

**FUTURE**

**FUTURE**

**FOCUSED**

**FOCUSED**

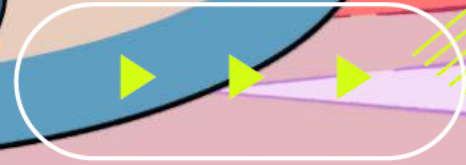


CANADA  
MEDIA FUND

FONDS DES MÉDIAS  
DU CANADA

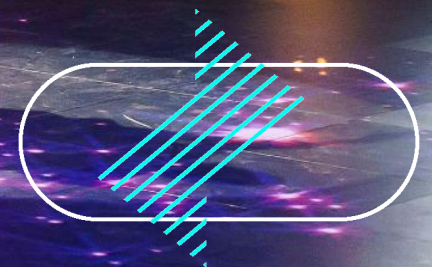
**ANNUAL REPORT  
2022-2023**

# THE FUTURE IS FULL OF CANADIAN STORIES.





# CHAMPIONING OUR CREATORS FROM COAST TO COAST TO COAST.



ZÉNITH



**WITH THE  
STAYING POWER  
TO EMPOWER  
MORE IDEAS.**

RAVENLOK





**WE ARE  
FUTURE  
FOCUSED,**



BLACKBERRY



# FORWARD- THINKING, AND CANADIAN- DRIVEN.



PUSH

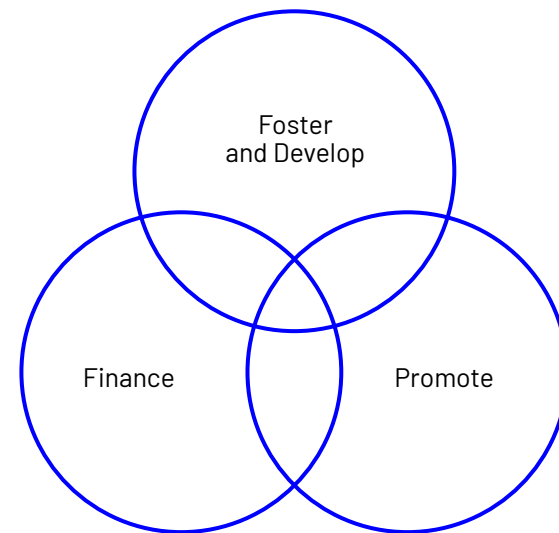


# MANDATE AND VISION

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

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

## MANDATE



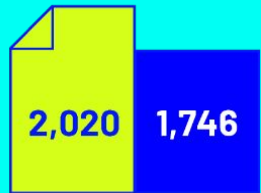
## VISION

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

# THE CMF BY THE NUMBERS

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

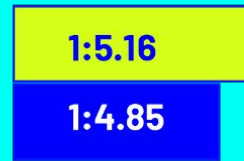
APPLICATIONS RECEIVED



NUMBER OF PROJECTS FUNDED



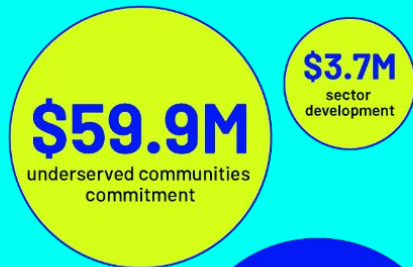
FUNDING LEVERAGE RATIO



TOTAL FUNDS DISTRIBUTED BY RECOVERY FUND ALLOCATIONS



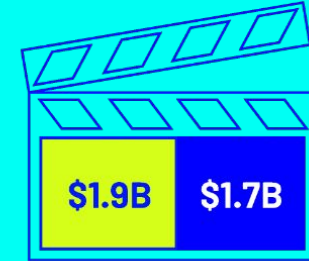
DIVERSE, REGIONAL, MINORITY LANGUAGE, COMMUNITY PROGRAMS



CMF-FUNDED PRODUCTIONS DELIVERING MORE THAN 1 MILLION VIEWERS



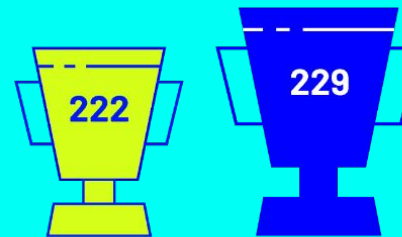
PRODUCTION ACTIVITY



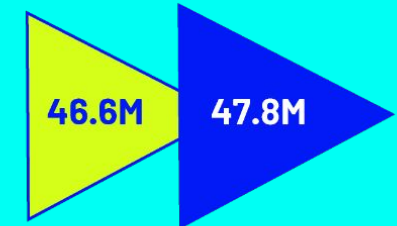
YEAR-OVER-YEAR PROGRAM BUDGETS



AWARDS WON BY CMF-FUNDED PROJECTS

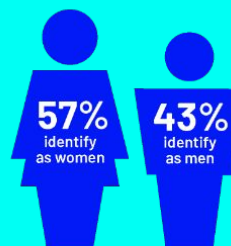


FINANCING TO DIGITAL MEDIA PROJECTS

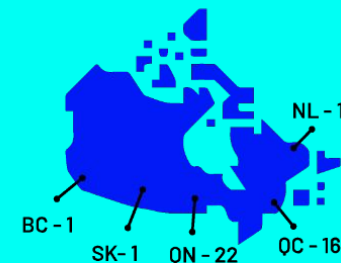


WHO WE ARE **2022-2023**

MANAGEMENT: GENDER BREAKDOWN



WHERE WE LIVE



AVERAGE AGE





# MESSAGE FROM THE CHAIR

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

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

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

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

Thanks also to the CMF's private funders: the country's cable, satellite, and IPTV distributors. Your contributions ensure that our storytellers, creators, producers, and talent will continue to shine on a growing number of screens around the world.

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

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



Alain Cousineau  
Chair of the Board of Directors





FAWZIA MIRZA



GAIL MAURICE



JEAN-CHRISTOPHE RÉHEL



ZARQA NAWAZ

# CREATORS WHO INSPIRE



KARINE DUBOIS



VANESSA CHIA

We provided the spark.  
They lit up the world.



MARA JOLY



SIMON D'AMOURS



SHABNAM REZAEI



PAUL RABLIAUSKAS







# SHABNAM REZAEI

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

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

Feeling the need to change the narrative and present a positive

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

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

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

IMAGES FROM 16 HUDSON



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

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



# SHABNAM REZAEI

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

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

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

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

- By Ingrid Randoja



IMAGES FROM JUDGE JODHI







Photo: Vincent Bonnay

# SIMON D'AMOURS

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

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

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

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



IMAGES FROM COMMENT ÇA VA LE NORD?



# SIMON D'AMOURS

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

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

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

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

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

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

- By Martin Gignac



IMAGES FROM AU COEUR DU YUKON





# MANAGEMENT TEAM



DETENTION ADVENTURE





# VALERIE CREIGHTON

C.M., S.O.M.

## PRESIDENT AND CEO

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

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

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

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

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

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



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



# STRATEGIC ACTIONS AND RESEARCH



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

# STRATEGIC ACTIONS AND RESEARCH

## The Now & Next online hub provides:

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

## 2022-2023 Now & Next highlights include:

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



## ANALYTICS & STRATEGIC INSIGHTS

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

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

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

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

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

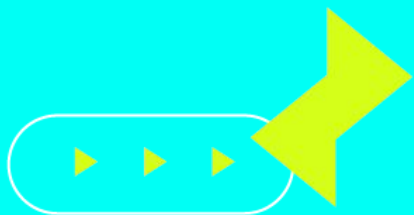




# AUDIENCE RESULTS

# TELEVISION

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



FAKES

## OVERALL ENGLISH-LANGUAGE VIEWING TRENDS

### Canadian vs. foreign programs

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

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

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

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

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

Overall viewing of English-language programs, both domestic and foreign-produced, in the four CMF-supported genres (Children's & Youth, Documentary, Drama, and Variety & Performing Arts) decreased by one percentage point to a 40% share for the full-day. Non-CMF supported programs within the CMF genres saw marginal fluctuations (between 59% and 61%) over the past four years.

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

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

**TUNING TO CMF-FINANCED CONTENT INCREASED BY 2%**

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

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

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



**Overall viewing of English-language programs in CMF-supported genres (CMF vs. Other Canadian vs. foreign)**

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

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

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

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

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

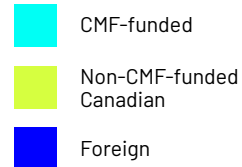
**IN PEAK HOURS, CMF-FUNDED VARIETY & PERFORMING ARTS CONTENT VIEWING INCREASED BY SIX PERCENTAGE POINTS TO AN 18% SHARE, A FIVE-YEAR HIGH**

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

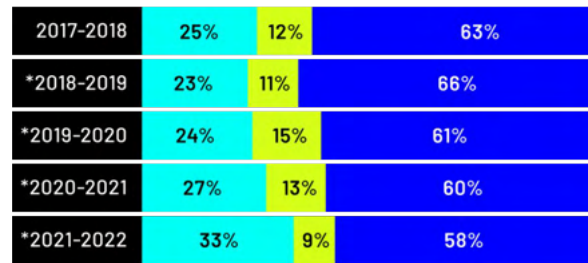
The 2019-2020 pandemic year saw an unprecedented saturation of 46% more non-CMF-funded Canadian VAPA programs scheduled during peak hours than the previous year. Hours scheduled during prime time dropped by 72% the following year and by a further 20% in 2021-2022. It is worth noting that VAPA full-day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

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

Full-Day – English  
\*including ODM



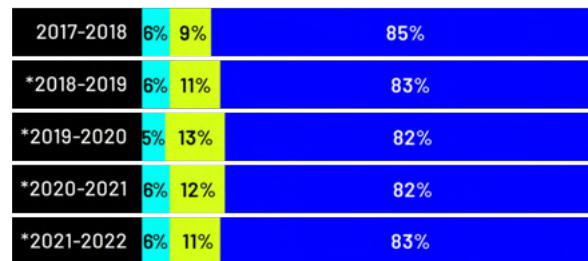
### Children's & Youth



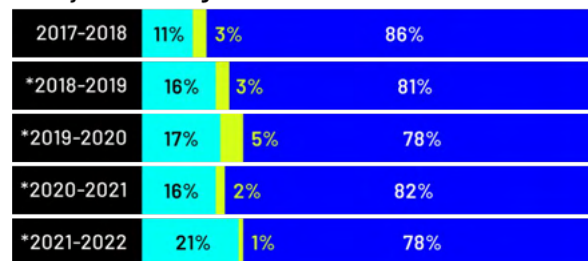
### Documentary



### Drama

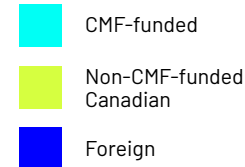


### Variety & Performing Arts

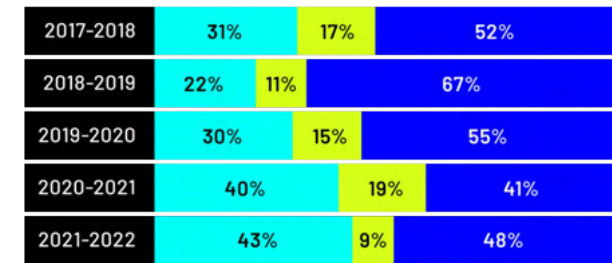


## CMF-FUNDED VS. NON-CMF-FUNDED CANADIAN VS. FOREIGN PROGRAMS BY GENRE

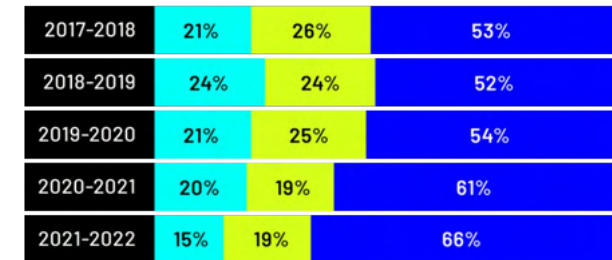
Peak Hours – English  
+corrected in July 2023



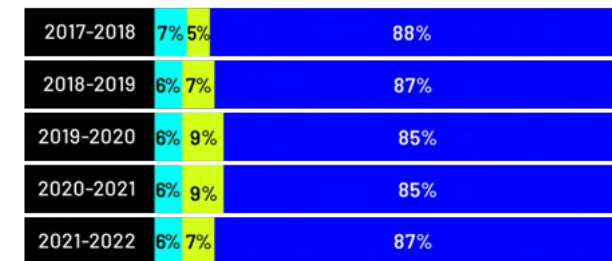
### Children's & Youth



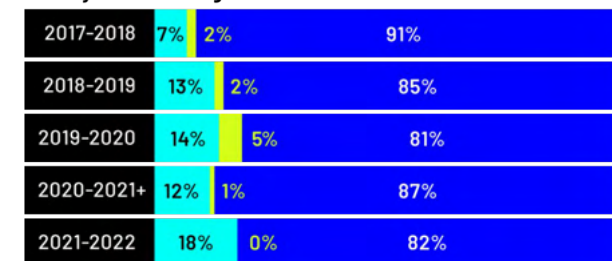
### Documentary



### Drama



### Variety & Performing Arts





## TOP-PERFORMING CMF-FUNDED ENGLISH-LANGUAGE PROGRAMS

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

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

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

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

By way of comparison, the top-performing foreign program in a CMF-supported genre, **The Good Doctor**, attracted an audience of 1.9M viewers<sup>1</sup>.

<sup>1</sup>Includes ODM viewing.

## TOP 10 ENGLISH-LANGUAGE PROGRAMS 2021-2022

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

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

## OVERALL FRENCH-LANGUAGE VIEWING TRENDS

### Canadian vs. foreign programs

Canadian programs continued to account for most of the viewing in the French-language market with a 64% share of full-day viewing, down one percentage point from the previous year. In peak hours, the share of viewing of Canadian programs in 2021-2022 rose by one share point to 67%.

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

For Canadian programs, there has been a consistent increase in viewership share during peak hours since 2017-2018. ODM viewing in the French market is still lower than in the English market, with less than 1% of overall total hours tuned originating from ODM consumption.

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

The share of viewing of CMF-supported genres in the French-language market remained unchanged at 39% for full-day and 46% for peak hour viewing. Individual CMF-supported genres remained relatively flat during peak hours since the 2017-2018 broadcast year. In 2021-2022, the Documentary genre saw an increase of 1% in both full-day and peak hours. However, Variety & Performing Arts decreased by 1% during both full-day and peak hours.

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

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

### Overall viewing of French-language programs in CMF-supported genres (CMF vs. Other Canadian vs. foreign)

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

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





record high of 69% last year. This decrease could have been due in part to children returning to in-person classes after spending most of 2020-2021 at home because of COVID-19 lockdowns<sup>2</sup>.

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

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

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

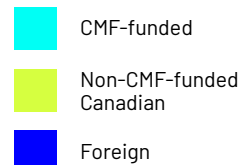
In Variety & Performing Arts (VAPA), both full day and peak viewing of CMF-funded programs dropped by one share point to 89% compared to the previous year. Foreign VAPA accounted for less than 1% of viewing in both overall and peak-hour viewing.

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

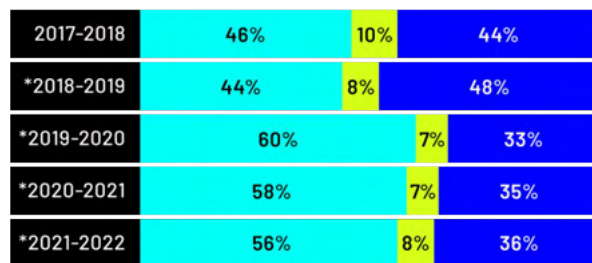


## CMF-FUNDED VS. NON-CMF-FUNDED CANADIAN VS. FOREIGN PROGRAMS BY GENRE

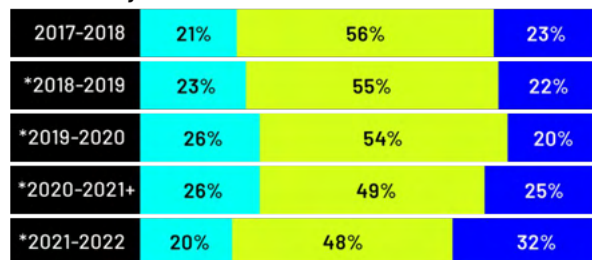
Full-Day – French  
\*including ODM  
+corrected in July 2023



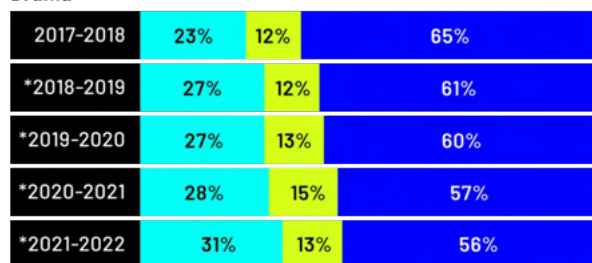
### Children's & Youth



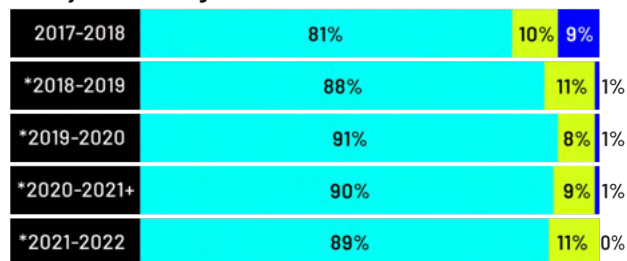
### Documentary



### Drama

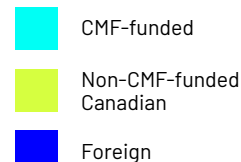


### Variety & Performing Arts

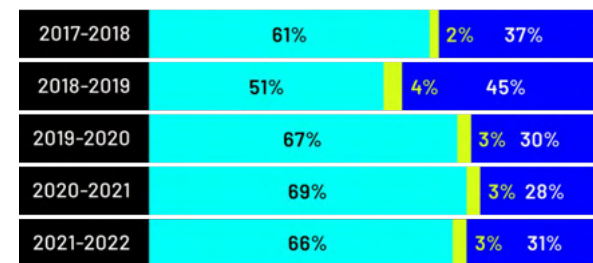


## CMF-FUNDED VS. NON-CMF-FUNDED CANADIAN VS. FOREIGN PROGRAMS BY GENRE

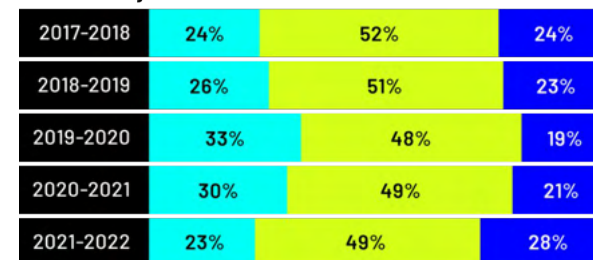
Peak Hours – French  
+corrected in July 2023



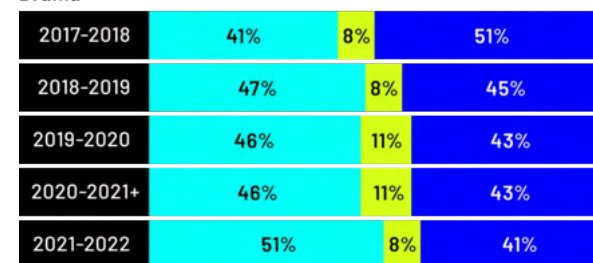
### Children's & Youth



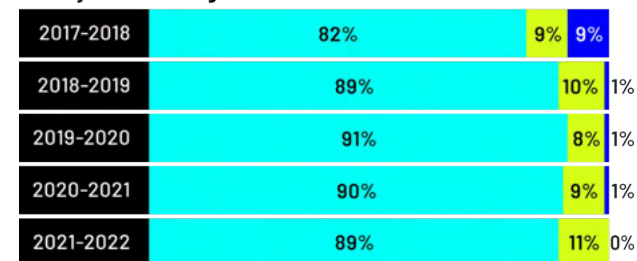
### Documentary



### Drama



### Variety & Performing Arts





## EXPERIMENTAL STREAM – PRODUCTION (VISITS)

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

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

### English

English-language content types tallied 44.5K visits. Within the content types measured, visits were mainly attributed to the 2013-2014 funded software project **Shot Lister App** and the 2015-2016 rich interactive website **Notetracks Connect**.

### French

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

### Bilingual

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

## EXPERIMENTAL PROJECTS 2022-2023

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

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

## FUNDING BY STAGE OF PROJECT

2022-2023

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

## PRODUCTION VOLUME OF CMF-FUNDED PROJECTS

2022-2023

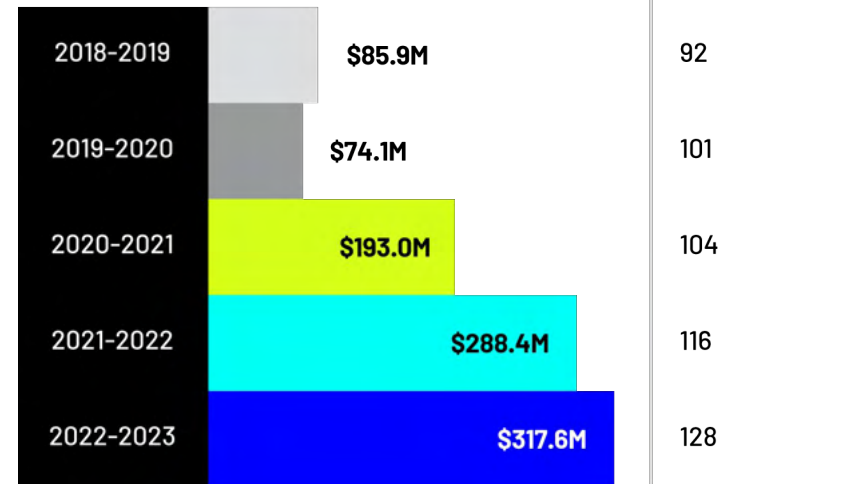


**\$1.7M**

Average Production-stage Budget

## SALES RESULTS

Sales by Year of Report



## TOP PROJECT IN SALES

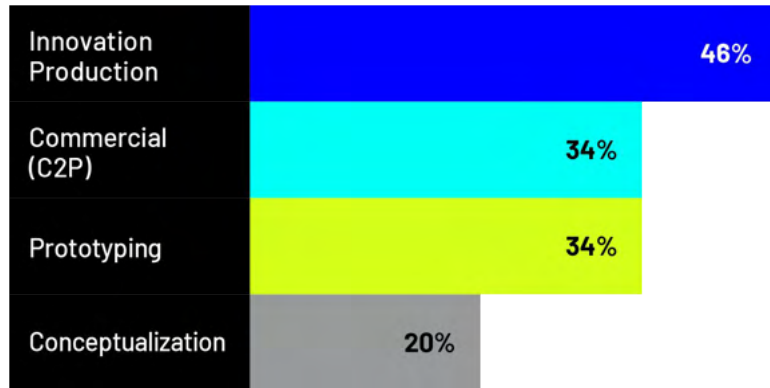
2022

**\$281M**

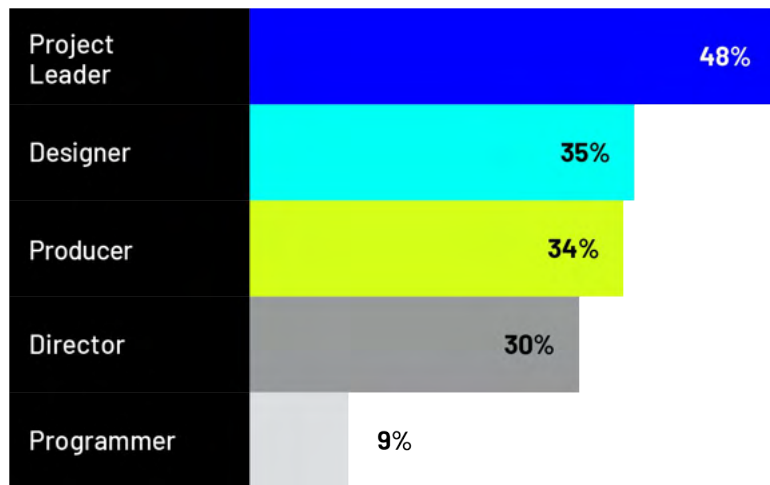


## GENDER BALANCE RESULTS

Individuals who Identify as Women in Key Personnel by Program



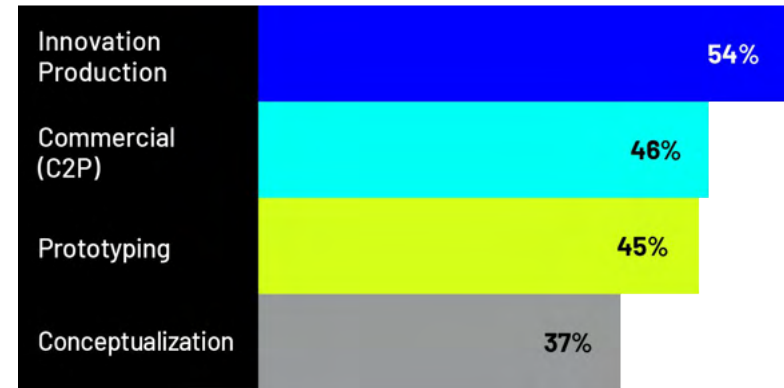
Individuals who Identify as Women by Key Personnel Role



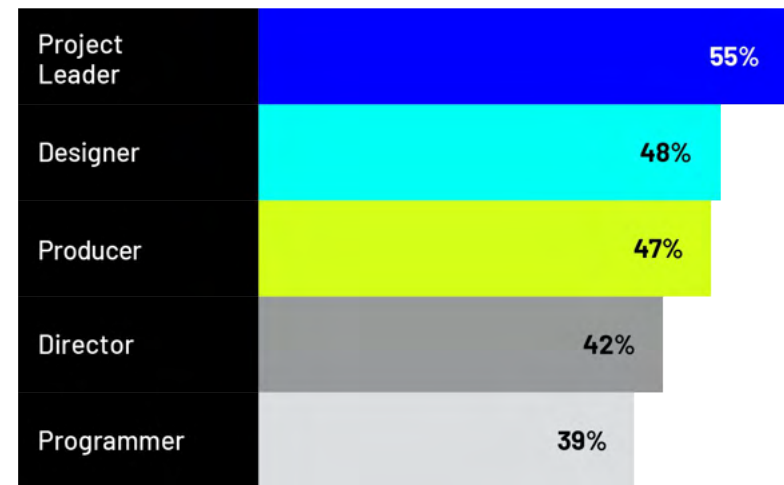
Individuals who identify as women made up 31% of those in key production and creative roles, while members of diverse communities made up 46% of those individuals.

## DIVERSITY BALANCE RESULTS

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



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





CANADA  
MEDIA FUND

FONDS DES MÉDIAS  
DU CANADA

**ANNUAL REPORT  
2022-2023**