

FUTURE

FUTURE

FOCUSED

FOCUSED



CANADA
MEDIA FUND

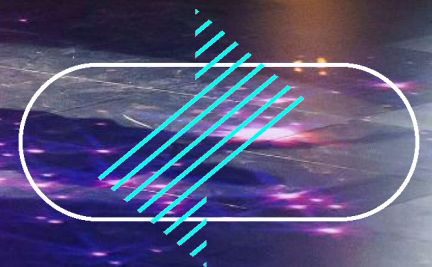
FONDS DES MÉDIAS
DU CANADA

**ANNUAL REPORT
2022-2023**

**THE FUTURE
IS FULL
OF CANADIAN
STORIES.**



**CHAMPIONING
OUR CREATORS
FROM COAST
TO COAST
TO COAST.**



ZÉNITH

WITH THE STAYING POWER TO EMPOWER MORE IDEAS.

RAVENLOK



**WE ARE
FUTURE
FOCUSED,**

BLACKBERRY



FORWARD- THINKING, AND CANADIAN- DRIVEN.



PUSH

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ABOUT THE CMF

FINANCIAL CONTRIBUTORS

The Canada Media Fund (CMF) receives contributions from Canada's cable, satellite, and IPTV distributors and the Government of Canada. We thank our funding contributors for their continued support of Canadian television and digital media content.

Canada 

Shaw) Direct Shaw)

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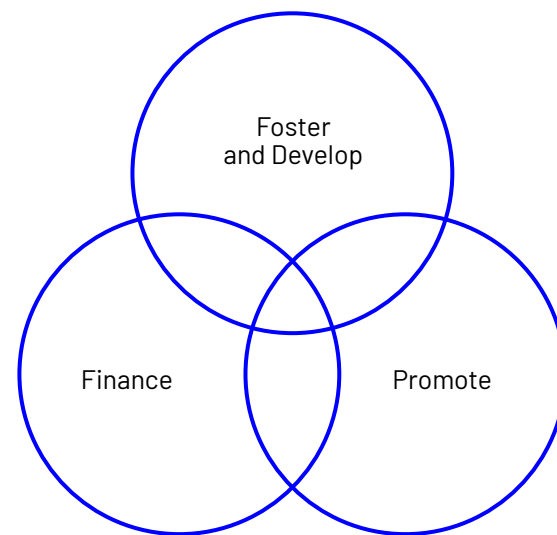
 VIDÉOTRON

MANDATE AND VISION

We foster, develop, finance, and promote the production of Canadian content and relevant applications for all audiovisual media platforms.

We guide 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.

MANDATE



VISION

A world where Canada's talent and stories transcend platforms and borders, triggering emotion, innovation, and ideas.

FUNDING MODEL

A photograph of a pilot in a cockpit, viewed from behind. The pilot is wearing a black helmet with a microphone and a communication device labeled 'PILOT'. The cockpit is filled with various instruments and controls. The view out of the windshield shows a vast, flat landscape under a sky with soft, warm light, suggesting a sunset or sunrise. A large blue triangle is overlaid on the left side of the image, containing the text.

LA FAUNE CONNECTÉE

We deliver financial support to the Canadian television and digital media industries through two streams of funding.

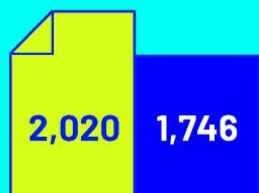
The Experimental Stream encourages the creation of leading-edge interactive digital media (IDM) content and software applications.

The Convergent Stream supports the creation of innovative television and digital media content for consumption by Canadians anytime, anywhere.

THE CMF BY THE NUMBERS

COMPARING **2021-2022** WITH **2022-2023**

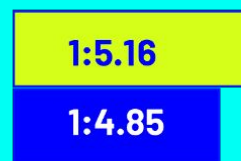
APPLICATIONS
RECEIVED



NUMBER OF
PROJECTS
FUNDED



FUNDING
LEVERAGE
RATIO



TOTAL FUNDS DISTRIBUTED BY
RECOVERY FUND ALLOCATIONS



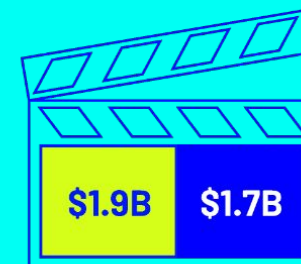
DIVERSE, REGIONAL, MINORITY
LANGUAGE, COMMUNITY PROGRAMS



CMF-FUNDED PRODUCTIONS
DELIVERING MORE THAN
1 MILLION VIEWERS



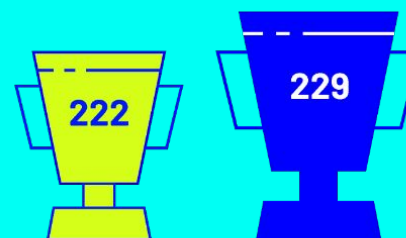
PRODUCTION ACTIVITY



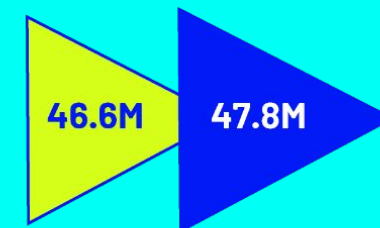
YEAR-OVER-YEAR
PROGRAM BUDGETS



AWARDS WON BY
CMF-FUNDED PROJECTS

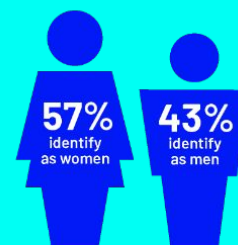


FINANCING TO DIGITAL
MEDIA PROJECTS

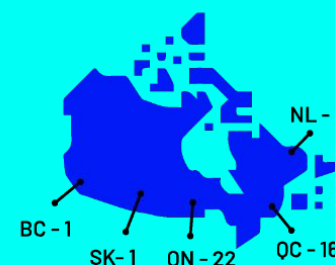


WHO WE ARE **2022-2023**

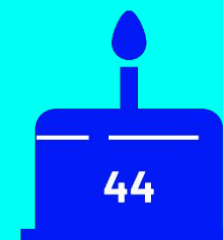
MANAGEMENT:
GENDER BREAKDOWN



WHERE WE LIVE



AVERAGE AGE



MESSAGE FROM THE CHAIR

Change is the new constant. With the *Online Streaming Act* becoming the law of the land, our sector is eager to see how it will shape the future of our industry as the CRTC launches its public consultation process.

While Bill C-11 advanced through the parliamentary process over the past year, CMF executives engaged with key federal decision-makers, consistently expressing our readiness to adapt to new legislation and administer new funds. Our President and CEO personally met with members of Parliament and senators and, along with our Executive Vice President of Marketing and Public Affairs, testified before a Senate committee to highlight how C-11's adoption would benefit the industry we serve.

The *Online Streaming Act* is now in effect and our sector is engaged in the consultation process and potential opportunities created by the new regulatory framework. Thanks to the preparation work we have undertaken in recent years, the CMF can smoothly transition to a new program model and administer new funding to support Canada's creators and their stories.

On behalf of the Board of Directors, I thank the Honourable Pablo Rodriguez, Minister of Canadian Heritage during the 2022-2023 fiscal year, for his unwavering commitment to Canada's screen-based industry, investments in audiovisual production and innovation, and his trust 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 shine on a growing number of screens around the world.

The Board wishes to thank the CMF's management team and staff for another productive year. We also acknowledge the efforts of our Program Administrator, Telefilm Canada, for their diligent administration of our funding programs and commitment to client service.

We are excited about the possibilities that lie ahead for our industry, and we look forward to working with our partners and stakeholders to ensure that the CMF remains a leading force in supporting Canadian content creation.



Alain Cousineau
Chair of the Board of Directors



MESSAGE FROM THE PRESIDENT AND CEO

What a year! In 2022-2023, the Canada Media Fund invested \$360.3M in the Canadian audiovisual and interactive digital media industries. We allocated this funding to programs and initiatives that foster a diverse, innovative, and competitive Canadian media industry, while maintaining a balance between stability during a transitory period and preparing to hit the ground running once regulatory changes and industry modernization take effect.

While supporting over 1,000 projects across different genres, languages, and regions—with greater flexibility than ever before—and triggering \$1.7B in industry activity, the CMF finalized our ambitious reorganization into an agency better equipped to handle upcoming industry changes, as well as the transition to a new CMF program model.

Expanded roles in our Growth & Inclusion team allowed for improved internal and external collaboration, outreach, and sector development. We also broadly rolled out PERSONA-ID, our self-identification system launched on a small scale the previous year, and our Narrative Positioning Policy.

The CMF conducted four working groups with key stakeholders to examine program-related topics

such as simplification, flexibility measures, narrative positioning, and environmental responsibility in media production. This work informed newer programs and partnerships to address the needs and challenges of the sector—Pilot Program for Racialized Communities, CMF-Quebecor Fund Export Assistance Program Partnership, Early Stage Development Program—and the renewal of long-running programs and incentives such as the English Regional Production Bonus, the Indigenous Program, and the Francophone Minority Program.

In September 2022, the CMF opened a space for industry discourse on the redefinition of Canadian content with our #CanConDef initiative. In addition to CMF speaking engagement and think pieces, the research firm La Société des Demains led an industry-wide, national survey to gather the opinions of the industry and the public. Phases two and three of the project—digital and in-person workshops— took place in the spring of 2023, and a 'What You Said' report is slated for release later this year.

MADE | NOUS led another brilliant campaign highlighting Canadian talents and stories—and even landed on Hollywood billboards. From February to April 2023, the campaign garnered

more than 50M media impressions, delivered close to 6M video views, and made the news from coast to coast to coast.

The CMF is proud of our contributions to the Canadian media sector in 2022-2023. We have become a stronger organization that remains committed to advancing our strategic priorities of inclusion, innovation, and discoverability.

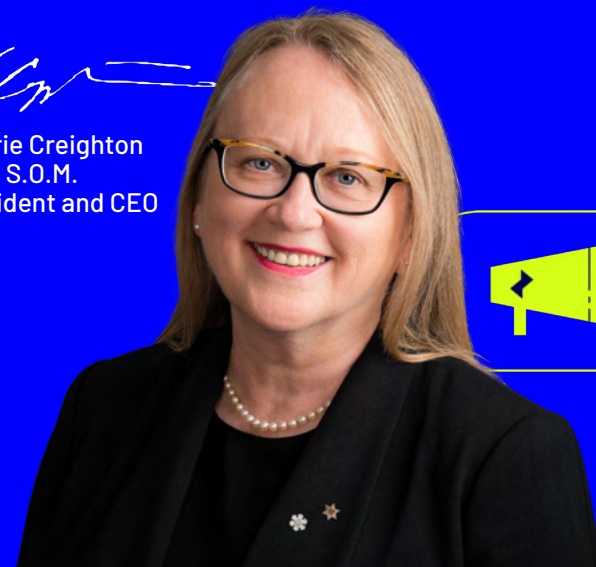
I want to acknowledge the resilience and creativity of the Canadian media industry as it adapts to change and continues to deliver quality content to audiences at home and abroad. Embracing change and collaboration will realize the best imaginable outcomes for our industry.

My thanks to the CMF Board of Directors for its guidance, and to the CMF and CMF Program Administrator staff for their tireless commitment. Thank you also to all our partners and collaborators for their dedication, expertise, and support throughout this challenging year.

The CMF will meet the future with optimism and confidence. We look forward to continuing our mission of championing Canadian stories and talent in 2023-2024.



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





FAWZIA MIRZA



GAIL MAURICE



JEAN-CHRISTOPHE RÉHEL



ZARQA NAWAZ



VANESSA CHIA

CREATORS WHO INSPIRE

We provided the spark.
They lit up the world.



KARINE DUBOIS



MARA JOLY



SIMON D'AMOURS



SHABNAM REZAEI



PAUL RABLIAUSKAS





FAWZIA MIRZA

It took a lifetime of difficult choices and divergent paths for Fawzia Mirza to discover she was a filmmaker.

And a good one, at that.

Mirza's debut feature, *The Queen of My Dreams*, finds queer Pakistani woman Azra (Amrit Kaur) leaving her home in Canada to travel to Pakistan following her father's sudden death. She soon finds herself on a Bollywood-inspired journey through memories real and imagined—from her conservative mother's (Nimra Bucha) youth in 1960s Karachi to her own coming of age in rural Nova Scotia.

"The film is based on the first short film I ever made in 2012, also titled *The Queen of My Dreams*," says Mirza on the phone from Palm Springs, where she was serving as a juror for the Palm Springs International ShortFest short film festival. "That short film was really about me coming out later in life and trying to figure out if I could be queer and Muslim, and still love South Asian and Bollywood romance."



FAWZIA MIRZA

Mirza was born in London, Ontario, but spent her childhood in Sydney, Nova Scotia. She eventually moved to Chicago to go to law school and where she wrote and starred in a play called *Me, My Mom, and Sharmila*. Although she toured the play, she couldn't fully commit to the life of an artist.

"I was a practising lawyer for just under three years and I was acting. I was lawyering by day and acting by night, so it was complex identities all around," she says with a laugh. It was the creative life that won out, and in

the past decade Mirza has written, directed, and produced a dozen short films, episodes, and TikTok shows.

But when it came to directing *The Queen of My Dreams*, she wasn't sure she had the chops.

"I thought I didn't have the expertise, the technical perception, or the language," she remembers. Other screenwriters convinced her otherwise. "They said, 'Why aren't you directing this? You are literally talking like a director right now about what you see and what you want.'"

With a strong script in hand and actors attached, Mirza received financial backing through the CMF's Pilot Program for Racialized Communities to help get the film off the ground.

And it was while working on her film set that Mirza realized she was exactly where she was supposed to be.

"I couldn't imagine doing anything else. It was my calling. I was on my path. I had found the thing I was meant to do."

- By Ingrid Randoja





GAIL MAURICE

Gail Maurice was on the verge of giving up her dream.

The Métis writer-director-actor had been trying to get her first feature film made. "I had done nine shorts before," says Maurice from her home in Toronto. "I was so ready. I tried getting funding for feature films, but no one would fund me. I almost gave up at one point. I didn't do anything for two or three years, and that's when I said, f**k it, and I pushed through."

So in 2017, the Saskatchewan-born Maurice, best known for starring in TV shows such as *Cardinal*, *Barkskins*, and *Trickster*, and films like *Night Raiders* and *Falls Around Her*, wrote a 12-minute short titled *Rosie* about an orphaned Indigenous girl forced to live with her street-smart, francophone aunty Fred (Melanie Bray) and her two best friends in 1980s Montreal.



GAIL MAURICE

The success of that compassionate and heart-tugging short meant Maurice could finally direct her first feature film, the full-length version of *Rosie*.

"I wanted to create something joyful," says Maurice about the film. "I wanted to do something set in the 1980s because that was when I came out, and it was a time of joy and discovery. But I also wanted to show that through a little girl's perspective. Rosie's mom was a victim of the Sixties Scoop, and I wanted to show how a child is thrown into environments that they don't understand, yet are expected to survive and thrive, and how a child affects the world of the adults around her."

Shooting *Rosie* wasn't easy, especially when COVID protocols shut down production. That's when the CMF entered the picture.



"The CMF came through," says Maurice. "We had all our financing in place, but when COVID-19 hit, there were added expenses, so we applied for COVID-19 relief funding, and it helped us continue."

Rosie debuted at the Toronto International Film Festival (TIFF) in 2022 and was named to TIFF's annual year-end Canada's Top Ten list for 2022. The film also won the Audience Choice Award at 2022's ImagineNATIVE Film Festival, and Maurice earned Best Director honours from the 2023 Vancouver International Women in Film Festival.

Sitting in the audience for the TIFF screening, Maurice remembers feeling extremely emotional alongside her *Rosie* star, and real-life partner, Melanie Bray.

"I actually wrote the role of Fred for her," reveals Maurice. "She is also my co-producer and she cast the film. So, when we were in the theatre, we just looked at each other and cried."

Staying true to her dreams has paid off for Maurice.

"I hope to shoot my next feature film, *Blood Lines*, next year, and I am also writing a comedy series," she says.

Even though her journey was difficult at times, Maurice couldn't resist the call to create.

"I moved to Vancouver, I think I was 20, and I saw all these trucks and asked the crew, 'What are you guys doing?' And someone replied, saying 'We are making a movie,' and I said, 'Oh my god, can I be in it?' she says, laughing. "And ever since then, I've been hooked."

- By Ingrid Randoja



Photo: Chantale Lecours

JEAN-CHRISTOPHE RÉHEL

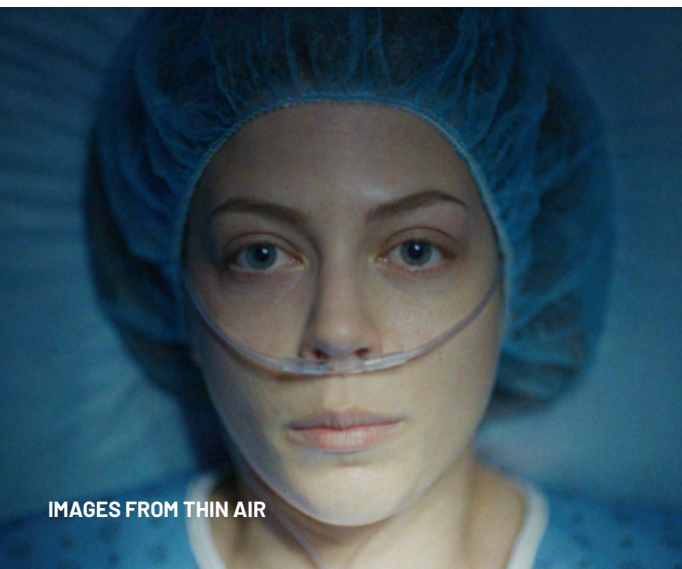
Illness is a tough theme to broach in a TV series. With a touch of humour and a good dose of benevolence, writer Jean-Christophe Réhel accomplishes precisely that with *Thin Air* (originally titled *L'air d'aller* in French), his first TV project.

After addressing the subject in his semi-autobiographical book, *Ce qu'on respire sur Tatouine*, Réhel, who lives with cystic fibrosis, set out to provide a fresh perspective to Quebec screens.

"It all started in a hospital waiting room," he recalls of the project's origins. "There were these two cystic fibrosis patients kidding around and joking. I found it

beautiful that they were having such a fun time and found myself envious of their friendship."

Friendship and solidarity are core themes of this first fiction series produced by Montreal-based production outfit URBANIA, which is broadcast by Télé-Québec. Despite the precarious conditions associated with cystic fibrosis, *Thin Air*'s protagonists Katrine (Catherine St-Laurent), Gabriel (Antoine Olivier Pilon), Jimmy (Joakim Robillard), and Cindy (Noémie Leduc-Vaudry) try to live unhindered lives and do everyday, young people things—like, say, experimenting with magic mushrooms in the first episode.



IMAGES FROM THIN AIR



JEAN-CHRISTOPHE RÉHEL

There's an undeniable quirkiness and originality to the story, which took home the Student Award for Best Short-Form Series at the 2023 CANNESERIES Festival. As Réhel points out: "The beauty of *Thin Air* is that it depicts people living with a disorder who are happier, more alive than those who are healthy." Simultaneously playful and dramatic, the series' distinct tone of voice is supported by sensitive writing steeped in popular culture. The treatment, which at first may seem frightening, is never heavy.

"My number one challenge was not to wallow in self-pity," Réhel says. "I wanted my characters to be in complete control of their lives. They are beautiful, happy, and confident—despite everything. They can find happiness even if they live with a disorder."

With the support of the Canada Media Fund, the author was able to see his vision transposed onscreen, and to swap the solitude of the writer's life for a more collaborative, collective experience.

"From the producer, director, costume designers, and film crew right up to the broadcaster, everyone put in the work, and that's beautiful," Réhel acknowledges. "In the end, it is almost a miracle to see a project like this one come to life."

The series' second season is planned to air in the spring of 2024. According to Réhel, the four friends will face their greatest challenge yet: life.

"In the first season, they were sentenced to death. With the arrival of a miracle drug, they will be condemned to life. All their priorities will change. Unfortunately, Jimmy will not be receptive to the drug and will face the prospect of a lung transplant. His health will decline, while the others will start looking towards the future."

— By Martin Gignac



IMAGES FROM THIN AIR





Photo: Julie Artacho

KARINE DUBOIS

What if we stopped telling the same stories over and over again? That's the challenge producer and Picbois Productions founder Karine Dubois took on with her hit documentary web series *Décoloniser l'histoire*.

Broadcast by Télé-Québec, *Décoloniser l'histoire* recounts forgotten episodes of our history, from the segregation of Afrodescendants in Quebec to the forced sedentarization of the Naskapi, an originally nomadic First Nation. The form is short, the hosts are passionate, and the research work alone commands respect.



The idea for the project was born in the wake of *Briser le code* (2020), a Picbois Productions documentary about systemic racism that was interspersed with informative video clips that were much appreciated by viewers.

"My children are in school, and there is still a lot of work to be done to bring change to classrooms," Dubois explains in an interview. "Since I have neither the energy nor the expertise to reform the education system, I wanted to make tools available to teachers. It speeds things up—that way, we won't have to wait 25 years for curriculums to change."



KARINE DUBOIS



Karine Dubois is also the driving force behind *Seuls*, an acclaimed documentary financed by the CMF that was shown in schools across Canada's French-speaking communities to teach students about the newcomer experience.

What is most incredible about *Décoloniser l'histoire* is the way the show uses the past to shed light on the present. According to Dubois, the passage of time does not necessarily imply an evolution, especially when the same mistakes are constantly repeated.

"I don't know if it's fortunate or depressing," she laughs. "For the second season of *Décoloniser l'histoire*, Télé-Québec wanted to establish as many links as possible with the present. Sadly, that was easily accomplished, since history repeats itself. In describing a situation or mechanism of power that dates back 200 years, we realized that they still apply today. It's incredible."

The CMF supported the series' second season through our Digital Linear Series program, which

helped secure a bigger team and more time for editing. "We were also able to increase production value," Dubois adds. "There's a lot more archival material featured, and we were able to make room for more infographics and animation."

The success of the second season has the team considering a third one, but nothing is set in stone. Picbois Productions is also developing a new history-focused project, *La bataille de Saint-Léonard*, with director Félix Rose (*Les Rose*) attached. The film will take place in the pre-Bill 101 era, when a Montreal school board decided to gradually eliminate bilingual schools, creating extraordinary tensions between francophone, anglophone, and allophone residents of the Saint-Léonard borough.

"It's a hefty project with many intersecting themes," Dubois shares. "Marie-Hélène Beaudry, who is in charge of the archival research for *Décoloniser l'histoire*, will act as the production director."

- By Martin Gignac





Photo: Agence QMI, Joël Lemay

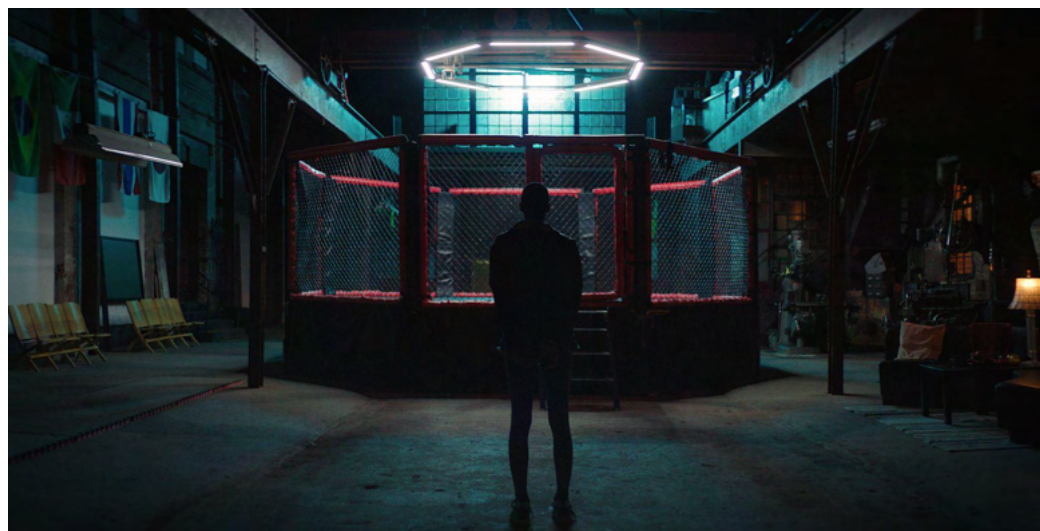
MARA JOLY

Writer, director, producer—there is nothing multi-hyphenate Mara Joly can't do. Born in Quebec to an African American mother and a white father, her life's journey led Joly, at a young age, to France, Senegal, Gabon, and South Africa before bringing her back to Montreal.

"I needed to do something that aligned with my values, and I wanted to reflect the Montreal that I knew," she says in a video call while on a trip to Kenya.

That "something" took the form of *Still I Rise* (originally titled *Après le déluge* in French). Broadcast on Noovo and Crave in the fall of 2023, the series follows a police officer (Penande Estime) who introduces four youth to mixed martial arts to keep them away from a life of crime.

In writing the script, Joly drew inspiration from her own life. "I come from a rough background," she admits. "Martial arts changed both my life and my brother's."



MARA JOLY

IMAGES FROM STILL I RISE



It was also important that the four lead roles were played by actors from underrepresented communities.

“Of course, I hope [the series] has a positive and decisive impact,” says Joly. “People who belong to sexual, cultural, and ethnic minorities have the right to exist onscreen. They can speak for themselves and not through people who tell us repeatedly that they have the knowledge and power—and who keep it for themselves.”

Joly speaks from experience, having put her foot down during preparations for *Still I Rise*. “Some producers wanted to ‘whiten’ roles so they could have A-listers play them,” she says. “They said it was a request from the broadcaster, which was not true. The CMF made it possible for me to protect the work by becoming the coproducer (Zama Productions, which she

founded with Miryam Charles, produced *Still I Rise* with Zone3). Without their help, my protagonists might have been white, and someone else would have directed this project because I would have quit from the start.”

CMF funding also increased the allotted budget for the ambitious series, which included numerous characters, fights, and stunts—support that can be felt in all aspects of the production.

“Not everyone in front of or behind the camera was experienced. We needed to train them while they were doing their job,” she recounts. “That takes time and resources. They learned a lot during filming.”

What’s next? Joly has already written the second season of *Still I Rise*, and eventually hopes to bring the story one step further—to the big screen.

– By Martin Gignac



Photo: Trae Nguyen

PAUL RABLIAUSKAS

Paul Rabliauskas is all about making us laugh—and opening hearts and minds.

The standup comedian is co-creator and star of the breakout comedy series *Acting Good*, in which he plays Paul, who made a mess of his time in the big city of Winnipeg and must return home to the fly-in community of Grouse Lake First Nation in Northern Manitoba. Surrounded by a cast of wonderfully wacky characters, including his indulgent mother (Tina Keeper), tough sister (Roseanne Supernault), and unreliable cousin (Gabriel Daniels), the immature Paul will learn what it means to grow up.

"I basically play myself," says Rabliauskas on the line from the Selkirk, Manitoba set of *Acting Good*. He is taking a quick break from shooting the second season of the show that's proved to be a hit on the CTV Comedy Channel.

"That's kinda what the show is about—me going back home after a failed attempt in the city. There's been a few times when I had a TV show almost happen, and a few times when opportunities just got away from me, and I had nothing, and I had to go back home."

IMAGES FROM ACTING GOOD



PAUL RABLIAUSKAS

Rabliauskas is Anishinaabe-Lithuanian and grew up in the Poplar River First Nation, about 350 kilometres north of Winnipeg. His career in comedy took off after performing in various *Just for Laughs* festivals, on CBC Radio's *The Debaters*, and in the standup comedy series *The New Wave of Standup*.

But he's most proud of *Acting Good*, and he hopes it will do more than just entertain audiences.

"There are a lot of ideas Canadians have of First Nations people and a lot of it is negative," he says. "These are stereotypes people learn growing up, and I hope they watch our show and completely get rid of all those ideas they have in their head, and just enjoy a show about a family that is really funny."

Rabliauskas credits the CMF for backing the project.

"This show wouldn't be possible without the support of the CMF," he says. "It makes us feel like we are doing the right thing when we get support like that."

The success of *Acting Good* means Rabliauskas hasn't needed to make that difficult journey back to his home of Poplar River. "I haven't been back home for over a year because I have been so busy. Obviously, I want to go home, but it feels nice that I am out here living my dream, and I don't have to go back home because I failed. So, it feels really cool. I have to pinch myself every day. I am so grateful."

- By Ingrid Randoja

IMAGES FROM ACTING GOOD





SHABNAM REZAEI

In 2001, Iranian-born Shabnam Rezaei lived across the street from the World Trade Center. After having lived through the September 11 attack, she witnessed its aftermath: hatred towards Middle Easterners, including Iranians.

"It didn't sit well with me having my culture and my home dragged through the mud," remembers Rezaei.

Feeling the need to change the narrative and present a positive

representation of Iranian and other cultures, Rezaei quit her job on Wall Street.

The journey led Rezaei and husband Aly Jetha to founding acclaimed Big Bad Boo Studios, a world-renowned, award-winning animation studio in Vancouver, in 2010.

"I realized my work would be a lot more influential if I could do it for kids," she explains over Zoom from Vienna, where she now lives with her family and oversees the company's Austrian office.

IMAGES FROM 16 HUDSON



Big Bad Boo Studios' mission is to "help raise globally minded children", and it does so through a wide slate of shows, including *16 Hudson*, which follows kids and families from various cultures who all live in a big-city apartment building, *The Bravest Knight*, about a knight and prince raising their adopted daughter, and the upcoming *Judge Jodhi*, in which a child judge explains legal concepts.

Big Bad Boo's shows air in more than 120 countries and in 15 languages.



SHABNAM REZAEI

"As a Canadian studio, we try to be bold and lead the way in creating new characters and storylines that haven't been done before, giving a voice to those marginalized," Rezaei says. "Luckily, we have champions in our broadcasters who let us do this type of content. In many parts of the world, the vocabulary doesn't even exist for much of what we do."

Rezaei credits the studio's success to its band of animators, writers, and resolute staff, but points out it is the ongoing CMF support that helps many of their projects flourish. "I would not be here without the CMF," she says.

Rezaei remembers what it was like when she first went looking for broadcast partners and was turned down because her diverse characters and stories were "too niche".

"Fast-forward to today: I was at MIPCOM moderating a panel with a Disney executive and I'll never forget this sentence. He said, 'Niche is universal.' What we were pitching many years ago is now what is wanted and needed. The authenticity, the inclusion. We have these buzzwords for it now, but we were just telling our stories, and we wanted other stories to be told as well."

- By Ingrid Randoja



IMAGES FROM JUDGE JODHI





Photo: Vincent Bonnay

SIMON D'AMOURS

After studying marketing and communications, Montreal-born director, producer, and host Simon D'Amours set off for Western Canada. He first chose British Columbia as his new home, then settled in the Yukon in 2011.

"It's still the Klondike here!" he observes over a video call. "Whatever you undertake works. All you need is the will."

One thing leading to the next, D'Amours embarked on a series of projects, including *D'Amours et d'eau fraîche*, with the intention of showing the public some of the issues facing the Yukon Territory, too rarely represented on the screen at the time. He then moved on to *Comment ça va le Nord?*, a French-language northern documentary series presented on ICI Explora that explores the concrete impacts of climate change, especially on Indigenous peoples, the fauna, and the flora.

"I want to take people out of their comfort zones," D'Amours confesses. "I was raised in this box where you have to own a house, retire at 65, et cetera. But we have to stop consuming! In the Yukon, we can see climate change—it's blatant. The glaciers are melting. I want to wake people up, inform them about what is going on in the north of the country."



IMAGES FROM COMMENT ÇA VA LE NORD?

SIMON D'AMOURS

D'Amours is hitting that goal by focusing his lens on the human aspects of the stories he brings to the screen. In *Comment ça va le Nord?*, his curiosity and compassion shine through in his conversations with specialists who can explain complex topics in simple terms.

"I need to understand what is happening," he says. "This series reaches audiences who enjoy it for the raw information it's built upon, as well as viewers who are more interested in the profoundly human stories it features."

Although *Comment ça va le Nord?* may be grounded in the dire reality of climate change, it still doesn't miss a chance to remind audiences that concrete solutions exist and that our future is not completely devoid of hope. For example, D'Amours asserts that the pandemic has helped Canadians realign certain priorities. "People reacted to what was happening. They planted gardens, they started working from home. I'm positive that we can turn things around."

In the meantime, D'Amours is not lacking for work. This past year, he was busy with the airing of his documentary series *Va jouer dehors*, which focuses on young Yukoners, and with the broadcast of the second season of *Au cœur du Yukon*,

which saw him criss-cross the territory aboard a school bus. With numerous development projects in the works, he is not planning a third season of *Comment ça va le Nord?*, believing that the show has said what it needed to say.

Nevertheless, he remains conscious of one thing: these opportunities to bring the lesser-known reality of the North to the small screen are made possible thanks to institutions like the CMF. "Without them, it would be difficult to show the evolution of these ecosystems—and to do it in French."

- By Martin Gignac



IMAGES FROM AU COEUR DU YUKON





VANESSA CHIA

What are you telling the world when you name your videogame studio Cococucumber?

"It says we aren't your typical game studio," answers the company's co-founder, Vanessa Chia. "It represents us, and says we are fun and engaging, and that we aren't taking ourselves too seriously."



IMAGES FROM RAVENLOK

VANESSA CHIA

That's the thinking that drives the studio's slate of games, especially the recently released *Ravenlok*, the third entry in their acclaimed Voxel trilogy.

"The game is named after the character Ravenlok, a young girl who is always looking to escape into these other worlds. She gets pulled into a mirror and into a fantastical world where she goes on a journey to help overcome great evil and corruption," explains Chia, the game's writer and director. "It follows the structure of the hero's journey, and we also drew a lot from *Alice in Wonderland*, *The Lion, the Witch and the Wardrobe*, and classic fairy tales."

All three games in the trilogy—*Riverbond*, *Echo Generation*, and *Ravenlok*—were made possible thanks to CMF funding.

"The CMF has supported us in terms of funding, but also in terms of opportunities that they have unlocked for us," says Chia.



"As an indie game studio, we face many challenges. We work with original intellectual property—that is a struggle—and without the CMF it would be impossible for us to do this. The CMF's support has also enabled us to get distribution partners such as Xbox onboard. And since we are self-publishing the game, it is like a seal of approval for the quality we're able to achieve."

Chia grew up in Malaysia, studied in the United Kingdom, and eventually made the move to Toronto, where

she worked in film and television before co-founding Cococucumber with Martin Gauvreau.

Ravenlok casts a young girl as the game's lead protagonist, which Chia says is still somewhat rare in the video game industry. But as *Ravenlok*'s writer, she points out that "what is rarer is to have young female protagonists written by female writers. In fact, our company at the moment is more women than men. We built the team around the idea that making games should be

equal, and that we should give a voice to people who may not have an opportunity to have a voice in this industry."

That commitment to equity and inclusion is paying off.

"We attracted half a million players in the six weeks that followed the game's launch," says Chia proudly. "It's been very well rated by players globally and we're really happy to see such a strong response from fans. *Ravenlok* is by far our most popular game."

- By Ingrid Randoja



Photo: Andrew Parry

ZARQA NAWAZ

“Here’s a Muslim woman who is really terrible,” says Zarqa Nawaz with a laugh, on the line from her home in Regina. Nawaz isn’t a bad person, but the woman she plays on her web series *Zarqa* is, shall we say, hilariously deplorable.

Zarqa stars Nawaz as a divorced, middle-aged Muslim woman who discovers her ex-husband is marrying a younger, white yoga instructor. Miffed by the news, Zarqa reveals she is bringing a white brain surgeon named Brian to the wedding, which means the desperate Zarqa must find a real version of her imaginary date in time for the nuptials.

“You don’t see Muslim women being bad and terrible. They are either pious or meek. I wanted to show that Muslim women have range,” explains Nawaz. “We can be all sorts of people—like everyone else. It was important to show that.”

Nawaz is an actor, TV producer, author, broadcast journalist, and best known as the creator of the mega-hit series *Little Mosque on the Prairie*. She was working on a standup comedy career when the pandemic hit, leaving her with a desire to be creative, but no outlet.



IMAGES FROM ZARQA



ZARQA NAWAZ

"I was doing standup and thought I could Jerry Seinfeld my way back to television," she says. "I had been watching other people's short-form web series, like *Avocado Toast*, *Band Ladies*, these incredible shows people have done. They inspire you and you think, 'Wow, I can do this.'"

Zarqa consists of six 10-minute episodes. When season one proved to be a hit, the CMF joined the fun by providing funding for the second season, which is set to air on CBC Gem.



Acting as co-writer, star, and showrunner is a huge commitment for Nawaz, a married mother of four. But, living in Regina, she was able to tap into the industry talent that cut their teeth on groundbreaking shows like *Little Mosque on the Prairie* and *Corner Gas*, which were both filmed there.

"Those two shows knocked it out of the park, and they came out of Saskatchewan," says Nawaz proudly. "Now, the province is starting to put money back into the system, and I am glad I never left. I mean, I couldn't leave. I have four children and a husband. It would have been too hard for me."

And what do her kids think of their mom playing an unabashedly scheming woman?

"They think that I'm not really acting," she says, laughing.

- By Ingrid Randoja

IMAGES FROM ZARQA



BOARD OF DIRECTORS

The CMF's Board of Directors is responsible for the stewardship of the Corporation, including oversight of the Program and the Corporation'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 Corporation 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 (CCCE), 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, 2023)

Jason Badal (until June 2022)
Barry Chapman
Alison Clayton
Chantale Coulombe
Alain Cousineau (Chair)
Guy Fournier
Gary Pizante
Michael Schmalz
Sanae Takahashi

BOARD OF DIRECTORS

During the 2022-2023 fiscal year, the Corporation went from a total of nine Directors to eight due to a resignation. The CCCE nominates 6 of the directors, and the Government of Canada nominates three directors.

The CMF and its Board of Directors are committed to adhering 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, code of business conduct, and accountability for the responsible management of the funds contributed by its funders to the CMF Program.
- [Board Charter](#), which outlines the duties and responsibilities of the Board, as well as that 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 2022-2023

The Canada Media Fund, along with the financial assistance from the federal government through the Department of Canadian Heritage, administered the remainder of COVID relief/recovery funding for the industry.

The Board also oversaw the continuation of an in-depth consultation process with under-represented 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 in the future. The Board received a briefing on the *On-Screen Protocols & Pathways: A Media Production Guide to Working with First Nations, Métis and Inuit Communities, Cultures, Concepts and Stories*.

The Board held its annual strategic planning session and met with a panel of digital first creators to hear from their perspectives and experiences in both the traditional linear production sector as well as navigating the discoverability and distribution business on current social platforms.

The Board also received a briefing on the *On-Screen Protocols & Pathways: A Media Production Guide to Working with First Nations, Métis and Inuit Communities, Cultures, Concepts and Stories*.

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 2022-2023

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 *in camera* 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 2022-2023:

Jason Badal
(until June 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 **Committee Charter**, which outlines its responsibilities and duties. The Charter is reviewed regularly and updated as required.

ACTIVITIES IN 2022-2023

Corporate Governance – Managed the board assessment processes, director independence, 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 explored options for an external consultant for an all-staff comparative market survey.

The Committee also reviewed the compliance with the Consultation policy and approved the 2022-2023 consultation plan; reviewed the outcome of the applicant issues addressed through appeal mechanisms; and the statements of the Board Chair and the President and CEO in the CMF's Annual Report.

COMPOSITION OF THE COMMITTEE 2022-2023:

Alison Clayton
Chantale Coulombe
Gary Pizante (Chair)
Sanae Takahashi

BOARD AND COMMITTEE ATTENDANCE 2022-2023

	BOARD MEETINGS	BOARD CALLS	AUDIT COMMITTEE	GOVERNANCE & HR COMMITTEE
Total Number of Meetings	5	1	4	4
Number of meetings attended				
Barry Chapman	5	1	4	-
Alison Clayton	5	1	-	4
Chantale Coulombe	5	1	-	4
Alain Cousineau	5	1	4	4
Guy Fournier	5	1	4	-
Gary Pizante	5	1	-	4
Michael Schmalz	5	1	4	-
Sanae Takahashi	5	1	-	4

DIRECTORS' COMPENSATION 2022-2023

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 2022-2023 agreed upon by the Members were as follows:

Annual retainer

Chair of the Board – \$60,272
Committee Chairs – \$46,814
Other Directors – \$36,142

Meeting fees

\$1,447 for a full-day meeting
(8 hours including travel)

\$723 for a half-day meeting
(4 hours including travel)

BOARD MEMBERS

BOARD MEMBERS



LA VOIX



ALAIN COUSINEAU

CHAIR, BOARD OF DIRECTORS

Alain Cousineau is a seasoned senior executive with over 30 years of board experience. He 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. He has extensive consulting experience in marketing, communications, and corporate planning and strategy.



JASON BADAL

SERVED UNTIL JUNE 2022

Jason Badal is Vice President & General Manager, Direct-to-Consumer at Disney where he is driving growth of the Disney+ streaming service in Canada while seeking net new content for Canadian subscribers. Prior to his role at Disney, Jason Badal led the CPG segment globally at Shopify. Previously, he led business affairs and corporate development at Rogers Media and Sportsnet. He joined Rogers Media after advising on the sale of Score Media, where he served as head of business & legal affairs, to Rogers Media in 2012. He 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 a number of startups in the sports, technology and direct to consumer commerce industries.



BARRY CHAPMAN

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

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. She 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 Québec. She is a Chartered Director (C.Dir.).



GUY FOURNIER

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. He 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.



GARY PIZANTE

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. He 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

Michael Schmalz is President of Digital Extremes, a top development studio in the interactive entertainment industry. He 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 MEd from Western University and an MBA from the Schulich School of Business. He is a Chartered Professional Accountant, Licensed Professional Engineer, and a Chartered Director.



SANAE TAKAHASHI

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.

MANAGEMENT TEAM



DETENTION ADVENTURE

VALERIE CREIGHTON

C.M., S.O.M.

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 a period spanning close to four decades. 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, promoting successful, innovative Canadian content and software applications for current and emerging digital platforms. Valerie has taken part in foreign trade missions, is a passionate industry advocate, 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. She

was inducted into Playback's Hall of Fame in 2018 and received C21's 2020 Content Canada Impact Award.

In 2022, she was recognized again by *The Hollywood Reporter* as one of the 20 most powerful women in global entertainment, received the Lifetime Achievement Award from the University of Regina, and the Queen Elizabeth II Platinum Jubilee Medal from the province of Saskatchewan.

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.



TOP: Prime Time 2023 with Graeme Mason, CEO of Screen Australia
MIDDLE LEFT: TIFF 2022 with Kerry Swanson, CEO of the Indigenous Screen Office
MIDDLE RIGHT: TIFF 2022 with Cameron Bailey, CEO
BOTTOM: Senate hearing on Bill C-11



MATHIEU CHANTELOIS

**EXECUTIVE VICE PRESIDENT,
MARKETING & PUBLIC AFFAIRS**

Mathieu's grandfather was a head technician at the CBC and his father was the HR director at the National Film Board, so you might say it was written in the stars that Mathieu finds himself working in Canada's screen-based industry.

Born and raised in Montreal, he's an award-winning communicator and marketer. In his younger years he published over 100 stories in *La Presse* before moving to Toronto to be a participant in Canada's first reality TV show *U8TV: The Lofters*. An accomplished journalist, Mathieu frequently appears on Radio-Canada, covering a wide range of social, cultural, and political affairs, and he has published over 1,000 stories in French and English entertainment magazines.

Mathieu spent over a decade working as an executive at Famous Player and Cineplex Media, and as a volunteer, he has raised substantial funds for the Canadian Foundation for AIDS Research, The 519 community centre, Cinéfranco, and the Museum of Contemporary Art Toronto.



Mathieu graduated with a Bachelor's degree in Communications from l'Université du Québec à Montréal, and obtained his Master's Degree in Journalism from Carleton University in Ottawa. In addition, he holds a Certificate in Strategic Perspectives in Nonprofit Management from Harvard Business School, and has just completed its Business of Entertainment, Media and Sports program.

He joined the Canada Media Fund in 2019 and is now back in *la belle province* with his husband and two children. He's a strong advocate for more inclusion on and behind the screen.



NATHALIE CLERMONT

**EXECUTIVE VICE PRESIDENT,
CONTENT STRATEGY &
BUSINESS DEVELOPMENT**

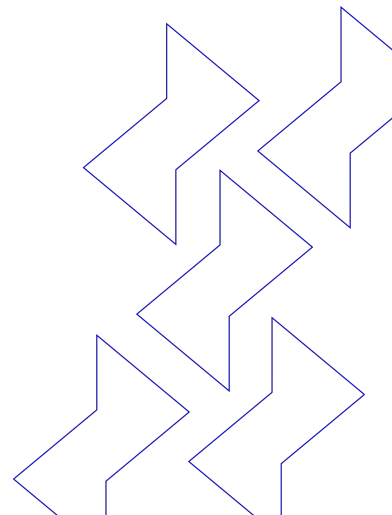
Based in Montreal, Nathalie is a film, television, and digital media industry professional with a career spanning over 30 years. Her expertise encompasses various aspects of the entertainment sector, with a particular focus on policy development and financing. As an integral part of the Canada Media Fund since 2007, Nathalie has played a pivotal role in shaping the CMF's policies and programs.

As EVP of Content Strategy & Business Development, Nathalie has been at the forefront of designing and implementing strategies that ensure consistency in service standards and application processes across all CMF programs, in turn supporting a wide range of creators and innovators in the industry. Additionally, her forward-thinking approach has been instrumental in developing alternative funding partnerships at home and internationally. By forging strategic collaborations with various stakeholders, she has enabled the CMF to extend our reach and foster a vibrant and thriving media ecosystem in Canada.



Before her tenure at the Canada Media Fund, Nathalie spent 15 years at the Société de développement des entreprises culturelles (SODEC) as the Business Affairs Unit team leader, where she oversaw equity investment programs in cinema and television and gained valuable insights into the financial aspects of the audiovisual industry.

Nathalie holds a B.A. in Film, Communications, and Public Relations from the Université de Montréal.





TRENT LOCKE

EXECUTIVE VICE PRESIDENT, FINANCE & ANALYTICS

Trent brings over 30 years of industry and financial experience to the CMF. Before joining us, he spent eight years as VP of Finance and Chief Operating Officer at Portfolio Entertainment, where he was responsible for business growth, development, and strategy, as well as overseeing the finance team and day-to-day operations.

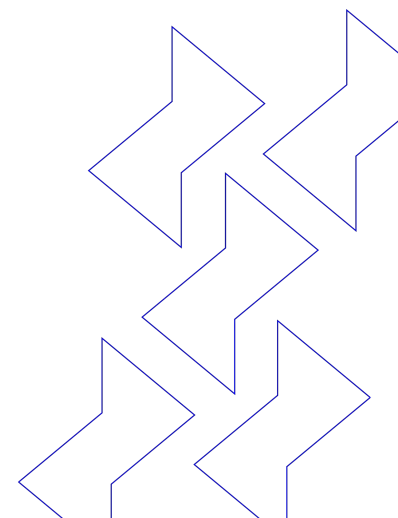
Trent was integral in launching Portfolio's animation studio in 2014, and he built a reputation for developing strong partnerships and creating new business opportunities that saw Portfolio's programming land on prominent television networks and digital content providers.

Prior to joining Portfolio, Trent spent 14 years at Teletoon Canada as VP of Business Operations, where his initial responsibility for finance and strategic planning quickly grew to encompass several other portfolios, including Affiliate



Relations, Sales Promotions, Traffic, and New Business Development. Trent was responsible for overseeing launch operations of Teletoon Retro, which achieved the highest level of distribution of any digital network in Canada. He has also previously worked in financial roles at the Family Channel and Diversey.

Based in Toronto, Trent has a Bachelor of Arts in Business Administration with a minor in Economics from Brock University and holds the designation of CMA.



INDUSTRY CONSULTATIONS



Fiscal 2022-2023 was a year for the CMF to provide stability to the industry we serve while preparing for upcoming large-scale industry changes. We undertook several important consultation initiatives to be ready to hit the ground running once industry modernization takes effect.

INDUSTRY CONSULTATIONS

WORKING GROUPS

The CMF convened four Working Groups with key industry stakeholders to examine program-related topics. More than 55 organizations, representing a broad and diverse range of stakeholders, were invited across these sessions. In addition to CMF Board and staff, and CMF Program Administrator staff, numerous representatives from the Department of Canadian Heritage and the Canadian Radio-television and Telecommunications Commission (CRTC) attended as observers.

Working Groups for linear content stakeholders covered the following topics:

- The Performance Envelope system
- Simplification of program structure
- Distinctiveness of the language markets
- Market test/funding triggers
- Centring growth and inclusion
- Accountability in content creation and narrative positioning programs and initiatives
- Continuation of COVID-19 flexibility measures
- Environmental responsibility and sustainable production
- Building capacity and developing intellectual property

- International approach
- Transitional elements towards a new program model
- The redefinition of Canadian content

The Working Group for interactive digital media stakeholders examined many of the topics noted above, as well as short-term changes to existing CMF Experimental Stream programs.

THE RACIALIZED ADVISORY GROUP

The Racialized Advisory Group, comprised of industry leaders and organizations led by and for Black and Racialized professionals, met quarterly with our Growth and Inclusion team to provide feedback and input to the CMF to develop changes within our programs, policy creation, data collection, and sector development initiatives. Topics discussed included:

- Diverse Community Production Licences Factor in the Performance Envelope Program
- PERSONA-ID
- Canadian Content definition and consultations
- Narrative Positioning Policy (formerly the Authorship Policy)
- On-set mentorship frameworks
- Slate Development Pilot Program
- Sector Development funding

FOCUS GROUPS

In October 2022, our Growth and Inclusion team held focus groups with Indigenous and 2SLGBTQ+ industry professionals with an emphasis on intersectional identities and regional representation. Participating groups were made up of producers, funders, interactive digital media developers, educators, and other stakeholders. These focus groups were initiated to discuss the development of our Narrative Positioning Policy. Topics discussed included:

- Proposed policy language
- Policy adherence
- Data collection
- Community impact

The Growth and Inclusion team also held focus groups in Montreal in July and December of 2022 and February of 2023. French-speaking Indigenous, Black, and Racialized producers and industry leaders met to discuss the challenges and opportunities in the Quebec audiovisual industry and considerations for the French-language market.



BOUCAR ET LE MAGTOGOEK

STRATEGIC ACTIONS AND RESEARCH



We monitor industry trends and developments to provide stakeholders with forward-looking analyses of the evolution of the television and digital media marketplace so they can adequately respond to disruption in the industry.

STRATEGIC ACTIONS AND RESEARCH

The Now & Next online hub provides:

- Articles by experts based in Canada and internationally
- Research reports providing insight into the challenges and opportunities for Canadian producers and creators

2022-2023 Now & Next highlights include:

- 44 articles published, which generated more than 109,000 page views
- A first-ever, five-episode French-language video series, *Moteur, action, inclusion* (available with English-language captions), which focused on issues related to inclusion and representation in the Quebec screen-based industry
- Articles covering topics on narrative positioning, the CMF's #CanConDef initiative, gender parity, interactive digital media, accessibility, artificial intelligence, coding, body diversity, profiles of many Canadian creators, and more



ANALYTICS & STRATEGIC INSIGHTS

2022-2023 was the first year of our new three-year Data Strategy to build on the organization's commitment to evidence-based, data-driven decision-making and reporting. The foundation of this work was the development, in collaboration with the Department of Canadian Heritage (DCH), of a new logic model that will direct the CMF moving forward. Both organizations subsequently crafted updated performance indicators that we will report on as part of the Contribution Agreement. In the new framework, desired outcomes involving return on investment, sector health, and diversification will be measured through modernized indicators and targets. New outcomes surrounding equity, diversity, and inclusion (see PERSONA-ID), environmental sustainability, and sector development have also been incorporated.

To support the new logic model, we are developing a robust evaluation framework that will be initially used to measure the impact of \$60M received from DCH for our equity and inclusion work. This research will inform future program design and assess qualitative and quantitative results (including cultural and economic outcomes) at the content/project, company/organization, and creator levels. The goal is to move our evaluation of success towards more tangible outcomes across all funding programs.

New models for cross-platform audience measurement were launched using Parrot Analytics and Tubular Labs to optimize consumption reports of Canadian content at home and abroad.

In addition, the extensive dataset that we currently use to inform the majority of linear TV audience measurement will become obsolete, as new Numeris Video Audience Measurement (VAM) data is being launched in 2024. Staff are examining a new architecture to eventually replace this legacy dataset; in the interim, staff are investigating VAM test data to incorporate into upcoming reports. We are also examining currently available tools to measure CMF-funded Canadian intellectual property to address one of the ultimate outcomes of the DCH logic model: "Canadian audiovisual content succeeds at home and abroad."

We have also supported research through our Sector Development Program and have undertaken internal research projects to better understand gaps in advancing equity, diversity, inclusion, and accessibility in the industry.



STRATEGIC ACTIONS AND RESEARCH

#CANCONDEF

In the fall of 2022, we launched a national initiative to explore the multi-faceted nature of Canadian content by consulting with a wide range of stakeholders to comment and reflect on the redefinition and future of “CanCon” in the context of the passage of Bill C-11 and the Canadian Radio-television and Telecommunications Commission’s (CRTC) policy review.

To undertake this initiative, we partnered with a research consortium led by the Montreal-based firm La Société des Demains. The first phase of the project, launched in early 2023, consisted of a series of in-depth ethnographic interviews and two large-scale surveys for members of the audiovisual industry and the public to gauge their perceptions of Canadian content and how they believe the definition should evolve. The initiative continued in fiscal 2023–2024 with phase two, consisting of online and in-person small-group workshops conducted in the spring of 2023. This research work will culminate in the third and final phase of the project: the publication of a “What You Said Report,” set to be published in the fall of 2023.



KEY TRENDS REPORT

The 11th edition of our annual [Key Trends Report](#) analyzed signals to identify the next key transformational factors in screen-based industries. From generative AI to the increasing influence of viewers’ values on content production, this year’s report provided in-depth analyses that empowered Canada’s creative talent, leaders, and organizations to explore new territories and engage in the growth of our sector. In addition to inspiring Canadian stakeholders, the report was read in more than 70 countries, including the United States, South Africa, Colombia, Australia, China, the Philippines, and several European countries.



Photo: Passez Go

INDUSTRY PARTNERSHIPS



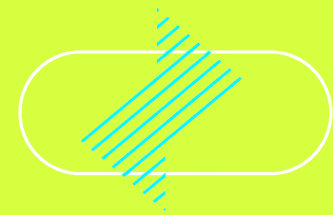
We partnered with several industry leaders to present events in 2022–2023. These partnerships are valuable opportunities for us to gauge the current state of the industry, inspire new ideas, foster industry innovation, and promote Canadian content and talent.

Our partnership strategy focuses on building stakeholder relations, gathering and disseminating industry intelligence, promoting successful content, developing business opportunities for producers to support co-production, and communicating key messages to the industry.

We apply a partnership evaluation frame of reference to consider current and future objectives, as well as to evaluate the return on investment of our partnership program.

THE MAN WHO STOLE EINSTEIN'S BRAIN

INDUSTRY PARTNERSHIPS



2022-2023 PARTNERS

All Access Manitoba	FIN Atlantic Film Festival	Reel Asian
Académie canadienne du cinéma et de la télévision - Prix Géméaux	Forest City Festival - Ontario Screen Creators Conference	ReelAbilities Film Festival
Academy of Canadian Cinema & Television - Canadian Screen Awards and Canadian Screen Week	Future of Film Showcase	Reelworld Film Festival
Association des réalisateurs et réalisatrices du Québec - Prix Réals	Gala Allia	Regina International Film Festival
Available Light Film Festival	Gala Dynastie	Rencontres internationales du documentaire de Montréal
Banff World Media Festival	GamePlaySpace	Series Mania - RDV Canada
Blue Mountain Film Festival	Gimli Film Festival	Société de développement des entreprises culturelles - Atelier Grand Nord RV
Bones of Crows Tour	Halifax Black Film Festival	Société de développement des entreprises culturelles - Journée PRO Luxembourg
C-Tribe	Hot Docs	Sommet Dynastie
Calgary Black Film Festival	image+nation	St. John's International Women's Film Festival
Calgary International Film Festival	imagineNATIVE	Story to Action
Canadian Picture Pioneers	Interactive Ontario - Speaker series and networking events	Telefilm Canada - Series Mania/Co-Pro LAB
Celtic Media Festival	International Film Festival of Ottawa	Toronto International Film Festival - Caribbean Tales Pitch
Centre PHI - FNC exhibition	Kidscreen Summit	TOWebFest
Ciné Club Nunavik	Legacy Awards	Vancouver Asian Film Festival
CMPA Canada Program at Content London	Massimadi Festival	Vancouver International Black Film Festival
Congrès de l'Association québécoise de la production médiatique	MEGAMIGS	Vancouver International Film Festival
Content Canada	MENA Film Festival	Vancouver International South Asian Film Festival
Content London	MIPCOM/MIPJR	Vancouver Queer Film Festival/Out on Screen
FactualWEST Conference	Montreal International Black Film Festival	WGC Gala
FascinAsian	MUTEK	Whistler Film Festival
Festival du nouveau cinéma	Nova Scotia Content Market	Women in Film and Television - AT Making Waves Conference
Festival international du film pour enfants de Montréal	NuMedia Program Gala	XP Webinar series
	Ottawa Black Film Festival	Yorkton Film Festival
	Ottawa International Animation Festival	Youth Media Alliance - Suitcase Screening
	PrimeTime in Ottawa	Youth Media Alliance Awards of Excellence
	Prix Numix	
	Queer Tech	

PROMOTION

HOLLYWOOD

VILLENEUVE

POLLEY

CAMERON

SHI

NEED
DIRECTION?
LOOK NORTH

MADE | NOUS

#MADEBETTER #CÉLÉBRONSNOUS

OUTFRONT

SUNNY'S QUEST II

We enjoy strong ties with the industry and creators we serve. In 2022-2023, we executed new strategies to promote Canadian talents and stories, at home and abroad.

PROMOTION

MADE | NOUS

Under the MADE | NOUS brand, we launched the MADE Better / *Tout ça c'est NOUS* campaign, which encouraged audiences to seek out more Canadian content by celebrating the diversity of our stories and the world-class quality of our content. By using a “show, don’t tell” approach, we put our local creators front and centre.

Running from February to April 2023, the campaign soft-launched at Prime Time in Ottawa, then officially launched on February 8 with paid social media, TV, digital video, digital static ads, and the help of a long list of Canadian influencers, including Simu Liu, Maitreyi Ramakrishnan, Emily Hampshire, Jada Shada Hudson, Hamza Haq, Amanda Brugel, K. Trevor Wilson, Michelle Mylett, Marc-André Grondin, Mariana Mazza, François Arnaud, Yanic Truesdale, Gisele Lullaby, and Rita Baga. Like its predecessor Seek More / Découvrons-NOUS, the campaign also received a healthy boost on Twitter from Prime Minister Justin Trudeau and former Minister of Canadian Heritage Pablo Rodriguez.

And that was just the first part! A week after the campaign launched, we pulled off a surprise PR stunt with a set of billboards in Hollywood that celebrated the Canadian talent leaving their mark on Tinseltown. The stunt was covered by broadcast, print, and online news at home and abroad, and was the number one trending story on Apple News.

The campaign has received incredible press coverage, garnering stories in Postmedia Network publications, *Toronto Star*, *Globe & Mail*, *La Presse*, Quebecor newspapers, *7 jours*, Yahoo! News, *Playback*, CTV, Global News, TVA, Ici Radio-Canada, Télé-Québec, LCN, RDI, and a variety of digital outlets.

KPIS FOR THE CAMPAIGN

- **37.5M** digital impressions (24.4M social media, 13.1M digital media)
- **5.9M** completed digital video views (952K social media, 4.9M digital media)
- **107K** visits to the MADE | NOUS website
- **8.1M** Canadians reached by our TV spot during the Super Bowl broadcast in Canada
- **52M+** media impressions [from press coverage](#)

Perhaps most importantly, a CMF-commissioned IMI research report confirms that MADE Better / *Tout ça c'est NOUS* successfully increased the perception of quality for all aspects of Canadian entertainment, particularly locations, directors, actors, and producers.



SUNNY'S QUEST II

EQUITY AND INCLUSION

Year two of our Equity and Inclusion strategy saw us continue ongoing consultations with Indigenous and Equity-Seeking Communities. Key achievements include the further implementation of PERSONA-ID data collection; continued support for initiatives through sector development, events and activities through partnerships; the launch of the Accessibility Support Program; and the development of our Narrative Positioning Policy.

BUFFY SAINTE-MARIE: CARRY IT ON

EQUITY AND INCLUSION

POLICY

Our Narrative Positioning Policy was developed following research, consultations, focus groups, and interviews.

The policy asserts that content that depicts Indigenous and Equity-Seeking Communities should only be made by those well-positioned to do so responsibly and thoughtfully. In essence, the policy aims to ensure that members of said communities are meaningfully involved as team members.

MARKETING AND OUTREACH

Through MADE | NOUS, we hosted a reception with filmmakers and industry members at the 47th Toronto International Film Festival (TIFF). The reception celebrated a record number of TIFF-featured works made by Indigenous, Black, and Racialized creators and producers.

Working with MADE | NOUS again, we supported the inaugural Trans Filmmakers Summit, which honoured the contributions of trans creators and performers in the screen industry.



PROGRAMS AND INITIATIVES

- With \$20M in additional equity and inclusion support from the Department of Canadian Heritage (DCH), we continued programs and incentives, such as the Indigenous Program and the Pilot Program for Racialized Communities, which support projects from diverse creators and companies, including Indigenous, Black, and Racialized communities
- We established a new entry point for the Slate Development Pilot Program with more flexible eligibility criteria for companies owned and controlled by individuals who identify as First Nations, Inuit, Métis, or members of Black and Racialized communities
- The Sector Development program was also continued and supported 35 organizations delivering research, capacity building, and/or market access opportunities to advance the sector, with a particular focus on benefiting Indigenous and Equity-Seeking industry participants
- Through Sector Development, our Growth and Inclusion team supported seven international strategic initiatives for market access and capacity building dedicated to industry professionals from Indigenous and Equity-Seeking Communities
- The first cohort of EAVE Access on Demand, a program created through our partnership with the National Screen Institute, provided a selected cohort of Indigenous, Black and Racialized Canadian producers with year-long support and mentorship on company stabilization, career visioning and coproductions, co-development and export strategies; this training initiative offered two online intensives and culminated in an in-person final module in Edmonton in fall 2022
- CMF staff participated in panels, industry workshops, trainings, and markets to meet with creators and producers from Indigenous and Equity-Seeking Communities at all career levels
- 19 activities and initiatives focused on Indigenous and diverse communities were generated through strategic partnerships
- We continued to undertake internal initiatives to advance diversity awareness, accessibility training, and cultural sensitivity

ACCESSIBILITY

- We launched an Accessibility Support Program, which offers funding assistance for the engagement of external service providers to support persons with disabilities who face barriers in applying for CMF funding

EQUITY AND INCLUSION

PERSONA-ID

As part of our Equity and Inclusion Strategy, we launched PERSONA-ID in 2022-2023.

PERSONA-ID is a self-identification system that securely collects personal demographic information across most of our programs. The system allows individuals to declare information about their identity(ies) voluntarily and confidentially. Program applicants do not have access to individual self-identification data for their project personnel, and the information is safeguarded according to PERSONA-ID's Terms of Use. Individuals have an option to "prefer not to answer" any question in PERSONA-ID.

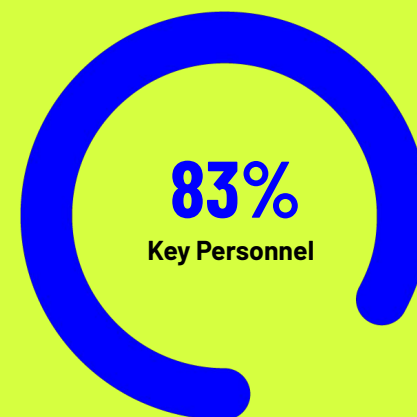
The information collected is used to determine an application's eligibility for certain dedicated programs or for incentives, requirements, or reserved budgets designed to advance equity, diversity, and inclusion. The aggregated statistics

also provide insight into the participation of underrepresented communities in CMF funding programs.

In 2022-2023, of all individuals listed in paid key roles submitted with funding applications according to the CMF Guidelines ("Key Personnel"), 83% submitted PERSONA-ID information. Those Key Personnel make up the population of the statistics shown in diversity and gender in the Funding Results sections of this 2022-2023 Annual Report.

Individual applicant shareholders also submitted PERSONA-ID information, which was used to determine eligibility for applicable programs and incentives. 67% of individual shareholders and corporate directors submitted PERSONA-ID information related to their funding application in 2022-2023¹.

PERSONA-ID PARTICIPATION



¹Corporations and government entities that are shareholders or owners of applicant companies were not asked to submit PERSONA-ID information.



AUDIENCES

AUDIENCE RESULTS

TELEVISION

While funding results in this annual report illustrate activities in the 2022-2023 fiscal year, audience results reflect the most recently completed broadcast year: 2021-2022. For methodology notes, refer to the Appendices.



FAKES

OVERALL ENGLISH-LANGUAGE VIEWING TRENDS

Canadian vs. foreign programs

Domestically produced programs accounted for 38% of full-day viewing in English-language television, up two percentage points from the previous year. During peak viewing hours, 37% of English-language television viewing was devoted to Canadian programming, up four percentage points from the year prior. Numeris' On-Demand Measurement (ODM) viewing, which tracks consumption to video content available through set-top box VOD services or broadcaster websites, accounted for 1.2% of the total hours tuned in the English market for 2021-2022.

Total tuning to all linear television, both Canadian and foreign, decreased by 7% in 2021-2022, driven primarily by a substantial decrease in foreign linear viewing. Viewers also tuned into Professional Sports, which saw an increase due to the return of professional leagues after pandemic closures.

37% OF PEAK-HOUR, ENGLISH-LANGUAGE TELEVISION VIEWING WAS DEVOTED TO CANADIAN PROGRAMMING, UP FOUR PERCENTAGE POINTS IN A YEAR

The shares of viewing of Canadian programs rose two percentage points for full-day and four percentage points for peak hours. This is an increase from the year before, and the highest since 2016-2017. The sum of hours tuned to foreign viewing was down 11% in 2021-2022, driven notably by drops in Theater Films and Reality Programs viewing hours. This is likely due to the ongoing impact of audiences turning to streaming services to primarily view foreign content.

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

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 40% share for the full-day. Non-CMF supported programs within the CMF genres saw marginal fluctuations (between 59% and 61%) over the past four years.

In peak hours, viewing of CMF-supported genres remained at 39%, the same as the year before, which was a five-year low. Supported genres Children's & Youth and Variety & Performing Arts remained at 1%. Documentary rose 1% for the third year in a row. Drama dropped one percentage point to 28% after last year's three percentage point drop, a 5-year low.

In non-CMF funded genres, Professional Sports gained two share points, while News gained one share point from the year before. These two genres contributed to the large gain in Total Hours Tuned (THT) to Canadian content in total.

TUNING TO CMF-FINANCED CONTENT INCREASED BY 2%

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 rose to 42%, up five percentage points from the year prior, its highest since 2018-2019. This is mainly due to the large decrease in viewership of non-CMF-funded Canadian productions. In peak viewing hours, the CMF-funded programs share remained at 47%, same as the year before.

In 2021-2022, full-day tuning to CMF-financed projects increased by 2%. This slight gain signals a rebound from the all-time low seen in the previous year. This overall increase is due to rises in tuning to programs within the Drama and Variety & Performing Arts genres.

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 six share points to 33%, while viewing of non-CMF Canadian programs decreased by four share points to 9%. In peak hours, viewing of CMF-funded programs rose another three share points after last year's rise of 10 points, to 43% in 2021-2022.

This genre is one of the most susceptible to changing consumption patterns due to new technologies. Children's content is readily accessible on alternate platforms and devices, including tablets and OTT services that are favoured by younger consumers. As such, share trends are often quite volatile and sometimes difficult to discern. Overall, the consumption of Children & Youth programs continues to decline on linear broadcast, as noted in previous years.

FULL-DAY TUNING TO CMF-FUNDED CHILDREN'S & YOUTH CONTENT ROSE SIX SHARE POINTS TO 33% WHILE NON-CMF-FUNDED CANADIAN PROGRAMS DECREASED BY FOUR, TO 9%

In Documentary, the share of full-day viewing of CMF-funded content increased by one share point to 18%. In peak hours, viewing levels of CMF-funded Documentary content declined by five share points to 15%, while viewing of foreign Documentary content rose by five points to 66%. CMF-funded Documentary saw a 2% decrease in aggregate total hours tuned for full-day viewing. This genre has now seen a three-year decrease in share points among all Canadian content, with foreign documentaries being the beneficiary of this migration in tuning.

In Drama, the full-day share of viewing of CMF-funded content remained at 6%, while shares of non-CMF-funded Canadian content declined by one percentage point to 11%. Shares of viewing in peak hours of CMF-financed projects also remained at 6%, which have trended steady during the past 5 years. Viewing of non-CMF Canadian drama during peak hours decreased by two percentage points to 7%. Overall, Drama viewing habits acquired during the pandemic remain relatively the same, indicating a continued interest for content from audiences within this genre.

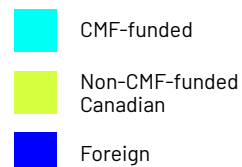
IN PEAK HOURS, CMF-FUNDED VARIETY & PERFORMING ARTS CONTENT VIEWING INCREASED BY SIX PERCENTAGE POINTS TO AN 18% SHARE, A FIVE-YEAR HIGH

In Variety & Performing Arts (VAPA), the share of full-day viewing of CMF-funded content increased by five share points to 21%. In peak viewing hours, CMF-funded content increased by six percentage points to an 18% share, a five-year high. However, non-CMF-funded Canadian content for full-day dropped by one share point to 1% and decreased by one share point to less than 1% for peak-hour viewing.

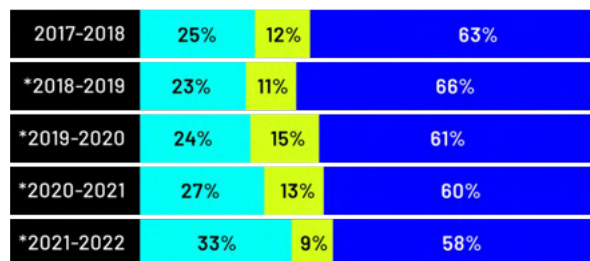
The 2019-2020 pandemic year saw an unprecedented saturation of 46% more non-CMF-funded Canadian VAPA programs scheduled during peak hours than the previous year. Hours scheduled during prime time dropped by 72% the following year and by a further 20% in 2021-2022. It is worth noting that VAPA full-day scheduled programming for non-CMF-funded Canadian has increased by 16% compared to the previous year.

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

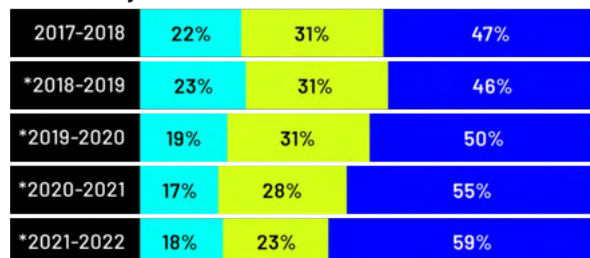
Full-Day – English
*including ODM



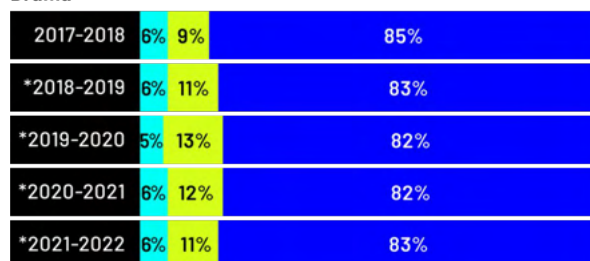
Children's & Youth



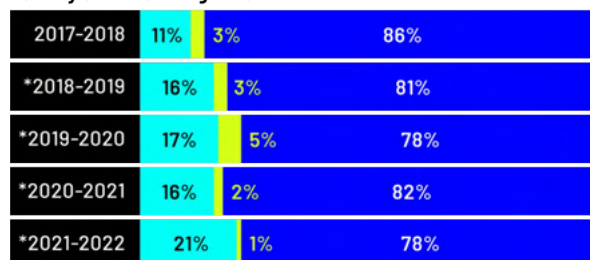
Documentary



Drama

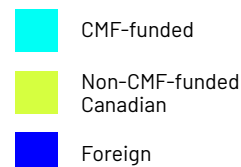


Variety & Performing Arts

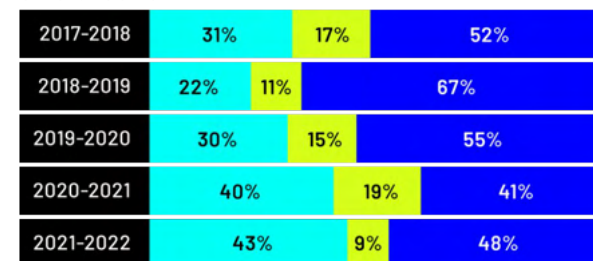


CMF-FUNDED VS. NON-CMF-FUNDED CANADIAN VS. FOREIGN PROGRAMS BY GENRE

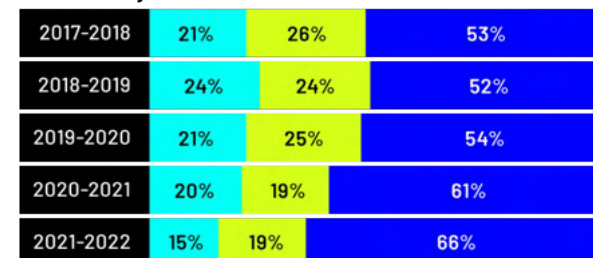
Peak Hours – English
+corrected in July 2023



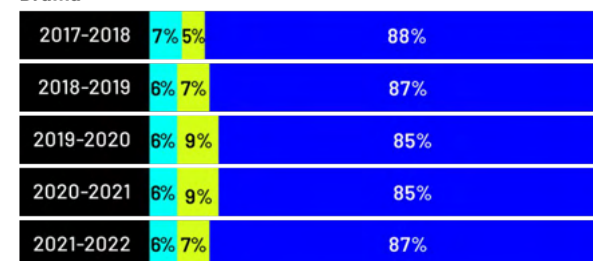
Children's & Youth



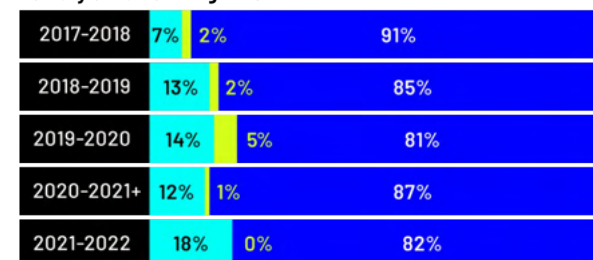
Documentary



Drama



Variety & Performing Arts



TOP-PERFORMING CMF-FUNDED ENGLISH-LANGUAGE PROGRAMS

The following is a list of the top 10 English-language programs funded by the CMF and aired during the 2021-2022 broadcast year.

Two CMF-funded programs airing in the 2021-2022 broadcast year achieved average audiences of over 1M viewers. This is two fewer than in the 2020-2021 year, as these two projects (**Private Eyes** and **Murdoch Mysteries**) ended their run of original episodes on traditional broadcast TV. Seven of the top 10 programs were from the Drama genre, achieving audiences that ranged from 766K to 1.3M viewers. Two Variety & Performing Arts programs ranging in audience from 765K to 1.2M, and one Documentary reaching 769K also made the top 10 list.

The top-performing CMF-funded English-language program, CTV's **Transplant**, averaged almost 1.3M viewers for its 13-episode run. Next was CBC's **Canada's New Year's Eve: Countdown to 2022** at 1.2M, followed by the Global program **Departure** at 983K.

The top domestic program overall was the **CFL Grey Cup** at almost 2.9M.

By way of comparison, the top-performing foreign program in a CMF-supported genre, **The Good Doctor**, attracted an audience of 1.9M viewers¹.

¹Includes ODM viewing.

TOP 10 ENGLISH-LANGUAGE PROGRAMS 2021-2022

RANK	BROADCASTER	PROGRAM TITLE	DAY	TIME	CMF GENRE	NUMBER OF TELECASTS	VIEWERS AGE 2+ AVERAGE MINUTE AUDIENCE (AMA+ODM) (000)
1	CTV	Transplant	Monday/ Tuesday	22:00	Drama	13	1,257
2	CBC	Canada's New Year's Eve: Countdown to 2022	Friday	23:00	Variety & Performing Arts	1	1,184
3	Global	Departure	Wednesday	21:00	Drama	6	983
4	CBC	Murdoch Mysteries	Monday	20:00	Drama	24	910
5	Global	Family Law	Friday	21:00	Drama	10	899
6	Citytv	Hudson & Rex	Tuesday/ Thursday	20:00/ 21:00	Drama	16	867
7	CBC	Son of a Critch	Tuesday	20:30	Drama	13	794
8	CBC	Anne Murray: Full Circle	Friday	20:00	Documentary	1	769
9	CTV	Children Ruin Everything	Wednesday	20:00	Drama	8	766
10	Citytv	Canada's Got Talent 2022	Tuesday	20:00	Variety & Performing Arts	9	765

Source: CMF Audience Research (Numeris) 2021-2022 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 64% share of full-day viewing, down one percentage point from the previous year. In peak hours, the share of viewing of Canadian programs in 2021-2022 rose by one share point to 67%.

FRENCH-LANGUAGE CANADIAN PROGRAMS HAVE CONSISTENTLY INCREASED IN VIEWERSHIP DURING PEAK HOURS SINCE 2017-2018

For Canadian programs, there has been a consistent increase in viewership share during peak hours since 2017-2018. ODM viewing in the French market is still lower than in the English market, with less than 1% 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% for full-day and 46% for peak hour viewing. Individual CMF-supported genres remained relatively flat during peak hours since the 2017-2018 broadcast year. In 2021-2022, the Documentary genre saw an increase of 1% in both full-day and peak hours. However, Variety & Performing Arts decreased by 1% during both full-day and peak hours.

CMF-funded programs vs. non-funded (Canadian programs)

When examining viewership of Canadian content in CMF-supported genres, CMF-funded content captured a 59% share of full-day viewing, falling one share point from the previous year. In peak hours viewing, CMF-funded content captured a 70% share, also dropping one share point from the previous year.

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 a drop of one share point from last year to 34%. During peak hours, the share of viewing of CMF-financed projects decreased by two percentage points from the previous year while the share of non-CMF-funded Canadian projects remained the same at 21%. Following a two-point dip last year, the share of foreign content has returned to 43% for full-day and 31% for peak hours, the same share percentage seen in 2019-2020.

In Children's & Youth, the share of full-day viewing of CMF-funded content decreased by two percentage points to 56%, while foreign programs increased by one percentage point from last year to reach 36%. The share of CMF-funded Children's & Youth programs during peak hours decreased by three percentage points to 66% since garnering a



COEURS MIGRATOIRES

record high of 69% last year. This decrease could have been due in part to children returning to in-person classes after spending most of 2020-2021 at home because of COVID-19 lockdowns².

In Documentary, the share of full-day viewing of CMF-funded content dropped by six points from the previous year to 20%, and by seven points during peak hours to 23%. This seven-point share drop for CMF-funded content was commensurate with a seven-point share increase in foreign Documentaries during both full-day and peak hours. It is worth noting that the volume of foreign documentaries airing in the French market increased from the previous year, with hours scheduled up by 32.5% for prime time, and by 7.4% for full-day.

**SHARE OF VIEWING
FOR CMF-FUNDED
FRENCH-LANGUAGE
PROGRAMS IN THE
DRAMA GENRE REACHED
51%—THE LARGEST SHARE
OF DRAMA VIEWERSHIP
IN FIVE YEARS**

In Drama, full-day viewing of CMF-funded programs increased by three percentage points from last year to reach 31%. During peak hours, the share of viewing of CMF-funded Drama reached 51%, representing the largest share of drama viewership in five years. CMF-funded Dramas in prime time had their largest share of viewing in five years due in part to **Le bonheur** and **Discussion avec mes parents**, two recurring programs that showed an increase in viewership.

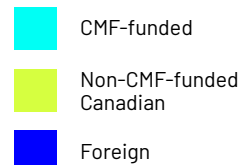
In Variety & Performing Arts (VAPA), both full day and peak viewing of CMF-funded programs dropped by one share point to 89% compared to the previous year. Foreign VAPA accounted for less than 1% of viewing in both overall and peak-hour viewing.

² Non-CMF-financed Children's & Youth projects are categorized by audience composition (more than 50% of the audience being under the age of 18). The calculation is undertaken in each broadcast year and, as such, there may be some movement in and out of the category, causing some volatility in audience calculations.

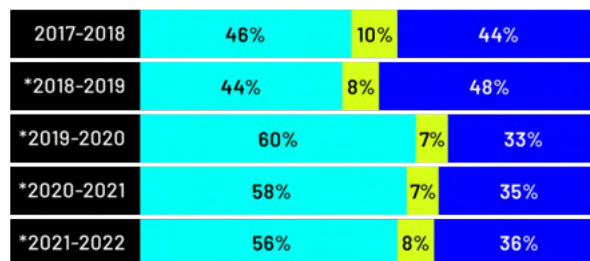


CMF-FUNDED VS. NON-CMF-FUNDED CANADIAN VS. FOREIGN PROGRAMS BY GENRE

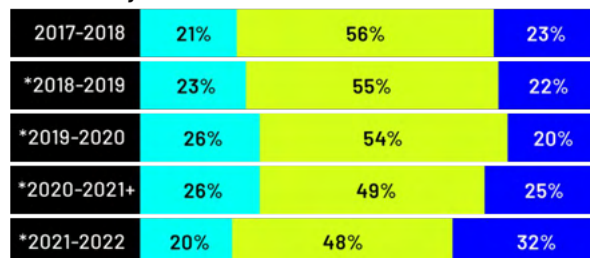
Full-Day – French
*including ODM
+corrected in July 2023



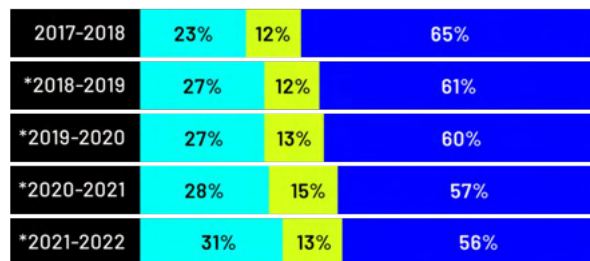
Children's & Youth



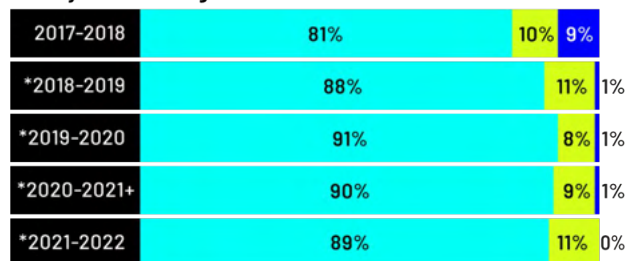
Documentary



Drama

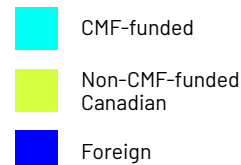


Variety & Performing Arts

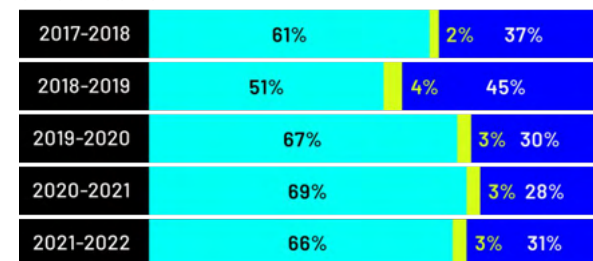


CMF-FUNDED VS. NON-CMF-FUNDED CANADIAN VS. FOREIGN PROGRAMS BY GENRE

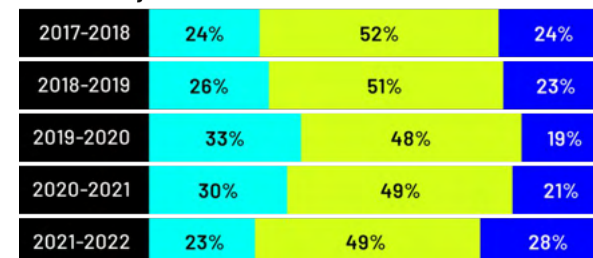
Peak Hours – French
+corrected in July 2023



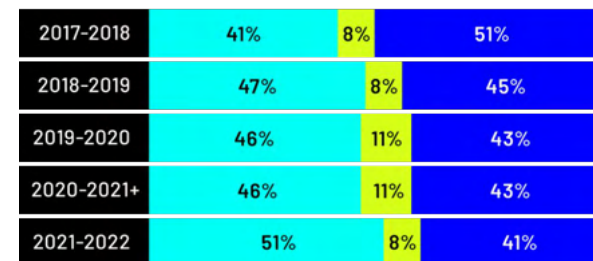
Children's & Youth



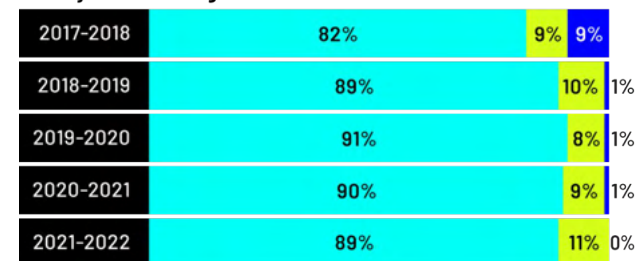
Documentary



Drama



Variety & Performing Arts



TOP-PERFORMING CMF-FUNDED FRENCH-LANGUAGE PROGRAMS

The following is a list of the top 10 French-language programs funded by the CMF that aired during the 2021-2022 broadcast year.

All the CMF titles on the top 10 list achieved audiences of more than 1M viewers. The next 19 titles also met this criteria, bringing the total number of CMF French-language programs with over 1M viewers to 29. Continuing the trend for the past few years, **Bye bye 2021** was the top overall program in 2021-2022 with 5.2M viewers. ODM tuning added on average 4.5% to audiences for the top 10 CMF-financed projects.

Six of the top 10 programs were from the Variety & Performing Arts genre, achieving audiences that ranged from 1.5M to 5.2M viewers. The remaining four programs on the Top 10 list were Drama projects, with audiences that ranged from 1.3M to 2.1M viewers. No programs from either Documentary or Children's & Youth genres made the Top 10 list.

The top-performing CMF-funded French-language project, **Bye bye 2021**, was watched by 5.2M viewers, while the top-performing series, **Le bonheur**, was watched by 2.1M viewers. Following **Le bonheur**, the other top-performing Drama series were **District 31**, with an average audience of 1.9M over its 120-episode run, and **Discussion avec mes parents** with an average audience of 1.5M over 13 episodes. **Le bonheur** had 30.2% of the audience coming from ODM (10 ODM airings in 2021).

TOP 10 FRENCH-LANGUAGE PROGRAMS 2021-2022

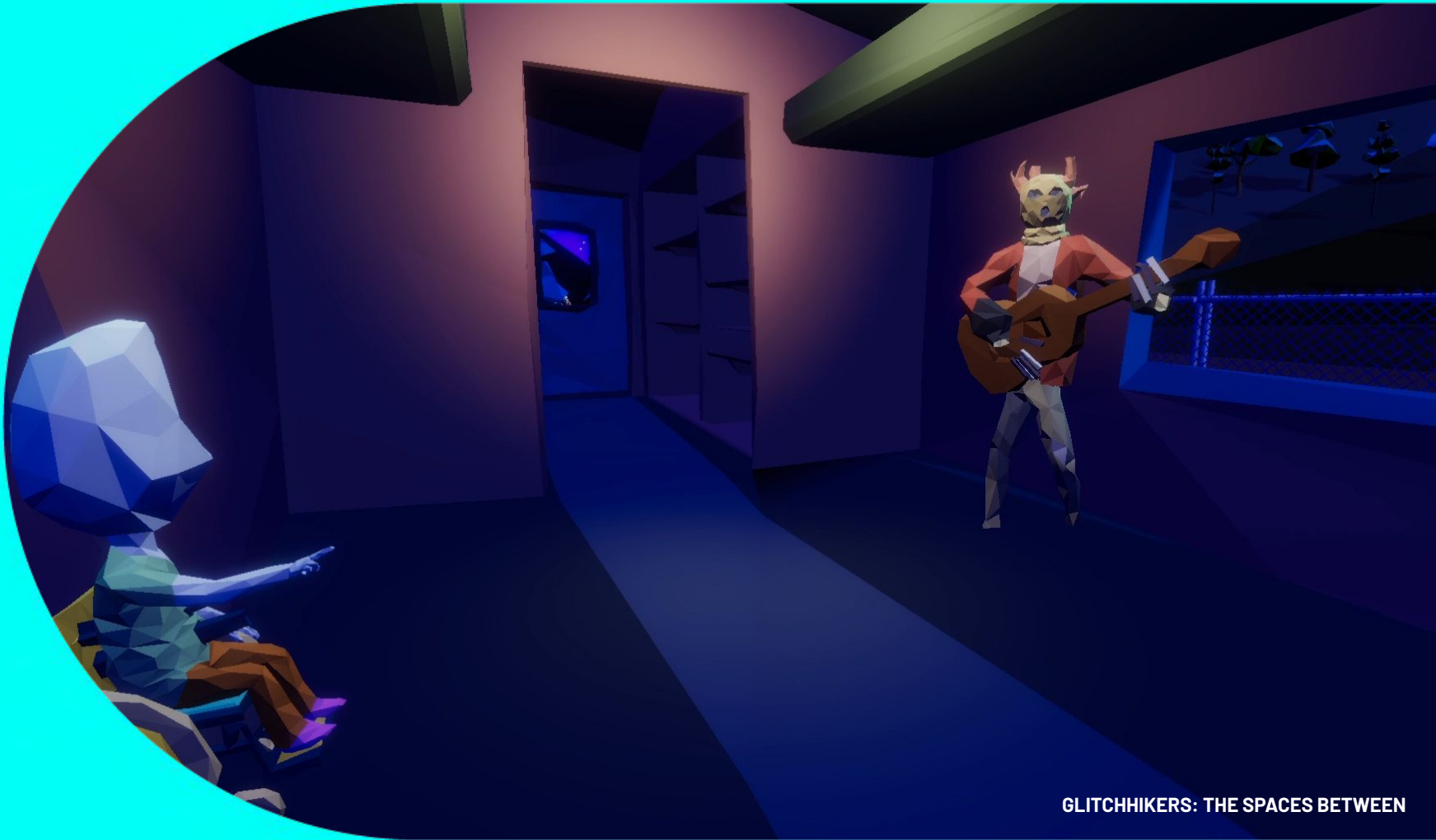
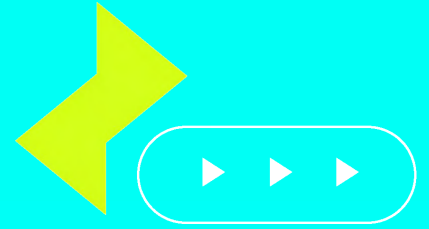
RANK	BROADCASTER	PROGRAM TITLE	DAY	TIME	CMF GENRE	NUMBER OF TELECASTS	VIEWERS AGE 2+ AVERAGE MINUTE AUDIENCE (AMA+ODM) (000)
1	SRC	Bye bye 2021	Friday	23:00	Variety & Performing Arts	1	5,183
2	SRC	Infoman NYE Special	Friday	22:00	Variety & Performing Arts	1	3,896
3	SRC	En direct de l'univers NYE Special	Friday	19:00	Variety & Performing Arts	1	2,451
4	TVA	Le bonheur	Wednesday	21:30	Drama	10	2,090
5	TVA	Chanteurs masqués	Sunday	18:30	Variety & Performing Arts	12	1,923
6	SRC	District 31	Monday to Thursday	19:00	Drama	120	1,868
7	TVA	Star académie 2022 - Le variété	Sunday	19:00	Variety & Performing Arts	13	1,570
8	TVA	RÉVOLUTION	Sunday	19:30	Variety & Performing Arts	11	1,514
9	SRC	Discussions avec mes parents	Monday	19:30	Drama	13	1,464
10	TVA	Léo	Wednesday	21:00	Drama	12	1,294

Source: CMF Audience Research (Numeris) 2021-2022 Broadcast Year, Original Airings Only + On-Demand Measurement

**29 CMF-FUNDED FRENCH-LANGUAGE
PROGRAMS AMASSED MORE THAN 1M VIEWERS**

AUDIENCE RESULTS

DIGITAL MEDIA



GLITCHHIKERS: THE SPACES BETWEEN

USAGE DATA FOR DIGITAL CONTENT

The following tables report digital media (DM) usage for all projects reporting in the 2022-2023 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, 2022–March 31, 2023).

For more information about usage data for digital content from platforms other than television, refer to the Appendices.

EVOLVING THE CMF'S MEASUREMENT CAPABILITIES

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. A modernized framework will expand the CMF's ability to measure digital media content found on the internet and to implement more strategic KPIs.



Keeping in line with the CMF's goal of supporting Canadian digital content's success at home and abroad, we are working towards understanding and trending the overall performance of its 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 intends to collect online data from every iteration of the title project by platform, specifically audience behaviour, sales, and media consumption. While automation of the entire process is not yet possible, 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 regular uploads of data for the portions that cannot be completely automated.

CONVERGENT STREAM – PRODUCTION (FUNDED)

There are currently 397 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 (~13%) of active projects reporting data in the Convergent Stream during the 2022-2023 reporting period.

EXPERIMENTAL STREAM – PRODUCTION (FUNDED)

Experimental Stream production projects are now the primary focus of the CMF's digital media 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 2022-2023 reporting window, 40 projects were tagged and are reporting data through Adobe Analytics. Currently, 55% of the Experimental projects reporting are used on mobile phones and tablets, with the majority being used to view websites and native applications.

**55% OF THE
EXPERIMENTAL PROJECTS
REPORTING ARE USED
ON MOBILE PHONES
AND TABLETS**

CONVERGENT STREAM – PRODUCTION (VISITS)

Within the Convergent Stream, the top three projects attract 86% of all visits to CMF DM projects. 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 95% of all visits to CMF-funded English DM projects in 2022-2023. The first was **The Beaverton** website portal with over 4M visits, followed by the **CBC Kids Studio K** website with just over 3.6M visits, and the **CBC Kids News website** with 2.9M. In total, English-language projects attracted over 11.2M visits, with over 10.7M to these three projects alone.

French

Most visits to French-language DM projects also come from a relatively small percentage of projects. The top three projects are responsible for 71% of total visits and are each tied to projects that perform well on the television side: **Passe-partout** (Télé-Québec), **District 31** (SRC), and **Alix et les merveilleux** (Télé-Québec/Tou.TV).

Convergent DM projects dip significantly in visits when their television programs are in repeats or are no longer airing. Game projects continue to accumulate the most interest by attracting 60% of the total visits to projects in this category, followed by Rich-Interactive Media Non-Inclusive (RIM Non-Inclusive)¹ with 24%. French-language DM projects had over 1.2M total visits.

Indigenous

Content types in Indigenous² languages recorded close to 22K visits overall. The RIM Inclusive content type performed best in this language category, with 75% of session visits followed by RIM Non-Inclusive at 14%.



Diverse

Diverse Languages Content types (languages other than English, French, and Canadian Indigenous languages) earned almost 23K overall visits. Within the content types measured in diverse languages, visits to RIM Inclusive projects were the highest with 17K (76%). Visits to RIM projects were primarily derived from the Chinese-language children's project *Miaomiao*.

¹ 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).

² The language/content type, formerly titled Aboriginal, has since been renamed Indigenous for the 2021-2022 program year.

The digital media share percentages of visits and unique visitors have been rounded; as a result, the sum might not always add up to 100%.

CONVERGENT PROJECTS 2022-2023

LANGUAGE/CONTENT TYPE	PROJECTS	VISITS	UNIQUE VISITORS
ENGLISH	192	11,238,409	8,016,565
RIM Non-Inclusive	32	71%	72%
RIM Inclusive	82	28%	29%
Web Series	16	1%	1%
Game	22	1%	0%
Video	37	0%	0%
Social	2	0%	0%
eBook	1	0%	0%
FRENCH	113	1,212,758	518,323
Game	26	60%	33%
RIM Non-Inclusive	35	24%	40%
RIM Inclusive	39	12%	22%
Video	11	2%	4%
Web Series	2	1%	1%
DIVERSE	27	22,943	8,693
RIM Inclusive	15	76%	63%
Game	2	10%	5%
RIM Non-Inclusive	8	10%	23%
Web Series	2	6%	10%
INDIGENOUS	21	21,854	17,564
RIM Inclusive	11	75%	77%
RIM Non-Inclusive	4	14%	12%
Game	3	6%	6%
Web Series	1	4%	3%
Social	1	1%	2%
Video	1	1%	1%
GRAND TOTAL	355	12,495,964	8,561,145

EXPERIMENTAL STREAM – PRODUCTION (VISITS)

The number of active projects in the Experimental Stream remains relatively small (40 projects), with the top two projects accounting for 60% of all visits to Experimental projects.

The bilingual game **Overloot** continues to be the top project and is responsible for 42% of visits to the Experimental Stream.

English

English-language content types tallied 44.5K 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 10K visits. Generally, the top-performing projects remained the same. However, the decrease was primarily due to less user activity than the previous year. The 2016-2017 web series project **Têtes à claques volume 5** (YouTube) brought 94% of the total visits to this category.

Bilingual

This category recorded 546K visits, down considerably, since the use of the 2017-2018 **Overloot** game has declined. **Overloot** and the **Digital Indigenous Democracy** website were responsible for 63% of the visits within this category.

EXPERIMENTAL PROJECTS 2022-2023

LANGUAGE/CONTENT TYPE	NUMBER OF PROJECTS	VISITS	UNIQUE VISITORS
ENGLISH	14	44,503	19,700
RIM Inclusive	8	42%	52%
Software	1	40%	15%
Games	3	12%	21%
Web Series	2	7%	13%
FRENCH	3	9,950	8,285
Web Series	2	100%	100%
RIM Inclusive	1	0%	0%
BILINGUAL	23	546,473	124,773
Games	12	55%	60%
RIM Inclusive	6	38%	26%
Software	3	7%	14%
eBook	1	0%	0%
RIM Non-Inclusive	1	0%	0%
GRAND TOTAL	40	600,926	152,758

MORE THAN HALF (57%) OF THE PROJECTS REPORTING DATA IN THE EXPERIMENTAL STREAM ARE BILINGUAL (FRENCH AND ENGLISH) PROJECTS

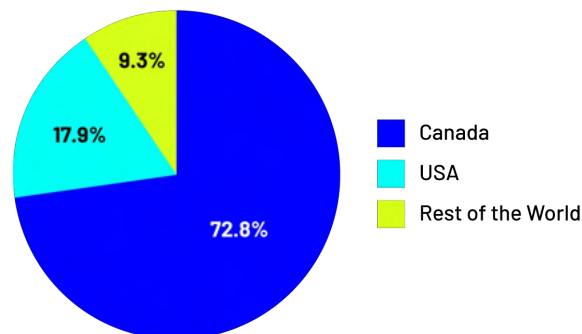
DIGITAL MEDIA USERS BY REGION

Convergent projects are commissioned by Canadian broadcasters, and Canadians usually represent the largest user group. In 2022-2023, Canada saw an overall growth in visits to Convergent projects (73%). This increase in engagement is primarily attributed to the top three projects: **The Beaverton**, **CBC Kids Studio**, and **CBC Kids News**. While these three projects have traditionally been the top-visited CMF Convergent projects, within Canada (the largest share), they also accounted for the top three visits in the US. This puts the total numbers of US visits to Convergent projects at 18%. Countries across the rest of the world predominantly remained flat at 9%.

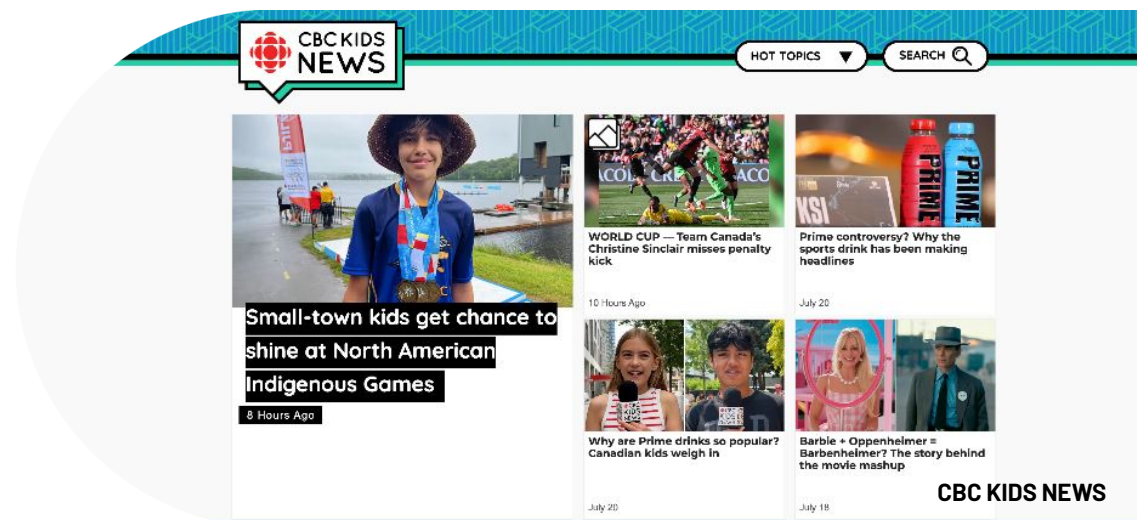
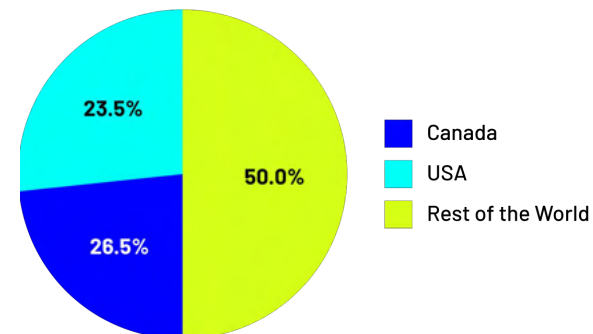
Experimental Stream projects continue to show a significant global reach. 50% of visits to Experimental Stream projects came from rest of the world, while visits from Canada and US are at 26.5% and 23.4% respectively. Within Canada, visits to the RIM website **Digital Indigenous Democracy** remain at the top. During 2022-2023, Indigenous 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.

CONVERGENT STREAM - VISITS 2022-2023



EXPERIMENTAL STREAM - VISITS 2022-2023



EXPERIMENTAL STREAM PROJECTS CONTINUE TO SHOW SIGNIFICANT GLOBAL REACH, WITH 50% OF VISITS HAILING FROM OUTSIDE CANADA AND THE US



FUNDING RESULTS

EXPERIMENTAL

INTERACTIVE AND IMMERSIVE DIGITAL MEDIA CONTENT

The CMF funds interactive and immersive digital media content through our Experimental Stream, covering the entire life cycle of a project from development to release.

To incentivize diversity and inclusion, Production and Prototyping programs awarded assessment criteria for Diverse Community¹ applicants (2% weight) and for Gender Balance (2% weight).



ROOSTER



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 allows for the creation and testing of a proof of concept and verification of the design idea, concept assumption, or functionality in preparation for the prototyping phase and beyond. 25% of the program budget was reserved for projects with Diverse Community personnel. The result was that 37% of paid eligible personnel identified themselves as a member of a Diverse Community.¹ 40% of the program budget was set aside for applicants established outside of Montreal and Toronto to ensure funding across the country.

The **Prototyping Program** allocates funding on a selective basis 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 peers, the **Innovation & Experimentation Program** funds Canadian interactive and immersive digital media content and software applications that are innovative and leading-edge. In 2022-2023, a total of \$14.6M was invested in 14 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 \$15.4M funded 15 productions in 2022-2023.

Both the Innovation & Experimentation Program and the Commercial Projects Program fund production and marketing expenses in eligible projects.

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

New for 2022-2023, the **Ontario Creates-CMF Pilot IDM Futures Forward Program** partnership was established to better support early-stage projects. \$152K in CMF funding went to 16 projects, matched by \$152K from Ontario Creates.

¹ See Appendix: Notice for a definition.

FUNDING BY STAGE OF PROJECT

2022-2023

	\$K	# OF PROJECTS
Conceptualization	1,047	72
Prototyping	8,963	43
Production	30,000	29
Accelerator	270	9
Total	40,280	153

PRODUCTION VOLUME OF CMF-FUNDED PROJECTS

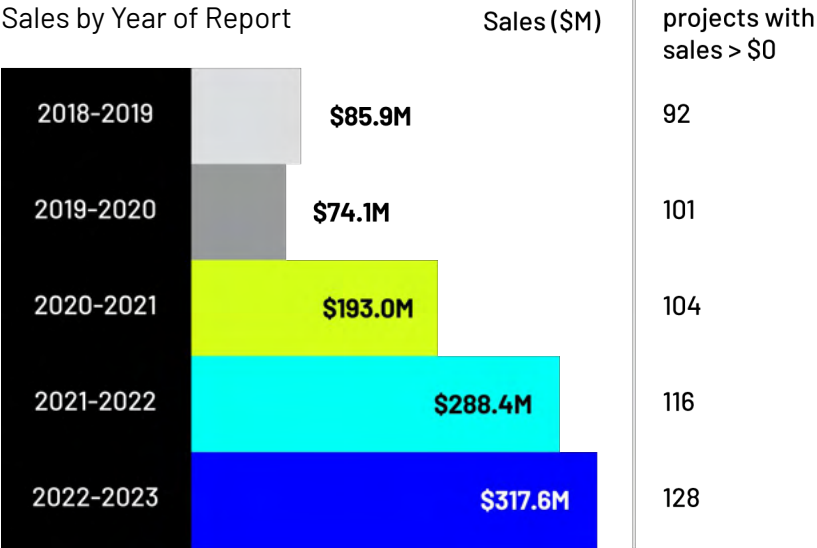
2022-2023



\$1.7M

Average Production-stage Budget

SALES RESULTS



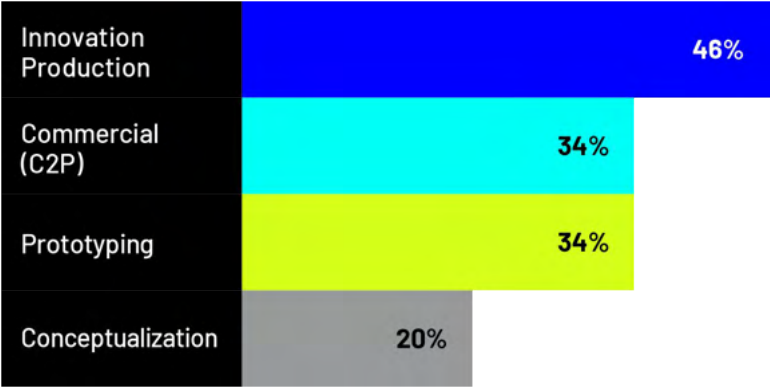
TOP PROJECT IN SALES

2022

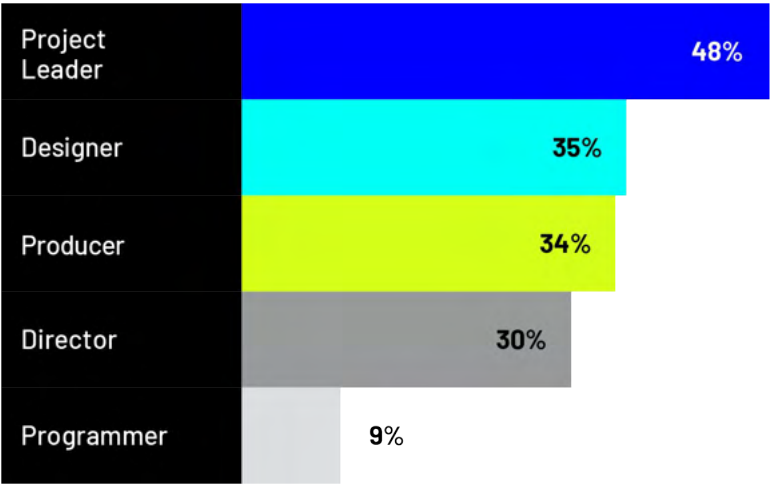
\$281M

GENDER BALANCE RESULTS

Individuals who Identify as Women
in Key Personnel by Program



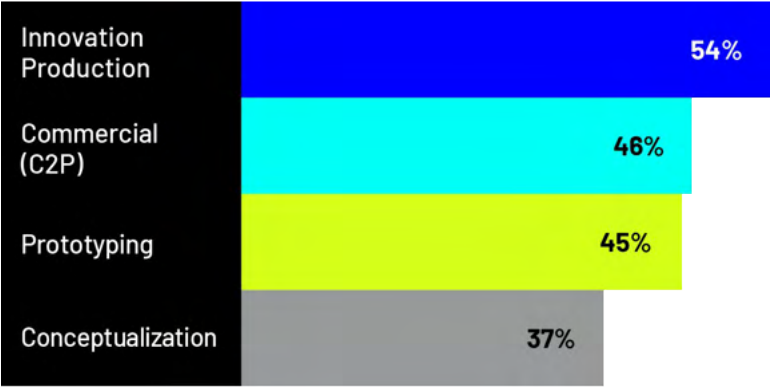
Individuals who Identify as Women
by Key Personnel Role



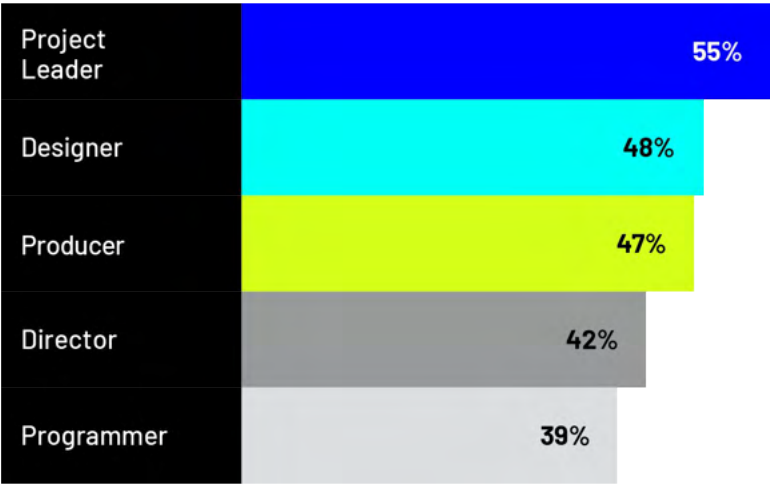
Individuals who identify as women made up 31% of those in key production and creative roles, while members of diverse communities made up 46% of those individuals.

DIVERSITY BALANCE RESULTS

Individuals who Identify as a Member of a Diverse
Community in Key Personnel by Program

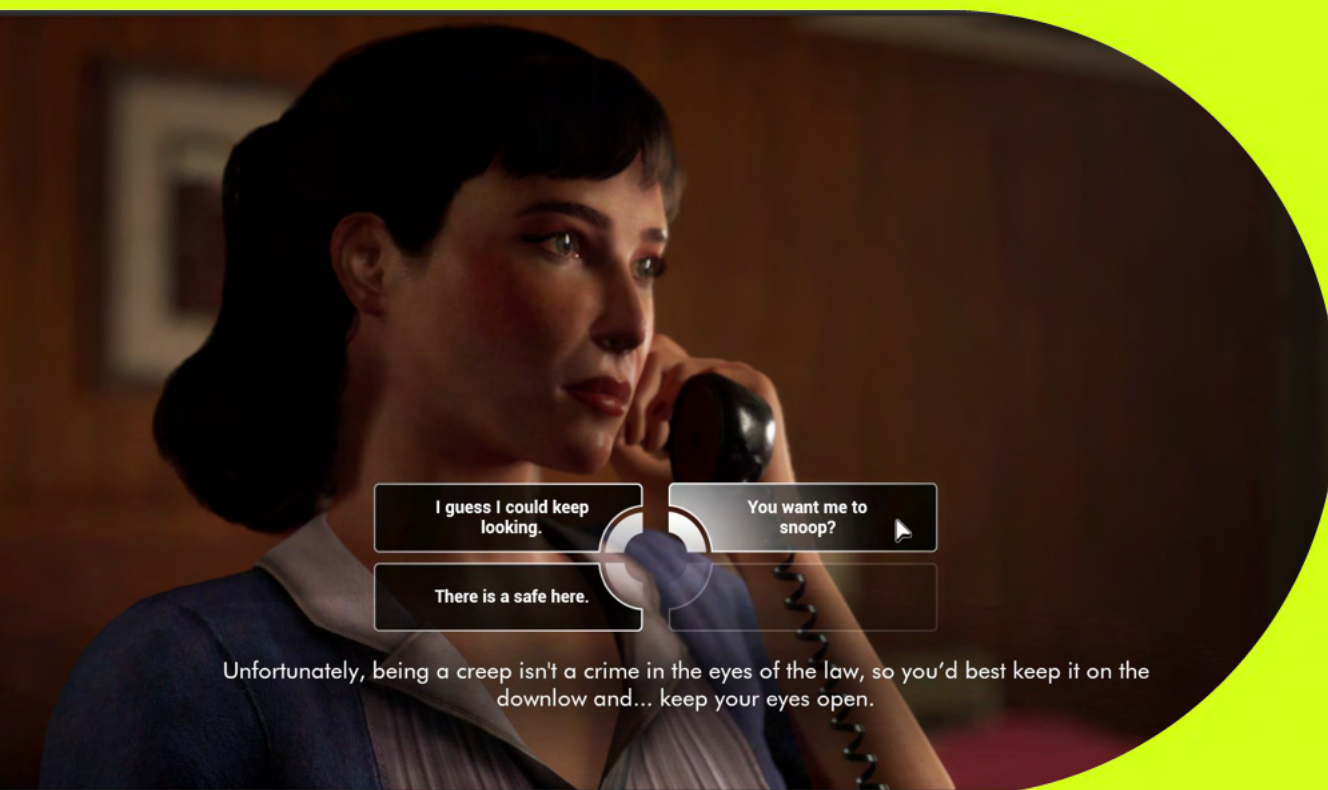


Individuals who Identify as a Member of a Diverse
Community by Key Personnel Role



FEATURED

THIS BED WE MADE



The first project from independent Montreal studio Lowbirth Games, this third-person narrative game weaves together a heavy dose of mystery and a forbidden love story—with 1950s Quebec as the backdrop. The concept: as a chambermaid in a Montreal hotel, players must rummage through guests' belongings to uncover the terrible secrets that bind them together, solve riddles, and investigate. As its title suggests, *This Bed We Made* is a celebration of marginalized people and bottom-of-the-ladder workers in Quebec's "Grande Noirceur" era. The game won several awards ahead of its release, including Emerging Talent and Best Vocal Performance prizes at the MEGAMIGS video game industry conference in Montreal.

EXPERIMENTAL

DIGITAL LINEAR SERIES

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

The **Digital Linear Series Program** supports the production of series in their second or subsequent season that were created initially for online platforms and in designated CMF genres. A total of \$3.6M went to 16 projects in 2022-2023. The program awarded assessment criteria for Diverse Community applicants (2% weight) and for Gender Balance (2% weight).

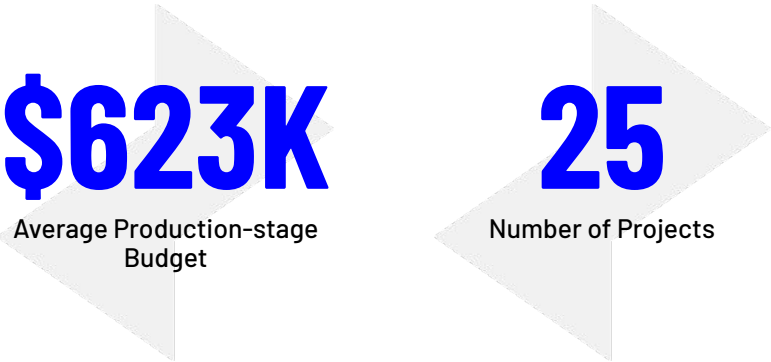
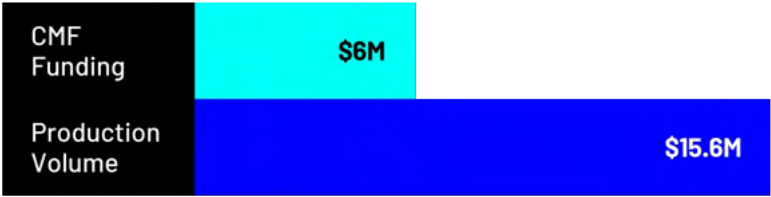
A collaboration between the Canada Media Fund and the Shaw Rocket Fund (SRF), the **CMF-SRF Kids Digital Animated Series Program** funds the production of Canadian digital animated series for children and youth while encouraging the use of new technology. A total of \$2.4M in CMF funding and \$1.2M in SRF funding went to nine projects.

The CMF continued its partnership with the Independent Production Fund (IPF) to support the development of drama series destined for online platforms in the **CMF-IPF Development Packaging Program: Short Form Scripted Series**. \$297K from the CMF and \$297K from the IPF supported 20 projects.

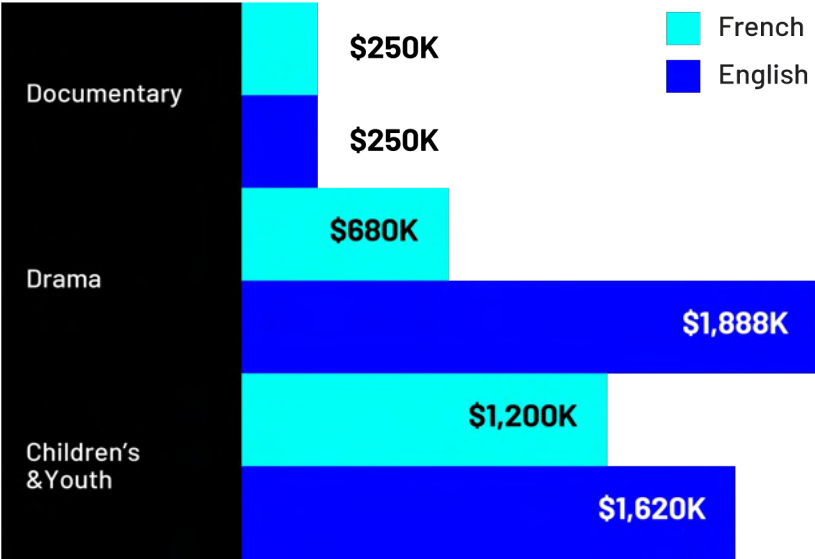


HAPPY HOUSE OF FRIGHTENSTEIN

PRODUCTION VOLUME TRIGGERED BY CMF FUNDING
2022-2023



DIGITAL LINEAR SERIES FUNDED BY LANGUAGE AND GENRE
2022-2023



GENDER BALANCE RESULTS

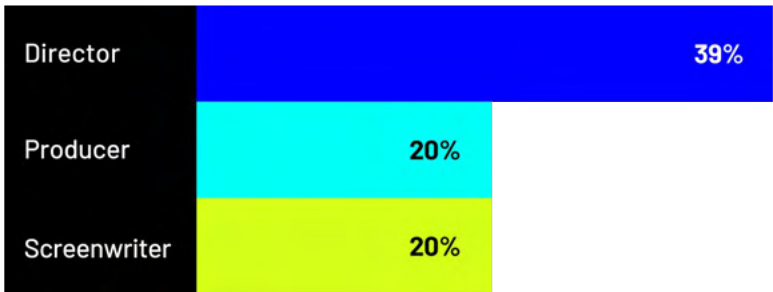
Individuals who Identify as Women in Key Personnel



The percentage of people in key personnel who identified as women is 39%.

DIVERSITY BALANCE RESULTS

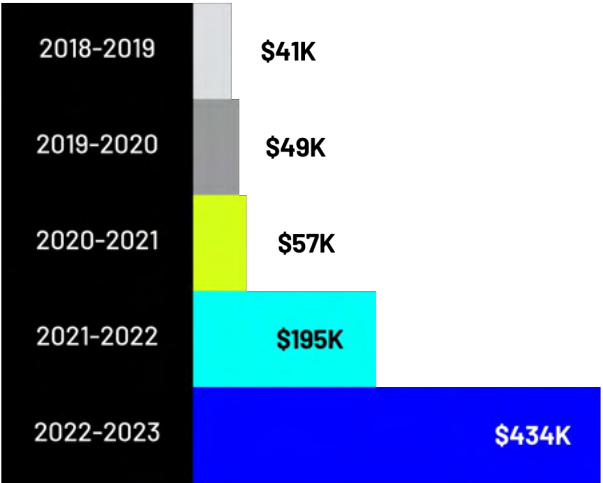
Individuals who Identify as a Member of a Diverse Community in Key Personnel



The percentage of people in key personnel who identified as members of a diverse community is 29%.

SALES RESULTS

Sales by Year of Report



Sales (\$K)	Number of projects with sales > \$0
	3
	7
	9
	11
	14

TOP PROJECT IN SALES

2022-2023

\$186K

FEATURED

THE MISSUS DOWNSTAIRS



Produced by Torbay Ponies Inc. and available on Bell Fibe TV1, this digital miniseries explores the unlikely friendship between John, a shy and naïve man, and Mildred, his curious, lovable downstairs neighbour. With a good dose of humour and tenderness, the series showcases the highs and the lows of the two main protagonists as their relationship evolves. *The Missus Downstairs* has amassed a loyal fanbase, thanks to its fourth-wall-breaking asides, the work of Newfoundland director Mary Walsh, and its cast. The show even won the Best Performances award at the Los Angeles Comedy Film & Screenplay Festival in 2022. A third season is now in the works.

TELEVISION

PRODUCTION



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 funding 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, with the goal of bringing more diverse voices to our screens. Most of the funding in this stream is disbursed through the Performance Envelope Program.

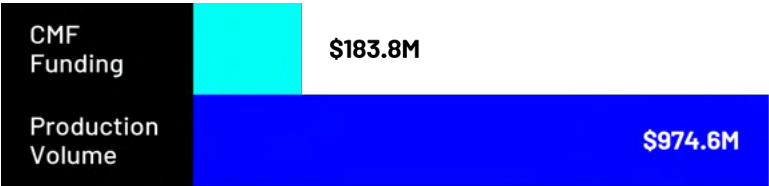
- Targeted programs are reviewed in the Equity and Inclusion Initiatives section of this report.

- 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, we allocate funding envelopes to English- and French-language broadcasters in an amount that reflects their track record of supporting and airing Canadian programming in line with CMF mandates. Part of the mandate is the commissioning of Diverse Community Projects. In 2022-2023, 13% of all Performance Envelope funding went to projects owned by Diverse Community applicants.
- 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 2022-2023 was \$227.1M to 488 projects.
- Support for Point of View (POV) documentaries is mainly provided through the **POV Program**. Funding is allocated according to a selective process, using an evaluation grid. A total of \$7.1M was committed to 32 projects in 2022-2023. The POV Program awarded assessment criteria for Diverse Community applicants (2% weight) and for Gender Balance (2% weight).



ENGLISH

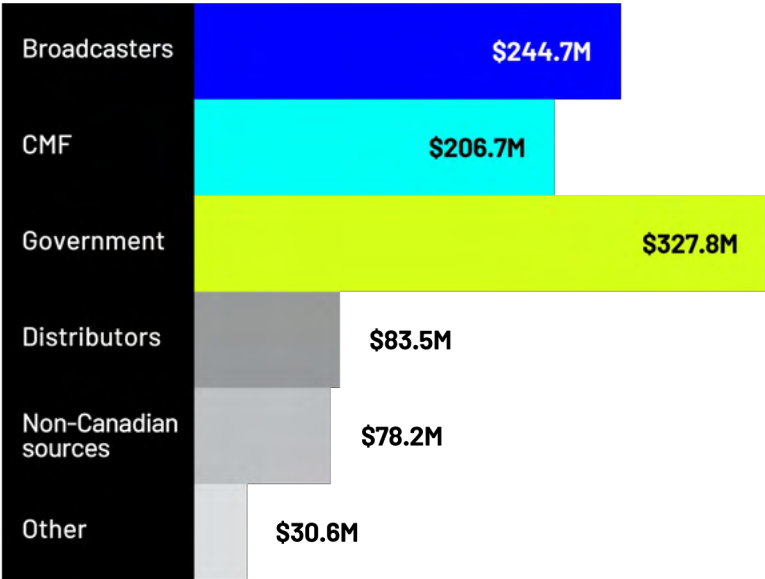
PRODUCTION VOLUME TRIGGERED BY CMF FUNDING
2022-2023



TOTAL HOURS FUNDED
2022-2023

864

ENGLISH PRODUCTION FINANCING
2022-2023



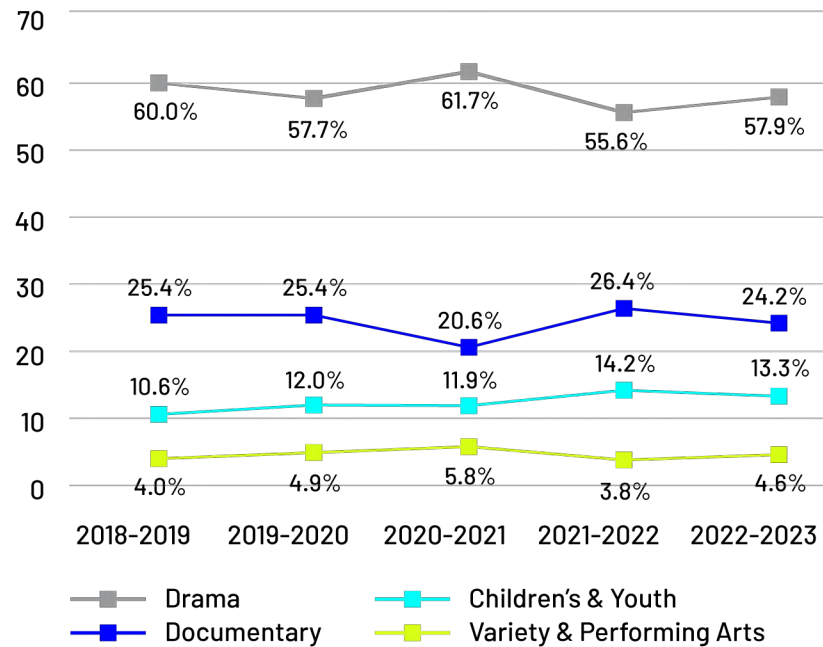
For 2022-2023 CMF-funded projects in English, CMF funding represented 21.3% of total production financing, and broadcaster commitments represented 25.2%.¹ 2022-2023 saw total production volume drop slightly from the post-pandemic high of 2021-2022, but was still close to \$1B.

Government financing includes federal and provincial tax credits and grants.

¹CMF financing shown in the charts includes commitments for some projects over two fiscal years, which are not included in the 2022-2023 Total CMF funding.

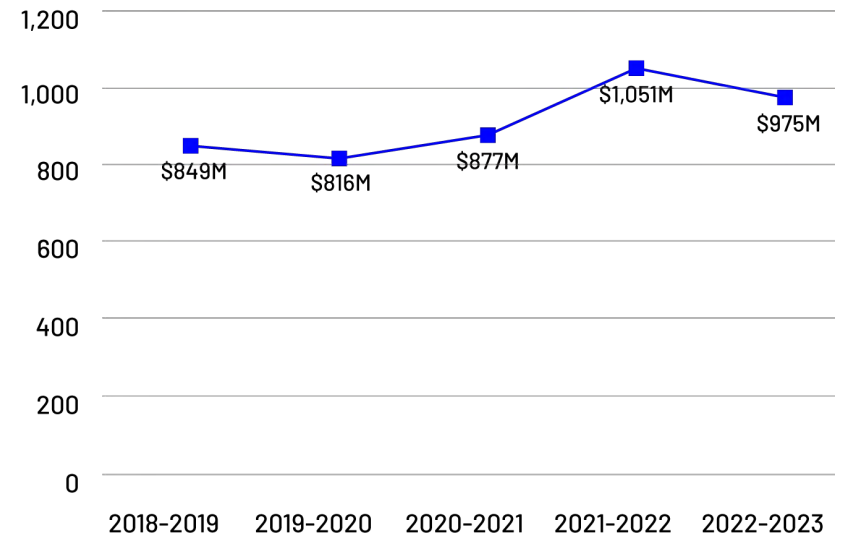
ENGLISH

TRENDS IN GENRES OF ENGLISH FUNDING (%)



The Children's and Youth share of English television funding (13.3%) remained stable in 2022-2023. 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 has remained above 20%.

TREND OF PRODUCTION VOLUME (\$M)



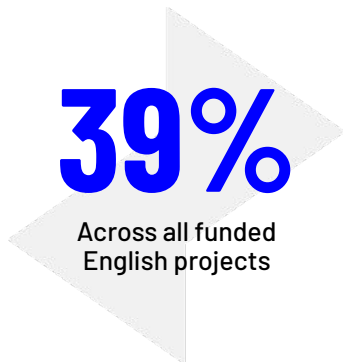
ENGLISH

GENDER BALANCE RESULTS

Individuals who Identify as Women
in Key Personnel



INDIVIDUALS WHO IDENTIFY AS WOMEN

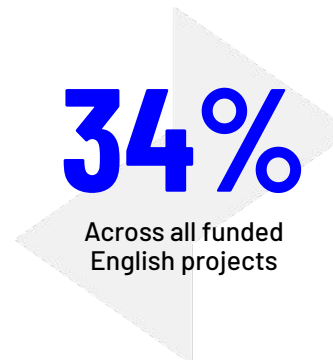


DIVERSITY BALANCE RESULTS

Individuals who Identify as a Member of a Diverse Community
in Key Personnel



INDIVIDUALS WHO IDENTIFY AS A MEMBER OF A DIVERSE COMMUNITY



FRENCH

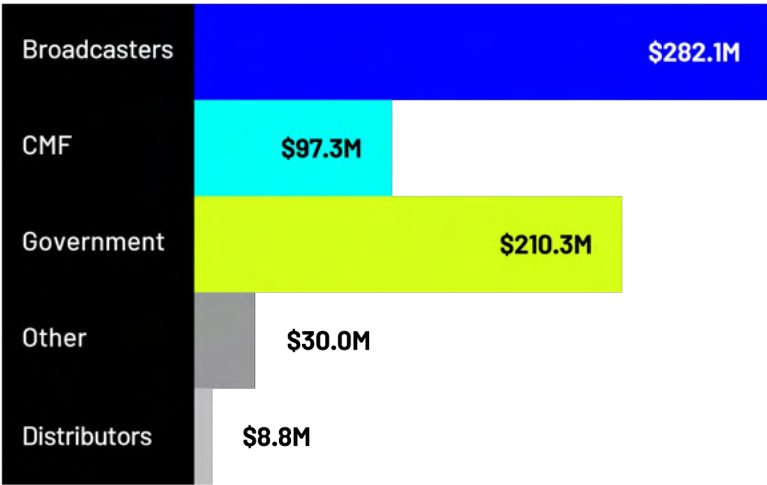
PRODUCTION VOLUME TRIGGERED BY CMF FUNDING 2022-2023



TOTAL HOURS FUNDED 2022-2023

1,657

PRODUCTION FINANCING 2022-2023

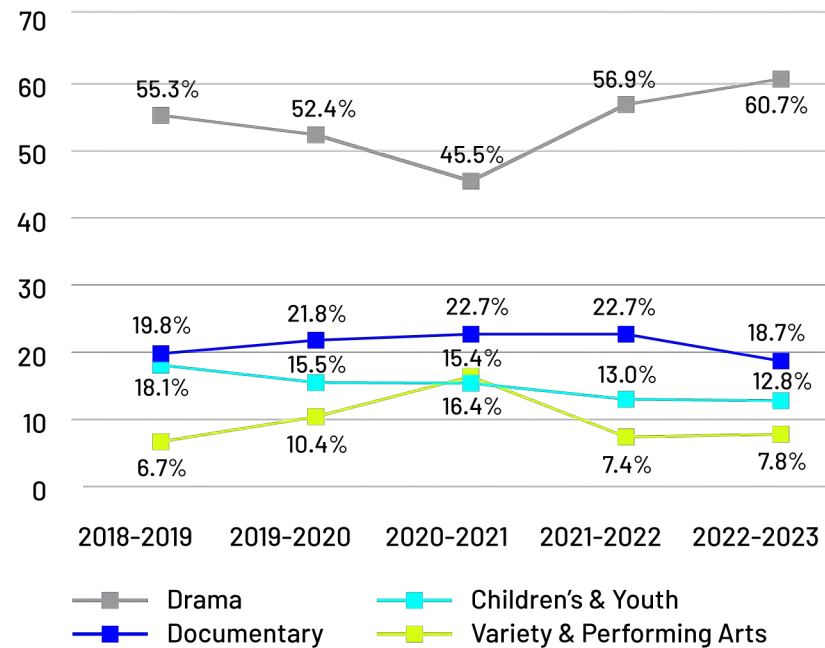


2022-2023 CMF funding in French provided 15.5% of total production financing and Canadian broadcasters provided 44.9%. Production volume stayed over \$600M in 2022-2023 following the post-pandemic high of 2021-2022.

Government financing includes federal and provincial tax credits and grants.

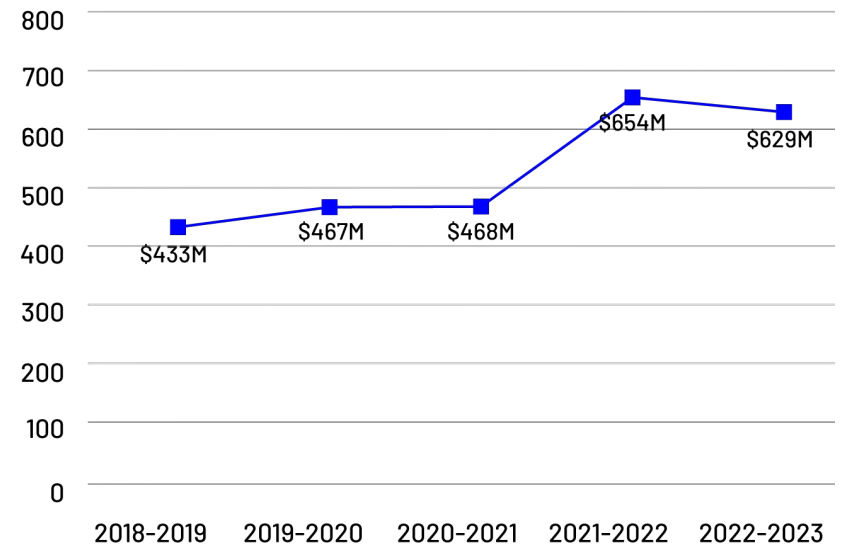
FRENCH

TRENDS IN SHARES OF FRENCH FUNDING (%)



CMF Children's & Youth funding in French has been declining for the past five years and reached a low of 12.8% in 2022-2023.

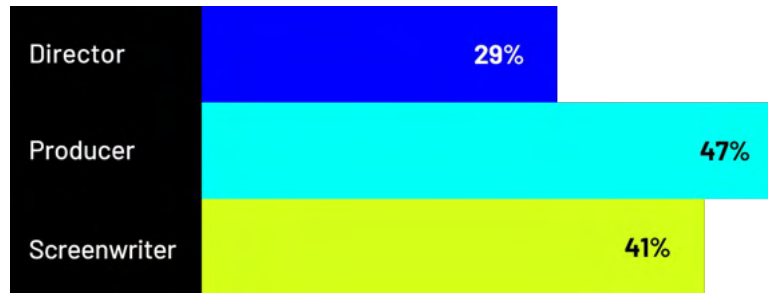
TREND OF PRODUCTION VOLUME (\$M)



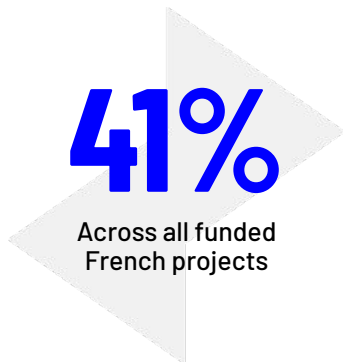
FRENCH

GENDER BALANCE RESULTS

Individuals who Identify as Women
in Key Personnel



INDIVIDUALS WHO IDENTIFY AS WOMEN

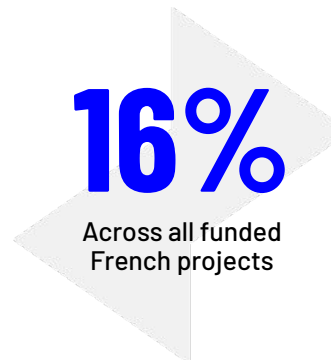


DIVERSITY BALANCE RESULTS

Individuals who Identify as a Member of a Diverse Community
in Key Personnel

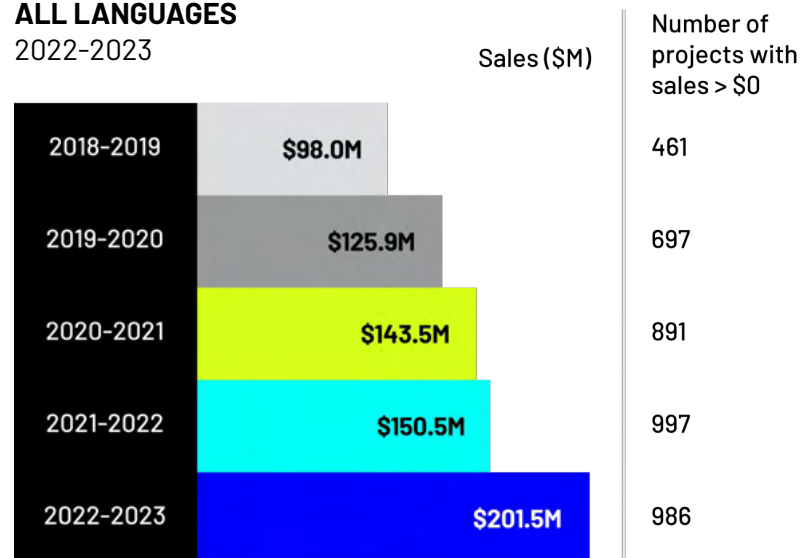


INDIVIDUALS WHO IDENTIFY AS A MEMBER OF A DIVERSE COMMUNITY



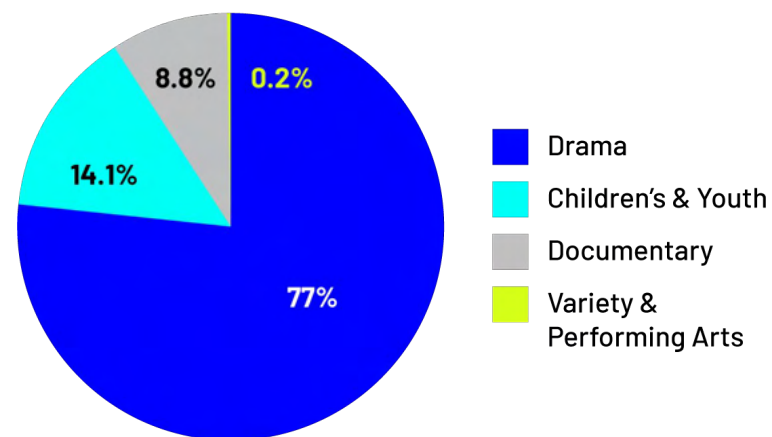
SALES BY YEAR OF REPORT ALL LANGUAGES

2022-2023



SALES BY GENRE

2022-2023



TOP FIVE PROJECTS IN TOTAL SALES

2022-2023

\$66.7M

AVERAGE SALES IN TOP FIVE

2022-2023

\$13.3M

FEATURED

INDÉFENDABLE



Produced by Pixcom and featuring a cast of Quebec A-listers including Sébastien Delorme, Michel Laperrière, Anne-Élisabeth Bossé, Nour Belkhiria, and Martin-David Peters, TVA's flagship daily drama delves into the world of the Lapointe-Macdonald law firm and its criminal defence team. Written by Nadine Bismuth with the help of criminal lawyer Richard Dubé, the series is set in a realistic universe speckled with tragedies both big and small. Praised by critics, loved by TV audiences, and lauded by the Academy of Canadian Cinema & Television - Quebec Section juries, *Indéfendable* received the most nominations at the 38th Prix Gémeaux.

TELEVISION

DEVELOPMENT

The CMF supports the predevelopment and development of Canadian convergent content through several of our programs. Development support was also available through the Indigenous Program, the Francophone Minority Program, and the Pilot Program for Racialized Communities, as well as the regionally targeted programs highlighted in the Regional Support section of this report.



Photo: Calvin Fehr

MY BIG INDIAN FAMILY



DEVELOPMENT

The **Development Envelope Program** allocates funding envelopes to English- and French-language 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.

Through the **Slate Development Pilot Program**, we continued our innovative experiment in financing development without a broadcaster attached. 54 producers were provided \$75K each to develop up to three projects over an 18-month period. \$1.1M of the \$4.1M 2022-2023 budget was set aside for applicants owned and controlled by Indigenous persons or members of Black or Racialized communities.

PREDEVELOPMENT

The **Early-Stage Development Program** is a writer-focused, selective program. 51 projects were funded in 2022-2023 with \$1.9M. 25% of the program budget was reserved for Diverse Community projects.

With no financial commitment from a broadcaster required, the **Predevelopment Program** served creative teams, led by a producer, at a project's early stage. 49 projects were funded with \$1.9M in 2022-2023. 40% of the program budget was reserved for applicants established outside of Toronto and Montreal. 25% of the program budget was reserved for Diverse Community projects.

A CMF partnership with the *Société de développement des entreprises culturelles*, the **CMF-SODEC Pre-Development Program for Television Series Based on Literary Adaptations** continued into 2022-2023. We committed \$234K to support 12 French-language projects from Quebec, matched by SODEC contributions.

Among key personnel in development and predevelopment projects, 40% identified as women, 44% identified as a member of a Diverse Community.

CMF FUNDING \$K

	English	French	Total
Development Envelopes	5,783	2,622	8,405
Slate Development	2,550	1,500	4,050
Predevelopment	2,919	1,159	4,078
Total	11,252	5,281	16,533

NUMBER OF PROJECTS

	English	French	Total
Development Envelopes	120	92	212
Predevelopment	74	38	112
Total	194	130	324

FEATURED

PARIS PARIS



Produced by Zazie Films inc. and broadcast by UnisTV, *Paris Paris* follows a newly unemployed French teacher who, after discovering a passageway in his basement linking Paris, Ontario to Paris, France, finds himself constantly going back and forth between the two cities. With a touch of humour and fantasy, this series from director and screenwriter Dominic Desjardins offers thoughtful reflections on the place of French language in minority settings, mid-life crises, and the ups and downs of professional life and love. A 13-episode second season, slated for fall 2024, will focus on the protagonist's wife Jenny, who discovers the tunnel and ends up in Paris ... Texas.



Photos: Luke Fillion

EQUITY AND INCLUSION

Equity and inclusion initiatives continued to play a crucial role in all Convergent and Experimental Stream programs. The Canadian government provided additional funding so the CMF could continue the Pilot Program for Racialized Communities (PPRC), retain increased allocations in relevant programs such as the Indigenous Program and the Diverse Language Program, and introduce transformative incentives across our funding system.

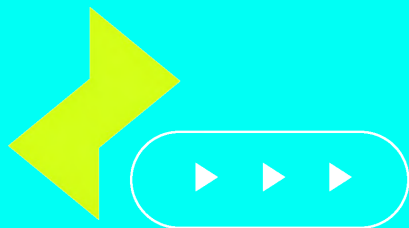


Photo: Productions BLIKTV inc.

In 2022-2023, Equity and inclusion initiatives encompassed the following Indigenous and Equity-Seeking Communities:

- Indigenous Peoples to Canada: First Nations, Inuit, and Métis peoples
- Racialized communities: Black and Racialized Communities
- 2SLGBTQ+ Communities
- Disabled persons or persons with disabilities
- Individuals who identify as women
- 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

The Pilot Program for Racialized Communities offered dedicated support to content owned and controlled 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, which also funds content in Indigenous languages.

Incentives were continued for Diverse Community projects, a term we use to refer to initiatives designed for First Nations, Inuit, and Métis peoples, Black and Racialized Communities, persons who identify as 2SLGBTQ+, and disabled persons. A Diverse Community Project is a project

where a member (or members) of a Diverse Community owns and controls at least 51% of the applicant company and the rights necessary to produce and exploit said 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 Performance Envelope factor that rewarded broadcasters that licensed Diverse Community Projects
- Reserved portions (25%) of program budgets for the Conceptualization, Predevelopment, Early-Stage Development, and Slate Development Programs

Diverse Community statistics can be found in the Television, Interactive Digital Media, and Digital Linear Series sections of this report.

QUEER AND MUSLIM

Anonymous

Filmmaker

For their safety we are using a voice actor

BENJAMIN OJO, JUNIOR HIGH PRIVATE EYE

Photo: Little Engine Moving Pictures

Gender Balance 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 balance statistics can be found in the Television, Interactive Digital Media, and Digital Linear Series sections of this report.

The PERSONA-ID self-identification system was used in the application process to identify projects that met the criteria for the Diverse Community and Gender Balance incentives described above.

OFFICIAL MINORITY LANGUAGE TARGETED PROGRAMS

The Francophone Minority Program and the Anglophone Minority Incentive. Refer to the dedicated Official Language Minority Community Support section of this report.

REGIONAL

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

DIVERSE LANGUAGES

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



Photo: Orca Cove Media

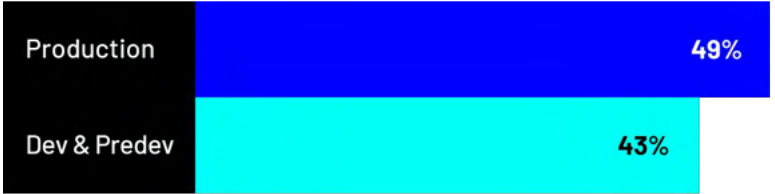
GESPE'GEWA'GI: THE LAST LAND

The **Pilot Program for Racialized Communities (PPRC)** was launched in 2021-2022. The program supports Convergent projects created by members of Black and Racialized communities at 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 PPRC awarded assessment criteria for Gender Balance (2% weight).

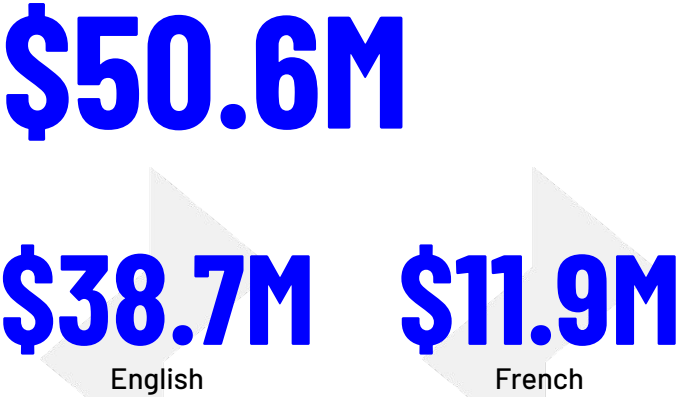
CMF FUNDING \$K			
	English	French	Total
Production	6,046	3,584	9,630
Development	881	520	1,401
Predevelopment	379	110	489
Total	7,306	4,214	11,520

NUMBER OF PROJECTS			
	English	French	Total
Production	12	7	19
Development	26	11	37
Predevelopment	36	7	43
Total	74	25	99

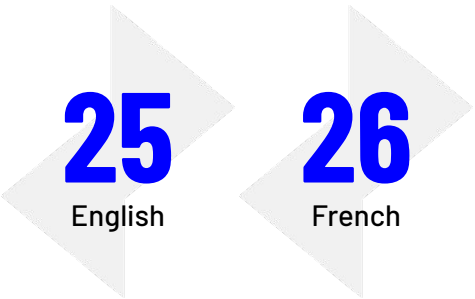
**INDIVIDUALS WHO IDENTIFY AS WOMEN
IN KEY PERSONNEL BY ACTIVITY**
2022-2023



TOTAL PRODUCTION VOLUME
2022-2023



NUMBER OF HOURS FUNDED
2022-2023



**PERCENTAGE OF DEVELOPMENT PROJECTS
FUNDED IN 2021-2022 THAT HAVE APPLIED
FOR PRODUCTION FUNDING**



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. Twelve different languages were funded in 2022-2023. The Diverse Languages Program awarded assessment criteria for Diverse Community applicants (2% weight) and for Gender Balance (2% weight).

TOTAL CMF FUNDING
2022-2023

\$4.0M

32

Number of hours funded

20

Number of projects funded

LANGUAGE	NUMBER OF PROJECTS
Tagalog	4
Italian	3
Spanish	3
Ukrainian	2
Creole	1
Dari	1
Hebrew	1
Japanese	1
Mandarin	1
Portuguese	1
Russian	1
Vietnamese	1

FEATURED

QUEEN TUT



Slated for a Crave release in January 2024, this film by Canadian-Egyptian filmmaker Reem Morsi follows an Egyptian immigrant newly arrived in Toronto who strikes up a friendship with a trans drag mother, whose bar is threatened by renoviction, as they both mourn the passing of loved ones. In addition to a well-crafted script, the film combines several key ingredients: incredible performances, a timely and relevant story, and choreography by *Canada's Drag Race* dancer and choreographer Hollywood Jade. *Queen Tut* is produced by Fae Pictures (*Framing Agnes*, *In Flames*), a production company dedicated to decolonizing Hollywood by creating cinematic content for, by, and about queer people.

INDIGENOUS CONTENT SUPPORT

The CMF supports television production, development, and predevelopment from First Nations, Inuit, and Métis applicants and creative teams. 2022-2023 funding supported projects that celebrated and highlighted First Nations, Inuit, and Métis communities representing many Nations, provinces and territories from coast to coast to coast.

The **Indigenous Program** supports Indigenous-language production, development, and predevelopment. Production funding from this program is allocated according to a selective process and evaluated by a jury of cultural experts from Indigenous communities. Production applications were awarded assessment criteria for Gender Balance (2% weight) in Key Personnel. In 2022-2023, the Indigenous Program supported 16 productions and 32 development and predevelopment projects with \$10.5M in funding.

An additional \$2.4M in funding for Indigenous Program productions came from the Performance Envelopes Program, the English Regional Production Bonus, the Anglophone Minority Incentive, the Quebec French Regional Production Incentive, and the Northern Incentive.



UIKSARINGITARA (WRONG HUSBAND)

**TOTAL FUNDING
INDIGENOUS-LANGUAGE PRODUCTION**
2022-2023

\$12.9M

16

Number of projects funded

TOTAL PRODUCTION VOLUME
2022-2023

\$25.0M

**TOTAL FUNDING
INDIGENOUS-LANGUAGE DEVELOPMENT**
2022-2023

\$1.6M

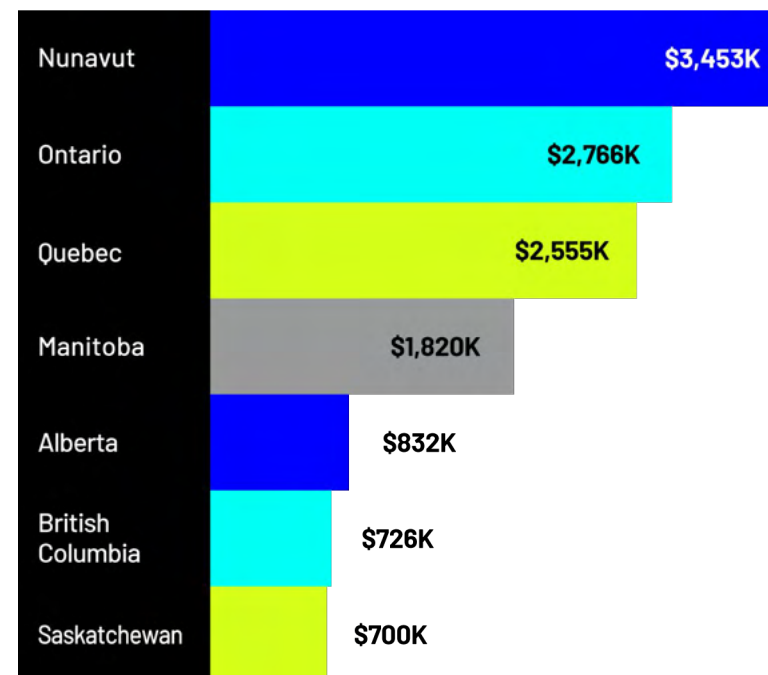
32

Number of projects funded

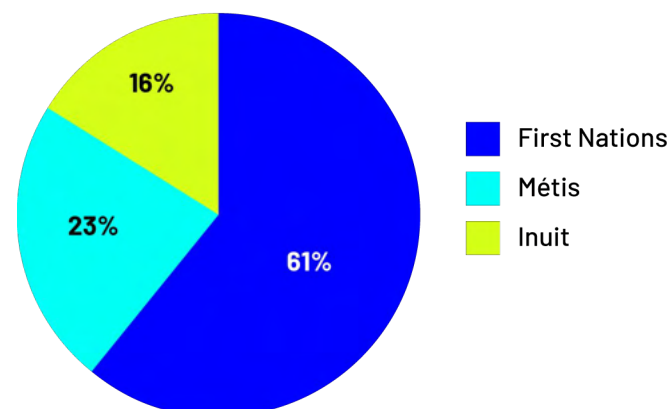
**INDIVIDUALS WHO IDENTIFY AS WOMEN
IN KEY PERSONNEL BY ACTIVITY**
2022-2023



**INDIGENOUS PROGRAM PRODUCTION FUNDING
BY PROVINCE/TERRITORY**
2022-2023



**FIRST NATIONS, INUIT, AND MÉTIS DECLARED COMMUNITY
OF INDIVIDUALS IN KEY PERSONNEL**
2022-2023



FEATURED

RED EARTH UNCOVERED



Presented on the APTN network, this youth docuseries explores the links between Indigenous peoples, archeological discoveries, and ancient myths and legends. Co-hosts Dr. Tom Jackson and Shayla Stonechild visit places where world-famous mysteries remain elusive, like British Columbia's Lake Okanagan, where the creature Ogopogo is believed to have lived. Celebrating the beauty of Canada's great outdoors, each 30-minute episode of *Red Earth Uncovered* features animations created from sand by artist Marie Linda Bluteau. A fifth season is currently in the works.

OFFICIAL LANGUAGE MINORITY COMMUNITY SUPPORT

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



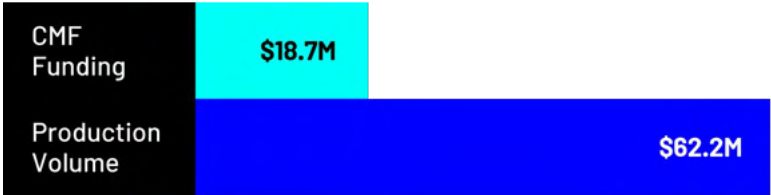
ICE-BREAKER: THE '72 SUMMIT SERIES

FRENCH MINORITY LANGUAGE FUNDING

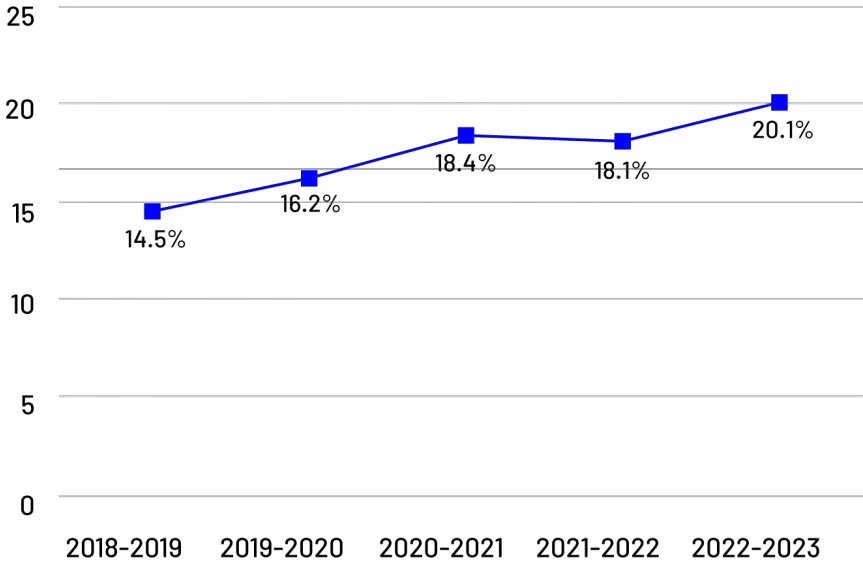
The **Francophone Minority Program** encourages the creation of projects that reflect the realities experienced by French-language communities living outside the province of Quebec. In 2022-2023, the Francophone Minority Program provided \$11.5M to support 21 productions and 13 development projects. The Francophone Minority Production Program awarded assessment criteria for Diverse Community applicants (2% weight) and for Gender Balance (2% weight).

French minority language productions received an additional \$7.2M from the Performance Envelope Program, the Pilot Program for Racialized Communities, and the Northern Incentive.

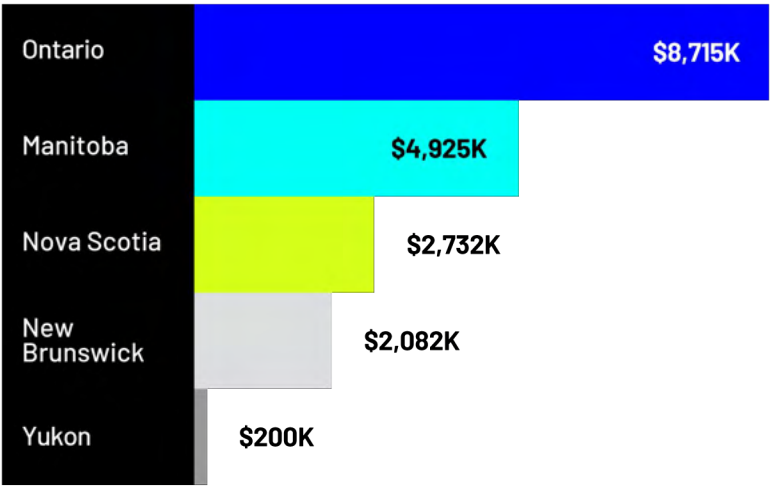
FRENCH MINORITY PRODUCTION 2022-2023



TREND OF FRENCH MINORITY LANGUAGE SUPPORT % of French TV Funding



FRENCH MINORITY PRODUCTION FUNDING BY PROVINCE 2022-2023



FEATURED

LE GRAND MÉNAGE DES FÊTES!



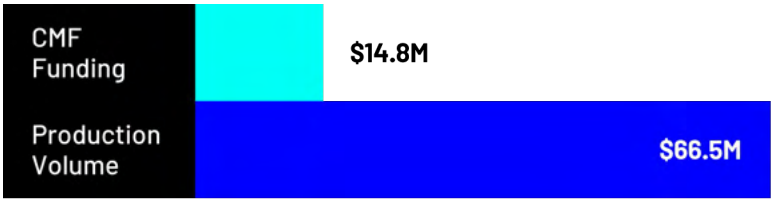
Broadcast annually since 2020 on UnisTV, this end-of-year retrospective, shot in Moncton, New Brunswick with an all-Acadian team, offers musical performances and comedy sketches written by talent from across the country. Hosted by the Newbies, a fake group of real Acadian comedians, the show has featured several crowd-pleasers over the years, including Emmanuel Bilodeau, Samuel Chiasson, Véronique Claveau, Korine Côté, and Sonia Vachon. Like the *Bye bye* in Quebec, *Le grand ménage des Fêtes!* is increasingly becoming an Acadian holiday tradition.

ENGLISH MINORITY LANGUAGE FUNDING

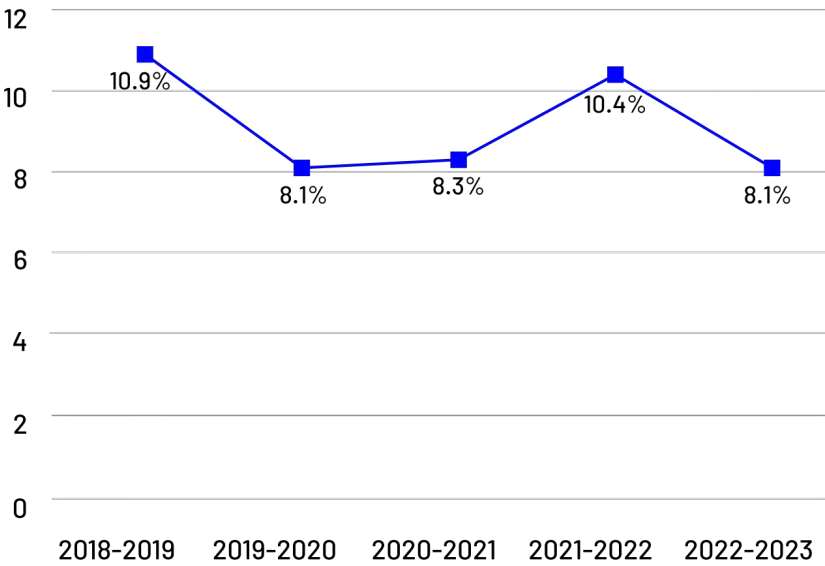
The **Anglophone Minority Incentive** creates a predictable source of funding to official minority language support for English-language productions in Quebec.

In 2022-2023, the Anglophone Minority Incentive supported 14 production projects with \$4.5M. English-language minority productions received an additional \$10.3M from the Performance Envelope Program, the English POV Program, the Pilot Program for Racialized Communities, and the Indigenous Program.

ENGLISH MINORITY PRODUCTION
2022-2023



TREND OF ENGLISH MINORITY LANGUAGE SUPPORT
% of English TV Funding



FEATURED

TRANSPLANT



CTV drama series *Transplant* follows Dr. Bashir "Bash" Hamed, a brilliant Syrian emergency physician who becomes a medical resident in Canada after fleeing his war-torn homeland. Bash's exceptional skills and his ability to connect with patients are central to the series as he strives to rebuild his life while facing prejudice and personal demons—all of that while navigating the high-stakes environment of an emergency room. With its stunning ensemble cast led by the talented Hamza Haq, the Sphère Média-produced series has been an instant hit at home, and has found success in the United States, Europe, the United Kingdom, and Australia. Season 4 is slated for a 2023-2024 broadcast year release.

REGIONAL SUPPORT

The CMF supports projects outside Canada's main production centres by providing several incentives in our Convergent Stream. To address the geographical dynamics that influence economic activity and decision-making, English-language projects outside a 150-kilometre radius from Toronto are considered regional productions, and French-language projects outside a 150-kilometre radius from Montreal are considered regional productions.

Regional production supported by the CMF maintained record high levels in 2022-2023 in both English and French (48% and 26%, respectively). English-language production has remained above 45% since 2019-2020.

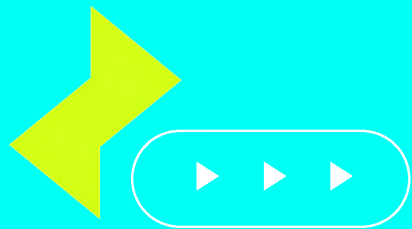


Photo: Helgi Píccínin

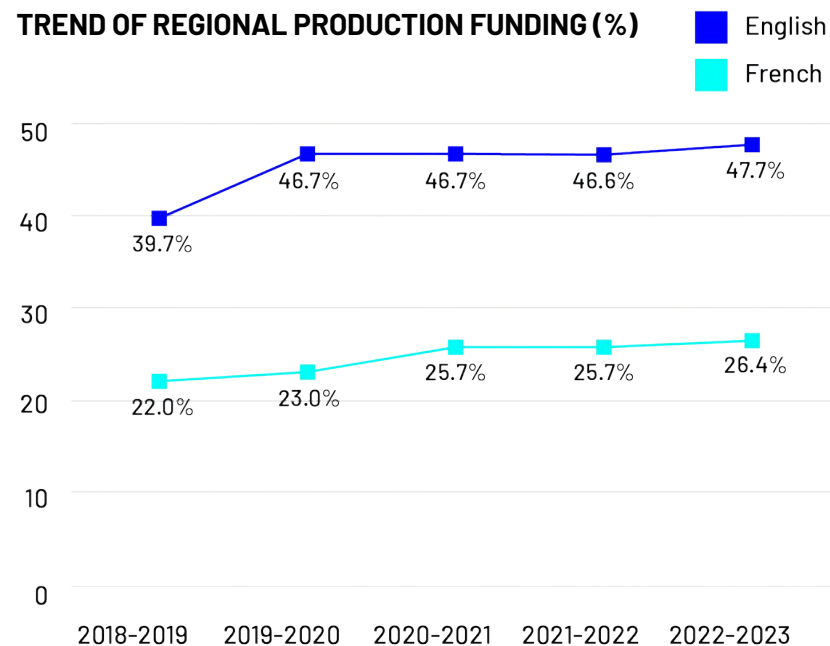
AMOUR ET DIFFÉRENCE

The **English Regional Production Bonus** provides additional funding for television producers in areas of Canada outside of Toronto except for Quebec, Yukon, the Northwest Territories, and Nunavut, as they have their own programs (Anglophone Minority and Northern incentives). A total of \$13.2M went to 86 productions in 2022-2023.

The **Quebec French Regional Production Incentive** gives additional funding to French language projects originating in Quebec, but outside of Montreal, that are already funded through the Performance Envelope Program. This Incentive provided a total of \$2.6M to 29 productions. The **Quebec French Regional Development** program provided a total of \$387K to 7 projects.

The **Northern Incentive** supports production and development in English, French, and Indigenous languages in the northern territories. 10 productions received a total of \$1M. Six development projects received a total of \$200K.

Although 40% of the 2022-2023 **Predevelopment Program** was reserved for regional producers, they received 49% of the total program commitments, an additional 9% over the reserved amount.



REGIONAL DEVELOPMENT FUNDING (%)
2022-2023

44%

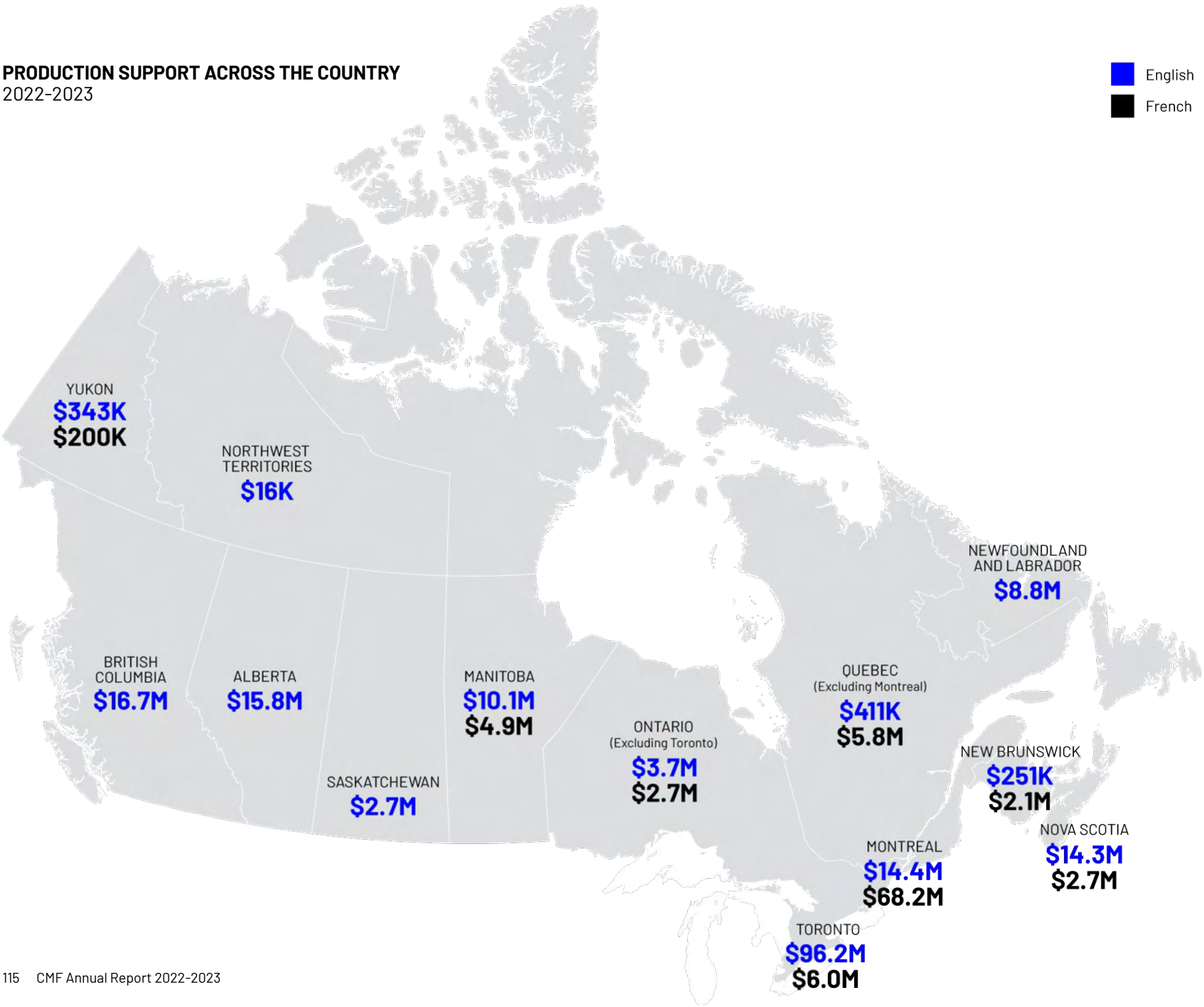
Regional Share of English
Development Funding

29%

Regional Share of French
Development Funding

PRODUCTION SUPPORT ACROSS THE COUNTRY
2022-2023

English
French



FEATURED

DIGGSTOWN



Streaming on CBC Gem, *Diggstown* is the first English-language Canadian drama series to feature a Black woman in the leading role. The show follows the adventures of elite Toronto lawyer Marcie Diggs who, after the suicide of her beloved aunt, decides to join a legal clinic in Nova Scotia to prevent other innocent people from suffering. Over the course of its four seasons, written by Afrodescendant author Floyd Kane (who is also a law school graduate), *Diggstown* exposes the merciless and complicated world of legal aid and explores issues of racism, poverty, and gender bias. It won numerous Screen Nova Scotia Awards and was nominated for multiple Canadian Screen Awards. The series concluded in November 2022.

INTERNATIONAL TREATY COPRODUCTIONS AND EXPORT SUPPORT

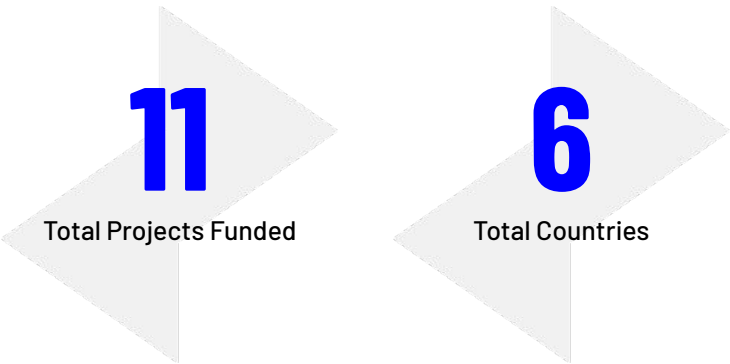


INTERNATIONAL TREATY COPRODUCTIONS

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. 11 international treaty coproductions with six countries received CMF funding in 2022-2023. The level of treaty coproductions has not yet returned to pre-pandemic levels.

TOTAL CANADIAN BUDGETS FOR COPRODUCTION PROJECTS
2022-2023

\$30.5M



LIST OF COPRODUCTION COUNTRIES
2022-2023

	# OF PROJECTS
France	3
Belgium	2
Germany	2
United Kingdom	2
Chile	1
Ireland	1

INTERNATIONAL CO-DEVELOPMENT AND
COPRODUCTION INCENTIVES

A total of 22 television and digital media development- and production-stage projects were funded in 2022-2023 through six international incentives with partner funding agencies from countries around the world, including a new partnership with France. The value of funding to producers from the CMF and partner agencies remained over \$2.3M in total.

CMF FUNDING
2022-2023

\$975K

FOREIGN FUNDING PARTNERS
2022-2023

\$1,392K

VERSIONING PROGRAM AND QUEBECOR PARTNERSHIPS

The **Versioning Program** is designed to expand the market accessibility and revenue potential of CMF-funded linear projects through dubbing and/or subtitles in languages other than the original language, to help Canadian projects gain further national and international sales. We funded 23 versioning projects in 2022-2023, for a total of \$959K.

We partnered with the Quebecor Fund in the **CMF-Quebecor Fund Intellectual Properties Intended for International Markets Production Support Program** to support live-action French-language drama and documentary 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. We contributed \$1M to 13 projects through this program.

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, three companies received funding totaling \$500K in 2022-2023 to assist with the initial development of projects leading to international export pre-sales.

INCENTIVE	PARTNER AGENCY	# OF PROJECTS
Canada-Luxembourg Codevelopment and Coproduction Incentive for Audiovisual Projects	Film Fund Luxembourg	5
Canada-France Cowriting and Codevelopment Incentive for Television or Digital Media Projects	CICLIC Centre-Val de Loire	4
Canada-Denmark Codevelopment Incentive for Digital Media Projects	Danish Film Institute	4
Canada-Northern Ireland Codevelopment Incentive for Audiovisual Projects	Northern Ireland Screen Commission	4
Canada-South Africa Codevelopment Incentive for Television Projects	National Film & Video Foundation	3
Canada-Germany Digital Media Incentive	Medienboard Berlin-Brandenburg	2

SECTOR DEVELOPMENT SUPPORT

In 2022-2023, the CMF dedicated a portion of our budget to audiovisual sector development initiatives not addressed in other funding programs.

Sector Development funding supports projects that have the potential to positively impact Canada's audiovisual ecosystem by addressing industry gaps in distinct and identified areas, including Canada's regions and underrepresented communities, and by targeting identified areas of improvement.

Our Sector Development Support program is project-based funding that bolsters and encourages the growth of Canada's audiovisual industry. The program supports industry initiatives led by non-profit organizations

demonstrating an exemplary approach and tangible outcomes in confronting challenges in the screen-based sector. Sector Development Support prioritizes projects led by and intended for a range of communities, including Indigenous and Equity-Seeking Communities, regions outside of Toronto and Montreal, and Official Languages.

Funding is focused on capacity- and skills-building, training, mentorship, research, market access, sales or revenue opportunities, business knowledge, and other professional development activities. In 2022-2023, a total of \$3.4M was allocated to 35 initiatives. 69% of funding was directed to nationally focused initiatives, 23% of funding was directed to regionally focused initiatives, and 7% to international strategic partnerships.



WOMAN WITH A FISH

ORGANIZATION	TARGET COMMUNITY	REGION	PROJECT TYPE	AMOUNT
Alliance des producteurs francophones du Canada	Official Languages	National	Capacity Building	\$100,000
APostLab	Indigenous, Black, Racialized	International	Capacity Building	\$15,000
Arctic Indigenous Film Fund	Indigenous	International	Capacity Building	\$100,000
Association N.A.W.A.L.	Black, Racialized	Quebec	Capacity Building	\$50,000
Banff Media Festival	Indigenous	National	Capacity Building	\$100,000
Black Screen Office	Indigenous, Black, Racialized	National	Capacity Building	\$100,000
Canadian Interactive Alliance	Regions	National	Research	\$125,000
Creatives Empowered	Indigenous, Racialized	Alberta	Capacity Building	\$50,000
DigiBC	Regional, Underrepresented	British Columbia	Research	\$100,000
European Audiovisual Entrepreneurs (EAVE+)	Underrepresented	International	Capacity Building	\$16,000
European Film Market	Underrepresented	International	Market Access	\$37,000
Game Arts International Network	Underrepresented	National	Research	\$76,000
Gotham Film & Media Institute	Underrepresented	International	Capacity Building	\$14,000
Hot Docs	Underrepresented	National	Market Access	\$135,000
IM4 Lab	Indigenous	National	Capacity Building	\$100,000
Independent Media Producers Association of Creative Talent	Black, Racialized	Quebec	Capacity Building	\$50,000
Indigenous Futures Research Centre	Indigenous	National	Capacity Building	\$75,000
Indigenous Screen Office	Indigenous	National	Capacity Building	\$100,000
La Guilde	Underrepresented	Quebec	Capacity Building	\$50,000
Main Film	Underrepresented	Quebec	Capacity Building	\$50,000
Muslims in Media	Underrepresented	National	Capacity Building	\$100,000

ORGANIZATION	TARGET COMMUNITY	REGION	PROJECT TYPE	AMOUNT
National Screen Institute - EAVE On Demand	Underrepresented	National	Capacity Building	\$800,000
New Media Manitoba	Regions	Manitoba	Capacity Building	\$50,000
OYA Black Arts Coalition	Black, Racialized	Ontario	Research	\$100,000
Quebec English-Language Production Council	Official Languages	Quebec	Capacity Building	\$50,000
Racial Equity Media Collective	Underrepresented	National	Research	\$150,000
Realness Institute	Underrepresented	International	Capacity Building	\$44,000
Reelworld Screen Institute	Indigenous, Black, Racialized	National	Market Access	\$100,000
Screen Nova Scotia	Underrepresented	Nova Scotia	Capacity Building	\$50,000
Story Money Impact	Underrepresented	National	Capacity Building	\$100,000
Ties That Bind	Underrepresented	International	Capacity Building	\$20,000
Toronto International Film Festival	Underrepresented	National	Capacity Building	\$100,000
Wapikoni Mobile	Indigenous	National	Capacity Building	\$100,000
WIFT Vancouver	Underrepresented	British Columbia	Capacity Building	\$100,000
Women in Animation	Underrepresented	British Columbia	Capacity Building	\$100,000

PROGRAM FUNDING SUMMARY

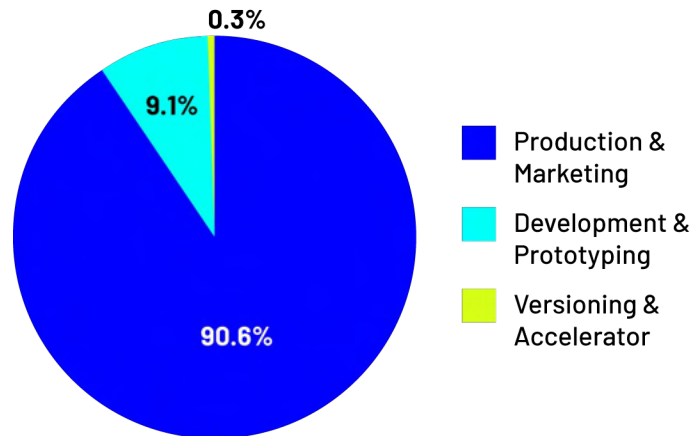
With the continued support of our funding contributors, the CMF invested \$360.3M in Canadian television and digital media projects in 2022-2023 through a variety of programs covering all aspects of the CMF's mandate. 98.5% of the \$365.8M CMF budget allocated for programs was committed.

A total of \$1.7B in industry activity was triggered by CMF funding. Production volume for CMF-funded projects has increased 24% from 2018-2019. CMF funding elicited 4.85 times its value in private and public financing.

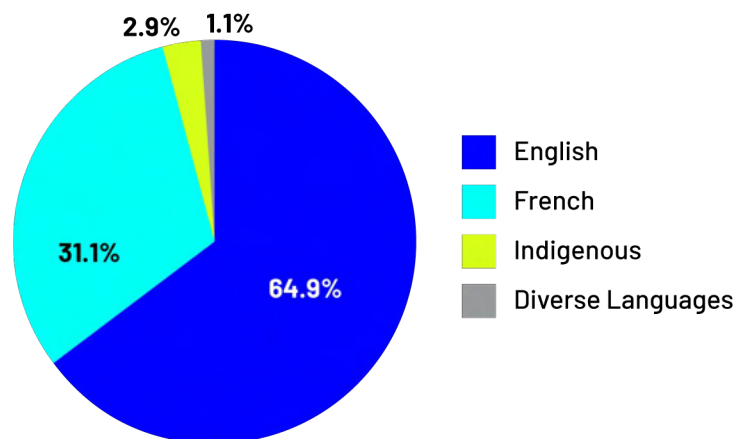


KUN'TEWIKTUK - A MI'KMAW ADVENTURE

CMF PROGRAM FUNDING BY ACTIVITY 2022-2023



CMF PROGRAM FUNDING BY LANGUAGE 2022-2023



CMF TOTAL PROGRAM FUNDING 2022-2023

\$360M

BREAKDOWN BY PROGRAM 2022-2023

PROGRAM	FUNDING (\$M)
Innovation & Experimentation	14.6
Commercial Projects	15.4
Prototyping	9.0
Digital Linear Series	3.6
Conceptualization	1.0
Accelerator	0.3
Experimental Total	43.9
English Performance Envelope	154.5
French Performance Envelope	72.6
English Development Envelope	5.8
French Development Envelope	2.6
English Regional Production Bonus	13.2
Francophone Minority	11.5
Pilot Program for Racialized Communities	11.5
Indigenous	10.5
POV	7.1
Anglophone Minority	4.5
Diverse Languages	4.0
Slate Development Pilot Program	4.0
Quebec French Regional Production Incentive	2.6
Early Stage Development	1.9
Predevelopment	1.9
Northern Incentive	1.2
Quebec French Regional Development	0.4
Convergent Total	309.8
CMF-Shaw Rocket Fund Kids Digital Animated Series Program	2.4
CMF-Quebecor Fund Intellectual Properties Intended for International Markets Production Support	1.0
CMF-IPF Development Packaging Program: Short Form Scripted Series	0.3
Ontario Creates-CMF Pilot IDM Futures Forward Program	0.2
CMF-Quebecor Fund Export Assistance Program Partnership	0.5
CMF/SODEC Pre-Development Program for Television Series Based on Literary Adaptations	0.2
Versioning	1.0
International Incentives Total	1.0
Grand Total	360.3

PROGRAM ADMINISTRATION

2022-2023 marked the 17th year that the CMF and Telefilm Canada have 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 1,746 applications in 2022-2023 in connection with the core CMF programs, 15% less than the previous year (2,062). Of the total number of such applications received, 1,334 were funded, down 9% from 2021-2022 (1,472). CMFPA also treated 167 pre-application consultation requests, down from 213 in the previous fiscal year. The CMFPA also reviewed final costs of more than 1,537 files (up 306), processed 2,869 disbursements (up 6%), and validated that more than 1,115 conditions, not related to a disbursement, were respected.

Outside of core funding programs, CMFPA activity in connection with 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 sharply, as only one recovery program was available—the COVID-19 Recovery Fund – CMF Third Language Allocation. The CMFPA received 77 Emergency Relief Fund applications (down from 1,225) and contracted 70 of these applications (down from 1,170).



Photo: Karri North

BESTEST DAY EVER WITH MY BEST FRIEND!

NUMBER OF CMF CORE PROGRAM APPLICATIONS APPROVED IN 2022-2023

	TOTAL
ALL PROGRAMS	1,334
Convergent Stream¹	1,060
Development	504
Production	556
Versioning	23
International Incentives	22
National Partnerships	60
Experimental Stream	169
Accelerator	9
Conceptualization	72
Prototyping	43
Innovation & Experimentation	14
Commercial Programs	15
Digital Linear Series	16

¹ Convergent 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 projects where an issue that may affect a project's eligibility for funding is identified. In 2022-2023, 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 2022-2023 than in 2021-2022. The percentage of projects that the

IRC determined to be ineligible or that should have conditions attached to them increased slightly (12% in 2022-2023, with six projects out of 50 reviewed, compared with 9.5% in 2021-2022, 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 2022-2023 (compared with three projects in 2021-2022). The issue was related to the eligible genre of the project.



Photo: Karl Jessy

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ROBYN HOOD

Photo: Ajani Charles

SERVICE TARGETS

The current administrative service level targets were agreed upon for the main steps of the program administration process in 2021-2022 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 2022-2023 the CMFPA met these targets 64% of the time, as opposed to 60% of the time in 2021-2022. This 4% 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 2022-2023 fiscal year were once again held virtually because of the pandemic.

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
3. **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

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	-	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



FINANCIAL OVERVIEW

MANAGEMENT'S DISCUSSION AND ANALYSIS

The review of the Corporation's financial position and operating results should be read in conjunction with the audited financial statements on the following pages. The results for 2022-2023 cover the period from April 1, 2022 to March 31, 2023, while the comparative numbers are for the period from April 1, 2021 to March 31, 2022.

RESULTS OF OPERATIONS

(IN \$000s)

REVENUE

The Corporation's revenue includes amounts from the broadcasting distribution undertakings (BDUs), the federal government through the Department of Canadian Heritage (DCH), recoupment of production investments, repayments of advances, tangible benefits, and interest. Total revenue decreased 3.9% or \$15,649 in the fiscal year, from \$404,275 in 2021-2022 to \$388,626 in 2022-2023.

Contributions from BDUs decreased 6.4% or \$11,748 in the fiscal year, from \$183,077 in 2021-2022 to \$171,329 in 2022-2023.

The federal government funding increased by 2.5% or \$4,543 in the fiscal year from \$183,843 in 2021-2022 to \$188,386 in 2022-2023. Starting in 2018-2019, the Government of Canada increased its funding to the CMF to offset the decline in BDU contributions; in 2022-2023, the CMF received \$33,470. The DCH contribution included \$20,000 of funding as part of a three-year \$60,000 commitment from the federal government targeting equity-deserving communities, with particular focus on Black, Indigenous and Racialized people, as well people with disabilities and those who identify as 2SLGBTQ+.

DCH created the Recovery Fund for Arts, Culture, Heritage and Sport sectors (Recovery Fund) for an extension of COVID emergency support for producers from Indigenous, equity-seeking, and third-language communities. The CMF recognized \$2,218 as revenue in 2022-2023.

Revenue from the recoupment of production investments increased by 52.9% or \$3,119 in the fiscal year, from \$5,892 in 2021-2022 to \$9,011 in 2022-2023.

Revenue from repayment of advances increased 19.3% or \$1,218 in the fiscal year, from \$6,326 in 2021-2022 to \$7,544 in 2022-2023.

Tangible benefits that flowed directly to the CMF program under the CRTC Tangible Benefits Policy decreased by 12.3% or \$279 in the fiscal year, from \$2,274 in 2021-2022 to \$1,995 in 2022-2023.

Interest increased by 463.9% or \$6,699 in the fiscal year, from \$1,444 in 2021-2022 to \$8,143 in 2022-2023, predominantly due to higher interest rates throughout the year.

EXPENSES

Total expenses decreased 5.3% or \$21,344 in the fiscal year, from \$402,160 in 2021-2022 to \$380,816 in 2022-2023. Program commitments represented 92.4% of total expenses, net of Recovery Fund. The balance of the total expenses includes Recovery Fund support to producers from Indigenous, equity-seeking, and third-language communities, program administration, general and administrative, sector development, industry partnerships of \$1,682, and amortization of \$77.

Under the terms of the Contribution Agreement with the DCH, the CMF's total administrative expenses are capped at 6.0% of total revenue. In the fiscal year, the total administrative expenses were \$20,874 or 5.4% of total revenue.

PROGRAM COMMITMENTS

Total program commitments decreased 1.3% or \$4,554 in the fiscal year, from \$354,416 in 2021-2022 to \$349,862 in 2022-2023. The CMF provides financial contributions to Canadian digital media and television producers primarily through two program streams—Convergent and Experimental—as well as international incentives for export-related programs.

RESULTS OF OPERATIONS CONT'D

(IN \$000s)

RECOVERY FUND INDUSTRY SUPPORT

CMF allocated \$2,218 in support to producers from Indigenous, equity-seeking, and third-language communities and third-language producers.

PROGRAM ADMINISTRATION EXPENSES

The total program administration expenses were consistent with 2022-2023 at \$11,218. The CMF outsourced the program administration activities to Telefilm Canada through a services agreement; their service fee increased by \$22 in the fiscal year from \$10,797 in 2021-2022 to \$10,819 in 2022-2023. Other program administration expenses decreased by \$20 from \$419 to \$399.

GENERAL AND ADMINISTRATIVE EXPENSES

General and administrative expenses increased \$1,411 or 17.3% in the fiscal year, from \$8,168 in 2021-2022 to \$9,579 in 2022-2023.

INDUSTRY PARTNERSHIPS

Industry partnerships increased by \$195 or 13.1% in the fiscal year, from \$1,487 in 2021-2022 to \$1,682 in 2022-2023. The CMF continued to partner with television and digital media events in Canada and internationally.

SECTOR DEVELOPMENT

Sector development expenditures increased by \$789 or 14.6% in the fiscal year, from \$5,391 in 2021-2022 to \$6,180 in 2022-2023. These activities support industry-related training, development, mentorship, and promotion.

CASH FLOW AND RESERVES

BDU contributions are received monthly and the CMF invoices the DCH quarterly, in arrears, based on payments to producers. The Recovery Fund assistance is received annually, after payments are made to recipients. Repayment of advances are received throughout the year and the majority of recoupment of production investments is received twice a year.

The CMF invests funds not required for operations. Investments are made in government and provincial treasury bills, provincial notes, GICs, and term deposits. The Corporation's investments are drawn, 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 \$62,166 in restricted reserves and \$16,168 in unrestricted. At the end of 2021-2022, there was \$58,040 in restricted reserves and \$12,468 in unrestricted.

The restricted reserve as at March 31, 2023 includes amounts for the settlement of expenses in the event of dissolution of the CMF of \$13,007, \$19,159 to support the 2023-2024 program budget, and a \$30,000 program funding contingency reserve.

FORWARD LOOKING

The CMF estimates revenue based on contributions from the DCH; Canada's cable, satellite, and IPTV distributors; and recoupment and repayment revenues from funded productions. In 2023-2024, it is assumed that contributions from BDUs will continue to decline and will be stabilized by increased funding from the Government of Canada. DCH contributions will also include the final year of funding of the \$60,000 commitment for equity-deserving communities.

Based on the revenue estimates, the CMF determines a program budget. The 2023-2024 CMF program budget is \$365,818, of which \$350,000 is allocated to programs not specifically related to the CMF's Equity and Inclusion strategy and \$15,818 is allocated to Equity and Inclusion activities.

MANAGEMENT'S RESPONSIBILITY FOR FINANCIAL REPORTING

The financial statements of the Canada Media Fund (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 CEO



Trent Locke
Executive Vice President, Finance and Analytics

FINANCIAL STATEMENTS OF CANADA MEDIA FUND

AND INDEPENDENT AUDITOR'S REPORT THEREON
YEAR ENDED MARCH 31, 2023

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 AUDITOR'S 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, 2023
- 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, 2023, 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 "Auditor's Responsibilities for the Audit of the Financial Statements" section of our auditor's 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.

Auditor's 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 auditor's 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 auditor's 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 auditor's 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.

A handwritten signature in black ink that reads "KPMG LLP". The signature is written in a cursive, stylized font. Below the text, there is a single horizontal line that starts under the "K" and ends under the "P", with a small upward tick at the right end.

Chartered Professional Accountants, Licensed Public Accountants
Vaughan, Canada
June 29, 2023

STATEMENT OF FINANCIAL POSITION

(In thousands of dollars)
Year ended March 31, 2023, with
comparative information for 2022

On behalf of the Board



Chair



Chair, Audit Committee

	2023	2022
Assets		
Current assets:		
Cash and cash equivalents	\$ 4,578	\$ 1,131
Accounts receivable (note 3)	10,852	6,334
Investments (note 4)	274,433	282,826
Due from Department of Canadian Heritage (note 7(b))	25,454	24,574
Prepaid expenses	152	73
	315,469	314,938
Capital assets (note 5)	90	106
	\$ 315,559	\$ 315,044
Liabilities and Net Assets		
Current liabilities:		
Accounts payable and accrued liabilities (note 6)	\$ 5,764	\$ 4,276
Program commitments payable	231,371	240,154
	\$ 237,135	\$ 244,430
Net assets:		
Invested in capital assets	90	106
Internally restricted net assets (note 8)	62,166	58,040
Unrestricted	16,168	12,468
	\$ 78,424	\$ 70,614
Commitments, guarantees and contingencies (note 11)		
	\$ 315,559	\$ 315,044

See accompanying notes to financial statements.

STATEMENT OF OPERATIONS

(In thousands of dollars)
Year ended March 31, 2023, with
comparative information for 2022

	2023	2022
Revenue:		
Contributions from Department of Canadian Heritage (note 1)	\$ 188,386	\$ 183,843
Contributions from broadcasting distribution undertakings	171,329	183,077
Recoupment of production investments	9,011	5,892
Interest income	8,143	1,444
Repayments of advances	7,544	6,326
Contributions from Department of Canadian Heritage – COVID-19 Recovery Fund (note 7(b))	2,218	2,404
Other contributions – tangible benefits	1,995	2,274
Contributions from Department of Canadian Heritage – COVID-19 Emergency Fund (note 7(a))	–	19,015
	\$ 388,626	\$ 404,275
Expenses:		
Program commitments (note 2(b))	349,862	354,416
Program administration	11,218	11,216
General and administrative	9,579	8,168
Sector development	6,180	5,391
COVID-19 Recovery Support (note 7(d))	2,218	2,404
Industry partnerships	1,682	1,487
Amortization of capital assets	77	63
COVID-19 Emergency Industry Support (note 7(a))	–	19,015
	\$ 380,816	\$ 402,160
Excess of revenue over expenses	\$ 7,810	\$ 2,115

See accompanying notes to financial statements.

STATEMENT OF CHANGES IN NET ASSETS

(In thousands of dollars)
Year ended March 31, 2023, with
comparative information for 2022

				2023	2022
	Invested in capital assets	Internally restricted	Unrestricted	Total	Total
Net assets, beginning of year	\$ 106	\$ 58,040	\$ 12,468	\$ 70,614	\$ 68,499
Excess of revenue over expenses (expenses over revenue)	(79)	-	7,889	7,810	2,115
Investment in capital assets	63	-	(63)	-	-
Transfer to internally restricted (note 8)	-	4,126	(4,126)	-	-
Net assets, end of year	\$ 90	\$ 62,166	\$ 16,168	\$ 78,424	\$ 70,614

See accompanying notes to financial statements.

STATEMENT OF CASH FLOWS

(In thousands of dollars)
Year ended March 31, 2023, with
comparative information for 2022

	2023	2022
Cash flows from (used in) operating activities:		
Excess of revenue over expenses	\$ 7,810	\$ 2,115
Amortization of capital assets which does not involve cash	77	63
Loss on disposal of capital assets	2	-
Change in non-cash operating working capital:		
Accounts receivable	(4,518)	887
Due from Department of Canadian Heritage	(880)	(22,556)
Prepaid expenses	(79)	4
Accounts payable and accrued liabilities	1,488	1,794
Program commitments payable	(8,783)	(7,196)
Program commitments payable - WildBrain	-	(412)
Deferred contributions - Emergency Fund	-	(19,015)
	\$ (4,883)	\$ (44,316)
Cash flows from (used in) investing activities:		
Purchase of capital assets	(63)	(36)
Redemption of investments, net	8,393	41,771
	\$ 8,330	\$ 41,735
Increase (decrease) in cash and cash equivalents	3,447	(2,581)
Cash and cash equivalents, beginning of year	1,131	3,712
Cash and cash equivalents, end of year	\$ 4,578	\$ 1,131
See accompanying notes to financial statements.		

NOTES TO FINANCIAL STATEMENTS

(In thousands of dollars)
Year ended March 31, 2023

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 \$188,386 of funding under a Contribution Agreement from the Department for the fiscal year ended March 31, 2023 (2022 - \$183,843).

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:

NOTES TO FINANCIAL STATEMENTS CONT'D

(In thousands of dollars)
Year ended March 31, 2023

(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 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 \$10,621 (2022 - \$5,038) of net adjustments to decrease funding commitments made in prior years were recorded in program commitments expense.

NOTES TO FINANCIAL STATEMENTS CONT'D

(In thousands of dollars)
Year ended March 31, 2023

(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% - 50%
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.

NOTES TO FINANCIAL STATEMENTS CONT'D

(In thousands of dollars)
Year ended March 31, 2023

(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:

	2023	2022
Accounts receivable	\$ 11,246	\$ 6,542
Less allowance for doubtful accounts	394	208
	\$ 10,852	\$ 6,334

4. Investments:

	2023	2022
Provincial promissory notes	\$ 88,515	\$ 94,829
Term deposits	72,787	79,160
Guaranteed investment certificates	71,030	69,036
Provincial treasury bills	27,219	39,801
Government of Canada treasury bills	14,882	-
	\$ 274,433	\$ 282,826

Investments with a term to maturity of one year or less of \$274,433 (2022 - \$282,826) are recorded as current assets.

NOTES TO FINANCIAL STATEMENTS CONT'D

(In thousands of dollars)
Year ended March 31, 2023

5. Capital assets:

			2023		2022	
	Cost	Accumulated amortization	Net book value		Net book value	
Equipment	\$ 208	\$ 132	\$ 76	\$	50	
Office furniture and fixtures	22	21	1		2	
Leasehold improvements	263	250	13		54	
	\$ 493	\$ 403	\$ 90	\$	106	

6. Government remittances:

Included in accounts payable and accrued liabilities are government remittances payable of \$48 (2022 - \$31), which includes amounts payable for payroll-related taxes.

7. Administration agreements:

- (a) 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 audiovisual sector to help the sector manage the financial challenges of the pandemic. The Contribution Agreement expired on June 30, 2021.

	2023		2022	
Deferred contributions - COVID-19 Emergency Fund, beginning of year	\$	-	\$	(19,015)
Amount recognized as revenue in the year		-		19,015
Deferred contributions - COVID-19 Emergency Fund, end of year	\$	-	\$	-

NOTES TO FINANCIAL STATEMENTS CONT'D

(In thousands of dollars)
Year ended March 31, 2023

- (b) 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 up to \$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.

	2023	2022
Accounts receivable – COVID-19 Recovery Fund, beginning of year	\$ 2,404	\$ –
Amount received during the year	(2,404)	–
Amount recognized as revenue in the year	2,218	2,404
Accounts receivable – COVID-19 Recovery Fund, end of year	\$ 2,218	\$ 2,404

During the year, CMF expensed \$2,218 (2022 – \$2,404) 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, 2023.

8. Internally restricted net assets:

	Balance March 31, 2022	Transfers	Balance March 31, 2023
Settlement of CMF operational expenses in the event of dissolution of its operations	\$ 4,971	\$ 8,036	\$ 13,007
Program funding 2022–2023	23,069	(23,069)	–
Program funding 2023–2024	–	19,159	19,159
Program funding contingency reserve	30,000	–	30,000
	\$ 58,040	\$ 4,126	\$ 62,166

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

NOTES TO FINANCIAL STATEMENTS CONT'D

(In thousands of dollars)
Year ended March 31, 2023

The Board approved the transfer of \$19,159 (2022 - \$23,069) from unrestricted to restricted net assets to provide additional funding for program commitments for fiscal 2023 - 2024 (2022 - for fiscal 2022 - 2023).

The Board approved the increase of nil to program funding contingency reserve (2022 - increase of \$10,000).

The Board approved the increase of \$8,036 to settlement of CMF operational expenses in the event of dissolution of its operations (2022 - nil).

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, 2023:

(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 2022.

(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	2023	2022
R-1(high)	\$ 232,462	\$ 183,102
R-1(mid)	41,971	99,724
	\$ 274,433	\$ 282,826

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

NOTES TO FINANCIAL STATEMENTS CONT'D

(In thousands of dollars)
Year ended March 31, 2023

(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 2.00% to 5.61% (2022 - 0.20% to 1.86%) with maturity dates ranging from April 3, 2023 to March 18, 2024 (2022 - April 4, 2022 to March 17, 2023). 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 2022.

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 for its leased premises expiring on July 31, 2024.

2024	\$108
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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 \$11,462 for program administration services to be provided by Telefilm under a services agreement expiring on March 31, 2024. 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.

NOTES TO FINANCIAL STATEMENTS CONT'D

(In thousands of dollars)
Year ended March 31, 2023

- (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.



APPENDICES

NOTICE

The Canada Media Fund 2022-2023 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 2022-2023 fiscal year, from April 1, 2022, to March 31, 2023. The report also includes an analysis of Canadian audiences for the 2021-2022 broadcast year in television and the fiscal year 2022-2023 for digital media. References to awards, sales, and other forms of recognition feature productions that achieved these successes in 2022 or 2023 (unless noted otherwise) but may have been funded by the CMF prior to 2022-2023.

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% 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% 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 2022-2023 guidelines as the following:

1. Indigenous Peoples or Person to Canada

Indigenous Peoples to Canada is an umbrella term that the CMF uses to address and acknowledge the First Nations, Inuit and Métis Peoples who live in the territory that is today known as Canada, and are descendants of the original inhabitants of this territory prior to colonization. All Indigenous persons are encouraged to communicate their connection to one or more specific nations, communities, tribes, settlements, reserves or families to ensure the representation of their people's narrative sovereignty in a responsible way.

2. Racialized Communities¹

The term Racialized Communities refers to Black people and other non-white communities, often designated as People of Colour in the North American context. The CMF recognizes that being racialized is a social construct that cannot solely be determined by a DNA test or ancestry, but rather by the collective acknowledgement that individuals from these communities are seen as non-white and currently experience specific barriers, prejudice and discrimination in Canadian society.

¹ Indigenous Peoples to Canada are defined separately and excluded from the CMF's Racialized Community definition.



CHUMS

The CMF currently recognizes the following communities in Canada as Racialized Communities:

- Black people: also known as Afro-Canadians, are people who trace their roots to Sub-Saharan Africa including those with origins in the United States, the Caribbean and Latin America.
- People of Colour / Other non-white communities are groups that fall within one or more of the following standardized ethnocultural categories:
 - Latin Americans: also known as Latino, Latina, Latinx, or Latine are people originally or direct descendants from communities in Mexico, Central and South America (including Brazil) as well as Spanish-speaking Caribbean nations.
 - Middle Eastern people or West Asians and North Africans: are people originally or direct descendants from communities in the Middle East or West Asia and North Africa, including the Arab-speaking nations, Iran, Turkey and other racialized communities in the region.
 - South Asians: are people originally or direct descendants from communities in Afghanistan, Pakistan, India, Nepal, Bangladesh, Sri Lanka, Bhutan and Maldives.
 - Southeast Asians: are people originally or direct descendants from communities in Brunei, Cambodia, East Timor, Indonesia, Laos, Malaysia, Myanmar, Philippines, Singapore, Thailand, Vietnam, Palau and Micronesia.

- East Asians: are people originally or direct descendants from communities in China (including Taiwan, Hong Kong and Macao), South and North Korea, Japan and Mongolia.
- Indigenous people from outside of Canada: are Indigenous peoples from other regions not mentioned above such as Oceania, Pacific Islands, United States, or Northern Asia and Northern Europe.
- Bi or Multiracial: is a person who has a combination of any of the above categories or any of the above categories with white or European ancestry and who identifies as non-white.

3. 2SLGBTQ+

The acronym 2SLGBTQ+ is used to refer to individuals who openly identify as Two-Spirit, Lesbian, Gay, Bisexual, Transgender, Queer and other sexual orientations and gender identities outside the heterosexual and cisgender norm. These individuals may or may not see themselves as part of a 2SLGBTQ+ community but often share the common experience of discrimination and exclusion by society.

4. Persons with disabilities

A Person with disabilities² is someone living with one or more physical, mental, intellectual, cognitive, sensory or communicational impairments, conditions or functional limitations that, in interaction with a social, policy or environmental barrier, presently hinders their full and equal participation in society. These impairments, conditions or functional limitations – evident or not – may be permanent, temporary or episodic in nature.



²The CMF uses “Persons with disabilities” as an umbrella term that also includes the Deaf and the hard-of-hearing who may or may not identify as having a disability.

TELEVISION AUDIENCE DATA SOURCES

The Canada Media Fund has developed a method of tracking the performance of all programs funded by the CMF since our 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.

Viewing reported in the Audience Results: Television section is derived from Numeris measuring primarily long-form content on linear platforms. Consumption not currently measured includes viewing to VOD/SVOD, streaming or over-the-top (OTT) services, or long-form programming available on internet-native multi-channel networks (MCN) such as YouTube. While awaiting the rollout of Numeris' Video Audience Measurement (VAM) panel, which proposes to measure content consumption across broadcaster-branded apps and other non-linear platforms, the CMF is gathering data from other third-party providers such as Tubular Labs and Parrot Analytics. This year, the CMF looked further into ways to cross those data streams to allow for a more comprehensive view of a project's success.

The CMF Annual Report incorporates Numeris' On-Demand Measurement (ODM), which tracks consumption to video content available through

set-top box VOD services or broadcaster websites. Streaming is estimated to account for 19.5% of tuning in francophone Quebec and 35% in Toronto according to the Numeris VAM fall 2022 data¹. However, ODM is currently the only commercially reportable data for streaming and accounts for approximately 1% of total aggregate tuning in 2021-2022.

DATA SOURCE

Data for the 2021-2022 broadcast year, as well as the historical data from 2017-2018 through to 2020-2021 broadcast years (and non-displayed data going back to 2005-2006), was sourced from Numeris data measurement systems.

METRICS

The audience data that these charts are based on have been derived from the 2021-2022 broadcast year (Weeks 1-52, August 30, 2021, to August 29, 2022), 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 1.2% to total hours tuned for English stations and 0.9% 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 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.

¹ Numeris VAM, Fall 2022 Video Consumption Series, Fall 2022. Currently only available as test data and not to be used for commercial reporting.

DATA UNIVERSE

English

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

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

*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 2021-2022 broadcast year. The aggregate viewing across Canada of the above list of stations represented 95.6% of all viewing of English stations reported by Numeris.

French

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

addikTV	MétéoMédia*	Télémagino
AMI-télé	MOI ET CIE	Télétoon
ARTV	Noovo	TFO
Canal D	Prise2	Télé-Québec Total
Canal Vie	ICI RDI	TV5
CASA	RDS Info	TVA Sports
Cinépop	RDS	TVA Sports 2
Évasion	RDS2	TVA Total
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 2021-2022 broadcast year. The aggregate viewing across Canada to the above stations represented 98.5% of all viewing of 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 (98.5% as above), the viewing universe for the English market is marginally understated (95.6% 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 (e.g., regional pre-emptions, specials)
- viewing of some smaller-market US 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 19.5% of overall consumption in French-speaking Quebec and 35% in Toronto according to the Numeris VAM fall 2022 data 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 or not it was a treaty coproduction)
- 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
 - 7A Ongoing Drama Series
 - 7B Ongoing Comedy Series
 - 7C Specials Minis MOWS
 - 7E Animation
 - 7F Sketch Comedy/Comedy Other
 - 7G Other Drama

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

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

If more than 50% 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% 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, 2022, to March 31, 2023.

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.

As of 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.

PASSIVE TAGGING VIA ADOBE ANALYTICS

All data reported in this Annual Report was collected using the Adobe Analytics tagging solution during April 1, 2022, through March 31, 2023. 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.

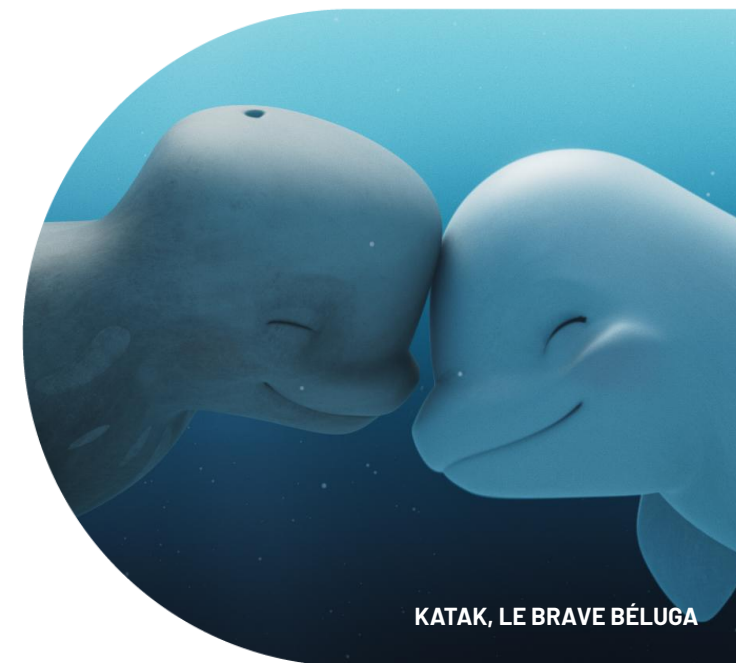
Rich interactive media (non-inclusive): Multimedia content that combines visual technologies, however, is not structured to tell a complete story. Non-inclusive experiences require user participation and interactivity that is non-linear. The experience may also be segmented into unrelated, multiple content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



KATAK, LE BRAVE BÉLUGA



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