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FINANCIAL CONTRIBUTORS

The CMF receives contributions from Canada's cable, satellite, and IPTV distributors and from the Government of Canada. The CMF thanks its funding contributors for their continued support of Canadian television and digital media content.













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VMEDIA







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MANDATE AND VISION

The Canada Media Fund (CMF) fosters, develops, finances, and promotes the production of Canadian content and relevant applications for all audiovisual media platforms.

The CMF guides Canadian content towards a competitive global environment through fostering industry innovation, rewarding success, enabling a diversity of voices, and promoting access to content through industry and private sector partnerships.



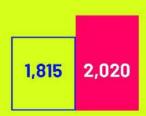
PAGE 9 - CMF ANNUAL REPORT 2021-2022



THE CMF BY THE NUMBERS

COMPARING | 2020-2021 | WITH | 2021-2022

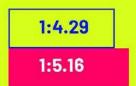
APPLICATIONS RECEIVED



NUMBER OF **PROJECTS** FUNDED



FUNDING LEVERAGE RATIO

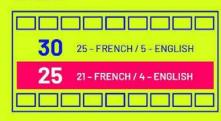


TOTAL FUNDS DISTRIBUTED BY ALL RECOVERY **FUND ALLOCATIONS** DIVERSE, REGIONAL, MINORITY LANGUAGE. COMMUNITY PROGRAMS

\$21.3M TO 1,108 COMPANIES AND ORGANIZATIONS



\$3.7M SECTOR DEVELOPMENT CMF-FUNDED PRODUCTIONS DELIVERING OVER 1 MILLION **VIEWERS**



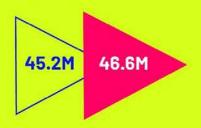
PRODUCTION ACTIVITY



AWARDS WON BY CMF-FUNDED PROJECTS



FINANCING TO DIGITAL MEDIA PROJECTS



YEAR-OVER-YEAR PROGRAM BUDGETS



\$366.1M

encore+ -

VIDEO VIEWS*



SUBSCRIBERS*



HOURS WATCHED*



*FIGURES ARE CUMULATIVE.

MESSAGE FROM THE CHAIR

Canada's screen sector is at a crossroads. The Online Streaming Act, currently going through the parliamentary process, provides a new framework for the sector and new policy direction on content creation in the digital age, cultural diversity, and how to strengthen the future of Canadian media. The CMF is ready to harness the opportunities the act creates.

With a perspective on the new legislative and regulatory levers the adoption of the act will entail, CMF staff developed a draft program model and results framework, which demonstrates readiness to quickly implement a new funding model to support content in today's environment.

A lot of work still needs to be done, but we thank the Minister of Canadian Heritage for his openness to change and ongoing commitment to the CMF and the industry we serve.

Further leveraging its resources to generate market opportunities for Canadian producers, the CMF pursued its international strategy to execute codevelopment and coproduction agreements with funding partners in other countries.

On behalf of the Board of Directors, I would like to thank the CMF management team and all staff for another strong year. The Board would also like to acknowledge the efforts of our Program Administrator, Telefilm Canada, for their administration of our funding programs with a steady commitment to client service.

We're also grateful to the Government of Canada for its ongoing and significant investments in Canadian audiovisual production and innovation, and for the trust it places in the CMF. Thanks also to the CMF's private funders: the country's cable, satellite, and IPTV distributors—your contributions ensure that our storytellers, creators, producers, and talent will continue to be present on a growing number of screens around the world.

Nan Coordinan

Alain Cousineau Chair of the Board of Directors

MESSAGE FROM THE PRESIDENT AND CEO

We heard you loud and clear: the Canada Media Fund needs to be more flexible, inclusive, and global.

Following our most ambitious national consultations to date, with over 1,000 industry players and community leaders, we published what we heard to make the case for industry alignment and the overall direction of changes with government. Outreach and consultation with equity-deserving communities continued throughout the year.

The industry we serve is on the verge of a magnitude of change—and some changes simply cannot wait. As part of our Equity and Inclusion strategy, we launched a \$10.5 million program for companies owned and controlled by racialized individuals. We also implemented PERSONA-ID, a new self-identification system that collects demographic data on all applicants, voluntarily, to support the CMF's analysis of representation in our funding, and to inform policy decisions and program design.

The inclusion-focused, award-winning MADE | NOUS campaign delivered impressive results across all its earned, owned, paid, and shared channels.

The campaign garnered more than 153 million earned media impressions and over 27 million completed video views in French and English markets. The revamped website attracted over 400,000 users since launch, with an increase of 11 percent in returning users. The campaign also won Gold in the Business Equality category at the 2021 Canadian Marketing Awards.

Through our various programs and initiatives, our core objective has always been to ignite the spark that drives Canadian creators to make great content for audiences to enjoy at home and across the world. In 2021-2022, CMF funding triggered a record-breaking \$1.9 billion in production activity across the country and contributed to the creation of nearly 217,000 jobs in the screen sector. Every \$1 in CMF funding generated \$5.16 in production activity—a new record for the CMF's funding ratio.

As a result of a corporate reorganization, the CMF is now better positioned to meet the challenges ahead and seize the opportunities of the future. I look forward to seeing what the new team and I will accomplish together.

Thank you to the CMF Board of Directors for its invaluable leadership and guidance, especially during these times of transition, as well as the tireless efforts and adaptability of all CMF staff. I would also like to acknowledge the CMF Program Administrator's commitment to the administration of our programs with a focus on client service. Thanks to the efforts of all team members, the CMF can continue delivering on our vision for a world where Canada's talent and stories transcend platforms and borders, triggering emotion, innovation, and ideas.

Heartfelt thanks to the industry input we receive from coast to coast to coast. We are grateful for your insights, deep experience, and expertise, without which we could not do our job. Together, we will create a world where Canada's stories, ideas, and wealth of creative talent reach new heights and ever-growing global audiences.

Valerie Creighton

C.M., S.O.M.
President and CEO







BILAL BAIG

Sometimes a TV show arrives just when we need it most.

Sort Of is that show.

The CBC dramedy debuted last year, and viewers quickly fell for soulful lead character Sabi Mehboob (Bilal Baig), a non-binary millennial struggling to find their place in the world.

Working as a nanny to a family in crisis and as a bartender in a 2SLGBTQ+ bookstore/bar, Sabi juggles commitments to their employers, best friend 7ven (Amanda Cordner), cheating boyfriend Lewis (Gregory Ambrose Calderone), and traditional Pakistani mother (Ellora Patnaik)—all while trying to figure out what they want from life.

Bilal Baig made history as the first South Asian queer Muslim actor to star in a Canadian prime-time series, but they never imagined *Sort Of* would be such a hit with both audiences and critics. The show earned a prestigious Peabody Award, three Canadian Screen Awards, and a GLAAD Media Award nomination for Outstanding New TV Series.

"I knew we were making something special, but whether or not it would resonate with lots of different kinds of people, and critics too, was not something I was anticipating. It has been a heartwarming experience to receive all the love for this show. I'm honoured that people feel comfortable enough to share with me the impact of the show on their lives."

Sort Of celebrates genderqueer and trans-positive identity without being preachy or sentimental or pedantic. That nuanced representation is what makes the show special and important, especially in a world



BILAL BAIG

where transphobia and homophobia are all too common.

"I think for these particular communities, ones that often become reduced to statistics because there aren't nuanced enough conversations about these communities in the mainstream, it is essential that there are stories out there that highlight their humanity," explains Baig. "Stories that embrace the complexity of the lived experience of being trans/non-binary. It can be healing for people who are looking to see themselves in this kind of work, or eye-opening for people who stumble upon it and weren't necessarily sure what they were getting when they entered the world of Sort Of."

Baig credits the Canada Media Fund for helping bring the show to the small screen.

"Sort Of couldn't have been made without the support of the Canada Media Fund from development into production. This kind of support has allowed us to make the show we really want to make, and I'm very grateful for that."

The second season of *Sort Of* debuts later this fall, and Baig and co-showrunner Fab Filippo are calling it the "Season of Love."

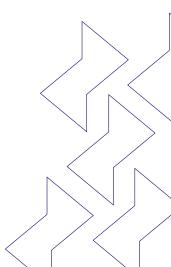
"We dive deeper into the emotional and familial lives of some of the characters as a way to further understand who these people are in the world," says Baig. "What's made them who they are, and how that affects their connection to giving and accepting love. And as ever, audiences can expect laughter and heartbreak side-by-side throughout our second season."













SONIA BONSPILLE BOILEAU

When producers at ICI Radio-Canada Télé first met Sonia Bonspille Boileau to discuss her CMF-supported project *Pour toi Flora*, their reaction was a spontaneous "Finally!" Although Indigenous residential schools have been the subject of much media scrutiny over the last few years, the broadcaster was waiting for the right creators to bring this incredibly delicate subject to the screen. Co-founder of Gatineau-based production company Nish Media, Boileau has written the first Indigenous French-language drama production in the history of Radio-Canada.

"I am incredibly proud," admits the 43-year-old director and screenwriter. "The entire process, everything that we lived through, is even stronger, more incredible, and more rewarding than one story can capture. And yet I've seen how much Pour toi Flora has touched people. I've received hundreds of messages congratulating us, and a lot of them came from non-Indigenous people. As difficult as it is to look back on these events, it's part of an important healing process. It's applying a balm to a still-open wound."

After she saw how the media handled the Oka Crisis in 1990, the urge to create films started to grow in Boileau, the daughter of a francophone Québécois father and an Indigenous mother from the Kanien:keha'ka Nation. At just 11 years old, Kanehsatake-born Boileau could sense a gap between what was happening in her community and what was being shown on television. The documentary Kanehsatake: 270 Years of Resistance, by Alanis Obomsawin, which she saw as a teenager, further confirmed her yearning to tell







SONIA BONSPILLE BOILEAU

stories that spoke to her. For Boileau, the push towards directing is as much a social imperative as it is artistic.

"I would never claim to be the spokesperson for my entire community, but I get the sense that most Indigenous artists end up becoming one regardless. With all the testimonies that I receive, I feel I have a responsibility towards a lot of people who don't have the chance, the tools, the opportunities, or the platforms to tell their own stories."





Giving a voice to those who don't have one is something she's been doing since the start of her career by dealing with sensitive subjects such as identity, missing or murdered Indigenous women, and now residential schools. Having received awards for her films (Le Dep, Rustic Oracle) and documentaries (Last Call Indian), the filmmaker believes that a drama series like Pour toi Flora has a greater chance of raising awareness in the larger population.

"Instead of delivering information, the way you do in a documentary, you're delivering emotion. You create empathy for the characters. And when the audience sees itself in the characters, there's a much higher chance of having empathy for these people in real life."

Boileau has also brought many Indigenous actors to the screen, from experienced performers she has known for years to children she discovered by travelling to different communities and powwows.

With Pour toi Flora, diversity is also present behind the screen. The artist has tasked herself with being a mentor for young First Nations craftspeople so they can build experience in cinema. "I'm proud to create bridges between Indigenous people and non-Indigenous people. When there are individuals from our communities in every single department, that changes the way we work. It's easier to address such delicate subjects."

There were still several years between the birth of the project and its completion. To develop the series, Boileau first drew from her grandfather's lived experience as well as that of his sisters, who knew first-hand the impact of residential schools. From there, she surrounded herself with a circle of survivors from whom she sought approval throughout each step of the production. The same group also helped translate the series into

believes that the act of sharing their story allowed several of them to take huge steps on their healing journey.

After shining a spotlight on such heavy subjects over the last few years, Boileau now wants to try lighter, more luminous, and more wide-ranging worlds with, dare we say it, a bit of humour. "It was necessary to help people understand what we've lived through, but now that it's out there, I feel we can show other sides of our existence and our culture. Let the creative side fully shine through. I'm really looking forward to exploring that."





CHRISTOPHER CHANCEY

Christopher Chancey and his team at Montreal's ManaVoid Entertainment wanted to create a video game that would brighten people's lives both onscreen and off.

They came up with an inspired, and inspiring, concept: a child must find a way to bring colour into a black-and-white world.

In October 2021, after three years in development, the role-playing game Rainbow Billy: The Curse of the Leviathan was released. It became an instant hit with players of all ages and especially those identifying as non-binary and LGBTQ+, who rarely see themselves represented in video games.

"We showcased the game at Montreal Comiccon to see whether it would work," says ManaVoid's President and CEO Chancey on the line from Montreal. "A lot of people came to us and said they loved the whole recolouring thing and the rainbow as a symbol. And many in the LGBTQ+ community started telling us they were vibing with the game for reasons that were a bit unforeseen for us."

The character of Billy was non-gendered in our minds, so we decided to really lean into it and make the character non-binary," he continues. "We consulted with different people, including Annie Pullen Sansfaçon, who has a research chair at the Université de Montréal working with trans children, to give us a sense of how gender identity works with children."



CHRISTOPHER CHANCEY

Chancey's team also made sure to include dyslexia-friendly fonts and a one-stick control so players with mobility issues could also play.

At the heart of the game is a child and their friends who talk to the creatures who have sucked the colour out of their world. By being empathic towards the creatures, asking them questions, and helping them deal with their issues through conversations, mini-games, and various challenges, colours begin to return to the world. There isn't a moment of violence in the 30+ hours of game play.

"There aren't a lot of non-violent role-playing games," says Chancey. "We were inspired by an article we read that said something like 83 percent of the games shown at 2019's E3—one of the world's biggest video game events—contained violence, and we thought that was a really sad statistic.

We wanted to show you could make a really high-quality video game without leaning into violence."

That approach caught the attention of the Canada Media Fund, which awarded Chancey and his team funding to work on the game's prototype.

"I have to say the Canada Media Fund is pretty much the best money you can get," he explains. "They are very hands-off and really trust the developers to create their vision. And because of their strong financial backing, we were able to negotiate a deal with the publisher to keep our intellectual property. And that was all because of the Canada Media Fund, who gives you that injection of cash that is so hard to initially get for a project."

For Chancey, it's the player reaction from Rainbow Billy: The Curse of the Leviathan that gives him the greatest sense of satisfaction.

"The reaction has honestly been wild," says Chancey. "People understood what we were trying to do. The communities that we wanted to vibe with the game did so. We wanted to rise to the challenge of making a game where we could talk about things like a non-binary character and not have it be a big deal.

"And the game is really touching," he says proudly. "We saw some people on Twitch cry when they finished the game. We managed to really touch people with certain characters. Making someone cry is the ultimate validation for a game developer. That was awesome."





FLORENCE LONGPRÉ

When she stepped onto the red carpet at the 2022 CANNESERIES television festival in April with co-writer Guillaume Lambert and director Guillaume Lonergan, Florence Longpré was walking on air. And for good reason—fans around the world just couldn't get enough of Audrey's Back, the hit series starring Longpré and produced by Montreal's Pixcom with support from the Canada Media Fund.

Available on Club illico, the family dramedy tells the remarkable story of a young woman who finally opens her eyes after 15 years in a coma. In addition to the incredible challenges she faces in physical rehabilitation, she discovers she's returning to a world that is completely different from the one she remembers.

Family and friends also experience reawakenings as they work to reclaim their place in Audrey's life.

Audrey's Back was showered with praise by many journalists at the Cannes event, including those writing for Variety and the Hollywood Reporter. The series won the Dior Grand Prize, awarded to the drama that stands out for its originality and innovation, and the Special Interpretation Prize, which was awarded to the entire cast. This was a fairy-tale ending for the actor/writer from Mascouche, Quebec, who describes her role in the film as the most challenging one of her career.

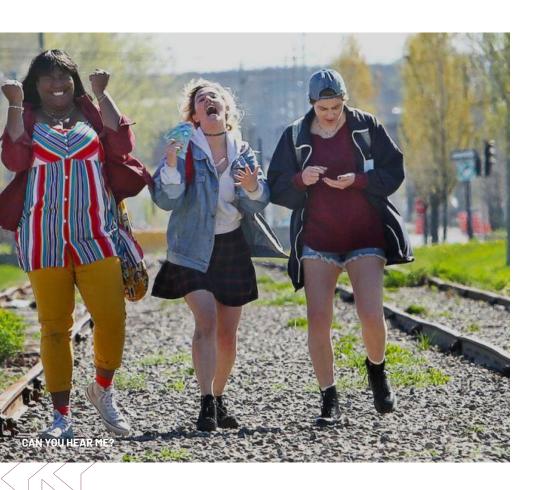
"No one would believe you if you told them that a Quebec series written on Zoom would end up a big winner at Cannes. This is an experience I will remember for the rest of my life. I feel like I won gold at the Olympics. This is the first time anything has meant so much to me. I guess I'm so proud for Quebec because my award was in a global competition," she says, laughing.







FLORENCE LONGPRÉ



A few months prior, Longpré received accolades for her other series, Last Summers of the Raspberries, alongside co-writer Suzie Bouchard and director Philippe Falardeau. The world premiere of the Quebec drama was the closing feature at the prestigious Berlinale Series in Germany before entering in competition at Series Mania in France, one of the world's leading television festivals. These were two incredibly exciting events that contrasted sharply with Longpré's long stretches of isolation while co-writing both series at the beginning of the pandemic.

"The best rewards are the letters and emails you get from viewers. There are so many powerful human interest stories out there," says Longpré. "When a disabled person writes to you about how they relate to the characters in the series, it really gives you pause. It's truly amazing how resilient these people are. It's really empowering. The messages are very, very touching."

Longpré began writing for television with the mission of ensuring that people from a range of different social and ethnic backgrounds, or from different genders and sexual orientations, could finally identify with what they saw onscreen. She and her friends were tired of always seeing the same character types from the same social class, look-alike girls already fully made up when they get out of bed in the morning, in the same condos in the same cities.

Whether it's in Audrey's Back, Last Summers of the Raspberries, which is fully immersed in the agricultural world, or her first series, Can You Hear Me? (available in 190 countries on Netflix), Longpré skilfully weaves drama and humour with a dash of poetry.

"My approach is totally freestyle and instinctive because it's based on improvisation. It's an art form where you must learn to write and perform simultaneously. It's an odd way to learn, but for me it's been the perfect path, especially since I never thought I'd ever be a writer anyway. I have a background in visual arts, theatre, and even healthcare."

She worked as an orderly for four years to help pay for her education, an experience that came in very handy when writing Audrey's Back. That was before the outrageous Gaby Gravel came along in the Like-moi series and gave her a new perspective on life.

Now that Longpré is at the top of her game, her biggest challenge is finding time for all the offers coming her way at home and from abroad thanks to the phenomenal visibility she gained at Cannes. To make things even more complicated, she'd like to try her hand at directing, too. And what can Longpré the actor do with all of this going on? "She does everything she can!" laughs Longpré.



HENRI PARDO

Born in Edmundston, New Brunswick, director, producer, and actor Henri Pardo discovered a new world when his family settled in the Côte-des-Neiges neighbourhood of Montreal in the early '80s. The son of a Haitian family who fled the Duvalier dictatorship, he suddenly found himself on a primary school playground surrounded by close to 60 different cultures. His love of theatre was born when he joined a troupe, where he also tried his hand at directing. Originally drawn to acting, Pardo started to lose interest after playing several token Black roles that lacked substance. In the mid-2000s, he decided to enroll at the Institut national de l'image et du son (INIS).

"Truth be told, I wanted to become a director to finally be able to tell my story and the story of my community," explains the Magnus Isaacson Award winner at the Montreal International Documentary Festival last year. "I forged a beautiful relationship with my mother, who started telling me about her background as well as Haitian culture and politics. I instantly fell in love with who we are. That gave me the boost to create projects that reflect who I am."







HENRI PARDO

Henri Pardo didn't stop there. In 2016, he founded Black Wealth Media, an Afrocentric production company that develops films about Afro-descendant communities from a variety of perspectives. "What I'm trying to do with the company is bring us as close together as possible, be a hub for Afro-descendant filmmakers, and encourage them to really stay true to themselves."

One of his most ambitious projects to date has been telling the story of Canada from the point of view of the Afro-descendant community, which has never been done before. History is written by those in power, and yet the arrival of Afro-descendant people in Canada dates back almost as far as the first colonists. After two years of discussions with ICI Radio-Canada Télé, his series Afro Canada, produced with the support of the Canada Media Fund, was finally greenlit after controversy about the production of SLAV sparked different cultural stakeholders and broadcasters to look for new voices. "They said to us, 'We don't know anything about your history. It's up to you to show it to us." Pardo likes to say that is how he got his "carte noire."

It took a year and a half of research involving historians, archivists, and anthropologists before filming could begin. Telling 400 years of a past that has very few remaining traces was a challenge. "We opted for historical fabulation—a term that is becoming increasingly used by underrepresented groups whose history has been erased. For example, we take an image of slaves fleeing, we present it to modern-day specialists, and we try to find a backdrop and a context. We no longer see these slaves as criminals breaking the law but as people who resisted to stav alive."

The production team, which boasts an impressive mix of cultures, also turned to elders in the community to collect their testimony, using the oral tradition, and to First Nations people, who are also victims of the harsh reality of slavery. "My intention is that in watching Afro Canada, all Afro-Canadians will feel that they are part of the same family—a very diverse, very extended family, but one whose members have a lot in common," says Pardo. "And beyond that, I hope that the way in which we created the series becomes a model for other productions, meaning that it's about teaching others at the same time as we're creating."

Training the next generation is a mission that Pardo has given himself over the last few years, especially through the Black Ink program, which offers directors from Afro-descendant communities support and mentorship throughout the creative process.



"It's a duty, but it's also great fun!
I'm surrounded by my people, we speak
the same language, we learn together,
we fail together. It's really very
energizing. We are so much more
beautiful and stronger together that I
can't pass it up. I sincerely believe that in
order to fight racism, we have to give the
mic to individuals who are affected and
let them say what they want to say."



ANDREW PHUNG

Andrew Phung captured our attention portraying the single, hip hop-loving Kimchee in the beloved CBC comedy Kim's Convenience. He earned five Canadian Screen Awards during the series' run, and it was while shooting the fourth season that he got an idea for another TV show.

"I started wondering what would happen if a character like Kimchee had kids," says Phung on the line from Toronto, where he makes his home with wife Tamara and his two sons.

"With a lot of storytelling now we hear about the immigrant experience, but when I look around my community, I see a lot of diverse families that are not living the immigrant experience—they are the next generation, and I felt like that was a gap in the storytelling that I wanted to showcase."

This concept serves as the basis for *Run the Burbs*, the 30-minute sitcom co-created, co-written, and produced by Phung. He stars as Andrew Pham, a stay-at-home dad looking after his teenage daughter, Khia (Zoriah Wong), and young son, Leo (Roman Pesino), while his wife, Camille (Rakhee Morzaria), works in an office but dreams of running her own business.

To bring the right mix of comedy, Phung drew on a handful of other TV sitcoms.







ANDREW PHUNG

"We did use Kim's Convenience as an example," explains Phung. "What Kim's did really well was make the family relatable, so we looked at that. And we looked at Parks and Rec for the way they did the quirkiness of neighbours, and I used elements of Ted Lasso for Andrew's positivity and how he believes so much in the suburbs."

To get the show up and running, Phung turned to the Canada Media Fund for financial support. But what Phung says was more important than funding was the platform the CMF provides in highlighting a diverse Canada.

"So many people from diverse communities and underrepresented voices spend their day trying to justify to the larger community why they exist and why their stories are valued," says Phung, who was born and raised in Calgary. "So that's where the Canada Media Fund plays a role in equalizing those opportunities.

"I love looking at the projects coming out of this country right now and being blown away at how many stories this country is able to tell coast to coast to coast.

"For the Canada Media Fund to elevate stories, to get them on a larger scale, is, to me, the ultimate goal."

The first season of *Run the Burbs* drew positive attention from viewers who saw themselves onscreen.

"After the first few episodes, there were a lot of comments like, 'Seeing a family like this on TV, just living their life, is so refreshing, so exciting—we are this family," remembers Phung.

"And then on the other end, there was this one person who wrote, 'Oh, this family doesn't seem very Asian, they aren't doing Asian things, they are so Eurocentric.' I wanted to say [that] I don't think you understand that for so many families of colour who live in Canada, their day is very Canadian. I don't wake up in the morning and say, 'Oh man, I am so Vietnamese.' I wake up and say, 'Oh, I need to get the kids ready for school, I need to go grocery shopping, I have a meeting this afternoon.'

"In theory, none of those are Asian activities, but they are activities all Asians in Canada will do. For me, it was normalizing families of colour living their best lives in the suburbs."

The second season of *Run the Burbs* is set to air in 2023, and Phung can't wait to expand the family's onscreen experiences.

"We've established this neighbourhood, these characters, and, most importantly, this family is a year older," says Phung. "Zoriah Wong, who plays my daughter, Khia, was 14 turning 15 when we cast her. Now she is 15 turning 16. Being a 16-year-old kid and wanting out of the suburbs is the most suburb thing possible," he says with a laugh. "We are seeing the family's life change, and we are seeing their aspirations for a better life."







JENNIFER PODEMSKI



Jennifer Podemski has made it her life's work to bring Indigenous stories to screens both big and small.

The actor/writer/producer is best known for her performances in front of the camera in films such as Dance Me Outside and Empire of Dirt and on TV shows including The Rez, Moccasin Flats, and Blackstone.

Her latest project, the TV series *Little Bird*, which she created and where she serves as showrunner, draws on her own life history and is her most personal to date.

Podemski's father is Jewish, and her mother is of Anishinaabe, Leni Lenape, and Métis descent. That dual cultural identity inspired the premise of *Little Bird*, which stars Darla Contois as Bezhig Little Bird, who, at age five, is removed from her home on Long Pine Reserve in Saskatchewan and adopted by a Jewish family in Montreal, who gives her the name Esther Rosenblum. Now in her 20s, Little Bird longs to find the family she lost. She returns to the Prairies to search for them and reconnect with her past, which includes confronting the trauma associated with the racist government policy known as the Sixties Scoop.





JENNIFER PODEMSKI



It's taken six years for Podemski and co-creator/writer Hannah Moscovitch to bring *Little Bird* to the screen, but the effort has been worth it.

"We've been working at it for a long time," says Podemski on the line from Barrie, Ontario, where she lives and works. "It's gone through many incarnations, as stories do during development, but I can say that the journey to get to principal photography was triggering and rewarding and emotional, and my own personal lived experience was infused in so many of the moments."

Set to air on Crave in 2023, the six-part series represents the kind of profound and powerful storytelling the Canada Media Fund is proud to fund.

"The CMF is always a part of the process, and for this particular project, they were a very meaningful participant," says Podemski. "I've had the support of the CMF for every single project I've done. They are an important part of the fabric of Canadian storytelling. I don't know how I could do the work that I do without their support."

In 2018, Podemski received ACTRA's Award of Excellence, recognizing her work as a performer and producer as well as her commitment to training Indigenous talent to work in Canada's film and TV industry. She continued that commitment while filming Little Bird in Manitoba.

"Since the beginning of my career, I have invested in training Indigenous youth to have careers in this sector because we are so underrepresented. There were trainees in every department doing a variety of things on *Little Bird*, and when it came to acting, we put a good number of non-professional actors from the

community in front of the camera. They were learning on the job and were wonderful.

"And this couldn't have been a better project, because we had two Indigenous directors, Elle-Máijá Tailfeathers and Zoe Hopkins, and me as the showrunner. I have never been part of a project that was led by an entirely Indigenous creative team on-set."

The last few years have seen an increase of Indigenous films and shows hitting screens, including the critically acclaimed Night Raiders, and Blood Quantum. The struggle to get Indigenous stories in front of viewers continues, but Podemski feels heartened by the uptick.

"I do feel there has been a critical mass that I have witnessed over the last couple of years, despite the COVID pandemic," she says. "The metric I use is when a project comes up and I go through my list of people to interview or to bring on board, most of the people I reach out to are busy working on other projects or on their own projects. That's an amazing sign that we are building capacity, and nothing makes me happier and more excited than to hear people who I know have worked and hustled so hard for so many years making their own projects. I couldn't dream of something better than that."

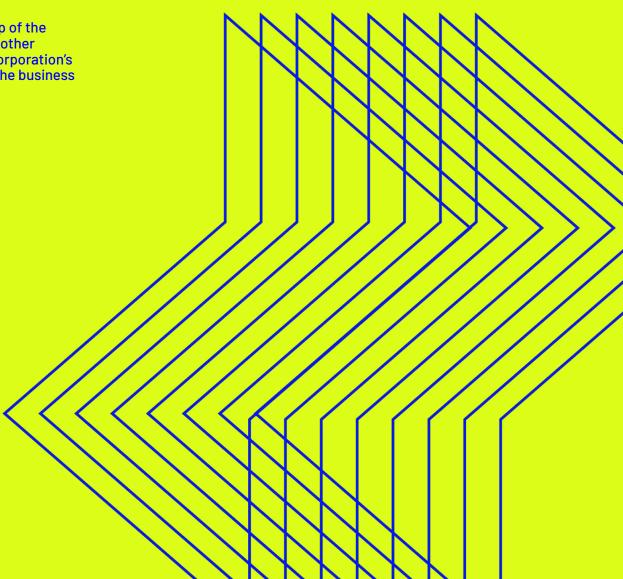
BOARD OF DIRECTORS

The CMF's Board of Directors is responsible for the stewardship of the Corporation, including oversight of the Program and the CMF's other activities, taking a leadership role in the development of the Corporation's strategic direction, and ensuring that management conducts the business and affairs of the CMF in accordance with its objectives.

The Corporation's Board of Directors is fully independent from management, its funders, and any beneficiaries of the CMF Program. Directors are nominated by the Corporation's members: the Canadian Coalition for Cultural Expression, which represents Canada's cable, IPTV, and satellite distributors, and the Government of Canada, as represented by the Minister of Canadian Heritage.

COMPOSITION OF THE BOARD (AS AT MARCH 31, 2022)

Alain Cousineau (Chair)
Jason Badal (resigned May 5, 2022)
Barry Chapman
Alison Clayton
Chantale Coulombe
Guy Fournier
Gary Pizante
Michael Schmalz
Sanae Takahashi



BOARD OF DIRECTORS

During the 2021-2022 fiscal year, the Corporation increased the number of directors from seven to nine. The Canadian Coalition for Cultural Expression nominates six of the directors, and the Government of Canada nominates three.

The CMF and its Board of Directors adhere to best practices in corporate governance to ensure that the Corporation is managed responsibly for the benefit of its members, industry stakeholders, and the public. As part of this commitment, the Board of Directors has adopted a:

- Statement of Corporate Governance Principles, which defines the CMF's governance structure, describing the role of the Board and its mandate, the Committee structure, the code of business conduct, and accountability for the responsible management of funds contributed to the CMF Program.
- Board Charter, which outlines the duties and responsibilities of the Board, as well as those of each Director.
- Code of Business Conduct, which applies to all the Corporation's directors, officers, and employees and which promotes:
- honest, responsible, and ethical conduct, including the ethical and responsible handling of personal and professional relationships
- compliance with the terms of the Contribution Agreement and all applicable laws, rules, and regulations
- full, fair, accurate, and timely disclosure in the reports that the Corporation files with the Department of Canadian Heritage in accordance with the Contribution Agreement and all other public communications
- prompt reporting of any known or reasonably suspected violations of the Code

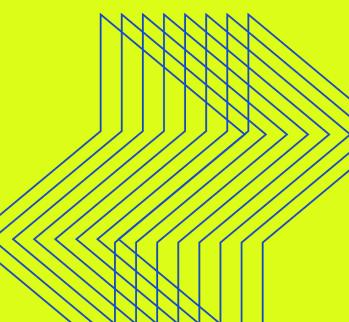
HIGHLIGHTS OF BOARD ACTIVITIES IN 2021-2022

As the impacts from the pandemic continued to increase economic pressure on the Canadian screen-based industry, the CMF, along with the financial assistance from the federal government through the Department of Canadian Heritage, administered additional COVID-19 relief and recovery funding to the industry. The Board supported management in this process to ensure the administration of these new programs, as well as the continuation of the CMF's original mandate and a consideration of its future role in this new dynamic.

Concurrently, the Board also oversaw the continuation of an in-depth consultation process with underrepresented stakeholders within the Canadian screen-based industry. The discussions covered accessibility and systemic barriers to CMF funding, with a focus on how the CMF can evolve its funding architecture.

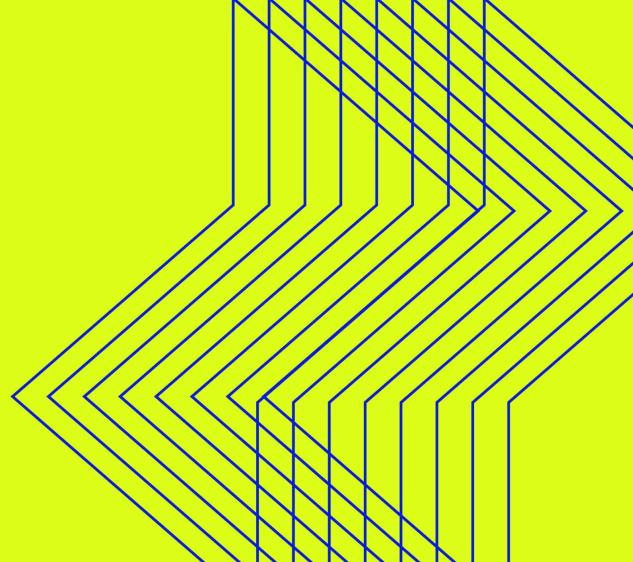
The Board attended a training course on anti-racism and equity. Two provincial interactive digital media (IDM) industry associations presented a briefing on the state of IDM.

An informal subcommittee of the Board advised the President and CEO on the review of the current organizational structure and the future organizational design proposal.



BOARD COMMITTEES

The Board has two standing committees: the Audit Committee and the Governance and Human Resources Committee.



AUDIT COMMITTEE

The primary function of the Audit Committee is to assist the Board of Directors in fulfilling its corporate governance and oversight responsibilities with respect to financial reporting, internal controls and risk management, treasury, and external audit activities.

The Audit Committee has adopted a **Committee Charter**, which outlines its duties and responsibilities.
The charter is reviewed regularly by the Committee in consultation with the Governance and HR Committee and updated as required.

Activities in 2021-2022

Financial Reporting and Financial Statements -

reviewed quarterly financial reports and recommended the annual audited financial statements to the Board for approval; reviewed several administrative policies.

External Auditor – recommended the appointment of the external auditor; reviewed and approved the audit plan, scope of work, and compensation. The Committee met with the external auditor.

Internal Controls and Risk Management – oversight of internal controls, including review of the Annual Report on the internal controls over financial reporting; reviewed insurance coverage, and received quarterly risk reports on financial, legal, and operational risks.

The Committee also reviewed the Annual Business Plan and Budget.

COMPOSITION OF THE COMMITTEE 2021-2022

Jason Badal (joined June 30, 2021; resigned May 5, 2022) Barry Chapman Guy Fournier Michael Schmalz (Chair)

GOVERNANCE AND HUMAN RESOURCES COMMITTEE

The primary function of the Governance and Human Resources Committee is to assist the Board of Directors in fulfilling its responsibilities with respect to corporate governance and human resources management.

The Governance and Human Resources Committee has adopted a <u>Committee Charter</u>, which outlines its responsibilities and duties. The charter is reviewed regularly and updated as required.

Activities in 2021-2022

Corporate Governance – managed the board assessment processes, oversight of the director orientation program, director development program, and the board competency matrix.

Human Resources – reviewed the President and CEO's annual goals and objectives and monitored performance against those goals and objectives. The Committee worked with an external consultant on compensation policies and processes.

The Committee also reviewed the compliance with the consultation policy and approved the 2021-2022 consultation plan; reviewed the outcome of the applicant issues addressed through appeal mechanisms; and reviewed the statements of the Board Chair and the President and CEO in the CMF's Annual Report.

COMPOSITION OF THE COMMITTEE 2021-2022

Alison Clayton
Chantale Coulombe
(as of June 30, 2021)
Lori DeGraw
(Chair until June 30, 2021)
Gary Pizante
(Chair as of July 1, 2021)
Sanae Takahashi
(as of June 30, 2021)

BOARD AND COMMITTEE ATTENDANCE 2021-2022

	BOARD MEETINGS	BOARD CALLS	AUDIT COMMITTEE	GOVERNANCE & HR COMMITTEE				
Total Number of Meetings	6	2	4	7				
Number of meetings attended								
Jason Badal**	4	-	3	-				
Barry Chapman	6	2	4	-				
Alison Clayton	6	2	-	7				
Chantale Coulombe**	4	1	-	4				
Alain Cousineau	6	2	4	7				
Lori DeGraw*	2	1	-	3				
Guy Fournier	6	2	4	-				
Gary Pizante	6	2	-	7				
Michael Schmalz	6	2	4	-				
Sanae Takahashi**	4	1	-	4				

^{*}During their remaining time on the Board, there were two Board meetings, one Board call, and three Governance & HR Committee meetings.

DIRECTORS' COMPENSATION 2021-2022

The policy for directors' compensation was developed by the two Members of the Corporation in 2009. The policy is reviewed at the annual meeting of Members and includes the fee scales for the annual retainer and meeting fees. The fee scales for 2021-2022 agreed by the Members were as follows:

Annual retainer

Chair of the Board - \$58,859 Committee Chairs - \$45,717 Other Directors - \$35,295

Meeting fees

\$1,413 for a full-day meeting (8 hours including travel)

\$706 for a half-day meeting (4 hours including travel)

^{**}After they joined the Board, there were four Board meetings, one Board call, three Audit Committee meetings, and four Governance & HR Committee meetings.



ALAIN COUSINEAU

CHAIR, BOARD OF DIRECTORS

Alain Cousineau is a seasoned senior executive with over 30 years of board experience. Alain formerly held positions as President and CEO of Loto-Québec and Groupe Secor. He is also a former Chair of Tourisme Montréal and Société des alcools du Québec. Prior to that he had a distinguished career in the academic field, primarily at the Université de Sherbrooke School of Business. He has also held board positions in a diverse range of industries, including the healthcare, life sciences, and pharmaceutical industries; aeronautics; and electronic business solutions. Alain has extensive consulting experience in marketing, communications, and corporate planning and strategy.

JASON BADAL

(SERVED UNTIL MAY 2022)

Jason Badal is Director, Multinationals at Shopify. In this role, Jason is global head of the Multinational segment within Shopify tasked with transforming and bringing mass adoption of e-commerce to the world's largest companies. Prior to Shopify, Jason led Business Affairs and Development at Rogers Media and Sportsnet. Prior to that, he served as head of Business and Legal affairs at Score Media. Jason practised as a technology and corporate lawyer at McCarthy Tetrault LLP, taught at Ryerson University and Osgoode Hall Law School, and serves as an advisor to several start-ups in the sports, technology and direct to consumer commerce industries.

BARRY CHAPMAN

ALISON CLAYTON

As a Chartered Professional Accountant, Barry Chapman has over 30 years' experience in the telecommunications industry at the executive level. In addition, he has extensive knowledge in regulatory affairs, mergers, and acquisitions, as well as strategic and financial planning.

He held the role of Vice President, Regulatory Affairs at Bell Canada between 1989 and 2017. He brings extensive corporate governance experience, having sat on numerous boards.

Alison Clayton is an independent television and film consultant with multiple Gemini Award credits. Highlights from her career include serving as General Manager of the Biography Channel; Vice President of Programming for the Movie Network, Moviepix, and the Family Channel; and Senior Film Policy Advisor for the former Federal Department of Communications. She has served on the Ottawa Art Gallery Art Auction Committee and the boards of the Rogers Documentary Fund, the Alliance for Children and Television, and the Canadian Television Fund.

CHANTALE COULOMBE

A lawyer by training, Chantale Coulombe practised intellectual property law for nearly 20 years at the national firm Norton Rose Fulbright, where she was a partner. Subsequently, she held the position of Vice President, Corporate and Legal Affairs of the ComediHa! Group, a major creator of audiovisual content in Quebec. Chantale is currently President and CEO of the College of Corporate Directors at Université Laval. She chaired the Jeune Chambre de commerce de Québec, was one of the founding members of the Centre de la Francophonie des Amériques, and sat on the Board of Directors of the Table de concertation de l'industrie cinématographique et télévisuelle de Québec. She is currently a member of the Board of Directors of Arsenal Media and of the Ethics and Governance Committee of the Office du tourisme de Ouébec. Chantale is a Chartered Director (C.Dir.).

LORI DEGRAW

(SERVED UNTIL JUNE 2021)

Lori DeGraw is Executive Director of the Ontario Land Trust Alliance. Ms. DeGraw brings 25 years' experience in the audiovisual industry. She held the role of VP Media Operations at Blue Ant Media for 10 years and over the course of nearly 15 years before that, she held various roles at the production level, including Executive Producer and Senior Series Producer.

She has extensive corporate governance experience, having sat on numerous Boards during her career. She holds a BA from Western University.



GARY PIZANTE

Guy Fournier is an author, playwright, story editor, film producer, and screenwriter with more than 300 television dramas, feature films, and plays to his credit. He was a founding member and President of the Institut québécois du cinéma and served as National Vice President of the Academy of Canadian Cinema and Television and as President of the Quebec chapter. Guy has served on the boards of Onyx-Films Inc., SMA Inc. Télé-4, Les Productions du Verseau Inc., Télévision Quatre-Saisons, Télé-Québec, and CBC/Radio-Canada. He currently serves on the board of Le Théâtre du Rideau Vert and is a founding board member of La Fondation Jeanne-Mance. He is a member of the Order of Canada.

Based in Niagara-on-the-Lake, Gary Pizante has since 1988 held positions with increasing responsibility in the Canadian telecommunications, cable, and satellite business.

He brings extensive experience in financial and economic analysis. Gary was previously Vice President, Pricing and Analytics at Shaw Communications. He has a Master's Degree in Economics from Michigan State University and a Master's Degree in Communications from the University of Denver.

MICHAEL SCHMALZ

SANAE TAKAHASHI

Michael Schmalz is President of Digital Extremes, a top development studio in the interactive entertainment industry. Dr. Schmalz has over 17 years of experience in the digital media industry, focusing his attention on innovation in the gaming sector.

Prior to that, he practised as a civil engineer. He holds several degrees, including a PhD, MA, and MESc from Western University and an MBA from the Schulich School of Business. Dr. Schmalz is a Chartered Professional Accountant, Licensed Professional Engineer, and a Chartered Director.

Sanae Takahashi is an experienced strategic planner and marketing professional, now retired, with 20 years of executive experience in the Canadian broadcasting and telecommunications industry. She served since 2016 as Senior Vice President, Planning, Insights and Business Models at Shaw Communications after holding various senior leadership roles at Shaw. Prior to that, she held the role of Vice President, Consumer Marketing at Rogers Wireless. Her professional experience has centred on responding to customer needs and expectations in the context of media and telecommunications products and services. She holds a Bachelor of Science in Molecular Biology from Concordia University.



VALERIE CREIGHTON

PRESIDENT AND CEO

Valerie Creighton is an industry leader in arts, culture, and media, recognized for re-energizing some of the country's most important organizations in the sector over the last 35 years. An expert in organizational change, Valerie has been recognized as a visionary in promoting Canada's cultural wealth.

Currently serving as President and CEO of the Canada Media Fund, Valerie positions Canadian programming at the forefront in world markets, advocating successful, innovative Canadian content and software applications for current and emerging digital platforms. Valerie has taken part in foreign trade missions and is regularly called upon to present the CMF model internationally.

Valerie was invested into the Saskatchewan Order of Merit in 2016 and the Order of Canada in 2019. She was named one of 2016's 20 most powerful women in global television by the *Hollywood Reporter*, was recognized in 2017 by Women in Television and Film – Vancouver for her major contribution to promoting gender equality in media, and was bestowed the Honorary Maverick Award at the 2017 Female Eye Film Festival. Most recently, she received C21's 2020 Content Canada Impact Award.

Valerie holds a Bachelor of Fine Arts from the University of Saskatchewan, has served on a variety of regional, national, and international juries and boards, and has produced radio dramas for the CBC in Saskatchewan, where she owns and operates the Red Horse Ranch.

SANDRA COLLINS

CHIEF OPERATING OFFICER (LEAVING CMF IN SEPTEMBER 2022)

Sandra Collins has over 20 years' experience in the film and television industry. Since joining the CMF in 2007, she has been responsible for finance, legal, human resources, information technology, risk management, and administration, as well as research and data. As Chief Operating Officer, she now contributes to the oversight of all the Corporation's operations.

Previously, Sandra held various senior positions at Alliance Atlantis Communications, including Senior Vice President, Finance, Entertainment Group, and Vice President, Systems Integration, Corporate Group.

Sandra is a Certified Management Accountant and holds an H.B. Comm from the University of Windsor and a Bachelor of Arts from the University of Western Ontario.



(FORMER) CHIEF STRATEGY OFFICER

In her role at the CMF, Kelly Wilhelm charted the future trajectory of the organization with a focus on strategies for growth and innovation. She also led the CMF's major policy initiatives, including support for Indigenous and racialized creators; and drove the organization's stakeholder and government relations at the most senior level. Kelly left the CMF in October 2021.

NATHALIE CLERMONT

(CURRENT) EXECUTIVE VICE PRESIDENT, CONTENT STRATEGY AND BUSINESS DEVELOPMENT (FORMER) VICE PRESIDENT, PROGRAMS AND BUSINESS DEVELOPMENT

Nathalie Clermont has been working in the film, television, and digital media industry for more than 30 years, with extensive experience in policy development and financing. Since joining the organization, she has been a key advisor on CMF policies and programs. She also ensures consistency in service standards and application processes for all CMF programs, with a focus on developing alternative funding partnerships to leverage CMF investments.

Prior to joining the CMF in March 2007 as Director of Program Management, Nathalie spent 15 years at the Société de développement des entreprises culturelles (SODEC), where she was the team leader of the Business Affairs Unit, responsible for equity investment programs in cinema and television.

Nathalie holds a Bachelor of Arts in Film, Communications, and Public Relations from the Université de Montréal.

MATHIEU Chantelois

(CURRENT) EXECUTIVE VICE PRESIDENT, MARKETING AND PUBLIC AFFAIRS (FORMER) VICE PRESIDENT, COMMUNICATIONS AND PROMOTIONS

A Montreal native, Mathieu Chantelois moved to Toronto in 2000 to be a cast member on *U8TV: The Lofters*, Canada's first reality TV show. He frequently appears on Radio-Canada, covering a wide range of social, cultural, and political affairs, and he has published over a thousand stories in French and English entertainment magazines.

For more than 20 years, he has cultivated connections with stakeholders in the entertainment industry, first as a reporter and then as an executive at Cineplex Media. As a volunteer, he raised substantial funds for the Canadian Foundation for AIDS Research (CANFAR), The 519 community centre, and the Museum of Contemporary Art Toronto (MOCA). He's now the co-chair of Cinéfranco, Toronto's French movie festival.

Mathieu has a Bachelor of Arts in Communications from the Université du Québec à Montréal and a Master's Degree in Journalism from Carleton University in Ottawa. He recently completed a Certificate in Strategic Perspectives in Nonprofit Management from Harvard Business School.





STRATEGIC ACTIONS AND RESEARCH



The Now & Next online hub provides:

- Articles written by the CMF Industry and Market Trends team, as well as by collaborators and experts based in Canada and internationally.
- Research reports, including our annual report on trends, providing insight into the challenges facing and opportunities available to Canadian producers and creators.
- Industry data on Canadian media consumption patterns and major global trends with charts, tables, and timelines.

Some highlights from 2021-2022:

 A total of 54 articles published on Now & Next/Futur et médias in fiscal 2021-2022, generating over 119,000 page views. Evidence-based decision making is essential for the CMF and other industry organizations as media consumption patterns change during this period of continued disruption due to the pandemic. The CMF's Equity and Inclusion strategy, developed following extensive consultation with racialized and other underrepresented communities, clearly shows the need for additional datasets to support policy and program decisions. The CMF continues to work in partnership to invest in new datasets and methodologies to deal with these shared challenges. Examples of these collaborations include:

 The ongoing roundtable and working group on Equity and Inclusion in Data Collection, which delivered in May 2021 a terminology guide for data collection on racialized and Indigenous communities containing definitions for racialized and Indigenous peoples: First Nations, Inuit, and Métis communities in Canada. Also included in the guide were recommendations and best practices for data collection in the audiovisual industry in Canada. The terminology guide was subsequently circulated to the industry at large, and the CMF and Telefilm used its findings as the underpinning of a tool (PERSONA-ID) for the collection of self-identified race-based data.

- Working with Adobe Analytics to develop a new digital measurement infrastructure to replace the CMF's legacy tagging system, created in 2011, and better understand the overall performance of a CMF-supported intellectual property (IP). This new implementation will assess impact using a combination of consumption, sales, and social media ratings data to provide a deeper understanding of online users' experiences across the entire IP and to move beyond basic metrics such as time spent and number of views.
- A joint licence between the CMF and the CRTC for Parrot Analytics to measure engagement, international success, and onscreen diversity of long-form content across linear and non-linear platforms. The CMF is also exploring the use of Canadian postal codes to overlay census demographic data onto Parrot datasets, furthering our understanding of the demand for video content online by diverse communities within Canada.



INDUSTRY PARTNERSHIPS

The CMF's partnership strategy focuses on building stakeholder relations, gathering and disseminating industry intelligence, promoting successful content, developing business opportunities for producers to support coproduction, and communicating key messages to the industry.

The CMF applies a partnership evaluation frame of reference to assess current and future objectives, and to evaluate the return on investment of its partnership program.

All Access Manitoba

Available Light Film Festival (ALFF)

Banff World Media Festival

Brunico - Diversity of Voices Program

Calgary Black Film Festival

Calgary International Film Festival (CIFF)

Canadian Collection at the Museum of Other Realities

Canadian Screen Awards
Centre PHI (expo FNC)

Congrès AQPM Content Canada Content London

Creators of Colour Pitch @ TIFF

FactualWEST Conference

Festival du nouveau cinéma - FNC eXPlore

Festival Massimadi FIN Partners

Forest City Film Festival & Ontario Screen

Creators Conference

Future of Film Showcase (FOFS)

Gala FCTMN

Gaming Video Content Connect (GVC)

Gimli Festival

Halifax Black Film Festival

Hot Docs image+nation imagineNATIVE

Indigenous Film Summit

Interactive Ontario - Keynote Series

International Film Festival of Ottawa (IFFO)

Kidscreen Summit

L'Académie - prix Gémeaux

MEGAMIGS

MIPCOM & MIPJUNIOR

Montreal International Black Film Festival

Montreal International Children's Film Festival (FIFEM)

MUTEK

Night Raiders Tour

Nova Scotia Content Market Ottawa Black Film Festival

Ottawa International Animation Festival (OIAF)

Prime Time PRIX NUMIX

Reelworld Film Festival

Regina International Film Festival (RIFFA)
Rencontres internationales du documentaire

de Montréal (RIDM)

SODEC Atelier Grand Nord RV South by Southwest (SXSW)

St. John's International Women's Film Festival

Story to Action

Sunny Side of the Doc

Toronto Black Film Festival

T.O. WebFest

Vancouver Asian Film Festival (VAFF)

Vancouver International Black Film Festival Vancouver International Film Festival (VIFF) Vancouver International South Asian Film

Festival (VISAFF)

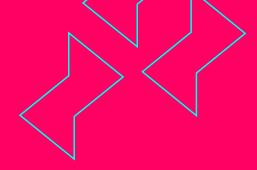
Whistler Film Festival (WFF)

World Congress of Science and Factual

Producers (WCSFP)
Yorkton Film Festival
Youth Media Alliance Gala



PROMOTION



MADE I NOUS

Part of the MADE | NOUS campaign, Seek More | Découvrons Nous launched on April 13, 2021, and was announced on Prime Minister Justin Trudeau's Twitter feed and followed by an integration in the series finale of Kim's Convenience.

The campaign inspires Canadians to seek more stories, creators, and content from many backgrounds, cultures, and communities. It shows why inclusivity and representation matter in our television, film, gaming, and emerging arts and proves that different perspectives make our content interesting and our stories fresh.

In the Quebec market, the campaign had a dedicated segment on the April 14 episode of TVA's Star Académie with host and NOUS ambassador Mélissa Bédard, which was supported by spots run during commercial breaks.

Thanks to the successful campaign, our social channels saw massive growth—over 15 million organic impressions, a 40 percent audience growth across our channels, and a 2.68 percent engagement rate, which is above industry standard.

The campaign has received extraordinary press pickup with features in *Variety*, Postmedia, *La Presse*, *Le Devoir*, *Le Soleil*, *Playback*, *Elle Québec*, *Xtra*, and the *Toronto Star*, among many others. The campaign also had feature segments with ambassadors on popular outlets, including *Tout le monde en parle*, *Your Morning*, *CTV National News*, *Etalk*, SiriusXM, and Radio-Canada, garnering over 130 million earned media impressions.

The campaign was also incredibly well received by our partners, with dedicated integrations by Cineplex, CTV, Corus, and *Etalk*. Additionally, thanks to our partner toolkits, we saw our Seek More | Découvrons Nous campaign shared across social media by Disney, eOne, Elevation Pictures, CBC/Radio-Canada, Toronto International Film Festival, B.L.A.C.K., ImagineNATIVE, Canadian Media Producers Association (CMPA), and more.

KPIs for the campaign:

- Over 173 million media impressions; 108 million paid media impressions and 45.4 million in-kind and PSA media impressions
- Over 30 million completed video views
- Over 130 million PR impressions from media coverage by new and previously supportive outlets
- 2.6 percent click-through rate on Facebook and Instagram, significantly higher than the average of 0.89 percent
- Close to 460,000 sessions on our website and a new benchmark for website engagement
- 15 percent increase in traffic to the website from French Canada between launch and second wave of in-market activity; creative adjustments based on learnings from launch contributed to an increase in the click-through rate, number of website sessions, and video view time

Awards for Seek More | Découvrons Nous:

- Gold, Canadian Marketing Association Meta Business Equality Marketing Award
- Bronze, MAA Globes (Marketing Agencies Association Worldwide) - Charity, Cause, or Public Sector Campaign
- Bronze, Strategy Awards 2021 Multicultural Strategy

ENCORE+

All Encore+ channel indicators demonstrated its growing popularity with audiences, both in Canada and beyond our borders. Channel subscribers and viewership continued to see strong and consistent gains throughout the year. At the end of 2021-2022, over 170,000 users had subscribed to the channel, viewing content over 52 million times, with over half of viewers coming from outside Canada.



EQUITY AND INCLUSION

Specific consultations were held with francophone Indigenous communities across Canada, 2SLGBTQ+ groups, and people with disabilities. A bilingual working group of racialized organizations and industry leaders was established.

The CMF released a report on progress on its Equity and Inclusion strategy to date, including results of COVID-19 programs and its terminology guide resulting from the Equity and Inclusion Data Collection working group, which included members from funding agencies, the CRTC, the National Film Board, Telefilm, the Black Screen Office, and the Racial Equity Media Collective, among others. It also released a report on the profile of companies owned and controlled by members of racialized communities benefiting from the COVID-19 relief funding launched in November 2020.

This first-of-its-kind report, made in collaboration with the market research and consulting firm IPSOS, provides new intelligence and understanding of company owners, the status of their companies, and the barriers they face in the industry.

The inclusion-focused, award-winning MADE | NOUS campaign delivered results through all its earned, owned, paid, and shared channels.

The CMF launched the Pilot Program for Racialized Communities with \$10.5 million, of which 10 percent was reserved for predevelopment and development and the rest for production. Further incentives were put in place to support projects from diverse communities, including racialized communities and Indigenous peoples. The programs targeting diverse communities were so oversubscribed that the CMF topped up the budget for these initiatives. In addition, the CMF reworked and launched the sector development funding stream for projects initiated by screen sector organizations, including a heavy focus on equity, diversity, and inclusion groups.

A year-long producer program supported by the CMF was launched with the National Screen Institute and European Audiovisual Entrepreneurs (EAVE) to support mid-career Black, Indigenous, and people of colour (BIPOC) Canadian producers on company stabilization, career planning, and export/coproductions.

In consultation with members of all CMF departments, a guide of inclusive language was developed to propose best practices on the use of inclusive language for all internal and external communications.

A new self-identification system was launched. PERSONA-ID allows the CMF to collect demographic data on all applicants to support an analysis of representation in its funding and to help in program design and policy decisions. The first cohort to test the system were recipients of the Pilot Program for Racialized Communities.





"MY PERSONAL FEELING IS THAT THE CANADA MEDIA FUND HAS BEEN ONE OF THE BEST ORGANIZATIONS WHEN IT COMES TO REALLY LEADING THESE CHANGES. THEY'RE STARTING TO PUT THEIR MONEY WHERE THEIR MOUTH IS." —Amar Wala, founder of Scarborough Pictures







AUDIENCE RESULTS

Viewing reported in this section is derived from Numeris, measuring primarily long-form content on linear platforms. Consumption not currently measured includes viewing of video on demand/subscription video on demand (VOD/SVOD), streaming or over-the-top (OTT) services, or long-form programming available on internet-native multi-channel networks such as YouTube. Additionally, the CMF is awaiting the rollout of Numeris' video audience measurement (VAM) panel, which is still in its testing phase. While its launch is still over a year away, when commercially available, VAM will be able to measure content consumption across broadcaster-branded apps and other non-linear platforms.

This year's Annual Report continues to incorporate Numeris' on-demand measurement (ODM), which tracks consumption to video content available through set-top box VOD services or broadcaster websites. While ODM only accounts for approximately 1 percent of total aggregate tuning in 2020-2021, it accounts for a fraction of the over 30 percent of consumption that is currently unmeasured.



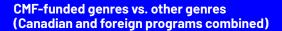
OVERALL ENGLISH-LANGUAGE VIEWING TRENDS

Canadian vs. foreign programs

Domestically produced programs accounted for 36 percent of full-day viewing in English-language television, up one percentage point from the previous year. During peak viewing hours, 33 percent of English-language television viewing was devoted to Canadian programming, up two percentage points from the previous year.

Total tuning to all linear television, both Canadian and foreign, decreased by 6 percent in 2020-2021, stemming primarily from a substantial decrease in foreign linear viewing. Driven by disruptions due to the early months of the COVID-19 pandemic, viewers tuned in to more news from domestic sources and migrated to non-linear platforms for entertainment, continuing a pattern that was seen at the end of the 2019-2020 broadcast year.

The share of viewing of Canadian programs has risen one percentage point for full-day and two percentage points for peak hours to their highest levels since 2016-2017, with notable increases in amateur sport viewing driven by the Tokyo Olympics. The sum of hours tuned to foreign content was down 8 percent in 2020-2021, due notably to drops in viewing hours of theatre films and reality programs.



Overall viewing of English-language programs, both domestic and foreign-produced, in the four CMF-supported genres (Children's & Youth, Documentary, Drama, and Variety & Performing Arts) decreased by one percentage point to a 39 percent share for full day.

In peak hours, viewing of CMF-supported genres dropped by three percentage points to 39 percent, a five-year low. For supported genres, Children's & Youth remained at 1 percent, while Variety & Performing Arts was down one percentage point after being stable in 2019-2020. Documentary was up one percentage point for the second year in a row. Most notably, Drama dropped three percentage points to 29 percent, a five-year low. This shift is likely attributable to Drama audiences migrating to OTT services during lockdown.

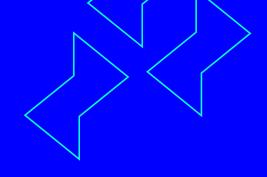
CMF-funded programs vs. non-funded Canadian programs

When examining full-day viewing of Canadian programs in only the CMF-supported genres, the share of CMF-funded programs was 37 percent, up one percentage point from the previous year, which was a five-year low. In peak viewing hours, CMF-funded programs' share is 45 percent, also up one percentage point from last year.

In 2020-2021, ODM tuning remained consistent with that of the previous year. Meanwhile, linear tuning to CMF-funded projects declined by 8 percent from the previous year, for a net year-over-year decline of 8 percent in tuning to CMF-financed English-language content. This is an all-time low primarily driven by declines in viewing of CMF-funded Children's & Youth and Drama programming, with COVID-19 lockdowns and continued stay-at-home orders driving consumers to OTT platforms for content, especially in these genres.

¹ 2019 Canadian Media Usage Study (CMUST), iab Canada/phd Canada, November 2019

AUDIENCE RESULTS



OVERALL VIEWING OF ENGLISH-LANGUAGE PROGRAMS IN CMF-SUPPORTED GENRES (CMF VS. OTHER CANADIAN VS. FOREIGN)

In Children's & Youth, the share of full-day viewing of CMF-funded programs rose by three share points to 27 percent, while viewing of non-CMF Canadian programs decreased by two share points to 13 percent. In peak hours, viewing of CMF-funded programs rose another ten share points to 40 percent in 2020-2021 compared with the previous year. This genre is one of the most susceptible to changing consumption patterns due to new technologies, with children's content readily accessible on alternative platforms, including tablets and OTT services that are favoured by younger consumers. Accordingly, these trends are often quite volatile and sometimes difficult to discern. Despite the gains posted by CMF-funded programs within this genre, overall consumption of children's content continues to decline on linear services.

In Documentary, the share of full-day viewing of CMF-funded content decreased by two share points to 17 percent. In peak hours, viewing levels of CMF-funded Documentary content declined by one point to 20 percent, while viewing of foreign Documentary content rose by seven points to 61 percent. This genre has now seen a second straight year of decline in viewing of Canadian content, while share of viewing to foreign programs is at a 5-year high.

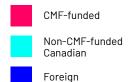
In Drama, the full-day share of viewing of CMF-funded content rose one percentage point to 6 percent, while shares of non-CMF-funded Canadian content declined by one percentage point to 12 percent. Shares of viewing in peak hours of CMF-financed projects were unchanged at 6 percent, maintaining a five-year low from the past two years. Viewing of non-CMF drama during peak hours remained at 9 percent for a second year, its highest in the last six years. Overall, even though viewing to Drama declined, the share of CMF-funded programs within this genre remained stable.

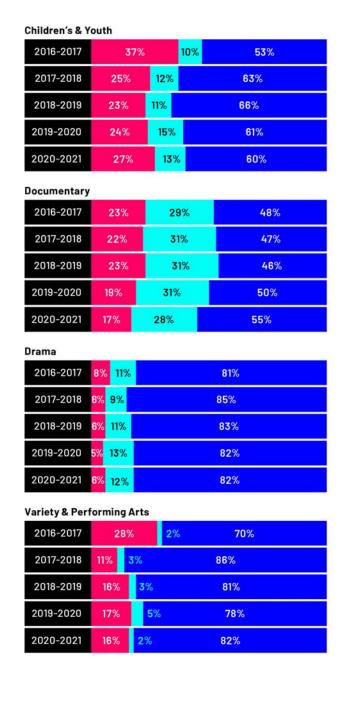
In Variety & Performing Arts, the share of full-day viewing of CMF-funded content decreased by one share point to 16 percent. In peak viewing hours, CMF-funded content decreased by two percentage points to a 12 percent share after last year's three-year high. Non-CMF-funded Canadian content for full-day viewing dropped by three share points to 2 percent and rose to 7 percent for peak-hour viewing. Since this genre has a relatively small collection of CMF-funded titles, these slight changes indicate a relatively stable year for Variety & Performing Arts.



CMF-FUNDED VS. NON-CMF-FUNDED CANADIAN VS. FOREIGN PROGRAMS BY GENRE

Full Day – English (*including ODM)

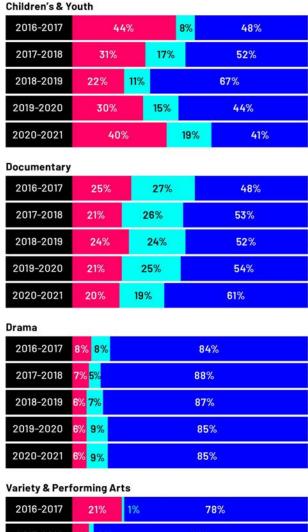


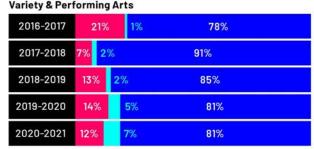


CMF-FUNDED VS. NON-CMF-FUNDED CANADIAN VS. FOREIGN PROGRAMS BY GENRE

Peak Hours - English







TOP-PERFORMING CMF-FUNDED ENGLISH-LANGUAGE PROGRAMS

The following is a list of the top ten English-language programs funded by the CMF and aired during the 2020-2021 broadcast year.

Four CMF-funded programs airing in the 2020-2021 broadcast year achieved average audiences of over 1 million viewers. This is one less than the 2019-2020 year. Eight of the top ten programs were from the Drama genre, achieving audiences that ranged from 688,000 to 1.6 million viewers. Two Variety & Performing Arts programs ranging in audience from 647,000 to 1.1 million viewers also made the top ten list.

The top-performing CMF-funded English-language program, CTV's *Departure*, averaged over 1.6 million viewers for its 6-episode run. It's also the top domestic program in a CMF-funded genre. Next was Global's *Private Eyes* at almost 1.2 million, followed by the CBC program *Canada's New Year's Eve: Countdown to 2020* at over 1.1 million.

The top domestic program overall was the World Junior Hockey – Canada vs. USA Gold Medal Game at over 3 million viewers.

By way of comparison, the top-performing foreign program in a CMF-supported genre, *The Good Doctor*, attracted an audience of 2.3 million viewers.³

³Includes ODM viewing.



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TOP TEN LIST OF CMF-FUNDED PROGRAMS

English-Language Broadcasters 2020-2021

RANK	BROADCASTER	PROGRAM TITLE	DAY	TIME	CMF GENRE	NUMBER OF TELECASTS	VIEWERS AGE 2+ AVERAGE MINUTE AUDIENCE (000)
1	CTV	Departure	Wednesday	21:00	Drama	6	1,623
2	Global	Private Eyes	Monday/ Thursday	20:00/ 21:00	Drama	20	1,172
3	CBC	Canada's New Year's Eve: Countdown to 2021	Thursday	23:00	Variety & Performing Arts	1	1,132
4	CBC	Murdoch Mysteries	Monday	20:00	Drama	11	1,132
5	City	Hudson and Rex	Tuesday	21:00	Drama	16	844
6	CBC	Kim's Convenience	Tuesday	20:00	Drama	13	766
7	CBC	Coroner	Wednesday	20:00	Drama	10	714
8	CTV	Transplant	Tuesday	22:00	Drama	8	693
9	CTV	Jann	Monday	20:00	Drama	8	688
10	CBC	Still Standing	Tuesday	20:00	Variety & Performing Arts	10	647

Source: CMF Audience Research (Numeris) 2020-2021 Broadcast Year, Original Airings Only + On-Demand Measurement

OVERALL FRENCH-LANGUAGE VIEWING TRENDS

Canadian vs. foreign programs

Canadian programs continued to account for most of the viewing in the French-language market with a 65 percent share of full-day viewing, up one percentage point from the previous year. In peak hours, the share of viewing of Canadian programs in 2020-2021 rose by one point to 66 percent.

In 2020-2021 there was a 1 percent increase in total viewing compared with the previous year, driven by consistent increases in consumption of Canadian content since 2016-2017. ODM viewing in the French market is still lower than in the English market, with 0.6 percent of overall total hours tuned originating from ODM consumption.

CMF-funded genres vs. other genres (Canadian and foreign programs combined)

The share of viewing of CMF-supported genres in the French-language market remained unchanged at 39 percent for full-day and 46 percent for peak-hour viewing. During peak hours, individual CMF-supported genres have remained relatively flat since the 2016-2017 broadcast year. In 2020-2021, for full-day the Children's & Youth genre stayed the same at 2 percent, while viewing of Variety & Performing Arts content increased by 1 percent.

CMF-funded programs vs. non-funded Canadian programs only

When examining viewership of Canadian content in CMF-supported genres, in 2020-2021 CMF-funded content captured a 60 percent share of full-day viewing, increasing two share points from last year. In peak-hour viewing, CMF-funded content captured a 71 percent share, the same as last year. This was likely due to an increase in consumption of news programming concerning the COVID-19 pandemic.

OVERALL VIEWING OF FRENCH-LANGUAGE PROGRAMS IN CMF-SUPPORTED GENRES (CMF VS. OTHER CANADIAN VS. FOREIGN)

For French-language content in CMF-supported genres, there was an increase of two share points from last year to 35 percent, another record high for full-day viewing. These gains came at the expense of foreign content, which for the second year in a row experienced a two-point drop from the previous year. During peak hours, the share of viewing of CMF-financed projects increased 1 percent from the previous year, while non-CMF Canadian projects also increased by one share point to 21 percent, likely driven by the pandemic viewing that took place during the stay-at-home health measures. Foreign content recorded its lowest share at 29 percent, two percentage points lower than the previous year. This number has been consistently dropping since 2017-2018.

In Children's & Youth, the share of full-day viewing of CMF-funded content decreased by two percentage points to 58 percent, while foreign programs increased by two percentage points from last year to 35 percent. For peak viewing hours, the share of CMF-funded Children's & Youth programs increased by two points to 69 percent, marking its largest percentage in five years. This increase may partly be attributed to children staying at home for much of the year because of the COVID-19 lockdown.⁴

In Documentary, full-day share viewing of CMF-funded content grew by one point from the previous year to 27 percent, while peak viewing of CMF-funded content decreased by three points to 30 percent. Tuning to foreign documentaries during peak hours grew to 21 percent.

In Drama, full-day viewing of CMF-funded programs increased by 1 percent to 28 percent. During peak hours, the share of viewing of CMF-funded drama increased by one point to 47 percent, regaining the record high of 2018-2019. Viewing of foreign-produced drama in peak hours and Canadian non-CMF-funded projects remained the same as last year.

In Variety & Performing Arts, full-day viewing of CMF-funded programs remained the same as the previous year with 91 percent, driven in part by popular returning performance reality series. Peak-hour viewing of CMF-financed content dropped by one point to 90 percent. Foreign variety and performing arts accounted for only 1 percent of viewing in both overall and peak-hour viewing.



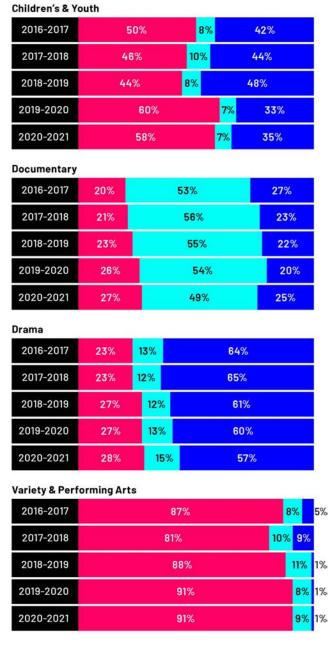
MA PETITE VIE

⁴Non-CMF-financed Children's & Youth projects are categorized by audience composition (more than 50 percent of the audience being under the age of 18). Because the calculation is undertaken in each broadcast year, there may be some movement in and out of the category, causing some volatility in audience calculations.

CMF-FUNDED VS. NON-CMF-FUNDED CANADIAN VS. FOREIGN PROGRAMS BY GENRE

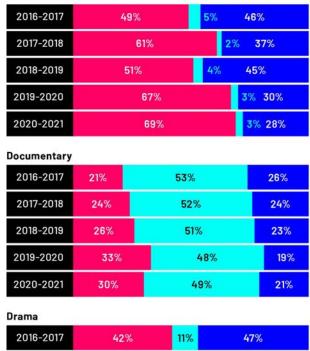
Full Day – French (*including ODM)



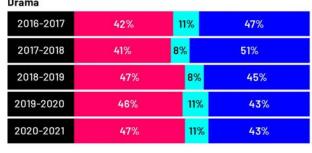


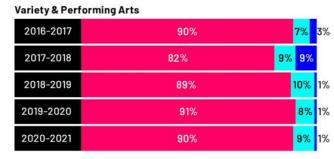






Children's & Youth





TOP-PERFORMING CMF-FUNDED FRENCH-LANGUAGE PROGRAMS

The following is a list of the top ten French-language programs funded by the CMF that aired during the 2020-2021 broadcast year.

All titles on the top ten list achieved audiences of more than 1 million viewers, with a further 11 titles also meeting this criterion, bringing the total number of CMF French-language programs with over 1 million viewers to 21.

Six of the top ten programs were from the Variety & Performing Arts genre, achieving audiences that ranged from 1 to 4.9 million viewers. The remaining four programs on the top ten list were Drama projects, with audiences that ranged from 1 to 2.1 million viewers. No programs from either Documentary or Children's & Youth genres made the top ten list.

As it has been for many years now, the top-performing CMF-funded French-language program continues to be the New Year's Eve special *Bye Bye 2020*, watched by over 4.9 million viewers. The top-performing series *La Voix* was watched by 1.5 million viewers, although with 29 percent fewer viewers than in 2019. Resuming the previous season that was cut short because of COVID-19, the show's finale was presented without a studio audience and four live shows were postponed. The interest in the show was consequently reduced. In terms of Drama, the top-performing programs were *Les beaux malaises 2.0* and *District 31*, with an average audience of over 2 million and 1.8 million, respectively.



TOP TEN LIST OF CMF-FUNDED PROGRAMS

French-Language Broadcasters 2020-2021

RANK	BROADCASTER	PROGRAM TITLE	DAY	TIME	CMF GENRE	NUMBER OF TELECASTS	VIEWERS AGE 2+ AVERAGE MINUTE AUDIENCE (000)
1	SRC	Bye Bye 2020	Thursday	23:00	Variety & Performing Arts	1	4,909
2	SRC	Infoman NYE Special	Thursday	22:00	Variety & Performing Arts	1	3,647
3	SRC	En direct de l'univers NYE	Thursday	19:00	Variety & Performing Arts	1	2,358
4	TVA	Les beaux malaises 2.0	Wednesday	20:59	Drama	10	2,130
5	SRC	District 31	Monday – Thursday	19:00	Drama	124	1,899
6	TVA	La Voix & La Voix: Le Retour	Sunday	19:00	Variety & Performing Arts	6	1,539
7	TVA	Star académie 2021 - La variété	Sunday	19:00	Variety & Performing Arts	12	1,479
8	TVA	Alertes	Monday	21:00	Drama	12	1,388
9	TVA	Artis, Le gala (2021)	Sunday	19:30	Variety & Performing Arts	1	1,322
10	SRC	Les Pays d'en haut	Monday	21:00	Drama	6	1,320

Source: CMF Audience Research (Numeris) 2020-2021 Broadcast Year, Original Airings Only + On-Demand Measurement



USAGE DATA FOR DIGITAL CONTENT

The following tables report digital media (DM) usage for all projects reporting in the 2021-2022 fiscal year. The metrics identified in this report are as follows: total visits and total unique visitors, within each language and content type.

The reporting period uses data from Adobe Analytics (April 1, 2021–March 31, 2022).

USAGE DATA FOR DIGITAL CONTENT FROM PLATFORMS OTHER THAN TELEVISION

Since the inception of the CMF in 2010, all rich and substantial digital media projects funded in the production program of both the Convergent and Experimental Streams have been required to report on audience reach and consumption metrics at regular intervals.

Since April 1, 2019, Convergent projects have been considered value-added projects, which are outside the scope of this report. Only Experimental production projects are required to fulfill the CMF's tagging requirement. Rich and substantial digital projects in the Convergent Stream before April 1, 2019, will continue to report as part of their compliance requirements, although this will be phased out over the next few years as projects reach the end of their life cycles.

EVOLVING CMF'S MEASUREMENT CAPABILITIES

Over the past two years, the CMF has been working towards the release of a new digital measurement infrastructure (DMI), which will replace the existing digital media measurement framework that was originally designed in 2010. This modernized framework will expand the CMF's ability to measure digital media content found on the internet and to implement more strategic KPIs.

The goal of the CMF is to understand and trend the overall performance of a CMF-supported intellectual property (IP). In this case, IP refers to any online

content associated with a CMF-funded title from the Experimental Production Stream. Therefore, the CMF will soon collect online data from every iteration of the title project by platform, specifically behaviour, sales, media consumption, and social media data.

While automation of this process is the ideal outcome, at this juncture in technology it is not yet possible to automate the entire process. Therefore, the CMF intends to roll out a tracking implementation where the automated pieces will be installed and validated prior to the project's market launch, followed by monthly uploads of data for the portions that cannot be completely automated.

CONVERGENT STREAM - PRODUCTION (FUNDED)

There are currently 453 distinct projects tagged and reporting data within Adobe Analytics. The exhibition of these projects is cyclical in nature, and generally the launch to market is within two years of receiving production financing. As Convergent projects financed after April 1, 2019, are exempt from installing a CMF digital tracking code, there has been an expected tapering (-28 percent) of active projects reporting data in the Convergent Stream during the 2021-2022 reporting period.

EXPERIMENTAL STREAM - PRODUCTION (FUNDED)

Experimental Stream production projects are now the primary focus of the CMF's DM measurement strategy. These projects are currently supported through the following CMF programs: Commercial (C2P), Innovation, Digital Linear (formerly Web Series), International Incentives, and the Shaw Rocket Fund programs.

Many of these projects are web-based games that are available online via specific subscription platforms, such as Steam (Valve), Nintendo, and Sony. This stream also includes native application games hosted on Apple and Google, along with some software programs for consumer use. Within the 2021-2022 reporting window, 42 projects were tagged and are reporting

data through Adobe Analytics. Currently, 53 percent of the Experimental projects reporting are used on mobile phones and tablets, with the majority being downloadable and native applications.

CONVERGENT STREAM - PRODUCTION (VISITS)

Within the Convergent Stream, the top five projects attract 92 percent of all visits to Canada Media Fund DM projects, with the top three (English) projects responsible for 85 percent of all visits overall across all languages and content types. Projects financed in 2016 or later are the most visited and tend to drop significantly when their companion television components are no longer airing. This is most noticeable in the French market, as the DM components tend to correlate with their television program(s) on an episodic level (i.e., the number of visits dips significantly after each episode airs), while English-market visits to DM projects remain relatively stable throughout the television season but then drop off at season's end. This suggests that DM components in the Convergent Stream are highly dependent on their linked TV content to remain relevant.

English

Three projects were responsible for 96 percent of all visits to CMF-funded English DM projects in 2020-2021. The first was the *CBC Kids Studio K* website portal with over 12 million visits, followed by *The Beaverton* website with just over 5 million visits, and the *CBC Kids News* website with more than 4 million. In total, English-language projects attracted approximately 23 million visits, with over 22 million to these three projects alone. All other CMF-financed English DM projects together registered the remaining approximately 850,000 visits.

French

Most visits to French-language DM projects also come from a relatively small percentage of projects. The top two projects are responsible for 60 percent of total visits and are each tied to projects that perform well on the television side: District 31(SRC) and Passe-partout (Télé-Québec).

However, these DM projects dip significantly in visits when their television programs are in repeats or are no longer airing. Rich interactive media (RIM) projects continue to accumulate the most interest by attracting 46 percent of the total visits to projects in this category, followed by Games with 35 percent. French-language DM projects had close to 3 million total visits.

Indigenous

(Note: This language/content type, formerly titled Aboriginal, has since been renamed Indigenous for the 2021-2022 program year)

Content types in Indigenous languages recorded over 37,000 visits overall. The RIM content types performed best in this language category, with 81 percent of session visits followed by Games at 15 percent.

Diverse Languages

Content types in diverse languages (other than English, French, and Canadian Indigenous languages) earned almost 32,000 overall visits. Within the content types measured in diverse languages, visits to RIM projects were the highest with 24,000 (77 percent). Visits to RIM projects were primarily derived from the Chinese-language children's project *Miaomiao*.

Footnote: RIM Inclusive: Multimedia content that combines storytelling with visual technologies, where user participation and interactivity are successfully met through a fully rich immersive experience. Inclusive experiences usually begin on a single linear path, using levels to advance to a predetermined destination or goal. RIM Non-Inclusive: Multimedia content that combines visual technologies but is not structured to tell a complete story. Non-inclusive experiences require user participation and interactivity that is non-linear. The experience may also be segmented into unrelated, multiple content types (CMF-eligible).

CONVERGENT PROJECTS

2021-2022

LANGUAGE/CONTENT TYPE	PROJECTS	VISITS	UNIQUE VISITS
English	210	22,945,380	16,124,353
RIM Non-Inclusive	35	78%	80%
RIM Inclusive	84	20%	20%
Web Series	20	1%	0%
Games	22	1%	0%
Video	46	0%	0%
Social	2	0%	0%
eBook	1	0%	0%
French	150	2,981,701	1,461,719
RIM Non-Inclusive	54	46%	56%
Games	26	35%	17%
RIM Inclusive	53	16%	24%
Video	15	2%	3%
Web Series	2	1%	0%
Indigenous	25	36,619	28,818
RIM Inclusive	14	58%	60%
RIM Non-Inclusive	5	22%	23%
Games	3	15%	12%
Social	1	2%	2%
Web Series	1	2%	2%
Video	1	1%	1%
Diverse	26	31,690	11,209
RIM Inclusive	13	77%	70%
Games	2	11%	6%
Web Series	2	6%	10%
RIM Non-Inclusive	8	5%	13%
Video	1	1%	1%
Bilingual	3	13,524	11,057
RIM Inclusive	2	96%	98%
Video	1	4%	2%
Grand Total	414	26,008,914	17,637,156

EXPERIMENTAL STREAM - PRODUCTION (VISITS)

The top two projects account for 60 percent of all visits to Experimental projects. The number of active projects in the Experimental Stream remains relatively small (42 projects).

The Experimental Stream saw a considerable decrease of almost 1.3 million visits (-72 percent from a year ago) to the top project *Overloot*. Despite possibly reaching the end of its life cycle, the bilingual game application *Overloot* continues to be the top project and is still responsible for the majority (55 percent) of visits to the Experimental Stream.

EXPERIMENTAL PROJECTS

2021-2022

ENGLISH

English-language content types tallied 64,000 visits. Within the content types measured, visits were mainly attributed to the 2013-2014 funded software project Shot Lister app and the 2015-2016 rich interactive website Notetracks Connect.

FRENCH

French Experimental projects garnered 12,000 visits. Generally, the top-performing projects remained the same. However, the decrease was primarily due to less user activity than the previous year. The web series project *Têtes à claques volume* 5 (YouTube) brought 89 percent of the total visits to this category.

LANGUAGE/CONTENT TYPE **PROJECTS VISITS UNIQUE VISITS** 24 237,454 884,442 Bilingual 12 69% 54% Games RIM Inclusive 6 22% 29% 4 Software 9% 17% RIM Non-Inclusive 1 0% 0% 0% eBook 1 0% 15 63,990 29,593 English RIM Inclusive 9 42% 46% Software 1 32% 11% 3 18% 28% Games 2 8% 15% Web Series 3 9,633 French 11,923 2 100% 100% Web Series 1 0% 0% RIM Inclusive 42 **Grand Total** 960,355 276,680

BILINGUAL

More than half (57 percent) of the projects reporting data in the Experimental Stream are bilingual (French and English) projects. This category recorded 884,000 visits, down considerably since the use of the 2017-2018 Overloot game has declined. Overloot and the 2013-2014 brainCloud and Foundation apps were responsible for 66 percent of the visits within this category. Overall, games and software content saw the most activity.



OVERLOOT

DIGITAL MEDIA USERS BY REGION

Convergent projects are commissioned by Canadian broadcasters, and Canadians usually represent the largest user group. In 2021-2022, Canada and the US saw an overall growth in visits to Convergent projects. This increase in engagement is primarily attributed to the top three projects: CBC Kids Studio, a portal for kids' programming that is evergreen in nature, and The Beaverton and CBC Kids News, which are satirical and/or highlight current events. While these three projects have traditionally been the top-visited CMF Convergent projects, within Canada (the largest share) there was a slight 2 percent transfer in volume of visits from Canada to the US at 67 percent. Countries across the rest of the world predominantly remained flat at 13 percent.

Experimental Stream projects continue to show a significant global reach, consistent with previous years. Just over 84 percent of all visits originated in the US and the rest of the world. However, the share of visits within Canada grew by almost 10 percent, driven by a surge in visits to the RIM website Digital Indigenous Democracy. During 2021-2022, Indigenous residential schools and Truth and Reconciliation were dominant issues within Canada.

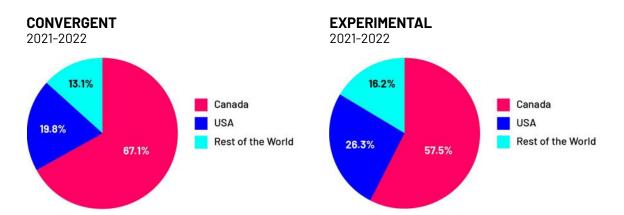
Note that large year-to-year variances can occur in the Experimental Stream, as often only one or two projects occupy most of the usage.

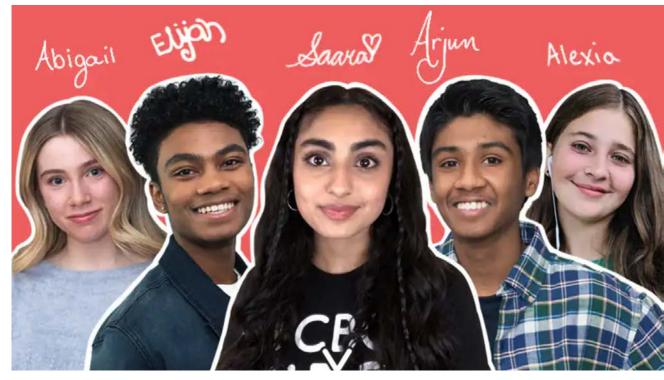


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USAGE BY GEOGRAPHIC REGION

April 1, 2021, to March 31, 2022 CMF Audience Research (Adobe Analytics)





CBC KIDS NEWS



OUR ONGOING RESPONSE TO THE COVID-19 PANDEMIC

As the pandemic continued, the Department of Canadian Heritage asked the CMF to administer additional emergency relief and recovery funds.

2021-2022 COVID-19 EMERGENCY RELIEF AND RECOVERY FUNDS ADMINISTERED BY THE CMF

The COVID-19 Emergency Relief Funds – Spring 2021-2022 Allocation was distributed to 1,108 applicants, with \$17,000 allocated to each, for a total of \$18.9 million.

The COVID-19 Recovery Fund - CMF Third-Language Allocation distributed \$2.4 million in total, with \$39,000 allocated to 62 production companies of content in languages other than English, French, or Indigenous.

CONTINUATION OF FLEXIBILITY MEASURES IN REGULAR CMF PROGRAMS

The CMF continued flexibility measures across its suite of regular funding programs in 2021-2022 to support stability and business continuity in the industry. Measures included the lowering of minimum fee thresholds, increases in the CMF's maximum contributions to projects, flexibility in the allocation of funding between development and production in envelope programs, flexibility in project and financial commitment schedules for producers and broadcasters, accelerated payment schedules, and adjustments to documentation requirements.

RESEARCH

The CMF continued to update its bilingual directory (launched in April 2020) of COVID-19 assistance programs available to Canadian companies and workers in the screen industries in all regions of the country.



EXPERIMENTAL: INTERACTIVE DIGITAL MEDIA CONTENT

The CMF funds interactive digital media (IDM) content through our Experimental Stream, covering the entire life cycle from development to release.

The **Conceptualization Program** allocates funding at the very beginning of the creative process with the objective of giving a project a better chance of success in future stages of financing. Specifically, this program funds the creation and testing of a proof of concept and verification of either the design idea, concept assumption, or functionality in preparation for the prototyping phase and beyond. New for 2021-2022, 25 percent of the program budget was reserved for applicants from a diverse community. A total of 40 percent of the program budget was set aside for applicants outside of Montreal and Toronto to ensure funding across the country.

The **Prototyping Program** allocates funding to projects in the early stages of building a product to help demonstrate its intended functionalities and design. Specifically, this phase is for experimenting, testing, and validating different concepts and hypotheses to arrive at a first functional prototype.

With guidance from a jury of industry professionals, the **Innovation & Experimentation Program** funds Canadian IDM content and software applications that are innovative and leading-edge. In 2021-2022, a total of \$14.5 million was invested in 17 projects.

The objective of the **Commercial Projects Program**, also guided by a jury, is to fund projects that have a greater probability of commercial success. Projects are evaluated on their potential to attain stated commercial objectives, demonstrate business opportunity, and achieve profitability. A total of \$14.5 million funded 15 productions in 2021-2022.

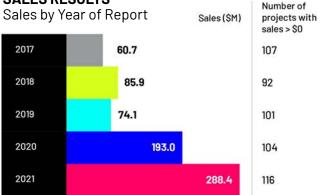
Both the Innovation & Experimentation and Commercial Projects Programs fund projects for their production and marketing expenses.

All three programs awarded assessment criteria for Diverse Community applicants (2 percent weight) and for Gender Parity (2 percent weight).

The Accelerator Partnership Program (A2P) provides producers of digital media projects funded through the CMF's Experimental Stream with better access to mentorship, market, and capital. The A2P connects funding recipients with renowned Canadian and foreign accelerators that are selected based on their ability to work with the diversity of projects and producers supported by the CMF across the country and abroad.



SALES RESULTS



PRODUCTION VOLUME TRIGGERED

by CMF Funding 2021-2022

CMF Funding	\$29M	
Production Volume		\$47M

\$1.5M Average Budget

TOP PROJECT IN SALES

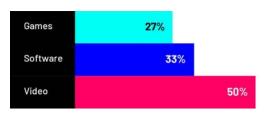
2021

\$250M

GENDER BALANCE RESULTS

2021-2022 Experimental Production by Content Type

Women as % of Key Personnel



In the selective programs for 2021-2022, three assessment criteria points were given to projects that had women in at least 40% of key leadership roles. Women working in Games and Software fill close to 1/3 of the key roles.

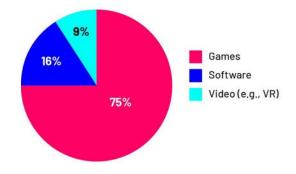
FUNDING BY STAGE OF PROJECT

2021-2022

	\$K	# 0F PROJECTS
Conceptualization	1,020	71
Prototyping	8,477	41
Production	29,037	32
Accelerator	450	15
Total	38,984	159

TYPE OF PRODUCTION PROJECTS

Funded 2021-2022



AWARDS

Total number of nominations:

16

Total number of awards:

9

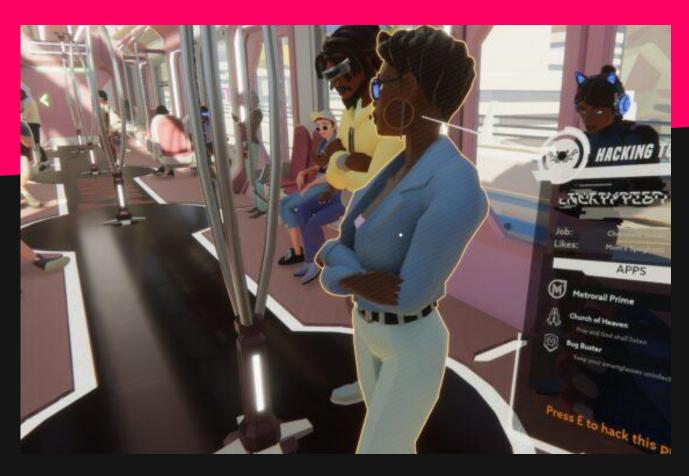
Number of projects nominated:

9

Number of projects awarded:

5

FEATURING: OPERATION TANGO



Operation Tango is a two-player co-operative video game developed for PC, PlayStation 4, and Xbox One. The first player is a hacker who operates in the virtual world of computer networks, and the second is a field agent navigating city streets to find clues. Operation Tango is set in a metropolis in which augmented reality and social media have become one, and where your online identity is the focus of your life.

- Tokyo Game Show 2021 Best Game Design, Winner
- Famitsu June 2021, Gold Medal
- BIT BANG Awards 2021, Best Gameplay, Winner
- Gamescom 2020 Best Multiplayer Game, Winner
- Gamescom 2020 Most Innovative Game, Finalist
- NYX Best Multiplayer Game 2020, Winner
- NYX Best Experience 2020, Winner

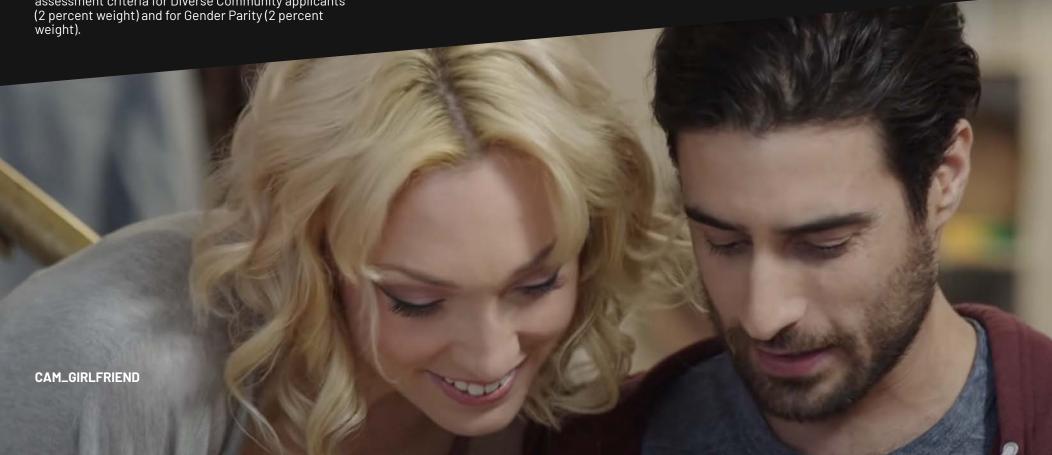
EXPERIMENTAL: DIGITAL LINEAR SERIES

The CMF funds production of digital linear series through three programs in the Experimental Stream, covering development and production stages.

The **Digital Linear Series Program** supports the production of series in their second or subsequent season, created initially for online platforms and in designated CMF genres. A total of \$4.0 million went to 18 projects in 2021-2022. The program awarded assessment criteria for Diverse Community applicants (2 percent weight) and for Gender Parity (2 percent weight)

A collaboration between the Canada Media Fund and the Shaw Rocket Fund, the CMF-SRF Kids Digital Animated Series Program funds the production of Canadian digital animated series for children and youth while encouraging the use of new technology.

A total of \$2.5 million in CMF funding and \$1.2 million in SRF funding went to eight projects.



SALES RESULTS

2021

Sales by Year of Report

Sales (\$K)

Number of projects with sales > \$0

2018

41

2019

49

7

2020

57

9

195

11

Digital linear series sales have risen sharply in 2021 due to one successful project.

TOP PROJECT IN SALES 2021

\$177K

GENDER BALANCE RESULTS

2021-2022 Digital Linear Series

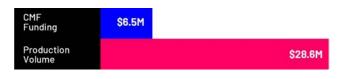
Women as % of Key Personnel



In digital linear series production programs for 2021-2022, two points were given to projects that had women in at least 40 percent of key leadership roles.

DIGITAL LINEAR SERIES PRODUCTION VOLUME TRIGGERED BY CMF FUNDING

2021-2022

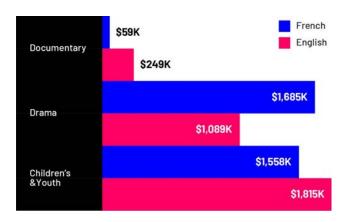




26
Number of Projects

DIGITAL LINEAR SERIES FUNDED BY LANGUAGE AND GENRE

2021-2022



PARTNERSHIP HIGHLIGHT

The CMF continued its partnership with the Independent Production Fund to support the development of drama series designed for online in the CMF-IPF Development Packaging Program: Short Form Scripted Series. \$295K from the CMF supported 20 projects, with \$295K from the IPF.



TELEVISION

The **Convergent Stream** supports the creation of multi-platform Canadian content. Approved production projects must include content intended for distribution on at least two platforms, one of which can be traditional television and the other an on-demand platform or new related digital media content. More specifically, this stream enables the development and production of television shows and related digital media content in four underrepresented genres: Drama, Documentary, Children's & Youth, and Variety & Performing Arts. The Convergent Stream is designed to give users access to Canadian-produced content anytime, anywhere, on any device.

This stream comprises several different programs and incentives that encourage the creation of content from all regions of Canada and in all languages spoken by Canadians. Programs in this stream support the goal of bringing more diverse voices into content shown on our screens. Most of the funding in this stream is disbursed through the Performance Envelope Program.

PRODUCTION

The objective of the **Performance Envelope Program** is to encourage partnerships between broadcasters and producers to create convergent content that Canadian audiences can consume at any time and on the device of their choice. Through this program, the CMF allocates funding envelopes to English and French broadcasters in an amount that reflects their track record of supporting and airing Canadian programming. Broadcasters commit these funds to Canadian projects, but funding is paid directly to the copyright holder of the project. Total funding committed from the Performance Envelope Program in 2021-2022 was \$230.3 million to 509 projects.



ENGLISH

PRODUCTION VOLUME TRIGGERED BY CMF FUNDING

2021-2022



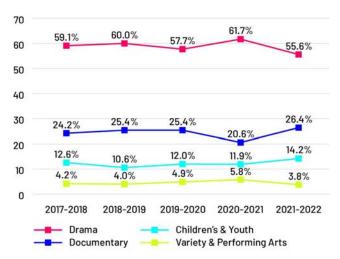
TOTAL HOURS FUNDED 2021-2022

943

19.8%
Increase in Production

Volume over 2020-2021

TRENDS IN SHARES OF ENGLISH FUNDING (%)



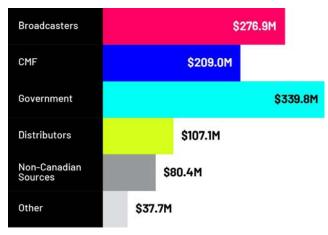
The Children's & Youth share of English Convergent funding (14.2%) reached a five-year high in 2021-2022. There are other CMF programs that support production of content targeting children and youth—see the Digital Linear Series section of this report.

Documentary funding also reached a five-year high in 2021-2022.

Support for English-language point of view (POV) documentaries is provided through the **English POV Program**. Funding is allocated according to a selective process using an evaluation grid. A total of \$4.8M was committed to 14 projects in 2021-2022.

PRODUCTION FINANCING

by CMF Funding 2021-2022



For CMF-funded projects in 2021-2022, CMF funding represented 19.9% of total production financing and broadcaster commitments represented 26.4%.¹

2021-2022 saw total production volume surpass a billion dollars (\$1,051M) for the first time—19.8% higher than in 2020-2021—marking a recovery from the pandemic shutdown.

943 hours of content were funded.

¹CMF financing shown in the charts includes commitments for some projects over two fiscal years, which are not included in the 2021-2022 total CMF funding.

FEATURING: NURSES

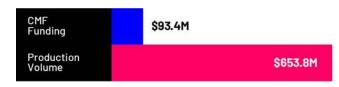


Grace, Ashley, Keon, Naz, and Wolf are five young nurses starting their new jobs on the front lines at St. Mary's, a busy downtown hospital. From their very first day, they face high-stakes situations like the fallout from a hate crime, a life-saving lung transplant for a teen, an opera singer with life-threatening throat issues, a monk who wants to go on a spiritual journey before he passes, a colleague's daughter with alcohol poisoning, an ultra-religious patient willing to put himself at risk, and many more. But while they're working together to save lives, help doctors, and care for their patients, they also must support each other along the way.

FRENCH

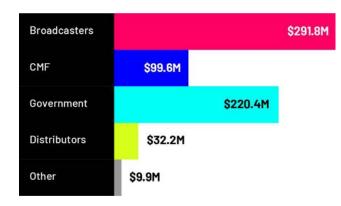
PRODUCTION VOLUME TRIGGERED BY CMF FUNDING

by CMF Funding 2021-2022



PRODUCTION FINANCING

2021-2022

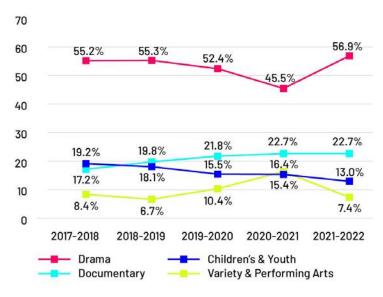


CMF funding provided 15.2% of total production financing and broadcasters provided 44.6%.¹

Production volume reached a record high of \$654M, 39.6% higher than in 2020-2021.

¹CMF financing shown in the charts includes commitments for some projects over two fiscal years, which are not included in the 2021-2022 total CMF funding.

TRENDS IN SHARES OF FRENCH FUNDING (%)



Children's & Youth funding has been declining for the past five years and reached a low of 13% in 2021-2022.

TOTAL HOURS FUNDED

2021-2022

1,831

39.6%
Increase in Production Volume over 2020-2021

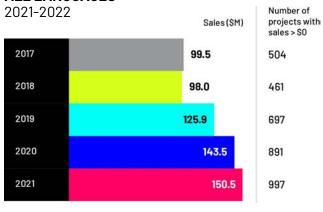
PARTNERSHIP HIGHLIGHT

CMF-QUEBECOR FUND INTELLECTUAL PROPERTIES INTENDED FOR INTERNATIONAL MARKETS PRODUCTION SUPPORT PROGRAM

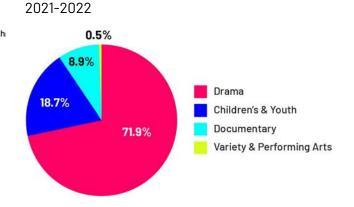
The CMF partnered with the Quebecor Fund to support live-action French-language drama series created by Quebec-based producers and bring these projects into the international marketplace. After being selected by the Quebecor Fund and the CMF, successful applicants received funding to supplement the CMF's Performance Envelope contribution in order to increase production value. The CMF contributed \$1.5M to 14 projects through this program.



SALES BY YEAR OF REPORT ALL LANGUAGES



SALES BY GENRE



TOP FIVE PROJECTS IN TOTAL SALES

2021-2022

\$39.8M

AVERAGE SALES IN TOP FIVE

2021-2022

\$8.0M

GENDER BALANCE RESULTS

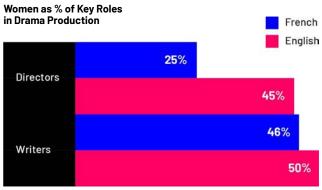
2021-2022

Women as % of Key Roles



GENDER BALANCE RESULTS

2021-2022



AWARDS

Total number of nominations:

609

Total number of awards:

183

Number of projects nominated:

229

Number of projects awarded:

72

DEVELOPMENT

The CMF supports the predevelopment and development of Canadian convergent content through several programs. Development support has also been earmarked within the Indigenous and Francophone Minority Programs, as well as the regionally targeted programs highlighted in the Regional Support section of this report.

DEVELOPMENT

The **Development Envelope Program** allocates funding envelopes to English and French broadcasters in an amount that reflects their track record of supporting the development of Canadian programming. Broadcasters commit these funds to Canadian development-stage projects, but funding is paid directly to the producer.

An innovative experiment in financing development without a broadcaster trigger was made through the **Slate Development Program**. 39 producers were provided \$75,000 each to develop up to three projects over an 18-month period.

PREDEVELOPMENT

The **Early-Stage Development Program** is a writer-focused, selective program. 58 projects were funded in 2021-2022. 25% of the program budget was reserved for Diverse Community projects.

The **Predevelopment Program** served creative teams led by a producer at a project's early stage with no financial commitment from a broadcaster required. 61 projects were funded in 2021-2022. 40% of the program budget was reserved for applicants outside of Toronto and Montreal. 25% of the program budget was reserved for Diverse Community projects.

CMF FUNDING \$K				
	English	French	Total	
Development Envelopes	6,109	2,607	8,716	
Slate Development	1,950	975	2,925	
Predevelopment	3,163	939	4,102	
Total	11,222	4,521	15,743	

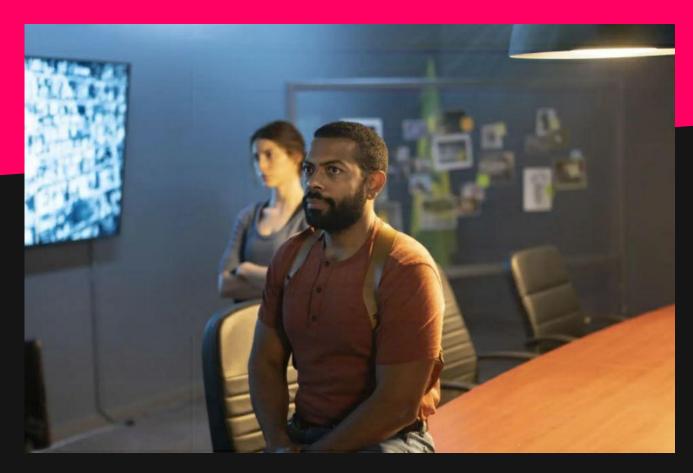
NUMBER OF PROJECTS			
	English	French	Total
Development Envelopes	120	89	209
Predevelopment	99	35	134
Total	219	124	343

PARTNERSHIP HIGHLIGHT

The CMF-SODEC Predevelopment Program for Television Series Based on Literary Adaptations continued the partnership into 2021-2022. \$240K was committed by the CMF to support 15 French-language projects from Ouebec.

sodec Québec •••

FEATURING: ALERTES



Shocked by the death of Marilou Magloire, the squad mobilizes. Although the investigation falls on Sergeant Pelletier, the quartet refuses to stand still and works tirelessly to try to find the murderer of Renaud's sister. An old rivalry exists between the latter and Sergeant Pelletier. For her part, Captain Duquette will have to deal with the return of her son Pascal. Dominic will develop a romantic relationship with a criminologist from the Victim Support Unit who joins the team, while Lily-Rose will continue to frequent dating sites. A shattering turn of events will force the squad to join the highly controversial Sergeant Pelletier in conducting an investigation whose fallout will continue to multiply.

EQUITY AND INCLUSION

Equity and inclusion initiatives played a crucial role at the CMF in 2021-2022. New funds were made available by the Canadian government so the CMF could create a new program supporting Black and other communities of people of colour, increase the allocation in relevant programs such as the Indigenous Program and the Diverse Languages Program, and introduce transformative incentives across most of the CMF's funding system.



INITIATIVES

Equity and inclusion initiatives encompassed the following equity- and sovereignty-seeking communities:

- Indigenous: First Nations, Inuit, and Métis peoples
- Racialized communities: Black and people of colour
- Women: through gender parity
- Official language minority communities
- Regional: outside Canada's largest production centres (Toronto and Montreal)
- Communities that speak a language other than English, French, or Indigenous languages

Black communities and people of colour had access to the new Pilot Program for Racialized Communities, which offered dedicated support to content owned and produced by members of these communities.

First Nations, Inuit, and Métis content creation was supported mainly through the Indigenous Program (see dedicated section), a program in place since before the creation of the Canada Media Fund.

New incentives were put in place for Diverse Community projects, a term used by the CMF in 2021-2022 to refer to initiatives designed both for First Nations, Inuit, and Métis peoples as well as Black and other racialized communities. A Diverse Community project is one in which a member (or members) of a diverse community owns and controls at least 51 percent of the applicant company and all rights necessary to produce and exploit the project. These incentives included:

 Two points in the evaluation grids used to assess applications of the majority of selective Convergent and Experimental Stream Programs

- A new Performance Envelope factor that rewarded broadcasters that licensed Diverse Community projects
- Reserved portions (25 percent in 2021-2022) of program budgets for the Conceptualization, Predevelopment, and Early-Stage Development Programs
- Sector development (see dedicated section in this report)

Gender parity incentives included:

- Two points in the evaluation grids used to assess applications of the majority of selective Convergent and Experimental Stream Programs
- A spending requirement for broadcasters in the Performance and Development Envelope Programs

Gender parity statistics can be found within the TV, Interactive Digital Media, and Digital Linear Series sections.

Official minority language targeted programs:

 The Francophone Minority Program and the Anglophone Minority Incentive (see the dedicated section in this report)

Regional:

The varied incentives for projects created outside of Canada's centres are described in the Regional Support section of this report.

Languages other than English, French, or the Indigenous languages are supported through the Diverse Languages Program.

PERSONA-ID

PERSONA-ID Self-Identification System

CMF's self-identification system, PERSONA-ID, allows individuals to disclose their demographic information directly and securely. PERSONA-ID was created as part of the Equity and Inclusion strategy to measure and monitor the demographic representation and participation of all content creators related to CMF programs. The system was launched on a trial basis in the third quarter of 2021-2022. The full launch for all CMF programs will take place in 2022-2023.

The **Pilot Program for Racialized Communities** was launched in 2021-2022. The program supports convergent projects created by members of the Black communities and people of colour at the predevelopment, development, and production stages. Production-stage funding was allocated according to a selective process, using an evaluation grid and an independent jury, while development and predevelopment funding was distributed to eligible projects on a first-come, first-served basis. The English market development and predevelopment sub-programs experienced significant oversubscription. Each English-language application received only a portion of the requested amount in order to ensure that all applicants received some funding.

TOTAL PRODUCTION VOLUME 2021-2022

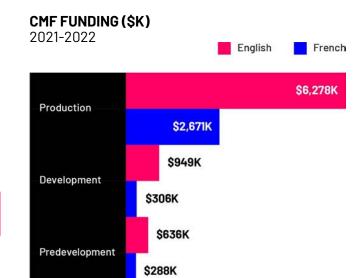
\$46.6M

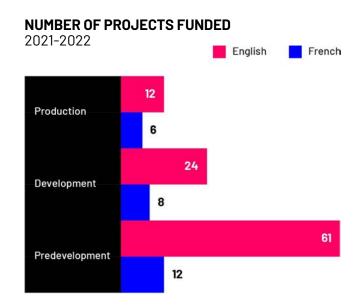
\$38.8M \$7.8M **English** French

NUMBER OF HOURS FUNDED 2021-2022

English

French





The **Diverse Languages Program** is designed to support independent production in languages that reflect the diversity of Canadians, outside of English, French, and Indigenous languages. Funding is allocated according to a selective process using an evaluation grid.

TOTAL CMF FUNDING 2021-2022

\$4.0M

35 Hours Funded 24 Number of Projects

LANGUAGE	NUMBER OF PROJECTS
Italian	5
Russian	5
Spanish	4
Tagalog	4
Armenian	1
Farsi	1
Japanese	1
Mandarin	1
Portuguese	1
Punjabi	1

RESULTS

For 2021-2022, production companies applying for funding to all CMF programs declared the identity of the majority owner of the project within the application form itself. This method of self-identification was a transitional measure before the full implementation of PERSONA-ID. The self-identification was voluntary unless used for a targeted program (such as the Pilot Program for Racialized Communities).

TV AND LINEAR PRODUCTION (INCLUDING DIGITAL LINEAR SERIES)

In the English market, there is a gap between the share of funding given to diverse communities and the share of applications approved, as the funding provided to Diverse Community projects is lower on average than for non-Diverse Community projects. That gap is not as evident in the French market.

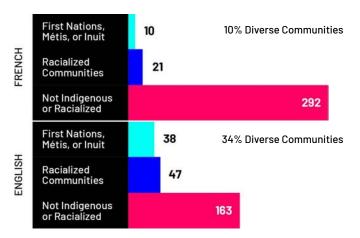
Note that the amounts shown in the charts include English and French applications to the Pilot Program for Racialized Communities and the Indigenous Program. These results exclude applications in languages other than English and French (the Diverse Languages Program and the Indigenous Program).

Development includes 105 applications funded through the Pilot Program for Racialized Communities out of 544 applications in total (19%), raising the percentage of Diverse Community applications in this stage of funding.

OWNERSHIP OF APPROVED APPLICATIONS

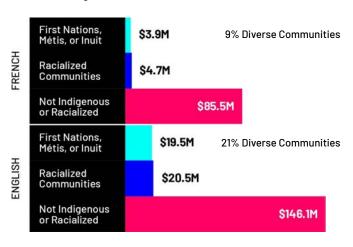
LINEAR PRODUCTION

Number of Applications



OWNERSHIP OF APPROVED APPLICATIONS LINEAR PRODUCTION

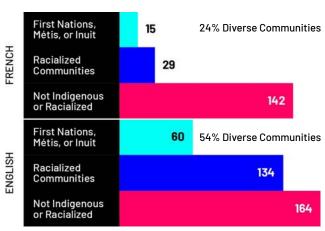
CMF Funding (\$M)



OWNERSHIP OF APPROVED APPLICATIONS

LINEAR DEVELOPMENT

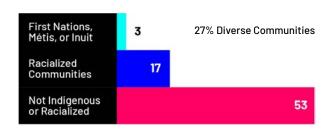
Number of Applications



INTERACTIVE DIGITAL MEDIA

The Conceptualization Program had 25% of the budget reserved for Diverse Community applicants. 39% of the approved applications were from racialized communities or First Nations, Métis, or Inuit peoples.

The Innovation & Experimentation, Commercial Projects, and Prototyping Programs included points for Diverse Community projects in the assessment criteria.



FEATURING:

BLK: AN ORIGIN STORY



BLK: An Origin Story is a four-part documentary series that looks beyond the Underground Railroad to explore the untold stories of Black Canadians from the 1600s to the present; these four hours aim to show that Black history is Canadian history. BLK: An Origin Story will explore some of the unknown stories of Black Canadians to reveal how they have helped shape Canada's story. The series asks, "Where did they come from?" and "What is their story today?" Using interviews, archival materials, animation, re-enactments, and verité footage, the series will tell four stories that traverse the whole country, from "sea to sea to sea."

INDIGENOUS CONTENT SUPPORT

The CMF supports television production, development, and predevelopment from First Nations, Inuit, and Métis producers and creative teams.

The Indigenous Program supports Indigenous-language production, development, and predevelopment in Canada. Production funding from this program is allocated according to a selective process and evaluated by a jury of cultural experts from Indigenous communities. In 2021-2022, the Indigenous Program supported 18 productions and 62 development and predevelopment projects with \$10.5 million in funding.

An additional \$1.3 million in funding for Indigenous Program productions came from the Performance Envelope Program, the English Regional Production Bonus, the Anglophone Minority Incentive, and the Northern Incentive.

Our 2021-2022 funding supported projects that celebrated and highlighted First Nations, Inuit, and Métis communities from seven provinces and territories from coast to coast to coast.

For the first time, all CMF applicants were asked to identify majority ownership of the company by community, allowing the CMF to report on the extent of Indigenous-led applications outside the Indigenous Program.

BROADCASTERS 2021-2022

APTN
Nunavut Independent Television Network
Bell Media
CBC
Radio-Canada
Knowledge
Blue Ant Media



TOTAL FUNDINGAll CMF Programs

\$9.0M

TOTAL PRODUCTION VOLUME

2021-2022

\$19.9M

18
Number of Productions

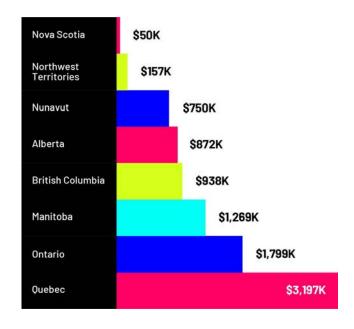
DEVELOPMENT PROJECTS 2021-2022

\$2,786K

62Number of Projects

INDIGENOUS PROGRAM PRODUCTION FUNDING BY PROVINCE/TERRITORY

2021-2022



TELEVISION PRODUCTIONS WITH OWNERSHIP BY PERSONS DECLARING MEMBERSHIP IN FIRST NATIONS, MÉTIS, AND INUIT COMMUNITIES

All CMF Program Production Volume 2021-2022

\$91.5M

59Number of Projects

AWARDS

Total number of nominations:

25

Total number of awards:

12

Number of projects nominated:

6

Number of projects awarded:

4

FEATURING: MERCHANTS OF THE WILD



Merchants of the Wild is a vivid documentary series mixing culture, survival, reconnection to the land, and adventure, taking viewers back in time with six Indigenous adventurers pitted against the perils of an ancient waterway trade route through the L'nu (Mi'kmaq) district of Kespek (Gaspé Peninsula). As they begin with nothing and attempt to live 25 days on the land, decolonizing as they rely on the teachings from elders and knowledge keepers from the territory, the six strangers will discover who they are, what being Indigenous means to them, and reconnect to their culture, nature, and a way of life that was taken from so many of their ancestors. By finding common ground, uniting as a group, and applying the teachings to each day and night, their transformation will become more profound the longer they can stay on this journey.

OFFICIAL LANGUAGE MINORITY COMMUNITY SUPPORT

A key mandate for the CMF is to support the content created in official languages in minority settings.



FRENCH MINORITY LANGUAGE FUNDING

The **Francophone Minority Program** is designed to encourage the creation of projects that reflect the realities experienced by French-language communities living outside the province of Quebec.

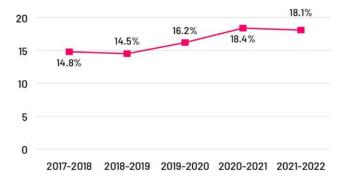
In 2021-2022, the Francophone Minority Program supported 26 productions and 20 development projects with \$11.1 million.

French minority language productions received an additional \$6.6 million from the Performance Envelope Program, the Indigenous Program, and the Northern Incentive.

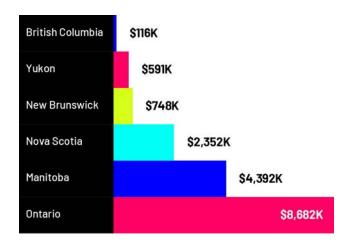
\$16.9M 18.1%
Production Funding
Percentage of French Funding

TREND OF FRENCH MINORITY LANGUAGE SUPPORT

% of French TV Funding



FRENCH MINORITY PRODUCTION FUNDING BY PROVINCE/TERRITORY



FEATURING: Y A UNE ÉTOILE



Transgender cultural icon Xavier Gould undertakes an artistic adventure search for a queer community in his native rural Acadia. In his wanderings, behind the heteronormative pastoral landscapes, he discovers a community of people determined to live their differences up front, in real life, without having to leave their hometowns or deny their cultural identity. Xavier comes away with the conviction that queer reality in rural Acadia may have its problems, but it also has its full share of beauty and community acceptance—queer Acadia can and does exist.

ENGLISH MINORITY LANGUAGE FUNDING

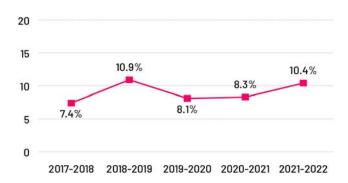
The **Anglophone Minority Incentive** is intended to create a predictable source of funding to official minority language support for the English market in Quebec.

In 2021-2022, the Anglophone Minority Incentive supported 19 production projects with \$4.7 million.

English minority productions received an additional \$14.5 million from the Performance Envelope Program, the English POV Program, the Pilot Program for Racialized Communities, and the Indigenous Program.

TREND OF ENGLISH MINORITY LANGUAGE SUPPORT

% of English TV Funding



\$19.2M Production Funding 10.4%

Percentage of English Funding **AWARDS**

Total number of nominations:

27

Total number of awards:

15

Number of projects nominated:

11

Number of projects awarded:

5

FEATURING: STOLEN TIME



Told with cinematic verve, Stolen Time is a suspense-filled, character-driven feature documentary about one woman's efforts to blow the lid off the secretive, multi-billion-dollar for-profit nursing home industry in Canada. Melissa Miller, a charismatic 38-year-old elder rights lawyer, recently nominated Litigator of the Year, is embarking on her most daring case to date—a bold and precedent-setting mass tort (class action) against three of Canada's largest long-term care home corporations. Melissa takes on "the impossible" on behalf of hundreds of grieving family clients who have turned to her to help change the system. Like David, Melissa and her "army of families" confront a powerful Goliath of corruption, neglect, and impunity. A galvanizing behind-the-scenes look at a legal case and an emerging elder justice movement, Stolen Time is about the power of speaking out for those without a voice.

REGIONAL SUPPORT

The CMF supports projects from outside Canada's main production centres by providing several incentives in its Convergent Stream. In order to address the geographical dynamics that influence economic activity and decision making, regional production for English-language projects refers to projects outside a radius of 150 kilometres from Toronto, while regional production for French-language projects refers to projects outside a radius of 150 kilometres from Montreal.

Regional production supported by the CMF maintained record-high levels in 2021-2022 in both English and French languages (47 percent and 26 percent, respectively). English-language production has been at the same high level since 2019-2020.

The **English Regional Production Bonus** provides additional funding for television producers in areas of Canada outside of Toronto. A total of \$12.9 million went to 79 productions in 2021-2022.

The **Northern Incentive** supports production and development in English, French, and Indigenous languages in the northern territories. Nine productions received a total of \$1.0 million. Five development projects received a total of \$200,000.

Additional funding for regional English-language productions came from the Performance Envelope Program, the English POV Program, the Anglophone Minority Incentive, the Indigenous Program, and the Pilot Program for Racialized Communities.

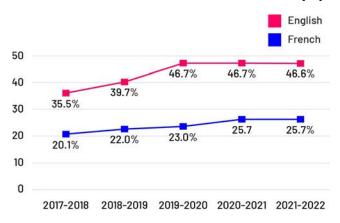
The Quebec French Regional Production Incentive gives additional funding to French projects originating in Quebec but outside of Montreal that are already funded through the Performance Envelope Program. This incentive provided a total of \$2.5 million to 26 productions. The Quebec French Regional Development Incentive provided a total of \$400,000 to ten projects.

Additional funding for regional French-language productions came from the Francophone Minority Program, the Performance Envelope Program, and the Indigenous Program.

40 percent of the 2021-2022 **Predevelopment Program** was reserved for regional producers. 61
percent of the English budget of the program went to
regional producers and 47 percent of the French
budget of the program went to regional producers.



TREND OF REGIONAL PRODUCTION FUNDING (%)



FRENCH LANGUAGE FUNDING

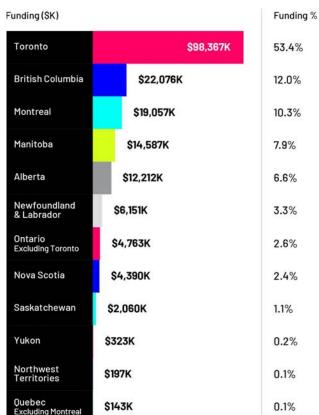
2021-2022

18.1%

French Production Outside of Ouebec

7.6%
French Quebec
Production
Outside of Montreal

ENGLISH PRODUCTION FUNDING BY REGION 2021-2022



REGIONAL DEVELOPMENT FUNDING (%)

2021-2022

47.7% 36.0% French

AWARDS

Total number of nominations:

63

Total number of awards:

28

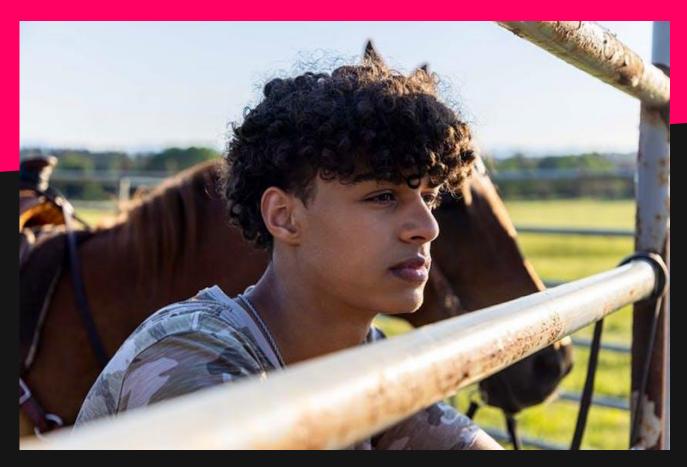
Number of projects nominated:

20

Number of projects awarded:

9

FEATURING: HEARTLAND



This sprawling family saga takes place where an unfortunate tragedy has glued a family together to pull them through life's thick and thin moments. Follow young Amy Fleming as she slowly discovers she possesses her now-deceased mother's ability to aid injured horses as well as maintain good relationships with those who are trying to get by one day at a time. The family pursues forgotten dreams and challenges as their strength is tested against personal struggles.

INTERNATIONAL TREATY COPRODUCTIONS AND EXPORT SUPPORT

International treaty coproductions allow international and Canadian production companies to combine their creative and financial resources to create projects that can be granted national production status in each of the partnering countries, enabling each partner to leverage domestic and foreign funding.

International treaty coproductions are entitled to receive CMF funding for the eligible Canadian costs of the project. In 2021-2022, 13 international treaty coproductions were funded by CMF. With ten fewer projects than in previous years, the impact of COVID-19 travel restrictions is evident.



LIST OF COPRODUCTION COUNTRIES

2021-2022

	# OF PROJECTS
United Kingdom	5
Germany	3
Australia	1
France	1
India	1
Israel	1
Switzerland	1

TOTAL CANADIAN BUDGETS FOR COPRODUCTION PROJECTS

2021-2022

\$26.7M

Total Projects Funded

Total Countries

INTERNATIONAL CODEVELOPMENT AND COPRODUCTION INCENTIVES

A total of 25 television and digital media developmentand production-stage projects were funded in 2021-2022 through international incentives with partner funding agencies from countries around the world. There were six incentives, including a new partnership with the United Kingdom. The value of funding to producers from CMF and partner agencies remained over \$2.0 million in total.

CMF FUNDING

2021-2022

\$1,115K

25
Number of Projects

FOREIGN FUNDING PARTNERS

2021-2022

\$1,222K

VERSIONING PROGRAM AND QUEBECOR EXPORT PARTNERSHIP

The **Versioning Program** is designed to expand the market accessibility and revenue potential of CMF-funded projects to other audiences by adding voice-overs and/or subtitles to projects in languages other than the original language. Versioning increases revenue potential in other markets when Canadian projects gain further national and international sales. The CMF funded 35 versioning projects in 2021-2022, for a total of \$1.2 million.

PARTNERSHIP HIGHLIGHT

The CMF-Quebecor Fund Export Assistance Program Partnership

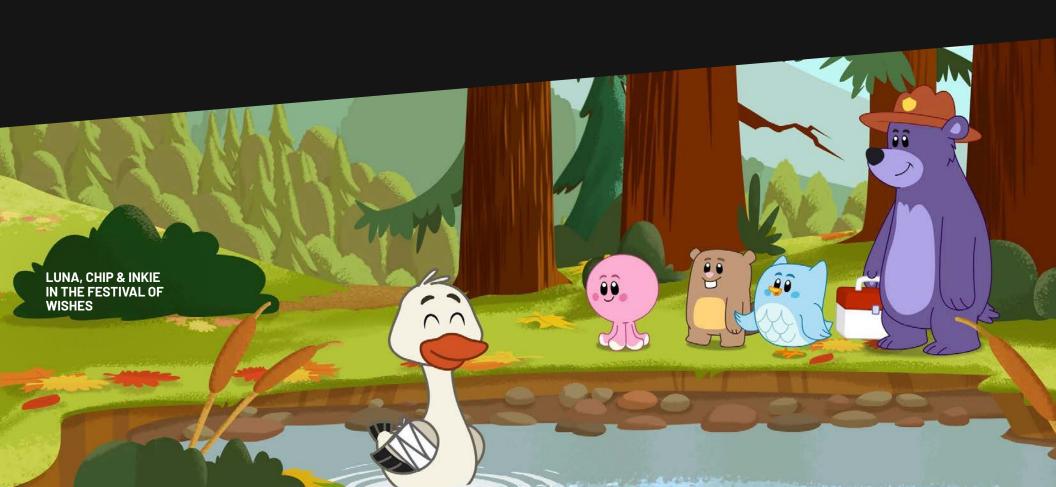
is an innovative initiative to jointly support the export of audiovisual content by Quebec-based producers to foreign markets. With projects initially evaluated and recommended by the Quebecor Fund, four companies received funding totalling \$500K in 2021-2022 to assist with the initial development of projects leading to international export pre-sales.



PROGRAM FUNDING SUMMARY

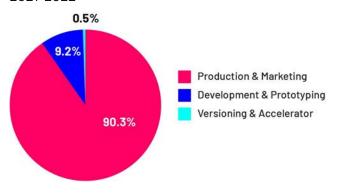
With the continued support of its funding contributors, the CMF invested \$359.3 million in Canadian television and digital media projects through 34 programs in 2021-2022. A total of \$1.9 billion of industry activity was triggered. 98.2 percent of the CMF budget for programs of \$366.1 million was committed.

Notably, the volume of activity triggered by CMF funding grew in 2021-2022 to a record high and is evidence of the industry's return from the COVID-19 pandemic shutdowns. **Total activity increased by 24.9 percent from 2020-2021.**



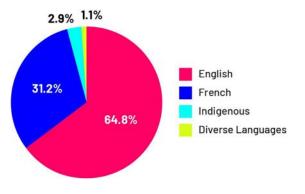
CMF PROGRAM FUNDING BY ACTIVITY

2021-2022



CMF PROGRAM FUNDING BY LANGUAGE

2021-2022



CMF TOTAL PROGRAM FUNDING

2021-2022

\$359M

BREAKDOWN BY PROGRAM

2021-2022

PROGRAM	FUNDING (\$M)
Innovation & Experimentation	14.5
Commercial Projects	14.5
Prototyping	8.5
Digital Linear Series	4.0
Conceptualization	1.0
Accelerator	0.5
Experimental Total	43.0
English Performance	154.4
French Performance	75.9
English Development	6.1
French Development	2.6
English Regional Production Bonus	12.9
Francophone Minority	11.1
Pilot Program for Racialized Communities	11.1
Indigenous	10.5
English POV	4.8
Anglophone Minority	4.7
Diverse Languages	4.0
Slate Development Pilot Program	2.9
Quebec French Regional Production Incentive	2.5
Early-Stage Development	2.0
Predevelopment	1.9
Northern Incentive	1.2
Quebec French Regional Development Incentive	0.4
Convergent Total	309.0
CMF-Shaw Rocket Fund Kids Digital Animated Series Program	2.5
CMF-Quebecor Fund Intellectual Properties Intended for International Markets Production Support	1.5
National Development Partnerships Total	1.0
Versioning	1.2
International Incentives Total	1.1
Grand Total	359.3

SECTOR DEVELOPMENT SUPPORT

In 2021-2022, the CMF dedicated a portion of the budget to audiovisual sector development initiatives not addressed in the CMF's other funding programs.

Sector development funding is designed to support projects that have the potential to positively impact Canada's audiovisual ecosystem by addressing industry gaps in distinct and identified areas, including Canada's regional and underrepresented communities, and address identified areas of improvement through activities such as mentorship, training, professional development opportunities, research, and market access.



ORGANIZATION	TARGET COMMUNITY	REGION	AMOUNT	
Académie canadienne du cinéma et de la télévision – section Québec	Racialized & Indigenous	Quebec	\$50,000	
Academy of Canadian Cinema & Television	Women	National	\$25,000	
Accessible Media Inc.	Persons with Disabilities	National	\$175,000	
Agence On est là	Racialized & Indigenous	Quebec	\$50,000	
Alliance des producteurs francophones du Canada	Official Minority Language	National	\$50,000	
Banff Television Festival Foundation	Indigenous	National	\$70,000	
BIPOC TV & Film	Racialized & Indigenous	National	\$88,000	
Black Screen Office	Black	National	\$100,000	
Black Screen Office - Audience Research	Black	National	\$10,000	
Black Screen Office Export Program	Black	National	\$5,000	
Black Women Film	Black & Women	Ontario	\$43,000	
Building a Legacy in Acting, Cinema & Knowledge (B.L.A.C.K.) Canada	Black	National	\$50,000	
Canadian Independent Screen Fund	Racialized	National	\$200,000	
Club Sexu	2SLGBTQ+	Quebec	\$50,000	
Coalition M.É.D.I.A.	Racialized	National	\$100,000	
Coalition M.É.D.I.A. Export Program	Racialized	National	\$5,000	
Corporation Wapikoni Mobile	Indigenous	National	\$100,000	
Creatives Empowered	Racialized	Alberta	\$50,000	
Diffusions gaies et lesbiennes du Québec	2SLGBTQ+	Quebec	\$100,000	
DigiBC – The Interactive & Digital Media Industry Association of BC	Regional	British Columbia	\$50,000	
Documentary Organization of Canada	Racialized & Indigenous	National	\$96,000	
European Film Market	Racialized, Indigenous & 2SLGBTQ+	National	\$36,000	

digenous Screen Office In Side Out LGBT Film Festival Inc. 2 Seractive Ontario Industry Association And Media Arts Cooperative Limited Ssiwi Média Inc. In	ndigenous SLGBTQ+ arious regional ndigenous acialized	Quebec National Ontario Ontario Prince Edward Island Quebec Quebec Quebec	\$34,000 \$360,000 \$50,000 \$50,000 \$48,000 \$50,000
eractive Ontario Industry Association Valend Media Arts Cooperative Limited ssiwi Média Inc. 2 S Ref In	SLGBTQ+ arious regional adigenous acialized	Ontario Ontario Prince Edward Island Quebec Quebec	\$50,000 \$50,000 \$50,000 \$48,000
eractive Ontario Industry Association Valend Media Arts Cooperative Limited Residui Média Inc. In	arious egional ndigenous acialized	Ontario Prince Edward Island Quebec Quebec	\$50,000 \$50,000 \$48,000
and Media Arts Cooperative Limited Ressiwi Média Inc. In	regional ndigenous racialized	Prince Edward Island Quebec Quebec	\$50,000
ssiwi Média Inc. In	ndigenous acialized	Quebec Quebec	\$48,000
	acialized	Quebec	
in Film Inc.			\$50,000
	acialized	Ouebec	
kila, coopérative de solidarité Ra		Ç40200	\$50,000
tional Screen Institute Ra	acialized & Indigenous	National	\$500,000
rthern Alberta Institute of Technology In	ndigenous	Alberta	\$50,000
Screen Manitoba Re	egional	Manitoba	\$50,000
cific Screenwriting Program Ra	acialized	British Columbia	\$50,000
raloeil	egional	Quebec	\$50,000
raloeil: Territoires cinémas: portrait et horizons	egional	Quebec	\$7,000
ebec English-Language Production Council (QEPC)	fficial Minority Language	Quebec	\$50,000
cial Equity Media Collective Ra	acialized & Indigenous	National	\$100,000
elworld Screen Institute Ra	acialized & Indigenous	National	\$100,000
ine Network Institute In	ndigenous	National	\$100,000
II Film Society Re	egional	British Columbia	\$40,000
ronto International Film Festival Inc.	acialized, Indigenous & 2SLGBTQ+	National	\$100,000
iversity of Winnipeg (Aabijijiwan New Media Lab)	ndigenous	National	\$85,000
omen in Film & Television Toronto Inc.	/omen	Ontario	\$50,000
omen in Film & Television Vancouver Society W	√omen & Racialized	British Columbia	\$50,000
omen in View W	√omen	National	\$100,000

PROGRAM ADMINISTRATION

2021-2022 marked the 16th year the CMF and Telefilm Canada (Telefilm) worked together on program administration. The services agreement with Telefilm for the administration of CMF programs was first established in 2005-2006.

The CMF Program Administrator (CMFPA), Telefilm Canada, received 2,062 applications in 2021-2022 in connection with the core CMF programs, 14 percent more than the previous year (1,815). Of the total number of such applications received, 1,472 were funded, up 12 percent from 2020-2021 (1,316). CMFPA also treated 213 pre-application consultation requests, down from

255 in the previous fiscal year. The CMFPA also reviewed final costs of more than 1,231 files (up 21), processed 2,692 disbursements (up 10 percent), and validated that more than 801 conditions, not related to a disbursement, were respected.

While there was an overall increase in number of files processed by the CMFPA in connection with the core CMF programs, CMFPA activity in connection with the administration of the programs administered on behalf of the Government of Canada to help the industry during the COVID-19 pandemic and its subsequent relaunch ("Emergency Relief Funds") decreased substantially. The CMFPA received 1,225 Emergency Relief Fund applications (down from 1,804) and contracted 1,170 of these applications (down from 1,550).

As is done every second year, a survey was conducted to evaluate client satisfaction with various aspects of the CMFPA services, including, for example, legal, conformity, and accounting. Generally speaking, the client satisfaction survey revealed improved or stable satisfaction with CMFPA services since the last survey, with important improvements (6 percent or more) relating to client satisfaction with phase I and 2 file-processing delays and response times by email, phone, and Dialogue. It is only with respect to the CMFPA's understanding of specific minority issues that the survey revealed an important deterioration in client satisfaction. Although client satisfaction with the Dialogue platform improved slightly, it remains relatively low and was most cited as the aspect in need of improvement.



NUMBER OF CMF CORE PROGRAM APPLICATIONS APPROVED IN 2021-2022

	TOTAL
ALL PROGRAMS	1,472
Convergent Stream ¹	1,149
Development	569
Production	580
Versioning	35
International Incentives	25
Partnerships	47
IPF	20
Quebecor Export	4
Shaw Rocket	8
SODEC	15
Experimental Stream	177
Conceptualization	71
Prototyping	41
Innovation	17
Commercial	15
Accelerator Partnership	15
Digital Linear Series	18
Sector Development	39

¹Convergent Stream includes:

Development: Development Envelope, Early-Stage Development, Francophone Minority Development, Indigenous Development, Northern Development, Predevelopment, Quebec French Regional Development, Racialized Pilot Predevelopment-Development and Slate Development.

Production: Anglophone Minority Production, Diverse Languages Production, English POV, English Regional Production Bonus, Francophone Minority Production, Indigenous Production, Northern Production, Performance Envelope, Quebec French Regional Production, Quebecor-CMF Intellectual Property, and Racialized Pilot Production.

INTERNAL REVIEW COMMITTEE AND APPEAL COMMITTEE

The Internal Review Committee (**IRC**) reviews all projects where an issue that may affect a project's eligibility for funding is identified.

In 2021-2022, the IRC reviewed 50 projects: 43 television and seven digital media. Of those, the IRC determined that six were ineligible or should have conditions attached to remain eligible. The issues in these projects related to genre, Essential Requirement #1(10/10 CAVCO points), delivery of final cost documentation, decrease of a broadcast licence, ineligible elements of a distribution agreement, and broadcaster's payment schedule.

The IRC reviewed eight more projects in 2021-2022 than in 2020-2021. The percentage of projects that the IRC determined to be ineligible or should have conditions attached to them increased slightly (12 percent in 2021-2022 with six projects out of 50 reviewed, compared with 9.5 percent in 2020-2021 with four projects out of 42 reviewed).

If the IRC determines that a project is ineligible or imposes conditions to ensure that it will continue to be eligible, the producer may appeal the decision to the Appeal Committee at the CMF.

The Appeal Committee considered one project in 2021-2022 (compared with three projects in 2020-2021). The issue was related to the eligible genre of the project.

The current administrative service level targets were agreed upon for the main steps of the program administration process in 2018-2019 to provide a better indicator of turnaround times. These targeted service levels in terms of maximum processing days may be consulted in **Schedule A** on the next page. Overall, in 2021-2022 the CMFPA met these targets 64 percent of the time, as opposed to 60 percent of the time in 2020-2021.

This 4 percent increase in service levels may be explained, at least in part, by the reduced activity relating to the Emergency Relief Funds.

The customary CMFPA outreach meetings across the country during the 2021–2022 fiscal year were once again held virtually because of the pandemic.

SCHEDULE A

TYPE	PROCESS TARGETS (BUSINESS DAYS)						
	Eligibility- Decision	Due Diligence- Contracting	First Payment	RC or Beta Payment	Amendments	Final Costs	
Convergent Programs							
Predevelopment	15	10	5	<u>u</u>	15	10	
Predevelopment Distributor	20	10	5	=	÷.		
Early-Stage Development	20	10	5	=	15	20	
First Come, First Served - Development	20	10	5	-	15	20	
Performance Envelopes - Development	10	10	5	_	15	20	
Corus	30	20	5	-	15	20	
Versioning	15	10	5	-	15	10	
Export	15	20	5	-	15	20	
Quebecor Export	15	20	5	_	15	20	
International Incentives	30	20	5	10	15	30	
Digital Linear Series	55	15	5	10	15	30	
Performance Envelopes - Production	15	20	5	10	15	30	
Selective Production TV	35	15	5	10	15	30	
Development WildBrain(selective)	35	10	5	-	15	20	
Shaw Program (partnership)	10	10	5	-	15	N/A	
Experimental Programs							
Accelerator Pilot Program	15	15	5	-	15	30	
Conceptualization	35	15	5	-	15	30	
Prototyping/Marketing	55	15	5	10	15	30	
Production	55	25	5	10	15	30	

The main steps of the program administration process are:

- 1. **Eligibility:** to assess eligibility of the application to the program
- 2. **Due diligence:** reasonable verification taken in order to ensure proper risk management and compliance for the purposes of contracting
- Payment: first disbursement, amendment, rough cut or beta version, and final cost; from reception of all required documents to payment
- 4. **Amendments:** post-contracting amendments, excluding final costs
- 5. **Final costs:** final evaluation of the project based on the actual final costs



MANAGEMENT DISCUSSION AND ANALYSIS

The review of the CMF's financial position and operating results should be read in conjunction with the audited financial statements in the following pages. The results for 2021-2022 cover the period from April 1, 2021, to March 31, 2022, while the comparative numbers are for the period from April 1, 2020, to March 31, 2021.

RESULTS OF OPERATIONS

REVENUE

The Corporation's revenue includes amounts from the broadcasting distribution undertakings (BDUs), the federal government through the Department of Canadian Heritage (Department), recoupment of production investments, repayments of advances, tangible benefits, and interest. Total revenue decreased 13.9 percent or \$65.4M in the fiscal year, from \$469.6M in 2020-2021 to \$404.2M in 2021-2022.

Contributions from BDUs decreased 2.0 percent or \$3.8M in the fiscal year, from \$186.9M in 2020-2021 to \$183.1M in 2021-2022.

The federal government funding increased by 14.5 percent or \$23.3M in the fiscal year from \$160.5M in 2020-2021 to \$183.8M in 2021-2022. Since 2020-2021, the Government of Canada has increased its funding to the CMF by \$3.3M to offset the decline in BDU contributions. The balance of increase was \$20.0M in new funding for equity-deserving communities, with particular focus on Black, Indigenous, and racialized people, as well as people with disabilities and people who identify as 2SLGBTQ+.

In response to the COVID-19 pandemic, the Department created the COVID-19 Emergency Support Fund for Cultural, Heritage and Sport Organizations (Emergency Fund). CMF recognized \$19.0M as revenue in 2021-2022.

The Department created the Recovery Fund for Arts, Culture, Heritage and Sport sectors (Recovery Fund) for an extension of COVID-19 emergency support for ethnic and third-language producers. CMF recognized \$2.4M as revenue in 2021-2022.

Revenue from the recoupment of production investments decreased 23.4 percent or \$1.8M in the fiscal year, from \$7.7M in 2020-2021 to \$5.9M in 2021-2022.

Revenue from repayment of advances increased 12.5 percent or \$0.7M in the fiscal year, from \$5.6M in 2020–2021 to \$6.3M in 2021–2022.

Tangible benefits that flowed directly to the CMF under the CRTC Tangible Benefits Policy decreased by 36.1 percent or \$1.3M in the fiscal year, from \$3.6M in 2020–2021 to \$2.3M in 2021–2022. Interest decreased by 46.2 percent or \$1.2M in the fiscal year, from \$2.6M in 2020–2021 to \$1.4M in 2021–2022.

EXPENSES

Total expenses decreased 13.6 percent or \$63.3M in the fiscal year, from \$465.4M in 2020-2021 to \$402.1M in 2021-2022. Program commitments represented 93.1 percent of total expenses, net of Emergency Fund and Recovery Fund. The balance of the total expenses includes Emergency Fund industry support, Recovery Fund support to ethnic and third-language producers, program administration, general and administrative, sector development, industry partnerships, and amortization.

Under the terms of the Contribution Agreement with the Department of Canadian Heritage, CMF's total administrative expenses are capped at 6.0 percent of total revenue. In the fiscal year, the total administrative expenses were \$19.4M or 4.8 percent of total revenue.

PROGRAM COMMITMENTS

Total program commitments increased 3.4 percent or \$11.8M in the fiscal year, from \$342.6M in 2020-2021 to \$354.4M in 2021-2022. The CMF provides financial contributions to Canadian digital media and television producers primarily through two program streams: Convergent and Experimental. The Convergent Stream program commitments increased by \$17.3M, from \$294.8M in 2020-2021 to \$312.1M in 2021-2022. The Experimental Stream program commitments of \$42.9M were \$3.5M less than in 2020-2021. The program commitments for the international incentives were \$1.1M, \$3.2M supported export-related programs, and prior years' negative adjustments of about \$5.0M were also reflected in the fiscal year.

EMERGENCY FUND INDUSTRY SUPPORT

CMF allocated \$18.9M in audiovisual sector support and spent \$0.1M on COVID-19 Emergency Fund administration.

CMF allocated \$2.4M in support to ethnic and third-language producers.

PROGRAM ADMINISTRATION EXPENSES

The total program administration expenses increased \$0.9M or 8.7 percent in the fiscal year, from \$10.3M in 2020-2021 to \$11.2M in 2021-2022. The CMF outsourced the program administration activities to Telefilm Canada through a services agreement; their service fee increased by \$0.9M in the fiscal year from \$9.9M in 2020-2021 to \$10.8M in 2021-2022. Other program administration expenses of \$0.4M were consistent with 2020-2021.

RESULTS OF OPERATIONS (CONT'D)

GENERAL AND ADMINISTRATIVE EXPENSES

General and administrative expenses increased \$0.4M or 5.2 percent in the fiscal year, from \$7.7M in 2020–2021 to \$8.1M in 2021–2022.

INDUSTRY PARTNERSHIPS

Industry partnerships increased by \$0.4M or 36.4 percent in the fiscal year, from \$1.1M in 2020-2021 to \$1.5M in 2021-2022. The CMF continued to partner with television and digital media events in Canada and internationally.

SECTOR DEVELOPMENT

Sector development expenditures increased by \$3.8M or 237.5 percent in the fiscal year from \$1.6M in 2020-2021 to \$5.4M in 2021-2022. These activities support industry-related training, development, mentorship, and promotion.

CASH FLOW AND RESERVES

BDU contributions are received monthly; the CMF invoices the Department monthly in arrears based on payments to producers. The Emergency Fund assistance was received in advance of payments to recipients. Repayments of advances are received throughout the year, and the majority of recoupment of production investments are received twice a year.

The CMF invests funds not required for operations; investments are in provincial treasury bills, provincial notes, GICs, and term deposits. The Corporation's investments are drawn on as required to fund program obligations as they come due.

The CMF maintains unrestricted and restricted reserves. The funds in the reserves have accumulated over time through the excess of revenue over expenses and are used to support future years' programs.

At the end of the fiscal year, there was \$58.0M in restricted reserves and \$12.5M in unrestricted. At the end of 2020–2021, there was \$57.7M in restricted reserves and \$10.6M in unrestricted.

The restricted reserves at March 31, 2022, include amounts for the settlement of expenses in the event of dissolution of the CMF of \$5.0M, \$23.0M to support the 2022-2023 program budget, and a \$30.0M program funding contingency reserve.

FORWARD LOOKING

The CMF estimates revenue based on contributions from the Department, Canada's cable, satellite, and IPTV distributors, and recoupment and repayment revenues from funded productions. In 2022-2023, it is assumed that contributions from BDUs will decline and will be compensated by increased funding from the Government of Canada. Department contributions will also include funding for equity-deserving communities and the final year of support from the COVID-19 Recovery Fund.

Based on the revenue estimates, the CMF determines a program budget. The 2022-2023 CMF program budget is \$365.8M: \$297.9M for the Convergent Stream, \$44.4M for the Experimental Stream, \$10.5M for Indigenous, \$5.8M for national partnerships, \$2.0M for international incentives, \$4.0M for diverse languages, and \$1.2M for an export incentive.

The COVID-19 Recovery Fund of \$2.4M will support ethnic and third-language producers in 2022-2023.

MANAGEMENT'S RESPONSIBILITY FOR FINANCIAL REPORTING

The financial statements of the CMF have been prepared by management and approved by the Board of Directors. The financial statements have been prepared in accordance with Canadian accounting standards for not-for-profit organizations. Management is responsible for the contents of the financial statements and the financial information contained in the Annual Report.

To assist management in the discharge of these responsibilities, the CMF has a system of internal controls over financial reporting designed to provide reasonable assurance that the financial statements are accurate and complete in all material respects.

The Board of Directors oversees management's responsibilities through an Audit Committee (Committee). The Committee meets regularly with both management and the external auditors to discuss the scope and findings of audits and other work that the external auditor may be requested to perform from time to time, to review financial information, and to discuss the adequacy of internal controls. The Committee reviews the annual financial statements and recommends them to the Board of Directors for approval.

CMF's external auditor, KPMG LLP (External Auditors), Chartered Professional Accountants, Licensed Public Accountants, have conducted an independent examination of the financial statements in accordance with Canadian generally accepted auditing standards, performing such tests and other procedures as they consider necessary to express an opinion in their Auditors' Report. The External Auditors have full and unrestricted access to management and the Committee to discuss findings related to CMF's financial reporting and internal control systems.

Valerie Creighton
President and CFO

Sandra Collins

C00

FINANCIAL STATEMENTS OF THE CANADA MEDIA FUND

And Independent Auditors' Report thereon Year ended March 31, 2022

KPMG LLP Vaughan Metropolitan Centre 100 New Park Place, Suite 1400 Vaughan ON L4K 0J3 Canada Tel 905-265-5900 Fax 905-265-6390

INDEPENDENT AUDITORS' REPORT

To the Board of Directors of Canada Media Fund

Opinion

We have audited the financial statements of Canada Media Fund (the Entity), which comprise:

- the statement of financial position as at March 31, 2022;
- the statement of operations for the year then ended;
- the statement of changes in net assets for the year then ended;
- the statement of cash flows for the year then ended;
- and notes to the financial statements, including a summary of significant accounting policies (Hereinafter referred to as the "financial statements").

In our opinion, the accompanying financial statements present fairly, in all material respects, the financial position of the Entity as at March 31, 2022, and its results of operations and its cash flows for the year then ended in accordance with Canadian accounting standards for not-for-profit organizations.

Basis for Opinion

We conducted our audit in accordance with Canadian generally accepted auditing standards. Our responsibilities under those standards are further described in the "Auditors' Responsibilities for the Audit of the Financial Statements" section of our auditors' report.

We are independent of the Entity in accordance with the ethical requirements that are relevant to our audit of the financial statements in Canada and we have fulfilled our other ethical responsibilities in accordance with these requirements.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Responsibilities of Management and Those Charged with Governance for the Financial Statements

Management is responsible for the preparation and fair presentation of the financial statements in accordance with Canadian accounting standards for not-for-profit organizations, and for such internal control as management determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, management is responsible for assessing the Entity's ability to continue as a going concern, disclosing as applicable, matters related to going concern and using the going concern basis of accounting unless management either intends to liquidate the Entity or to cease operations, or has no realistic alternative but to do so.

Those charged with governance are responsible for overseeing the Entity's financial reporting process.

Auditors' Responsibilities for the Audit of the Financial Statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error and to issue an auditors' report that includes our opinion.

Reasonable assurance is a high level of assurance but is not a guarantee that an audit conducted in accordance with Canadian generally accepted auditing standards will always detect a material misstatement when it exists.

Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of the financial statements.

As part of an audit in accordance with Canadian generally accepted auditing standards, we exercise professional judgment and maintain professional skepticism throughout the audit.

We also:

- Identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion.
 - The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations or the override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that
 are appropriate in the circumstances but not for the purpose of expressing an opinion on the
 effectiveness of the Entity's internal control.

- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by management.
- Conclude on the appropriateness of management's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Entity's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditors' report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditors' report. However, future events or conditions may cause the Entity to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.
- Communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

Chartered Professional Accountants, Licensed Public Accountants

Vaughan, Canada June 29, 2022

KPMG LLP

STATEMENT OF FINANCIAL POSITION

(In thousands of dollars)
March 31, 2022, with comparative information for 2021

On behalf of the Board

Chair

Chair, Audit Committee

	2022	2021
Assets		
· Current assets:		
· Cash and cash equivalents	\$ 1,131	\$ 3,712
· Accounts receivable (note 3)	6,334	7,221
· Investments (note 4)	282,826	309,595
· Due from Department of Canadian Heritage (note 7(d))	24,574	2,018
· Prepaid expenses	73	77
	314,938	322,623
· Long-term investments (note 4)	-	15,002
· Capital assets (note 5)	106	133
	\$ 315,044	\$ 337,758
Liabilities and Net Assets		
· Current liabilities:		
· Accounts payable and accrued liabilities (note 6)	\$ 4,276	\$ 2,482
· Program commitments payable	240,154	247,350
· Program commitments payable – WildBrain	12	412
· Deferred contributions – COVID-19 Emergency Fund (note 7(c))	<u> </u>	19,015
	\$ 244,430	\$ 269,259
· Net assets:		
· Invested in capital assets	106	133
· Internally restricted net assets (note 8)	58,040	57,742
- Unrestricted	12,468	10,624
	\$ 70,614	\$ 68,499
· Commitments, guarantees and contingencies (note 11)		
	\$ 315,044	\$ 337,758

STATEMENT OF OPERATIONS

(In thousands of dollars) Year ended March 31, 2022, with comparative information for 2021

	2022	2021
Revenue:		
· Contributions from Department of Canadian Heritage (note 1)	\$ 183,843	\$ 160,511
$\cdot \ Contributions \ from \ broadcasting \ distribution \ undertakings$	183,077	186,850
 Contributions from Department of Canadian Heritage – COVID-19 Emergency Fund (note 7(c)) 	19,015	101,235
· Repayments of advances	6,326	5,587
· Recoupment of production investments	5,892	7,757
 Contributions from Department of Canadian Heritage – COVID-19 Recovery Fund (note 7(d)) 	2,404	-
· Other contributions – tangible benefits	2,274	3,594
· Interest income	1,444	2,598
· WildBrain contributions - tangible benefits (note 7(b))	8 =	1,013
· Corus contributions – tangible benefits (note 7(a))	-	515
	\$ 404,275	\$ 469,660
Expenses:		
· Program commitments (note 2(b))	354,416	342,609
· COVID-19 Emergency Industry Support (note 7(c))	19,015	101,235
Program administration	11,216	10,326
· General and administrative	8,168	7,679
· Sector development	5,391	1,606
· COVID-19 Recovery Support (note 7(d))	2,404	=
· Industry partnerships	1,487	1,148
· Amortization of capital assets	63	58
· WildBrain program and administration (note 7(b))	æ	780
	\$ 402,160	\$ 465,441
Excess of revenue over expenses	\$ 2,115	\$ 4,219

STATEMENT OF CHANGES IN NET ASSETS

(In thousands of dollars) Year ended March 31, 2022, with comparative information for 2021

						2022	2021
	Inve capital	sted in assets	nternally estricted (note 8)	Unre	estricted	Total	Total
Net assets, beginning of year	\$	133	\$ 57,742	\$	10,624	\$ 68,499	\$ 64,280
Excess of revenue over expenses		(63)	-		2,178	2,115	4,219
Investment in capital assets		36	-		(36)	=	-
Transfer to internally restricted (note 8)		:=:	298		(298)	10	57
Net assets, end of year	\$	106	\$ 58,040	\$	12,468	\$ 70,614	\$ 68,499

STATEMENT OF CASH FLOWS

(In thousands of dollars) Year ended March 31, 2022, with comparative information for 2021

	2022	2021
Cash flows from (used in) operating activities:		
• Excess of revenue over expenses	\$ 2,115	\$ 4,219
· Amortization of capital assets which does not involve cash	63	58
· Change in non-cash operating working capital:		
· Accounts receivable	887	3,124
· Due from Department of Canadian Heritage	(22,556)	(86
· Prepaid expenses	4	24
· Accounts payable and accrued liabilities	1,794	(1,580)
· Program commitments payable	(7,196)	44,349
· Program commitments payable - Corus	-	(133)
· Program commitments payable – WildBrain	(412)	412
· Receivable - Corus	-	97
· Deferred contributions – WildBrain	_	(263)
· Deferred contributions - COVID-19 Emergency Fund	(19,015)	19,015
	\$ (44,316)	\$ 69,236
Cash flows from (used in) investing activities:		
· Purchase of capital assets	(36)	(23)
· Redemption (purchase) of investments, net	41,771	(68,548)
	\$ 41,735	\$ (68,571)
Increase (decrease) in cash and cash equivalents	(2,581)	665
Cash and cash equivalents, beginning of year	3,712	3,047
Cash and cash equivalents, end of year	\$ 1,131	\$ 3,712

(In thousands of dollars) Year ended March 31, 2022 Canada Media Fund ("CMF") is incorporated without share capital under the Canada Not-for-profit Corporations Act and is a non-profit organization under the Income Tax Act (Canada). The mandate of CMF is to foster, promote, develop, and finance the production of Canadian content and relevant applications for all audiovisual media platforms.

CMF is governed by a Board of Directors (the "Board"), which consists of nine directors, who are nominated by two member organizations: (i) the Canadian Coalition for Cultural Expression, representing Canada's cable, satellite and internet protocol television distributors, which nominates six directors; and (ii) the Government of Canada, through the Department of Canadian Heritage (the "Department"), which nominates three directors.

CMF delivers financial support to the Canadian television and digital media industries through two streams of funding. The Convergent Stream supports the creation of convergent television and digital media content for consumption by Canadians anytime, anywhere. The Experimental Stream supports the development of innovative, interactive digital media content and software applications. Program administration is contracted to Telefilm Canada ("Telefilm").

1. Operations:

CMF received \$183,843 of funding under a Contribution Agreement from the Department for the fiscal year ended March 31, 2022 (2021 - \$160,511).

CMF receives amounts from the broadcasting distribution undertakings ("BDUs"), which are mandated by the Canadian Radio-television and Telecommunications Commission ("CRTC") to contribute up to 4.7% of annual gross revenue derived from broadcasting activities to the production of Canadian programming.

CRTC monitors and enforces BDUs compliance with the contribution requirements of the Broadcasting Distribution Regulations.

2. Significant accounting policies:

The financial statements have been prepared in accordance with Canadian accounting standards for not-for-profit organizations in Part III of the Chartered Professional Accountants of Canada Handbook. Significant accounting policies are summarized below:



(In thousands of dollars) Year ended March 31, 2022

(a) Revenue recognition:

CMF follows the deferral method of accounting for restricted contributions. Under the deferral method of accounting for contributions, restricted contributions related to expenses of future periods are deferred and recognized as revenue in the year in which the related expenses are incurred. Contributions from the Department, Corus Entertainment Inc. ("Corus") and WildBrain Ltd. ("WildBrain") are recognized as revenue in the year in which the related expenses are incurred and payable. Contributions from BDUs are recognized as revenue when received or receivable if the amount can be reasonably estimated and collection is reasonably assured.

Interest income is recognized when it is earned.

Recoupment of production investments and repayments of advances are recorded as revenue in the year in which the amounts are received or receivable.

Other tangible benefits contributions are recognized as revenue in the year in which they are received or receivable.

(b) Program commitments:

Program commitments represent CMF's financial contributions to Canadian television and digital media projects.

Financial contributions are delivered through various forms of funding including licence fee top-ups, equity investments, recoupable investments, repayable advances, recoupable advances and non-recoupable contributions.

All forms of funding are expensed in the year in which CMF determines that the financial contribution to the project is approved. Some forms of funding may be recovered in the case of equity investments, recoupable investments, repayable advances, and recoupable advances, if certain criteria in the funding agreements are met. As the likelihood of the project achieving those criteria is uncertain, and the actual amount and timing of recovery of these types of funding is not determinable, or may never be recovered, no amount is recorded in the financial statements of CMF until the criteria have been met and the amounts are known.

In certain instances, the actual amounts paid differ from the original commitment. Adjustments for these differences are recorded when determined. During the year, an aggregate of \$5,038 (2021 - \$4,823) of net adjustments to decrease funding commitments made in prior years were recorded in program commitments expense.



(In thousands of dollars) Year ended March 31, 2022

(c) Capital assets:

Capital assets of CMF are recorded at cost less accumulated amortization. Amortization is provided on a straight-line basis over the assets' estimated useful lives as follows:

Equipment	20% - 30%
Office furniture and fixtures	20%
Leasehold improvements	Term of lease

Software costs are expensed as incurred.

(d) Cash and cash equivalents:

CMF's policy is to present bank balances under cash and cash equivalents.

(e) Financial instruments:

CMF initially measures its financial assets and financial liabilities at fair value. It subsequently measures all its financial assets and financial liabilities at amortized cost, except for investments that are measured at fair value. Changes in fair value are recognized in the statement of operations. CMF has irrevocably elected to carry all of its financial investments at fair value.

Financial assets subsequently measured at amortized cost include accounts receivable and due from the Department. Financial liabilities subsequently measured at amortized cost include accounts payable and accrued liabilities and program commitments payable.

Financial instruments measured at amortized cost are adjusted by financing fees and transaction costs. All other transaction costs are recognized in excess (deficiency) of revenue over expenses in the year incurred.

Financial assets are assessed for impairment on an annual basis at the end of the fiscal year if there are indicators of impairment. If there is an indicator of impairment, CMF determines if there is a significant adverse change in the expected amount or timing of future cash flows from the financial asset. If there is a significant adverse change in the expected cash flows, the carrying amount of the financial asset is reduced to the highest of the present value of the expected cash flows, the amount that could be realized from selling the financial asset or the amount CMF expects to realize by exercising its right to any collateral. If events and circumstances reverse in a future period, an impairment loss will be reversed to the extent of the improvement.

(In thousands of dollars) Year ended March 31, 2022

(f) Allocation of general and administrative expenses:

CMF does not allocate expenses between functions on the statement of operations.

(g) Use of estimates:

The preparation of financial statements requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities and disclosure of contingent assets and liabilities at the date of the financial statements and the reported amounts of revenue and expenses during the year.

3. Accounts receivable:

208		100
\$ 6,542	\$	7,321
2022		2021
\$	\$ 6,542	\$ 6,542 \$

4. Investments:

Long-term investments	\$ _	\$ 15,00
Less short-term investments	282,826	309,595
	\$ 282,826	\$ 324,597
Provincial treasury bills	39,801	-
Guaranteed investment certificates	69,036	68,466
Term deposits	79,160	95,105
Provincial promissory notes	\$ 94,829	\$ 161,026
	2021	2021

(In thousands of dollars) Year ended March 31, 2022 Investments with a term to maturity of one year or less of \$282,826 (2021 - \$309,595) are recorded as current assets. Investments with a term to maturity of more than one year of nil (2021 - \$15,002) are recorded as long-term investments.

5. Capital assets:

				2022	2021
	Cost	mulated tization	N	et book value	Net book value
Equipment	\$ 169	\$ 119	\$	50	\$ 33
Office furniture and fixtures	22	20		2	4
Leasehold improvements	264	210		54	96
	\$ 455	\$ 349	\$	106	\$ 133

6. Government remittances:

Included in accounts payable and accrued liabilities are government remittances payable of \$31(2021 - \$21), which includes amounts payable for payroll-related taxes.

7. Administration agreements:

(a) CMF entered into a long-term agreement with Corus on April 10, 2014 to administer the Export Fund and the Script and Development Initiative funded by Corus.

	2022	2021
Receivable – Corus, beginning of year	\$ -	\$ 97
Amount received during the year	-	(612)
Amount recognized as revenue in the year	-	515
Receivable – Corus, end of year	\$ -	\$ _

The agreement terminated on August 30, 2020 and unspent funding in the amount of \$515 was recognized as revenue in 2021.

(In thousands of dollars) Year ended March 31, 2022 (b) CMF entered into an agreement with WildBrain on May 13, 2019 to administer the Family and Children's Development Program funded by WildBrain.

	2022	2021
Deferred contributions – WildBrain, beginning of year	\$ -	\$ (263)
Amount received during the year	-	(750)
Amount recognized as revenue in the year	_	1,013
Deferred contributions – WildBrain, end of year	\$ -	\$ -

During the year, CMF expensed nil (2021 - \$743) for the program commitments and nil (2021 - \$37) for the program administration. The agreement terminated on March 31, 2021 and unspent funding in the amount of \$233 was recognized as revenue in 2021.

(c) In response to the COVID-19 pandemic, the Department created the COVID-19 Emergency Support Fund for Cultural, Heritage and Sport Organizations. CMF entered into a Contribution Agreement with the Department to distribute \$120,250 in temporary funding support to the audio-visual sector to help the sector manage the financial challenges of the pandemic. The Contribution Agreement expired on June 30, 2021.

2022		2021
\$ (19,015)	\$	-
1		(120,250)
19,015		101,235
\$ _	\$	(19,015)
	\$ (19,015) - 19,015	\$ (19,015) \$

During the year, CMF expensed \$18,910 (2021 - \$100,676) in audio-visual sector support and \$105 (2021 - \$559) for the COVID-19 Emergency Fund administration.

(In thousands of dollars) Year ended March 31, 2022 (d) The Department created the Recovery Fund for Arts, Culture, Heritage and Sport sectors to provide additional relief for organizations that are still struggling with operational viability due to the COVID-19 pandemic. CMF entered into a Contribution Agreement with the Department to distribute \$4,808 in temporary support to ethnic and third-language producers. The Contribution Agreement is effective April 1, 2021 and expires on March 31, 2023.

Accounts receivable – COVID-19 Emergency Fund, end of year	\$ 2,404
Amount recognized as revenue in the year	2,404
Amount received during the year	-
Accounts receivable - COVID-19 Recovery Fund, beginning of year	\$ V-

During the year, CMF expensed \$2,404 (2021 - nil) in support for ethnic and third-language producers. The amount receivable is included as part of due from Department of Canadian Heritage as at March 31, 2022.

8. Internally restricted net assets:

	Balance March 31, 2021	a	Transfers	Balance March 31, 2022
Settlement of CMF operational expenses in the event of dissolution of its operations	\$ 4,971	\$	-	\$ 4,971
Program funding 2021–2022	32,771		(32,771)	104
Program funding 2022-2023			23,069	23,069
Program funding contingency reserve	20,000		10,000	30,000
	\$ 57,742	\$	298	\$ 58,040

The Board set aside amounts for specific purposes which are not available for other purposes without prior approval from the Board.

(In thousands of dollars) Year ended March 31, 2022 The Board approved the transfer of \$23,069 (2021 - \$32,771) from unrestricted to restricted net assets to provide additional funding for program commitments for fiscal 2022-2023 (2021 - for fiscal 2021 - 2022).

The Board approved the increase of \$10,000 to program funding contingency reserve (2021 - decrease of \$12,548).

9. Financial instruments and risk management:

CMF is exposed to various risks through its financial instruments. The following analysis presents CMF's exposure to significant risk at March 31, 2022:

(a) Liquidity risk:

Liquidity risk is the risk of being unable to meet cash requirements or fund obligations as they become due. CMF manages its liquidity risk by constantly monitoring forecasted and actual cash flows and financial liability maturities and by holding financial assets that can be readily converted into cash. All of CMF's investments are considered to be readily realizable as they can be quickly liquidated at amounts close to their fair value. There has been no change to risk exposure from 2021.

(b) Credit risk:

Credit risk refers to the risk that a counterparty may default on its contractual obligations resulting in a financial loss and when a financial instrument is affected by a credit rating or other measure of credit quality. CMF is exposed to credit risk with respect to accounts receivable. CMF assesses, on a continuous basis, accounts receivable on the basis of amounts it is virtually certain to receive. CMF is also exposed to credit risk with respect to its investments. CMF's concentration of credit risk by credit rating is as follows:

Credit rating	2022	202
R-1(high)	\$ 183,102	\$ 191,752
R-1(mid)	99,724	132,845
	\$ 282,826	\$ 324,597

Credit ratings are obtained from Dominion Bond Rating Service credit rating agency.

(In thousands of dollars) Year ended March 31, 2022

(c) Interest rate risk:

Interest rate risk is the risk to CMF's earnings that arise from fluctuations in interest rates and the degree of volatility of these rates. CMF is exposed to interest rate risk and its effect on interest income. The risk is low since interest income is not a major component of total revenue.

Fixed income securities have yields varying from 0.20% to 1.86% (2021 - 0.13% to 0.90%) with maturity dates ranging from April 4, 2022 to March 17, 2023 (2021 - April 5, 2021 to May 24, 2022). The value of fixed income securities will generally rise if interest rates fall and fall if interest rates rise. The value of the securities will vary with developments within the specific companies or governments which issue the securities. There has been no change to risk exposure from 2021.

10. Related party transactions and balances:

There were no program commitments funded during the current and prior year to production companies who are related to CMF by virtue of their direct or indirect membership on CMF's Board.

11. Commitments, guarantees and contingencies:

(a) CMF is committed to rental payments of \$313 for its leased premises expiring on July 31, 2023.

2023	243
2024	70
	\$ 313

In relation to these leases, CMF has agreed to indemnify the landlord against all expenses, damages, actions, claims or liabilities arising from any default under the leases or from CMF's use or occupation of the leased premises.

(b) CMF is committed to payments of \$11,145 for program administration services to be provided by Telefilm under a services agreement expiring on March 31, 2023. Pursuant to the services agreement, in the event of termination, CMF is committed to pay additional expenses that would be incurred to wind-down the provision of services by Telefilm.

(In thousands of dollars) Year ended March 31, 2022

- (c) CMF has indemnified its past, present and future directors, officers and employees ("Indemnified Persons") against expenses (including legal expenses), judgments and any amount actually or reasonably incurred by them in connection with any action, suit or proceeding in which the Indemnified Persons are sued as a result of their service, if they acted honestly and in good faith with a view to the best interests of CMF. The nature of the indemnity prevents CMF from reasonably estimating the maximum exposure. CMF has purchased directors' and officers' liability insurance with respect to this indemnification.
 - In its services agreement with Telefilm, CMF has indemnified Telefilm and its directors, officers, employees, agents and other representatives from and against any claims, demands, actions, judgments, damages, losses, liabilities, costs or expenses that they may suffer or incur relating to, or caused by, the proper performance by Telefilm of its services under the agreement, any breach by CMF of the agreement, injury to person or property attributable to the negligent acts or omissions or wilful misconduct of CMF, or any failure by CMF to comply with applicable laws relating to the services. A reciprocal indemnification has been provided to CMF by Telefilm in the services agreement. CMF has contract liability coverage for this indemnification in its commercial general liability insurance.
- (d) In 2021, the CRTC issued Decision 2020-356 which directs Bell Canada to contribute at least 80% of \$17,925 to the CMF before the expiry of Bell Canada's licence on August 31, 2024. These compliance adjustments will be recognized in revenue when received. No amounts have been received and recorded as revenue to date.



NOTICE

The Canada Media Fund 2021-2022 Annual Report is published to share important industry information with its stakeholders. The report includes detailed information on the results of CMF funding for the 2021-2022 fiscal year, from April 1, 2021, to March 31, 2022. The report also includes an analysis of Canadian audiences for the 2020-2021 broadcast year in television and the fiscal year 2021-2022 for digital media. References to awards, sales, and other forms of recognition feature productions that achieved these successes in 2021 or 2022 (unless noted otherwise), but may have been funded by the CMF prior to 2021-2022.

Statistics presented are as at the CMF year-end and are subject to change. As a result, a small number of funding agreements that were not yet signed at the time of publication of this report have been included within the dataset. Figures in this document have been rounded. Shares depicted in data tables have been rounded to one decimal place; hence, where a share of zero percent is indicated, activity less than 0.1 percent may have been present.

The CMF is committed to providing accurate, transparent, and timely information to its stakeholders. If you have any questions about the data in this report, please contact us.

Definition of Diverse Community project:

A Diverse Community project is a project in which at least 51 percent of the ownership and control of the applicant company and copyright in the project is retained by a member (or members) of a Diverse Community (defined below).

For the purposes of this definition, Diverse Community was defined in the CMF's 2021-2022 guidelines as the following:

- 1. Indigenous peoples of Canada (i.e., First Nations, Inuit, and Métis)
- 2. Racialized communities:
 - a. Black people: people who trace their roots to sub-Saharan Africa, including those with origins in the United States, Caribbean, and Latin America
 - b. People of colour: people who are not Caucasian or of European descent who are descendant from one or more of the following communities:
 - Latin Americans (Latino, Latina, Latinx)
 - Middle Easterns and North Africans
 - South Asians
 - Southeast Asians
 - East Asians
 - Indigenous people from outside of Canada (from Oceania, United States, Northern Europe, and Pacific Islands);
 - Multiracial (a combination of any of the above categories or any of the above categories with Caucasian or European ancestry)







TELEVISION AUDIENCE DATA SOURCES

INTRODUCTION

The Canada Media Fund has developed a method of tracking the performance of all programs funded by the CMF since its inception and captured within the Numeris databases. This methodology has been executed using title-matching algorithms developed by the CMF in conjunction with MediaStats and the independent consulting firm Figurs. While the information generated from this process is not yet available as a syndicated database to Numeris subscribers, it is available in the form of aggregated data outlined in the CMF Annual Report.

DATA SOURCE

Data for the 2020-2021 broadcast year, as well as the historical data from 2016-2017 through to 2019-2020 broadcast years (and non-displayed data going back to 2005-2006), was sourced from Numeris data measurement systems.

METRICS

The audience data upon which these charts were based have been derived from the 2020-2021 broadcast year (Weeks 1–52, August 31, 2020, to August 29, 2021), total Canada, Persons 2+, average minute audiences (000) converted to total hours. The analysis used program-level data to calculate viewing levels by country of origin and genre.

This data also incorporates Numeris on-demand measurement (ODM), which tracks consumption to video content available through set-top box VOD services or broadcaster websites but does not currently include SVOD and other OTT services. ODM figures are aggregated into total hours tuned and only for full-day viewing. ODM viewing adds approximately 0.98 percent to total hours tuned for English stations and 0.58 percent for French stations.

FULL DAY

Full day is the equivalent of Monday to Sunday, from 2 am to 1:59 am.

PEAK VIEWING HOURS

In all aspects of this report, peak viewing was based on viewing of programs with start times falling between 7 pm and 10:59 pm and end times falling between 7 pm and 11 pm.

DEFINITION OF CMF-FUNDED PROGRAMMING

Viewing of CMF-funded programming was based on viewing of English-language stations or French-language stations. These results account for any project, past and present, to which the CMF (and formerly CTF) has contributed financing. It is important to note that Numeris does not currently identify individual telecasts by cycle number. It is therefore impossible to delineate which specific airing of a project may or may not have been funded. Due to these limitations in the Numeris dataset, CMF-funded projects for the purpose of this analysis included all cycles/years for projects financed by the CMF, even if only select cycles/years of the project were funded.





DATA UNIVERSE

English

For all charts provided, audience data to English-language television was based on the cumulative audiences of the following broadcasters:

A&E	CNN	Disney Junior	Joytv BC (CHNU)	OMNI Edmonton (CJEO)	WCAX
ABC Spark	Cooking Channel	Disney XD	KAYU	OWN	WCFE
Adult Swim	Cottage Life	DIY Network	KCTS	Paramount Network	WCVB
AMC	CP24 Ontario	Documentary Channel	KHQ	Peachtree TV	WDIV
AMI-tv	CPAC	DTour	Knowledge BC (CKNO)	Showcase	The Weather Network*
Animal Planet	Crave 1&4	E!	КОМО	Slice	WETK
APTN HD	Crave 2	Family Jr	KREM	Sportsnet East	WFFF
APTN-E	Crave 3	Family	KSPS	Sportsnet National	WGRZ
APTN-W	Crime + Investigation	Fight	KSTW	Sportsnet Ontario	WIVB
BBC Canada	CTV Comedy	Food Network	KVOS	Sportsnet Pacific	WKBW
BBC Earth	CTV Drama	Fox News US	KXLY	Sportsnet West	WNED
BNN Bloomberg	CTV Life	FX	Lifetime	Sportsnet 360	WNLO
Cartoon Network	CTV News Channel	FXX	Love Nature	Sportsnet ONE	WNYO
CBC News Network	CTV Sci-Fi	GameTV	Makeful	Starz1	WPTZ
CBC Total	CTV Total	Global BC (CHAN/CHBC)	MovieTime	Starz2	WUTV
СНСН	CTV2 Alberta	Global Calgary (CICT/CISA)	MTV	T+E	WVNY
CHEK	CTV2 Barrie/Tor (CKVR)	Global Edmonton (CITV)	Much	Teletoon	YES TV Calgary (CKCS)
CHRGD	CTV2 Ontario	Global Ontario (CIII)	Nat Geo Wild	TLC	YES TV Edmonton (CKES)
Citytv Calgary (CKAL)	CTV2 Total	Global Quebec (CKMI)	National Geographic	TLN	YES TV Toronto (CITS)
Citytv Edmonton (CKEM)	CTV2 Vancouver (CIVI)	Global Total	Nickelodeon	Treehouse	YTV
Citytv Montreal (CJNT)	DejaView	H2	OLN	TSN	
Citytv Ontario (CITY)	Discovery Science	HBO Canada	OMNI 1 Ontario (CFMT)	TSN2	_
Citytv Total	Discovery Velocity	HGTV	OMNI 2 Ontario (CJMT)	TVO	
Citytv Vancouver (CKVU)	Discovery	History	OMNI BC (CHNM)	VisionTV	
CMT	Disney	Investigation Discovery	OMNI Calgary (CJCO)	W Network	

^{*}Indicates broadcaster did not submit specific program/episode lineup to Numeris despite being present in program-level analyses on NLogic/Nielsen software.

The above broadcasters have provided their weekly program schedules to Numeris, and Numeris has reported these broadcasters' viewing audiences by program for total Canada during the 2020-2021 broadcast year. The aggregate viewing across Canada to the above list of stations represented 96.0% of all viewing to English stations reported by Numeris.

French

For all charts provided, audience data to French-language television was based on the cumulative audiences of the following broadcasters:

addikTV	MétéoMédia*	Télémagino
AMI-télé	MOI ET CIE	Télétoon
ARTV	Noovo	TF0
Canal D	Prise2	Télé-Québec
Canal Vie	ICI RDI	TV5
CASA	RDS Info	TVA Sports
Cinépop	RDS	TVA Sports 2
Évasion	RDS2	TVA
ICI Explora	Séries Plus	Unis TV
Historia	SRC	VRAK
Investigation	Super Écran 1	Yoopa
La Chaîne Disney	Super Écran 2	Z
LCN	Super Écran 3	Zeste
Max	Super Écran 4	

^{*}Indicates broadcaster did not submit specific program/episode lineup to Numeris despite being present in program-level analyses on NLogic/Nielsen software.

The above broadcasters have provided their weekly program schedules to Numeris, and Numeris has reported these broadcasters' viewing audiences by program for total Canada during the 2020-2021 broadcast year. The aggregate viewing across Canada to the above stations represented 99.3% of all viewing to French-language stations reported by Numeris.





WHAT'S MISSING?

While the CMF audience analysis is based on a relatively complete viewing universe of linear platforms in the French market (99.3 percent as above), the viewing universe for the English market is marginally understated (96.0 percent as above).

The missing components of this universe include:

- viewing of Canadian stations/networks not reported at the program level in Numeris audience databases; this would include some digital networks
- viewing of Canadian independent, small-market stations not captured in Numeris metered data systems, and viewing of non-network programming on stations affiliated with a conventional network (i.e., regional pre-emptions, specials, etc.)
- viewing of some smaller-market U.S. and specialty channels

Note that the missing components as described above do not include viewing of SVOD, streaming or over-the-top (OTT) services, or long-form programming available on internet-native multi-channel networks such as YouTube. Viewing on these platforms is estimated to be over 30 percent of overall consumption and is not currently calculated in the viewing universe. Numeris is piloting its cross-platform video audience measurement solution that will measure these non-linear services, although the full implementation of its national dataset is not scheduled to be complete until 2024.

COUNTRY OF ORIGIN AND GENRES

For CMF-funded programming:

- Country of origin, in all cases, was considered to be Canadian (regardless of whether it was a treaty coproduction or not).
- Genres included were Children's & Youth,
 Documentary, Drama, or Variety & Performing Arts,
 depending upon the CMF eligibility requirements
 the program was funded under.

For all other programming:

Country of origin and genres were based on those provided via Numeris audience databases through the CMF Country of Origin and Genre Initiative, funded exclusively by the CMF and administered by MediaStats with participation from the CRTC, Numeris, and many broadcasters.

It is important to note that genre codes provided in Numeris audience databases adhere to CRTC genre definitions and do not perfectly align with CMF genre definitions. For the purposes of this report, the following applies:

- The Children's & Youth category* comprises the following genres as per CRTC classification:
 - 5A Formal Education and Pre-School
 - o 7A Ongoing Drama Series
 - o 7B Ongoing Comedy Series
 - o 7C Specials Minis MOWS
 - o 7F Animation
 - o 7F Sketch Comedy/Comedy Other
 - o 7G Other Drama

- The Documentary category comprises the following genres as per CRTC classification:
 - 2A Analysis and Interpretation
 - 2B Long-Form Documentary
- The Drama category* comprises the following genres as per CRTC classification:
 - 7A Ongoing Drama Series
 - o 7B Ongoing Comedy Series
 - o 7C Specials Minis MOWS
 - 7E Animation
 - o 7F Sketch Comedy/Comedy Other
 - o 7G Other Drama

*For further clarification, see "Determination of Children's & Youth Programming."

- The Variety & Performing Arts category comprises the following genres as per CRTC classification:
 - o 8A Music and Dance
 - 9 Variety

DETERMINATION OF CHILDREN'S & YOUTH PROGRAMMING

With the exception of the CRTC genre 5A Formal Education and Pre-School, there are no obvious genre designations for Children's & Youth programming. Yet, clearly, many programs are produced and broadcast in this country with the intent of targeting and reaching young audiences. For the purposes of this report, all programming in the following CRTC genres were categorized as either Drama or Children's & Youth, depending on the actual average demographic composition of programs falling in these genres.

- 7A Ongoing Drama Series
- 7B Ongoing Comedy Series
- 7C Specials Minis MOWS
- 7F Animation
- 7F Sketch Comedy/Comedy Other
- 7G Other Drama

^{*}For further clarification, see "Determination of Children's & Youth Programming."

If more than 50 percent of the average audience (i.e., all telecasts averaged together) for any program falling in the above CRTC genres were aged 2–17, the program was categorized as Children's & Youth. If more than 50 percent of the average audience for a program were aged 18+, it was categorized as Drama.

All other CRTC genres were considered to be "Other."

Digital Media Data Sources

The data provided in the Digital Media section of the audience report covers the fiscal year from April 1, 2021, to March 31, 2022.

Passive Tagging via Adobe Analytics

All data reported in this Annual Report was collected using the Adobe Analytics tagging solution during April 1, 2021, through March 31, 2022. This report exclusively measures the activity to rich and substantial digital media projects that received production financing from the CMF.

Challenges of Accurate Data Measurement
In most cases, Convergent Stream projects are
designed for audiences using website platforms (vs.
mobile applications). In terms of supported content
types, a larger portion of Convergent Stream projects
have mostly been funded and classified as rich
interactive media (RIM) experiences. These projects
have been correctly tagged at the site level, collecting
visits to everything that supports the RIM content
type.

Experimental Stream projects, due to the limitations of platform type and other technical challenges, are mostly games and video being collected through other third-party analytic tools such as Steam, console platforms, and YouTube. Challenges include assessing the utility of each of the measurement tools as well as evaluating the accuracy of aggregating data coming from a variety of different sources. When a CMF project is unable to be tagged with Adobe Analytics, the CMF will continue to accept other viable sources of data for Experimental projects.

Due to the method in which the Adobe analytics tag is implemented, only total visits and total unique visitors, within each language and content type, will represent the base metrics captured in the data for both funding streams.

For those projects in both funding streams that are unable to implement the new Adobe tag, the CMF will collect this data through the creation of an audience success online self-reporting tool. This tool distinguishes the types of tools used, the types of metrics for each, and how the CMF can best measure it.

DEFINITION OF CMF-FUNDED DIGITAL MEDIA METRICS

Sessions/Visit: The number of sessions within a given time period. A visit is defined as a sequence of consecutive page views without a 30-minute break, or continuous activity for 12 hours.

Unique Visitor: Refers to a visitor who visits a site for the first time within a specified time period.





DEFINITION OF CMF-FUNDED DIGITAL MEDIA DELIVERY METHODS AND CONTENT TYPES

Delivery Methods

Application: Can be either a mobile app (includes both a content and code to consume it) or a software (i.e., a purely technological product without any included content). Both require an installation to deliver the content or perform a task.

Downloadable: Fixed package that can be consumed without an internet connection. Requires the installation of an application that may or may not be part of the project.

Physical support: Any tangible storage method. Requires a manufacturing process and, usually, a specific reading device.

Streaming: Fixed package that must be consumed as it is streamed. Requires an internet connection and the installation of an application that may or may not be part of the project.

Website: The content of the project is delivered via an internet connection through a web browser, regardless of the device used to deliver it.

Content Types

eBook: Digital presentation of a physical book or original creation. Requires rich and substantial audiovisual and interactive elements to be eligible for CMF funding.

Game: Multimedia content that requires a high level of interaction from the user to complete the experience. Set apart from other rich interactive media projects by including a combination of rules, progression, rewards, and/or other "playing features."

Rich interactive media (inclusive): Multimedia content that combines storytelling with visual technologies where user participation and interactivity are successfully met through a fully rich immersive experience. Inclusive experiences usually begin on a single linear path, using levels to advance to a predetermined destination or goal.

Rich interactive media (non-inclusive): Multimedia content that combines visual technologies, however, is not structured to tell a complete story. Non-inclusive experiences require user participation and interactivity that is non-linear. The experience may also be segmented into unrelated, multiple content types (CMF-eligible).

Social media: Real-time creation and exchange of user-generated content on a dedicated platform, involving a "many-to-many" approach.

Software (Experimental Stream only): Application software that is innovative and interactive, and is connected to the Canadian cultural sector.

Video: Moving images with or without sound where limited interaction options are offered to the user.

Web series: Web series are two or more related episodes of (linear or interactive) video content that originate on the web. Specifically for the Web Series Program, a "series" shall be defined as at least three related episodes of linear video content, and of at least two minutes in duration per episode.





