

# ANNUAL REPORT 2019–2020



Canada Media Fund  
Fonds des médias du Canada

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# ABOUT CMF SUCCESSES FUNDING RESULTS FINANCIAL OVERVIEW APPENDICES



Battle of the Blades

# FINANCIAL CONTRIBUTORS

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

Canada

A<sup>top</sup>

Bell

COGECO

Shaw)

Shaw) Direct

TELUS

eastlink

SaskTel

ROGERS

SOGETEL

TOTALTV

VMEDIA

VIDEOTRON



# MANDATE AND VISION

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

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



Red Earth Uncovered



Blasters of the Universe



Belle et Bum



Denis and Me

**Mandate**

Foster and  
Develop

Finance

Promote

**Vision**

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



# FUNDING MODEL

The Canada Media Fund delivers financial support to the Canadian television and digital media industries through two streams of funding.

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

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



Frankie Drake Mysteries

# CMF BY THE NUMBERS

## \$3.6B

Amount CMF has invested in Canadian television and digital media production since 2010–2011

## \$13B

Production activity triggered by CMF funding since 2010–2011

## 27,000

Hours of television produced thanks to CMF funding since 2010–2011

## 48

Percentage of female producers working on CMF-funded television projects

## \$235M

CMF funding to **892** video games since 2010–2011

## 23M

Views from outside Canada of CMF's Encore+ YouTube channel

## 48%

Audiences who had an increased perception of Canadian content as a result of the MADE | NOUS campaign

## 25

Number of languages CMF funds content in, including Arabic, Cantonese, Cree, Dakota, English, Farsi, French, Halkomelem, Hindi, Innu, Inuktitut, Italian, Maliseet, Mandarin, Mi'kmaq, Mohawk, Northern Tutchone, Ojibway, Oji-Cree, Punjabi, Russian, Spanish, Tagalog, Ukrainian and Urdu

## 615

Number of projects in Indigenous languages funded by CMF since 2010–2011



# MESSAGE FROM THE CHAIR

Over the past decade, the Canada Media Fund (CMF) has demonstrated an effective track record of supporting Canada's screen-based industry: the storytellers, creators and talent who bring Canada to homes around the world and on multiple screens. As we enter this new decade and despite the disruptions our industry is so familiar with, the CMF remains well-prepared to offer continued support to Canada's creative community.

On behalf of the CMF Board of Directors, it is my pleasure to report on the 2019–2020 activities of the corporation. Among the many accomplishments of the last year, the CMF has demonstrated agility by adapting its programs to provide the industry with as much flexibility as possible.

The federal government continued to deliver a funding stabilization allocation to the CMF of up to \$172M over five years, with \$23.6M provided in 2019–2020. Throughout the year, the CMF continued its proactive discussions with the Government of Canada, the Minister of Canadian Heritage and his staff at the Department of Canadian Heritage to update program policies and guidelines in response to stakeholder and client feedback.

The Department of Canadian Heritage formally agreed in the CMF's Contribution Agreement to new areas of flexibility in the CMF's mandate: the ability for online platforms owned and controlled by CRTC-licensed broadcasters and broadcasting distribution undertakings to trigger CMF funds, the creation of the Early-Stage Development Program, and the

ability of the CMF to support Sector Development activities in the areas of export and market development, industry promotion, mentorship and training, as well as industry development.

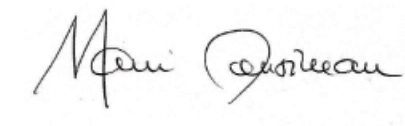
The CMF met with the Broadcasting and Telecommunications Legislative Review Panel prior to the publication of the *Canada's Communications Future: Time to Act* final report. The CMF welcomed the panel's important work to review our current legislative and regulatory system, and for developing recommendations that will take us forward. A unique window of opportunity for change has opened before us, and the CMF looks forward to engaging with all stakeholders and the government on the future of our industry.

Further leveraging its resources and generating market opportunities for Canadian producers, the CMF pursued its strategy to execute codevelopment and coproduction agreements with international partners. New international codevelopment and coproduction incentives were launched with Argentina and Scotland. Incentives with Denmark, Germany, Ireland, Luxembourg, Northern Ireland and South Africa were renewed.

On behalf of the Board of Directors, I would like to thank the CMF management team and all staff, and acknowledge the efforts of our Program Administrator, Telefilm Canada, for their efficient administration of our funding programs.

While the COVID-19 pandemic brought the industry to a halt at the end of the CMF's fiscal year, and now challenges both the industry and the CMF, we are confident that we have the organizational depth and strength to respond to it in the coming year.

I thank the Government of Canada and Canada's cable, satellite and IPTV distributors for their continued trust in the CMF, as well as for their ongoing and significant investments in Canadian audiovisual production and innovation. Thanks to their commitment to the CMF and to the storytellers, creators, producers and talent who bring our stories to screens, we can ensure that Canada's creative content continues reaching audiences here at home and in homes all around the world.



**Alain Cousineau**

Chair of the Board of Directors

# MESSAGE FROM THE PRESIDENT AND CEO

Over the past 10 years, the CMF has delivered on our mandate to guide Canada's content towards a competitive global environment by nurturing innovation and diversity, rewarding success and promoting the exceptional work of Canadian creators.

The year ended amidst the uncertainty brought about by the COVID-19 global pandemic. CMF staff working from home demonstrated exceptional adaptability, ensuring the CMF remained fully operational and able to serve the industry, while we remained committed to the health and safety of all our staff.

Throughout the year, the CMF continued with efforts to improve representation in the screen-based sector, including important measures to advance gender balance and Indigenous representation in Canada's audiovisual industry.

Thanks to the measures introduced three years ago, we are happy to report the number of female writers, producers and directors working on CMF-funded productions has increased when compared to the previous year. The CMF continued its close collaboration with, and support of, the Indigenous Screen Office (ISO), which entered the second year of its three-year strategic plan.

We maintained our focus on the effective management of the funding programs, investing \$349.0M to finance the development, production, marketing and export of 1,483 television and digital media projects. Programs were almost fully subscribed at 98%. The administration cost was 4.9%.

In 2019–2020, CMF funding triggered \$1.4B in production activity across the country. Every \$1 of CMF funding generated \$4.12 in production activity, slightly higher than last year's \$4.08. This continues to serve as a clear example of the key role the CMF plays in the creation of over 180,900 jobs in Canada's screen-based sector. This level of funding and support was made possible thanks to the continued support of our funding contributors, the Government of Canada and Canada's cable, satellite and IPTV distributors.

I extend my appreciation to the CMF Board of Directors for its leadership and guidance, especially during these extraordinary times, as well as the tireless efforts and adaptability of all CMF staff. I would also like to acknowledge the CMF Program Administrator's commitment to the administration of our programs with a focus on client service. Thanks to the efforts of all, the corporation is today on firm footing to continue delivering on its vision for a world where Canada's talent and stories transcend platforms and borders, triggering emotion, innovation and ideas.

The CMF's success is due to the input we receive from the industry from coast to coast to coast. We are most grateful for the deep experience and intelligence provided by stakeholders from across the country. Their input will continue to be critical as we chart the recovery and growth of the industry.

Canada's wealth of creative talent will ensure the next decade will bring innovative, informative and entertaining Canadian content to homes and screens around the world.



**Valerie Creighton**  
President and CEO





TallBoyz



Léo



Wicca



Anaana's Tent



# BOARD AND COMMITTEE ACTIVITIES

## COMPOSITION OF THE BOARD (AS OF MARCH 31, 2020):

Barry Chapman  
Alison Clayton  
Alain Cousineau (Chair)  
Lori DeGraw  
Guy Fournier  
Gary Pizante  
Michael Schmalz

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

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

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

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

## HIGHLIGHTS OF BOARD ACTIVITIES IN 2019–2020

While ensuring that the CMF continued to fulfill its mandate, the Board monitored the constantly changing industry developments and considered potential future changes to the CMF and the industry, with the objective to ensure that the CMF considers its future role in order to remain relevant. The strategic planning retreat presented the opportunity for the Board to continue that exercise, following input from speakers and consultations with industry leaders.

The Board oversaw the consultation process, which included nationwide working groups on the following topics: Financing, Early-Stage Development, Experimental Stream, Small Broadcasters, and the Digital Media Advisory Committee. Discussion groups with Convergent and Experimental Stream stakeholders were held with the BC industry, and on the Performance Envelope Program. Board members were present at a number of these sessions and attended a number of CMF-sponsored industry events throughout the year.

Four director development and continuing education sessions were held on a number of topics relevant to the CMF and the industry: Telefilm’s Strategic Direction with Christa Dickenson, CBC’s Strategic Direction with Catherine Tait, the Annual Trends Report in the Audiovisual Industry with CMF staff, and the State of the Union Report on Industry Anti-Harassment Policies and Initiatives presented by Rubin Thomlinson.



# BOARD COMMITTEES

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

## COMPOSITION OF THE COMMITTEE, 2019–2020:

**Guy Fournier**

**David McLennan**  
(Chair until June 19, 2019)

**Michael Schmalz**  
(Chair as of June 19, 2019)

**Barry Chapman**  
(as of June 19, 2019)

## AUDIT COMMITTEE

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

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

## ACTIVITIES IN 2019–2020

Financial Reporting and Financial Statements — Reviewed quarterly financial reports and recommended the annual audited financial statements to the Board for approval; reviewed a number of administrative policies.

External Auditor — Recommended the appointment of the external auditor; reviewed and approved the audit plan, scope of work and compensation. The Committee met *in camera* with the external auditor.

Internal Controls and Risk Management — Oversight of internal controls, including review of the annual report on the Internal Controls over Financial Reporting; reviewed insurance coverage; and received quarterly risk reports on financial, legal and operational risks.

The Committee also reviewed the Annual Business Plan and Budget.

COMPOSITION OF THE COMMITTEE, 2019–2020:

Alison Clayton

Lori DeGraw  
(Chair as of June 19, 2019)

Rob Scarth  
(Chair until June 19, 2019)

Gary Pizante  
(as of June 19, 2019)

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 2019–2020

Corporate Governance — Managed the Board assessment processes; oversight of the director orientation program, the director development program and the Board competency matrix.

Human Resources — Reviewed the President and CEO’s annual goals and objectives and monitored performance against those goals and objectives. The Committee reviewed the succession policies and plans for the President & CEO as well as for the COO/CSO.

The Committee also reviewed compliance with the Consultation policy and approved the 2019–2020 consultation plan, reviewed the outcome of the applicant issues addressed through appeal mechanisms, and reviewed the statements of the Board Chair and the President and CEO in the CMF’s Annual Report.

DIRECTORS’ COMPENSATION 2019–2020:

The policy for directors’ compensation was developed by the two Members of the Corporation in 2009. The policy is reviewed at the annual meeting of Members and includes the fee scales for the annual retainer and meeting fees. The fee scales for 2019–2020 agreed by the Members were as follows:

ANNUAL RETAINER:

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

MEETING FEES:

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

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

BOARD AND COMMITTEE ATTENDANCE 2019–2020

	Board Meetings	Board Calls	Audit Committee	Governance & HR Committee
Total Number of Meetings	6	6	4	4
Number of meetings attended				
Barry Chapman	6	4	3	–
Alison Clayton	6	6	–	4
Alain Cousineau	6	6	4	4
Lori DeGraw	6	6	–	4
Michael Schmalz	6	6	4	–
Guy Fournier	6	6	4	–
David McLennan*	1	1	1	–
Gary Pizante	6	4	–	3
Rob Scarth*	1	2	–	1

\*During their remaining time on the Board of Directors in 2019–2020 there was 1 Board meeting, 2 Board calls, 1 Audit Committee meeting, and 1 Governance & HR Committee meeting.

# BOARD MEMBERS

## Alain Cousineau

**CHAIR, BOARD OF DIRECTORS**

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

## David McLennan

David McLennan joined Sierra Wireless in 2004 as Chief Financial Officer and Corporate Secretary. Prior to that, David spent approximately 10 years in a variety of senior management positions within the BCE group of companies. He served with Bell Canada as Chief Financial Officer and with Bell ExpressVu, initially as Chief Financial Officer, and subsequently as President and Chief Operating Officer. Earlier in his career, David spent a number of years in the investment business as a research analyst at Nesbitt Thomson.

## Rob Scarth

Rob Scarth has over 20 years of experience in policy development, regulatory affairs and business consulting, with executive-level skills in policy and strategic planning, business planning, negotiation and market analysis. He has been Director, Regulatory Affairs at the CBC; Vice President, Television for the Canadian Association of Broadcasters; and a consultant providing strategic, market and economic analysis for Nordicity Group Ltd., as well as several other organizations in the Canadian entertainment and media sector.

## Alison Clayton

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

## Lori DeGraw

Lori DeGraw is Executive Director of Stratford Tourism. Lori brings 25 years' experience in the audiovisual industry. She held the role of VP Media Operations at Blue Ant Media for 10 years, and over the course of nearly 15 years before that, she held various roles at the production level, including Executive Producer and Senior Series Producer. She brings extensive corporate governance experience, having sat on numerous Boards during her career.

Lori holds a BA from Western University and is an MBA Candidate from Thompson Rivers University. She was recently appointed to the Canadian Olympic Committee Board of Directors and recently completed the University of Toronto Rotman School of Management's Director Education Program (DEP).



## Guy Fournier

Guy Fournier is an author, playwright, story editor, film producer and screenwriter, with more than 300 television dramas 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 President of the Academy's Quebec chapter. Guy has served on the Boards of Oxyx-Films Inc., SMA Inc., Télé-4, Les Productions du Verseau Inc., Télévision Quatre-Saisons, Télé-Québec and CBC/Radio-Canada. He currently serves on the Board of Le Théâtre du Rideau Vert and La Pyramide. He is a member of the Order of Canada.

## Michael Schmalz

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

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



Baroness Von Sketch Show



# MANAGEMENT TEAM

## Valerie Creighton

### PRESIDENT AND CEO

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

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

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

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

## Sandra Collins

### CHIEF OPERATING OFFICER

Sandra Collins has over 15 years' experience in the film and television industry. Since joining the CMF in 2007, she has been responsible for finance, legal, human resources, information technology, risk management, administration, and research and data. As COO, she now contributes to the oversight of all the Corporation's operations.

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

Sandra is a Certified Management Accountant and holds an HBComm from the University of Windsor and a BA from the University of Western Ontario.

## Kelly Wilhelm

### CHIEF STRATEGY OFFICER

Kelly Wilhelm is a bilingual strategist with more than 20 years' experience leading innovation and change in Canada's creative industries, arts and culture. She has led major strategy and policy initiatives to respond to disruption, capitalize on opportunities for growth and secure new investment. She brings to the role extensive experience in stakeholder and government relations at the most senior levels.

Kelly previously worked as an independent strategist, advising executive teams at organizations such as the Banff Centre for Arts and Creativity, National Arts Centre, City of Toronto Economic Development and Culture, and National Gallery of Canada. Between 2016 and 2018, she was Senior Policy Advisor to the Minister of Canadian Heritage on complex files in television, digital media, broadcasting, film and news media. She was previously Director of Policy, Planning and Strategic Foresight at the Canada Council for the Arts, where she spent 10 years, and where her accomplishments included leading the strategy work to secure the doubling of the Council's funding in 2016 and the development of its last two strategic plans. She has a BA in Literature and Art History from Queen's University, and a Master's Degree in Museum Studies from the University of Toronto.

## Nathalie Clermont

### VP, PROGRAMS 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 in March 2007 as Director of Program Management, Nathalie spent 15 years at the Société de développement des entreprises culturelles (SODEC), where she was the team leader of the Business Affairs Unit, 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.

## Mathieu Chantelois

### VP, COMMUNICATIONS AND PROMOTION

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

Mathieu has a BA in Communications from the Université du Québec à Montréal and a Master's Degree in Journalism from Carleton University in Ottawa, and he recently completed a Certificate in Strategic Perspective in Non-profit Management from Harvard Business School.

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







Holy City



Skindigenous



Cochon dingue



En direct de l'univers



De garde 24/7



Heartland



# INDUSTRY CONSULTATION

## Principles and Objectives of the CMF's Consultation Policy

The Canada Media Fund (CMF) consultation policy is based on the principle that the industry consultation process should be meaningful, formal, ongoing and inclusive. The underlying values of the policy include transparency, cooperation, communication, balance and results.

### The consultation process includes five objectives:

- Gaining high-level stakeholder input into CMF planning and program development and design
- Being informed of emerging stakeholder issues and priorities
- Making fully informed policy decisions
- Maintaining two-way communication between the CMF and its stakeholders
- Allowing stakeholders to be part of, and understand, the CMF's policy-making process

### The CMF's 2019 consultation was comprised of several components:

- One topic-specific discussion group
- Four industry working groups
- Two regional discussion groups
- Two industry leaders roundtables.

The discussion groups took place between May and September 2019 and covered the CMF's Performance Envelope Program and elements of both the CMF's Convergent and Experimental Stream from the perspective of regional stakeholders.

The Working Groups examined granular issues in relation to specific CMF Programs. The 2019 Working Groups covered the recently introduced Early-Stage Development Program, the Experimental Stream, Convergent Stream Financing and Smaller Broadcasters.

Industry leaders invitational closed-door roundtables (involving various executives from both the production and broadcast stakeholders) were held in both language markets.

Feedback received from stakeholders from the entire consultation process contributed to shape CMF policy and programs for 2020–2021 and beyond.

Over the course of the consultation process, the CMF engaged with a number of stakeholders for individual and group discussions, and encouraged stakeholders to send in written submissions of their feedback and proposals. The CMF received written submissions from more than 16 stakeholders.



# INDUSTRY RESEARCH

## Strategic Actions and Research

The Canada Media Fund (CMF) monitors industry trends and developments to provide stakeholders with forward-looking analyses of the evolution of the television and digital media marketplace to adequately respond to disruption in the industry.

### The CMF Trends online website provides:

- Articles written by the CMF Industry and Market Trends team, as well as by collaborators and experts based in Canada and internationally
- Research reports, including our annual report on trends, providing insight into the challenges facing, and opportunities available to, Canadian producers and creators
- Industry data on Canadian media consumption patterns and major global trends, with charts, tables and timelines
- A podcast series, in French and English, featuring leading experts for an in-depth exploration of topics including digital distribution, podcasting, the blockchain, out-of-home virtual reality, youth content, and data

### Some highlights from 2019–2020:

- 84 articles published on CMF Trends/FMC Veille in F19–20, generating 107,000 sessions and 155,000 page views
- A three-stop (Montreal, Vancouver, Toronto) conference series exploring the intersection of artificial intelligence and creativity
- A first season for our French-language podcast series, *Futur et médias*, which featured six interviews about current and future challenges for the screen industries, with over 5,500 listens for this *Futur et médias* so far
- A second season for our English-language podcast series, *Now & Next*, which featured six interviews about current and future challenges for the screen industries, with over 10,000 listens for *Now & Next* so far
- Publication of the annual *CMF Trends Report* and support of 11 new and ongoing research projects with industry partners. Study reports completed and published in 2019–2020 include: *Canadian Indigenous Audiovisual Production Report*,

*2010–11 to 2016–17 (ISO/QEPC); Blockchain Technology and the Canadian Media Industry (CMF/Telefilm); Measuring Success: The Impact of the Interactive Digital Media Sector in Ontario (Interactive Ontario); First Portrayal of Quebec's Digital Creativity Industry (xN Québec); Making Sense of the Media Distribution Multiverse: Paths to Consumers, Key Concepts and Definitions (CMF); and Gameplanner Report (GAIN).*

Three more study reports led by the Reelworld Film Festival, the Alliance des producteurs francophones du Canada, and DOCTalks will be completed and published in 2020–2021.

- Collaboration with Ryerson University's Audience lab to evaluate the first two years of CMF's Encore+ channel

Evidence-based decision-making is essential for the CMF and other industry organizations as media consumption patterns change during this period of intense disruption. The CMF is working in partnership to invest in new datasets and methodologies to deal with these shared challenges. Examples of these collaborations include:

- A joint licence between the CMF, Department of Canadian Heritage and the CRTC for Parrot Analytics to measure engagement and international success of long-form content across linear and non-linear platforms
- A pilot project with other funders, associations and BC-based company Magnify Digital to explore the feasibility of a common audience metric platform accessible to producers, funders and broadcasters

# INDUSTRY PARTNERSHIPS INDUSTRY PARTNERSHIPS INDUSTRY PARTNERSHIPS INDUSTRY PARTNERSHIPS INDUSTRY PARTNERSHIPS

The Canada Media Fund (CMF) partnered with industry leaders to present events throughout Canada and internationally in 2019–2020. These partnerships are valuable opportunities for the CMF to gauge the current state of the industry, inspire new ideas, foster industry innovation, and promote Canadian content and talent.

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

The CMF applies a partnership evaluation frame of reference to take into account current and future objectives, as well as to evaluate the return on investment of its partnership program.



## List of Partnerships in 2019–2020

AGM BCTQ  
All Access Manitoba  
Available Light Film Festival  
Banff World Media Festival  
Bogota Audiovisual Market  
–BAM  
Canadian National Film  
Day (Encore+)  
Canadian Screen Awards  
CannesNEXT  
Celtic Media Festival  
CFC Ideaboost  
Congrès AQPM  
Content Canada  
Content London  
(via partnership with CMPA)  
CoPro 21–Israeli Documentary  
Screen Market  
Décadrer la télévision  
(hosted by Académie  
and Xn Québec)  
DGC Awards (Directors  
Guild of Canada)  
Diversity of Voices program  
FactualWEST Conference  
Festival du nouveau  
cinéma–FNC eXPlore

FIN Partners  
(Atlantic Film Festival)  
Gala FCTMN  
GamePlaySpace  
Hot Docs  
HUB Montréal  
imagineNATIVE  
Interactive Ontario  
–iLunches  
International Animation  
Film Market (MIFA)  
Kidscreen  
Los Cabos International  
Film Festival  
Manitoba Film & Music  
screening: *Stand!*  
MIGS  
MIPCOM & MIPJR  
MIPDOC & MIPTV  
MUTEK VR Salon  
Ottawa International  
Animation Festival (OIAF)  
PrimeTime  
Prix Gémeaux  
Prix Numix  
Quebec Cinéma RDVPro

RIDM  
RIFFA (Regina International  
Film Festival & Awards)  
Rogers screening:  
*Gordon Lightfoot:  
If You Could Read My Mind*  
Screen Nova Scotia Forum  
SODEC–Atelier Grand Nord RV  
St John's International  
Women's Film Festival  
Sunny Side of the Doc  
Telefilm movie screening:  
*Edge of the Knife*  
TIFF (Industry Conferences)  
TOWebFest  
Trans Atlantic Partners  
Vancouver International  
Film Festival (VIFF)  
–Industry Exchange  
Whistler Film Festival  
Writers Guild of Canada  
–Awards Gala  
Yorkton Film Festival  
Youth Media Alliance  
–Conference  
Youth Media Alliance  
–Gala





Private Eyes



Nurses



Corner Gas Animated

# PROMOTION

CMF implemented several strategies to communicate information to its stakeholders as well as promote the Canadian television and digital media industry by reaching out to new audiences.

Canadian content and talent were promoted, and business opportunities for producers were created at international events such as CANNESERIES, MIPDOC & MIPTV, CannesNEXT, CoPro 21 (Tel Aviv), Celtic Media Festival, International Animation Film Market (MIFA), TAP–Berlin, Sunny Side of the Doc, XpoNorth, Venice Production Bridge, MIPCOM & MIPJunior, Los Cabos International Film Festival, Content London, Berlinale, Kidscreen, NATPE and SXSW.

- CMF representatives took part in 106 speaking opportunities in 64 partnered events
- A total of 291 CMF-funded projects received nominations in some 41 awards ceremonies and 211 wins

CMF successfully delivered MADE | NOUS during 2018–2019. Since then, and throughout 2019–2020, this impactful consumer-oriented marketing campaign to raise awareness, interest and pride in Canadian talent and content has been in-market, with a high degree of success on most fronts.



A survey with a sample of 2,150 representatives of each province/territory that benchmarked perception of Canadian content and the propensity to engage with it resulted in very positive results, attesting to the successful execution of the campaign. Among the key metrics, we find:

- 31% national brand awareness (from a baseline of 0%)
- 52% of those aware of the campaign had an increased perception that Canadian entertainment deserves to be celebrated
- 47% of those aware of the campaign have a favourable opinion of Canadian content and entertainment industry

Following the successful campaign launch, which was live from the Oscars red carpet in February 2019, work continued with all agency and industry partners to sustain the campaign's momentum through spring and summer of 2019.

September was a very successful month for MADE | NOUS, as two of the nation's largest and most influential industry events—the Toronto International Film Festival (TIFF) and Prix Gémeaux—took place in the English- and French-speaking markets.

At TIFF, the MADE spot was screened before all galas and special presentations and was extremely well-received by audiences. Media coverage was amplified through a press day, with Stephan James and Shamier Anderson serving as brand ambassadors. Further, an exclusive MADE | NOUS x Peace Collective merchandise line launched just before TIFF.

At the Gémeaux, NOUS was repositioned in the Quebec market with high-visibility tactics, including widespread acceptance of the NOUS flower brooch from Gémeaux attendees, including top Canadian talent and brand ambassador Karine Vanasse, who spoke onstage to 1.5M TV viewers about the campaign.

In September, MADE | NOUS garnered:

- 18M media impressions across TIFF, Gémeaux and FNC press activity
- 1.8M social media impressions across MADE | NOUS channels
- 15.9K engagements across MADE | NOUS social channels
- 1.5M watched the Gémeaux broadcast, hearing Karine Vanasse endorse the campaign



Shamier Anderson and Stephan James at the B.L.A.C.K Ball sponsored by MADE





TIFF's Joana Vicente and Cameron Bailey show their support for MADE

MADE collaborated with the Analog Conference Series and AI specialist David Usher to act as a brand ambassador for the MADE campaign. He took part in media mornings in Vancouver and Toronto to promote the MADE campaign and the Analog Conference Series on morning TV and radio shows, through which we obtained 6.1M impressions.

In January and February 2020, the MADE spot was the official pre-roll on Air Canada's in-flight entertainment channels featuring Canadian content on both domestic and international flights. In February, the MADE spot returned to Cineplex screens across the country, playing before all screenings for the entire month.

Meetings with the English Advisory Committee were held twice throughout the year. Meetings in the French market are taking place on a one-on-one basis.

Mix-marketing campaigns continued driving awareness and growing audiences of Encore+. Work was focused on expanding the promotional campaign to focus on the development of original short-form content and custom promo videos, and on the expansion of paid media.

At year-end, the Encore+ YouTube channel had garnered more than 60K subscribers and 14M lifetime views, with 51% of views coming from outside Canada. Most international views are from the United States, followed by France, the United Kingdom and Mexico.

The CMF and Telefilm Canada have been long-standing partners in support of Canada's screen-based sector. This includes a deep commitment to promoting Canada's content with audiences at home and around the world. To that end, Telefilm has contributed \$425K towards the MADE | NOUS campaign and \$175K towards the Encore+ project.





# ABOUT CMF SUCCESSIONS FUNDING RESULTS FINANCIAL OVERVIEW APPENDICES

# AUDIENCE RESULTS: TELEVISION

While funding results in this annual report illustrate activities in the 2019–2020 fiscal year, audience results reflect the most recently completed broadcast year, specifically 2018–2019.

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 MCNs such as YouTube. The CMF has engaged with other third-party data providers, including Adobe Analytics and Tubular Labs, in order to build out future reporting capacity in these areas, and is also awaiting the rollout of Numeris' Video Audience Measurement (VAM) panel which, while still in its development phase, proposes to measure content consumption across broadcaster-branded apps and other non-linear platforms.

For the first time, 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 websites.<sup>1</sup> While ODM only accounts for approximately 1% of total aggregate tuning in 2018–2019, this additional dataset begins to account for a small portion of the more than 30% of consumption that is said to be unmeasured.<sup>2</sup>

## OVERALL ENGLISH-LANGUAGE VIEWING TRENDS

### Canadian vs. foreign programs

Domestically produced programs accounted for 34% of full-day viewing in English-language television, down one percentage point from the previous year. During peak viewing hours, 31% of English-language television viewing was devoted to Canadian programming, also down by one percentage point from the previous year. These are five-year lows in both full-day and peak-hour viewing of Canadian programs, with viewing share having consistently dropped almost every year. Total tuning to all linear television increased, however, by just under 2% in 2018–2019, marginally reversing the declines to overall viewing that had been observed since 2014–2015.

### CMF-funded genres vs. other genres

Overall viewing of English-language programs, both domestic and foreign-produced, in the four CMF-supported genres (Children's & Youth, Documentary, Drama, and Variety & Performing Arts) was 41% for full day, a 3% increase from the previous year. The peak-hour share to CMF-supported genres was 41% as well, up by one percentage point compared to the previous year. Viewing shares declined in sports programming (non-Olympic year) and posted a significant shift upwards towards Drama.

<sup>1</sup> <http://assets.numeris.ca/DNAInsights/On%20Demand%20Measurement%20DNA%20newsletter.pdf>  
<sup>2</sup> 2019 Canadian Media Usage Study (CMUST), IAB Canada / PHD Canada, November 2019.



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

When examining full-day viewership of Canadian programs in only the CMF-supported genres, share to CMF-funded programs decreased by five percentage points at 41%, a five-year low. In peak viewing hours, CMF-funded programs showed a substantial six-point drop from the previous year to 49%. There was a significant 16% decline in CMF-aired Drama in prime time and a sizable increase in the number of airings of non-funded *Hallmark Channel Movies* (not 100% Canadian owned and produced, but still considered domestic productions), which account for this shift in share.

Despite these share decreases, there was a modest increase of almost 3% in absolute viewing of CMF projects in 2018–2019 compared to the previous year, driven by increases in overall viewing of Documentary and off-peak viewing of Drama.

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

In 2018–2019, total hours tuned for CMF-financed English-language content increased by 2.7%, marking the first increase in viewing since 2014–2015. There was a 1.0% increase observed in traditional linear viewing, which is further supplemented by the addition of On-Demand Measurement (ODM) on the order of an additional 1.7%, compared to the previous 2017–2018 broadcast year.

Share of viewing to Canadian-produced projects aired during peak periods also increased slightly, a by-product of the overall increase to viewing in 2018–2019. This also likely reflects a stabilization in the scheduling of Canadian content on specialty channels after the major changes in the previous year, which eliminated exhibition quotas on Canadian content in peak hours. This was the primary cause for the unprecedented declines in viewing of Canadian content observed in 2017–2018.

In Children's & Youth, the share of full-day viewing of CMF-funded programs dropped by two share points to 23%, while viewing of non-CMF Canadian programs decreased by one share point to 11%. In peak viewing hours, viewing of CMF-funded programs dropped by eight share points to 22%. CMF-funded total hours tuned in to Children's & Youth programming has decreased by almost 30 share points since 2015–2016. This genre is one of the most susceptible



Jann



La Voix



Kim's Convenience



to changing consumption patterns due to new technologies, with children's content readily accessible on alternate platforms, including tablets and OTT services, that are favoured by younger consumers. Furthermore, an ongoing decline over the past five years in total hours of funded content produced (with a significant drop in 2016–2017) may be reverberating in 2018–2019 in terms of content available and viewed on linear services.

In Documentary, the share of full-day viewing of CMF-funded content rose by one share point to 23%. In peak viewing hours, viewing levels to CMF-funded Documentary content rose by three points to 24%, while viewing for foreign Documentary content decreased by one point to 52%. The increase in CMF-funded Documentary viewing is also seen in a 6% increase in the genre's total hours tuned for full-day viewing, and a 7% increase in total hours tuned during peak viewing hours. Much of this was driven by an increase in available content aired (as opposed to an increase in average audience) in both full-day and peak viewing hours.

In Drama, the full-day share of viewing of CMF-funded content remained stable at 6%. At the same time, shares in non-CMF-funded Canadian content rose by two percentage points to 11%. Shares in viewing in peak hours to CMF-financed projects decreased by one percentage point to 6%, a five-year low. Share increases to non-CMF-financed dramas in both full-day viewing and peak-hour viewing were due in large part to a significant increase in non-funded *Hallmark Channel Movies* (not 100% Canadian owned and produced, but still considered domestic productions).

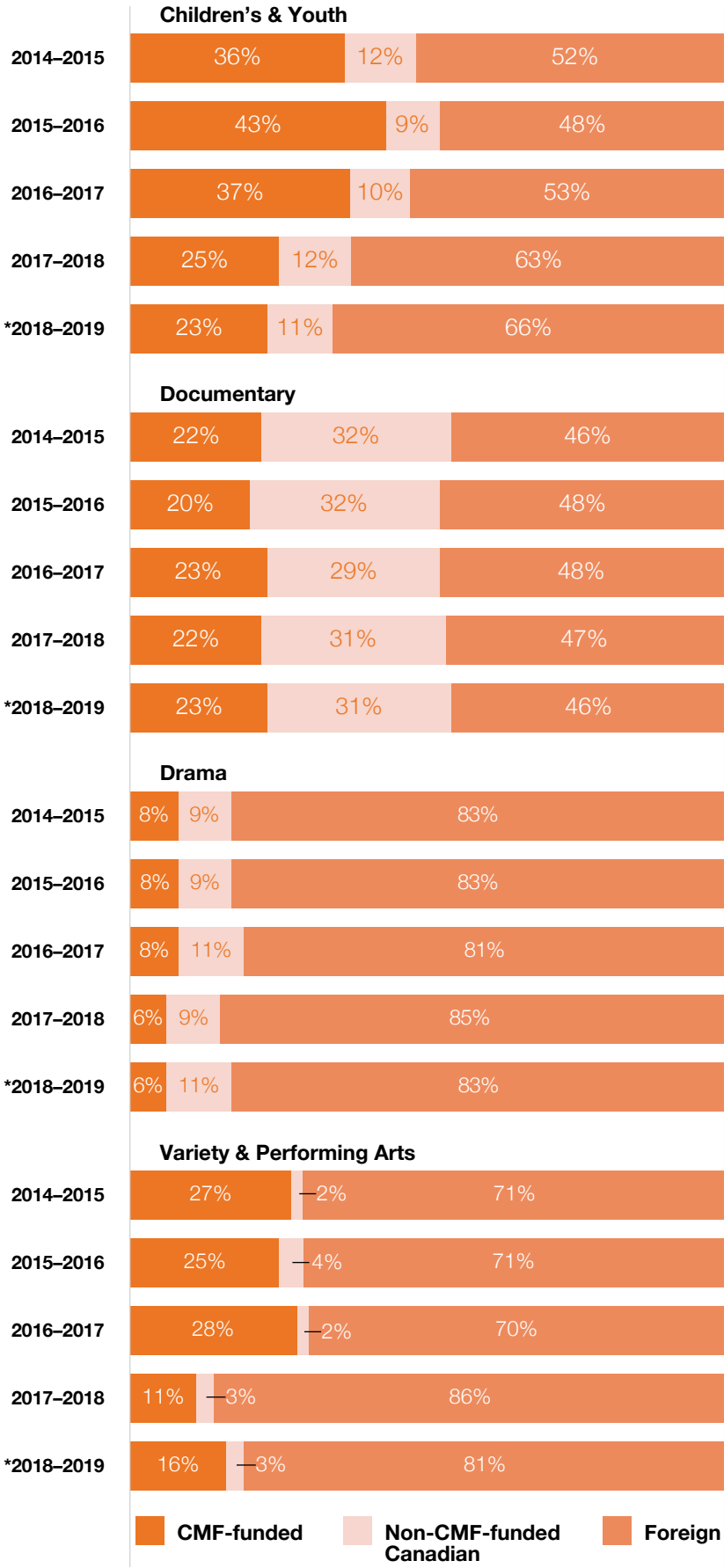
In Variety & Performing Arts, the share of full-day viewing of CMF-funded content increased by five share points to 16%. In peak viewing hours, CMF-Funded content rose by five percentage points to 13% of the audience share, powered by a fivefold increase in number of airings of the successful CBC VAPA series *Still Standing*. Non-CMF-funded Canadian content remained at 3% for full-day viewing, and 2% for peak-hour viewing. Despite these gains, there is relatively little content in this genre compared to Children's & Youth, Drama and Documentary and therefore these shifts do not typically affect the overall aggregate share of viewing of CMF content.





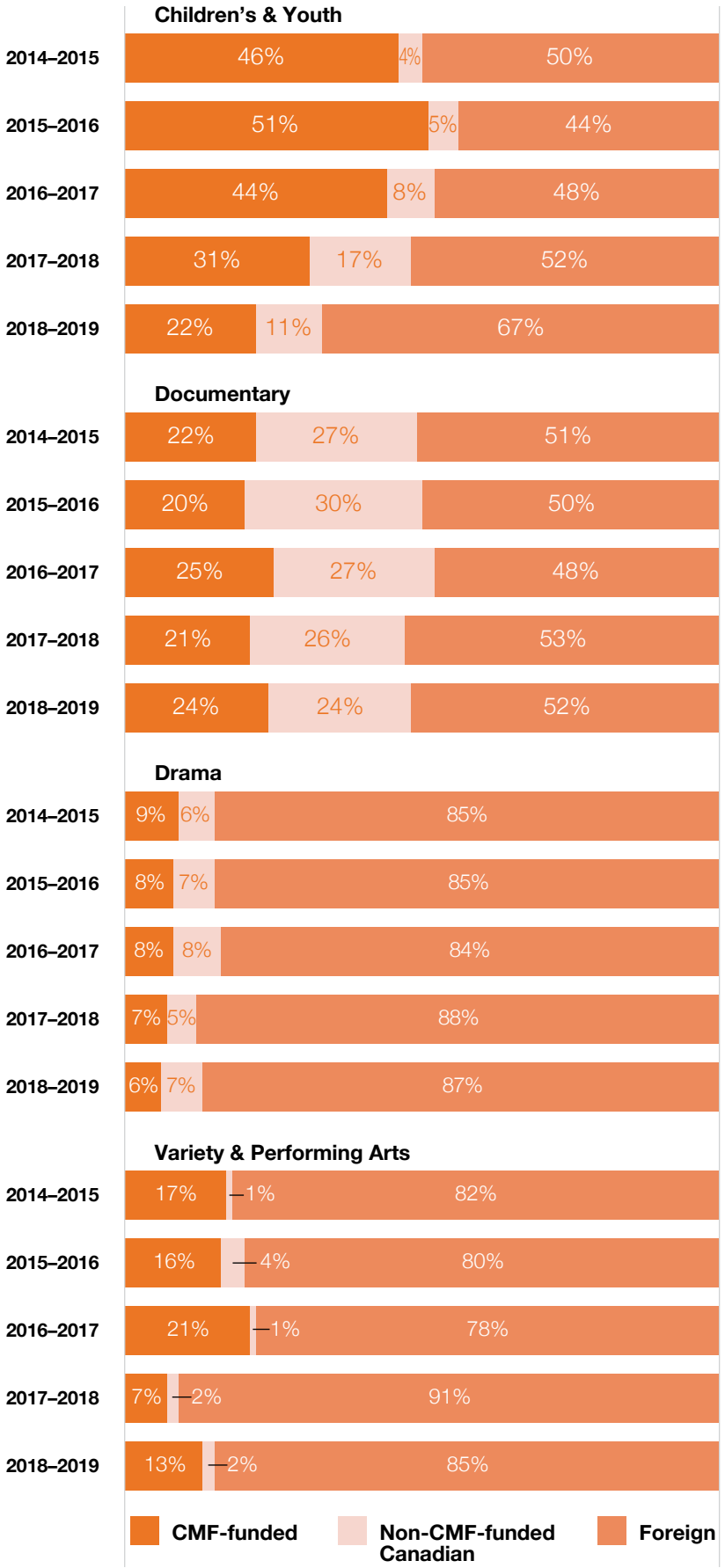
CMF-FUNDED VS. NON-CMF-FUNDED CANADIAN VS. FOREIGN PROGRAMS BY GENRE

Full Day–English  
(\*including ODM)



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

Peak Hours–English



TOP-PERFORMING CMF-FUNDED ENGLISH-LANGUAGE PROGRAMS

The following is a list of the Top 10 English-language programs funded by the CMF and aired during the 2018–2019 broadcast year.

Five CMF-funded programs airing in the 2018–2019 broadcast year achieved average audiences of over 1 million viewers. By comparison, six programs in the 2017–2018 year achieved viewership of over 1 million. However, this is still a marked improvement over the 2016–2017 year, when only three projects achieved the threshold of 1 million. Eight of the Top 10 programs were from the Drama genre, achieving audiences that ranged from just 786,000 to 1.2 million viewers. Two Variety & Performing Arts programs ranging in audience from 769,000 to 949,000 viewers made the Top 10 list.

TOP 10 LIST OF CMF-FUNDED PROGRAMS– ENGLISH-LANGUAGE BROADCASTERS

Rank	Broadcaster	Program Title	Day	Time	CMF Genre	# Telecasts	Viewers Age 2+ Average Minute Audience (000)
1	Global	Private Eyes	Wednesday	8:00 pm–9:00 pm/ 9:00 pm–10:00 pm	Drama	12	1,220
2	CBC	Coroner	Monday	9:01 pm–10:00 pm	Drama	8	1,178
3	CBC	Murdoch Mysteries	Monday	8:00 pm–9:00 pm	Drama	18	1,162
4	CTV	Cardinal	Thursday	9:00 pm–10:00 pm	Drama	6	1,038
5	CTV	Jann	Wed/Thu	8:30 pm–9:00 pm	Drama	6	1,035
6	CBC	Royal Canadian Air Farce NYE	Monday	8:00 pm–9:00 pm	Variety & Performing Arts	1	949
7	CBC	Kim's Convenience	Tuesday	8:00 pm–8:30 pm	Drama	13	838
8	Global	Ransom	Saturday	8:00 pm–9:00 pm/ 9:00 pm–10:00 pm	Drama	13	809
9	CBC	Schitt's Creek	Tuesday	9:00 pm–9:30 pm	Drama	14	787
10	CBC	Still Standing	Tuesday	8:00 pm–8:30 pm	Variety & Performing Arts	13	769

Source: CMF Media Analytics (Numeris) 2018–2019 Broadcast Year, Original Airings Only + On-Demand Measurement

The top-performing CMF-funded English-language program *Private Eyes* averaged over 1.2 million viewers for its 12-episode run. Next was the new CBC dramatic series *Coroner* at just under 1.2 million, followed by *Murdoch Mysteries*, also at just under 1.2 million. Two out of the Top 10 CMF projects were new series for the 2018–2019 year. The top domestic program overall was the *NBA Finals Toronto v Golden State Game 6* at 7.4 million (58% share of the audience).

By way of comparison, the top-performing foreign series in a CMF-supported genre, *The Big Bang Theory*, attracted an average audience of 3.9 million viewers during the regular season, while three other drama series (*Young Sheldon*, *The Good Doctor* and *New Amsterdam*) delivered over 2 million viewers on average, one more than last year.





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 59% share of full-day viewing, up one percentage point from the previous year. This figure remained relatively consistent over the past five years, shifting by only one share point since the 2014–2015 broadcast year. In peak hours, the share of viewing of Canadian programs in 2018–2019 rose by two share points to 60%, rebounding slightly from last year’s all-time low.

Overall, the French market continued to see slight declines to viewing on the order of 1.4%, which was due to smaller audiences for Foreign programs. Overall total hours tuned to French television remained relatively consistent with last year. Also, it should be noted that 2018–2019 is the first year that the CMF included On-Demand Measurement (ODM)<sup>3</sup> in its totals. ODM figures added 0.6% to overall total hours tuned.

CMF-funded genres vs. other genres

Similar to last year, share of viewing of CMF-supported genres in the French-language market was 40% for full-day and 45% for peak-hour viewing. No individual CMF-supported genre shifted by more than a percentage point in either category since the 2014–2015 broadcast year.

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

When examining viewership to Canadian content in CMF-supported genres, CMF-funded content captured a 59% share of full-day viewing, gaining two share points from last year. In peak-hour viewing, CMF-funded content captured a 73% share, an all-time high since the CMF began tracking this data in 2005–2006. Peak viewing steadily increased over the past 10 years and in 2018–2019 was well above the 14-year average, driven by an increase in consumption to CMF projects and comparably less consumption to foreign projects in the Drama, Documentary and Variety & Performing Arts genres.

3 “On-demand Measurement (ODM) viewing is defined as video content available through set-top box VOD services or broadcaster websites.” <http://assets.numeris.ca/DNAInsights/On%20Demand%20Measurement%20DNA%20newsletter.pdf>

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

For French-language content in CMF-supported genres, there was an increase of three share points over last year to 32%, another record high. These gains came at the expense of Foreign content, which experienced a four-point drop from last year. However, the most significant increase was in peak-hour viewing, where CMF-supported content grew by seven share points to 51%. This marks the first time in 14 years that CMF-supported content reached over 50% of total hours tuned during peak viewing hours. Gains were driven by CMF-funded Dramas, Documentaries and Variety & Performing Arts programs at the expense of Foreign programs in these same genres.

In Children’s & Youth, the share of full-day viewing of CMF-funded content dropped by two points to a record low of 44%, while Foreign programs rose by four points over last year. However, the substantial decrease came in peak viewing hours, where the share of CMF-funded Children’s & Youth programs dropped by 10 points to 51%. While some of this decline is in part due to the year-to-year volatility of the genre, due to the manner in which the target market is calculated<sup>4</sup>, this decrease does follow the general trend of declining linear audiences of Children’s & Youth content.

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

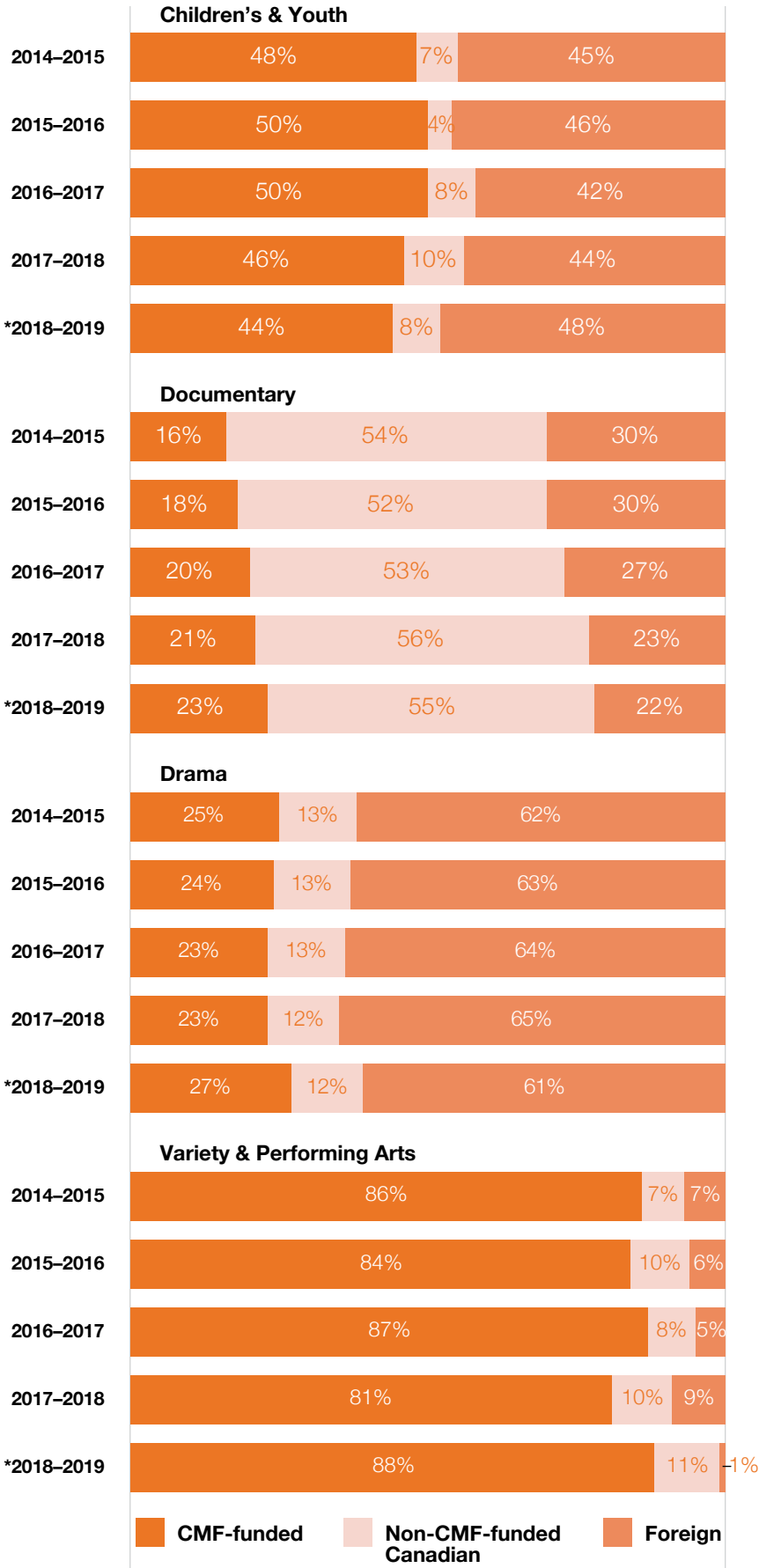
In Documentary, full-day share viewing of CMF-funded content grew by two points from the previous year to 23%, while peak viewing of CMF-funded content increased by eight points to 32%. Overall, CMF-financed Documentaries scheduled during peak hours saw a significant increase; however, it was non-CMF-supported Canadian Documentaries that saw the biggest jump (a 10-point increase over last year). Foreign Documentaries fell by 18 points to their lowest share since the CMF began tracking this data in 2005–2006.

In Drama, full-day viewing of CMF-funded programs increased by four share points to 27%. During peak hours, the share of viewing of CMF-funded Dramas increased to a record high of 47%. Viewing of Foreign produced Dramas in peak hours fell by six points, while viewing of Canadian non-CMF-funded projects remained at its record low of 8%. An increase in episode counts and individual projects for CMF-funded Dramas in peak viewing hours may have contributed to the growth seen in this category.

In Variety & Performing Arts, full-day viewing of CMF-funded programs gained seven share points to 88%, driven in part by popular new and returning performance reality series (*Révolution* and *La Voix*). In peak-hour viewing, it also grew by seven points to 89%. These gains were at the expense of Foreign programs in this genre. For the first time since the CMF began tracking this data, Foreign VAPA accounted for only 1% of viewing in both overall and peak-hour viewing.

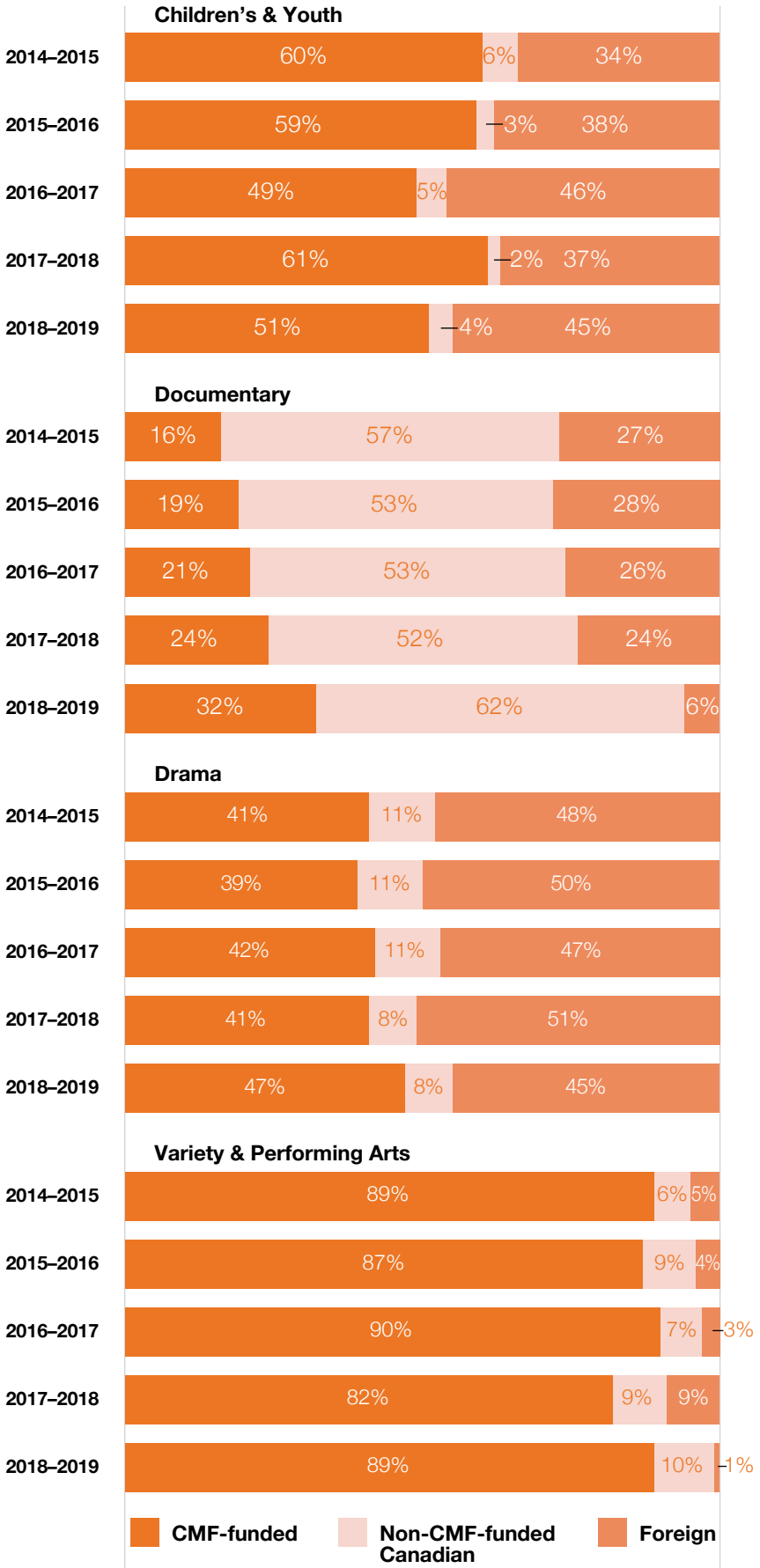
CMF-FUNDED VS. NON-CMF-FUNDED CANADIAN VS. FOREIGN PROGRAMS BY GENRE

Full Day–French  
(\*including ODM)



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

Peak Hours–French





TOP-PERFORMING CMF-FUNDED FRENCH-LANGUAGE PROGRAMS

The following is a list of the Top 10 French-language programs funded by the CMF that aired during the 2018–2019 broadcast year.

All titles on the Top 10 list achieved audiences of more than 1 million viewers. A further eight titles also met this criterion, bringing the number of CMF French-language programs with over 1 million viewers to 18 in total. On-Demand viewing added, on average, 3% to audiences for CMF-financed projects. Continuing the trend for the past few years, *Bye Bye 2018* was the top overall program in 2018–2019.

Six of the Top 10 programs were from the Variety & Performing Arts genre, achieving audiences that ranged from 1.4 to 4.5 million viewers. The remaining four programs on the Top 10 list were Drama projects, with audiences that ranged from 1.2 to 1.6 million viewers. No programs from either Documentary or Children’s & Youth genres made the Top 10 list; however, Documentary *Un Zoo Pas Comme Les Autres* had an approximate average audience of 1.1 million viewers.

The top-performing CMF-funded French-language project, *Bye Bye 2018*, was watched by over 4.5 million viewers, while the top-performing series, *La Voix*, was watched by just over 2 million viewers. In terms of Drama, the top-performing program was *District 31*, with an average nightly audience over 1.6 million over its 120-episode run.

TOP 10 LIST OF CMF-FUNDED PROGRAMS– FRENCH-LANGUAGE BROADCASTERS

Rank	Broadcaster	Program Title	Day	Time	CMF Genre	# Telecasts	Viewers Age 2+ Average Minute Audience (000)
1	SRC	Bye Bye 2018	Monday	11:00 pm–12:15 am	Variety & Performing Arts	1	4,530
2	SRC	Infoman NYE Special	Monday	10:00 pm–11:00 pm	Variety & Performing Arts	1	2,679
3	TVA	La Voix	Sunday	7:00 pm–9:20 pm	Variety & Performing Arts	13	2,009
4	TVA	Le Gala Artis	Sunday	7:00 pm–9:43 pm	Variety & Performing Arts	1	1,934
5	SRC	En direct de l’univers NYE	Monday	7:00 pm–8:30 pm	Variety & Performing Arts	1	1,691
6	SRC	District 31	Mon-Fri	7:00 pm–7:30 pm	Drama	120	1,641
7	SRC	Unité 9	Tuesday	8:00 pm–9:00 pm	Drama	24	1,466
8	TVA	Révolution	Sunday	7:30 pm–9:09 pm	Variety & Performing Arts	11	1,414
9	TVA Total	L’ÉCHAPPÉE	Monday	8:00 pm–9:00 pm	Drama	24	1,295
10	SRC Total	Les Pays d’en haut	Monday	9:00 pm–10:00 pm	Drama	10	1,210

Source: CMF Media Analytics (Numeris) 2018–2019 Broadcast Year, Original Airings Only + On-Demand Measurement



# AUDIENCE RESULTS: DIGITAL MEDIA

## 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 were required to report on audience reach and consumption metrics at regular intervals. However, within the Convergent Stream, the distinction of “Value-Added” projects was introduced in the 2016–2017 funding year, and these projects were exempt from installing a CMF digital tracking code. Today, all Convergent projects financed after April 1, 2019 are considered Value-Added projects. As such, only Experimental production projects funded in the years 2019/2020 and beyond are required to fulfill this tagging requirement.

The contractual obligation to report audience data to the CMF remains in place for all rich and substantial production projects in Convergent and Experimental Streams financed prior to April 1st, 2019. These digital projects in the Convergent Stream will continue to report as part of their compliance requirements, although this will be phased out over the next few years as projects reach the end of their life cycles.

## EVOLVING CMF’S MEASUREMENT CAPABILITIES

With the rapid technological growth seen in the design and distribution of digital projects in recent years, the CMF is working towards the release of a new Digital Measurement Infrastructure (DMI), which will replace the existing Digital Media Measurement Framework (DMMF) that was originally designed in 2010. This modernized framework will expand the CMF’s ability to measure DM content found on the internet and implement more strategic KPIs.

In order to develop this framework, the CMF has determined that it is necessary to move away from a single-source analytics provider approach for two reasons: because content is distributed online and offline through many different platforms, and because no single analytics provider is able to measure consumption across 100% of the digital space.

Unlike linear television consumption, which is measured by Numeris, digital content distributed over the internet is not measured by any one trusted third-party data measurement company or standard measurement currency. The internet continues to be a largely unregulated digital space, with the exception of recently introduced privacy regulations designed to protect the interest of consumers. The global conversation is changing however, and in Canada the recently released report by the Broadcasting and Telecommunications Legislative Review Panel, *Canada’s Communications Future: Time to Act*, makes several recommendations that call for increased sharing of data by internet content providers. This data will help provide a more robust picture of content consumption across all platforms.

Companies such as CMF’s data providers Adobe Analytics and Tubular Labs, which collect both first- and third-party data, have built their businesses based on having direct access to creator’s back-end datasets. Adobe Analytics can provide access to data derived from all CMF projects tagged directly, and Tubular Labs to the more difficult to access data that is stored by YouTube and Twitch, as well as social sites such as Twitter, Facebook and Instagram.



The CMF has also entered discussions with Steam, a video game digital distribution service by Valve Corporation, to access the back-end usage data and revenue reports of CMF-funded games on Steam, provided the CMF applicant approves the necessary permissions. The development of an implementation guide for applicants is currently underway.

In partnership with Telefilm, the CMF has developed and recently released a self-reporting tool that allows the remaining clients access to their respective data, providing metrics directly into Dialogue, Telefilm’s records management tool for CMF clients.

The decision to move away from a single-source analytics provider is key to capturing consumption effectively in today’s digital media environment.

**USAGE DATA FOR DIGITAL CONTENT**

The following tables report digital media (DM) usage for all projects reporting in the 2019–2020 fiscal year.

The metrics identified in this report are as follows: total visits, total unique visitors, within each language and content type. The reporting period uses data from Adobe Analytics (April 1, 2019–March 31, 2020).

**CONVERGENT STREAM – PRODUCTION (FUNDED)**

The funding and exhibition of these projects are cyclical in nature. Within the last six years, an average of 200 new projects were approved each year with a 24%–60% fall-off annually from the earliest funding years, due to projects that have completed their exhibition and reached their End-of-Life (EOL) stage. These EOL projects represent just under a third of all DM projects funded in the convergent production program.

There are currently 550 distinct applications tagged and reporting data within Adobe Analytics. In addition, 247 newly funded projects (mostly within the last two years) are making their way through the building and development stage of their project life cycle and will soon be eligible to install the Adobe tracking code. Projects unable to install the Adobe tag due to technical complications are now being directed to the CMF’s new self-reporting tool first launched in December 2019. This “Audience Success” portal allows for applicants to retroactively submit consumption data on their projects to the CMF on a biannual basis.

**EXPERIMENTAL STREAM – PRODUCTION (FUNDED)**

Experimental Stream production projects are greenlit at a ratio of 1:4 versus Convergent projects. On average, this translates to 52 new projects per year, versus approximately 200 on the Convergent side. And while both streams essentially produce “digital products” for exhibition, each program’s emphasis, qualification and administration of projects is different.

Convergent DM projects are designed to appeal to a broad subsection of the (mass-medium) television audience, while Experimental projects tend to have a more targeted audience. Experimental projects are often accessed behind subscriber-based-platforms, while some projects focus on B2B users.

Experimental Stream production projects are now the primary focus of CMF’s DM measurement strategy. These projects are currently supported through the following CMF programs: Commercial (C3P), Innovation, Digital Linear (formerly Web Series), International Incentives and the Shaw Rocket Fund programs.

Many of these projects are web-based games that are available online via specific subscription platforms such as Steam (VALVE), Nintendo, Sony and others. This stream also includes native application games hosted on Apple and Google, along with some software programs for consumer use.

In the 2019–2020 reporting window, 56 projects are tagged and reporting data within Adobe Analytics. Currently, 84% of the Experimental projects reporting are used on mobile phone and tablets, with the majority being downloadable and native applications.



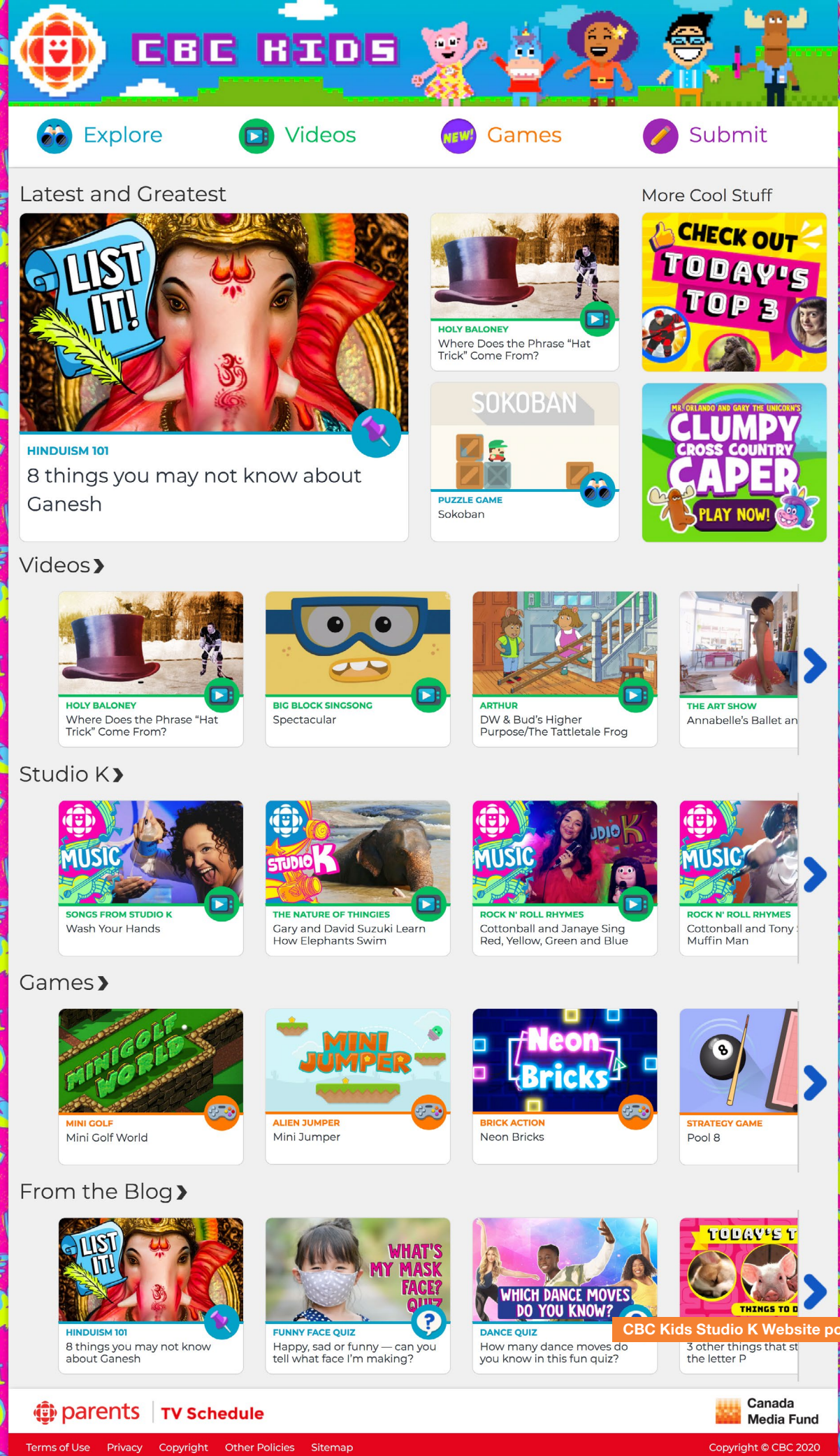
# LANGUAGE AND CONTENT TYPE

## CONVERGENT STREAM – PRODUCTION (VISITS)

Within the Convergent Stream, the Top 5 projects attract 85% of all visits to CMF Digital Media projects, with the Top 2 (English) projects responsible for 68% of all visits overall across all languages and content types.

Projects financed in 2016 or later are the most visited. Overall, visits to these projects after the airing of their television component taper off significantly when its companion television component is no longer airing. This is most noticeable in the French market, as the DM components tend to correlate with its television program on an episodic level (i.e., the number of visits dip significantly after each episode airs), while the English market visits to DM projects remain relatively stable throughout the television season but then drop off at season's end.

This suggests that DM components in the Convergent Stream require their linked TV content in order to remain relevant.





English

Three projects were responsible for 96% of all visits to CMF-funded English DM projects in 2019–2020. The first was the *CBC Kids Studio K* website portal with close to 15 million visits, followed by *The Beaverton* website with almost 14 million visits and the *CBC Kids News* website with approximately 5 million. In total, English-language projects attracted just over 35 million visits, with 34 million to these three projects. All other CMF-financed English DM projects together registered the remaining 1 million visits.

French

The majority of visits to French-language DM projects also come from a fairly small percentage of projects. The Top 5 projects are responsible for 57% of the visits and are each tied to projects that perform well on the television side: the 2018–2019 funded *Passe-partout* (Télé-Québec), 2016–2017 funded *Infoman* (SRC), 2017–2018 *District 31* (SRC), 2017–2018 *Unité 9* (SRC) and 2016–2017 *Like-moi* (Télé-Québec). However, these DM projects dip significantly in visits when their television programs are in repeats or are no longer airing. Rich Interactive Media<sup>1</sup> projects overall continue to accumulate the most interest by attracting 66% of the total visits to projects in this category, followed by Games with 27%. Overall, the French-language DM projects had 7.7 million total visits.

Aboriginal



Content types in Aboriginal languages recorded 118K visits overall. The Game content types did best in this language category, with 80K session visits followed by Rich Interactive Media at 36K.

Diverse languages

Content types in the diverse languages earned 75K overall visits. Within the content types measured in diverse languages, visits to Rich Interactive Media projects were the highest, with 66K. 97% (44K) of the visits to RIM projects were derived from the Russian-language Documentary website project *That Trojan Jazz*.


<sup>1</sup> 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).

ICI  TOUT.V RATRAPAGE PARCOURIR JEUNESSE EXTRA EN DIRECT 

CONNEXION 

ESSAYEZ L'EXTRA  
1 MOIS GRATUIT



Émissions


Actualité

Gratuit


Gémeaux 2020

ICI TÉLÉ

Jean-René Dufort, appuyé de Chantal Lamarre et de MC Gilles, pourchasse sans relâche les incongruités de nos politiciens et médias.


ICI  TÉLÉ

Site de l'émission



Saison 20

Épisode 01


22 min 

Épisodes


Saison 20

Plus ancien





Épisode 40


18 juin 2020 | 22 min 




Départ dans 10 jours


Pour la dernière émission de la 20e saison, on vous offre quelques entrevues de pandémie qu'on n'a pas eu le temps de vous présenter et on vous fait le résumé coronaviral de la...


AFFICHER PLUS





Épisode 39

11 juin 2020 | 22 min 




Départ dans 10 jours

On vous présente le résumé pandémique de la semaine, Jean-René, au cœur de la dernière manifestation du mouvement Black Lives Matter, calcule les privilèges des Blancs, et on fai...


AFFICHER PLUS





Épisode 38


4 juin 2020 | 22 min 



Départ dans 10 jours

On se penche sur les manifestations entourant le meurtre de George Floyd et on revient sur l'actualité de la semaine. Aussi au menu, la 14e édition des prix Aurore récompensant le...

AFFICHER PLUS





Épisode 37

28 mai 2020 | 22 min 




Départ dans 10 jours


On revient sur l'actualité coronavirale de la semaine et on se demande si Kim Jong-un est vraiment en forme. MC Gilles va voir comment les régions se déconfinent et Chantal explore...

AFFICHER PLUS





Épisode 36

21 mai 2020 | 22 min 



Départ dans 10 jours


On revient sur l'actualité coronavirale de la semaine et on regarde ce qui se passe du côté des travaux parlementaires à Ottawa. MC Gilles rencontre la kayakiste Laurence Vincent-...


AFFICHER PLUS





Épisode 35


14 mai 2020 | 22 min 




Départ dans 10 jours

On revient sur l'actualité coronavirale de la semaine, on se demande comment se passe la retransmission des travaux de l'Assemblée nationale, on se questionne sur l'état de la...


AFFICHER PLUS





Épisode 34


7 mai 2020 | 22 min 




Départ dans 10 jours


L'actualité coronavirale de la semaine. On vous présente notre Justin automatique qui répond à toutes vos questions et Paul Houde s'extasie devant l'Antonov 225, le plus gros avion du...


AFFICHER PLUS





Épisode 33

30 avril 2020 | 22 min 




Départ dans 10 jours

On vous présente le dernier épisode de la première saison de COVID 31, on revient sur l'actualité coronavirale de la semaine et on vous explique comment le masque, nouvel accessoire...


AFFICHER PLUS





Épisode 32


23 avril 2020 | 22 min 




Départ dans 10 jours


On vous présente le 3e épisode de COVID-31, on revient sur l'actualité coronavirale de la semaine et on répond à LA question que vous vous posez tous depuis jeudi dernier ...


AFFICHER PLUS





Épisode 31


16 avril 2020 | 22 min 



Départ dans 10 jours


Un nouvel épisode de COVID-31, no **Infoman** District 31, et l'actualité coronavirale de la semaine. On vous montre, grâce à la technologie, ce que représente deux mètres de...

AFFICHER PLUS





Épisode 30


9 avril 2020 | 22 min 



Départ dans 10 jours

On vous présente le 2e épisode de COVID-31, on revient sur l'actualité coronavirale de la semaine et on répond à LA question que vous vous posez tous depuis jeudi dernier ...


AFFICHER PLUS





Épisode 29

2 avril 2020 | 22 min 



Départ dans 10 jours

On vous présente le 1er épisode de COVID-31, on revient sur l'actualité coronavirale de la semaine et on répond à LA question que vous vous posez tous depuis jeudi dernier ...

AFFICHER PLUS

## CONVERGENT PROJECTS

Language / Content Type	Projects	Visits	Unique Visitors
Aboriginal	36	117,572	78,730
· Game	3	68%	62%
· RIM Inclusive	21	19%	23%
· RIM Non-Inclusive	9	12%	13%
· Web Series	1	1%	1%
· Social	1	0%	1%
· Video	1	0%	0%
English	214	35,149,965	23,809,176
· RIM Non-Inclusive	39	84%	82%
· RIM Inclusive	88	13%	15%
· Web Series	8	1%	1%
· Video	52	1%	1%
· Game	25	1%	1%
· Social	2	0%	0%
French	273	7,764,471	3,982,642
· RIM Non-Inclusive	82	37%	46%
· RIM Inclusive	104	29%	35%
· Game	30	27%	9%
· Video	51	6%	9%
· Web Series	5	1%	1%
· Social	1	0%	0%
Diverse	27	74,768	53,263
· RIM Non-Inclusive	7	63%	78%
· RIM Inclusive	16	26%	16%
· Game	2	7%	2%
· Web Series	1	3%	3%
· Video	1	1%	1%
Grand Total	550	43,106,776	27,923,811

### EXPERIMENTAL STREAM – PRODUCTION (VISITS)

The Top 5 projects account for 57% of all visits to Experimental projects, and though this still reflects a concentration in visits, it is less pronounced than what is seen within the Convergent Stream. This is likely due to the wide variety of delivery platforms on which these projects are made available. The majority (94%) of Convergent projects reporting are website-based, while the majority share of Experimental projects are applications (74%) with the balance websites (18%). In addition, active projects in the Experimental Stream remain relatively small (55 projects).

The top project, *Overloot*, a bilingual game application, was responsible for 63% of all Experimental Stream visits.





### English

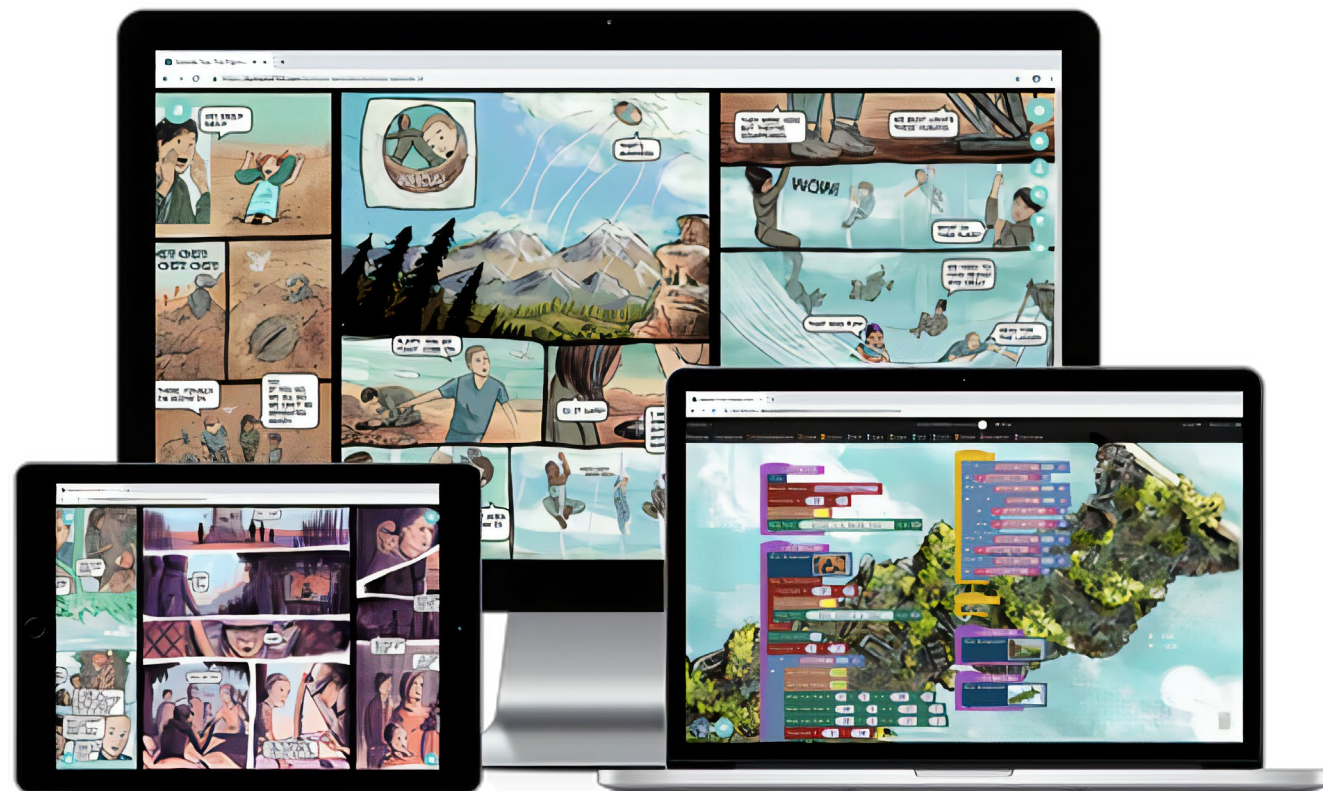
English-language content types tallied just over 68K visits. Within the content types measured, a rise in visits were mainly attributed to the 2014–2015 (funded) software application *Shot Lister* app and the 2015–2016 (funded) rich interactive media website project *Dystopia: An Interactive Narrative*.

### French

French Experimental projects garnered 85K visits, an increase of 22K visits over the previous year. This growth was primarily due to the web series projects *Têtes à claques* volume 5 (YouTube) and *L'Âge adulte* Seasons 2 and 3 (SRC), which brought 85% of the total visits to this category.

### Bilingual

Bilingual projects in the Experimental Stream recorded 2.3M visits, the highest to date. The 2017–2018 Game *Overloot* was responsible for 79% of the visits within this category. Overall, games and software content saw the most activity.



Dystopia



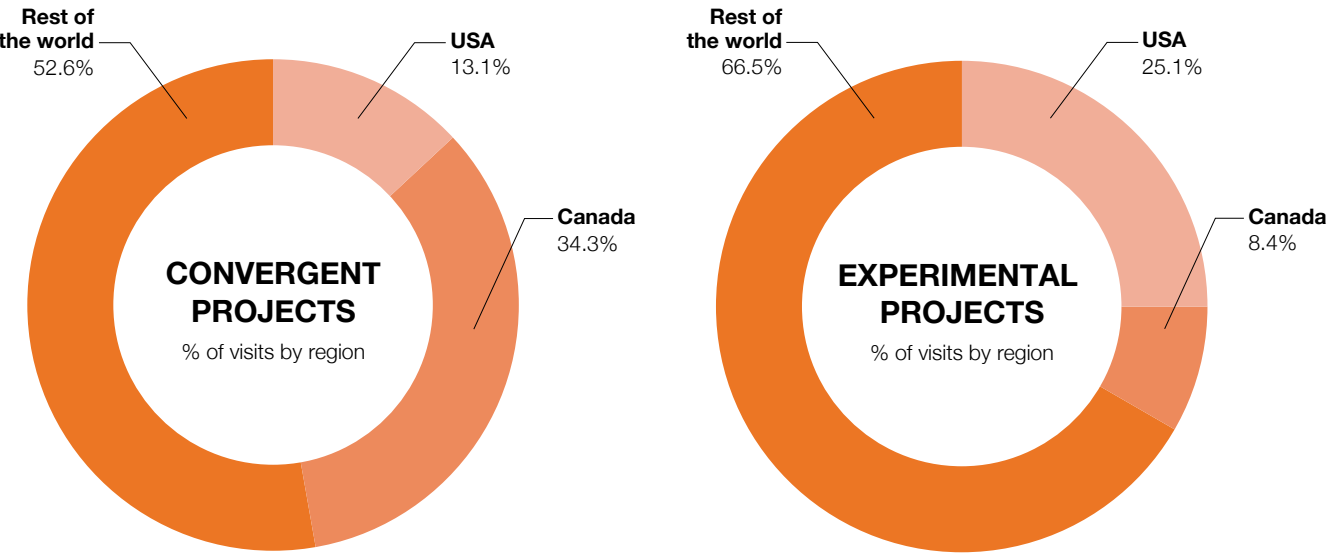
Têtes à claques

EXPERIMENTAL PROJECTS

Language / Content	Projects	Visits	Unique Visitors
English	18	67,514	36,580
· RIM Inclusive	10	32%	34%
· Software	3	27%	8%
· Web Series	2	23%	35%
· Game	3	18%	23%
French	9	85,311	53,584
· Web Series	6	98%	98%
· RIM Non-Inclusive	2	2%	2%
· RIM Inclusive	1	0%	0%
Bilingual	28	2,250,240	575,362
· Game	13	85%	65%
· Software	5	11%	29%
· RIM Inclusive	7	4%	6%
· RIM Non-Inclusive	2	0%	0%
· eBook	1	0%	0%
Grand Total	55	2,403,065	665,526

USAGE BY GEOGRAPHIC REGION

April 1, 2019 to March 31, 2020  
CMF Media Analytics (Adobe Analytics)



DIGITAL MEDIA USERS BY REGION

Convergent projects are commissioned by Canadian broadcasters. As such, Canadians usually represent the largest user group. In 2019–2020, all regions (Canada, US and the rest of the world) saw an overall growth in visits to Convergent projects. This increase in engagement is primarily attributed to the Top 3 projects: *CBC Kids Studio*, *The Beaverton* and *CBC Kids News*. While there was a 30% increase in visits, the largest share of visits was from within Canada. However,

there was a four percentage point transfer in the volume of visits from each region, where 34.3% (-4%) now originates from Canada, with 13.1% (+4%) derived from visits within the US.

Experimental Stream projects, on the other hand, continue to show a significant global reach, as over 66% of all visits originated from the rest of world, which is consistent with the previous year. However, the share of visits within the United States grew by just over nine percentage points, while Canada saw a 10-point dip to 8.4%.

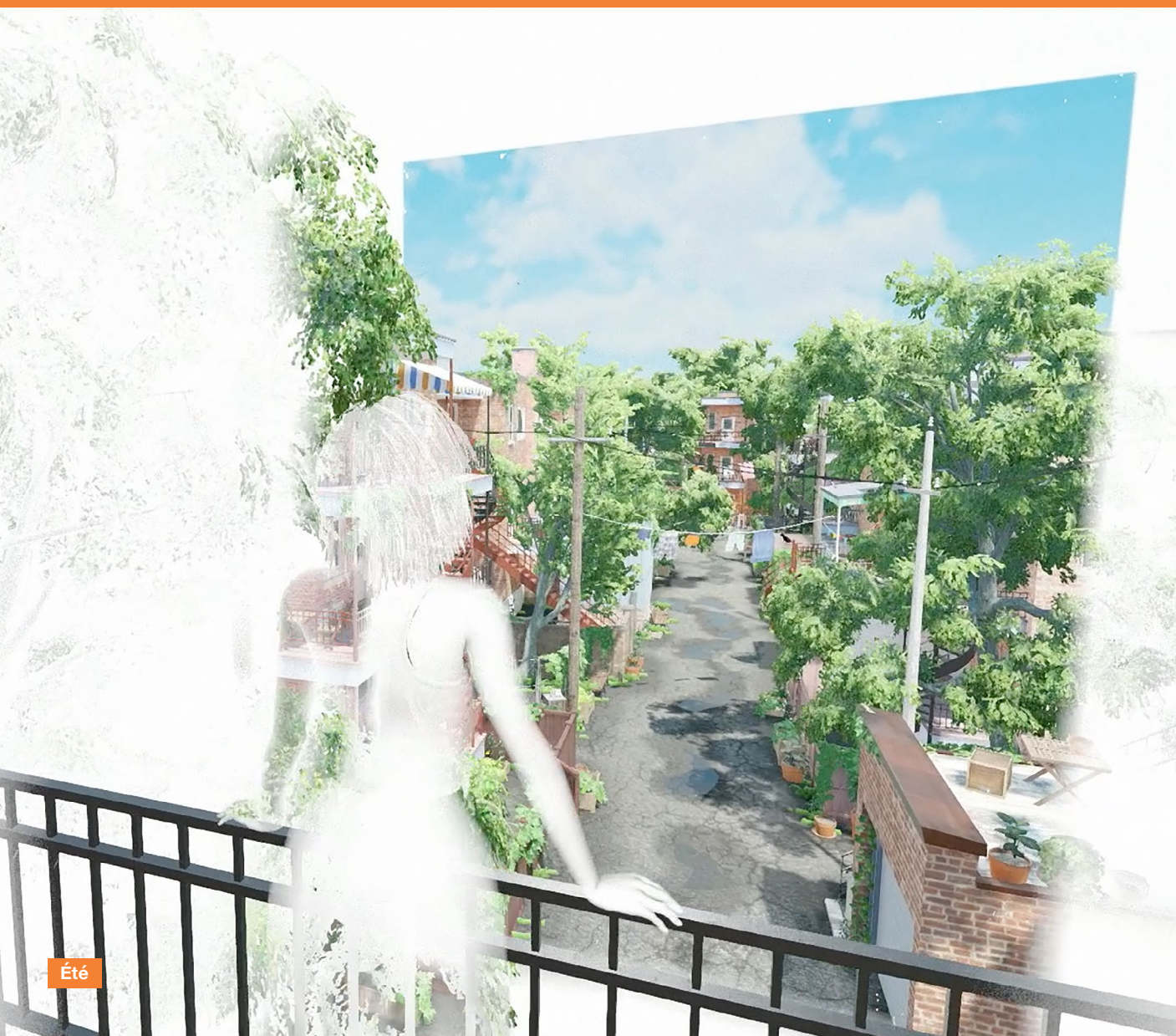


# ABOUT CMF SUCCESSSES FUNDING RESULTS FINANCIAL OVERVIEW APPENDICES





# EXPERIMENTAL: NON-LINEAR



Été

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

The **Conceptualization Program**, introduced in 2019–2020, allocates funding at the very beginning of the creative process, with the objective of giving a project a better chance of success in future stages of financing. Specifically, this program allows for the creation and testing of a proof of concept and verification of the design idea, concept assumption or functionality in preparation for the prototyping phase and beyond.

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

With guidance from a jury of industry peers, the **Innovation Program** funds Canadian interactive digital media content and software applications that are innovative and leading-edge. In 2019–2020, a total of \$18.3M was invested in 20 projects.

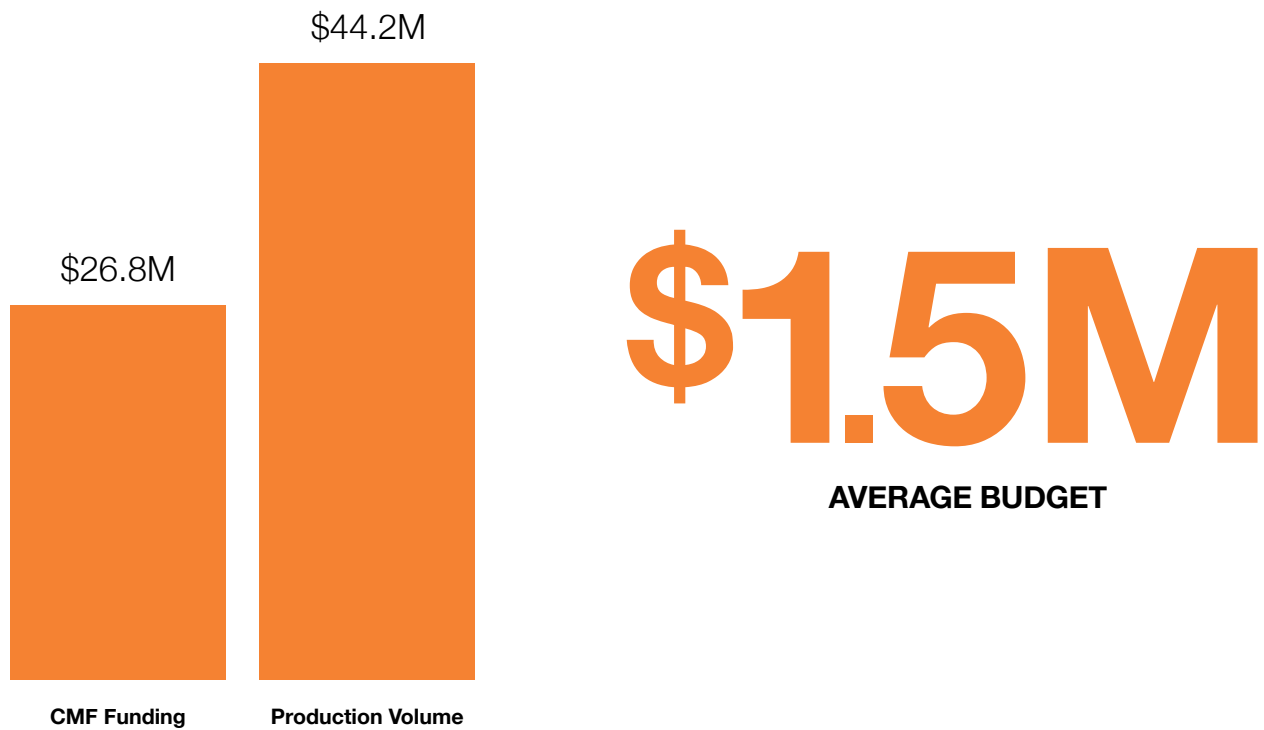
The objective of the **Commercial Projects Program**, also guided by a jury, is to fund projects that have a greater probability of commercial success. Projects are evaluated on their potential to attain stated commercial objectives, demonstrate business opportunity and achieve profitability. A total of \$8.2M funded nine productions in 2019.

Both the Innovation and Commercial Projects Programs fund projects at the production and marketing stages.

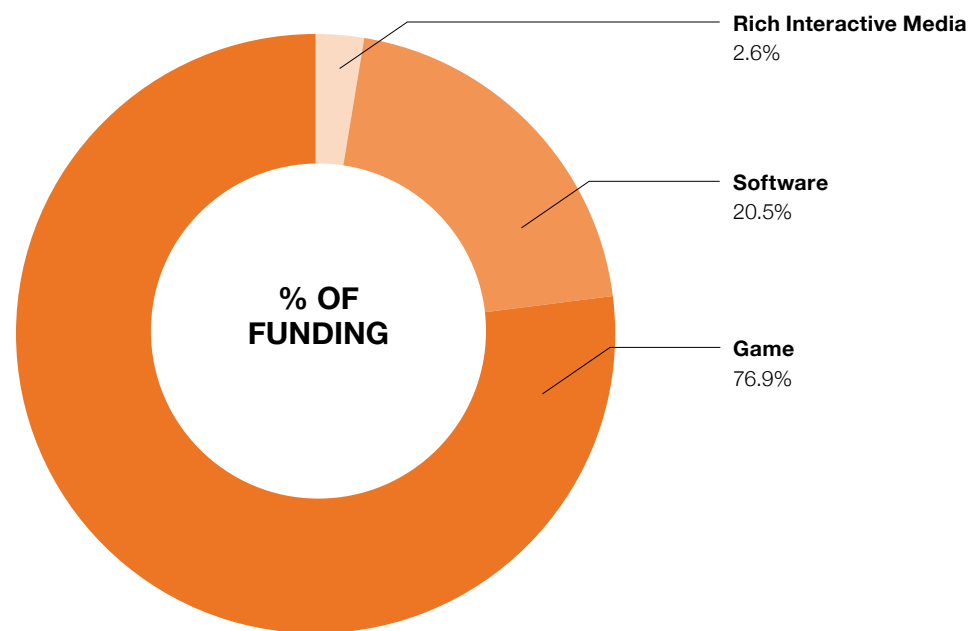
The **Accelerator Partnership Program (A2P)** provides producers of digital media projects funded through the CMF's Experimental Stream with better access to mentorship, market and capital. The A2P connects funding recipients with renowned Canadian and foreign accelerators that are selected based on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



Production volume triggered by CMF funding 2019–2020



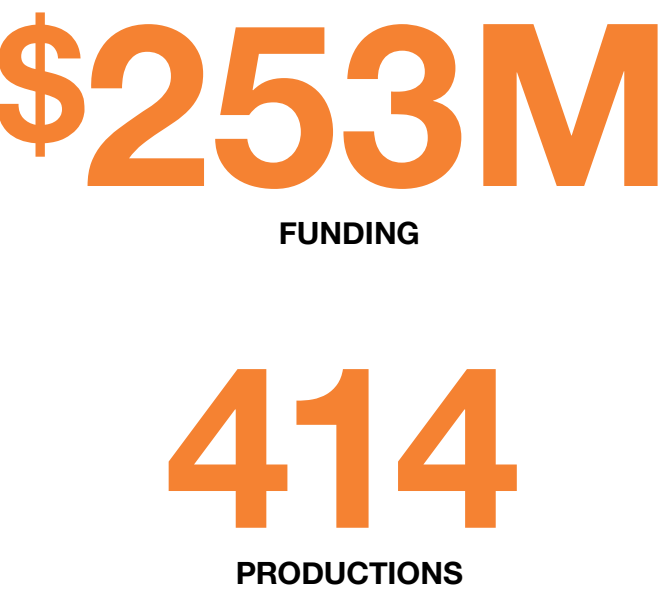
Types of production projects funded 2019–2020



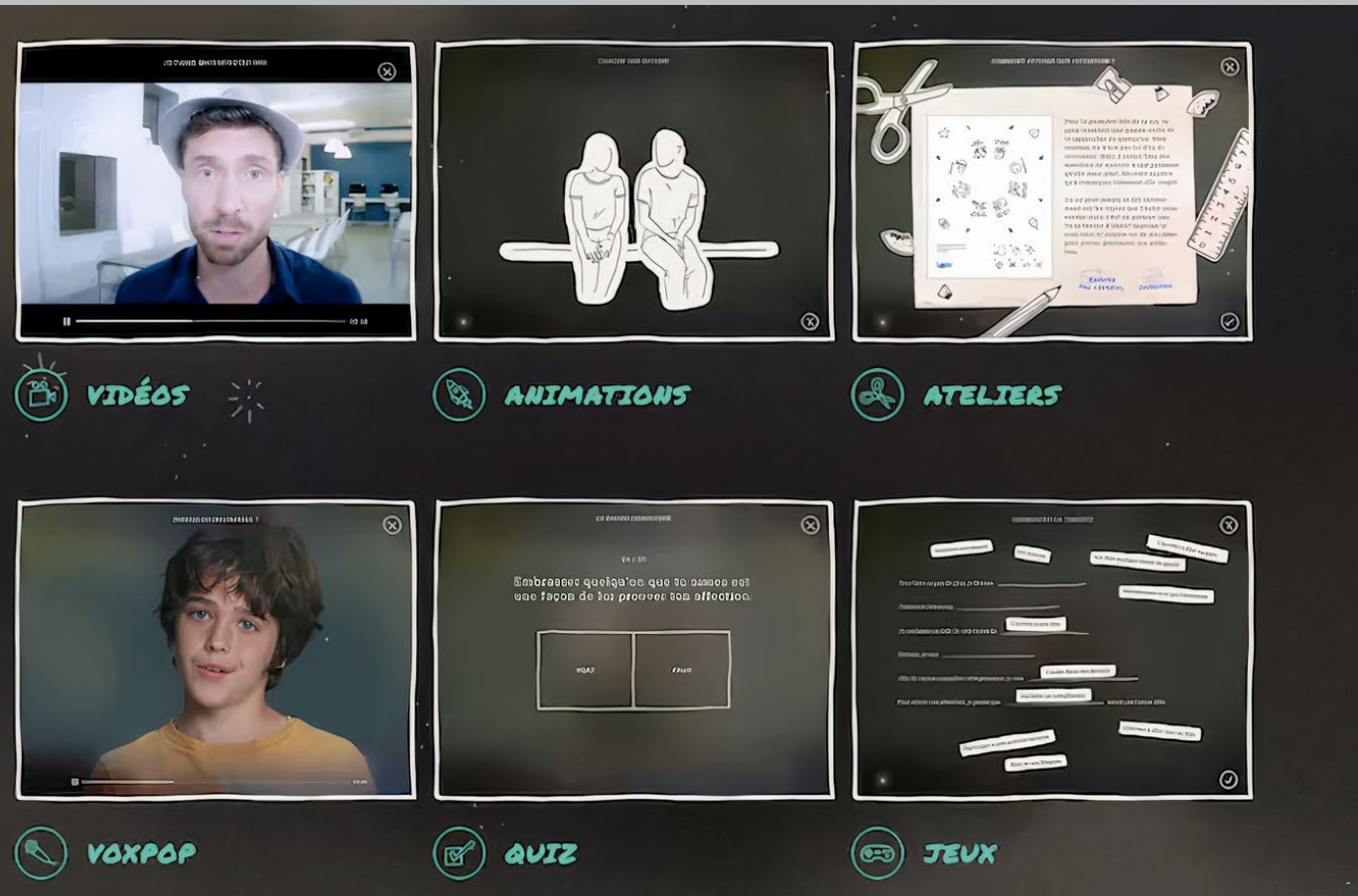
Funding by stage of project 2019–2020

	Funding (\$K)	# of projects
Conceptualization	484	41
Prototyping	8,568	45
Production	26,795	29
Marketing	3,414	17
Accelerator	300	10
Total	39,561	142

Since 2010–2011







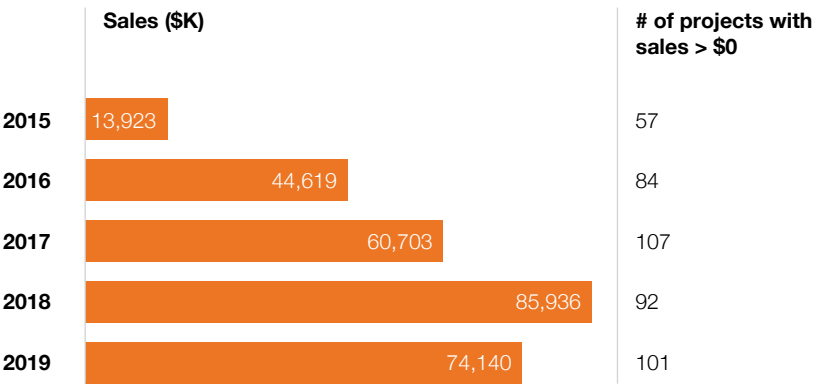
FEATURED PROJECT

LOOV

LOOV is a fun and lyrical interactive experiential application for iPad and Android devices designed to educate children age seven to 14 about sexuality while providing their parents with support throughout the process. Using a sophisticated artistic experience and video-game-like navigation tools, LOOV explores the broad topic of sexuality from a positive exploratory perspective.

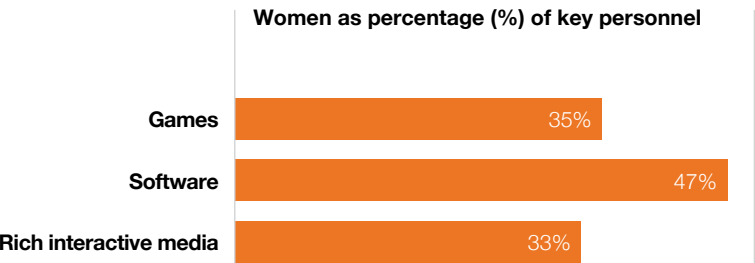
Nominated in the Interactive Production: Youth category at the Prix Numix and nominated for the Award of Excellence for the Best Interactive Content: Engagement and Community category at the Youth Media Alliance Awards.

SALES RESULTS  
Sales by year of report



Top project in 2019: \$45M

GENDER BALANCE RESULTS  
Experimental production by content type



In the selective programs for 2019–2020, three points were given to projects that had women in at least 40% of key leadership roles.

AWARDS

- Total number of nominations: 64
- Total number of awards: 19
- Number of projects nominated: 22
- Number of projects awarded: 10
- Highlight: Filth City — 12 nominations and 2 awards





# EXPERIMENTAL: DIGITAL LINEAR SERIES



DoVille

The CMF funds production of digital linear series through the Experimental Stream.

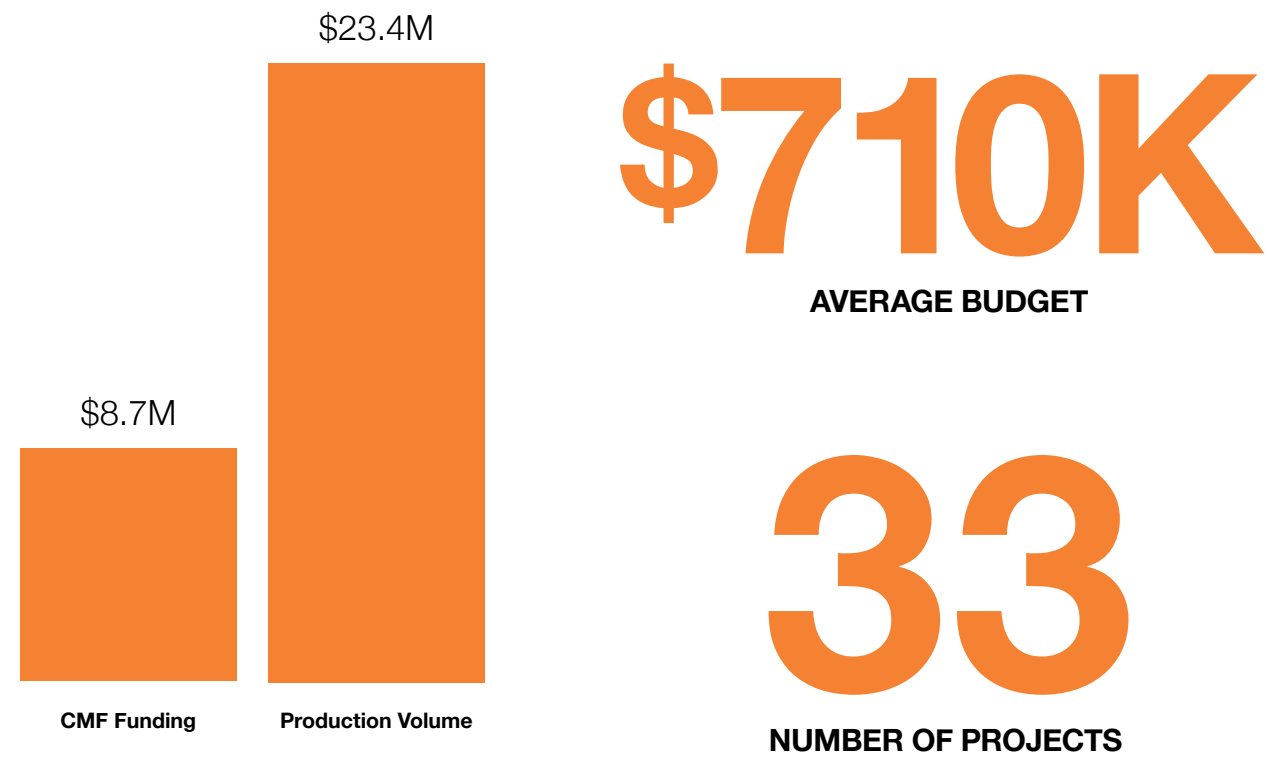
The **Web Series Program**, which began in 2016–2017, supports digital linear series in their second or subsequent season, created initially for online platforms and in designated CMF genres. A total of \$3.7M went to 17 projects in 2019–2020.

## PARTNERSHIP HIGHLIGHT

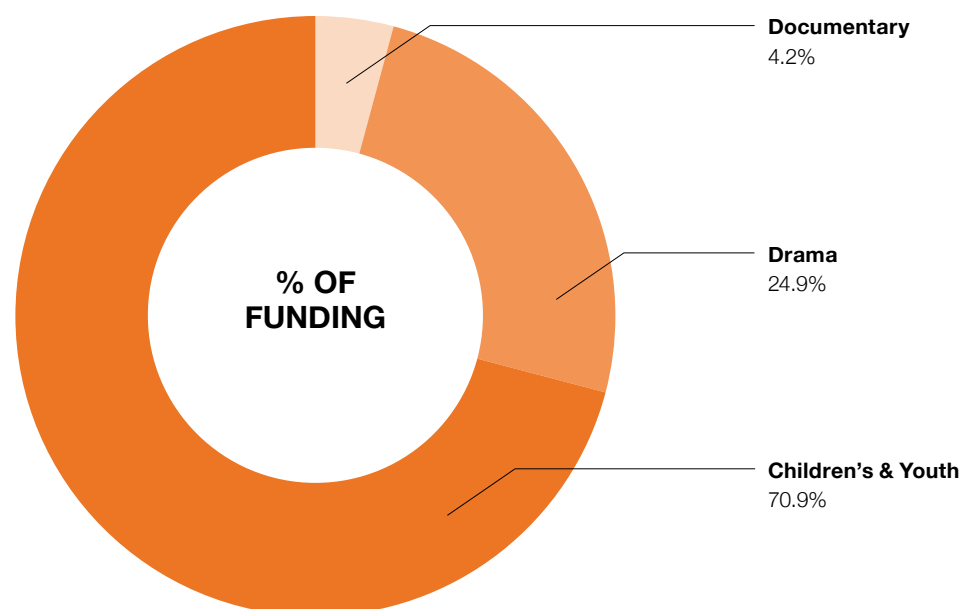
A collaboration between the Canada Media Fund and the Shaw Rocket Fund, the **CMF-SRF Kids Digital Animated Series Program** funds the production of Canadian digital animated series for children and youth while encouraging the use of new technology. A total of \$5.0M in CMF funding and \$2.5M in SRF funding went to 16 projects.



## Production volume triggered by CMF funding 2019–2020



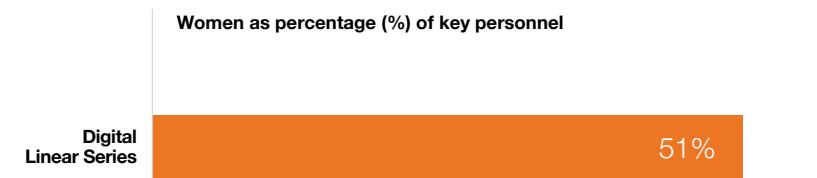
## Digital Linear Series funded by genre 2019–2020



## Since 2016–2017



## Gender Balance Results



In the selective programs for 2019–2020, three points were given to projects that had women in at least 40% of key leadership roles.





**FEATURED PROJECT****HOW TO BUY A BABY**

A comedy about an infertile couple's struggles to conceive with the help of a doctor, a nurse, an embryologist, an ultrasound technician, a financial planner and unsolicited advice from everyone they know.

Won the Best Writing and Best Supporting Performance in the web series category at the Canadian Screen Awards and won the Best Editing award at TO Webfest.

**FEATURED PROJECT****L'ÂGE ADULTE**

Alex has everything a successful young man would want: a career, a fiancée and friends. But after a brief coma, he becomes attracted to men, creating shock waves across his perfect world.

Winner of the award for Best Direction in a Series Produced for Digital Media at the Géméaux, and the Jury Prize at Belgium's "Are You Webfest".



# TV

The **Convergent Stream** supports the creation of multi-platform Canadian content. Approved production projects must include content intended for distribution on at least two platforms, one of which can be traditional television, and the other an on-demand platform. More specifically, the Stream enables the development and production of television shows and related digital media promotional content in four under-represented genres: drama, documentary, children's and youth, and variety and performing arts. The Convergent Stream is designed to give users access to Canadian-produced content, anytime, anywhere, on any device.

The 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.

The objective of the **Performance Envelope Program** is to encourage partnerships between broadcasters and television producers to create convergent content that Canadian audiences can consume at any time and on the device of their choice. Through this program, the CMF allocates funding envelopes to English and French broadcasters in an amount that reflects their track record of supporting and airing Canadian programming. Broadcasters commit these funds to Canadian projects, but funding is paid directly to the producer. Total funding committed from the Performance Envelope Program in 2019–2020 was \$228.7M to 495 projects.



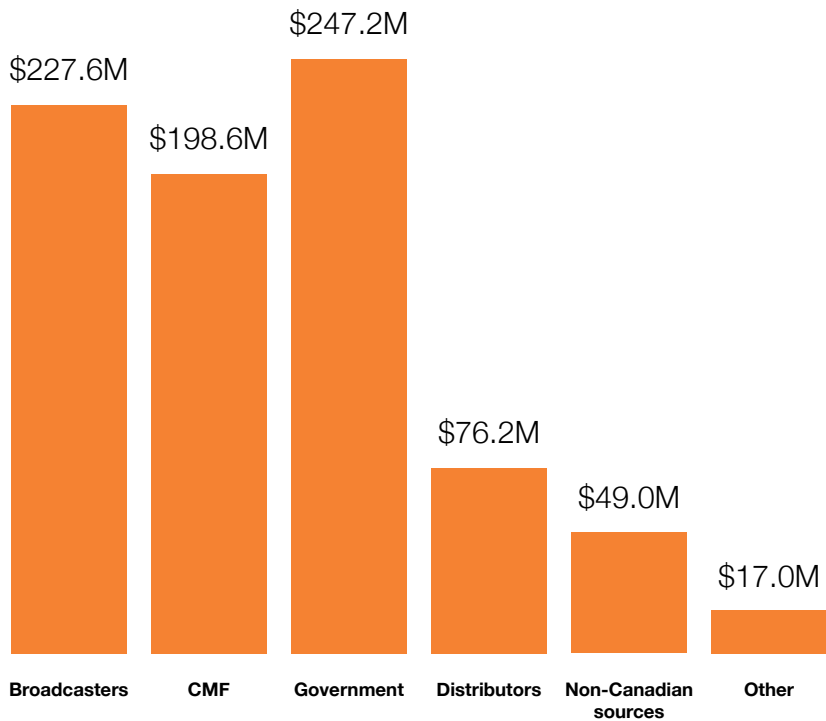
Murdoch Mysteries



# ENGLISH PRODUCTION FINANCING

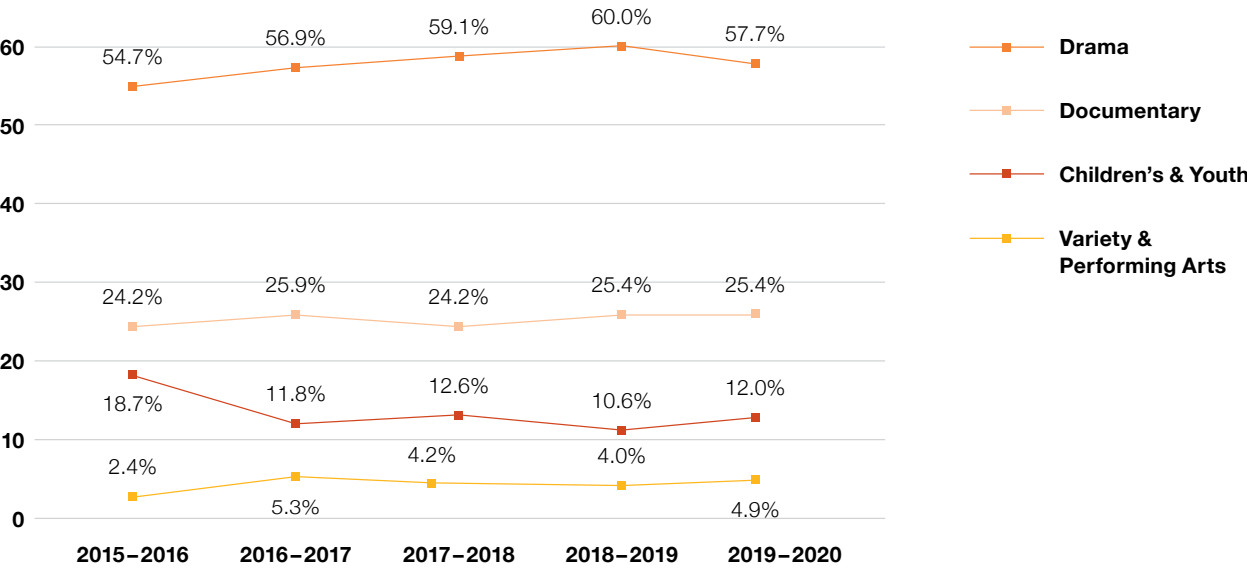
CMF funding provided 24.3% of total production financing and broadcasters provided 27.9%.<sup>1</sup>

## ENGLISH PRODUCTION FINANCING 2019–2020



<sup>1</sup> CMF financing shown in the charts includes commitments for some projects over two fiscal years, which are not included in the 2019–2020 Total CMF funding.

## TRENDS IN SHARES OF ENGLISH FUNDING (%)

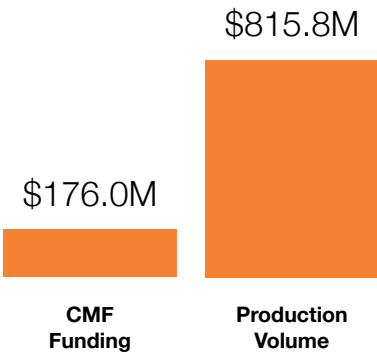


While the Children's & Youth share of English Convergent funding has improved slightly from last year, the CMF genre target of 21% for English funding and spending has not been met for over five years. However, there are other CMF programs that support production of content targeting children and youth—see the Digital Linear Series section of this report.

## 2019–2020

887

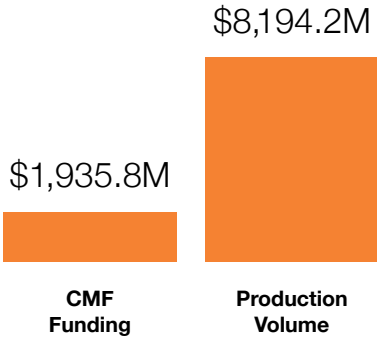
Total hours funded



## SINCE 2010–2011

9,891

Total hours funded







Skindigenous

## FEATURE PROGRAM

**ENGLISH POV PROGRAM**

This program supports the growth of English-language point-of-view (POV) documentaries. Funding is allocated according to a selective process, using an evaluation grid.

A total of \$4.6M was committed to 15 projects in 2019–2020. Since 2010–2011, the CMF has supported 145 socially relevant documentaries with a total of \$40.1M in funding.



Diggstown

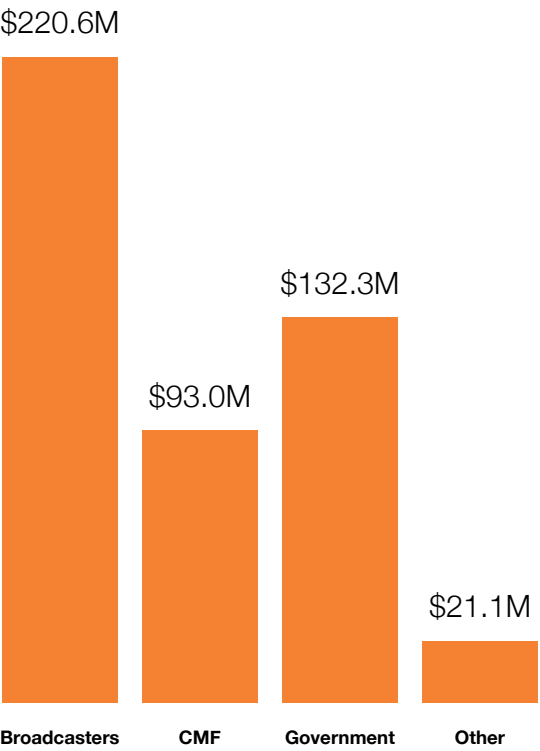


# FRENCH PRODUCTION FINANCING

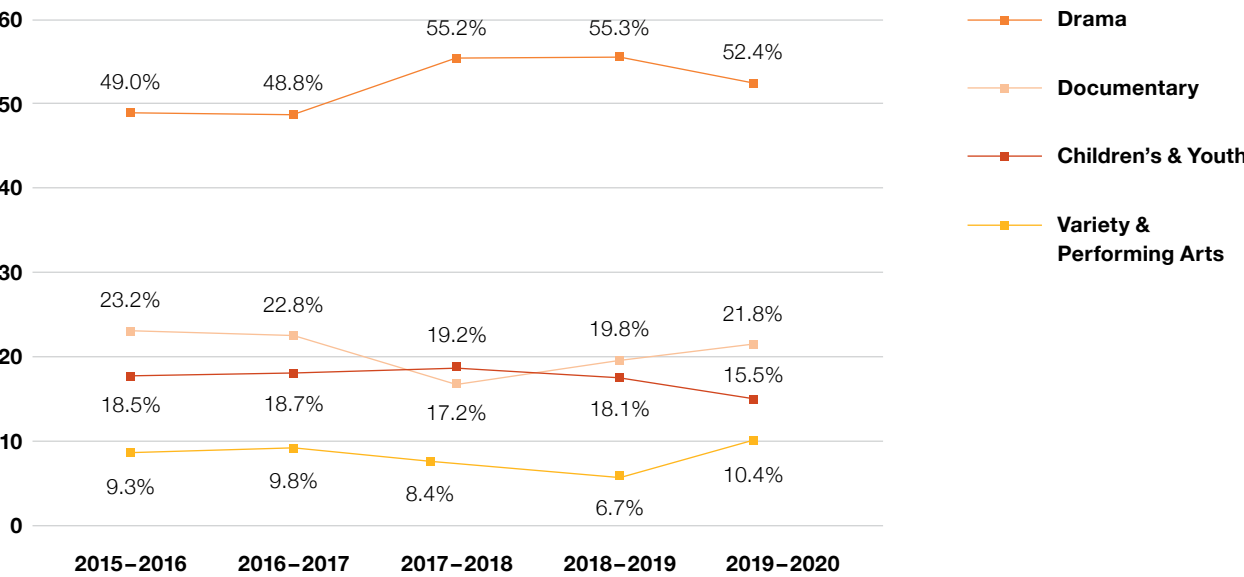
CMF funding provided 19.9% of total production financing and broadcasters provided 47.2%.

Production volume reached a record high of \$467M, 8% higher than 2018–2019.

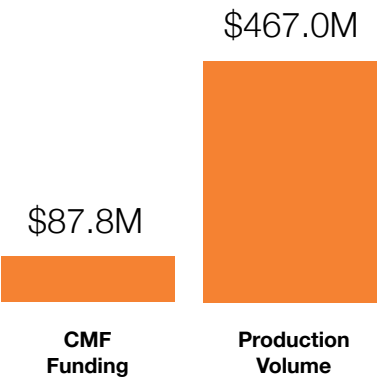
## FRENCH PRODUCTION FINANCING 2019–2020



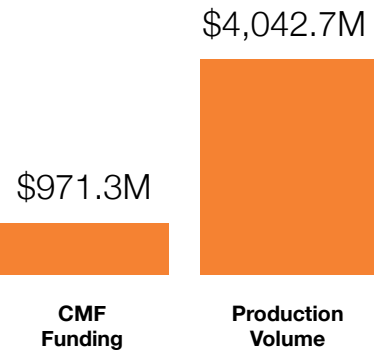
## TRENDS IN SHARES OF FRENCH FUNDING (%)



## 2019–2020



## SINCE 2010–2011







## PARTNERSHIP HIGHLIGHT

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

CMF partnered with the Quebecor Fund to support live-action French-language drama series created by Quebec-based producers and to bring these projects into the international marketplace. After being selected by the Quebecor Fund and the CMF, successful applicants received funding to supplement the CMF's Performance Envelope contribution, in order to increase production value. The CMF contributed \$800,000 to eight projects through this program.



District 31

# DIVERSE PRODUCTION FINANCING

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

2019–2020

\$4.2M

Funding

22

Hours funded

LANGUAGES FUNDED IN 2019–2020

9

(Cantonese, Italian, Mandarin, Persian, Portuguese, Russian, Spanish, Tagalog and Ukrainian)

SINCE 2010–2011

\$23.5M

Funding

216

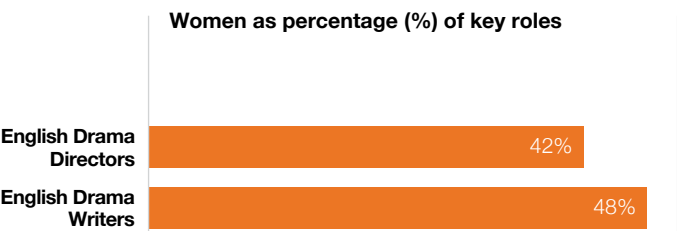
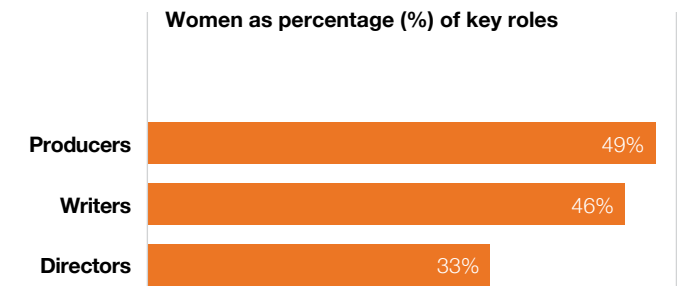
Hours funded



Blood and Water



GENDER BALANCE RESULTS



AWARDS

- Total number of nominations: 872
- Total number of awards: 199
- Number of projects nominated: 263
- Number of projects awarded: 90
- Highlight: Schitt's Creek —30 nominations and 9 awards

SALES 2019–2020

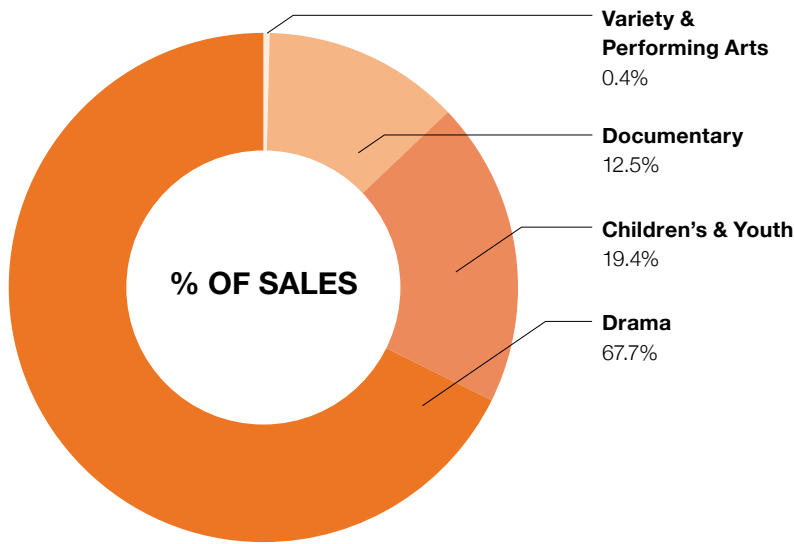
\$33.8M

Top 5 projects in total sales

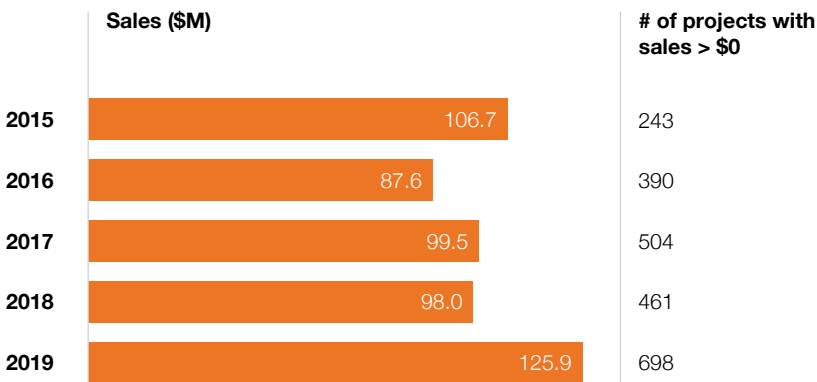
\$6.8M

Average sales in Top 5

SALES BY GENRE 2019–2020



SALES BY YEAR OF REPORT



# DEVELOPMENT

The CMF supports the predevelopment and development of Canadian convergent content through several programs. Development support has also been earmarked within the Indigenous and Francophone Minority Programs, as well as the Northern and Quebec French Regional Incentives.

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



The **WildBrain-CMF Kids & Family Development Program** is funded through financial contributions (i.e., tangible benefits) from WildBrain Television Inc. (in accordance with the CRTC's Tangible Benefits Policy). The program targets development activities in the genres of Children's and Youth, and Family Drama.



The **Corus-CMF Page to Pitch Program** is also funded through tangible benefit contributions. This program provides a special emphasis on animation, and supports two distinct stages during the development period of a television project's life cycle: story and script development (Page) and acquisition of pre-sale financing from foreign broadcasters and distributors (Pitch).

In all of our Development programs, broadcasters must contribute financially through a development fee agreement.



## INNOVATIVE PROGRAM DELIVERY – PREDEVELOPMENT

The **Early-Stage Development Program** (predevelopment) has two access points: one strictly for writers and one for producers to collaborate with writers and other partners. The Writer access point allows writers, for the first time, to receive direct CMF funding for concept development without the requirement of an attached producer or broadcaster. The Creator Collaborator access point is available to producers to collaborate with writers and either broadcasters, distributors, provincial funding agencies, or independent production funds on predevelopment activities for projects, similar to previous CMF predevelopment programs.

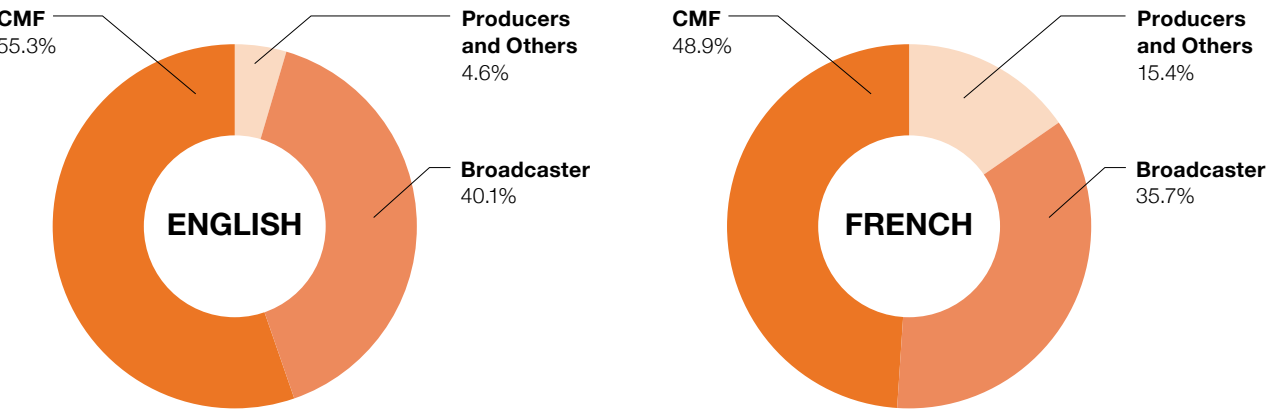
The **CMF-Distributor Pilot Predevelopment Matching Program** was another innovation in CMF program delivery. For the first time, qualified distributors provided an exclusive market test through a financial contribution to predevelopment costs, which was then matched by the CMF. Distributors contributed 52.6% of costs in English projects, for a total of \$823K. Distributors matched the CMF contribution in French projects, at 47.7% of costs, for a total of \$307K.



FUNDING BY PROGRAM 2019–2020

Programs	CMF Funding (\$K)			# of Projects Funded		
	English	French	Total	English	French	Total
Predevelopment						
Early-Stage Development Program – Writer Access	2,993	555	3,548	152	28	180
Early-Stage Development Program – Creator Collaboration Access	2,289	354	2,643	103	16	119
CMF-Distributor Pilot Predevelopment Matching Program	689	307	997	25	10	35
Predevelopment Total	5,971	1,216	7,188	280	54	334
Development						
Development Envelope Program	6,682	2,604	9,286	157	99	256
WildBrain-CMF Kids & Family Development Program	336	128	464	7	3	10
Corus-CMF Page to Pitch Program – Pitch	127	214	341	2	6	8
Corus-CMF Page to Pitch Program – Page	61	31	93	1	1	2
Development Total	7,207	2,977	10,184	167	109	276
Total	13,178	4,194	17,371	447	163	610

SHARE OF DEVELOPMENT FINANCING



FEATURED PROJECT

SCHITT’S CREEK

This riches-to-rags CBC comedy follows the formerly wealthy Rose family when they are forced to relocate to Schitt’s Creek, a small town they once purchased as a joke. Now living in a motel, the family must adjust to a new life without the perks they are used to.

Nominated for record-breaking 30 CSAs in 2020. Nominated for outstanding comedy series at the 2019 Emmy Awards.





## FEATURED PROJECT

**RÉVOLUTION**

Thanks to a unique 360-degree camera technology that captures breathtaking moments, Quebec's best dancers shine on the screen. Through the different rounds of the competition, Sarah-Jeanne Labrosse accompanies the dancers towards what they hope will be the performance of their life. With their knowledge and expertise, Lydia Bouchard, Jean-Marc Généreux and Les Twins evaluate contestants.

Révolution is one of the recent examples of Canadian formats that have found a home abroad; France, Spain, Russia, China and Lithuania have, or will have, their local version of the dance competition.



## FEATURED PROJECT

**CARDINAL**

Based on the novels of crime writer Giles Blunt, Cardinal tells the story of detectives John Cardinal and Lise Delorme as they investigate crime in the city of Algonquin Bay.

At the 7th Canadian Screen Awards in 2019, the series won the awards for Best Limited Series, Best Lead Actor in a Drama Program or Limited Series (Campbell), Best Lead Actor in a Drama Program or Limited Series (Vanasse), Best Editing in a Dramatic Program or Series (Matthew Anas), Best Direction in a Dramatic Program or Miniseries (Renfro), Best Music in a Fiction Production (Kobakov) and Best Writing in a Dramatic Program or Miniseries.



# INDIGENOUS SUPPORT

## BROADCASTERS IN 2019–2020

APTN

Bell Media

CBC

Nunavut Independent  
Television Network

Radio-Canada

TVO

The CMF supports Indigenous television production and development through several programs.<sup>1</sup>

The **Aboriginal Program** supports Indigenous-language independent production in Canada. Funding from this program is allocated according to a selective process and evaluated by a jury of Indigenous cultural experts. In 2019–2020, the Indigenous Program supported 17 productions and 18 development projects with \$8.6M in funding.

An additional \$2.6M in funding for Indigenous productions came from the Performance Envelopes Program, the English Regional Production Bonus, the Anglophone Minority Incentive and the Northern Incentive.

Our 2019–2020 funding supported projects that celebrated and highlighted Indigenous communities from coast to coast to coast.

<sup>1</sup> The statistics shown exclude projects funded completely outside of the Aboriginal Program, as applicants for those projects were not asked to self-identify.



Red Earth Uncovered

## Indigenous productions 2019–2020

**\$10.3M** **17**  
Funding Productions

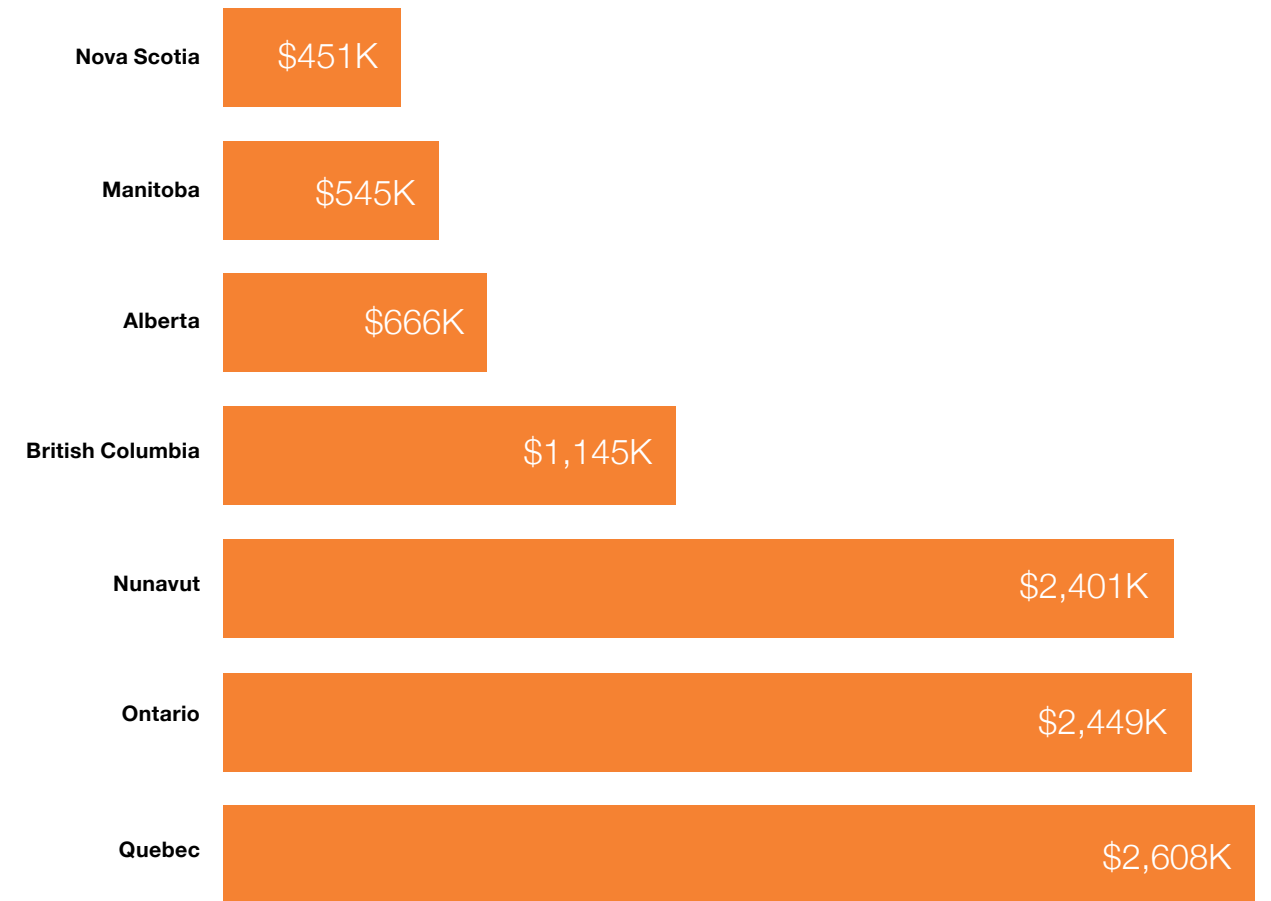
## Development projects 2019–2020

**\$870K** **18**  
Funding Projects

## Since 2010–2011

**\$71.7M** **140**  
Funding Productions

## Indigenous production funding by province



## AWARDS

- Total number of nominations: 24
- Total number of awards: 3
- Number of projects nominated: 13
- Number of projects awarded: 3
- Highlight: Nations at War – 8 nominations







FEATURED PROJECT

TRIBAL

The Department of Federal Justice attempts to save political face under the mask of inclusion and collaboration as they take control of the Tribal Police Force that governs the four Indian Reserves that surround the city. Interim Tribal Chief Samantha Woodburn (Jessica Matten) attempts to overcome political red tape and must also prove herself amongst the old-white-boys club of the Metro Police. TRIBAL examines First Nation crime stories based on real-world cases, including mistaken identity, pipeline controversy, healing lodge justice, social services, tobacco and missing Indigenous Peoples.



FEATURED PROJECT

FUTURE HISTORY

Future History is a documentary series that celebrates the reclamation and revitalization of Indigenous knowledge. Hosts Kris Nahrgang and Sarain Fox seeks out those who are harnessing Indigenous knowledge to gain a deeper understanding of what it means to have an Indigenous world view.

Won award for Best Direction, Factual, at CSAs and nominated for Best Writing and Best Editing.



# OFFICIAL LANGUAGE MINORITY COMMUNITY SUPPORT



A la valdrague

## FRENCH MINORITY LANGUAGE FUNDING

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

The **Francophone Minority Program** is designed to encourage the creation of projects that reflect the realities experienced by French-language communities living outside the province of Quebec. In 2019–2020, the Francophone Minority Program supported 27 production and 33 development projects with \$10.3M.

French minority language productions received an additional \$4.9M from the Performance Envelope Program, the Northern Incentive and the CMF-Quebecor Fund Intellectual Properties Intended for International Markets Production Support Program.

## IN 2019–2020

# \$14.2M

Funding (7 provinces and territories)

# 16.2%

Total TV: Percentage of  
total French TV funding

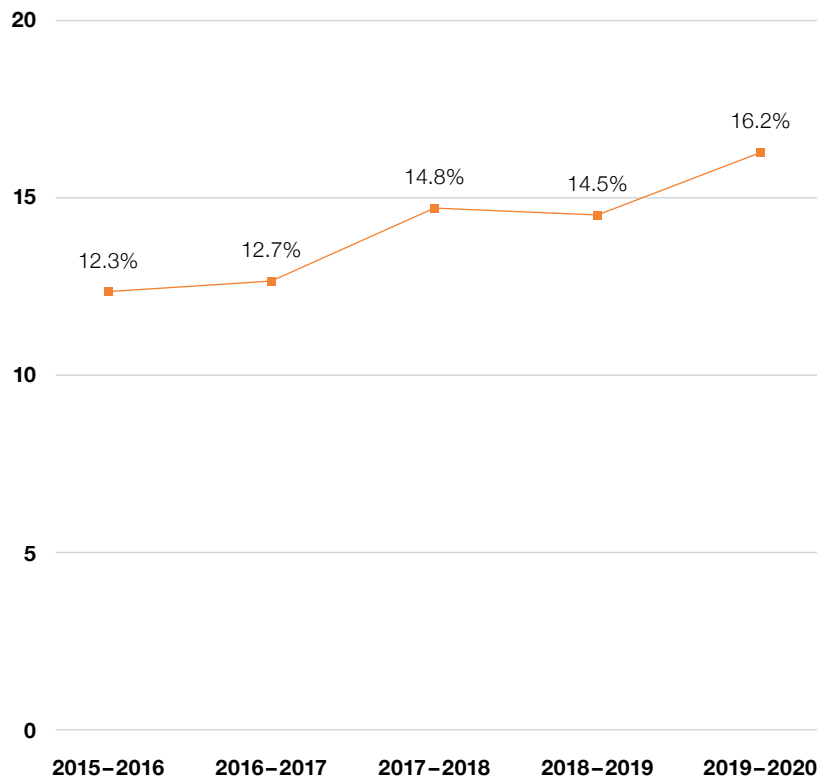
## SINCE 2010–2011

# \$107M

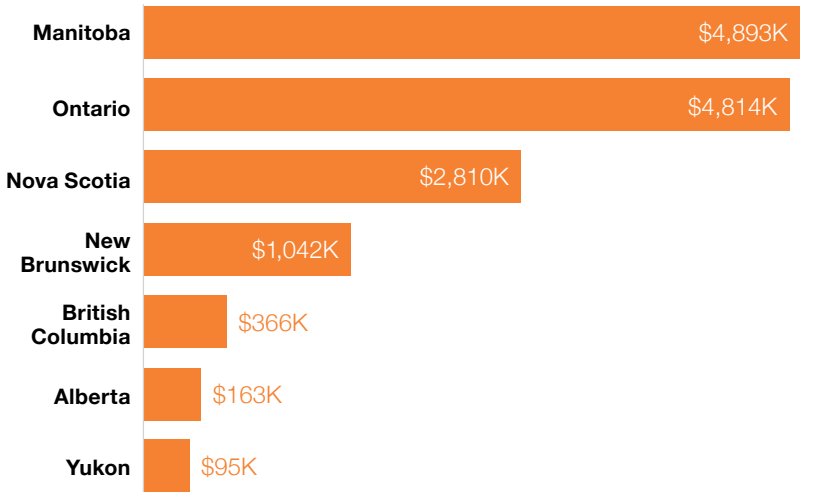
In funding



TREND OF FRENCH MINORITY LANGUAGE



FRENCH MINORITY PRODUCTION FUNDING BY PROVINCE



FEATURE PROJECT

FLIP

Flip is the children-oriented programming block of the Canadian French-language educational television channel TFO, which serves the province of Ontario, Canada. The show summarizes current events for youth in a humorous format.

Nominated for Meilleure Émission Ou Série Jeunesse : Magazine and Meilleur Texte : Jeunesse at the Géméaux.

Nominated for Prix d'excellence pour la meilleure série télévisée ou websérie : Engagement, ouverture au monde et respect at the Youth Media Alliance awards.

ENGLISH MINORITY LANGUAGE FUNDING

The Anglophone Minority Incentive was established in 2013–2014 to create a predictable source of official minority language support for the English market in Quebec.

In 2019–2020, the Anglophone Minority Incentive supported 19 production projects with \$4.7M.

English minority productions received an additional \$9.5M from the Performance Envelope Program, the English POV Program and the Aboriginal Program.

IN 2019–2020

\$14.2M

Funding

8.1%

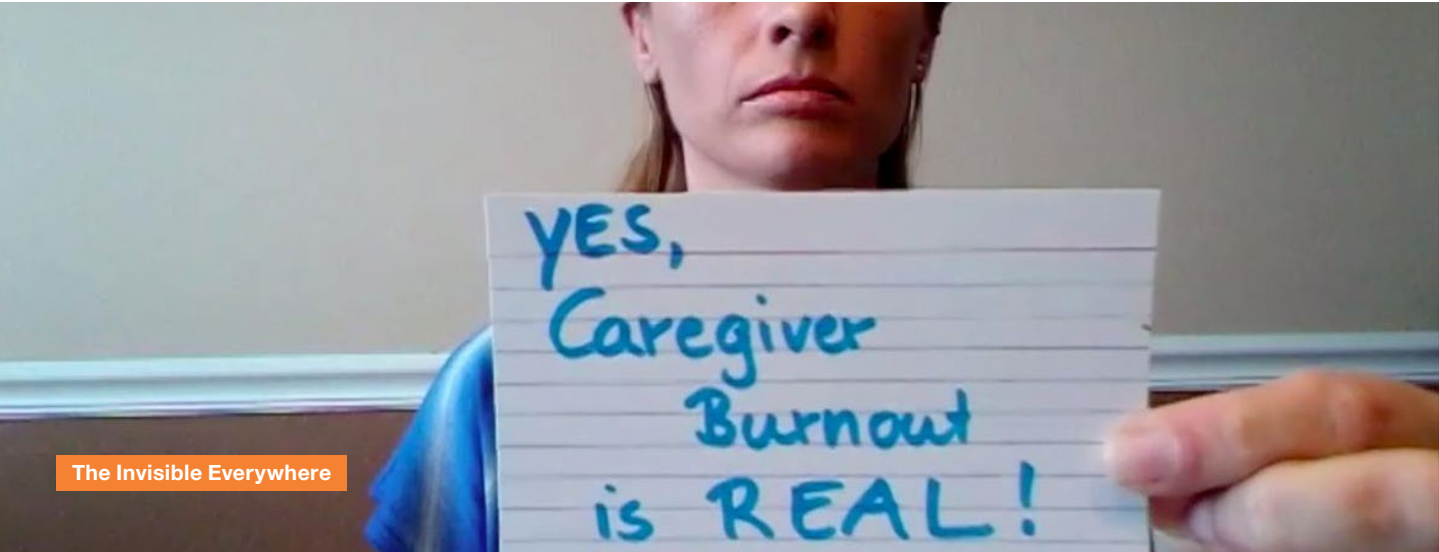
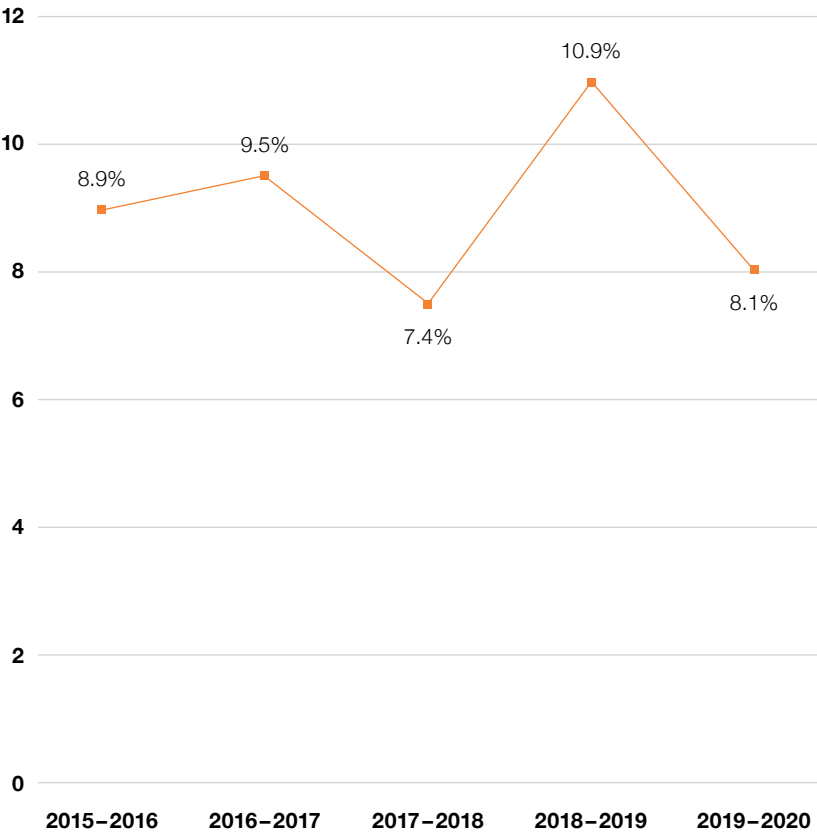
Percentage of English funding

SINCE 2010–2011

\$141M

Funding

TREND OF ENGLISH FUNDING (%)



AWARDS

- Total number of nominations: 34
- Total number of awards: 4
- Number of projects nominated: 22
- Number of projects awarded: 4







## FEATURE PROJECT

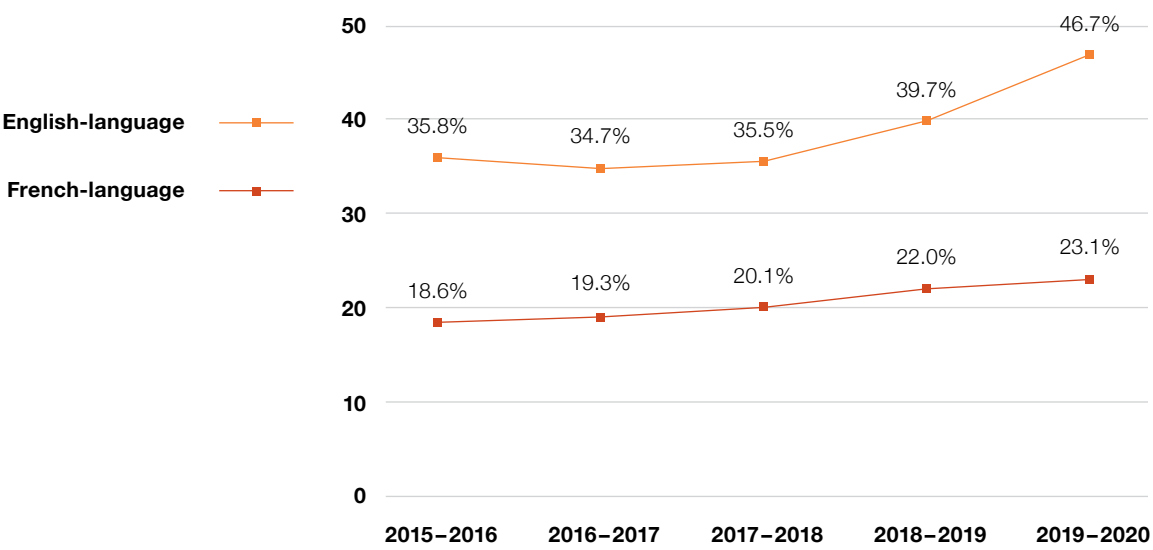
**TRANSPLANT**

Transplant takes us into the life of Dr. Bashir “Bash” Hamed (Hamza Haq), a Syrian doctor with battle-tested skills in emergency medicine, as he makes the difficult decision to flee his country with his younger sister Amira. With the hope of returning to his career in medicine, together Bash and Amira strive to build a new life in Canada while managing the struggles that come with a new country. With life experiences and a medical background unlike his Canadian counterparts, Bash works to navigate a new environment and forge new relationships after earning a coveted residency in the Emergency Department of one of the best hospitals in Toronto, York Memorial.

# REGIONAL SUPPORT

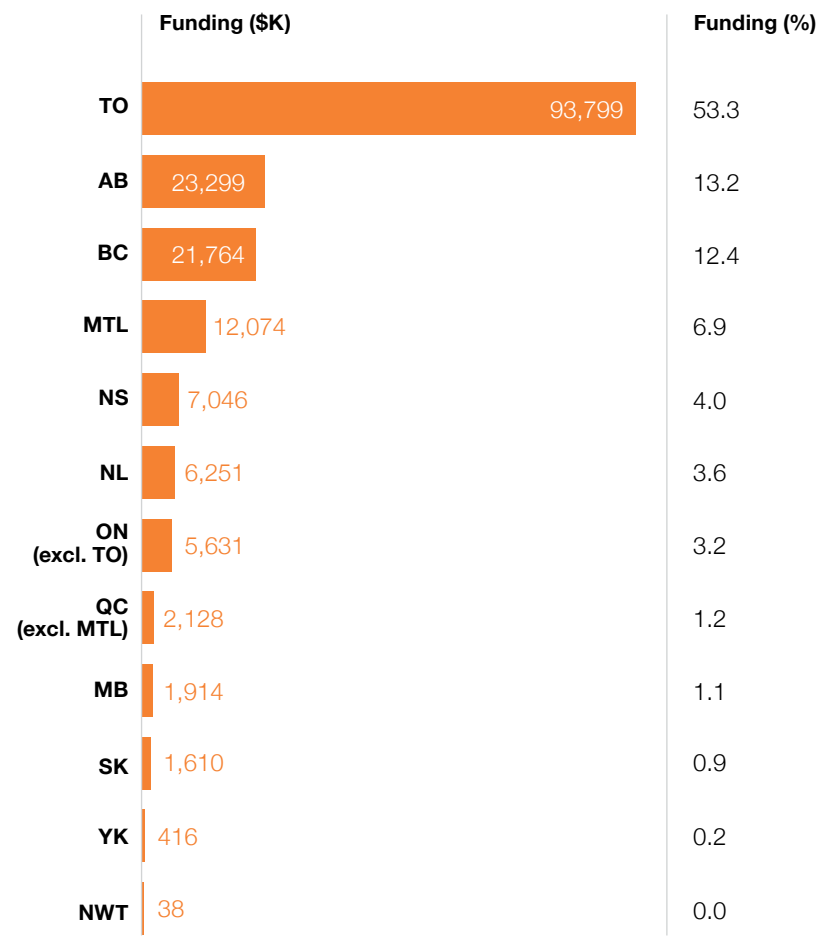
The CMF supports productions from outside Canada’s main production centres by providing several incentives in its Convergent Stream. In order to address the geographical dynamics that influence economic activity and decision-making, regional production for English-language projects refers to projects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

REGIONAL FUNDING TRENDS (%)



Quebec production outside of Montreal: 6.8% of French funding  
Production outside of Quebec: 16.2% of French funding

ENGLISH PRODUCTION FUNDING BY REGION  
2019-2020



Les Pays d'en haut

AWARDS

- Total number of nominations: 163
- Total number of awards: 24
- Number of projects nominated: 53
- Number of projects awarded: 5
- Highlight: Letterkenny – 16 nominations and 2 awards





REGIONAL DEVELOPMENT FUNDING  
2019–2020

English 51.5%

French 39.2%

SINCE 2010–2011

Average % of  
English-language  
production funding 39.1%

Average % of  
French-language  
production funding 18.5%

Regional production saw a significant jump in 2019–2020, despite little or no changes to the Regional incentive budgets from the previous year (notably, Official Minority Language commitments experienced a similar boost). However, there was an increase to the Regional Performance factor in Performance Envelope allocation calculations that went into effect in 2019–2020.

The **English Regional Production Bonus** provides additional funding for television producers in areas of Canada outside of Toronto. A total of \$13.2M went to 62 productions in 2019–2020.

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

Additional funding for Regional English-language productions came from the Performance Envelope Program, the English POV Program, the Anglophone Minority Incentive and the Aboriginal Program.

The **Quebec French Regional Production Incentive** gives additional funding to French projects originating in Quebec but outside of Montreal that are already funded through the Performance Envelope Program. The incentive provided a total of \$2.4M to 23 productions, while the Quebec French Regional Development sub-program provided a total of \$390K to 12 projects.



FEATURED PROJECT

LETTERKENNY

Letterkenny revolves around a small rural Canadian community of the same name. The series focuses on siblings Wayne and Katy, who run a small farm and produce stand with help from Wayne’s friends Daryl and Squirrely Dan. Received 16 nominations and two awards, including Best TV Comedy at the Writers Guild of Canada Screenwriting Awards and Best Writing, Comedy at the CSAs.

FEATURED PROJECT

DE PAR CHEZ NOUS

The documentary series draws a portrait on a human scale of the regions of Quebec but, above all, of the people who live there and who energize their part of the country with inspiring and enriching local initiatives.





# EXPORT-RELATED PROGRAMS

The Canada Media Fund (CMF) supports the export of Canadian content through three programs that support content at the development and marketing stages.

The CMF Versioning program has been operating since 2020–2011 and the Export Pilot programs were launched in 2017–2018 to promote content creation for international markets, increase the volume of content exports, create a leverage effect to help finance additional content, and increase both the reach and the revenue earned by Canadian productions. These programs complement the CMF's comprehensive international strategy, which includes the launch and renewal of numerous international incentives through funding counterparts in various parts of the world and active participation at key international industry events.

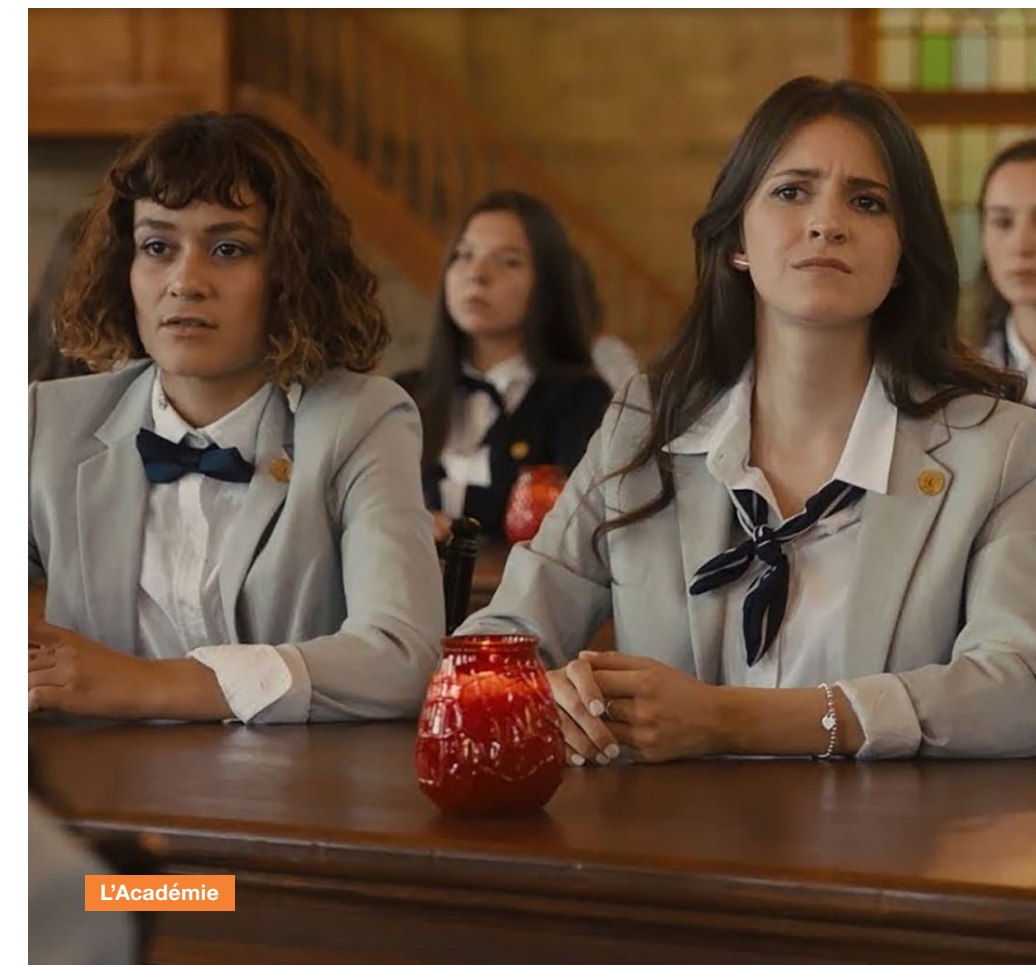
Launched in 2017–2018, the **Export Pilot Program** funds pitches, sales and promotional activities during the development stage of television projects that are intended for international markets. \$2.7M was committed to 45 projects in 2019–2020.

## EXPORT PILOT PROGRAM SUCCESS STORIES

### L'Académie

L'Académie describes the experiences of adolescence: rollercoaster emotions, and the trials and tribulations of young friendship through the stories of three young women, Agathe, Marie and Wendy, attending an elite boarding school.

Won the award for Best Actor: Youth at the Géméaux and was nominated for the awards of Best Direction Youth: Fiction and Best Actress in a Supporting Role: Youth at the Géméaux.



L'Académie



The **Versioning Program** is designed to expand the market accessibility and revenue potential of CMF-funded projects to other audiences by adding voice-overs and/or subtitles to projects, in languages other than the original language. Versioning increases revenue potential in other markets when Canadian projects gain further national and international sales. The CMF funded 33 versioning projects in 2019–2020, for a total of \$1.1M. **Since 2010–2011**, the **Versioning Program** has provided \$10.7M for 234 projects.



#### PARTNERSHIPS/INNOVATIVE PROGRAM HIGHLIGHT

The **CMF-Quebecor Fund Export Assistance Program Pilot 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, six companies received between \$75K and \$150K each to assist with the initial development of projects leading to international export pre-sales.



#### AWARDS

- Total number of nominations: 5
- Total number of awards: 1
- Number of projects nominated: 3
- Number of projects awarded: 1
- Highlight: L'Académie – 3 nominations and 1 award



Wynonna Earp

# INTERNATIONAL TREATY COPRODUCTIONS AND INTERNATIONAL INCENTIVES

## INTERNATIONAL TREATY COPRODUCTIONS

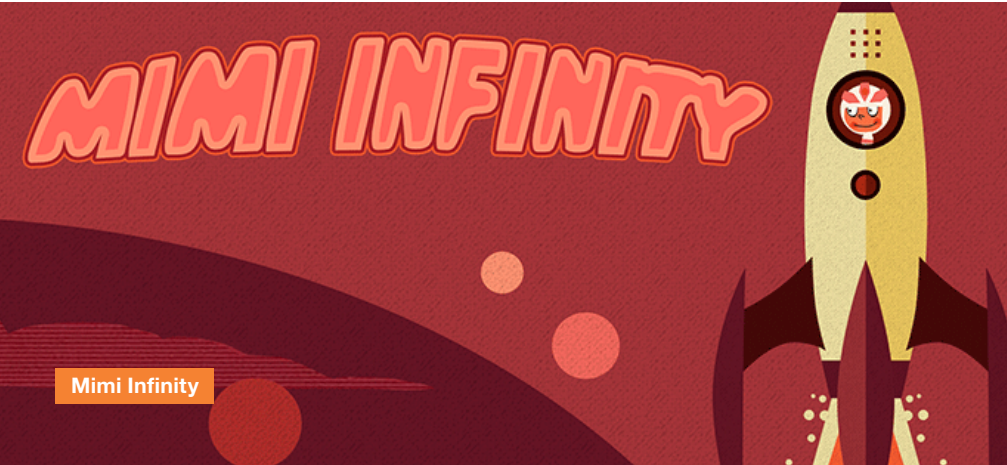
International treaty coproductions are entitled to receive CMF funding of Canadian eligible costs. The number of international treaty coproductions funded by CMF has decreased in 2019–2020 to 21 from around 25 each year previously. Popular coproduced series such as *Vikings* and *Ransom* ended last year.

## LIST OF COPRODUCTION COUNTRIES 2019–2020

Country	# of projects
Australia	2*
Belgium	1
Denmark	1
France	5
Germany	4
Ireland	2
Israel	1
New Zealand	2
United Kingdom	3
Greece	1

\*1 Australia, Ireland coproduction

Total countries: 10  
Total projects funded: 21  
Total Canadian budgets of those projects: \$64.6M





LIST OF ALL COPRODUCTION COUNTRIES  
SINCE 2010–2011

Country	# of projects
France	69
United Kingdom	65
Ireland	13
Australia	12
Germany	12
Hungary	6
Belgium	5
Israel	5
New Zealand	5
Singapore	5
South Africa	4
Switzerland	4
Brazil	3
Austria	2
Greece	2
China	1
Colombia	1
Czech Republic	1
Denmark	1
Finland	1
Italy	1
Romania	1
Sweden	1
Taiwan	1

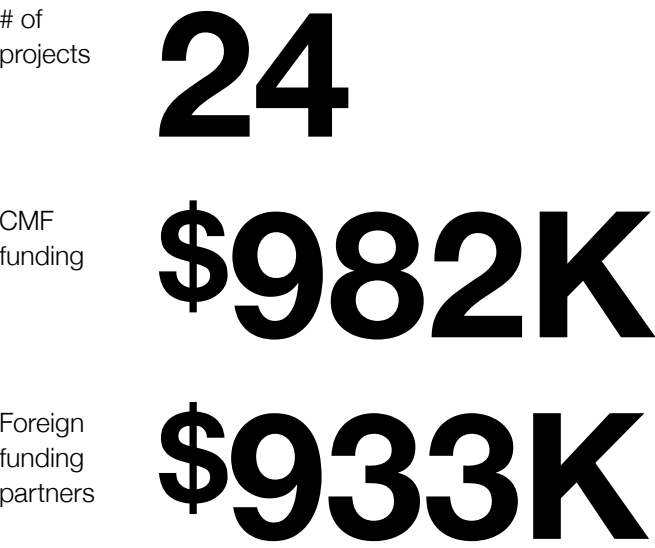
Total countries: 24  
Total projects funded: 221

INTERNATIONAL CODEVELOPMENT AND  
COPRODUCTION INCENTIVES

A total of 24 television and digital media projects were funded in 2019–2020 through International Incentives with partner funding agencies from countries around the world. International Codevelopment and Coproduction Incentives have funded 140 projects with agencies from 15 countries since 2013–2014.



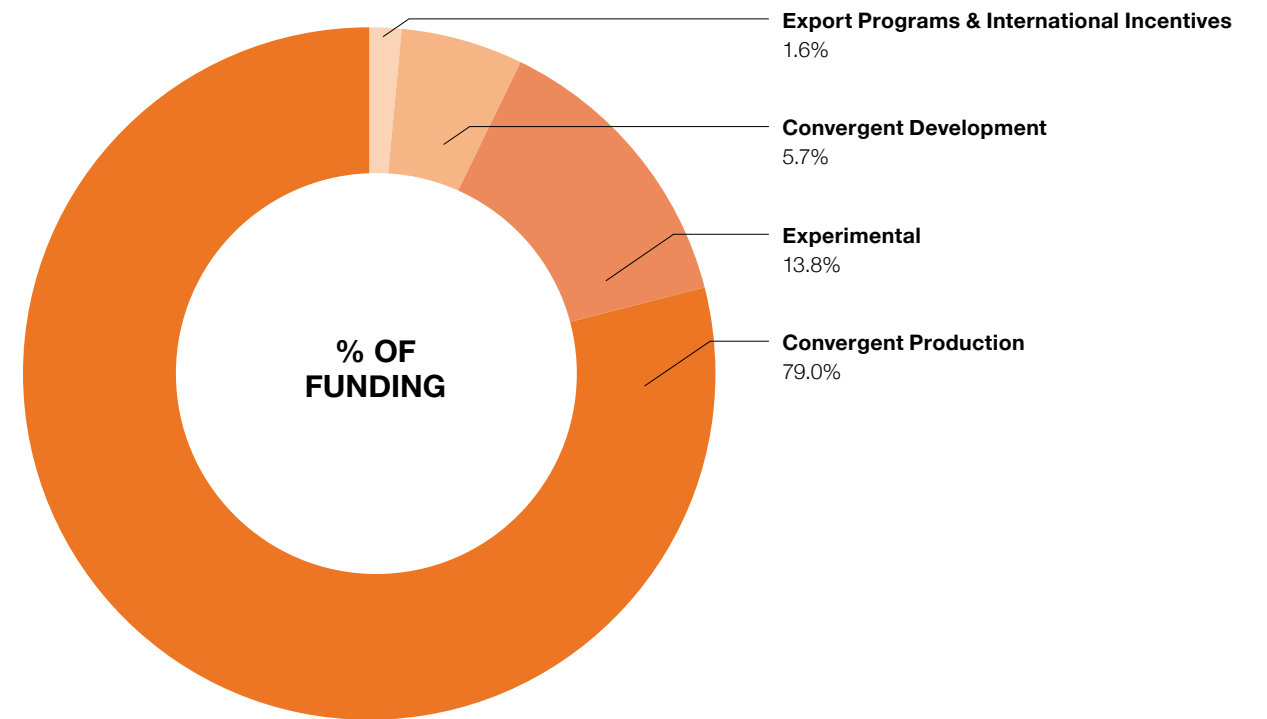
INTERNATIONAL CODEVELOPMENT AND  
COPRODUCTION INCENTIVES – TOTALS 2019–2020



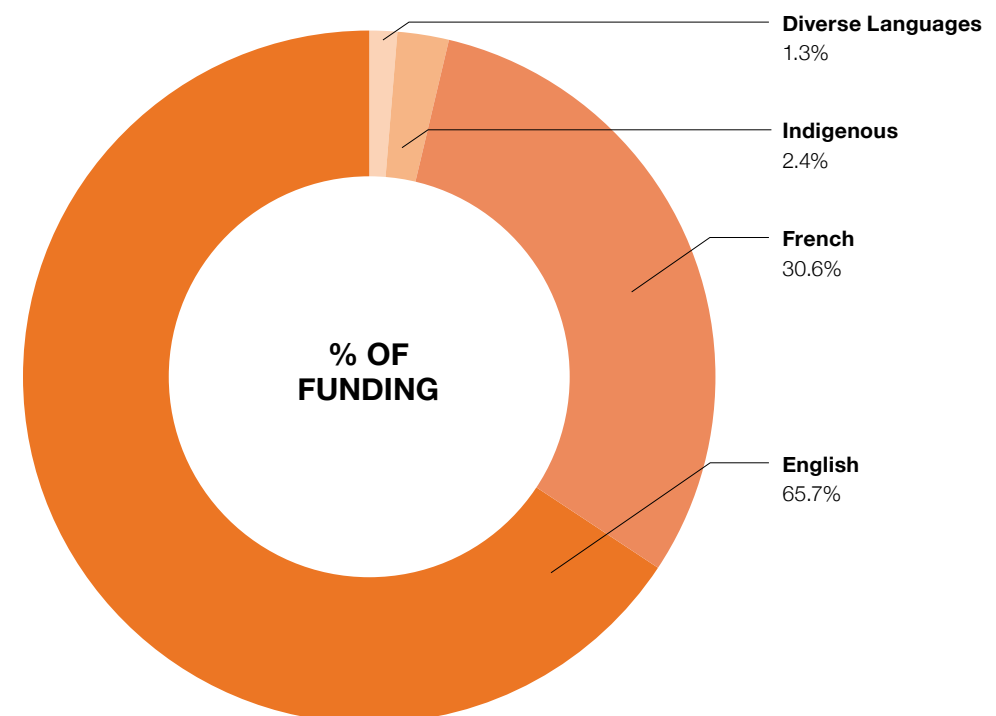
# PROGRAM FUNDING SUMMARY

With the continued support of its funding contributors, the Canada Media Fund (CMF) invested \$349.0M in Canadian television and digital media projects in 2019–2020. A total of \$1.4B of industry activity was triggered.

## CMF PROGRAM FUNDING BY ACTIVITY 2019–2020



## CMF PROGRAM FUNDING BY LANGUAGE 2019–2020





BREAKDOWN BY PROGRAM

Program	Funding (\$M)
Innovation Program	18.3
Commercial Projects Pilot Program	8.2
Prototyping	8.6
Marketing	3.4
Conceptualization	0.5
Web Series Program	3.7
CMF-Shaw Rocket Fund Kids Digital Animated Series Program	5.0
Accelerator	0.3
Experimental Total	48.0
English	153.1
French	75.6
Performance Envelope Subtotal	228.7
English	6.6
French	2.7
Development Envelope Subtotal	9.3
English Regional Production Bonus	13.2
Francophone Minority	10.3
Aboriginal	8.6
Early-Stage Development	6.2
Anglophone Minority	4.7
English POV	4.6
Diverse Languages	3.2
Quebec French Regional Production Incentive	2.5
Northern Incentive	1.2
CMF-Distributor Pilot Predevelopment Matching Program	1.0
CMF-Quebecor Fund Intellectual Properties Intended for International Markets Production Support Program	0.8
Quebec French Regional Development	0.4
Convergent Total	294.7
Versioning	1.1
Other Export Programs Total	3.3
International Incentives Total	1.0
WildBrain-CMF Kids & Family Development Program	0.5
Corus-CMF Page to Pitch Program	0.4
Total	349.0



# SECTOR DEVELOPMENT SUPPORT

New for 2019–2020, the CMF dedicated a portion of the budget to audiovisual sector development initiatives not addressed in funding programs.

Sector Development funding is designed to support projects that have the potential to positively impact the diversity of Canada’s audiovisual production ecosystem and address identified areas of improvement through activities such as mentorship, training, professional development opportunities and capacity building.

Nine initiatives received a total of \$238K.

## BREAKDOWN BY INITIATIVE

Organization	Title	Areas of focus	Amount
Academy of Canadian Cinema & Television	Apprenticeship for Women Directors	Gender Balance	\$20,000
Alliance des producteurs francophones du Canada (APFC)	Screenwriting workshops (in collaboration with Netflix and Telefilm)	Official Minority Languages / Regional	\$50,000
BigBadBoo Studios	Training in British Columbia	Diversity/ Regional	\$25,000
Directors Guild of Canada (DGC)	Director Observer Program	Gender balance	\$35,000
Interactive Ontario	Experts-to-Go	Discoverability	\$10,000
Magnify Digital	Discoverability Tour	Discoverability	\$17,000
National Screen Institute	NSI Regional Producers Program	Regional	\$50,000
Pacific Screenwriting Program Society	Scripted Series Lab/ speakers series	Regional/ Diversity/ Gender balance	\$25,000
Women in Film and Television (WIFT)	WIFT International Summit and Power of Inclusion	Gender balance	\$6,000



# PROGRAM ADMINISTRATION

2019–2020 marked the 14th year the CMF and Telefilm Canada (Telefilm) worked together on program administration. The Services Agreement with Telefilm for the administration of CMF Program was first established in 2005–2006.

The CMF Program Administrator | Telefilm Canada (CMFPA) received 1,995 applications in 2019–2020, 9% more than the previous year (1,810). Of the total number of applications received, 1,501 were funded, up 8.6% from 2018–2019. The CMFPA also reviewed final costs of more than 1,100 files, processed about 2,750 disbursements and validated that more than 1,330 conditions, not related to a disbursement, were respected.

## NUMBER OF CMF APPLICATIONS APPROVED IN 2019–2020

	Television	Digital Media	Total
Convergent Stream	1,218	–	1,218
Development <sup>1</sup>	676	–	676
Production <sup>2</sup>	542	–	542
Versioning & Export	75	9	84
Export	45	–	45
Fonds Quebecor-CMF Export	6	–	6
Versioning	24	9	33
International Incentives	13	11	24
Development	13	10	23
Production	–	1	1
Experimental Stream	–	159	159
Accelerator Partnership Program	–	10	10
Conceptualization	–	41	41
Commercial Projects	–	9	9
Innovation	–	20	20
Limited Marketing and Promotion	–	17	17
Prototyping	–	45	45
Webseries	–	17	17
CMF-Shaw Rocket Digital Animated Series	–	16	16
Total	1,306	195	1,501

<sup>1</sup> Convergent Development includes: Aboriginal Development, Corus-CMF Page to Pitch, Development Envelope, Distributor Pilot Predevelopment Matching, Northern Development, Early-Stage Development, Francophone Minority Development, WildBrain-CMF Kids & Family Development.

<sup>2</sup> Convergent Production includes: Aboriginal Production, Anglophone Minority, Performance Envelope, Diverse Language, Francophone Minority Production & Northern Production.

In the Convergent and Experimental Streams combined, the CMFPA provided formal pre-application consulting services for 201 projects, as opposed to 388 in fiscal 2018–2019, so that producers could verify the eligibility of their projects prior to submitting an application.

In mid 2018–2019, new Administrative Service Levels targets were agreed upon for the main steps of the program administration process to provide a better indicator of turnaround time. These target service levels in terms of maximum processing days may be consulted in **Schedule A** attached hereto. Overall, the CMPFA met in 2019–2020 these targets services levels 69% of the time, as opposed to 63% of the time in 2018–2019.

Although the aim is to meet target service levels in all cases, this 6% improvement in service levels is significant, considering that there was an important increase in the overall number of transactions treated by the CMFPA (from 5,684 in 2018–2019 to 6,695 in 2019–2020) and a number of new programs were implemented, including most notably the Convergent Early-Stage Development and the Experimental Conceptualization programs. It should also be noted that Dialogue is still in the process of being upgraded to properly track service levels to account for delays in processing that are not within the control of the CMFPA. These upgrades to Dialogue should be completed in 2020–2021.

Although a year-over-year amelioration has been noted at almost all stages, processing times are weaker at the eligibility and contracting stages, with service levels being met on average 64% and 39% of the time, respectively (as opposed to 58% and 38% in 2018–2019). Processing times are much better for the 1st Payment (80%), Rough Cut (80%), Final Cost (86%) and Amendment (86%) stages.

The CMFPA held its customary outreach meetings across the country during the 2019–2020 fiscal year.

The position of National Director, CMFPA, was also filled at the beginning of the 3rd quarter of 2019–2020.

The Program Administration team also transitioned to working from home at the end of the fourth quarter in response to the COVID-19 pandemic while continuing to seamlessly deliver continued service to our clientele.

The main steps of the Program administration process are:

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

SCHEDULE A

Type	Process Targets (business days)					
	Eligibility-Decision	Due Diligence-Contracting	1st Payment	RC or Beta Payment	Final Costs	Amendments
Targets						
Convergent						
CMF – Distributors predevelopment	20	10	5	–	–	–
Corus Program	30	20	5	–	20	15
Early-Stage Development	20	10	5	–	20	15
Export	15	20	5	–	20	15
First Come First Served – Development	20	10	5	–	20	15
Fonds Export Québecor	15	20	5	–	20	15
Performance. Envelopes – Development	10	10	5	–	20	15
Performance. Envelopes – Production	15	20	5	10	30	15
Selective Production TV	35	15	5	10	30	15
Shaw Rocket Fund-CMF digital animated series	10	10	5	–	–	–
Versioning	15	10	5	–	10	15
WildBrain CMF Kids and Family Development	35	10	5	–	–	–
Experimental						
Accelerator Pilot Program	15	15	5	–	30	15
Conceptualization	35	15	5	–	30	–
Production Experimental	55	25	5	10	30	15
Prototyping/Mkt Experimental	55	15	5	10	30	15
Web series	55	15	5	10	–	–
International						
International Incentives	30	20	5	10	30	15



# ABOUT CMF SUCCESSSES FUNDING RESULTS FINANCIAL OVERVIEW APPENDICES



Hudson and Rex



# MANAGEMENT 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 2019–2020 cover the period from April 1, 2019 to March 31, 2020 while the comparative numbers are for the period from April 1, 2018 to March 31, 2019.

## RESULTS OF OPERATIONS

### Revenue

The Corporation's revenue includes amounts from the broadcasting distribution undertakings (BDUs), the federal government through the Department of Canadian Heritage (Department), recoupment of production investments, repayments of advances, interest, and tangible benefits. Total revenue increased 2.2% or \$8.1M in the fiscal year, from \$361.3M in 2018–2019 to \$369.4M in 2019–2020.

Contributions from BDUs decreased 1.5% or \$2.9M in the fiscal year, from \$193.0M in 2018–2019 to \$190.1M in 2019–2020.

The federal government funding increased by 4.4% or \$6.7M in the fiscal year from \$151.1M in 2018–2019 to \$157.8M in 2019–2020. Starting in 2018–2019, the Government of Canada has increased its funding to the CMF in order to offset the decline in BDU contributions.

Revenue from the recoupment of production investments increased 28.3% or \$1.5M in the fiscal year, from \$5.3M in 2018–2019 to \$6.8M in 2019–2020.

Interest increased by 8.2% or \$0.4M in the fiscal year, from \$4.9M in 2018–2019 to \$5.3M in 2019–2020.

Revenue from repayment of advances decreased 8.2% or \$0.4M in the fiscal year, from \$4.9M in 2018–2019 to \$4.5M in 2019–2020.

Tangible benefits that flowed directly to the CMF program under the revised CRTC Tangible Benefits Policy increased by 192.3% or \$2.5M in the fiscal year, from \$1.3M in 2018–2019 to \$3.8M in 2019–2020.

CMF administers a tangible benefit program for WildBrain, \$0.5M was recognized as revenue in 2019–2020.

CMF administers a tangible benefit program for Corus Entertainment, \$0.5M was recognized as revenue in 2019–2020, compared to \$0.7M in 2018–2019.



Expenses

Total expenses increased 0.1% or \$0.5M in the fiscal year, from \$364.2 in 2018–2019 to \$364.7M in 2019–2020. Program commitments represented 94.1% of total expenses in the fiscal year, consistent with 2018–2019. The balance of the total expenses includes program administration, general and administrative, sector development, industry partnerships, WildBrain and Corus program, and administration and amortization.

Under the terms of the Contribution Agreement with the Department of Canadian Heritage, CMF’s total administrative expenses are capped at 6.0% of total revenue. In the fiscal year, the total administrative expenses were \$18.2M or 4.9% of total revenue, consistent with 2018–2019.

Program Commitments

Total program commitments increased 0.2% or \$0.8M in the fiscal year, from \$341.4M in 2018–2019 to \$342.2M in 2019–2020. The CMF provides financial contributions to Canadian digital media and television producers primarily through two program streams: Convergent and Experimental. The Convergent Stream program commitments decreased by \$2.8M, from \$297.5M in 2018–2019 to \$294.7M in 2019–2020. The Experimental Stream program commitments of \$48.0M were \$5.5M more than in 2018–2019. The program commitments for the international incentives were \$1.0M, \$4.4M supported export-related programs, and prior years’ negative adjustments of about \$6.1M and \$0.2M of bad debt expense were also reflected in the fiscal year.

Program Administration Expenses

The total program administration expenses decreased \$0.4M or 3.7% in the fiscal year, from \$10.8M in 2018–2019 to \$10.4M in 2019–2020. The CMF outsourced the program administration activities to Telefilm Canada through a services agreement; their service fee decreased by \$0.5M in the fiscal year, from \$10.5M in 2018–2019 to \$10.0M in 2019–2020. Other program administration expenses increased by \$0.1M in the fiscal year to \$0.4M in 2019–2020.

General and Administrative Expenses

General and administrative expenses increased by 8.5% or \$0.6M in the fiscal year, from \$7.1M in 2018–2019 to \$7.7M in 2019–2020. There was an increase in the number of staff, which is part of the increase in remuneration of \$0.5M. There were also increases in professional and consulting services of \$0.1M, marketing and communications of \$0.2M, risk management of \$0.1M and reporting of \$0.2M, offset by savings of \$0.1M in overhead, \$0.1M in consultation expenses, and of \$0.3M in Encore+.

Industry Partnerships

Industry partnerships of \$1.2M were consistent with 2018–2019. The CMF continued to partner with television and digital media events in Canada and internationally.

Sector Development

Sector development expenditures decreased by \$0.7M in the fiscal year, from \$2.9M in 2018–2019 to \$2.2M in 2019–2020. These activities support industry-related training, development, mentorship and promotion. The Indigenous Screen Office support increased by \$0.2M, offset by savings of \$0.9M in promotion.

Cash Flow and Reserves

BDU contributions are received monthly; the CMF invoices the Department of Canadian Heritage monthly in arrears based on payments to producers. Repayment of advances are received throughout the year and the majority of recoupment of production investments is received twice a year.

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

The CMF maintains unrestricted and restricted reserves. The funds in the reserves are 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 \$51.5M in restricted reserves and \$12.6M unrestricted. At the end of 2018–2019, there was \$51.5M in restricted reserves and \$7.9M unrestricted.

The restricted reserves at March 31, 2020 include amounts for the settlement of expenses in the event of dissolution of the CMF of \$5.0M, \$13.2M to support the 2020–2021 program budget, \$0.8M to support French programming, and a \$32.5M program funding contingency reserve.

Forward Looking

The CMF estimates revenue based on contributions from the Department; Canada’s cable, satellite and IPTV distributors; and recoupment and repayment revenues from funded productions. In 2020–2021, it is assumed that there will be a decline in contributions from BDUs that will be compensated by an increase in funding from the Government of Canada.

Based on the revenue estimates, the CMF determines a program budget. The 2020–2021 CMF program budget is \$351.6M, \$283.7M for the Convergent Stream, \$43.4M for the Experimental Stream, \$8.7M for Indigenous, \$5.8M for national partnerships, \$2.5M for international incentives, \$3.5M for diverse languages and \$4.0M for an export incentive.

# MANAGEMENT'S RESPONSIBILITY FOR FINANCIAL REPORTING

The financial statements of the Canada Media Fund (CMF) have been prepared by management and approved by the Board of Directors. The financial statements have been prepared in accordance with Canadian accounting standards for not-for-profit organizations. Management is responsible for the contents of the financial statements and the financial information contained in the annual report.

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

The Board of Directors oversees management's responsibilities through an Audit Committee (Committee). The Committee meets regularly with both management and the external auditors to discuss the scope and findings of audits and other work that the external auditor may be

requested to perform from time to time, to review financial information, and to discuss the adequacy of internal controls. The Committee reviews the annual financial statements and recommends them to the Board of Directors for approval.

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



**Valerie Creighton**  
President and CEO



**Sandra Collins**  
COO



# FINANCIAL STATEMENTS OF CANADA MEDIA FUND

And Independent Auditors' Report thereon  
Year ended March 31, 2020

## KPMG LLP

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

## INDEPENDENT AUDITORS' REPORT

To the Board of Directors of Canada Media Fund

### Opinion

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

- the statement of financial position as at March 31, 2020
- 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, 2020, and its results of operations and its cash flows for the year then ended in accordance with Canadian accounting standards for not-for-profit organizations.

### Basis for Opinion

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

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

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

KPMG LLP, is a Canadian limited liability partnership and a member firm of the KPMG network of independent member firms affiliated with KPMG International Cooperative (“KPMG International”), a Swiss entity. KPMG Canada provides services to KPMG LLP.

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

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

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

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

**Auditors’ Responsibilities for the Audit of the Financial Statements**

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

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

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

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

We also:

- Identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion.

The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations or the override of internal control.

- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances but not for the purpose of expressing an opinion on the effectiveness of the Entity’s internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by management.
- Conclude on the appropriateness of management’s use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Entity’s ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditors’ report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditors’ report. However, future events or conditions may cause the Entity to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.
- Communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.



**Chartered Professional Accountants,  
Licensed Public Accountants**

Vaughan, Canada  
June 11, 2020



# Statement of Financial Position

(In thousands of dollars)

March 31, 2020, with comparative information for 2019

## ASSETS

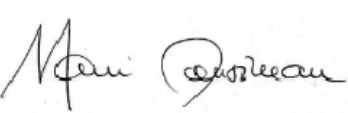
	2020	2019
<strong>Current assets:</strong>		
· Cash and cash equivalents	\$ 3,047	\$ 3,143
· Investments (note 4)	256,049	259,045
· Accounts receivable (note 3)	10,345	6,062
· Due from Department of Canadian Heritage	1,932	1,175
· Prepaid expenses	101	90
· Receivable – Corus (note 7)	97	253
	<strong>271,571</strong>	<strong>269,768</strong>
<strong>Long-term investments</strong> (note 4)	–	5,011
<strong>Capital assets</strong> (note 5)	168	197
	<strong>\$ 271,739</strong>	<strong>\$ 274,976</strong>

## LIABILITIES AND NET ASSETS

<strong>Current liabilities:</strong>		
· Accounts payable and accrued liabilities (note 6)	\$ 4,062	\$ 3,893
· Program commitments payable	203,001	211,320
· Program commitments payable – Corus	133	228
· Deferred contributions – WildBrain (note 7)	263	–
	<strong>207,459</strong>	<strong>215,441</strong>
<strong>Net assets:</strong>		
· Invested in capital assets	168	197
· Internally restricted net assets (note 8)	51,512	51,478
· Unrestricted	12,600	7,860
	<strong>64,280</strong>	<strong>59,535</strong>
<strong>Commitments, guarantees and contingencies</strong> (note 11)		
<strong>Subsequent events</strong> (note 12)		
	<strong>\$ 271,739</strong>	<strong>\$ 274,976</strong>

See accompanying notes to financial statements.

On behalf of the Board:



Chair



Chair, Audit Committee

# Statement of Operations

(In thousands of dollars)

Year ended March 31, 2020, with comparative information for 2019

	2020	2019
<strong>Revenue:</strong>		
· Contributions from broadcasting distribution undertakings	\$ 190,182	\$ 193,037
· Contributions from Department of Canadian Heritage (note 1)	157,794	151,106
· Recoupment of production investments	6,825	5,254
· Interest	5,306	4,892
· Repayments of advances	4,518	4,948
· Other contributions – tangible benefits	3,848	1,309
· WildBrain contributions – tangible benefits (note 7)	487	–
· Corus contributions – tangible benefits (note 7)	456	742
	<strong>369,416</strong>	<strong>361,288</strong>
<strong>Expenses:</strong>		
· Program commitments	342,155	341,409
· Program administration	10,410	10,800
· General and administrative	7,723	7,072
· Sector development	2,192	2,896
· Industry partnerships	1,190	1,205
· WildBrain program and administration (note 7)	487	–
· Corus program and administration (note 7)	456	742
· Amortization of capital assets	58	54
	<strong>364,671</strong>	<strong>364,178</strong>
<strong>Excess (deficiency) of revenue over expenses</strong>	<strong>\$ 4,745</strong>	<strong>\$ (2,890)</strong>

See accompanying notes to financial statements.

## Statement of Changes in Net Assets

(In thousands of dollars)

Year ended March 31, 2020, with comparative information for 2019

	2020		2019	
	Invested in capital assets	Internally restricted (note 8)	Unrestricted	Total
Net assets, beginning of year	\$ 197	\$ 51,478	\$ 7,860	\$ 59,535
Excess (deficiency) of revenue over expenses	(58)	–	4,803	4,745
Investment in capital assets	29	–	(29)	–
Internally imposed restrictions (note 8)	–	34	(34)	–
Net assets, end of year	\$ 168	\$ 51,512	\$ 12,600	\$ 64,280

See accompanying notes to financial statements.

## Statement of Cash Flows

(In thousands of dollars)

Year ended March 31, 2020, with comparative information for 2019

	2020	2019
Cash flows from (used in) operating activities:		
· Excess (deficiency) of revenue over expenses	\$ 4,745	\$ (2,890)
· Items not involving cash:		
· Amortization of capital assets	58	54
· Loss on redemption of long-term investments	–	19
· Change in non-cash operating working capital:		
· Accounts receivable	(4,283)	3,076
· Due from Department of Canadian Heritage	(757)	535
· Prepaid expenses	(11)	(7)
· Accounts payable and accrued liabilities	169	(91)
· Program commitments payable	(8,319)	12,082
· Program commitments payable – Corus	(95)	(41)
· Receivable – Corus	156	(129)
· Deferred contributions –WildBrain	263	–
	(8,074)	\$ 12,608
Cash flows from (used in) investing activities:		
· Proceeds from redemption of long-term investments	–	1
· Purchase of capital assets	(29)	(22)
· Redemption (purchase) of investments, net	8,007	(9,923)
	\$ 7,978	(9,944)
Increase (decrease) in cash and cash equivalents	(96)	2,664
Cash and cash equivalents, beginning of year	3,143	479
Cash and cash equivalents, end of year	\$ 3,047	\$ 3,143

See accompanying notes to financial statements.



# Notes to Financial Statements

(In thousands of dollars)

Year ended March 31, 2020

Canada Media Fund (“CMF”) is incorporated as a corporation without share capital under the Canada Not-for-profit Corporations Act and is a non-profit organization under the Income Tax Act (Canada). The mandate of CMF is to foster, promote, develop and finance the production of Canadian content and relevant applications for all audiovisual media platforms.

CMF is governed by a Board of Directors, which consists of seven 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 five directors; and (ii) the Government of Canada, through the Department of Canadian Heritage (the “Department”), which nominates two directors.

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

1. Operations:

These financial statements comprise the financial position and results of operations of CMF.

CMF received \$157,794 of funding under a Contribution Agreement from the Department for the fiscal year ended March 31, 2020 (2019–\$151,106).

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.

# Notes to Financial Statements

(In thousands of dollars)

Year ended March 31, 2020

2. Significant accounting policies:

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

- (a) Revenue recognition:

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

Interest income is recognized when it is earned.

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

Other tangible benefits contributions are recognized as revenue in the year in which they are received or receivable.
- (b) Program commitments:

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

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

All forms of funding are expensed in the year in which CMF determines that the financial contribution to the project is approved. Some forms of funding may be recovered in

Notes to Financial Statements

(In thousands of dollars)

Year ended March 31, 2020

2. Significant accounting policies (continued):

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 \$6,102 (2019–\$4,720) of adjustments relating to funding commitments made in prior years were recorded in program commitments expense.

(c) Capital assets:

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

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

Software costs are expensed as incurred.

(d) Cash and cash equivalents:

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

(e) Financial instruments:

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

Notes to Financial Statements

(In thousands of dollars)

Year ended March 31, 2020

2. Significant accounting policies (continued):

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.

(f) Allocation of general and administrative expenses:

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

(g) Use of estimates:

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



## Notes to Financial Statements

(In thousands of dollars)

Year ended March 31, 2020

3. Accounts receivable:

	2020	2019
Accounts receivable	\$ 10,495	\$ 6,252
Less allowance for doubtful accounts	150	190
	<b>\$ 10,345</b>	<b>\$ 6,062</b>

4. Investments:

	2020	2019
Provincial promissory notes	\$ 128,036	\$ 178,197
Term deposits	62,277	49,228
Guaranteed investment certificates	50,737	36,631
Government of Canada treasury bills	14,999	–
	<b>256,049</b>	<b>264,056</b>
Less short-term investments	256,049	259,045
<b>Long-term investments</b>	<b>\$ –</b>	<b>\$ 5,011</b>

Financial investments include provincial promissory notes, term deposits, guaranteed investment certificates and Government of Canada treasury bills. Investments with term to maturity of one year or less of \$256,049 (2019–\$259,045) are recorded as current assets. Investments with term to maturity of more than one year of nil (2019–\$5,011) are recorded as long-term investments.

During the prior year, CMF received principal repayments of \$1 and recorded a loss on disposition of \$19 on disposal of asset backed notes.

5. Capital assets:

			2020	2019
	Cost	Accumulated amortization	Net book value	Net book value
Equipment	\$ 133	\$ 85	\$ 48	\$ 45
Office furniture and fixtures	22	16	6	5
Leasehold improvements	245	131	114	147
	<b>\$ 400</b>	<b>\$ 232</b>	<b>\$ 168</b>	<b>\$ 197</b>

## Notes to Financial Statements

(In thousands of dollars)

Year ended March 31, 2020

6. Government remittances:

Included in accounts payable and accrued liabilities are government remittances payable of \$15 (2019–\$4), which includes amounts payable for payroll-related taxes.

7. Administration agreements:

- (a) CMF entered into a long-term agreement with Corus on April 10, 2014 to administer the Export Fund and the Script and Development Initiative funded by Corus. The receivable represents restricted funding earned and receivable from Corus as at year end.

	2020	2019
Receivable– Corus, beginning of year	\$ 253	\$ 124
Amount received during the year	(612)	(613)
Amount recognized as revenue in the year	456	742
<b>Receivable– Corus, end of year</b>	<b>\$ 97</b>	<b>\$ 253</b>

During the year, CMF expensed \$433 (2019–\$725) for the program commitments and \$23 (2019–\$17) for the program administration.

- (b) CMF entered into an agreement with WildBrain on May 13, 2019 to administer the Family and Children’s Development Program funded by WildBrain. The deferred contributions represent unspent restricted funding that is related to revenue and expenses of future periods.

	2020
Deferred contributions– WildBrain, beginning of year	\$ –
Amount received during the year	(750)
Amount recognized as revenue in the year	487
<b>Deferred contributions– WildBrain, end of year</b>	<b>\$ (263)</b>

During the year, CMF expensed \$464 (2019–nil) for the program commitments and \$23 (2019–nil) for the program administration.

## Notes to Financial Statements

(In thousands of dollars)

Year ended March 31, 2020

8. Internally restricted net assets:

	Balance, March 31, 2019	Transfers	Balance, March 31, 2020
Settlement of CMF operational expenses in the event of dissolution of its operations	\$ 4,971	\$ –	\$ 4,971
Program funding 2019–2020	15,307	(15,307)	–
Program funding 2020–2021	–	13,222	13,222
Kids Digital Animated Series Program 2019–2020	2,200	(2,200)	–
Program funding contingency reserve	29,000	3,548	32,548
French programming	–	771	771
	<b>\$ 51,478</b>	<b>\$ 34</b>	<b>\$ 51,512</b>

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

The Board of Directors approved the transfer of \$13,222 (2019–\$15,307) from unrestricted to restricted net assets to provide additional funding for program commitments for fiscal 2020–2021 (2019—for fiscal 2019–2020).

The Board of Directors approved the increase of \$3,548 to program funding contingency reserve (2019–reduction of \$3,000).

The Board of Directors approved the transfer of \$771 to French programming from program funding contingency reserve (2019–nil).

## Notes to Financial Statements

(In thousands of dollars)

Year ended March 31, 2020

9. Financial instruments and risk management:

CMF is exposed to various risks through its financial instruments. The following analysis presents CMF's exposure to significant risk at March 31, 2020:

- (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 2019.
- (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	2020	2019
R-1 (high)	\$ 211,397	\$ 264,056
R-1 (mid)	44,652	–
	<b>\$ 256,049</b>	<b>\$ 264,056</b>

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 0.60% to 2.43% (2019–1.05% to 2.52%) with maturity dates ranging



## Notes to Financial Statements

(In thousands of dollars)

Year ended March 31, 2020

**9. Financial instruments and risk management (continued):**

from April 2, 2020 to February 16, 2021 (2019–April 1, 2019 to June 26, 2020). 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 2019.

**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 of Directors.

**11. Commitments, guarantees and contingencies:**

CMF is committed to rental payments of \$654 for its leased premises expiring on March 31, 2023.

2021	\$	229
2022		210
2023		215
	\$	654

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.

CMF is committed to payments of \$10,588 for program administration services provided by Telefilm under a services agreement expiring on March 31, 2021. 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.

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

## Notes to Financial Statements

(In thousands of dollars)

Year ended March 31, 2020

**11. Commitments, guarantees and contingencies (continued):**

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.

**12. Subsequent events:**

On March 11, 2020, the COVID-19 outbreak was declared a pandemic by the World Health Organization. The COVID-19 pandemic is currently impacting many organizations, as all levels of government are advising individuals to self-isolate or to practise social distancing. Management is closely monitoring the situation and continues to evaluate the impact on the March 31, 2020 financial statements. As of the date these financial statements were approved, there were no significant changes to operations that would impact the March 31, 2020 financial statements.

Subsequent to year-end, CMF entered into a Contribution Agreement with the Department to receive funding in the amount of \$222,896 for the 2020–2021 fiscal year, which includes \$88,750 in funding from the *COVID-19 Emergency Support Fund for Cultural, Heritage and Sport Organizations* to administer support for television and interactive digital media industry recipients.

# ABOUT CMF SUCCESSES FUNDING RESULTS FINANCIAL OVERVIEW APPENDICES





# NOTICE

The Canada Media Fund 2019–2020 Annual Report is published to share important industry information with its stakeholders. The report includes detailed information on the results of CMF funding for the 2019–2020 fiscal year, from April 1, 2019 to March 31, 2020. The report also includes an analysis of Canadian audiences for the 2018–2019 broadcast year in television and the fiscal year 2019–2020 for digital media. References to awards, sales and other forms of recognition feature productions that achieved these successes in 2019 or 2020 (unless noted otherwise), but may have been funded by the CMF prior to 2019–2020.

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

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

# TELEVISION AUDIENCE DATA SOURCES

## INTRODUCTION

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

## DATA SOURCE

Data for the 2018–2019 broadcast year, as well as the historical data from 2014–2015 through to 2017–2018 broadcast years (and non-displayed data going back to 2005–2006), was sourced from Numeris data measurement systems.

METRICS

The audience data upon which these charts were based have been derived from the 2018–2019 broadcast year (Weeks 1–52, August 27, 2018 to August 25, 2019), Total Canada, Persons 2+, average minute audiences (000) converted to total hours. The analysis used program-level data in order to calculate viewing levels by country of origin and genre.

New in 2018–2019 is the incorporation of Numeris On-Demand Measurement (ODM), which tracks consumption to video content available through set-top box VOD services or broadcaster websites. ODM figures are aggregated into total hours tuned and only for full-day viewing. ODM viewing adds approximately 0.83% to total hours tuned for English stations, and 0.61% for French stations.

FULL DAY

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

PEAK VIEWING HOURS

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

DEFINITION OF CMF-FUNDED PROGRAMMING

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

DATA UNIVERSE

English

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

A&E	CP24 Ontario	FX	MovieTime
ABC Spark	Crime + Investigation	FXX	MTV
Adult Swim	CTV News Channel	FYI	Much
AMC	CTV Comedy	Game TV	Nat Geo Wild
AMI-tv	CTV Drama	Global BC (CHAN/CHBC)	National Geographic
Animal Planet	CTV Life	Global Calgary (CICT/CISA)	Nickelodeon
APTN HD	CTV News Channel	Global Edmonton (CITV)	OLN
APTN-E	CTV Sci-Fi	Global Ontario (CIII)	OMNI 1 Ontario (CFMT)
APTN-W	CTV Total	Global Quebec (CKMI)	OMNI 2 Ontario (CJMT)
BBC Canada	CTV2 Alberta	Global Total	OMNI BC (CHNM)
BBC Earth	CTV2 Barrie/Tor (CKVR)	H2	OMNI Calgary (CJCO)
BNN Bloomberg	CTV2 Ontario	HBO Canada	OMNI Edmonton (CJEO)
Cartoon Network	CTV2 Total	HGTV	Own
CBC News Network	CTV2 Vancouver (CIVI)	History	Paramount Network
CBC Total	DejaView	IFC	Peachtree TV
CHCH	Discovery Science	Investigation Discovery	Showcase
CHEK	Discovery Velocity	Joytv BC (CHNU)	Slice
CHRGD	Discovery	KAYU	Sportsnet East
Citytv Calgary (CKAL)	Disney Eng	KCTS	Sportsnet National
Citytv Edmonton (CKEM)	Disney JR	KHQ	Sportsnet Ont
Citytv Montreal (CJNT)	Disney XD	Knowledge BC (CKNO)	Sportsnet Pac
Citytv Ontario (CITY)	DIY Network	KOMO	Sportsnet West
Citytv Total	Documentary	KREM	Sportsnet360
Citytv Vancouver (CKVU)	Dtour	KSPS	SportsnetOne
CMT	E!	KSTW	Starz1
CNN	Family Jr.	KVOS	Starz2
Comedy Gold*	Family	KXLY	T+E
Cooking Channel	Fight	Lifetime	Teletoon Eng
Cosmo TV	Food Network	Love Nature	TLC
Cottage Life	Fox News US	MAKEFUL	TLN



Treehouse	WCFE	WIVB	WVNY
TSN	WCVB	WKBW	YES TV Calgary (CKCS)
TSN2	WDIV	WNED	YES TV Edmonton (CKES)
TVO	Weather*	WNLO	YES TV Toronto (CITS)
Vision	WETK	WNYO	YTV
W Network	WFFF	WPTZ	
WCAX	WGRZ	WUTV	

\*indicates broadcaster that 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 2018–2019 broadcast year. The aggregate viewing across Canada to the above list of stations represented 95.1% of all viewing of English stations reported by Numeris.

French

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

addikTV	La Chaîne Disney	Series+	TVA
AMI-tele	LCN	SRC	TVA Sports
ARTV	Max	Super Écran 1	TVA Sports 2
Canal D	Météomedia*	Super Écran 2	TVA Sports 3
Canal Vie	MOI&cie	Super Écran 3	Unis TV
Casa	MusiquePlus	Super Écran 4	V
Cinépop	Prise 2	Télémagino	VRAK
Evasion	RDI	Télétoon Fr.	Yoopla
Explora	RDS Info	TFO	Z
Historia	RDS	TQ	Zeste
Investigation	RDS2	TV5	

\*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 2018–2019 broadcast year. The aggregate viewing across Canada of the above stations represented 99.89% of all viewing of French-language stations reported by Numeris.

WHAT’S MISSING?

While the CMF audience analysis is based on a relatively complete viewing universe in the French market (99.89%, as above), the viewing universe for the English market is marginally understated (95.1%, as above).

The missing components include:

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

The missing components do not include viewing of SVOD, streaming or over-the-top (OTT) services, or long-form programming available on internet-native MCNs such as YouTube. These services have yet to be measured in any publicly commercial way in the Canadian market and are therefore not calculated in the viewing universe.

COUNTRY OF ORIGIN AND GENRES

For CMF-funded programming:

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

For all other programming:

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

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

- The Children’s & Youth category\* is comprised of the following genres, per CRTC classification:
  - 5A Formal Education & Pre-School
  - 7A Ongoing Drama Series
  - 7B Ongoing Comedy Series
  - 7C Specials Minis MOWS
  - 7E Animation
  - 7F Sketch Comedy/Comedy Other
  - 7G Other Drama
- The Documentary category is comprised of the following genres, per CRTC classification:
  - 2A Analysis and Interpretation
  - 2B Long-Form Documentary
- The Drama category\* is comprised of the following genres, 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
- The Variety & Performing Arts category is comprised of the following genres, per CRTC classification:
  - 8A Music & Dance
  - 9 Variety

\*For further clarification, see “Determination of Children’s & Youth Programming.”

**DETERMINATION OF CHILDREN’S & YOUTH PROGRAMMING**

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

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

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

All other CRTC genres were considered to be “Other”.

**DIGITAL MEDIA DATA SOURCES**

The data provided in the Digital Media section of the audience report covers the fiscal year from April 1, 2019–March 31, 2020.

**Passive Tagging via Adobe Analytics**

All data reported in this Annual Report was collected using the Adobe Analytics tagging solution from April 1, 2019 through March 31, 2020. This report exclusively measures the activity to Rich and Substantial Digital Media projects that received Production financing from the CMF.

**Challenges of accurate data measurement**

In most cases, Convergent Stream projects are designed for audiences using website platforms (vs. mobile applications). In terms of supported



content types, a larger portion of Convergent Stream projects have mostly been funded and classified as Rich Interactive Media experiences. These projects have been correctly tagged at the site level, collecting visits to everything that supports the Rich Interactive Media 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, total unique visitors, within each language and content type will be 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 Visitors:** 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 & 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 later 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 a 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. 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.







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