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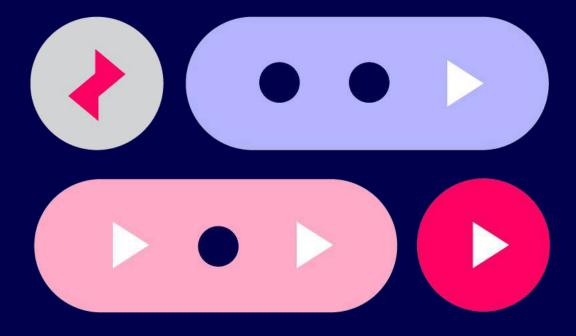
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ABOUT THE CMF



FINANCIAL CONTRIBUTORS

In the 2023-2024 fiscal year, the Canada Media Fund (CMF) received 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 audiovisual and digital media content.





























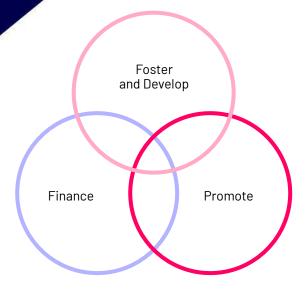


MANDATE AND VISION

The CMF fosters, develops, finances, and promotes 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.





VISION

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



We delivered financial support to the Canadian audiovisual and digital media content industries through two streams of funding.

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

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

The 2023-2024 fiscal year is the last year in which the CMF allocated our funding through these two streams. A new program model was launched for 2024-2025. Future editions of our Annual Report will reflect this change.



MESSAGE FROM THE CHAIR

In many ways, the 2023-2024 fiscal year felt like the culmination of years of work undertaken by the Canada Media Fund and by the screen industry as a whole.

Less than a month into the year, we welcomed the passage of Bill C-11, the Online Streaming Act.

Ahead of the policy review by the Canadian Radio-television and Telecommunications Commission (CRTC) to modernize Canada's broadcasting regulations, the CMF published the landmark report New Futures for Canadian Content: What You Said, the result of a year-long research initiative on Canadian content that included interviews, a survey with industry professionals and the public, in-person and virtual workshops, and written submissions.

Additionally, senior CMF leaders appeared before the CRTC as part of the Commission's hearing to implement the Online Streaming Act, which led to new contributions from streaming services to support Indigenous and Canadian content.

After several years of calls for change from the sector the CMF proudly serves, the Department of Canadian Heritage unlocked new authorities for the organization to administer its funding and programs—a decision that will bolster the growth and resilience of the audiovisual industry from coast to coast to coast.

The CMF published two additional important reports showing the positive impacts of its first three-year Equity and Inclusion Strategy. The first, Creating Change, demonstrates that the Government of Canada's \$60M allocation for underrepresented creators in Budget 2021 was a key driver in advancing equity, diversity, and inclusion across Canada's audiovisual sector. The second, the *Demographic Report*, dives into demographic data on ownership and key roles that was collected from individuals who self-reported through the PERSONA-ID system for CMF programs in 2022-23.

And last, but definitely not least, we welcomed a new, powerful ally for the screen sector: Minister of Canadian Heritage Pascale St-Onge.

With the CRTC's regulatory plan to modernize Canada's broadcasting framework well underway and the integration of streamers to our funding ecosystem, I am certain of one thing: positive, lasting structural change for our industry is here.

On behalf of the Board of Directors, I thank the Honourable Pascale St-Onge for her unwavering commitment to Canada's screen-based industry, investments in audiovisual production and innovation, and 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 the CMF Program Administrator, Telefilm Canada, for their diligent administration of our funding programs and commitment to client service.

Now, on a personal note: I have decided to end my tenure as Chair and member of the CMF Board of Directors after 11 years of service. I leave my seat with a sense of accomplishment and I am convinced that the organization is energized for the future of our industry and eager to work with its partners and supporters to ensure that the CMF remains a leading force in supporting Canadian content.

Alain Cousineau

Chair of the Board of Directors

I am certain of one thing: positive, lasting structural change for our industry is here.



MESSAGE

It was another successful, challenging, and inspiring year for our industry and the CMF!

The Government of Canada provided an additional \$40M over two years to support the industry, marking a significant success. However, keeping pace with market changes and evolving consumer choices presented constant and rapid challenges. Despite that, seeing authentic stories supported by the CMF continuing to resonate both at home and around the world was deeply inspiring for me.

In 2023-2024, the CMF invested \$379.7M in the Canadian audiovisual and interactive digital media industries—an investment that provided as much stability as possible while our sector experienced another year of disruption and uncertainty.

We funded 1,496 projects across different genres, languages, and communities, from all of Canada's regions. Significantly, our investments generated a whopping \$1.7B in production activity.

With an eye to the future, our approach focused on ensuring CMF programs remained relevant amidst a changing landscape. We introduced new CMF funding triggers in several programs, simplified many of our programs that focused on similar activities, and promoted environmentally sustainable production practices. We launched a new Digital Creators Pilot Program to support Indigenous and Canadian creators active on social media platforms in securing the tools and knowledge they need to expand their business skills and create compelling content.

In 2023-2024, the CMF concluded our first three-year Equity and Inclusion Strategy by publishing the Creating Change report, which details the measurable, positive impacts of our strategy and the \$60M allocation over three years, announced in Budget 2021, to increase equity, diversity, and inclusion in the screen industries. The Government of Canada announced a two-year renewal of this funding in Budget 2024—in no small part due to the incredible advocacy of several screen-industry organizations and supporters.

MADE | NOUS partnered with six talented digital creators from across the country and tasked them with the mission of helping their audiences discover the wealth of Canadian screen-based stories. The results are astonishing: the MADE | NOUS ambassadors reached over four million Canadians in the first six months, with several of their videos garnering more than a million organic views—and they're still going strong!

Our Foresight and Innovation team launched a new publication, Perspectives. Its inaugural issue delved into the economics and outlooks of the creator economy. And lastly, we published the second season of our Lights, Camera, Inclusion video series, where we met with creative teams at the forefront of inclusive practices, both in front of and behind the camera.

Over the past few years, we strengthened our organization and remain dedicated to our strategic goals of modernization, innovation, and allyship.

Whatever the future may hold, we are ready and eager to support content creators across all platforms in every way we can. The media industry's resilience and creativity, while adapting to change and delivering quality content domestically and internationally, inspires us all. Collaborating, with authenticity, will lead to the best outcomes for our industry—and our country.

Thanks to the CMF Board of Directors for their guidance, and to the CMF and the CMF Program Administrator staff for their unwavering commitment to excellence. Thanks also to our funders, partners, and collaborators for their dedication and support.

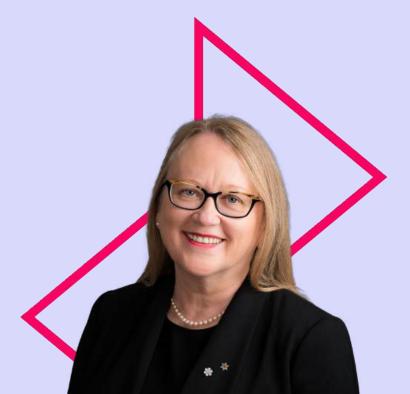
The CMF remains future-focused, ready to continue championing Indigenous and Canadian storytellers on screens at home and around the world.

Valerie Creighton

C.M., S.O.M.

President and CFO

Whatever the future may hold, we are ready and eager to support content creators across all platforms in every way we can.



CREATORS WHO INSPIRE



JÉRÉMIE BATTAGLIA



ROMA ROTH



FREDERIC PIERRE



SASHA BOERSMA



VIKIE PEDNEAULT



MICHAEL MABBOTT AND LUCAH ROSENBERG-LEE





CATHLEEN ROULEAU



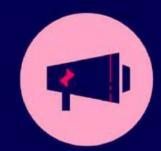
JP LAROCOUE



ANAR ALI

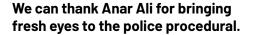


COLIN VAN LOON





ANAR ALI



Ali is the creator of CBC's Allegiance, set in Surrey, BC, where rookie cop Sabrina Sohal (Supinder Wraich) grapples with the complexities of modern policing while also trying to exonerate her politician father (Stephen Lobo), who's been charged with treason.

It's rare to see a South Asian female lead on TV-especially one portraying a cop.

"I'm a novelist and short story writer and have always been drawn to strong women," says Ali. Ali made a name for herself with the acclaimed short story collection Baby Khaki's Wings and the novel Night of Power before transitioning to TV screenwriting, beginning as a writer on the first season of the medical drama Transplant.







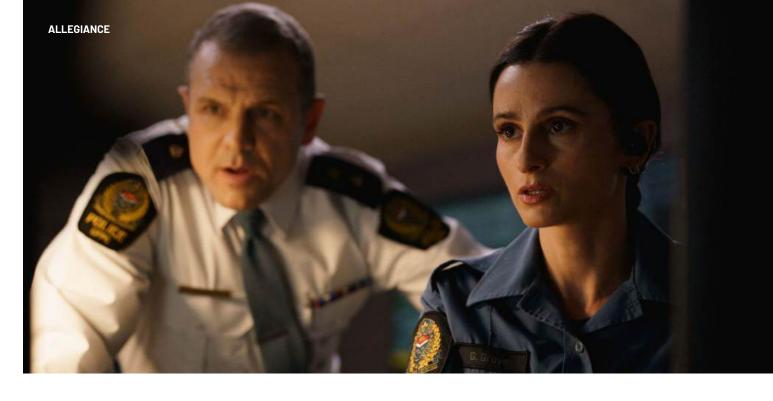
ANAR ALI

The idea of tackling a police show fascinated her, as did the chance to highlight issues of social justice on a deeper level.

"I was inspired, as so many of us were, with the events surrounding George Floyd," she remembers, "and also South Africa's Truth and Reconciliation Commission with its idea of restorative justice for victims and suspects."

Ali also wanted to tell an immigrant tale, but not one we usually see onscreen -Allegiance's Sohal family is a pillar of the community, and our hero Sabrina is a third-generation Canadian.

"So many shows about immigrants focus on newly arrived immigrants, and that is wonderful and important, but I wanted to look at what it was like for people, families, who have been here for generations and who are established, and how that impacts identity and allegiance."



Ali can relate.

Her family immigrated from Tanzania to Alberta when she was a child, and she followed a traditional career path, rising the corporate ladder at Procter and Gamble. Yet, in her heart, she wanted to write.

"One day walking home I happened to see a flyer on the sidewalk, I think it was the brown face on the flyer that caught my eye," she says.

It was promoting an appearance of Funny Boy author Shyam Selvadurai in Banff, and she decided at that moment she

would go. She met Selvadurai at the event and they went out for a drink where she told him about her desire to write.

"The next day, when I was getting him to sign a copy of the book, he wrote, 'Take the plunge. It's worth it.' And on Monday I went into the office and told them I was quitting," she says with a laugh. The company convinced her to stay but allowed her to work four days a week so she could concentrate on writing. She ended up leaving a year later.

That journey has taken her all the way to Allegiance, which will begin production on season 2 in

late 2024 and hit screens in 2025. Audiences can expect to see officer Sohal continue to do the right thing in a flawed justice system, and Ali says the best thing about creating a police procedural is that viewers can engage with the show on different levels.

"What is great about this format is that each episode is a stand-alone story, and you can jump in and follow along, while our dedicated viewers enjoy the characters as they grow and develop."

- By Ingrid Randoja



CATHLEEN **ROULEAU**

There's no shortage of artists with impressive material based on their personal lives. But when writer, actor, and producer Cathleen Rouleau goes there, it's game, set, and match.

Rouleau's goal in creating the ComediHa!, CMF-funded series About Antoine (originally titled À propos d'Antoine) was to show what life is like for a family where one of the children has multiple disabilities. In this case, Antoine happens to be her stepson, Antoine Parent-Bédard, a disabled, non-verbal autistic

teenager with an intellectual disability and severe epilepsy. While life at home is not always peace in the valley, it's far from having to ascend a sheer rock face on a daily basis.

"Our lives may not be banal," Rouleau said. "But we do laugh, have fun, and we're always elated whenever Antoine makes a breakthrough. Yes, there is sadness sometimes, but that's part of any life. And yes, it can get very challenging, but it's also beautiful, joyful, and wonderful!"

To break down stereotypes, Rouleau, a graduate of the École nationale de l'humour, made it very clear from the get-go that above all as a non-negotiable proviso. With a tight script that segues seamlessly between to get broadcaster Club illico, director Podz, and even veteran been seen on a set for an extended period due to burnout-to come on board.

the series must focus on comedy laughter and tears, she managed actor Claude Legault—who hadn't





CATHLEEN ROULEAU

In the title role of Antoine is Rouleau's stepson himself—it even became something like a mission for his entourage. "Right from the start, the whole family bought into the idea of Antoine playing himself," she said. "I wrote the series with this especially in mind. I know how Antoine reacts in certain situations. I know how to get him to close his eyes if we have to shoot a scene of him sleeping. I also know I can get him to laugh in a certain way. Everything was written on that basis, and on set we can tweak things when adjustments are needed."

For Rouleau, who's taking on a leading role as well as writing the series, À propos d'Antoine is not just another artistic project. It's also a very personal one she has a lot riding on, and one she is most proud of. The enthusiastic reception from the public and the community has far exceeded anything she could have imagined. After taking home awards at Cannes and La Rochelle, the series was picked

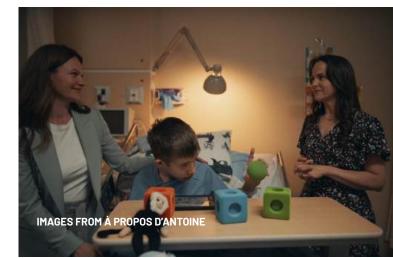
up by France Télévisions, and the camera is now rolling on season 2. Antoine Parent-Bédard was even nominated for a Gémeaux Award last fall. In many ways, Rouleau can already say "mission accomplished."

"Looking back, what I'm most proud of is having given Antoine the opportunity to be a part of society like anyone else," said Rouleau. "He's raising awareness about people like him and how they live. He's recognized when we're out walking. People come over and say hello. It's as if a barrier has come down and the world has opened up for him. I get emotional every time. I can't think of any other project that I could do that would mean this much to me."

- By Martin Grenier









COLIN VAN LOON

Colin Van Loon lives for urban legends, mythical monsters, and ghostly characters.

As the producer of the APTN short-form digital series *Tales* from the Rez, it's his job to bring the scares and drama while honouring his culture. The six-episode series, created by Trevor Soloway, sees elder Uncle Randalf recounting strange tales from Blackfoot folklore.

"We have so many stories that are famous in our communities," says Van Loon, who is Blackfoot and Dutch, and hails from the Piikani Nation. "It was really about taking these stories, urban legends that

happened to somebody in the community, or a friend of a friend, and setting them in a dramatic or horror narrative."

Van Loon's love of horror started early.

"Our Tales from the Rez has a kinship, or shared relationship, with Tales from the Crypt. I remember watching the TV show, and I remember being at my grandma's house watching the movie, and I was way too young for that. I'm a big fan of Nightmare on Elm Street, and Candyman. I'll probably never recover from that," he says with a laugh.



COLIN **VAN LOON**

Tales from the Rez showcases a cast of Indigenous actors and crew, and Van Loon is proud the series serves as a training ground for young talent.

"The training and mentorship aspect is important to us, but we're also seeking to create a high bar in terms of quality for the project. Because Indigenous media is often underfunded, and people are stuck in the trap of being emerging, we wanted to set a high bar for what we do. I think we are successful."

Van Loon began his career as an actor, appearing in TV shows like Hank Williams First Nation and Anash and the Legacy of the Sun-Rock. But it didn't take long to realize that acting wasn't enough for him.

"I realized that I couldn't do the things I wanted to with acting, so I went back to school. I took the production program at Simon Fraser University, and learned I love making things."

Van Loon is the founder of Blackfoot Nation Films, and he

made a splash at the 2024 Canadian Screen Awards, taking home the prize for the Best (Non-Fiction) Immersive Experience for writing and directing the National Film Board (NFB) project This is Not a Ceremony.

The CMF is providing funding for the second season of Tales from the Rez, and Van Loon believes. the series has legs to continue past its sophomore season.

"I think we'll never run out of stories," he says. "I've been out with friends at a party or around a campfire and somebody tells a story and it really becomes infectious. You know, everybody has a story. We wanted to do two seasons set in the Blackfoot Confederacy, but after that we hope to go to other communities with other filmmakers and tell their stories. I think there's a wealth of these stories and so many different mythological characters that belong to a particular community that we can explore."

- By Ingrid Randoja











FRÉDÉRIC **PIERRE**

Frédéric Pierre has been a familiar face on Quebec screens for over 30 years-three decades as an actor, a screenwriter, and now a producer-through which he has seen the evolution of representation in TV from up close.

Even at the age of 12, as an actor in the children's series Zap, he could sense a readiness for including characters from different communities in Quebec-based stories. Unfortunately, in his opinion, the television industry then went into a years-long hibernation.

With the launch of Lakay Nou, created with the support of the Canada Media Fund, Pierre feels that a glass ceiling is finally being shattered. He had been toying with the idea for a comedy set in Montreal's Haitian community for over 20 years. Finally, while working on Bye Bye 2020, a year when the plague of racism came roaring back, he stopped toying around and started knocking on doors.



FRÉDÉRIC PIERRE



"Bringing a Black family to the screen in Quebec was a huge step," 46-year-old Pierre said. "My greatest hope was that Lakay Nou would put an end once and for all to the age-old debate about the concept being too niche to appeal to audiences outside of big cities. I was pretty sure it would work because I clearly remembered how Québécois people were happily watching dubbed versions of The Cosby Show and Diff'rent Strokes on Télé-Métropole in the 1980s. Both shows featured Black families. Mind you, they were American shows."

Some 40 years later, Quebec finally got a Black-led series of its own. And Pierre couldn't be prouder. In addition to co-writing Lakay Nou and starring in it, he's also making his debut as a producer. On the advice of the team at KOTV, who've often called on Pierre's talent over the years, he set up Productions Jumelage to produce the series with the mission of promoting diversity at every level—not just for the cast of characters.

"The industry that's behind the camera needs to change as well," Pierre said. "This must also be reflected in key roles, and to get there, we need to accelerate the training process. That's the idea behind jumelage (a French word for mentoring, or shadowing someone as they work). We need more mentoring and more sharing of practical experience, and we need it now. That way anyone working on set can add their latest on-the-job experience to their resumé to move up on the next production without missing a beat."

The Productions Jumelage venture is already bearing fruit. In addition to filming season 2 of *Lakay Nou*, Pierre is also producing *Double jeu*, a new cop comedy starring Rachid Badouri and Mehdi Bousaidan.

"Lakay Nou was my first project and it was overwhelming, let me tell you! But it's important for me to prove that Productions Jumelage is more than just a one-trick pony. I see producing as a long game. I'm very grateful for the crucial support we received from the CMF, Radio-Canada, and all the other organizations that believed in what we were doing. I'm especially grateful for the confidence the industry has shown. I've been getting feedback from them every day for the past six months. Every day. It's unbelievable!"

- By Martin Grenier





JÉRÉMIE BATTAGLIA

Few documentaries have fuelled conversations this past year quite like *Adonis*, a Télé-Québec documentary about young men's obsession with the perfect body.

We can thank Jérémie Battaglia, a 41-year-old filmmaker from the South of France who's called Quebec home since 2009, for the hit doc. Battaglia, co-founder of the Extérieur Jour production studio, has long been interested in the body's relationship with performance, feelings of inadequacy, and peer pressure.

The premise for Adonis is based on Battaglia's own experience. Bullied at school, he resorted to the weight room to become more imposing. While the director

generally avoids putting himself in his films, his story was a great way to gain the trust of his subjects and alleviate any concerns they might have had of being judged.

"It's the first time I've ever heard young men that age speak out like this," Battaglia said. "What I realized in talking about men is that we tend to first and foremost talk about problems caused by men. These young men feel that the only time we actually talk about them is when they're making trouble or being violent. The documentary allowed them to open up about who they are and how they feel in their own words. I think that's another reason it's had such a big impact."





JÉRÉMIE BATTAGLIA

Battaglia finds it disturbing that few male artists are interested in the well-being of young men, especially considering social media's wildly disproportionate influence—a danger the documentary highlights as a major concern. He's particularly taken aback by the gap between the real lives of the young men Adonis follows and the image they project online.

Fortunately, Battaglia had an ace up his sleeve for helping them see the difference between the two: time. Thanks to support from the broadcaster and other organizations, including the Canada Media Fund, he was able to devote 20 shooting days to the project, a rare opportunity for any documentary.

"It makes a huge difference, especially on TV projects," he said. "It gives you the leeway to develop a strong auteur approach, with a compelling









directing perspective to present the subject in a way the audience hasn't seen or thought about before. Typically, you're lucky to get a total of eight days. In this case. I was able to take four full days for the on-camera interviews alone. The difference is like day and night."

Battaglia can devote years to a single project. That's the case for his upcoming documentary film, Une jeunesse française (A French Youth), shot over five years with

young men from the Maghreb in Camarque, France stadiums. Part of the 2024 HotDocs Official Selection, it's set for theatrical release in fall 2024.

With Adonis picking up five Gémeaux Award nominations, Battaglia is already working on another documentary for Télé-Québec. And, as always, he has others on the drawing board. When the world is your source of inspiration, you can never run out of ideas.

"The fascinating thing about documentaries is that they give us access to lives and ways of seeing things we could never have had otherwise," Battaglia said. "The very essence of the documentary is, of course, providing a factual record of what's happening in the world around us. Being able to put myself in someone else's shoes and understand life from their point of view, is an opportunity just too good to pass up."

- By Martin Grenier



JP LAROCQUE

It was the challenge JP Larocque couldn't refuse.

"Paige Haight, the Director of Television at Shaftesbury, approached me and said, 'Hey, we really like your writing, curious if you have any interest in sending along some ideas about a spinoff for the Murdoch Mysteries franchise, but in the kids' space," recalls Larocque on the line from their Toronto home.

It made sense. Larocque has established themselves as one of Canada's best television writers, working on shows such as Sort Of, Diggstown, and Coroner, and creating the comedy series Gay Nerds.

Teaming up with co-writer Jessica Meya, the pair developed Macy Murdoch, a digital series that sees the teenage descendent of Detective William Murdoch use a time machine to travel back in time to help stop Detective Murdoch from being framed for a murder he didn't commit.



JP **LAROCQUE**

"Keeping with the fact that Murdoch, the character, was from down east, I thought Macy could be Black, or half-Black, given the history of Black Canadians and their roots within the Maritimes." explains Larocque.

"I wanted to tell a story that was very close to my heart. I am a biracial person and I wanted to explore what it is to be connected to family, and what happens

when you look back into your family roots and you see different lines that you don't relate to or don't quite connect with."

Larocque and Meya dove into the Murdoch Mysteries archives, a tall order, considering the show has been airing for 18 seasons. With the premise and storylines set, they handed the reins to series showrunners Robina Lord-Stafford and Jennifer Kassabian. Meya is now writing for the Bell Media comedy Children Ruin Everything, and Larocque is working on the kids' Max show Home Sweet Rome! and is set to write new episodes of the CBC series Allegiance.

"I wanted to be a TV writer since I was basically a baby," Larocque says with a laugh. "I've always loved television. It was very comforting to me growing up, when I was always an outsider. So, to be able to get the chance to do this is a huge gift."

Their plans also include moving into filmmaking.

"I received early-stage development funding from the CMF for a script that I've been working on this year, so I'm very excited to get that out the door," says Larocque.

And they will undoubtedly bring their vision to life.

"When you're a person who is from a marginalized community, or multiple marginalized communities, you have to try and work as hard as you can, as often as you can, to make yourself undeniable," they say.

"And that is always my aim. I can do this job. I can do this job well, and I can do it in a number of different contexts. And if you give me the opportunity to show you, I will. That's always been my credo."

- By Ingrid Randoja







MICHAEL MABBOTT



LUCAH ROSENBERG-LEE

The moment filmmaker Michael Mabbott heard Jackie Shane sing, he was hooked.

It was a bootleg recording of the rhythm and blues singer who made a name for herself performing in Toronto clubs throughout the late 1960s.

"Her voice, the band, it was just extraordinary," says Mabbott. "It was one of those albums that speaks to you, and when I did some digging and found nothing but rumours about what had happened to Jackie, I just felt compelled to find out who this was and what happened to her."



MICHAEL MABBOTT AND LUCAH ROSENBERG-LEE

That search began more than a decade ago and inspired the extraordinary documentary Any Other Way: The Jackie Shane Story, which shines a spotlight on Shane's music and her life as a Black, openly trans woman who left her Nashville home to carve out an all-too-brief musical career north of the border.

Mabbott joined forces with fellow filmmaker Lucah Rosenberg-Lee to tell Shane's story.

"I first heard about Jackie from Michael, and I was a bit surprised because being a Black trans person myself, I thought I knew a lot about the history. But I think it just generally speaks to the erasure of this history, which is obviously part of what we explore in the film," says Rosenberg-Lee.

One of the challenges facing the team was that the only existing footage was a single two-minute video clip of Shane performing live. But they did have Shane's live albums, and after Mabbott

contacted Shane in 2017, he began recording their phone conversations.

"We spoke every week for four or five hours on average, and 11 hours straight was our record. It was a really remarkable year of my life," says Mabbott.

The film employs Black trans actors to portray Shane singing and speaking on the phone. Their performances are then heightened with the use of beautiful rotoscope animation that gives the film a dreamy quality. It all works together to paint a portrait of a pioneering musical icon.

"I think it's really important for people to see that trans people have always been here," says Rosenberg-Lee.

"And I think it's important to see that trans people are more than their transness. What's so interesting to me about Jackie's life is that not only was she trans, but she was all these other things—an incredible musician and someone who was powerful, not just because she transitioned, but because she was a strong person who did some incredible things."

Any Other Way: The Jackie Shane Story won the DGC Special Jury Prize - Canadian Feature Documentary at the 2024 Hot Docs festival, inspiring audiences and critics alike.

"Jackie's story is about overcoming fear," adds Mabbott. "Jackie talked a lot about how evil in the world, at its root, was caused by people who were afraid and that's what needed to be fought. And that's what Jackie worked tirelessly on when she was onstage, to be an example of overcoming your fear, having the strength and courage to be yourself."

- By Ingrid Randoja











hoto: Sullivan's Crossing

ROMA ROTH

Roma Roth is a mastermind of the comfort-viewing genre-think Virgin River. With her knack for creating shows that feel like home and storytelling chops that keep viewers coming back for more, it's no surprise that CTV renewed her latest hit, Sullivan's Crossing, for a third season.

"In the world we live in right now, with all the different things that are happening that are traumatic or upsetting, it's nice to have a show that can give people a reprieve from that," says Roth.

Sullivan's Crossing is based on the book series by Robyn Carr and

focuses on Maggie Sullivan (Morgan Kohan), a neurosurgeon facing a professional crisis who returns home to Nova Scotia and the campground run by her estranged father (Scott Patterson). It's also where she meets good-looking handyperson Cal Jones (Chad Michael Murray), who makes a play for her heart.

The show is brimming with romance, flawed-but-lovable characters, family drama, and secrets that keep fans watching week after week. There is another key element that attracts viewers: its beautiful, rustic Nova Scotia setting.





ROMA ROTH

"Nova Scotia is just the perfect place to shoot the show, because Nova Scotia is all about community," says Roth. "It's like a province with a small-town sensibility where people are very supportive of one another."

Through her production company, Reel World Management, Roth has been writing and/or producing TV movies and series for over two decades. But growing up in London, Ontario, she never planned to work in the entertainment industry.

She began her career as a primatologist—Roth cites the original *Planet of the Apes* film for inspiring her—but she remembers it wasn't until after she produced a documentary about bonobo chimpanzees that she felt the tug of filmmaking.

"I was a member of the Calgary Society for Independent Filmmakers when I saw the notice on the board about hiring for the assistant to the producer on Lonesome Dove, so I applied and got the job," she recalls. "I come from a family of people who work in academia, and I realized I had two roads I could take. One would be to write articles and journals that only a handful of people would read, or I could use this wonderful medium of film and television to reach a much broader audience, a global audience."

The success of *Sullivan's Crossing* proves viewers are hungry for her brand of emotional, romantic dramas.

"You want to create a dedicated fan base by offering your viewers identifiable characters that people can go on an emotional journey with," says Roth. "It has to be a kind of 'one degree of separation', so that they don't have to expose themselves emotionally too much so that they have a good cry and then go have dinner with their family."

- By Ingrid Randoja





SASHA **BOERSMA**

Rooster really is a dream project.

That's how Sasha Boersma, the co-founder of Toronto's Sticky Brain Studios, describes the birth of their newest video game.

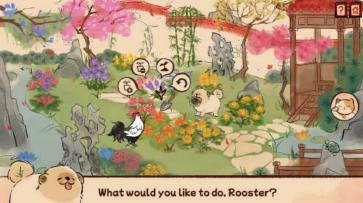
"One of our team members." Connie Choi, was out with friends and family for Chinese New Year and came home and took a nap. She had this dream about a rooster hanging out with other zodiac animals," says Boersma.

"So, she brought it to me and Ted Brunt, my business partner, and said I want to make this game, can you help make it happen?' We were like, yes, there's something cool here."

With CMF funding, the studio used that kernel of an idea to create a narrative puzzle adventure game.

"It's a heartfelt game that celebrates ancient Chinese culture," explains Boersma. "It starts with the Chinese zodiac animals having a New Year's party, but Rooster's not being a great guest. The other animals have enough of his behavior, so Dragon sends Rooster back in time to learn how to be a more thoughtful and caring Rooster. There are 12 levels in the game, including a cooking level, hidden object level, and a paper crafting level."









SASHA BOERSMA

Rooster is also a dream project, thanks to the team that created it.

"We're probably one of the most diverse game studios in Canada," says Boersma. "It's gender parity owned, 50-50 between me and Ted Brunt. The production team is mostly women, and the company is led by people with disabilities like myself. Nearly half of our team have various disabilities. Many have various 2SLGBT0IA+ identities and the creative leads of Rooster are a mix of East Asian diaspora identities, which is also what makes the story and the game authentic."

Boersma identifies as autistic, and when she isn't leading Sticky Brain Studios, you can find her active as a board member for the Disability Screen Office (DSO). Her commitment to a diverse workplace doesn't end with simply hiring but continues through her style of leadership.

"Ted and I really believe in supporting the people who work with us. And so nearly everyone on Rooster is new to their role and their capacity in some way. We just felt that with the industry being as precarious as it is, it's important to us to ensure that our team comes out of the game with new skills and knowledge that they can take with them wherever they go in their career."

Rooster represents a huge step forward for Sticky Brain Studios, which is a small outfit with big ambitions.

"When we went to the Game Developers Conference this year to do an industry launch, a few Chinese publishers were just stunned to see this game was made in Canada. They were like, 'I'm sorry, made in Canada, but this is a Chinese game!' It's one of the opportunities we have in Canada in the cultural space. We are such a diverse country, if we can get more of these stories and experiences out there, it opens up international opportunities."





VIKIE **PEDNEAULT**

The Canada Media Fund (CMF) launched the all-new Digital Creators Pilot Program in 2023. **Science-focused content** creator Vikie Pedneault, 33, is amongst the first cohort to benefit from the initiative.

The marine biologist blends intellect and wit to champion environmental protection. Her strategy? First, hook the public with her high-energy alter ego, the "girl from Saguenay", and draw laughs. Then, reel them in with irresistible scientific content.

"My audience craves the fast-paced messages I serve up," Pedneault said. She credits her theatre and improv classes, which enriched her scientific curriculum, for her success. "Once I capture their attention, they're more receptive to my message, boosting my odds of success. I was lucky to go viral quickly, but my strategy, rooted in environmental communication, played a big part."



VIKIE PEDNEAULT

As an entrepreneur, public speaker, and communications strategist, Pedneault urges a rethink of environmental protection advocacy. She argues that current messaging and recruitment techniques often miss the mark. "Most people know the planet has survived far worse than our current woes-endless ice ages and destructive volcanic eruptions being but two examples. The planet isn't going anywhere; it's humanity that needs saving."

To fulfill her mission, Alma, Quebec native Pedneault plans to ramp up her output. In 2017, she launched La baleine nomade (The Nomadic Whale), a website educating school students about the St. Lawrence River's marine life. She also co-founded the Lévisium festival in Lévis, Quebec, which she now calls home, to popularize science. Pedneault's videos are a hit on TikTok, Instagram, and Facebook, amassing millions of views. She has tens of thousands

of subscribers on her @Biolovik accounts. Thanks to the new Digital Creation Pilot Program, she's free to develop more innovative science content.

"I'll be creating five-minute videos packed with content on a given topic, which will then be repurposed for social media. They'll be like short in-depth documentaries. I couldn't have developed this without support. It's been on my mind for a while, but I lacked the resources to make it happen."

Pedneault aims to set a new standard in environmental communications that will inspire others to follow in her footsteps. She also dreams of directing a mockumentary. Humour and content creation are core to her vision, and with CMF's support, she's well on her way. "Creating audience-friendly scientific content isn't easy. Recognition in the sector helps—it validates your work and is always appreciated."

- By Martin Grenier





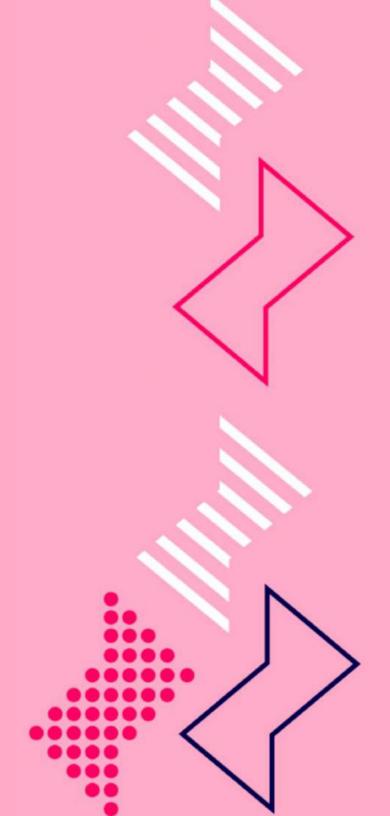
BOARD OF DIRECTORS

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 our objectives.

The Corporation's Board of Directors is fully independent from management, our 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 OF MARCH 31, 2024)

Barry Chapman Alison Clayton Chantale Coulombe Alain Cousineau (Chair) **Guy Fournier** Russell Grosse Gary Pizante Michael Schmalz Sanae Takahashi



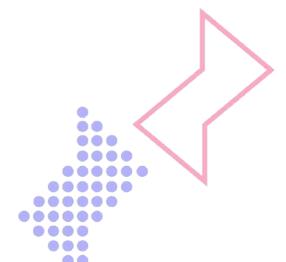
BOARD OF DIRECTORS

During the 2023-2024 fiscal year, the Corporation had a total of nine Directors. The CCCE nominates six Directors, and the Government of Canada nominates three.

The CMF and our 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 our members, industry partners, and the public. As part of this commitment, the Board of Directors has adopted the following:

- 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



BOARD OF DIRECTORS

HIGHLIGHTS OF BOARD ACTIVITIES IN 2023-2024

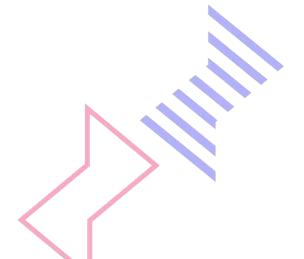
As a result of the CRTC's proceedings on the implementation of Bill C-11 and setting a new regulatory framework around the Broadcasting Act, the CMF and our Board of Directors were heavily involved in preparing submissions, responses, and appearances for the various hearings.

In response to the modernization mandate from the federal government, the Board considered and evaluated new program authorities, flexibilities, and pilot programs for launch at the start of the next fiscal year in April 2024.

In the evolution of the CMF's data strategy, the Board was encouraged by the results presented in the Creating Change report on the performance of the Pilot Program for Racialized Communities and Sector Development. This new performance evaluation format laid the foundation by which all CMF programs could be evaluated and measured in the future.

The CMF engaged La Société des demains to lead an industry-wide consultation on the definition of Canadian content. The Board was briefed on the results.

The Board met with the CMF's MADE NOUS promotional ambassadors, comprised of digital first creators from across Canada, and learned from their unique experiences breaking into the Canadian screen-based industry.



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** outlining 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 2023-2024

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. An additional emphasis was placed on cybersecurity and internal audit.

The Committee also reviewed the Annual Business Plan and Budget.

COMPOSITION OF THE COMMITTEE 2023-2024:

Barry Chapman **Guy Fournier** Gary Pizante Michael Schmalz (Chair)



BOARD COMMITTEES

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 2023-2024

Corporate Governance: Managed the Board assessment processes, Director independence, Director development program, and the Board Competency Matrix. The Corporation reviewed options and chose to modernize the administration of these evaluation tools into online processes through the Nasdaq Boardvantage Portal.

Human Resources: Reviewed the President and CEO's annual goals and objectives and monitored performance against those goals and objectives. The Committee employed an external consultant to perform an all-staff compensation market survey.

The Committee also reviewed compliance with the Consultation Policy and approved the 2023-2024 consultation plan, reviewed the outcome of the applicant issues addressed through appeal mechanisms, and reviewed the statements of the Board Chair and the President and CFO in the present Annual Report.

COMPOSITION OF THE COMMITTEE 2023-2024:

Alison Clayton Chantale Coulombe (Chair) Russell Grosse Sanae Takahashi



BOARD AND COMMITTEE ATTENDANCE 2023-2024

	BOARD Meetings	BOARD CALLS	AUDIT Committee	GOVERNANCE and HR COMMITTEE
Total Number of Meetings	4	2	4	4
Number of meetings attended				
Barry Chapman	4	2	4	-
Alison Clayton	4	2	-	4
Chantale Coulombe	4	2	-	4
Alain Cousineau	4	2	4	4
Guy Fournier	4	2	4	-
Russell Grosse	4	1	-	3
Gary Pizante	4	2	4	-
Michael Schmalz	4	2	4	-
Sanae Takahashi	4	2	-	4

DIRECTORS' COMPENSATION 2023-2024

The policy for Directors' compensation was developed by 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 2023-2024 agreed 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)



ALAIN COUSINEAU

BARRY CHAPMAN

ALISON CLAYTON

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 CFO of Loto-Ouébec and Groupe Secor. He is also a former Chair of Tourisme Montréal and Société des alcools du Ouébec. 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.

As a Chartered Professional Accountant, Barry Chapman has over 30 years of experience in the telecommunications industry at the executive level. In addition, he has extensive knowledge in regulatory affairs, mergers, and acquisitions, as well as strategic and financial planning. He held the role of Vice President, Regulatory Affairs at Bell Canada between 1989 and 2017. He brings extensive corporate governance experience, having sat on numerous boards.

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

CHANTALE COULOMBE

GUY FOURNIER



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 Ouebec. She is currently President and CEO of the College of Corporate Directors at Université Laval. She chaired the Jeune Chambre de commerce de Ouébec, 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 Fthics and Governance Committee of the Office du tourisme de Ouébec. She is a Chartered Director (C.Dir.).

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., SMAInc. 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.

Russell Grosse has been involved in the protection, preservation, and promotion of Nova Scotia's Black culture and history for three decades through the capturing and recording of an important part of Canadian history. He started off as a summer student with the Black Cultural Centre for Nova Scotia in 1994, then held various development and supervisory roles including Operations Manager, Project Manager, and Assistant Director. In December 2012, he was appointed Executive Director, and his leadership has elevated the Black Cultural Centre for Nova Scotia beyond the borders of Nova Scotia. He also contributed to the promotion of Nova Scotia's extensive history as a member of the Historic Sites and Monuments Board 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 is the former President of Digital Extremes, a top Canadian development studio in the interactive entertainment industry. He has over 20 years of experience in the digital media industry, focusing his attention on innovation in the gaming sector. Prior to that, he practiced as a civil engineer.

Dr. Schmalz holds several degrees including a PhD, MA, and MESc from Western University, an MBA from the Schulich School of Business, as well as BA in French from the University of Waterloo. Dr. Schmalz is a Chartered Professional Accountant, Licensed Professional Engineer, and a Chartered Director.

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



VALERIE CREIGHTON

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, The Hollywood Reporter named her one of the 20 most powerful women in global entertainment, she received the Lifetime Achievement Award from the University of Regina, and was awarded the Queen Elizabeth II Platinum Jubilee Medal by her home province of Saskatchewan. In 2024, she appeared on The Hollywood Reporter (THR) list of the Most Powerful Women in Canadian Entertainment and received the Glass Ceiling Award at the inaugural THR Women in Entertainment Canada Summit. Valerie also received two honours in recognition of her advocacy and support for Indigenous creators and the establishment of the Indigenous Screen Office (ISO). The ISO honoured her with a blanket ceremony and Elder Vincent Yellow Old Woman of the Siksika Nation, part of the Blackfoot Confederacy, bestowed upon her his deceased sister's name, Courageous Woman—a great honour given in recognition of Valerie's contributions.

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.



EXECUTIVE VICE PRESIDENT, CONTENT STRATEGY AND BUSINESS DEVELOPMENT





Nathalie Clermont has been working in the film, television, and digital media industry for more than 25 years, with extensive experience in policy development and financing. Since joining the organization in 2007, she has been a key advisor on CMF policies and programs. She also ensures consistency in service standards and application processes for all CMF programs, with a focus on developing alternative funding partnerships to leverage CMF investments.

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

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



EXECUTIVE VICE PRESIDENT, MARKETING AND 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 Players 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 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.



FINANCE AND ANALYTICS





Trent brings over 30 years of industry and financial experience to the CMF. Before joining the CMF, 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

The CMF engaged in numerous, ongoing, and regular discussions with officials at Canadian Heritage throughout 2023-2024. These discussions focused primarily on the CMF's proposed new Program Model, plus longer-term discussions related to the CMF's strategic objectives and how we may adapt to Bill C-11 and beyond.

We also held many informal discussions with industry organizations and members throughout 2023-2024 to get feedback on the proposed new funding model, and on the accompanying changes to many of our programs and guidelines that reflect the CMF's new program authorities and a more platform-agnostic, content-centric approach to financing.

Lastly, in addition to meeting with industry members during the year, we reviewed and considered written submissions in connection with the fall industry consultations.

CONTENT AND REGULATORY

Linear industry

Introduced by the President and CEO, led by the Content Team, and supported by the Growth and Inclusion department, the CMF convened two meetings (virtual and in person) in June 2023 to discuss the additional \$40M earmarked in the Government of Canada's Budget 2023 for the CMF to support French-language content and underrepresented creators. A total of 36 community organizations from the English-language (27 organizations) and French-language markets (nine organizations) were invited to take part in these conversations.

These meetings—along with numerous conversations with the Association québécoise de la production médiatique (AQPM) and the Alliance des producteurs francophones du Canada (APFC)—played an important role in determining how the CMF ultimately divided year one funding of the allocation.

New program model

After the Online Streaming Act received royal assent on April 27, 2023, the CMF began working on a new program model in July, incorporating many of the main areas (simplification of the program structure, market test/funding triggers, distinctiveness of the language markets) that were discussed in the 2022-2023 working groups to ensure the CMF was prepared for a modernized regulatory framework.

We held industry consultations with more than 140 organizations and 130 participants in October and November—before the CRTC hearings—to provide partners with sufficient notice on possible changes to CMF programs under the new funding model. Recurring ideas that emerged during these consultations were the need to modernize the CMF's program framework and a continued interest in stability. This included discussions on introducing more flexibility in our funding ecosystem through new entrants and expanded market triggers so there are more options for applicants to fund their projects beyond the traditional broadcast model.

INDUSTRY CONSULTATIONS

Interactive Digital Media industry

In June 2023, we met virtually with a select group of eight industry organizations to gather feedback for changes we could implement in the short term (three to five years) that would ensure our interactive digital media (IDM) programs continue to evolve to meet the needs of a changing sector.

The main topics discussed were potential new pilot programs (e.g., iterative funding, slate funding, or targeted funds for underrepresented communities) and changes to existing programs.

In addition, the CMF met with individuals and organizations working in the digital creators' space for input in designing the new Digital Creators Pilot Program.

Growth and Inclusion

The Growth and Inclusion team continued to support Content, Audience and Strategic Insights, and other departments to ensure that all CMF consultations were inclusive with increased representation from diverse communities.

A series of meetings were held with organizations serving creators from Indigenous and Equity-Seeking Communities to discuss the allocation of the Government of Canada's support for equity, diversity, and inclusion.

The CMF also contributed \$20K to the ISO's consultation with Indigenous producers in August 2023 (in English) and October 2023 (in French).

The consultation phase for the CMF's new Equity and Inclusion Strategy was delayed in favour of detailed reporting on the initial \$60M investment in equity and inclusion initiatives, which proved essential in providing data and findings upon which to build the 2024-2027 Equity, Diversity, Inclusion, and Accessibility (EDIA) and Indigenous strategies.



INDUSTRY CONSULTATIONS

ANALYTICS AND STRATEGIC INSIGHTS

Digital media measurement

As a result of the planned sunsetting of the CMF's legacy Digital Media Measurement Framework (Adobe Analytics), we engaged researchers from Toronto Metropolitan University in 2023-2024 to define and recommend new success and impact measures. As part of this research, targeted consultations with CMF applicants, board members, and industry partners were undertaken throughout 2023-2024 to develop a workable measurement solution and framework. The final report was delivered in late March 2024, identifying six key recommendations to incorporate into a new Digital Measurement tool for CMF-funded projects that is being developed through 2024-2025.

Demographic Report

As the Analytics and Strategic Insights (ASI) team prepared to release our first Demographic Report, we consulted with 10 associations or community organizations, including the Canadian Media Producers Association (CMPA), Association québécoise de la production médiatique (AQPM), Alliance des producteurs francophones du Canada (APFC), Black Screen Office (BSO), Indigenous Screen Office (ISO), Racial Equity Media Collective (REMC), Disability Screen Office (DSO), Coalition M•É•D•I•A•, BIPOC TV and Film, and Reelworld Screen Institute to gather their initial feedback and reactions to the report. With the publication of the report in March 2024, ASI initiated further consultations in the form of a survey in conjunction with Ipsos Canada to gather feedback on the user experience of PERSONA-ID and to gauge the industry's trust and comfort level with CMF's demographic data collection initiatives (see the Strategic Actions and Research section for more details).





CRTC HEARINGS

Senior leaders from the CMF appeared before the CRTC on November 20, 2023. as part of the Commission's first public hearing to implement Canada's new Online Streaming Act, which will lead to the development of a new policy framework. The CMF reiterated our written position that initial base contributions should be no less than the existing broadcasting distribution undertaking (BDU) contribution level and that the CMF should receive a sizable portion of that amount. We also demonstrated that we are the most effective and transparent vehicle to balance the needs of the industry and the priorities of the federal government and administer new existing funds and new contributions for online undertakings.

NEW FUTURES FOR CANADIAN CONTENT

In early 2023, the CMF launched a national consultation to explore the multifaceted nature of Canadian content by asking a wide range of industry members and the

public to comment and reflect on the redefinition and future of Canadian content in the context of the passage of Bill C-11 and the CRTC's ongoing policy review. Our goal was not to define Canadian content, but to create a forum that would enrich the conversations about the future of Canadian storytelling.

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.

In the fall, the CMF officially released New Futures for Canadian Content: What You Said, a report that collected the diverse viewpoints from over 2,800 industry professionals and members of the public from coast to coast to coast.

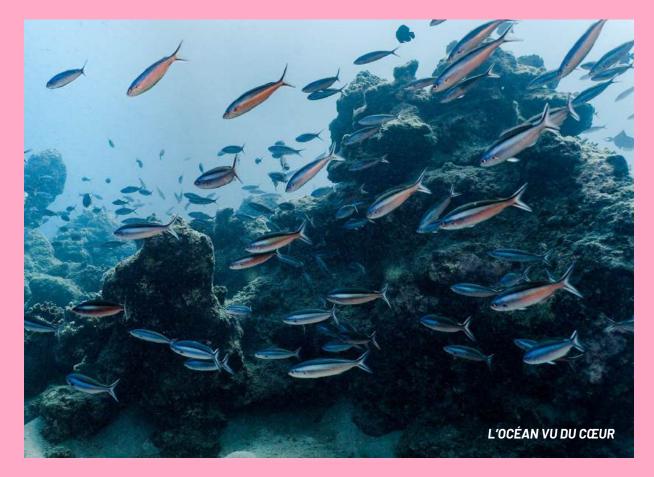


HEAD OF INSTITUTIONS TABLE

Through the Head of Institutions Table (HIT) and its related working group, the CMF engaged with other national audiovisual agency partners (Telefilm Canada, the Indigenous Screen Office, and the National Film Board) and Canadian Heritage to discuss the modernization of the Canadian audiovisual sector with the goal of:

• Developing a framework and path forward to a balanced approach that will support the development of resources and the capacity for production, including new financing tools and mechanisms for growth.

- · Reaching and engaging audiences and supporting the production and marketing of Canadian content in international markets and on all platforms.
- · Focusing on definitions of Canadian and Indigenous content that take into account cultural contributions of content itself, global competitiveness, and flexibility.



NOW & NEXT

The Now & Next hub offers articles by experts and journalists based in Canada and internationally, providing insight into the challenges and opportunities
Canadian producers and creators face.

In 2023-2024, Now & Next launched 48 stories generating over 88,000 page views. These articles covered a wide range of topics relevant to the audiovisual and interactive digital media industries,

such as Bill C-11, the rise of generative artificial intelligence, intellectual property protection, financing, international co-production, distribution, inclusion, sustainability in media production, and more.

We launched Season 2 of Lights, Camera, Inclusion, Now & Next's first-ever video series. The series' sophomore season

focused on creative teams at the forefront of inclusive practices, both in front and behind the camera. Now & Next Lead Editor Gaëlle Essoo travelled to Vancouver and Montreal to meet with these industry leaders who have made it their mission to empower more creators to find success. The season garnered nearly 140,000 views on our YouTube channel.





DATA STRATEGY

Significant progress was made in transforming data infrastructure and enhancing evidence-based decision-making within the CMF. Key efforts focused on program evaluation, strengthening data governance, and advancing analytics capabilities.

The focus of the data strategy is to deliver comprehensive, data-driven analyses that leverage the CMF's internal data, research, and evaluation expertise in the Canadian audiovisual sector. We are redesigning our data architecture systems to provide more agile reporting and efficiency. We are also expanding our measurement of digital media consumption and audience engagement beyond linear television.

On the research side, we will deliver reports that examine current challenges in financing Children and Youth content and one-off documentaries for use in the CMF's 2024 consultations.

PFRSONA-ID

Implemented in 2022-2023 as part of our first three-year Equity and Inclusion Strategy, PERSONA-ID is a self-identification system used to measure and monitor the demographic representation in Key Roles and Ownership in projects submitted to and supported by the CMF.

In 2023-2024, of all paid key roles submitted with funding applications according to the CMF Guidelines, 89 per cent submitted PERSONA-ID information. Those Key Personnel make up the population of the statistics shown in diversity and gender in the Funding Results section of this report.

Individual applicant shareholders also submitted PERSONA-ID information, which was used to determine eligibility for applicable programs and incentives. 85 per cent of shareholders and corporate directors submitted PERSONA-ID information related to their funding application in 2023-2024.

PERSONA-ID PARTICIPATION





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

RFPORTING

Demographic Report

In March 2024, the CMF released our first **Demographic Report**, highlighting the success of the PERSONA-ID self-identification system and showcasing the progress made in demographic data collection and analysis at the CMF.

Key findings from the first full year of data collection (2022-2023) include:

- 83 per cent of Key Personnel reported had created a PERSONA-ID profile.
- Individuals identifying as First Nations, Inuit, and Métis made up a combined seven per cent of all reported Key Roles, and six per cent of Ownership shares in linear programs.
- Racialized communities accounted for the largest proportion of Diverse Community Key Roles at 18 per cent

overall for linear programs, while almost half of all Key Roles in interactive identified with one or more Diverse Communities.

 The inclusion of individuals identifying as 2SLGBTQ+ and persons with disabilities in Key Roles stands at eight per cent and four per cent respectively in linear programs but is much higher in interactive programs at 20 per cent and 10 per cent respectively.

The Demographic Report, along with the results of the user experience survey, are being used as a proof of concept of our initiatives in this space, and will be taken to communities as part of the CMF's regular consultations to further improve on the reporting, transparency, and trust in the collection of data.

Creating Change Report

The Creating Change report is a data-driven evaluation framework for the federal government's \$60M investment in the CMF over three years from Budget 2021 to support equity, diversity, and inclusion in the screen industry. Learn more about this report in the Equity and Inclusion section of this report, page 68.



PERSONA-ID USER EXPERIENCE SURVEY

PERSONA-ID received significant interest during the CRTC hearings over Bill C-11 as a means to improve demographic reporting in the Canadian audiovisual industry. To further the understanding of this initiative, the CMF engaged lpsos Canada to survey PERSONA-ID users on the overall user experience with the system and their perceptions on data collection and reporting in general. The anonymous survey was sent in February and March 2024, with the strong majority of respondents finding PERSONA-ID easy to use, agreeing that PERSONA-ID served its intended purpose, and trusting the CMF to be transparent in our reporting of data.

DATA EQUITY RESEARCH TEAM

To increase accuracy and inclusivity, the CMF initiated a Data Equity Research team to lead PFRSONA-ID-related initiatives. The Data Equity Research team oversees the CMF's internal and external research, evaluation, and consultation, as well as reporting on demographic representation and EDIA initiatives. The team ensures fair and inclusive practices when treating data related to people, fostering equitable decision-making and strategic initiatives within the organization.

PERSPECTIVES

Perspectives is the CMF's new publication providing data-backed insights on the dynamics reshaping our sector. It aims to enable the industry to anticipate and leverage opportunities in this fast-changing ecosystem.

Subtitled Flipping the Screen, the inaugural edition was published in November 2023 to coincide with the launch of our Digital Creators Pilot Program. It examined the economics of the digital creators' world while analyzing the expansion strategy of user-generated content platforms like YouTube or TikTok.

After its release, Perspectives: Flipping the Screen was presented to target audiences in professional events like Toronto's digital creators-focused Buffer Festival and at La Piscine, the Quebec accelerator for creative industries. It was also presented in bespoke webinars (e.g., CMPA documentary working group, Telus Originals and Storyhive teams), and in one-on-one meetings (e.g., NFB, AQPM, Trade Commissioner Service, IAB Canada, Royal Bank of Canada).

It generated over 5,500 page views and was covered in Cartt.ca, Broadcast Dialogue, and Le lien multimédia.



INDUSTRY PARTNERSHIPS

2023-2024 PARTNERS

and Market (MIFA)

Alberta Game Series Atelier Grand Nord - SODEC Atlantic International Film Festival (AIFF) Available Light Film Festival (ALFF) Banff World Media Festival Black Screen Office Symposium Bones of Crows Screenings **Buffer Festival** Calgary International Film Festival (CIFF) Canada Pavilion at the Annecy International Animation Film Festival

Canadian Screen Week (The Academy of Canadian Cinema and Television) CaribbeanTales Pitch @ TIFF CINFMANIA CMF "Celebrating Inclusive Storytelling" Reception at TIFF Congrès AQPM Content Canada Content London DemoNights - La Guilde du jeu vidéo

du Ouébec

Emmys reception at the Consulate General of Canada in Los Angeles **FXNW**

FactualWEST Conference FascinAsian Calgary FascinAsian Winnipeg

Festival Courts d'un soir

Festival du nouveau cinéma (FNC)

Festival international de cinéma Vues d'Afrique

Festival REGARD

Fondation Dynastie : Gala et Convo média Forest City Festival and Ontario Screen

Creators Conference

Gala-bénéfice Allia

Gala InfluenceCréation

Gimli International Film Festival (GIFF)

Hot Docs

image+nation

imagineNATIVE

International Film Festival of Ottawa (IFFO)

International South Asian Film Festival (ISAFF)

10 Connect Holiday Mixer and Indie Superboost 2.0 - Interactive Ontario JRG Society DAAS Summit



INDUSTRY PARTNERSHIPS

2023-2024 PARTNERS (Cont'd)

Kidscreen Summit

Massimadi Festival

MFNA Film Festival

MIPCOM/MIPJUNIOR

Montréal International Children's Film

Festival (FIFEM)

Montréal International Game Summit

(MIGS)

MUTFK Forum

Nova Scotia Content Market

One Stop Workshops - CBC Business and

Rights

Ottawa International Animation Festival

(OIAF)

Plastic People Screening

PrimeTime in Ottawa

Prix Gémeaux

Prix Numix

Prix Réals - Association des réalisateurs

et réalisatrices du Québec

OueerTech

Reel Asian Film Festival

ReelAbilities Film Festival

Reelworld Film Festival

Regina International Film Festival (RIFFA)

Rencontres internationales du

documentaire de Montréal (RIDM)

Rendez-vous On tourne vert! - Bureau du cinéma et de la télévision du Ouébec

Séries Mania - Canada Pavilion

Sommet Xn (Xn Ouébec)

St. John's International Women's Film

Festival (SJIWFF)

Story to Action

Sustainable Production Forum Toronto

Sustainable Production Forum Vancouver

The Mosquers Film Festival

TIFF Trans Mentorship Summit

Toronto Games Week - Interactive Ontario

TOWebFest

Vancouver Asian Film Festival (VAFF)

Vancouver International Film Festival

(VIFF)

Vancouver Oueer Film Festival

WCT Gala

WGC Awards

Whistler Film Festival (WFF)

WIFT-AT Making Waves Conference

XP Game Summit

Yorkton Film Festival

Youth Media Alliance Conference

Youth Media Alliance Gala









MADE I NOUS

Aiming to bridge the gap between TV and film and short-form digital media content, MADE | NOUS launched a nationwide search for passionate video creators in August 2023. The goal: Find talented digital creators with established and growing audiences

to become brand ambassadors who could help their younger audiences discover the wealth of Indigenous and Canadian film, television, video games, and digital entertainment at their fingertips. We revealed our MADE | NOUS ambassadors in November 2023.

THE MADE | NOUS AMBASSADORS

Liz Duff

Halifax-based Liz Duff is one of the top creators in the Canadian pop culture commentary space. With her trademark wit and expert eye, she deconstructs and analyzes the hottest entertainment stories for her followers.

Angie Augustin

Better known on social media as Citron Rose, Angie Augustin is a Montreal-based choreographer and dancer of Haitian origin who made her debut on TikTok during the pandemic.

Haley Robinson

Haley Robinson is a two-spirit, mixed Plains Cree-Filipinx actor, model, and creator living in Ottawa. They speak openly about their identity, cultures, and life with their audience.

Antoine Bouchard-Côtes

Antoine
Bouchard-Côtes is the king of spontaneous, authentic, and off-the-cuff material—and he always adds a touch of comedy to his content.

Adam Déragon

Adam Déragon started out on digital platforms in 2017 and is a sexologist well known in the trans and non-binary community.

Andrian Makhnachov

Andrian Makhnachov is a Ukranian- Canadian who recently immigrated to Regina, Saskatchewan. His content showcases his unique journey of adjusting to Canadian life.



PROMOTION

CAMPAIGN HIGHLIGHTS

Between November 2023 and March 31, 2024, the MADE I NOUS ambassadors covered red carpet events, produced vox pops on the street, interviewed Canadian talent at premieres across the country, and travelled to film festivals and events—including the Emmys red carpet celebrations for Canadian nominees at the Consul General's residence in Los Angeles.

The MADE I NOUS ambassadors created more than 110 videos (chiefly Instagram Reels and TikTok videos), spreading awareness of Indigenous and Canadian stories to new and younger audiences and meeting them where they are: online.

Key metrics as of March 2024:

- · Over four million people reached
- 16.5 million impressions
- 10.45 million video views
- Interactions up 100 per cent on the MADE Instagram account and 589 per cent on the NOUS Instagram account

- More than 7.000 new followers across the MADE | NOUS social footprint
- Several posts went viral, surpassing one million organic views
- · Comments and likes from well-known entertainers such as Lily Gladstone, Andrew Phung, Vic Michaelis, Mélissa Bédard, and more

The MADE | NOUS ambassador campaign is ongoing into the 2024-2025 fiscal year.







EQUITY AND INCLUSION

RFPORTING

Creating Change report

2023-2024 marked the last year of the Government of Canada's \$60M (\$20M a year for three years) Budget 2021 allocation to advance equity, diversity, inclusion, and accessibility in the country's audiovisual industry. Our Analytics and Strategic Insights (ASI) team prepared the Creating Change report to quantify in detail what was accomplished from 2021 to 2024 with this targeted funding.

Key findings include:

• \$37.5M invested in audiovisual projects through the Pilot Program for Racialized Communities (PPRC) over three years, supporting 293 projects by Black and Racialized individuals. Every dollar invested in the program generated \$5.23 toward production budgets. PPRC funding also led to significant economic impacts, including a \$176.4M contribution to Canada's gross domestic product and the creation of 2,208

- full-time equivalent jobs. More than half of the first-year recipients of PPRC funding were first-time beneficiaries of CMF support.
- \$9.7M invested in 135 market access. capacity building, and research initiatives through our Sector Development Support program, with 85 per cent of them focusing on Indigenous and Equity-Seeking Communities. The program also contributed to the creation of the Disability Screen Office.
- Programs and initiatives boosted by the Equity and Inclusion funding yielded impressive results, including the rollout of our self-identification system PERSONA-ID, a 23 per cent increase in projects through our Indigenous Program, a 34 per cent increase in projects through our Diverse Languages Program with 15 languages represented, and the development of 32 industry partnerships focused on Indigenous and Equity-Seeking Communities.

By detailing the direct and indirect effects these initiatives had on communities, the Creating Change report contributed to a broader understanding of how targeted financial support can drive meaningful change within the industry. Following an industry-wide campaign launched by Reelworld, the Government of Canada announced that Budget 2024 would include a renewal of \$20M per year for two years.



EQUITY AND INCLUSION

Demographic Report

Implemented in 2022-2023 as part of our first three-year Equity and Inclusion Strategy, PERSONA-ID is a self-identification system used to measure and monitor the demographic representation in Key Roles and Ownership in projects submitted to and supported by the CMF. Key findings from the first full year of data collection are detailed in the Strategic Actions and Research section, on page 60.

In addition to demonstrating the powerful impact of this funding on the screen sector, these reports provided our Growth and Inclusion team with essential data and findings upon which to build our 2024-2027 EDIA strategy.

NARRATIVE POSITIONING POLICY

Developed in 2022-2023 as proposed by the CMF's Racialized Advisory Group and through research, consultations, focus groups, and interviews, the first version of our Narrative Positioning Policy was implemented in 2023-2024.

The policy asserts that content depicting Indigenous and Equity-Seeking Communities should only be made by those well-positioned to do so responsibly and thoughtfully. In essence, the policy states that CMF-funded projects with

key storylines, main characters, or subject matter relating to Indigenous and Equity-Seeking Communities should be made by individuals who are well-positioned to tell the story, meaning (a) being a member of the applicable Indigenous or Equity-Seeking Community(ies) connected to the project; or (b) demonstrating comprehensive measures that have and will be undertaken to create the content responsibly, thoughtfully, and without harm.



EQUITY AND INCLUSION

Throughout the year, we engaged in discussions with industry members and external CMF jurors to refine how we assess adherence to the Narrative Positioning Policy, which currently includes the signing of an attestation for funding recipients across all programs, as well as points in selective program evaluation grids.

LIGHTS, CAMERA, INCLUSION

Following a highly successful first season in 2022, the CMF's Now & Next publication launched season 2 of Lights, Camera, Inclusion in the fall of 2023. Titled Transforming the Industry, the five-episode series highlighted the inclusive practices of industry-leading creators in Vancouver and Montreal. These passionate discussions centred on meaningful storytelling, representation behind the camera, and teamwork.

STAFF COMPETENCY TRAINING AND INTERNAL ENGAGEMENT

To advance our commitment to inclusive practices and staff competencies, in 2023-2024, the CMF increased ongoing training and skills development opportunities in equity, diversity, inclusion, and accessibility for all employees. Through a partnership with the Canadian Centre for Diversity and Inclusion, independent speakers, Knowledge Keepers, staff, and board members received guidance on Indigenous world views, gender diversity, mental health in the workplace, accessibility, and best practices in anti-racism, along with complementary engagement resources.

In recognition of the National Day for Truth and Reconciliation and the CMF's ongoing work toward strengthened Indigenous allyship, staff completed the Shine Network Institute's P.A.C.T. online cultural humility and competency certificate course.

ACCESSIBILITY SUPPORT PROGRAM

The second year of the CMF's Accessibility Support Program focused on program promotion, refining intake processes, and developing a roster of service providers familiar with both industry requirements and disability-justice principles.

Through a special initiative and due to program under-subscription, Accessibility Support was allocated to American Sign Language interpretation in addition to described video and closed captioning of the CBC's 2024 Juno Awards broadcast in partnership with the Disability Screen Office.

In 2023-2024, the \$50K reserved annually for the accessibility needs of our applicants was fully allocated by the CMF.

AUDIENCES





OVERALL ENGLISH-LANGUAGE **VIEWING TRENDS**

Canadian vs. foreign programs

Domestic-produced programs accounted for 37 per cent of full-day viewing in English-language television, down one percentage point from the previous year. During peak-viewing hours, 36 per cent of English-language television viewing was devoted to Canadian programming, down one percentage point from the previous year's five-year high.

Total tuning to all linear television, both Canadian and foreign, decreased by four per cent in 2022-2023,1 driven primarily by a decrease in Canadian linear viewing.

The shares of viewing of Canadian programs have gone down one percentage point for both full-day and peak hours. Additionally, total hours tuned to foreign projects were down nine per cent in 2022-2023, driven notably by drops in Drama, Reality, and Children and Youth programming.

Overall viewing of English-language programs, both domestic and foreign-produced, in the four CMF-supported genres (Children and Youth, Documentary, Drama, and Variety and Performing Arts) decreased by three percentage points to a 37 per cent share for full-day.

In peak hours, viewing of CMF-supported genres remained at 39 per cent, for the third consecutive year. CMF-supported genres Documentary and Variety and Performing Arts remained at nine per cent and one per cent respectively. Children and Youth viewing dropped to less than a one per cent share overall. Drama increased by one percentage point to 29 per cent, halting a steady decline that had been observed since 2018-2019.

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

When examining full-day viewing of Canadian programs in CMF-supported genres, the share of CMF-funded programs was 46 per cent, up four percentage points from the year prior and a five-year high. In peak-viewing hours, the CMF-funded programs share was 51 per cent, up four percentage points, also marking a five-year high.

In 2022-2023, Numeris' On-Demand Measurement (ODM) tuning decreased by 26 per cent from the previous year (NB: Numeris stopped reporting on ODM data in July 2023). Meanwhile, linear tuning to CMF-financed projects stayed relatively the same as in the previous year.

¹While funding results in this annual report illustrate activities in the 2023-2024 fiscal year, audience results reflect the most recently completed broadcast year, 2022-2023. See Appendices for more information about Audience Results data sources.

IN PEAK-VIEWING HOURS, THE CMF-FUNDED **PROGRAMS SHARE WAS 51 PER CENT UP, FOUR** PERCENTAGE POINTS, MARKING A FIVE-YEAR HIGH

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

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

In Children and Youth, the share of full-day viewing of CMF-funded programs rose by 33 share points to 66 per cent, while viewing of foreign programs decreased by 28 share points to 30 per cent. Non-CMF Canadian programs saw a decrease of five share points to four per cent. During peak hours, viewing of CMF-funded programs rose 29 share points to 72 per cent. These shifts should be put in perspective, as the CMF methodology for categorizing non-CMF-funded Children and Youth programs is reaching its limits with the declining children viewership.1 Foreign Children and Youth may not have dropped as dramatically as the data

IN PEAK HOURS, **VIEWING LEVELS OF** CMF-FUNDED DOCUMENTARY **CONTENT INCREASED BY** THREE SHARE POINTS

suggests as young viewers increasingly migrate to non-linear platforms¹, and these shifting viewing patterns have resulted in the reassignment of many previously categorized Children and Youth programs into Drama projects. It is noteworthy that tuning to CMF-financed Children and Youth continues to decline despite more scheduled hours of content being aired.

In Documentary, the share of full-day viewing of CMF-funded content increased by two share points to 20 per cent. In peak hours, viewing levels of CMF-funded Documentary content increased by three share points to 18 per cent, while viewing of foreign Documentary content declined by four points to 62 per cent.

In Drama, the full-day share of viewing of CMF-funded increased one share point to seven per cent, while shares of non-CMF-funded Canadian content declined by one percentage point to 10 per cent. Shares of viewing in peak hours to CMF-financed projects also increased one share point to seven per cent after being at six per cent since 2018-2019. Viewing of non-CMF Canadian drama during peak hours stayed the same as last year at seven per cent.

In Variety and Performing Arts, the share of full-day viewing of CMF-funded content increased by one share point to 22 per cent. In peak viewing hours, CMF-funded content decreased by one percentage point to a 17 per cent share.

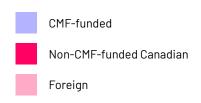
Non-CMF-funded Canadian content for full-day and peak hour stayed the same as last year at one per cent and below one per cent respectively.

¹Non-CMF-financed Children and Youth projects are categorized by audience composition if more than 50% of the audience is 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 - English *including ODM



Children and Youth

*2018-2019	23%	11%	66%
*2019-2020	24%	15%	61%
*2020-2021	27%	13%	60%
*2021-2022	33%	9%	58%
*2022-2023		66%	4% 30%

Documentary

*2018-2019	23%	31%	46%
*2019-2020	19%	31%	50%
*2020-2021	17%	28%	55%
*2021-2022	18%	23%	59%
*2022-2023	20%	23%	57%

Drama

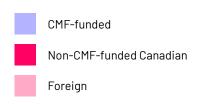
*2018-2019	6%	11%	83%
*2019-2020	5%	13%	82%
*2020-2021	6%	12%	82%
*2021-2022	6%	11%	83%
*2022-2023	7 %	10%	83%

Variety and Performing Arts

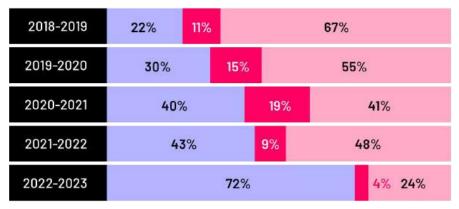
*2018-2019	16%	3%	81%
*2019-2020	17%	5%	78%
*2020-2021	16%	2%	82%
*2021-2022	21%	1%	78%
*2022-2023	22%	1%	77%

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

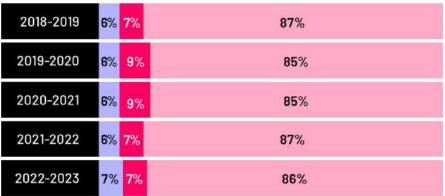
Peak Hours - English



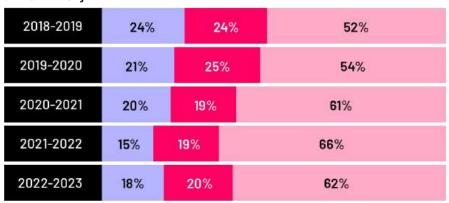
Children and Youth



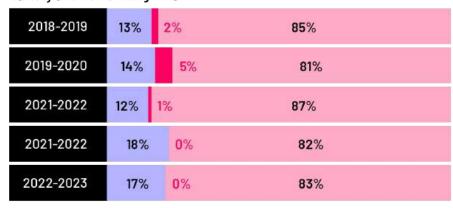
Drama



Documentary



Variety and Performing Arts



TOP-PERFORMING CMF-FUNDED ENGLISH-LANGUAGE PROGRAMS

The following is a list of the top ten English-language programs funded by the CMF and aired during the 2022-2023 broadcast year.

Two CMF-funded programs airing in the 2022-2023 broadcast year achieved average audiences of over one million viewers or more. Eight of the top ten programs were from the Drama genre, achieving audiences that ranged from 637,000 to 1.1 million viewers. Two Variety and Performing Arts programs ranged in audience from 759,000 to 806,000.

The top-performing CMF-funded English-language program, CTV's Sullivan's Crossing, averaged over 1.1 million viewers, followed by another CTV show, Transplant, with over one million average viewers for its 13-episode run. Next was CBC's Murdoch Mysteries, which garnered around 862,000 viewers. This was followed by Global's Departure at 858,000 viewers, which aired only the last three episodes of its season during the 2022-2023 broadcast year.

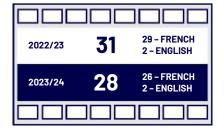
The top domestic program overall was the WJC: Playoffs Canada, at over 3.4 million viewers.

By way of comparison, the top-performing foreign program in a CMF-supported genre, 9-1-1: Lone Star, attracted an audience of 1.8 million viewers.¹

¹Includes ODM viewing.



CMF-FUNDED PRODUCTIONS DELIVERING **OVER 1 MILLION VIEWERS**





TOP TEN CMF-FUNDED ENGLISH-LANGUAGE PROGRAMS

2022-2023

RANK	BROADCASTER	PROGRAM TITLE	DAY	TIME	CMF GENRE	NUMBER OF TELECASTS	VIEWERS AGE 2+ AVERAGE MINUTE AUDIENCE (AMA+0DM) (000)
1	CTV	Sullivan's Crossing	Sunday	19:00	Drama	10	1,094
2	CTV	Transplant	Friday	22:00	Drama	13	1,027
3	CBC	Murdoch Mysteries	Monday	20:00	Drama	24	862
4	Global	Departure	Monday	21:00	Drama	3	858
5	CTV	The Spencer Sisters	Sunday/Friday	22:00/ 21:00	Drama	10	828
6	CBC	Canada's New Year's Eve: Countdown to 2023	Saturday	23:00	Variety and Performing Arts	; 1	806
7	Citytv	Canada's Got Talent 2023	Tuesday	20:00	Variety and Performing Arts	9	759
8	Citytv	Hudson & Rex	Tuesday/Sunday	20:00/ 21:00	Drama	20	703
9	Global	Family Law	Monday	20:00	Drama	10	686
10	CBC	Son of a Critch	Tuesday	20:30	Drama	13	637

Source: CMF Analytics and Strategic Insights (Numeris) 2022-2023 Broadcast Year, Original Airings Only + On Demand Measurement

OVERALL FRENCH-LANGUAGE VIEWING TRENDS

Canadian vs. foreign programs

Canadian programs continued to account for most of the viewing in the French-language market, with a 65 per cent share of full-day viewing, up one percentage point from the previous year. In peak hours, the share of viewing of Canadian programs in 2022-2023 increased by one share point for a fourth year in a row, to 68 per cent.

In 2022-2023, full-day viewing in French-language television was up by one share point to 65 per cent and increased by one percentage point to 68 per cent during peak hours. There have been consistent gains in share during peak hours for French-language Canadian programs since 2017-2018. ODM viewing in the French market is almost equal in proportion to the English market, with less than one per cent 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 increased by two share points in both full-day (to 41 per cent) and peak hours (to 48 per cent). In 2022-2023, Drama programs saw an increase of two share points during peak hours to 26 per cent, and an increase of one percentage point to 23 per cent for full-day viewing. Full-day share of viewing for Children and Youth programs was down one percentage point to one per cent, an all-time low.

CMF-FUNDED FRENCH-LANGUAGE CONTENT **CAPTURED A 76 PER CENT SHARE, AN INCREASE OF** SIX SHARE POINTS **COMPARED TO LAST YEAR**

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

When examining viewership of Canadian content in CMF-supported genres, CMF-funded content captured a 64 per cent share of full-day viewing, up five share points from last year. In peak hours viewing, CMF-funded French-language content captured a 76 per cent share, an increase of six share points compared to last year.

THERE HAVE BEEN CONSISTENT **GAINS IN SHARE DURING PEAK HOURS** FOR FRENCH-LANGUAGE CANADIAN **PROGRAMS SINCE 2017-2018**



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

French-language content in CMF-supported genres increased three share points from last year to 37 per cent, its highest since 2005-2006. During peak hours, the share of viewing of CMF-financed projects increased by six per cent from the previous year, while the share of non-CMF Canadian projects dropped by four share points to 17 per cent. The share of foreign content dropped by one percentage point to 42 per cent for full-day and by two share points to 29 per cent for peak hours, the same share percentage seen in 2020-2021.

THE SHARE OF VIEWING **OF CMF-FUNDED DOCUMENTARY CONTENT** IS UP BY SEVEN POINTS TO **27 PER CENT FOR FULL-DAY,** AND UP TEN PERCENTAGE **POINTS TO 33 PER CENT** IN PEAK HOURS

BOTH FULL-DAY AND PEAK-HOUR CMF-FUNDED SHARES FOR FRENCH-LANGUAGE DRAMA ARE AT THEIR HIGHEST SINCE 2005-2006

In Children and Youth, the share of full-day viewing of CMF-funded content decreased by one percentage point to 55 per cent, while foreign programs decreased by seven percentage points from last year to 29 per cent. Non-CMF-funded Canadian programs gained eight share points to 16 per cent in that period. In peak hours, Children and Youth programs' share increased by five percentage points of 71 per cent, while the viewing share of foreign titles decreased by six points to 25 per cent.

After a drop in the previous year, the share of viewing of CMF-funded Documentary content is up by seven points to 27 per cent for full-day, and up ten percentage points to 33 per cent in peak hours. This increase for CMF-funded content was concomitant with drops in other Canadian Documentaries whose shares dropped by seven and nine points for full-day and peak hours respectively, suggesting there

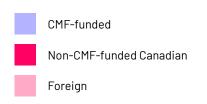
is little change in share of viewing of Canadian documentaries overall.

In Drama, full-day viewing of CMF-funded programs increased by four per cent from last year to 35 per cent. During peak hours, the share of viewing of CMF-funded Drama rose to 56 per cent. Both full-day and peak-hour CMF-funded shares for French-language Drama are at their highest since 2005-2006.

In Variety and Performing Arts, full-day viewing of CMF-funded programs dropped by three share points to 86 per cent, following last year's one percentage-point drop. Peak-hour viewing of CMF-financed content fell by four share points to 85 per cent. This genre has been declining for both peak hours and full-day since 2019-2020. Foreign VAPA accounted for less than one per cent of viewing in both overall and peak-hour viewing for a second consecutive year.

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

Full-Day - French *including ODM



Children and Youth

*2018-2019	44%	8%	48%
*2019-2020	60%	7%	33%
*2020-2021	58%	7%	35%
*2021-2022	56%	8%	36%
*2022-2023	55%	16%	29%

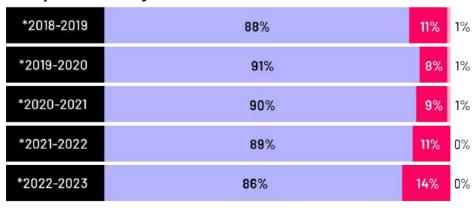
Drama

*2018-2019	27%	12%	61%
*2019-2020	27%	13%	60%
*2020-2021	28%	15%	57%
*2021-2022	31%	13%	56%
*2022-2023	35%	10%	55%

Documentary

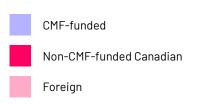
*2018-2019	23%	55%	22%
*2019-2020	26%	54%	20%
*2020-2021	26%	49%	25%
*2021-2022	20%	48%	32%
*2022-2023	27%	41%	32%

Variety and Performing Arts



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

Peak Hours - French



Children and Youth

2018-2019	51%	45%
2019-2020	67%	3% 30%
2020-2021	69%	3% 28%
2021-2022	66%	3% 31%
2022-2023	71%	4% 25%

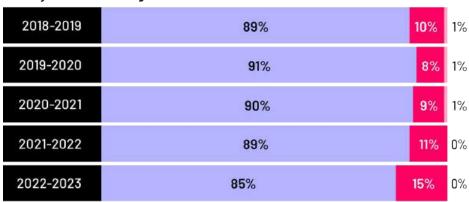
Drama



Documentary

2018-2019	26%	51%	23%
2019-2020	33%	48%	19%
2020-2021	30%	49%	21%
2021-2022	23%	49%	28%
2022-2023	33%	40%	27%

Variety and Performing Arts



TOP-PERFORMING CMF-FUNDED FRENCH-LANGUAGE PROGRAMS

The following page lists the top ten French-language programs funded by the CMF that aired during the 2022-2023 broadcast year.

All titles on the top ten list achieved audiences of more than one million viewers. The next 16 titles also met this criterion, bringing the total number of CMF French-language programs with more than a million viewers to 26. Continuing the trend for the past few years, Bye Bye 2022 was the top overall program in 2022-2023 with 4.9 million viewers. On-demand viewing added, on average, six per cent to audiences for the top ten CMF-financed projects.

Six of the top ten programs were from the Variety and Performing Arts genre, achieving audiences that ranged from



1.4 to 4.9 million viewers. The remaining four programs on the top ten list were Drama projects, with audiences that ranged from 1.2 to 1.8 million viewers. No programs from either the Documentary or Children and Youth genres made the top ten list.

The top-performing CMF-funded French-language project, Bye Bye 2022, was watched on average by over

4.9 million viewers, while the topperforming series, STAT, was watched by close to 1.8 million viewers for its 116-episode season. Following STAT, the other top-performing Drama series were Indéfendable, with an average audience of 1.7 million across its 120-episode run; Discussions avec mes parents, with an average audience of 1.4 million across 13 episodes; and Le bonheur, with an average audience of 1.2 million across 12 episodes.

ALL TITLES ON THE TOP TEN LIST ACHIEVED AUDIENCES OF MORE THAN ONE MILLION VIEWERS. THE NEXT 16 TITLES ALSO MET THIS CRITERION, BRINGING THE TOTAL NUMBER OF CMF FRENCH-LANGUAGE PROGRAMS WITH MORE THAN A MILLION VIEWERS TO 26

TOP TEN CMF-FUNDED FRENCH-LANGUAGE PROGRAMS

2022-2023

RANK	BROADCASTER	PROGRAM TITLE	DAY	TIME	CMF GENRE	NUMBER OF TELECASTS	VIEWERS AGE 2+ AVERAGE MINUTE AUDIENCE (AMA+0DM) (000)
1	SRC	Bye bye 2022	Saturday	23:00	Variety and Performing Arts	1	4,942
2	SRC	Infoman	Saturday	22:00	Variety and Performing Arts	1	3,436
3	SRC	En direct de l'univers : En direct du jour de l'An	Saturday	19:00	Variety and Performing Arts	1	2,593
4	TVA	Chanteurs masqués	Sunday	18:30	Variety and Performing Arts	12	2,028
5	SRC	STAT	Monday to Thursday	19:00	Drama	116	1,753
6	TVA	Indéfendable	Monday to Thursday	19:00	Drama	120	1,740
7	TVA	La voix	Sunday	19:30	Variety and Performing Arts	13	1,664
8	TVA	Révolution	Sunday	19:30	Variety and Performing Arts	12	1,439
9	SRC	Discussions avec mes parents	Monday	19:30	Drama	13	1,359
10	TVA	Le bonheur	Wednesday	21:30	Drama	12	1,243

Source: CMF Analytics and Strategic Insights (Numeris) 2022-2023 Broadcast year Original Airings Only + On-Demand Measurement



USAGE DATA FOR DIGITAL CONTENT

The following tables report digital media (DM) usage for all projects reporting in the 2023-2024 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, 2023-March 31, 2024).

USAGE DATA FOR DIGITAL CONTENT FROM PLATFORMS OTHER THAN **TELEVISION**

Since the inception of the CMF in 2010, all rich and substantial digital media projects funded in the production program of both

the Convergent and Experimental Streams have been required to report on audience reach and consumption metrics at regular intervals.

Since April 1, 2019, Convergent projects have been considered value-added projects, which are outside the scope of this report. Only Experimental production projects are required to fulfill the CMF's tagging requirement. Rich and substantial digital projects in the Convergent Stream before April 1, 2019 continue to report engagement data as part of their compliance requirements until the projects reach the end of their reporting obligation or natural life cycle, whichever occurs first.



EVOLVING THE CMF'S MEASUREMENT CAPABILITIES

During the past year, the CMF has been working on the development of a new digital measurement infrastructure (DMI) that will enhance the CMF's ability to measure the impact and reach of funded digital media content. The DMI will replace the existing digital media measurement framework that was originally designed in 2010 and will allow for the capture of more detailed data and insights in the digital media ecosystem. As part of the DMI, the CMF has licensed VG Insights, a leading game analytics provider, to collect and analyze data on the performance and engagement of CMF-funded games. VG Insights will complement the self-reporting of qualitative and quantitative data by CMF-funded digital media projects. This new approach will provide a more comprehensive picture of activity in the digital media sector.

The CMF acknowledges and thanks Adobe Analytics for their collaboration and support over the years as our previous Digital Media (DM) measurement partner. The partnership ended on March 31, 2024, as the CMF transitions to the DML

CONVERGENT STREAM - PRODUCTION (FUNDED)

There are currently 300 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 (an approximate 25 per cent reduction) of active projects reporting data in the Convergent Stream during the 2023-2024 reporting period.

EXPERIMENTAL STREAM - PRODUCTION (FUNDED)

The CMF measures projects financed through the Commercial, Innovation, Digital Linear Series, international incentives, and the CMF-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 2023–2024 reporting window, 34 projects were tagged and are reporting data through Adobe Analytics. Currently, 50 per cent of the Experimental projects reporting are used on mobile phones and tablets, with the majority being websites and native applications.



CONVERGENT STREAM - PRODUCTION (VISITS)

Within the Convergent Stream, the top two projects attract 74 per cent of all visits to the CMF's 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. DM components in the Convergent Stream are highly dependent on their linked TV content to remain relevant.



English

181 English-language Convergent projects recorded activity during the 2023-2024 reporting cycle, garnering over 4.3 million visits. Two projects were responsible for 87 per cent of all visits to CMF-funded English DM projects in 2023-2024. The first was *The Beaverton's* website portal, with over 2.3 million visits, followed by the CBC Kids News website with 1.3 million.

French

Most visits to French-language DM projects also come from a relatively small percentage of projects. The top two projects are responsible for 67 per cent of total visits and are each tied to projects that perform well on the television side: Passe-Partout (Télé-Québec) and Alix et les merveilleux (Télé-Québec/ICI Tou.tv).

When speaking to specific content types of French-language DM Projects, games continue to accumulate the most interest by attracting 71 per cent of the total visits, followed by Rich-Interactive Media (RIM-Inclusive) with 17 per cent.

French-language DM projects had in total over 713,000 visits.

Indigenous languages

Content types in Indigenous languages recorded close to 18,000 visits overall. The RIM-Inclusive content types performed best in this language category, with 76 per cent of visits, followed by Web Series at 16 per cent.

Diverse languages

Diverse languages content types (languages other than English, French, and Canadian Indigenous languages) earned almost 19,000 overall visits. Within the content types measured in diverse languages, visits to RIM-Inclusive projects were the highest at 13,500 (72 per cent). Visits to RIM-Inclusive projects were primarily derived from the Chinese-language children's project Miaomiao.



CONVERGENT PROJECTS

LANGUAGE/CONTENT TYPE # 0	F PROJECTS	VISITS	UNIQUE VISITORS
ENGLISH	181	4,304,140	3,279,441
RIM Non-Inclusive	29	62%	62%
Rim Inclusive	74	34%	35%
Web Series	15	2%	2%
Game	20	1%	1%
Video	40	0%	0%
Social	2	0%	0%
eBook	1	0%	0%
FRENCH	78	713,189	254,116
Game	23	72%	48%
RIM Inclusive	25	17%	31%
Rim Non-Inclusive	24	9%	20%
Video	5	2%	2%
Web Series	1	0%	0%
DIVERSE	25	18,768	9,325
RIM Inclusive	14	72%	55%
RIM Non-Inclusive	7	18%	34%
Game	2	6%	4%
Web Series	2	4%	8%
INDIGENOUS	16	17,695	15,333
Rim Inclusive	9	76%	76%
Web Series	1	16%	15%
Game	3	7%	6%
RIM Non-Inclusive	1	1%	1%
Video	1	1%	1%
Social	1	1%	1%
TOTAL	300	5,053,794	3,58,215

EXPERIMENTAL STREAM - PRODUCTION (VISITS)

34 Experimental projects reported over 200,000 total visits during the 2023-2024 reporting cycle. 20 out of the 34 Experimental projects fall under the Bilingual category, reporting over 155,000 visits.

English

English-language content types tallied 35,000 visits. Within the content types measured, visits were mainly attributed to the 2015-2016 rich interactive website Notetracks Connect and the 2013-2014 funded software project Shot Lister App.

French

French-language Experimental projects garnered 9,000 visits. Generally, the top-performing projects remained the same. However, the decrease was primarily due to less user activity than the previous year. The web series project Têtes à claques volume 5 (YouTube) brought 94 per cent of the total visits to this category.

Bilingual

78 per cent of the projects reporting data in the Experimental Stream are bilingual (French- and English-language) projects. The RIM-Inclusive app BrainCloud and Foundation Applications and augmented reality (AR) game Draw A Stickman garnered the highest number of visits at 36,000 and 32,000 respectively.

After being the top-performing projects in the past two years and accounting for 63 per cent of the category's visits in the previous year, the game Overloot and the website Digital Indigenous Democracy recorded a combined total of 33,000 visits.

EXPERIMENTAL PROJECTS

LANGUAGE/CONTENT TYPE	# OF PROJECTS	VISITS	UNIQUE VISITORS
BILINGUAL	20	155,749	62,573
RIM Inclusive	11	44%	52 %
Game	5	41%	15 %
Software	3	14%	21 %
eBook	1	0%	13 %
ENGLISH	11	35,430	15,767
RIM Inclusive	7	46%	100 %
Software	1	34%	0 %
Game	2	15%	0 %
Web Series	1	5%	60 %
FRENCH	2	8,921	6,937
Web Series	2	100%	100%
RIM Inclusive	1	0 %	0 %
TOTAL	34	200,100	85,277

DIGITAL MEDIA USERS BY REGION

Convergent projects are commissioned by Canadian broadcasters and Canadians usually represent the largest user group. In 2023-2024, there was an overall growth in visits from Canada for Convergent projects (74 per cent). This engagement is primarily attributed to the top three projects: The Beaverton, CBC Kids News, and Passe-Partout.

The Beaverton and CBC Kids News also accounted for the top two visits from the US, followed by Sharkwater: Extinction. This puts the total numbers of visits from the US for Convergent projects at 17 per cent. Visits from the rest of the world (excluding Canada and the US) remained flat at nine per cent.

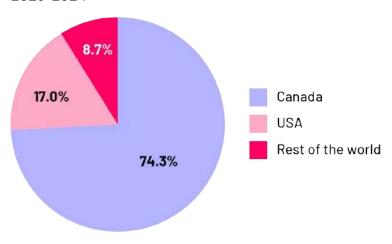
Experimental Stream project visits from the US (36 per cent) saw a 13 per cent increase from last year. This increase is primarily from the top three projects BrainCloud and Foundation Applications, Windy and Friends, and Draw a Stickman AR.

Visits from the rest of the world and Canada are at 47 per cent and 17 per cent respectively. Within Canada, visits to the RIM website Digital Indigenous Democracy remain at the top followed by BrainCloud and Foundation Applications.

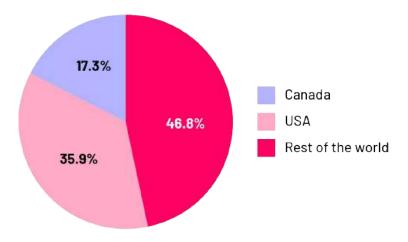
Note that large year-to-year variances can occur in the Experimental Stream, as only one or two projects often attract most of the consumption across CMF-funded projects.

CONVERGENT STREAM - VISITS

2023-2024



EXPERIMENTAL STREAM - VISITS

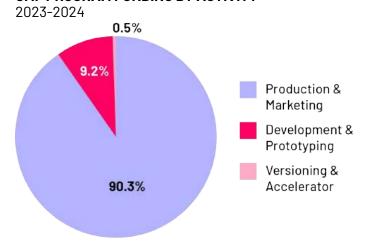


FUNDING RESULTS



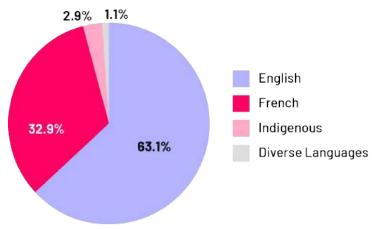


CMF PROGRAM FUNDING BY ACTIVITY



CMF PROGRAM FUNDING BY LANGUAGE

2023-2024



CMF TOTAL PROGRAM FUNDING

2023-2024

\$379.7M

BREAKDOWN BY PROGRAM 2023-2024

Innovation & Experimentation	16.9
Commercial Projects	15.8
Prototyping	8.6
Digital Linear Series	3.7
Conceptualization	1.5
Digital Creators Pilot Program	0.5
Accelerator	0.3
Experimental Total	47.3
English Performance Envelope	152.9
French Performance Envelope	81.3
English Development Envelope	5.5
French Development Envelope	2.7
English Regional Production Bonus	12.9
Francophone Minority	12.5
Pilot Program for Racialized Communities	14.1
Indigenous	11.2
POV	8.5
Anglophone Minority	5.5
Diverse Languages	4.3
Slate Development Pilot Program	4.6
Québec French Regional Production Incentive	3.7
Early Stage Development	2.0
Predevelopment	2.0
Northern Incentive	1.1
Québec French Regional Development	0.4
Convergent Total	325.3
CMF-Shaw Rocket Fund Kids Digital Animated Series Program	2.5
CMF-Quebecor Fund Intellectual Properties Intended for International Markets Production Support	1.0
CMF-IPF Development Packaging Program: Short Form Scripted Series	0.6
Ontario Creates-CMF Pilot IDM Futures Forward Program	0.2
CMF-Quebecor Fund Export Assistance Program Partnership	1.0
CMF/SODEC Pre-Development Program for Television Series Based on Literary Adaptations	0.2
Versioning	0.7
International Incentives Total	0.9
Total	379.7

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.

The Conceptualization Program allocates funding at the 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 either the design idea, concept assumption, or functionality in preparation for the prototyping phase and beyond. 25 per cent of the program budget was reserved for projects with Diverse Community personnel. 40 per cent 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 and Experimentation Program** funds Canadian interactive and immersive digital media content and software applications that are innovative and leading-edge. \$16.9M was invested in 15 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. 13 productions received a total of \$15.8M.

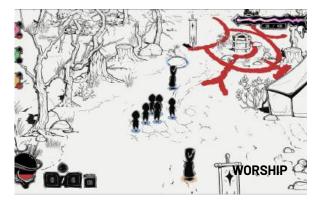
Both the Innovation and Experimentation Program and the Commercial Projects Program fund production and marketing expenses in eligible projects.

To incentivize diversity and inclusion, Production and Prototyping programs awarded assessment criteria for Diverse Community¹ (two per cent weight) and for Gender Balance Key Personnel (two per cent weight).

The Accelerator Partnership Program provides producers of digital media projects funded through our Experimental Stream with better access to mentorship, market, and capital. The program 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.

The Ontario Creates-CMF Pilot IDM Futures Forward Program partnership was established to better support early-stage projects from Ontario-based emerging companies led by individuals from underrepresented communities. Its second edition awarded \$152K in CMF funding to 16 projects.







¹ See Appendices on page 177 for a definition.

FUNDING BY STAGE OF PROJECT

2023-2024

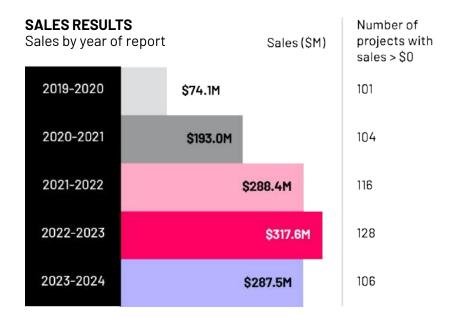
	\$K	# OF PROJECTS
Conceptualization	1,469	101
Prototyping	8,625	40
Production	32,749	28
Accelerator	300	11
Total	43,143	180

PRODUCTION VOLUME OF CMF-FUNDED PROJECTS

2023-2024

CMF Funding	\$32.7M	
Production Volume		\$49.6M





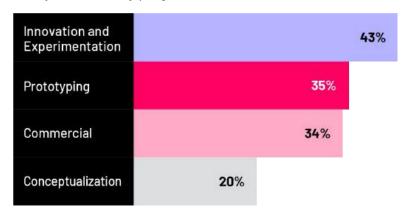
TOP PROJECT IN SALES

2023-2024

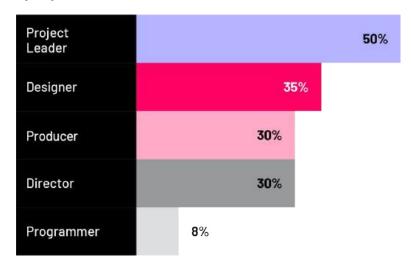
\$245M

GENDER BALANCE RESULTS

Individuals who identify as women in Key Personnel by program



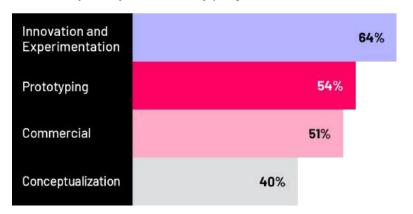
Individuals who identify as women by Key Personnel Role



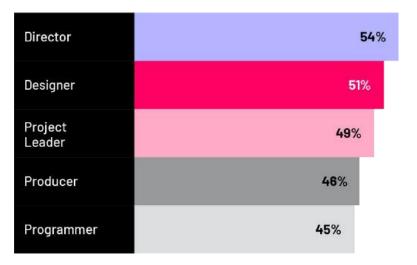
Individuals who identify as women made up 30 per cent of those in key production and creative roles, while members of Diverse Communities made up 49 per cent of those individuals.

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

GOODBYE **VOLCANO HIGH**





Goodbye Volcano High is a narrative adventure game developed by KO-OP, a Montreal-based co-operative specializing in video games. It follows Fang, an 18-year-old non-binary anthropomorphic dinosaur musician as they discover who they are, develop genuine relationships, and accept the differing views of their family and friends as the end of the world draws near. With its distinctive artistic style and dynamic soundtrack, the game focuses on communication, inclusivity, and the complexity of our emotions. In the process, it also tackles the uncertainty brought on by climate change and other existential threats we face. No wonder Goodbye Volcano High has already been nominated for a string of prestigious awards, including the BAFTAs, the Game Awards, and the GLAAD Media Awards.





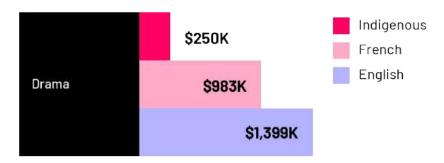
PRODUCTION VOLUME TRIGGERED BY CMF FUNDING 2023-2024



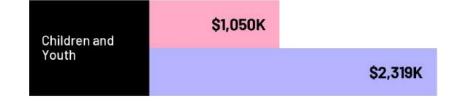
\$1.07M Average production-stage budget

Number of projects

DIGITAL LINEAR SERIES FUNDED BY LANGUAGE AND GENRE 2023-2024







GENDER BALANCE RESULTS

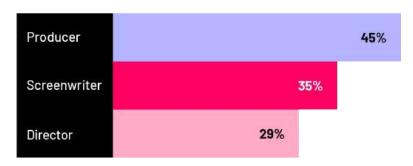
Individuals who identify as women in Key Personnel



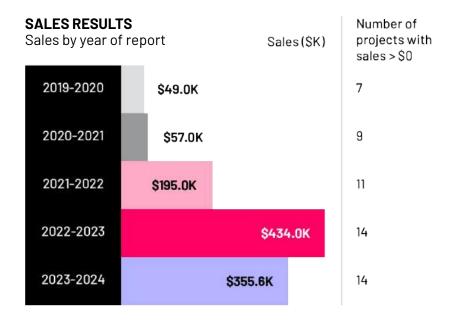
The percentage of individuals in key personnel who identified as women is 38 per cent.

DIVERSITY BALANCE RESULTS

Individuals who identify as a member of a Diverse Community in Key Personnel



The percentage of individuals in key personnel who identified as members of a diverse community is 39 per cent.



TOP PROJECT IN SALES 2023-2024



FEATURED

YOU'RE MY HERO





You're My Hero is a CBC Gem comedy that follows the adventures of lan, a blunt 20-something with cerebral palsy, as he navigates the tricky social intersections of life in a wheel-unfriendly world. As episodes unfold, lan learns how to deal with social pressures and how to break through barriers that can stop people like him in their tracks, while helping to remove the stigma of cerebral palsy. Since creator, lead actor, and writer Sean Towgood lives with cerebral palsy, viewers get to witness an unfiltered version of his truth—an important step toward authentic representation for wheelchair users both onscreen and off.





TOTAL FUNDING

2023-2024

\$498.1K

Number of projects funded

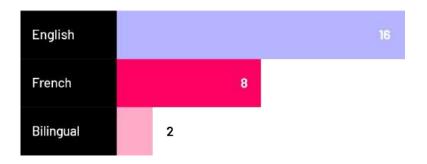
GENDER BALANCE RESULTS

2023-2024

Individuals who identify as women

Individuals who identify as a member of a diverse community

NUMBER OF PROJECTS BY LANGUAGE



FEATURED

ANSWER IN PROGRESS

Answer in Progress is the brainchild of three friends whose love of learning and curiosity was crushed by an exam-centric education system. Sabrina, Taha, and Melissa produce content primarily for YouTube that celebrates the adventure of going from question to answer with all the struggles and late nights in-between, with the goal of reigniting a love of learning. From questions around the ethics of artificial intelligence (AI) to the history of why there are so many pasta shapes, no question is too complicated-or too niche—for the trio.







TELEVISION PRODUCTION

The Convergent Stream supports the creation of linear Canadian content.

Approved production projects are television projects that may include accompanying multiplatform content. This funding stream enables the development and production of television shows in four underrepresented genres: Drama, Documentary, Children and Youth, and Variety and Performing Arts.

The Convergent Stream gives 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. Most of the funding in this stream is disbursed through the Performance Envelope Program.

- Most targeted production-stage programs are reviewed in the Equity and Inclusion section (page 68).
- Through the Performance Envelope Program, the CMF allocates funding envelopes to English- and French-language broadcasters in an amount that reflects their track record of supporting and airing Canadian programming that aligns with the CMF mandate. Part of the mandate is the commissioning of Diverse Community projects and projects with Gender Balance in key creative positions. In 2023-2024, 14 per cent 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 producer of the project. Total funding committed from the Performance Envelope Program in 2023-2024 was \$234.3M to 490 projects.
- Dedicated support for Point of View (POV) documentaries is provided through the **POV Program**. Funding is allocated according to a selective process, using an evaluation grid. \$8.5M was committed to 29 projects in 2023-2024. The POV Program awarded assessment criteria for Diverse Community (two per cent weight) and for Gender Balance Key Personnel (two per cent weight).

ENGLISH

PRODUCTION VOLUME TRIGGERED BY CMF FUNDING

2023-2024



TOTAL HOURS FUNDED

2023-2024

ENGLISH PRODUCTION FINANCING

2023-2024

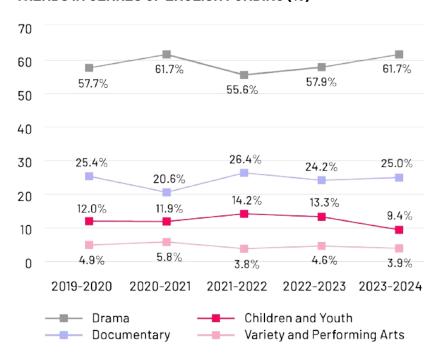


For 2023-2024 CMF-funded English-language projects, CMF funding represented 22 per cent of total production financing, and broadcaster commitments represented 25.5 per cent.¹ 2023-2024 saw total production volume drop slightly from the post-pandemic high of 2021-2022 but was still over \$900M.

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 and Youth share of English television funding (9.4 per cent) decreased in 2023-2024. There are other CMF programs that support production of content targeting children and youth—see the Digital Linear Series section of this report on page 101. Documentary funding has remained above 20 per cent.

TREND OF PRODUCTION VOLUME (\$M)



ENGLISH

GENDER BALANCE RESULTS

Individuals who identify as women in Key Personnel



INDIVIDUALS WHO IDENTIFY AS WOMEN

40% Across all funded **English projects**

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**

Across all funded **English projects**

FRENCH

PRODUCTION VOLUME TRIGGERED BY CMF FUNDING

2023-2024



TOTAL HOURS FUNDED

2023-2024

1,768

FRENCH PRODUCTION FINANCING

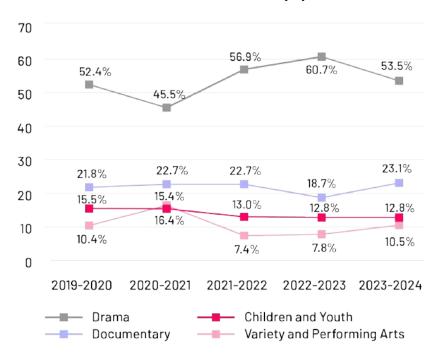
2023-2024



2023-2024 CMF funding to French-language projects made up 17.1 per cent of total production financing, and Canadian broadcasters provided 45.2 per cent. Production volume stayed over \$600M in 2023-2024 following the post-pandemic high of 2021-2022.

FRENCH

TRENDS IN GENRES OF FRENCH FUNDING (%)



CMF Children and Youth funding to French-language projects remained stable in 2023-2024 at 12.8 per cent, following a decrease from 2019-2020 and 2020-2021.

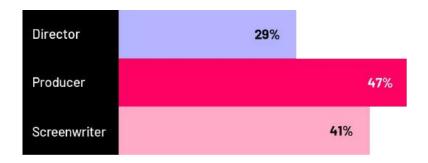
TREND OF PRODUCTION VOLUME (\$M)



FRENCH

GENDER BALANCE RESULTS

Individuals who identify as women in Key Personnel



INDIVIDUALS WHO IDENTIFY AS WOMEN

41% Across all funded French projects

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**

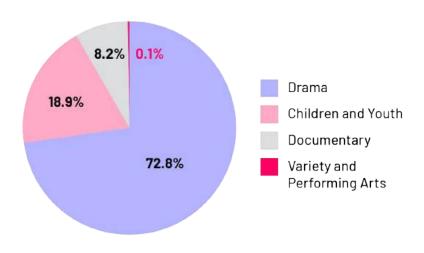
Across all funded French projects

SALES BY YEAR OF REPORT ALL LANGUAGES



SALES BY GENRE

2023-2024



TOP FIVE PROJECTS IN TOTAL SALES

2023-2024

\$40.2M

AVERAGE SALES IN TOP FIVE

2023-2024

\$8.0M

FEATURED

FAMILY LAW





By serving up the goods on a highly dysfunctional Vancouver family law firm whose claim to fame is helping other families legally resolve dysfunctional crises of their own, Family Law quickly became one of Global TV's most-watched programs. Under the humorous, razor-sharp pen of creator Susin Nielsen, the series courts off-the-wall legal cases, including a gay actor paranoid about being outed and a couple with Down syndrome who insist on raising their child without outside help. Having won its appeal in a number of other countries, including Australia, Italy, and Brazil, Family Law was recently renewed for a fourth season.





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 that aligns with the CMF mandate. Part of the mandate is the development of Diverse Community Projects and projects with Gender Balance in key creative positions. Broadcasters commit these funds to Canadian development-stage projects, but funding is paid directly to the producer.

Through the Slate Development Pilot Program, eligible projects received development financing without a broadcaster attached. 55 producers were provided \$75K or \$100K each to develop up to three projects over an 18-month period. 25 per cent of the 2023-2024 budget was set aside for applicants owned and controlled by Indigenous persons or members of Racialized Communities.

PREDEVELOPMENT

The Early-Stage Development Program is a writer-focused, selective program. 54 projects were funded in 2023-2024 with \$2.0M. 25 per cent of the program budget was reserved for Diverse Community¹ projects.

With no financial commitment from a broadcaster required, the Predevelopment Program provides funding to producer-led projects at a project's early stage. 63 projects were funded with \$2M in 2023-2024. 40 per cent of the program budget was reserved for applicants established outside of Toronto and Montreal. 25 per cent 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 2023-2024. We committed \$250K to support 14 French-language projects from Québec.

CMF FUNDING \$K			
	English	French	Total
Development Envelopes	5,537	2,722	8,259
Slate Development	2,800	1,775	4,575
Predevelopment	3,000	1,250	4,250
Total	11,337	5,747	17,084

NUMBER OF PROJECTS			
	English	French	Total
Development Envelopes	121	102	223
Slate Development	33	22	55
Predevelopment	86	45	131
Total	240	169	409

¹Refer to the Notice in the present report's Appendices for a definition.

FEATURED

GRIZZLY REWILD





The Grizzly Rewild documentary is a presentation of CBC's acclaimed The Nature of Things science series. It's based on the story of five orphaned grizzly cubs raised in a British Columbia sanctuary that were reintroduced into the wild. With the help of explanations from scientists, like Dr. Lana Ciarniello, and stunning images captured by director Brad Quenville, the documentary illustrates the dangers and challenges faced by Canada's wild animals. In doing so, it highlights the critical issue of the many North American grizzly populations that are now endangered or threatened as a result of decades-long over-hunting and trapping.





In 2023-2024, 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
- 2SLGBT0+ communities
- Disabled Persons/persons with Disability(ies)
- · Individuals who identify as women
- Official language minority communities (OLMC)
- · Regional: Outside Canada's largest production centres (Toronto and Montreal)
- Communities that speak a language other than English, French, or Indigenous languages

First Nations, Inuit, and Métis content creation was supported mainly through the Indigenous Program (see dedicated section on page 127), 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 holds at least 40 per cent of the Production and Creative Team positions or owns and controls at least 51 per cent of the applicant company and the rights necessary to produce and exploit said project, as applicable per program. These incentives included:

- Two points in the evaluation grids used to assess applications of the majority of selective Convergent and Experimental Stream Programs
- A Development and Performance Envelope factor that rewarded broadcasters that licenced Diverse Community Projects
- Reserved portions (25 per cent) of program budgets for the Conceptualization, Predevelopment, Early-Stage Development, and Slate Development Programs

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.

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





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 and Immersive Digital Media, and Digital Linear Series sections of this report.

OFFICIAL MINORITY LANGUAGE-TARGETED **PROGRAMS**

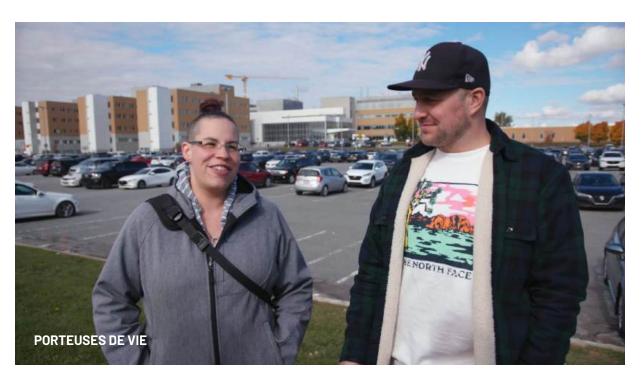
OLMC-targeted programs include the Francophone Minority Program and the Anglophone Minority Incentive. Refer to the dedicated Official Language Minority Community Support section of this report on page 130.

Regional

The varied incentives for projects created outside of Canada's centres are described in the Regional Support section of this report on page 135.

Diverse Languages

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





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 (two per cent weight).

Total	9,526	4,622	14,148
Predevelopment	661	121	782
Development	1,859	467	2,326
Production	7,006	4,034	11,040
	English	French	Total
CMF FUNDING (\$K)			

NUMBER OF PROJECTS			
	English	French	Total
Production	13	8	21
Development	18	8	26
Predevelopment	20	4	24
Total	51	20	71

INDIVIDUALS WHO IDENTIFY AS WOMEN IN KEY PERSONNEL BY ACTIVITY

2023-2024



TOTAL PRODUCTION VOLUME

2023-2024

\$46.9M

\$35.1M \$11.8M **English**

French

NUMBER OF HOURS FUNDED 2023-2024

English

French

PERCENTAGE OF DEVELOPMENT PROJECTS **FUNDED IN 2022-2023 THAT HAVE APPLIED** FOR PRODUCTION FUNDING

The **Diverse Languages Program** is designed to support 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. Eight different languages were funded in 2023-2024. The Diverse Languages Program awarded assessment criteria for Diverse Community personnel (two per cent weight) and for Gender Balance (two per cent weight).

TOTAL CMF FUNDING

2023-2024

\$4.3M

Number of hours funded

Number of projects funded

FEATURED

KANAVAL





Kanaval, the first feature film by Henri Pardo (Afro Canada), tells the touching story of Rico, a nine-year-old boy forced to suddenly escape from Haiti to Canada with his mother. Rico depends on Kana, an imaginary friend straight out of Haitian mythology, and a friendly couple he's met to better understand the strange habits and traditions of Canadians. With a beautiful blend of French and Haitian Creole and a fusion of comedy and magical realism, Kanaval tackles themes the director has experienced first-hand: racism, discovering of the Other, uprooting, and using the imagination as a means of survival. Québécois talent includes Martin Dubreuil, Claire Jacques, and Sylvain Massé, as well as Haitian newcomer Rayan Dieudonné in the leading role.



INDIGENOUS CONTENT SUPPORT

The CMF supports television production, development, and predevelopment from First Nations, Inuit, and Métis applicants and creative teams. 2023-2024 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 (two per cent weight) in Key Personnel. In 2023-2024, the Indigenous Program supported 17 productions and 33 development and predevelopment projects with \$11.2M in funding.

An additional \$4.8M in funding for Indigenous Program productions came from the Performance Envelopes Program, the English Regional Production Bonus, the Anglophone Minority Incentive, and the Northern Incentive.

SANAJAIIT: INUIT MAKERS

TOTAL FUNDING INDIGENOUS-LANGUAGE PRODUCTION

2023-2024

\$8.9M

Number of projects funded

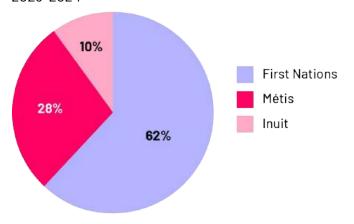
TOTAL FUNDING INDIGENOUS-LANGUAGE DEVELOPMENT 2023-2024

\$2.3M

Number of projects funded

FIRST NATIONS, INUIT, AND MÉTIS DECLARED COMMUNITY OF INDIVIDUALS IN KEY PERSONNEL

2023-2024



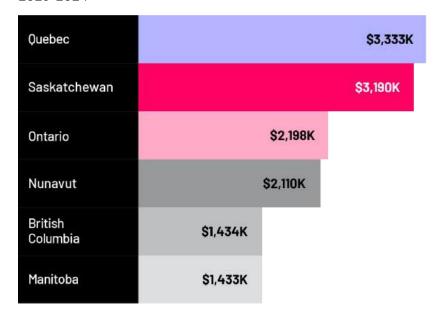
TOTAL PRODUCTION VOLUME

2023-2024

\$29.6M

INDIGENOUS PROGRAM PRODUCTION FUNDING BY PROVINCE/TERRITORY

2023-2024



INDIVIDUALS WHO IDENTIFY AS WOMEN IN KEY PERSONNEL BY ACTIVITY

2023-2024



FEATURED

TREATY ROAD





The APTN documentary series Treaty Road drills down on the complex history of Canada's numbered treaties, which are significant agreements between Indigenous Peoples to Canada and the Government of Canada. Hosted by Saxon de Cocq and Erin Goodpipe, the series explores, through a wide range of up-close encounters, the physical locations, the history, and the people associated with the treaties. The upshot is the unmasking of the harsh reality of Canadian colonization, comparing promises kept against promises made. To the great delight of Indigenous and settler audiences alike, season two is in the works.





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 2023-2024, the Francophone Minority Program provided \$12.5M to support 29 productions and 15 development projects. The Francophone Minority Production Program awarded assessment criteria for Diverse Community (two per cent weight) and for Gender Balance Key Personnel (two per cent weight).

French minority language productions received an additional \$5.9M from the Performance Envelope Program, the Pilot Program for Racialized Communities, and the CMF-Quebecor Fund IP Program.

FRENCH MINORITY PRODUCTION 2023-2024

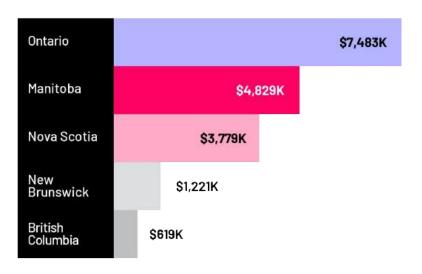


TREND OF FRENCH MINORITY LANGUAGE SUPPORT

% of French TV funding



FRENCH MINORITY PRODUCTION FUNDING BY PROVINCE 2023-2024



FEATURED FÉELI TOUT





TFO animated series Féeli tout is an adaptation by Loogaroo Studio of the children's book series by Acadian author and educational consultant Cindy Roy and features a book-loving fairy in the leading role. In each episode, she shares her extraordinary adventures by reading to her friend Oscargot and the other creatures inhabiting the Dieppe Marsh. As entertaining as it is educational, it's also written to fit into the school curricula of various Canadian provinces. With the Prix Coup de cœur des tout-petits from the Alliance Médias Jeunesse under its belt, season two is already in production.



ENGLISH MINORITY LANGUAGE FUNDING

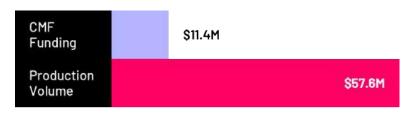
The **Anglophone Minority Incentive** creates a predictable source of funding to official minority language support for English-language productions in Quebec.

In 2023-2024, the Anglophone Minority Incentive supported 17 production projects with \$5.5M.

English-language minority productions received an additional \$5.9M from the Performance Envelope Program, the English POV Program, and the Pilot Program for Racialized Communities.

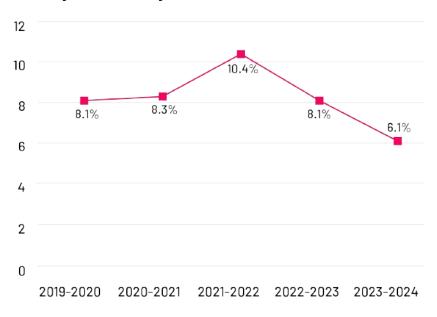
ENGLISH MINORITY PRODUCTION

2023-2024



TREND OF ENGLISH MINORITY LANGUAGE SUPPORT

% of English TV Funding



FEATURED

TWICE COLONIZED





Directed by Danish filmmaker Lin Alluna, the feature-length documentary Twice Colonized delves into the life of Inuk activist and Indigenous rights lawyer Aaju Peter. Born in Greenland, sent to study in Denmark at the age of 11, and finally settled in Nunavut as an adult, Peter has always felt that she has been colonized twice: first by the Danes and then by Southern Canadians. The world's first pan-Arctic-Inuit co-production, Twice Colonized skillfully creates a space for bold and meaningful dialogue between the colonizer and the colonized.



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 projects outside a radius of 150 kilometres from Toronto are considered English-language regional productions, while French projects outside a radius of 150 kilometres from Montreal are considered French-language regional productions.

Regional production supported by the CMF reached record high levels in 2023-2024 in English (64 per cent) and decreased in French (25 per cent). English-language production has remained above 45 per cent since 2019-2020.

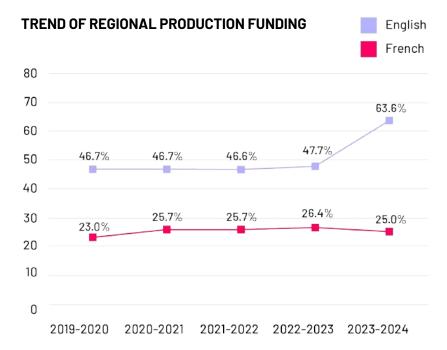


The **English Regional Production Bonus** provides additional funding for television producers in areas of Canada outside of Toronto. A total of \$12.9M went to 80 productions in 2023–2024.

The **Québec 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 \$3.7M to 30 productions. The **Québec French Regional Development** program provided a total of \$400K to eight projects.

The **Northern Incentive** supports production and development in English, French, and Indigenous languages in the northern territories. Seven productions received a total of \$933K. Six development projects received a total of \$200K.

The **Predevelopment Program** reserved 40 per cent of its 2023-2024 budget for regional producers.

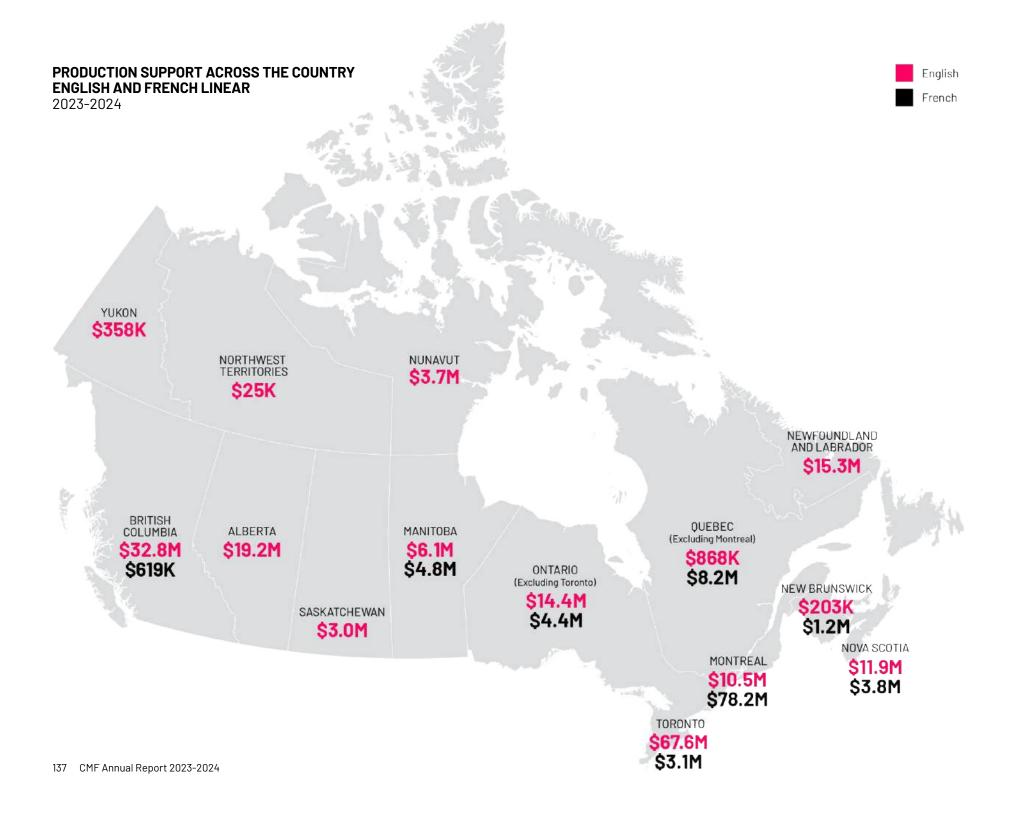


REGIONAL DEVELOPMENT FUNDING 2023-2024

48%
Regional share of English

development funding

Regional share of French development funding



FEATURED **POLARIS**





Written and directed by Kirsten Carthew (The Sun at Midnight), Polaris is the story of a young girl raised by a polar bear and the many dangers she must overcome in the search for Polaris, the last shining star in a post-apocalyptic sky. Set in 2144, the film's palette of breathtaking Yukon landscapes ranges from the desolate to the sublime. An all-female cast speaking only in unintelligible dialects or in primal screams further titillates the imagination. After opening Montreal's 2022 Fantasia International Film Festival, Polaris got a theatrical release in 2023 and has been seen around the world since.





INTERNATIONAL TREATY CO-PRODUCTIONS

International treaty co-productions 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 co-productions are entitled to receive CMF funding for the eligible Canadian costs of the project. 16 international treaty co-productions with 11 countries received CMF funding in 2023-2024. The level of treaty co-productions has not yet returned to pre-pandemic levels.

TOTAL CANADIAN BUDGETS FOR CO-PRODUCTION PROJECTS 2023-2024

\$39.9M

Total projects funded



LIST OF CO-PRODUCTION COUNTRIES

2023-2024

	# OF DDG 15070
	# OF PROJECTS
Australia	1
Belgium	3
Chile	1
France	3
Hungary	1
Ireland	1
Israel	1
Italy	2
South Africa	1
United Kingdom	4
Venezuela	1

^{*}Multiple countries can participate in a co-production project.

INTERNATIONAL CO-DEVELOPMENT AND **CO-PRODUCTION INCENTIVES**

A total of 16 television and digital media development- and production-stage projects were funded in 2023-2024 through five international incentives with partner funding agencies from countries around the world. The value of funding to producers from the CMF and partner agencies was \$3M in total.

CMF FUNDING

2023-2024

FOREIGN FUNDING PARTNERS

2023-2024

\$2.08M

Number of projects funded

Number of countries

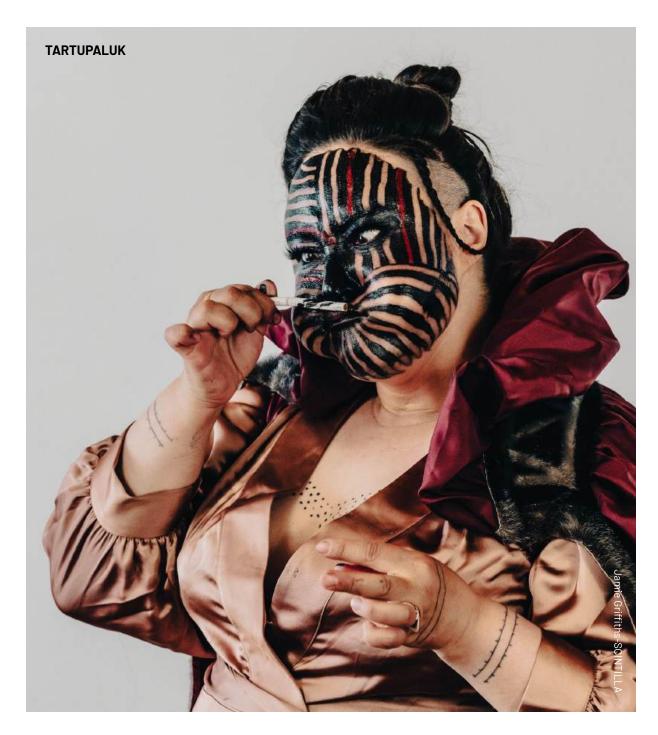
INCENTIVE	PARTNER AGENCY	# 0F PROJECTS
Canada-Luxembourg Co-Development and Co-Production Incentive for Audiovisual Projects	Film Fund Luxembourg	5
Canada-France Co-Writing and Co-Development Incentive for Television or Digital Media Projects	CICLIC Centre-Val de Loire	1
Canada-Northern Ireland Co-Development Incentive for Audiovisual Projects	Northern Ireland Screen	4
Canada-South Africa Co-Development Incentive for Television Projects	National Film and Video Foundation	3
Canada-Germany Digital Media Incentive	Medienboard Berlin-Brandenburg	3

VERSIONING PROGRAM AND OUEBECOR FUND 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 25 versioning projects in 2023-2024, for a total of \$722K.

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 series created by Quebec-based producers and bring these projects into the international marketplace. After being selected by the Ouebecor 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 11 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, the CMF contributed \$1M to eight companies in 2023-2024 to assist with the initial development of projects leading to international export pre-sales.





SECTOR DEVELOPMENT SUPPORT

The CMF's Sector Development Support Program supports project-based funding led by non-profit organizations that bolster and encourage the growth of Canada's audiovisual industry.

Through Sector Development, the CMF funds activities and increased opportunities that prioritize Indigenous and Equity-Seeking Communities, regions outside of Toronto and Montreal, and Official Languages.

Supported projects and non-profit organizations address industry gaps, generate tangible outcomes, establish or innovate models, and ready program participants to advance their professional ambitions.

Funding focused on capacity building, mentorship and training, skills-building, research, market access, commercial, sales or revenue opportunities, business knowledge, and other professional development activities.

In 2023-2024, \$4.6M was allocated to 73 initiatives. 65 per cent of funding was directed to nationally focused initiatives, 29 per cent of funding was directed to regionally focused initiatives, and six per cent to international strategic partnerships.



DIVERSE, REGIONAL, MINORITY LANGUAGE COMMUNITY PROGRAMS

Pink Triangle Press is grateful for the support of the CMF in our first Pink Paper, researching 2SLGBTQIA+ representation on screens. The research has been received enthusiastically by Canada's screen industries and is sparking important conversations—without CMF support, it would not have happened.

David Walberg, Pink Triangle Press Executive Director and Chief Executive Officer

ORGANIZATION	TARGET COMMUNITY/FOCUS AREA	REGION	PROJECT TYPE	AMOUNT
Academy of Canadian Cinema & Television	Indigenous, Black, Racialized	National	Capacity Building	\$50K
Alliance des producteurs francophones du Canada	Official Languages	Quebec	Capacity Building	\$50K
APostLab	Indigenous	International	Market Access	\$7K
Arctic Indigenous Film Fund	Indigenous	International	Market Access	\$100K
Association N.A.W.A.L.	Racialized	Quebec	Capacity Building	\$50K
Banff Television Festival Foundation/Brunico	Indigenous	National	Capacity Building/ Market Access	\$85K
BIPOC TV and Film	Indigenous, Black, Racialized	National	Capacity Building/ Workforce Development	\$25K
Black Academy/BLACK Canada	Black	Ontario		\$25K
Black Screen Office	Black	National	Capacity Building	\$85K
Black Screen Office	Black	National	Workforce Development	\$20K
Canadian Independent Screen Fund	Indigenous, Black, Racialized	National	Capacity Building	\$75K
Canadian Interactive Alliance	Underrepresented	National	Capacity Building	\$25K
CaribbeanTales	Indigenous, Black, Racialized	National	Market Access	\$75K
CBC + Disability Screen Office	Underrepresented	National	Accessibility	\$50K
Coalition M·É·D·I·A·	Racialized	Quebec	Capacity Building	\$75K
Coalition M·É·D·I·A·	Indigenous, Black, Racialized	National	Capacity Building	\$35K
Coalition M·É·D·I·A·	Black	Quebec	Research	\$45K
Cultures of Care	Underrepresented	Ontario	Capacity Building	\$25K
DigiBC	Underrepresented	ВС	Capacity Building	\$50K

ORGANIZATION	TARGET COMMUNITY/FOCUS AREA	REGION	PROJECT TYPE	AMOUNT
Disability Screen Office	Underrepresented	National	Workforce Development	\$200K
Documentary Organization of Canada	Indigenous, Black, Racialized	National	Capacity Building	\$75K
EAVE+	Indigenous, Black, Racialized	International	Market Access	\$3K
ElevateDev	Indigenous, Black, Racialized	National	Capacity Building	\$100K
European Film Market	Underrepresented	International	Market Access	\$43K
Festival international du cinéma francophone en Acadie / Film Zone	Official Languages	New Brunswick	Capacity Building	\$10K
FilmPEI	Regional	PEI	Capacity Building	\$15K
Fondation Massimadi	Underrepresented, Black	Quebec	Capacity Building	\$15K
Gender Equity in Media Society Vancouver	Underrepresented	National	Capacity Building	\$50K
Hot Docs - DOC Toolbox EFM	Underrepresented	International	Market Access	\$43K
IM4 Lab	Indigenous	National	Capacity Building	\$86K
IM4 – Virtual Production Micro-credential	Indigenous	National	Capacity Building	\$25K
iMOVe	Indigenous, Black, Racialized	Nova Scotia	Capacity Building	\$15K
Indigenous Screen Office	Indigenous	National	Market Access	\$200K
Indigenous Screen Office	Indigenous	National	Consultations	\$20K
Interactive Ontario Industry Association	Underrepresented	Ontario	Capacity Building	\$85K
Kassiwi Média	Official Languages, Indigenous	Quebec	Capacity Building	\$65K
Kello Inclusive	Underrepresented	National	Capacity Building	\$50K
L'Académie canadienne du cinéma et de la télévision	Indigenous, Black, Racialized	Quebec	Capacity Building	\$40K
Lunenburg Doc Fest Association	Official Languages, Regional	New Brunswick	Market Access/ Capacity Building	\$50K

ORGANIZATION	TARGET COMMUNITY/FOCUS AREA	REGION	PROJECT TYPE	AMOUNT	
Main Film	Underrepresented	Quebec	Capacity Building	\$50K	
Makila	Indigenous, Black, Racialized	Quebec	Capacity Building	\$30K	
Muslims in Media	Racialized	National	Capacity Building	\$85K	
National Screen Institute - Canada	Indigenous, Black, Racialized	National	Capacity Building	\$100K	
NSI Access BIPOC	Indigenous, Black, Racialized	National	Capacity Building/ Workforce Development	\$500K	
Nunavut Film Development Corporation	Indigenous	Northern Territories	Workforce Development	\$85K	
Nunavut Independent Television Network	Indigenous	Nunavut	Capacity Building	\$100K	
Out On Screen	Underrepresented	BC	Workforce Development	\$25K	
OYA Black Arts Coalition	Black	Ontario	Capacity Building	\$50K	
OYA Black Arts Coalition	Black	Ontario	Market Access	\$50K	
Pacific Screenwriting Program Society	Underrepresented	BC	Capacity Building	\$55K	
Pink Triangle Press	Underrepresented	National	Research	\$196K	
Producing for the Planet	Sustainability	National	Sustainability/ Workforce Development	\$99K	
Quebec English Language Production Council	Official Languages	Quebec	Capacity Building	\$50K	
Queering the Screen	Underrepresented	National	Capacity Building	\$25K	
QueerTech	Underrepresented	National	Capacity Building	\$60K	
Racial Equity Screen Office	Racialized	National	Capacity Building	\$85K	
Realness Institute	Black	International	Capacity Building	\$80K	
Saskatchewan Interactive Media Association (SaskInteractive)	Underrepresented	Saskatchewan	Capacity Building	\$30K	

ORGANIZATION	TARGET COMMUNITY/FOCUS AREA	REGION	PROJECT TYPE	AMOUNT
Screen Nova Scotia	Underrepresented	Nova Scotia	Capacity Building	\$50K
Screen Production Yukon Association	Underrepresented	Yukon	Capacity Building	\$25K
Shine Network Institute	Indigenous	National	Capacity Building	\$85K
SMI Film Society	Underrepresented	National	Capacity Building	\$95K
Spindle Films Foundation	Underrepresented	Alberta	Capacity Building	\$50K
Sustainable Entertainment Society	Sustainability	National	Capacity Building	\$35K
Toronto International Film Festival	Underrepresented	National	Capacity Building	\$100K
Toronto International Nollywood Film Festival	Indigenous, Black, Racialized	Ontario	Market Access/ Capacity Building	\$15K
Trans Film Mentorship	Underrepresented	Ontario	Capacity Building	\$50K
WebSeries Canada	Underrepresented	National	Capacity Building	\$15K
When East Meets West	Indigenous, Black, Racialized	International	Market Access	\$4K
WIFT - Toronto	Underrepresented	National	Capacity Building	\$50K
Women in Animation	Underrepresented	National	Capacity Building	\$85K
Women in Animation	Underrepresented	National	Capacity Building	\$25K
Xn Québec	Underrepresented	National	Market Access	\$35K

The CMF's support of NITV's Inuit Producer Training Program is a great example of Truth and Reconciliation.

Lucy Tulugarjuk, Nunavut Independent Television Network (NITV) Executive Director

I'm thrilled and grateful that the CMF is supporting programs such as Creative Producers Indaba. This program builds a bridge between Canada and Africa for producers and audiences. I strongly believe an international approach is the future of content production.

Marie Ka, Inaru Films, Creative Producers Indaba 2023 participant

FEATURED

COALITION M·É·D·I·A·





Coalition M·É·D·I·A· champions equity, diversity, inclusion, and accessibility for underrepresented Francophone professionals in Canada's screen industry. With Sector Development Support funding, the organization launched a market access initiative for three producers at Cannes' MIPCOM festival. Participants engaged in training sessions, curated talks, and networking with industry experts, gaining a broader professional system and deeper insights into best practices for selling and distributing their works, international co-productions, and global audiovisual industry trends.



FEATURED

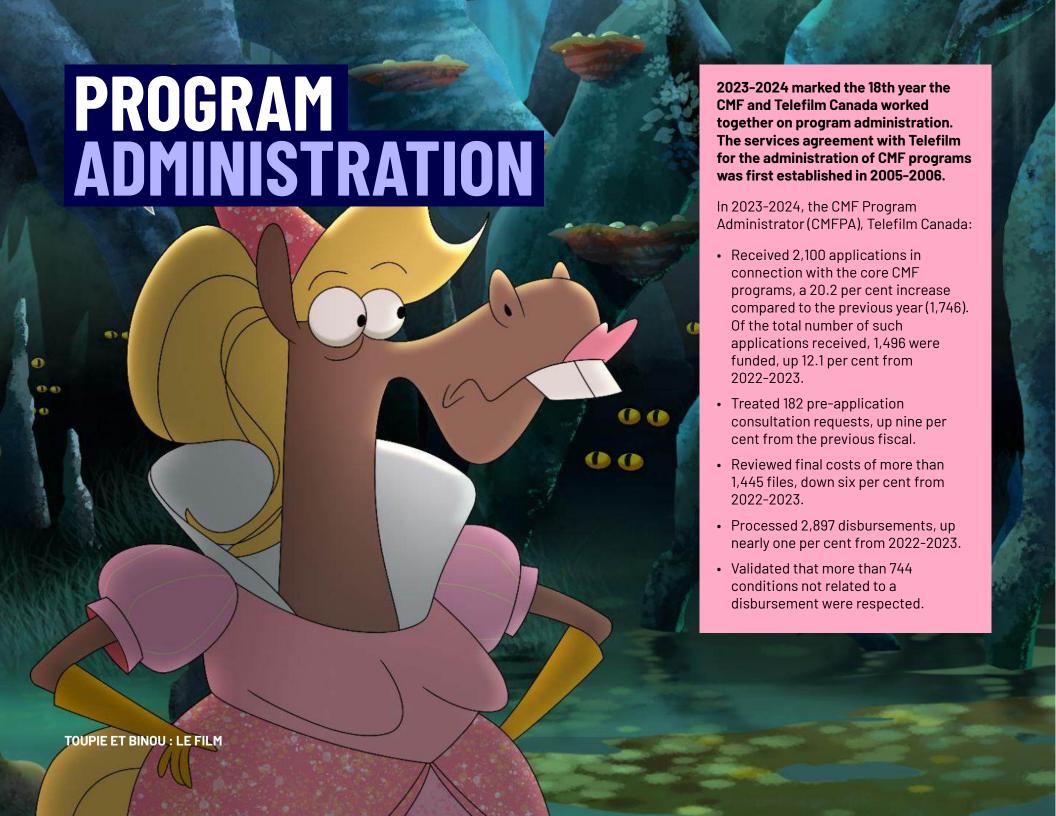
SCREEN NOVA SCOTIA





Developed in 2019 as part of Screen Nova Scotia's commitment to foster diversity and inclusion within its membership, the Diversity Mentorship Program aims to break down industry barriers, accelerate talent development, and ensure equitable opportunities. Each year, SNS places 12 trainees with long-term industry ambitions in their chosen positions on professional sets in the province. The program hones skills, showcases diverse talent, and promotes a deeper appreciation of untold narratives and identities. It is open to individuals from Indigenous, Black, Racialized, and 2SLGBTQ+ communities, as well as to Disabled Persons/Persons with Disabilities. With Sector Development Support funding, SNS is creating positive change for underrepresented professionals in the screen industry.





NUMBER OF CMF CORE PROGRAM APPLICATIONS APPROVED IN 2023-2024

	TOTAL
ALL PROGRAMS	1,496
Convergent Stream ¹	1,273
Development	593
Production	564
Versioning	25
International Incentives	16
National Partnerships	75
Experimental Stream	181
Accelerator	11
Conceptualization	102
Prototyping	40
Innovation and Experimentation	15
Commercial Projects	13
Digital Linear Series	16
Digital Creators Interactive Digital Media	26

¹Convergent Stream includes:

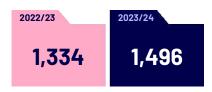
Development: Development Envelope program, Early-Stage Development program, Francophone Minority Development program, Indigenous Development program, Northern Development program, Predevelopment program, Québec French Regional Development program, Racialized Communities Pilot program, Slate Development Pilot program.

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

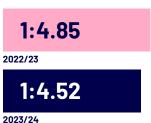
APPLICATIONS RECEIVED



NUMBER OF PROJECTS FUNDED



FUNDING LEVERAGE RATIO



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 2023-2024, the IRC reviewed 45 projects: 42 television and three digital media. Of those, the IRC determined that nine were ineligible or should have conditions attached to remain eligible. The issues in these projects related to genre, CMF essential requirements, and program eligibility requirements. The IRC reviewed five fewer projects in 2023-2024 than in 2022-2023. The percentage of projects that the IRC determined to be

ineligible or should have conditions attached to them increased (20 per cent in 2023-2024 with nine projects out of 45 reviewed, compared with 12 per cent in 2022-2023 with six projects out of 50 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 three projects in 2023-2024 (compared with one project in 2022-2023).

SERVICE TARGETS

The current administrative service level targets were agreed upon for the main steps of the program administration process to provide a better indicator of turnaround times.

Overall, in 2023-2024 the CMFPA met these targets 84 per cent of the time, as opposed to 64 per cent of the time in 2021-2022. This 20 per cent increase in service levels may be explained, at least in part, to the implementation of targeted simplification measures, increased awareness, and training of staff members, as well as developing more effective tracking tools.

CMFPA managers and analysts also participated in several outreach activities, including information sessions, panels, and coaching sessions.



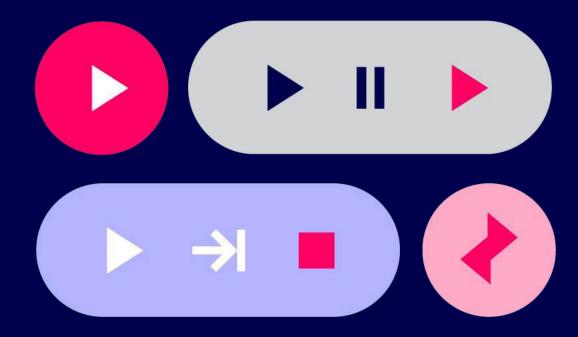
TYPE PROCESS TARGETS (BUSINESS DAYS)

	Eligibility- Decision	Due Diligence- Contracting	First Payment	RC or Beta Payment	Amendments	Final Costs
First come, first served programs	25	20	5	15	15	30
Convergent Performance Envelopes – development and production	15	20	5	15	15	30
Convergent Selective production and development without jury programs	35	20	5	15	15	30
Selective production and Selective Experimental programs with and without jury	50	20	5	15	15	30
International incentives	35	20	5	15	15	30
Partnerships	15	20	5	15	15	30
Versioning program	15	20	5	15	15	30

The main steps of the program administration process are:

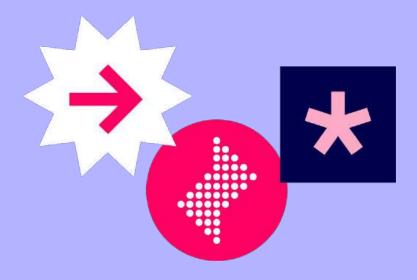
- Eligibility: to assess eligibility of the application to the program
- 2. **Due diligence:** reasonable verification taken in order to ensure proper risk management and compliance for the purposes of contracting
- 3. Payment: first disbursement, amendment, rough cut (RC) or beta version, and final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

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 2023-2024 cover the period from April 1, 2023 to March 31, 2024, while the comparative numbers are for the period from April 1, 2022 to March 31, 2023.



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 increased 2.9 per cent or \$11,138 in the fiscal vear, from \$388,626 in 2022-2023 to \$399,764 in 2023-2024.

The federal government funding increased by 15.2 per cent or \$28,560 in the fiscal year, from \$188,386 in 2022-2023 to \$216,946 in 2023-2024. Starting in 2018-2019, the Government of Canada increased its funding to the CMF to offset the decline in BDU contributions; in 2023-2024, the CMF received \$42,500. The DCH contribution included \$20,000 of funding as part of a three-year \$60,000 commitment from the federal government targeting Equity-Seeking Communities, with particular focus on Black, Indigenous, and Racialized people, as well as Disabled Persons/Persons with Disability(ies) and those who identify as 2SLGBTQ+. It also included \$20,000 of funding as part of a two-year, \$40,000 commitment for French-language audiovisual content and underrepresented voices.

Contributions from BDUs decreased 7.3 per cent or \$12,497 in the fiscal year, from \$171,329 in 2022-2023 to \$158,832 in 2023-2024.

Interest increased by 31.2 per cent or \$2,538 in the fiscal year, from \$8,143 in 2022-2023 to \$10,681 in 2023-2024, mostly due to higher interest rates throughout the year.

Revenue from the recoupment of production investments decreased by 33.8 per cent or \$3,047 in the fiscal year, from \$9,011 in 2022-2023 to \$5,964 in 2023-2024.

Revenue from repayment of advances decreased 27.1 per cent or \$2,044 in the fiscal year, from \$7,544 in 2022-2023 to \$5,500 in 2023-2024.

Tangible benefits that flowed directly to the CMF program under the CRTC Tangible Benefits Policy decreased by 7.7 per cent or \$154 in the fiscal year, from \$1,995 in 2022-2023 to \$1,841 in 2023-2024.

EXPENSES

Total expenses increased 7.0 per cent or \$26,500 in the fiscal year, from \$380,816 in 2022-2023 to \$407,316 in 2023-2024.

Program commitments represented 92.4 per cent of total expenses. The balance of the total expenses includes program administration, general and administrative, sector development, industry partnerships, and amortization.

Under the terms of the Contribution Agreement with the DCH, the CMF's total administrative expenses are capped at 6.0 per cent of total revenue. In the fiscal year, the total administrative expenses were \$22,497 or 5.6 per cent of total revenue.

PROGRAM COMMITMENTS

Total program commitments increased 7.6 per cent or \$26,677 in the fiscal year, from \$349,862 in 2022-2023 to \$376,539 in 2023-2024. The CMF provided financial contributions to Canadian digital media and television producers primarily through two program streams—Convergent and Experimental*—as well as international incentives and national partnership programs.

*The 2023-2024 fiscal year is the last year in which the CMF allocated our funding through these two streams. A new program model was launched for 2024-2025. Future editions of our Annual Report will reflect this change.

RESULTS OF OPERATIONS

(IN \$000s)

PROGRAM ADMINISTRATION EXPENSES

The total program administration expenses increased 4.8 per cent in the fiscal year, from \$11,218 in 2022-2023 to \$11,751 in 2023-2024. The CMF outsourced program administration activities to Telefilm Canada through a services agreement; their service fee increased by \$480 in the fiscal year from \$10,819 in 2022-2023 to \$11,299 in 2023-2024. Other program administration expenses increased by \$53 from \$399 to \$452.

GENERAL AND ADMINISTRATIVE EXPENSES

General and administrative expenses increased \$1,108 or 11.6 per cent in the fiscal year, from \$9,579 in 2022-2023 to \$10,687 in 2023-2024.

SECTOR DEVELOPMENT

Sector development expenditures increased by \$279 or 4.5 per cent in the fiscal year from \$6,180 in 2022-2023 to \$6,459 in 2023-2024. These activities support industry initiatives that demonstrate the potential to positively impact Canada's audiovisual ecosystem by addressing industry gaps in distinct and identified areas, including Canada's regions and Indigenous and Equity-Seeking Communities.

INDUSTRY PARTNERSHIPS

Industry partnerships increased by \$139 or 8.3 per cent in the fiscal year, from \$1,682 in 2022-2023 to \$1,821 in 2023-2024. The CMF continued to partner with television and digital media events in Canada and internationally.

CASH FLOW AND RESERVES

BDU contributions are received monthly, and the CMF invoices the DCH quarterly, in arrears. 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 \$60,071 in restricted reserves and \$10,711 in unrestricted. At the end of 2022-2023, there was \$62,166 in restricted reserves and \$16,168 in unrestricted.

The restricted reserve as of March 31, 2024 includes amounts for the settlement of expenses in the event of dissolution of the CMF of \$13,007, \$17,064 to support the 2024-2025 program budget, and a \$30,000 program funding contingency reserve.

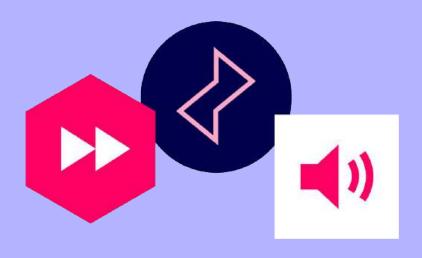
FORWARD LOOKING

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 2024-2025, it is assumed that contributions from BDUs will continue to decline. They will only be partially offset through top-up funding from the Government of Canada as the current level of BDU revenue decline now exceeds the cap of this top-up funding.

DCH contributions will also include the final year of the \$40,000 commitment to fund French-language audiovisual content and underrepresented voices.

Based on the revenue estimates, the CMF determines a program budget. The 2024-2025 CMF program budget is \$357,000, of which \$218,000 will be allocated to English, \$118,000 to French, and \$21,000 to Indigenous Production, International/National Partnerships, and Diverse Languages.

ANAGEMENT'S INANCIAL 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.

The 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.

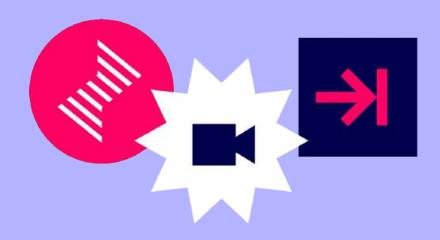
Valerie Creighton

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, 2024



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, 2024
- 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, 2024, 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 quarantee 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.

Chartered Professional Accountants, Licensed Public Accountants

Vaughan, Canada June 26, 2024

KPMG LLP

STATEMENT OF FINANCIAL POSITION

(In thousands of dollars) Year ended March 31, 2024, with comparative information for 2023

On behalf of the Board

Chair, Audit Committee

	2024	2023
Assets:		
Current assets:		
Cash and cash equivalents	\$ 3,831	\$ 4,578
Accounts receivable (note 3)	11,975	10,852
Investments (note 4)	242,003	274,433
Due from Department of Canadian Heritage (note 7)	42,528	25,454
Prepaid expenses	33	152
	300,370	315,469
Capital assets (note 5)	90	90
	\$ 300,460	\$ 315,559
_iabilities and Net Assets:		
Current liabilities:		
Accounts payable and accrued liabilities (note 6)	\$ 7,165	\$ 5,764
Program commitments payable	222,423	231,371
	\$ 229,588	\$ 237,135
Net assets:		
Invested in capital assets	90	90
Internally restricted net assets (note 8)	60,071	62,166
Unrestricted	10,711	16,168
	\$ 70,872	\$ 78,424
Commitments, guarantees and contingencies (note 11)		
	\$ 300,460	\$ 315,559

STATEMENT OF OPERATIONS

(In thousands of dollars) Year ended March 31, 2024, with comparative information for 2023

	2024	2023
Revenue:		
Contributions from Department of Canadian Heritage (note 1)	\$ 216,946	\$ 188,386
Contributions from broadcasting distribution undertakings	158,832	171,329
Interest income	10,681	8,143
Recoupment of production investments	5,964	9,011
Repayments of advances	5,500	7,544
Other contributions – tangible benefits	1,841	1,995
Contributions from Department of Canadian Heritage – COVID-19 Recovery Fund (note 7)	-	2,218
	\$ 399,764	\$ 388,626
Expenses:		
Program commitments (note 2(b))	376,539	349,862
Program administration	11,751	11,218
General and administrative	10,687	9,579
Sector development	6,459	6,180
Industry partnerships	1,821	1,682
Amortization of capital assets	59	77
COVID-19 Recovery Support (note 7)	_	2,218
	\$ 407,316	\$ 380,816
Excess (deficiency) of revenue over expenses	\$ (7,552)	\$ 7,810

STATEMENT OF CHANGES IN NET ASSETS

(In thousands of dollars) Year ended March 31, 2024, with comparative information for 2023

							2024	2023
	in c	ested apital ssets		rnally icted U	Jnres	tricted	Total	Total
Net assets, beginning of year	\$	90	\$ 6	2,166	\$	16,168	\$ 78,424	\$ 70,614
Excess of revenue over expenses (expenses over revenue)		(59)		-		(7,493)	(7,552)	7,810
Investment in capital assets		59		r		(59)	-	1-
Transfer to internally restricted (note 8)			(2	2,095)		2,095	- 1	-
Net assets, end of year	\$	90	\$ 6	0,071	\$	10,711	\$ 70,872	\$ 78,424

STATEMENT OF CASH FLOWS

(In thousands of dollars) Year ended March 31, 2024, with comparative information for 2023

	2024	2023
Cash flows from (used in) operating activities:		
Excess(deficiency) of revenue over expenses	\$ (7,552)	\$ 7,810
Amortization of capital assets which does not involve cash	59	77
Loss on disposal of capital assets	=3	2
Change in non-cash operating working capital:		
Accounts receivable	(1,123)	(4,518)
Due from Department of Canadian Heritage	(17,074)	(880)
Prepaid expenses	119	(79)
Accounts payable and accrued liabilities	1,401	1,488
Program commitments payable	(8,948)	(8,783)
	\$ (33,118)	\$ (4,883)
Cash flows from (used in) investing activities:		
Purchase of capital assets	(59)	(63)
Redemption of investments, net	32,430	8,393
	\$ 32,371	\$ 8,330
Increase (decrease) in cash and cash equivalents	(747)	3,447
Cash and cash equivalents, beginning of year	4,578	1,131
Cash and cash equivalents, end of year	\$ 3,831	\$ 4,578

NOTES TO FINANCIAL **STATEMENTS**

(In thousands of dollars) Year ended March 31, 2024 Canada Media Fund ("CMF") is incorporated without share capital under the Canada Not-forprofit 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 linear television and interactive 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. CMF also supports industry through international and national partnerships and sector development. Program administration is contracted to Telefilm Canada ("Telefilm").

Operations:

CMF received \$216,946 of funding under a Contribution Agreement from the Department for the fiscal year ended March 31, 2024 (2023 - \$188,386).

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.

Significant accounting policies:

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

(In thousands of dollars) Year ended March 31, 2024

(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 \$2,933 (2023 - \$10,621) of net adjustments to decrease funding commitments made in prior years were recorded in program commitments expense.

(In thousands of dollars) Year ended March 31, 2024

(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.

(In thousands of dollars) Year ended March 31, 2024

(f) Allocation of general and administrative expenses:

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

(q) 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:

	2024	2023
Accounts receivable	\$ 12,035	\$ 11,246
Less allowance for doubtful accounts	60	394
	\$ 11,975	\$ 10,852

4. Investments:

	2024	2023
Provincial promissory notes	\$ 87,159	\$ 88,515
Term deposits	46,219	72,787
Guaranteed investment certificates	49,334	71,030
Provincial treasury bills	59,291	27,219
Government of Canada treasury bills	=	14,882
	\$ 242,003	\$ 274,433

Investments with a term to maturity of one year or less of \$242,003 (2023 - \$274,433) are recorded as current assets.

(In thousands of dollars) Year ended March 31, 2024

5. Capital assets:

				2024		2023
Cost			N	et book value	N	et book value
\$ 225	\$	136	\$	89	\$	76
22		21		1		1
264		264		-		13
\$ 511	\$	421	\$	90	\$	90
	\$ 225 22 264	\$ 225 \$ 22 264	### amortization \$ 225	### amortization \$ 225	Cost amortization Net book value \$ 225 \$ 136 \$ 89 22 21 1 264 264 -	Cost Accumulated amortization Net book value Net book value \$ 225 \$ 136 \$ 89 \$ 22 21 1 1 264 264 - -

6. Government remittances:

Included in accounts payable and accrued liabilities are government remittances payable of \$52 (2023 - \$48), which includes amounts payable for payroll-related taxes.

7. Administration agreements:

(a) 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 was effective April 1, 2021 and expired on March 31, 2023.

2024		2022
\$ 2,218	\$	2,404
(2,218)		(2,404
=		2,218
\$ 12	\$	2,218
	\$ 2,218	\$ 2,218 \$ (2,218)

During the year, CMF expensed nil (2023 - \$2,218) in support for ethnic and third-language producers.

(In thousands of dollars) Year ended March 31, 2024

Internally restricted net assets:

	I	Balance March 31, 2023	Transfers	Balance March 31, 2024
Settlement of CMF operational expenses in the event of dissolution of its operations	\$	13,007	\$ Ξ	\$ 13,007
Program funding 2023-2024		19,159	(19,159)	-
Program funding 2024–2025		-	17,064	17,064
Program funding contingency reserve		30,000	2	30,000
	\$	62,166	\$ (2,095)	\$ 60,071

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

The Board approved the transfer of \$17,064 (2023 - \$19,159) from unrestricted to restricted net assets to provide additional funding for program commitments for fiscal 2024 - 2025 (2023 - for fiscal 2023 - 2024).

In 2023, the Board approved the increase of \$8,036 to settlement of CMF operational expenses in the event of dissolution of its operations.

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 as at March 31, 2024:

(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 2023.

(In thousands of dollars) Year ended March 31, 2024

(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	2024	2023
R-1(high)	\$ 207,368	\$ 232,462
R-1(mid)	34,635	41,971
	\$ 242,003	\$ 274,433

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

(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 4.00% to 6.05% (2023 - 2.00% to 5.61%) with maturity dates ranging from April 1, 2024 to February 19, 2025 (2023 - April 3, 2023 to March 18, 2024). 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 2023.

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.

(In thousands of dollars) Year ended March 31, 2024

11. Commitments, guarantees and contingencies:

(a) CMF is committed to rental payments for its leased premises expiring on July 31, 2025.

2026	%	247
2026	Ś	318

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 \$11,229 for program administration services to be provided by Telefilm under a services agreement expiring on March 31, 2026. 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.
- (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 CMF. 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 2023-2024 Annual Report is published to share important industry information with our partners and supporters. The report includes detailed information on the results of CMF funding for the 2023-2024 fiscal year, from April 1, 2023, to March 31, 2024.

The report also includes an analysis of Canadian audiences for the 2022-2023 broadcast year in television and the fiscal year 2023-2024 for digital media. References to awards, sales, and other forms of recognition feature productions that achieved these successes in 2023 or 2024 (unless noted otherwise) but may have been funded by the CMF prior to 2023-2024.

Statistics presented are as at the CMF year-end and are subject to change. As a result, a few funding agreements not yet signed at the time of publication of this report have been included in 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 per cent is indicated, activity less than 0.1 per cent may have been present.

The CMF is committed to providing accurate, transparent, and timely information to the audiovisual industry. 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 per cent 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 2023-2024 guidelines as the following:

Indigenous Peoples 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. Indigenous persons are encouraged to communicate their affiliation 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.

• First Nations: Status and non-status individuals who are citizens, recognized members or direct blood relatives of a self-governing band, a reserve-based community, or a larger tribal group.

- Inuit: Individuals recognized as the First Peoples of the Arctic regions of Canada including Nunavut, Nunavik, Nunatsiavut, and parts of the Northwest Territories, whose relatives are also in Greenland and Alaska.
- Métis: Individuals who are culturally distinct from First Nations and Inuit and have a direct line of Métis ancestry to a known Métis settlement, community, or family group.

Racialized Communities

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.

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

- Black people: also known as Afro Canadians, are individuals who are originally or direct descendants from Sub-Saharan Africa including those with origins in the United States, the Caribbean, and Latin America, etc.
- 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, etc.
 - 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, etc.
 - South Asians: are people originally or direct descendants from communities in Afghanistan, Pakistan, India, Nepal, Bangladesh, Sri Lanka, Bhutan, and Maldives, etc.

- **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, etc.
- **East Asians:** are people originally or direct descendants from communities in China, South and North Korea, Japan, and Mongolia, etc.
- 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.

2SLGBTO+

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.

Disabled Persons/Persons with Disability(ies)

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

Regional

Among other eligibility criteria, someone who is "regional" is defined for English-language market as any part of Canada more than 150 km by the shortest reasonable roadway route from Toronto, and for French-language market as any part of Canada more than 150 km by the shortest reasonable roadway route from Montreal.

Official Language Minority Community

Official language minority communities (OLMCs) are groups of people whose chosen official language is not the majority language in their province or territory—in other words, Anglophones in Quebec and Francophones outside of Ouebec.

TELEVISION AUDIENCE DATA SOURCES

While funding results in this annual report illustrate activities in the 2023-2024 fiscal vear, audience results reflect the most recently completed broadcast year, 2022-2023.

Viewing reported in this section is derived from Numeris measuring primarily long-form content on linear platforms. Consumption not currently measured includes viewing of 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 rollout of the Numeris' Video Audience Measurement (VAM) panel that, while still in its development phase, 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 has used those data streams to get a more holistic view of project success.

This year's Annual Report incorporates Numeris' On-Demand Measurement (ODM), which tracks consumption to video content available through set-top box VOD services or broadcaster websites¹. Numeris stopped reporting ODM measurements in July 2023. Data thus is missing one month of the

full 2022-2023 broadcast year for ODM. While ODM accounts for less than one per cent of total aggregate tuning in 2022-2023, it represents a portion of the 30 per cent of consumption that continues to remain unmeasured.2

DATA SOURCE

Data for the 2022-2023 broadcast year, as well as the historical data from 2018-2019 through to 2021-2022 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 has been derived from the 2022-2023 broadcast year (Weeks 1-52, August 29, 2022 to August 27, 2023), total Canada, Persons 2+, average minute audiences (000) converted to total hours. The analysis used program-level data to calculate viewing levels by country of origin and genre.

This data also incorporates Numeris On-Demand Measurement (ODM), which tracks consumption to video content available through set-top box VOD services or broadcaster websites but does not currently include SVOD and other OTT services. ODM figures are aggregated into total hours tuned and only for full-day viewing.

ODM viewing adds approximately 0.9 per cent per cent to total hours tuned for English stations and 0.7 per cent 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.

¹Video On Demand (VOD), https://numeris.ca/glossary/

²https://inspiration.nlogic.ca/en/tv-viewing-trends-in-canada

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	Investigation Discovery	OMNI 2 Ontario (CJMT)	TSN2
ABC Spark	Cottage Life	Disney XD	Joytv BC (CHNU)	OMNI BC (CHNM)	TVO
Adult Swim	CP24 Ontario	Documentary	KAYU	OMNI Calgary (CJCO)	Vision
AMC	CPAC	DTOUR	KCTS	Omni Edmonton (CJEO)	W Network
AMI-tv	Crave 1&4	E!	KHQ	Own	WCAX
Animal Planet	Crave 2	Family Jr	Knowledge BC (CKNO)	Paramount Network	WCFE
APTN HD	Crave 3	Family	KOMO	Peachtree TV	WCVB
APTN-E	Crime + Investigation	Fight	KREM	Showcase	WDIV
APTN-W	CTV Comedy	Food Network	KSPS	Slice	The Weather Network*
BBC Earth	CTV Drama	Fox News US	KSTW	Sportsnet East	WETK
BNN Bloomberg	CTV Life	FX	KVOS	Sportsnet National	WFFF
Cartoon Network	CTV News Channel	FXX	KXLY	Sportsnet Ont	WGRZ
CBC News Network	CTV Sci-Fi	Game TV	Lifetime	Sportsnet Pac	WildBrainTV
CBC Total	CTV Total	GAME	Love Nature	Sportsnet West	WIVB
СНСН	CTV2 Alberta	Global BC (CHAN/CHBC)	Magnolia	Sportsnet360	WKBW
CHEK	CTV2 Barrie/Tor (CKVR)	Global Calgary (CICT/CISA)	MAKEFUL	SportsnetOne	WNED
Citytv Calgary (CKAL)	CTV2 Ontario	Global Edmonton (CITV)	MovieTime	Starz1	WNLO
Citytv Edmonton (CKEM)	CTV2 Total	Global Ontario (CIII)	MTV	Starz2	WNYO
Citytv Montreal (CJNT)	CTV2 Vancouver (CIVI)	Global Quebec (CKMI)	Much	T+E	WPTZ
Citytv Ontario (CITY)	DejaView TV	Global Total	NatGeoWild	Teletoon Eng	WUTV
Citytv Total	Discovery Science	H2	National Geographic	TLC	WVNY
Citytv Vancouver (CKVU)	Discovery Velocity	HBO Canada	Nickelodeon	TLN	YES TV Calgary (CKCS)
CMT	Discovery	HGTV	OLN	Treehouse	YES TV Edmonton
CNN	Disney	History	OMNI 1 Ontario (CFMT)	TSN	(CKES)
*Indicates broadcaster did not s	uhmit specific program/episode li	neup to Numeris, despite being prese	nt in program-level analyses on N	Logic/Nielsen software	YES TV Toronto (CITS)
maioates broadcaster did flot s	abilit specific program/cpisode ii	meap to Hameria, acapite being prese	The fire program level analyses of the	Logio, Miciocii software.	YTV

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 2022-2023 broadcast year. The aggregate viewing across Canada to the above list of stations represented 94.5 per cent 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:

ADDIK	MétéoMédia*	Télémagino
AMI-télé	MOI ET CIE	Télétoon
ARTV	Noovo Total	TF0
Canal D	Prise 2	Télé Québec Total
Canal Vie	ICI RDI	TV5
Casa	RDS Info	TVA Sports 2
Cinépop	RDS	TVA Sports
Évasion	RDS2	TVA Total
ICI Explora	Séries Plus	Unis TV
Historia	SRC Total	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 2022-2023 broadcast year. The aggregate viewing across Canada to the above list of stations represented 94.5 per cent of all viewing of English 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 (98.1 per cent, as above), the viewing universe for the English market is marginally understated (94.5 per cent, 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, etc.).
- · 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 could be as high as 23 per cent of overall consumption in Francophone Quebec and 40 per cent in Toronto based on estimates using Numeris VAM spring 2024 test data.

COUNTRY OF ORIGIN AND GENRES

For CMF-funded programming

- · Country of origin, in all cases, was considered to be Canada (regardless of whether it was a treaty co-production or not).
- Genres included were Children and Youth. Documentary, Drama, or Variety and 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 and 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 and 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 and Youth Programming."

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

Determination of Children and Youth Programming

With the exception of the CRTC genre 5A Formal Education and Pre-School, there are no obvious genre designations for Children and 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 and 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 per cent 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 and Youth. If more than 50 per cent 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, 2023 to March 31, 2024.

The goal of the CMF is to understand and trend the overall performance of a CMF-supported intellectual property (IP). In this case, IP refers to any online content associated with a CMF-funded title from the Experimental Production Stream. Therefore, the CMF will soon collect online data from every iteration of the title project by platform, specifically behaviour, sales, media consumption, and social media data. While automation of this process is the ideal outcome, at this juncture in technology it is not yet possible to automate the entire process. Therefore, in future the CMF intends to roll out a tracking implementation where the automated pieces will be validated by VG Insights, followed by uploads of data and qualitative questions for the portions that cannot be completely automated or available within VG Insights.

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, 2023 through March 31, 2024. This report exclusively measures the activity to reach 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, 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).

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.

