be specific to either of the two areas of expertise. For example, there is a technology fund in the UK, Innovate UK, which could potentially fund a technology platform for a UK partner while the Canadian

⁸ The UK Videogame Tax Relief has been announced but not yet implemented as of the date of the report.

CO-PRODUCTION BUSINESS MODELS

partner focused on content funding from Canada. This model would support co-production in countries such as the UK where there is currently minimal funding for digital media content. Xenophile accessed a technology fund in Brazil to develop a multiplatform distribution system for “Time Tremors” via a relationship with a Brazilian company and a Brazilian university, though the “Time Tremors” project itself was a co-production with an Australian company. Matt Toner of Zeroes to Heros tried to set up a co-production using this model where his company would develop the technology platform and a Danish company would develop the creative for an alternate reality game and engine. Unfortunately it fell apart in negotiations even though funding had been acquired.

Foreign Broadcasters

Canadian digital media producers are very popular with foreign broadcasters. Many Canadian digital media producers have been able to leverage distribution arrangements and sales of earlier projects to start working directly with the foreign broadcasters. Those are co-productions but the foreign broadcaster is generally not a part owner. By providing only a broadcast licence and not taking equity, the resulting co-production generally will be eligible under Canadian digital media financing, including the ODMTC if the project is produced in Ontario. However, the broadcaster’s involvement makes the project ineligible for that non-Canadian broadcaster’s domestic financing because there is no domestic producer. That is often not relevant because either that territory has few or no sources of digital media financing or does not contemplate co-production. Broadcasters can provide in-kind promotion, hosting or community management services in their territory.

Raphaëlle Huysmans advised that TOXA approached ARTE for the project “Fort McMoney” because TOXA was familiar with ARTE and their team from previous projects. ARTE was involved creatively, provided a licence fee and promotion, hosting and contacts in its territory. TOXA knew that the subject matter would fit the ARTE brand and that it needed a big broadcaster like ARTE to support it. ARTE has a reputation of being interested in innovative work so it was a good fit for them.

Broadcasters like ARTE and France Télévisions who are very active in digital media seek out the Canadian producers because they are often more

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experienced in digital media than their local producers. The digital media production community in most jurisdictions is much smaller than in Canada or the U.S.. In turn, Canadian producers will seek out foreign broadcasters because they can provide hosting, promotion and drive traffic within the territory and in some cases have prioritized television-related and/or standalone digital media as part of their mandate. This model works for both multiplatform projects where the Canadian producer creates broadcaster-specific digital media content for that territory or for digital media projects commissioned directly by the broadcaster.

Some foreign broadcasters have a similar approach to the Canadian broadcasters and are looking for simple digital extensions to their television programming. In that case Canadian producers often work directly with the foreign broadcaster to create simple digital content. This was the case when marblemedia created games for one of the seasons of Splatalot directly for the BBC, as noted above.

Service Arrangements

It may not seem like a co-production but often Canadian producers hire a producer in another country to do service work rather than partner with them. This differs from 'split responsibilities' because the service producer has no ongoing revenue share and does the work for a fee only. A service arrangement could act as a way to get to know a potential co-producer before the financially riskier and more difficult 'true' co-production. If the territory does not have much in the way of digital media financing but there is a need for content that reflects the territory, instead of a 'true' co-production the Canadian producer could just hire a local producer. Marblemedia hired a UK producer under a service arrangement to create a localized version of the digital media component for Splatalot, which was a co-production with the UK on the television side. Marblemedia felt that it was easier to do it this way and there were no funds in the UK to act as enough of a financial incentive to be a co-production. This model works well for television programs, either co-productions themselves or not, where the digital media extension needs to be distinct for each territory.

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It also works in reverse. Turbulent sells its services and technology platforms in other territories rather than trying to find content that will work in both territories. It built a community and crowdfunding platform for “Star Citizen”, a record-breaking crowdfunded space simulation game out of the U.S., which represents \$1million per year to the company. However, while non-Canadian companies could easily hire Canadian companies to localize content for the Canadian or North American market, they are not likely to be successful in finding Canadian funding for localization under a service arrangement because Canadian funding requires Canadian ownership of the content. From the perspective of Marc Beudet of Turbulent, it is essential to look outside Canada for revenues as the size of the Canadian market limits potential growth but for him it has proven to be more profitable to pursue service deals.

Non-traditional Funders

Documentary projects are in the best position to take advantage of non-traditional funders such as Non-Governmental Organizations. Xenophile in collaboration with Amit Breuer had participation from Greenpeace and other NGOs on the cross platform project “Love Letters to the Future”. The NGOs supported the environmental topic and had international connections that assisted with the roll out in 13 international cities. While not strictly a co-production, that business model used international financing to produce and distribute the project and that model might work for other projects with appropriate subject matter.

6

STEPS IN FINDING A CO-PRODUCTION PARTNER

Regardless of the co-production business model to be used, the basic steps that producers generally take to find potential partners are the same.

1 **Travel to Markets, Festivals and Conferences:** Pursuit of international co-production requires travel but there are different strategies that can be pursued and should be considered depending on the nature of the project and the stage of development. Funding for this and other research travel can come from development funds or export funds such as the OMDC's Export Fund or Creative BC's Passport to Markets Fund, depending on the purpose of the travel:

- **Target Countries:** If you have one or more target countries because of the subject matter of your project, travel to the markets and festivals in those countries. See the Detailed Country Information below to help get started on which events to attend. While there are sometimes specific digital media festivals with networking components (e.g. Cross Video Days⁹ in France or Power to the Pixel¹⁰ in the UK), many producers also attend traditional film and television markets (e.g. Berlinale¹¹) as a way to meet potential co-producers, buyers, funders and broadcasters. Digital media producers should not limit themselves to digital media markets and conferences, even if the project is a standalone digital project.
- **International Markets:** Travel to international markets wherever they are located, such as MIP¹², MIPCOM¹³ or the Banff World Media Festival¹⁴, to meet producers, broadcasters, and funders from around the world. These major markets and festivals also have digital streams so are increasingly useful for meeting potential partners for digital media projects.
- **Genre-Specific:** Visit the markets that are specific to the genre of the project that you are pursuing such as Kidscreen/iKids¹⁵ for children's programming and IDFA Amsterdam¹⁶ or Realscreen¹⁷ for



9 <http://www.crossvideodays.com>
10 <http://www.powertothepixel.com>
11 <http://www.berlinale.de>
12 <http://www.miptv.com>
13 <http://www.mipcom.com>

14 <http://www.banffmediafestival.com>
15 <http://www.kidscreen.com>
16 <http://www.idfa.nl/industry.aspx>
17 <http://www.realscreen.com>

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documentary programming or the Asian Animation Summit¹⁸ for animation. High profile genre-specific markets attract stakeholders from around the world.

- **Digital Markets:** For standalone digital attend GDC¹⁹, E3²⁰, Casual Connect²¹, Games for Change²² and SXSW²³. There are few markets or festivals for digital media outside North America.
- **Think Outside the Box:** Attend markets and conferences that are not directly related to your platform or subject area. You can be inspired by a different way of looking at issues and meet people who could develop into partners over time. Partnerships can come from unexpected places based on shared values and interests.
- **Compete:** Participate in pitching competitions and workshops (i.e. Power to the Pixel's The Pixel Lab) not just to look for partners for a particular project being pitched but for other projects you might have and to raise your profile as a producer who wants to work internationally. Attend learning conferences in other countries for the same reason.

2 **Develop Existing Relationships:** Consider finding one or two territories where you have contacts or that suit your projects and focus on building relationships in those one or two territories rather than trying to meet everyone. Given the time required and cost of building international relationships, a focused approach is likely to generate better results. You can expand into other territories over time.

3 **Look to potential U.S. partners:** As digital media is outside the co-production treaty framework, there are no limitations on which countries Canadian producers can partner with. The CMF Digital Media Co-Production Incentive and other standard funds can be accessed for Canada-US digital media co-productions, provided they fulfill all other eligibility guidelines.

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18 <http://www.asiananimationsummit.com>

19 <http://www.gdconf.com>

20 <https://www.e3expo.com/>

21 <http://casualconnect.org/>

22 <http://gamesforchange.org/festival/>

23 <http://www.sxsw.com>

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- 4** **Pursue distribution contacts:** Follow up on distribution contacts and get introductions to producers through your other business contacts.
- 5** **Get help from the Embassies:** Contact the Canadian Trade Commissioners at the Embassy in your target countries. There is generally one Trade Commissioner responsible for the cultural portfolio at each embassy. Their job is to help Canadian businesses make contacts within the country and to share market intelligence. There are varying levels of expertise and helpfulness among the trade commissioners but they can provide you with a great deal of local information.
- 6** **Don't rush the relationship:** Get to know potential partners really, really well before there even is a project to talk about. Producers interviewed stressed this step. It takes a long time but should not be skipped. Co-productions are difficult and are made even more difficult when partners do not understand each other – both in the big picture of what they are producing but also the little details of how to get there. You need to research what a potential partner has produced and with whom and really get to know their business culture. How do they work and is it a similar style to how you work? Do they share your values? Spend time socially together over multiple markets. Producers talked about meeting someone at one market, having dinner at another market, visiting them in their country on another trip and then after what could be years, finding the right project on which to work together.
- 7** **Research stakeholders:** Get to know the buyers and funding agencies. In many territories the broadcasters and funding agencies will try to matchmake between foreign producers and their own producers, often because the local producers cannot afford the travel costs to these international markets. For example, Screen Australia meets with foreign producers at markets looking to match them with Australian producers. Mark Bishop of marblemmedia shared that the endorsement of Screen Australia went a long way to increase their comfort level with a potential partner. As well, getting to know broadcasters also means getting to know potential co-production partners on projects that the Canadian producer has or the foreign broadcaster.

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- 8** **Find the money first:** Research funding in other countries and find a country that has money and should be easy to work with as a co-production. Then look for potential partners in that country with the advice of the fund. A fund-first approach allows the producers to structure the project and the contracts to fit the financing during the development phase rather than trying to artificially change the structure of the deal once it has been agreed to. Do not be deterred by guidelines that do not contemplate digital media co-production as few do. Funding agencies may be open to being flexible with the guidelines to maximize their limited funds and increase the potential market for their producers.

- 9** **Meet producers when they come to Canada:** Take advantage of opportunities to meet foreign producers on delegations to Canada. France regularly brings producers to Quebec and English Canada including a delegation Spring 2014 to HotDocs²⁴. Interactive Ontario has hosted networking sessions with foreign producers such as the Interact Mixer with seven Scottish companies December 2013. Foreign broadcasters regularly attend the Banff World Media Festival and there are often delegations of foreign television and digital media producers. In 2013 Banff hosted delegations of producers from Ireland, China and France.

- 10** **Think about more than money:** Be realistic about what money you could possibly get out of a territory and consider the non-financial benefits of co-production when choosing partners. A larger audience for your project could have as much or more value as project financing.

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24 <http://www.hotdocs.ca>

7

DETAILED COUNTRY INFORMATION

The following charts will provide digital media producers with assistance in navigating potential co-productions with France, Germany, United Kingdom, Australia and New Zealand. It is hoped that in the future this guide will be expanded to provide Detailed Country Information for additional countries.

Note that information has been provided where publicly available and is current as of the period January to March 2014. For the most up to date information please go directly to each fund's website. Links have been provided. Contact information at broadcasters and funding agencies has not been provided as they change rapidly but members of Interactive Ontario may contact the IO office for a list of current contacts.

None of the digital media funds outside Canada that were the subject of this review contemplated digital media co-productions. Most require a high level of domestic spending that would prohibit a co-production from applying. Digital media co-productions have still occurred because of one-off exceptions to the rules that were negotiated by the producers and funding agencies involved or because only the domestic producer applied for financing for one component. It may be possible to negotiate exceptions to the rules when all the parties want a project to be made.

AUSTRALIA

\$1 Canadian = approx. \$1.03 Australian

GOVERNING AUTHORITY FOR TREATY CO-PRODUCTIONS	SCREEN AUSTRALIA http://www.screenaustralia.gov.au/
Funding Bodies	Screen Australia – National - http://www.screenaustralia.gov.au Major state funding: Screen New South Wales – http://www.screen.nsw.gov.au Film Victoria - http://www.film.vic.gov.au Screen Queensland – http://www.screenqueensland.com.au Screen West Australia – http://www.screenwest.com.au
Major Broadcasters	ABC Television - public broadcaster (grown up programming) - http://www.abc.net.au/tv/ ABC4Kids - public broadcaster (preschool) - http://www.abc.net.au/abc4kids ABC3 - public broadcaster (school age) - http://www.abc.net.au/abc3 Note that most ABC programs have a website with value-added interactive content 7 Network - alliance of regional private networks, local and domestic programming, no additional interactive content - http://www.yahoo7.com.au 9 Network - private broadcaster – (lots of US programming, no additional interactive content) - http://channelnine.ninemsn.com.au/
Major TV Producers	See Saw Films (features and tv) - http://www.see-saw-films.com Sticky Pictures (kids live action and animation) - http://www.stickypictures.tv Electric Pictures Pty (documentary) - http://www.electricpictures.com.au (Toronto office)
Major Convergent Producers	Chocolate Liberation Front – http://www.givemechocolate.me Mememe Pictures – http://www.mememe.com.au
Producer’s Association(s)	Screen Producers Australia http://screenproducersaustralia.org.au/ (film, television and interactive producers) AIMIA – Digital Industry Association for Australia http://www.aimia.com.au/ (note the searchable database of members)
Agreement(s) with Canada	Canada-Australia Co-Production Treaty for film and television is being renegotiated.
Experience level with IDM Co-production	Very good
Examples (with links) of Canada IDM Co-production	CoPro between DHX (Canada) and Mememe Pictures (Australia) http://www.Dirtgirlworld.ca Time Tremors http://timetremors.com/ - CoPro between Xenophile (Canada) and The People’s Republic of Animation Pty

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Networking Events

Screen Forever Conference (November 17 – 21, 2014 Melbourne) <http://www.screenforever.org.au> (2013 included a Partnership Market for film and tv producers with a substantial Canadian contingent looking for partners) Like Prime Time, very tv-focused event

20th Annual AIMIA Awards (April 3, 2014, Sydney) <http://www.aimia.com.au/home/awards>

Australian International Documentary Conference (March 4 – 7, 2014, Melbourne) <http://docweek.org.au/pages/aidc-home>

Melbourne Webfest (July 18-20, Melbourne) <http://melbournewebfest.com/>

See Screen Australia Funding Results for producers who have recently received funding for multiplatform and games production financing: <https://www.screenaustralia.gov.au/funding/approvals.aspx>

Embassy Contacts

Canadian High Commission – <http://australia.gc.ca>

Canadian Trade Commissioner: sydney-td@international.gc.ca

Australian High Commission - <http://www.canada.embassy.gov.au/otwa/home.html>

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FUNDING BODY NAME	SCREEN AUSTRALIA http://www.screenaustralia.gov.au/producer_offset/default.aspx
Details	Producer's Offset – 20% of Qualifying Australian production expenditure for tv and web-distributed programming (40% for film), similar to Canadian film or video tax credits
Deadline Date	None
Maximum Funding	None
Standalone IDM, Convergent or Combined with TV	Web-distributed video
Copyright Ownership	Australian or official co-production
Minimum and/or maximum budget	Minimum budget of \$500,000 for web-distributed video
Content requirements or restrictions	Significant Australian Content required
Other requirements	Must have a minimum one hour video format, then can include other costs outside video such as marketing or for 'other release'. Game costs are specifically excluded.
Issues to be resolved	No official co-production for web-distributed programming, though could interpret film to include such programming if Australia and Canada agreed.

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FUNDING BODY NAME	SCREEN AUSTRALIA http://www.screenaustralia.gov.au/funding/tvdrama/multiplatform_drama.aspx
IDM Funding Programs	Multi-Platform Drama Program (original multiplatform and not an extension of a film or tv program)
Details	
Deadline Date	Twice per year, last was March 17, 2014
Maximum Funding	\$500,000 Aus\$
Standalone IDM, Convergent or Combined with TV	Multiplatform/Transmedia
Copyright Ownership	Australian or official co-production
Budget template	Use Digital Media or Games and Interactive Media template. Note that the Digital Media budget is like a television budget but with lines for interactive crew. The Games and Interactive Media budget is more like a Bell Fund budget but without provisions for video.
Other requirements	Cannot be primarily a game (that has its own fund) Grant if contribution is \$200,000 or less, equity if more than \$200,000. But note that if contribution is more than \$100,000 then Screen Australia has 1% equity in the project.

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FUNDING BODY NAME	SCREEN AUSTRALIA http://www.screenaustralia.gov.au/funding/documentary/Doc_Multiplatform.aspx
IDM Funding Programs	Multi-Platform Documentary Program (original multiplatform and not an extension of a film or tv program)
Details	
Deadline Date	Twice per year, next is March 17, 2014
Maximum Funding	\$500,000 Aus\$
Standalone IDM, Convergent or Combined with TV	Multiplatform/Transmedia
Copyright Ownership	Australian or official co-production
Budget template	Use Digital Media or Games and Interactive Media template. Note that the Digital Media budget is like a television budget but with lines for interactive crew. The Games and Interactive Media budget is more like a Bell Fund budget but without provisions for video
Other requirements	Cannot be primarily a game (that has its own fund) Grant if contribution is \$200,000 or less, equity if more than \$200,000. But note that if contribution is more than \$100,000 then Screen Australia has 1% equity in the project.

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FUNDING BODY NAME	SCREEN AUSTRALIA http://www.screenaustralia.gov.au/funding/games/games_production.aspx
IDM Funding Programs	Games Production
Details	
Deadline Date	Any time throughout the year
Maximum Funding	\$500,000 Aus\$
Standalone IDM, Convergent or Combined with TV	Videogame – any platform
Copyright Ownership	Australian or official co-production
Budget template	Use Games and Interactive Media template. The Games and Interactive Media budget is like a Bell Fund budget but without provisions for video
Content requirements or restrictions	Commercial, cultural or innovative and intended for public release. Not intended for internal training, corporate marketing or include gambling
Special conditions for co-pro (if any)	
Other requirements	If \$50,000 or less contribution is a grant, if more than \$50,000 contribution is 1% equity

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FUNDING BODY NAME	SCREEN NEW SOUTH WALES http://www.screen.nsw.gov.au/production/production-finance/
IDM Funding Programs	Production Finance Program includes 'creative interactive screen entertainment' as well as film and television programs. A specific Interactive Media Fund was concluded March 2013.
Details	
Deadline Date	2014: January 29, May 19, June 30, August 18, October 13
Standalone IDM, Convergent or Combined with TV	Multiplatform/Transmedia
Copyright Ownership	Australian or official co-production
Minimum spend in country	More than 50% of the Australian co-production costs must be spent in NSW
Budget template	Use Digital Media or Games and Interactive Media template. Note that the Digital Media budget is like a television budget but with lines for interactive crew. The Games and Interactive Media budget is more like a Bell Fund budget but without provisions for video
Other requirements	Grant if \$70,000 or less, 1% equity if more than \$70,000 One 'screen attachment' (paid internship) for investments of \$100,000 to \$200,000, two 'screen attachments' for investments of more than \$200,000 If applying to Screen Australia as well, submit Screen Australia application with supplement for NSW

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FUNDING BODY NAME	FILM VICTORIA http://www.film.vic.gov.au
IDM Funding Programs	Screen Development – Games Screen Marketing – Games Release http://www.film.vic.gov.au/funding/games Screen Production Investment – fiction or documentary on film, television, online or mobile platforms http://www.film.vic.gov.au/funding/production
Details	
Deadline Date	January 23, 2014 for Screen Development, TBC for Screen Marketing January 31, 2014 for Screen Production Investment
Maximum Funding	\$50,000 - \$90,000 for Screen Development – Games (dev. or production costs) 3 – 10% of the budget for Screen Production Investment
Copyright Ownership	Australian or official or unofficial co-production
Other ownership split requirements	Australian co. must have a share in ownership or control of copyright under official or unofficial co-production
Budget template	Very simple budget template (outline)
Content requirements or restrictions	Ineligible categories for Production Investment: sports telecasts, news and current affairs, corporate or promotional media, how to training or educational videos, infotainment and magazine shows, sketch comedy shows, variety and light entertainment, short films or short fiction, features, community television, games, reality television
Other requirements	1% equity to Film Victoria

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FUNDING BODY NAME	SCREEN QUEENSLAND http://www.screenqueensland.com.au
IDM Funding Programs	Multiplatform and Games Fund
Details	
Maximum Funding	\$10,000 - \$50,000 for development and/or production of innovative content and interactive games
Standalone IDM, Convergent or Combined with TV	Standalone IDM
Copyright Ownership	Queensland producers or projects with significant benefit to Queensland
Other ownership split requirements	Australian co. must have a share in ownership or control of copyright under official or unofficial co-production
Budget template	Same as used by Film Victoria Games Development Program
Other requirements	Priority given to applications involving private co-funding

OTHER FUNDS AND PROGRAMS WORTH EXPLORING

Screen West - Digital Program

<http://www.screenwest.wa.gov.au>

FRANCE

1\$ Canadian = 0.67€ Euro

GOVERNING AUTHORITY FOR TREATY CO-PRODUCTIONS	CENTRE NATIONAL DE CINÉMA ET DE L'IMAGE ANIMÉE (CNC) http://www.cnc.fr/web/fr
Funding Bodies	Centre national de cinéma et de l'image animée (CNC) http://www.cnc.fr/web/fr
Major Broadcasters	France TV – http://www.francetv.fr (public broadcaster – active in digital) TF1 – http://www.tf1.fr (largest private broadcaster – likes games) M6 – http://www.m6.fr (3rd largest, private – US and reality shows) Arte – http://www.arte.tv and https://future.arte.tv/en (French-German arts channel, active in digital) Gulli – http://www.gulli.fr (children's channel – active in digital) Contact Interactive Ontario for a list of contacts for major French commissioners as provided by partner Cross Video Days
Major TV Producers	Find television producers in the international sales database at TV France International: http://www.tvfrance-intl.com/fr/home.html
Major Convergent Producers	Find convergent producers through the membership lists of these three organizations: http://www.primi.pro/membres/annuaire http://www.lepole.org/le-pole/galerie-membres/ http://www.imaginove.fr/annuaire/
Major Digital Media Producers	Contact Interactive Ontario for a list of contacts for major digital media producers provided by partner Cross Video Days
Producer's Association(s)	There are many different producer organizations and while they often work together they do cover different aspects of the media sector: Syndicat des Producteurs de Films d'Animation – http://www.animation-france.fr (animation producers) Union Syndicale de la Production Audiovisuelle - http://www.uspa.fr (tv producers – lobbying and collective bargaining) Syndicat national du jeu video – http://www.snjv.org/fr (video game and multimedia game producers, publishers, creators and educators) Association française des producteurs de films et de programmes audiovisuels – http://www.afpf.net (film and tv lobby group)
Agreement(s) with Canada	Canada-France treaty (Cinema), Canada-France treaty (Television), Canada-France mini-treaty (Cinema), mini-treaty (TV development), mini-treaty (animation)

FRANCE

Experience level with IDM Co-production	Very Good
Networking Events	<p>MIP Digital - http://www.miptv.com/en/programme/online-video/ (April 9-10, 2014, Cannes France)</p> <p>Marseille Web Fest – http://www.marseillewebfest.org (October 4 – 5, 2013, Marseille, France)</p> <p>Cross Video Days – http://www.crossvideodays.com (June 18 – 19, 2013, Paris, France)</p> <p>Forum Blanc – New Uses, New Content (Jan 15 – 17, 2014, Haute-Savoie, France)</p> <p>Workshops and market for exploring multiplatform content http://www.forumblanc.org/home</p> <p>Web Program Festival http://webprogram-festival.tv/english-version.html,1,93,0,0,0 (March 25 – 27, 2014 La Rochelle, France)</p> <p>Mobile Film Fest http://fr.mobilefilmfestival.com/laureats (February 11, 2014 Paris, France)</p> <p>Sunny Side of the Doc (June 23 – 26, 2014, La Rochelle, France) http://www.sunnysideofthedoc.com/</p>
Notes	<p>There have been many missions that have taken French digital media and/or 'transmedia' producers to Canada such as the Canada-France Summit in November 2012 http://www.cmf-fmc.ca/uploads/reports/38-future-of-digital-content.pdf and the PRIMI animation and transmedia delegation to Montreal April 27 – 30, 2014 http://www.primi.pro/mission-prospection-canada-une-delegation-sur-mesure-pour-les-professionnels-de-l-image-animation-et</p> <p>Review attendance lists to identify producers with experience and/or interest in working with Canadian producers.</p> <p>Note the regional media producer groups such as Imagove (Rhone-Alpes) http://www.imagovve.fr/ , Le Pole (Greater Paris) http://www.lepole.org/ and Primi (Mediterranean) http://www.primi.pro/</p>
Embassy Contacts	<p>Canadian Embassy in France – http://france.gc.ca</p> <p>Canadian Trade Commissioner – france-td@international.gc.ca</p> <p>French Embassy in Canada – http://www.ambafrance-ca.org/Embassy-of-France</p> <p>Audiovisual Attaché Erika Denis erika.denis@diplomatie.gouv.fr</p> <p>French Trade Commission Ubifrance - http://www.ubifrance.com/ce/</p>

FRANCE

FUNDING BODY NAME	CENTRE NATIONAL DE CINÉMA ET DE L'IMAGE ANIMÉE (CNC) http://www.cnc.fr/web/fr/web-cosip
IDM Funding Programs	Web COSIP – automatic support for linear or non-linear web content that accompanies television projects that have access to a COSIP envelope (earned envelopes from previous projects). Detailed info on eligibility is here: http://www.cnc.fr/web/fr/audiovisuel (click on PDF under COSIP on the right for television envelope and under Web COSIP for the guidelines for the web component)
Details	
Deadline Date	No deadline dates, apply before the end of filming of television
Maximum Funding	In 2011, 7 projects were funded for an average of 177,000 EUR per project. Funding is based on a formula of length x weighting coefficient x point value. Maximum is 40% of budget or French participation, maximum 50% public support
Minimum spend in country	No spend rules for web component but for TV, French participation must be at least 30% with 24% spent in France (unless it's 80% French participation in which case 50% must be spent in France). COSIP cannot be more than 40% of budget and government aid cannot be more than 50% of budget.
Content requirements or restrictions	Projects must be 'heritage' content, sustainable and can be drama, animation, documentary over 24 minutes, live performance
Other requirements	Platform can be VOD, must be commercial (i.e. no public institutions), offer heritage content. 25% cash contribution to financing requirement (or 25% of French contribution if copro), the cash contribution cannot come from other funding agencies but from licences or distribution advances, sponsorship etc.
Issues to be resolved	Note that there are complicated rules for how the selective New Media development and production funding works with the automatic Web Cosip funding. Contact CNC for advice.

OTHER FUNDS AND PROGRAMS WORTH EXPLORING

CNC - New Media: development of multiplatform, development of Internet and mobile content, production of Internet and mobile content

<http://www.cnc.fr/web/fr/aide-aux-projets-nouveaux-medias>

CNC - CNC/Os.o Innovation: RIAM - Le Réseau d'Aide à la Recherche et à l'Innovation en Audiovisuel et Multimédia

<http://www.cnc.fr/web/fr/descriptif-complet10>

GERMANY

1\$ Canadian = 0.67€ Euro

GOVERNING AUTHORITY FOR TREATY CO-PRODUCTIONS	GERMAN FEDERAL FILM FUND (DFFF) - http://www.ffa.de/content_dfff/dfff_leitfaden.phtml?language=en
Funding Bodies	<p>Note that except for a federal feature film co-production fund, audio-visual funding in Germany is on a state level. States with relevant funding are below. Those states with only film and/or television funding have not been included</p>
Major Broadcasters	<p>ARTE.tv – http://www.arte.tv - French and German broadcaster with an agenda to put content online as well as broadcast - Note submission portal for web documentaries and fiction series: http://pro.arte.tv/envoyer-un-projet/productions-web/ ARD – http://www.ard.de – co-operation of regional public broadcasters (very active in online content for kids and documentary subjects) RTL – http://www.rtl.de - private broadcaster - a lot of online and downloadable games ZDF – http://www.zdf.de - federal public broadcaster – primarily online video</p>
Major TV Producers	<p>Ziegler Film Gmbh (features and television, documentaries) http://www.ziegler-film.de/ Zero Films (features and television, drama and documentaries) http://www.zeroone.de/zero/index.php?id=571&L=3 Neue deutsche Filmgesellschaft mbH http://www.ndf.de/ (mostly drama programming) Odeon Entertainment http://www.odeon-entertainment.de (fictional/reality programming) Bavaria Fernseh Produktion GmbH http://www.bavaria-fernsehproduktion.de/ (drama programming) Colonia Media http://www.coloniamedia.de (mostly drama programming)</p>
Major Convergent Producers	<p>UFA (series, miniseries, soaps, new media, biggest producer in Germany) http://www.ufa.de Gebrüder Beetz Filmproduktion Berlin GmbH & Co. KG (documentary, crossmedia, magazine, fiction) – Christian Beetz http://www.gebrueder-beetz.de Honig Studios Gmbh (animation, webdoc, apps, feature) – Jiannis Sotiropoulos http://www.honigstudios.com</p>
Major Digital Media Producers	<p>Koch Media Gmbh (videogames, software and movies) http://www.kochmedia.com Three Headed Monkeys (cross media storytelling consultancy) http://www.threeheadedmonkeys.com</p>

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Producer's Association(s)	German Producers Alliance http://www.produzentenallianz.de/metaseiten/english.html (film, tv and other screen media) lobbying and collective bargaining German Trade Association of Interactive Entertainment Software (BIU) http://www.biu-online.de/en Providers and producers of entertainment software in Germany AG DOK - http://www.agdok.de/ (note – German only website)
Agreement(s) with Canada	Canada-Germany Co-Production Treaty for film and television
Experience level with IDM Co-production	Moderate
Examples (with links) of Canada IDM Co-production	Polar Sea (in production) - http://deep-inc.com/portfolio/the-polar-sea/
Networking Events	Gamescom (August 13 – 17, 2014, Cologne Germany) for gamers and game industry http://www.gamescom-cologne.com/en/gamescom/home/index.php Berlinale Co-Production Market (February 9 – 11, 2014, Berlin): Focus is feature film co-production http://www.efm-berlinale.de/en/copromarket/copro-profile/copro-profil.php Berlin Web Week (May 6 – 7, 2014, Berlin) and Berlin Media Convention (May 6 – 7, 2014, Berlin) http://berlinwebweek.de/?lang=en International Games Week (April 9 – 13, 2014, Berlin) http://www.internationalgamesweekberlin.com Dok.Fest Munich (May 7 – 14, 2014, Munich) http://www.dokfest-muenchen.de/index.php?lang=en Dok Leipzig (October 27 – Nov 2, 2014) http://www.dok-leipzig.de/home/?lang=en
Embassy Contacts	Canadian Embassy http://germany.gc.ca Trade Commissioner: Deutschland.commerce@international.gc.ca German Embassy in Canada: http://www.kanada.diplo.de/Vertretung/kanada/en/Startseite.html

GERMANY

FUNDING BODY NAME	FFF BAYERN http://www.fff-bayern.de/en/funding/games/
IDM Funding Programs	Computer Games (high quality cultural and educational, non-violent computer games)
Details	
Deadline Date	March 24, 2014, October 7, 2014
Maximum Funding	Interest-bearing (commercial rates) loan of up to 50% of the costs but not exceeding 200,000 euros for production to be repaid from 50% of net profits
Standalone IDM, Convergent or Combined with TV	Videogames
Minimum and/or maximum budget	'Where possible' the game should be produced in Bavaria
Minimum spend in country	No less than the amount of the loan
Content requirements or restrictions	Age 16 years and older
Other requirements	Entire fund is 450,000 euros

OTHER FUNDS AND PROGRAMS WORTH EXPLORING

Medienboard Berlin Brandenburg - Innovative Audio-Visual Content Funding

<http://www.medienboard.de/WebObjects/Medienboard.woa/wa/CMSshow/2740356>

Middle Germany (Saxony, Saxony-Anhalt, Thuringia – parts of former East Germany)

One fund for all phases of production, all forms of audio-visual content including 'innovative new media content'

<http://www.mdm-online.de>

Film Forderung Baden-Wurttemberg

Funding for film-related interactive content (including videogames) as part of overall fund (15 million EUR annually)

<http://www.mfg.de/film/en/>

Film - Und Medienstiftung Nordrhein-Westfalen GmbH (Film Foundation of North Rhine-Westphalia)

Innovative Digital Media Fund – currently inactive but expected to return third quarter of 2014

<http://en.filmstiftung.de/funding/>

NEW ZEALAND

1\$ Canadian = 1.06\$ New-Zealand

GOVERNING AUTHORITY FOR TREATY CO-PRODUCTIONS	NEW ZEALAND FILM COMMISSION http://www.nzfilm.co.nz/
Funding Bodies	New Zealand Film Commission – funds feature films and short films http://www.nzfilm.co.nz/ New Zealand On Air – television, radio, new media, community tv with an emphasis on NZ and Maori culture http://www.nzonair.govt.nz/home.aspx
Major Broadcasters	Broadcasters have little experience with IDM TVNZ – <i>public broadcaster</i> http://www.tvnz.co.nz TV2 – owned by TVNZ, more US programming than main channel http://tvnz.co.nz/tv2 TV3 – private broadcaster with a lot of US programming http://www.tv3.co.nz
Major TV Producers	South Pacific Pictures http://www.southpacificpictures.com – biggest television company in New Zealand, also owns 50% of Satellite Media http://satellitemedia.co.nz/ , an integrated TV and interactive company KHF Media (drama, documentary, film, interactive and transmedia – recently received funding for an interactive docu-drama from NZ On Air) http://www.khfmedia.com
Major Convergent Producers	None
Major Digital Media Producers	Grinding Gear Games (online games) – http://www.grindinggear.com Mea Mobile (mobile apps) – http://www.meamobile.com Several special effects houses generated by Lord of the Rings productions
Producer’s Association(s)	Screen Production and Development Association (SPADA): http://www.spada.co.nz/home/home.html Membership open to production companies and professionals in film, tv, animation, interactive media. Lobby group, training. Many of the producer members are service producers. Transmedia NZ: http://www.transmedianz.org/ Game Developers Association: http://www.nzgd.com/
Agreement(s) with Canada	Canada-New Zealand Co-Production Treaty for film and television currently under renegotiation
Experience level with IDM Co-production	No record of IDM co-production with Canada

Networking Events	New Zealand's festivals and markets focus on feature films: New Zealand International Film Festival, https://www.nziff.co.nz/
Notes	New Zealand appears to be very new at IDM and convergent projects. There are few television producers working in IDM as well as television and few IDM-specific producers outside the ad agency industry. NZ funders and producers are very open to DM co-production with Canada after a history of TV co-production. NZ On Air is interested in supporting co-production to maximize their limited funds.
Embassy Contacts	Embassy – http://www.newzealand.gc.ca Trade Commissioner – fabienne.bovis@international.gc.ca New Zealand High Commission - http://www.nzembassy.com/canada

FUNDING BODY NAME	NEW ZEALAND ON AIR http://www.nzonair.govt.nz/digital
IDM Funding Programs	Kickstart Transmedia, Ignite and Webseries
Details	
Deadline Date	Kickstart Transmedia June 2, 2014, Ignite in June 30, 2014 and Webseries in November 3, 2014
Maximum Funding	Kickstart Transmedia (up to \$300,000 in financing for two projects), Ignite (up to \$45,000 in financing with a total fund of \$200,000) and Webseries (up to \$100,000 in financing). Note that there is also a \$500,000 fund for Maori webseries.
Standalone IDM, Convergent or Combined with TV	All funds are for standalone IDM, transmedia or webseries.
Copyright Ownership	New Zealand companies
Content requirements or restrictions	Projects that target special interest audience: children and youth, ethnic and other minorities in the community, arts and Māori.
Issues to be resolved	2014-15 Guidelines not yet released

UNITED KINGDOM

1\$ Canadian = 0.54£ British pounds

GOVERNING AUTHORITY FOR TREATY CO-PRODUCTIONS	BRITISH FILM INSTITUTE http://www.bfi.org.uk
Funding Bodies	British Film Institute – http://www.bfi.org.uk (feature films) Creative England – http://www.creativeengland.co.uk (feature films) Screen Yorkshire – http://www.screenyorkshire.co.uk Innovate UK – http://www.innovateuk.org (funding for new products and services including technology platforms)
Major Broadcasters	BBC – public broadcaster – includes BBC One, BBC Two – does the most digital content but focus is on kids and news and BBC iPlayer http://www.bbc.uk.org ITV – network of private stations – http://www.itv.com Channel 4 – public broadcaster – http://www.channel4.com Channel 5 – private broadcaster (a lot of US and reality shows) http://www.channel5.com
Major TV Producers	Shine Group (reality and adult drama) – http://www.shinegroup.tv Zodiak UK (multinational adult drama and kids) – http://www.zodiakmedia.com Shed Media (reality and drama) – http://www.shed-media.com
Major Convergent Producers	All3Media (multinational working on mainstream and digital media) http://www.all3media.com Endemol UK (format shows) – http://www.endomoluk.com Fremantle Media (reality, game shows, drama) – http://www.fremantlemedia.com
Producer’s Association(s)	PACT (independent film, tv, digital, children’s and animation companies) http://www.pact.co.uk TIGA (games industry) – http://www.tiga.org UKIE (interactive entertainment) - http://ukie.info/
Agreement(s) with Canada	Canada – UK Co-production Treaty re film and television
Experience level with IDM Co-production	No record of IDM co-production with Canada

Networking Events	Power to the Pixel (Cross Media Forum October 7 – 10, 2014, London and The Pixel Lab workshop and mentoring July-October 2014) http://www.powertothepixel.com Sheffield DocFest (June 7 – 12, 2014, Sheffield UK) – http://www.sheffdocfest.com TIGA Games Summit (March 7, 2014) and TIGA Conference and Awards (November 2014) – http://www.tiga.org
Embassy Contacts	High Commission: http://unitedkingdom.gc.ca Trade Commissioner: ldn-td@international.gc.ca British High Commission in Canada: https://www.gov.uk/government/world/organisations/british-high-commission-ottawa

FUNDING BODY NAME	CREATIVE ENGLAND
IDM Funding Programs	GamesLab – funding for games by game companies in South West and West Midlands Regions of England: http://gameslab.creativeengland.co.uk/
Details	Start up funds, development funds and prototype funds from £4,000 to £50,000 for regionally-based companies
Deadline Date	Southwest Prototype Fund Q2 2014 West Midlands Development Fund ongoing
Standalone IDM, Convergent or Combined with TV	Videogames
Copyright Ownership	Regionally-based companies

..... UNITED KINGDOM

FUNDING BODY NAME	VIDEOGAME TAX RELIEF http://www.hmrc.gov.uk/ct/forms-rates/claims/creative-industries.htm#6
IDM Funding Programs	Videogame Tax Relief is not yet available as of the date of the report. Check with HM Revenue and Customs at above link for details once launched. Details below are provisional.
Details	Up to 25% of qualifying expenditure, of 80% of the total qualifying costs of game production as a non-refundable tax credit unless it passes a cultural test, in which case it is refundable
Deadline Date	None
Maximum Funding	None
Standalone IDM, Convergent or Combined with TV	Videogames
Copyright Ownership	UK company
Minimum and/or maximum budget	None
Issues to be resolved	See TIGA or UKIE for more information on the Videogames Tax Relief including implementation date and workshops on making a claim

OTHER FUNDS AND PROGRAMS WORTH EXPLORING

Screen Yorkshire - Yorkshire Content Fund

<http://www.screenyorkshire.co.uk>

Innovate UK - ICT 2014 Call for applications

<http://www.innovateuk.org>

EUROPEAN UNION

1\$ Canadian = 0.67€ Euro

FUNDING BODY NAME	CREATIVE EUROPE - HTTP://EC.EUROPA.EU/CULTURE/MEDIA/INDEX_EN.HTM
IDM Funding Programs	Development http://ec.europa.eu/culture/media/fundings/creative-europe/call_7_en.htm
Details	Development of European audiovisual works including film, television, animation, videogames and interactive media. Note that development is broadly interpreted by the EU.
Deadline Date	June 6, 2014
Maximum Funding	Funding up to 50% of the budget: 60,000 EUR for animation, 25,000 EUR for documentary, 50,000 EUR for fiction with budget over 1.5m EUR and 30,000 EUR for budget under 1.5m EUR
Standalone IDM, Convergent or Combined with TV	Intended for release in cinema, broadcast or digital platforms in animation, creative documentary or fiction
Copyright Ownership	Applicant must be company from EU member state and hold the 'majority' of the rights
Budget template	Minimal topline budget
Content requirements or restrictions	Bonus points for 'European value' and for working with another country with a different language
Other requirements	Principal photography must be at least 8 months from the date of application. Though development can include production of a 'video treatment' or pilot.

OTHER FUNDS AND PROGRAMS WORTH EXPLORING

Creative Europe - Video Game Development

http://ec.europa.eu/culture/media/index_en.htm

Schedule 'A' – Biography of Kelly Lynne Ashton, Consultant

Kelly Lynne Ashton has over twenty years of experience on the business side of Canadian film, television and digital media. After years of working as an entertainment lawyer both inhouse in several of Canada's top television production companies and with her own practice representing producers, talent and broadcasters, she switched to the production of children's digital media. When it was time for something new, she moved back to business affairs but now in film, television and digital media. In the position of Director of Policy of the Writers Guild of Canada she discovered that all along her true calling was as a Canadian media policy wonk with a focus on Canadian content across all screen-based platforms. Kelly Lynne now assists clients with research projects, policy and strategy development, government relations, written submissions, project evaluations and social media training. Kelly Lynne also sits on the Program Advisory Committee for Centennial College's Interactive Digital Media post-graduate program.

SCHEDULES

Schedule 'B' – Interview Participants

Alex	Sangston	Screen Australia
Amit	Breuer	Amythos Media
Annabelle	Larouche-St.Sauveur	Canadian Embassy (France)
Anne	Loi	DHX
Arnaud	Colinart	Agat Films
Catalina	Briceno	Canada Media Fund
Claudia	Seeber	Canadian Embassy (Germany)
Dan	Fill	Chocolate Liberation Front
David	Stubbs	KHF Media
Erika	Denis	Embassy of France
Fabienne	Bovis	Canadian High Commission (New Zealand)
Fran	Accinelli	Telefilm Canada
Jean-Jacques	Peretti	Cross Video Days (France)
Jonas	Diamond	Smiley Guys Studios
Josette	Normandeau	Ideacom
Ken	Faier	Nerd Corps
Laura	Mackenzie	Strategic Partners
Liz	Rosenthal	Power to the Pixel
Liz	Shorten	CMPA-BC
Marc	Beaudet	Turbulent
Mark	Bishop	marblemedia
Matt	Toner	Zeroes to Heros
Myriam	Brochu	Department of Canadian Heritage
Raphaelle	Huysmans	TOXA
Sherri	Hills	Xenophile Media
Svetlana	Jaraut	Freelancer
Tanja	Schmoller	Gebrueder Beetz FilmProduktion
Thomas	Robins	KHF Media
Thomas	Wallner	DEEP Inc.
Virve	Indren	Creative Europe (EU)

SCHEDULES

Schedule 'C' – Project Descriptions

Anna – (in production)

18 episode interactive web series and online game about a girl's search for her mother

Produced by KNGFU (Canada), Amythos Media (Canada) and Agat Films & Cie/ Ex Nihilo

Apocalypse: World War I – <http://apocalypse.tv5.ca/premiere-guerre-mondiale/fr/home> and <http://www.apocalypse-10destins.com/> (beta)

5 episode documentary on World War I and immersive online experience allowing the audience to experience the life of someone who participated in World War I

Produced by Idéacom International (Canada) and CC&C (France)

Fort McMoney - <http://www.fortmcmoney.com/#/fortmcmoney>

Web documentary and strategy game on the Alberta Tar Sands and Fort McMurray

Produced by TOXA and NFB (Canada) in association with ARTE (France and Germany)

Love Letters to the Future – <http://www.loveletterstothefuture.com> (no longer live) and <http://www.amythosmedia.com/projects/interactive/love-letters-to-the-future/> (description)

Transmedia campaign and Alternate Reality Game to raise awareness of the dangers of climate change

Produced by Xenophile Media (Canada) in collaboration with Amythos Media (Canada). Collaborators included Greenpeace International (The Netherlands), University of Basel (Switzerland), HIRES (UK)

Polar Sea - <http://deep-inc.com/portfolio/the-polar-sea/> (in production)

10 episode documentary about the Northwest Passage and 360degree interactive storytelling experience on web and mobile platforms

Produced by DEEP Inc. (Canada), in association with Primitive Entertainment (Canada). Broadcasters include Arte France, TVO (Canada), Knowledge Network (Canada)

Splatalot - <http://splatalot.ytv.com/> (on YTV, Canada) and <http://www.bbc.co.uk/cbbc/shows/splatalot> (on CBBC, UK)

Two seasons of a medieval-themed physical game show for kids with online mini-games for the broadcasters

Produced by marblemmedia (Canada)

SCHEDULES

Star Citizen - <https://robertsspaceindustries.com/about-the-game> (game) and <http://bit.ly/1k6iJDV> (Turbulent platform)

Roberts Space Industries (US) engaged Turbulent (Canada) to develop their C3MS platform to support crowdfunding, content and community as the space trading and combat SIM game is developed.

Time Tremors – <http://www.timetremors.com>

Cross platform story world for kids with 7 3-minute webisodes available online or on broadcast, mobile game, web game and museum treasure hunts.

A Canada-Australia Co-Production between Xenophile Media (Canada) and the People's Republic of Animation (Australia)