

PROFILE 2021

ECONOMIC REPORT
ON THE SCREEN-BASED
MEDIA PRODUCTION
INDUSTRY IN CANADA

25TH EDITION

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Published by the Canadian Media Producers Association in collaboration with the Association québécoise de la production médiatique, the Department of Canadian Heritage and Telefilm Canada

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The report provides an analysis of economic activity in Canada's screen-based media production industry during the period April 1, 2020 to March 31, 2021. It also provides comprehensive reviews of the historical trends in production activity between fiscal years 2011/12 to 2020/21.



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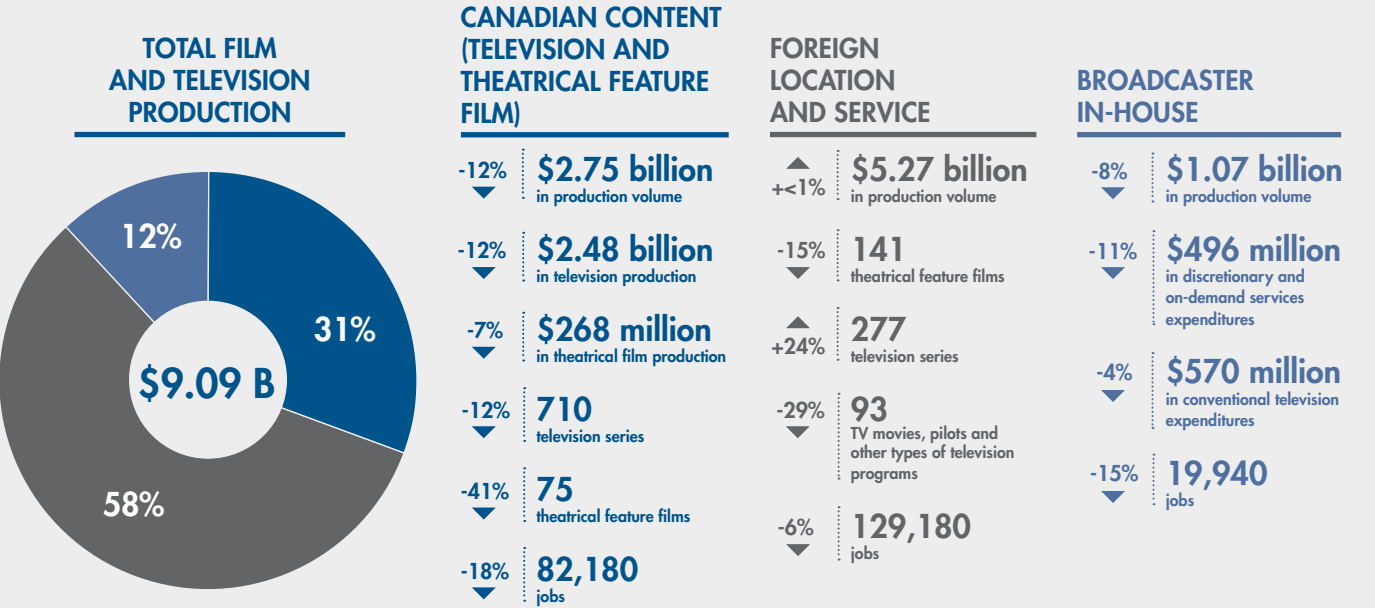
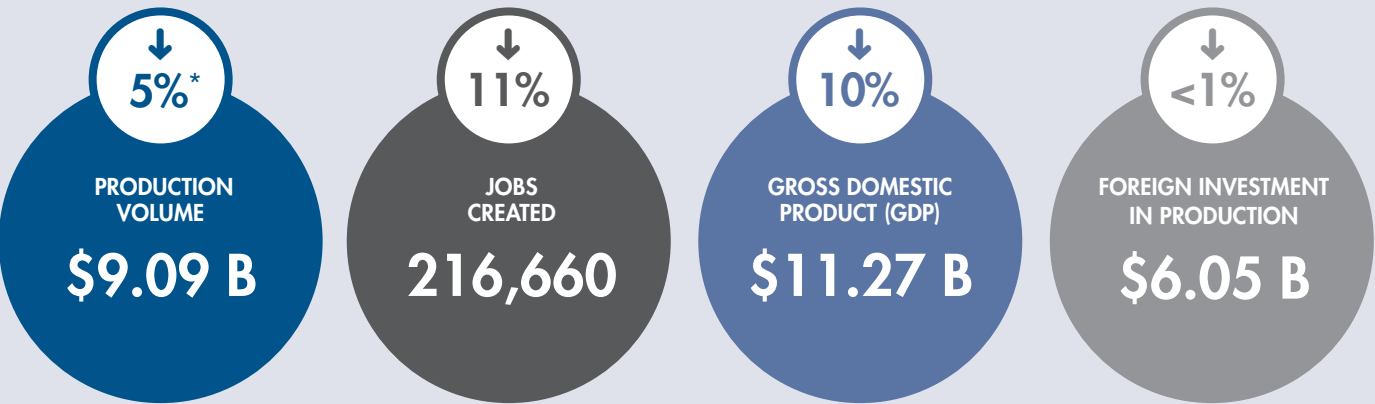
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AT A GLANCE

Total film and television production in Canada



Sources: Canadian content: Estimates based on data collected from the Canadian Audio-Visual Certification Office (CAVCO) and the Canadian Radio-television and Telecommunications Commission (CRTC). Foreign location and service: Association of Provincial and Territorial Funding Agencies (APTFA). Broadcaster in-house: Estimates based on data from CRTC and CBC/Radio-Canada.
Note: Totals may not sum due to rounding.
* Throughout this report, "volume" or "total volume" refers to the sum of production budgets.

Introduction

Over the past quarter-century, the CMPA's *Profile* has established itself as the go-to economic authority on the state of Canada's screen-based media production sector. Through the collection and compilation of data from a wide variety of sources, *Profile* has tracked an industry that has more than doubled in size – from \$4.6 billion in production volume in 1996/97 (in 2020 dollars) to the pre-COVID high-water mark of \$9.5 billion in 2019/20.

Although *Profile* exists as an economic report, it has come to symbolize something much more than just an aggregate of data points on a page; it symbolizes perseverance. Through two and a half decades of globalization, technological advances, disruption and fluctuating economic factors, the report stands as a testament to the resilient and innovative spirit that defines the Canadian screen-based media production sector.

This 25th anniversary of *Profile* happens to coincide with the aftermath of what is arguably the single biggest disruptive element that the sector has faced: the COVID-19 pandemic. In mid-March 2020, COVID-19 brought Canada's film and television production industry to a screeching halt. The previous edition of this report, *Profile 2020*, analyzed economic activity in Canada's screen-based media production industry during the period from April 1, 2019, to March 31, 2020. It thereby only captured the earliest impacts of the pandemic shutdown. The current edition of *Profile* provides the first comprehensive look at the impact of the pandemic on the sector, from April 1, 2020, until March 31, 2021.

Overall, the film and television production sector, which includes Canadian content, foreign location and service (FLS), and broadcaster in-house production, saw a 5% year-over-year decrease in production volume. However, this impact was not felt equally across all segments. The Canadian content segment saw the steepest decline (-12%), followed by broadcaster in-house production (-8%). Notably, the FLS segment actually saw a marginal increase (<1%) in production volume in 2020/21.

The discrepancy between the effects of the pandemic on the Canadian segments and FLS can be, in large part, explained by differences in access to insurance coverage. The production sector was given the green light by most provincial health authorities to resume production activities in June 2020. This was thanks to the establishment of rigorous health and safety guidelines and protocols developed in partnership between the industry and provincial governments. Despite these new measures, insurance companies declined to insure productions for any interruptions in filming and the abandonment of productions caused by the COVID-19 pandemic. Whereas most foreign location productions shooting in Canada had the backing of their (mainly US) studios to essentially self-insure, this was not a financially viable option for Canadian productions, which are generally smaller in scale and do not have access to the same quantum of capital. Given the significant risks, Canadian production companies were not in a position to start productions without insurance coverage in place. As a result, the domestic industry essentially remained shuttered.

In response to the lack of insurance coverage for production interruptions due to a case of COVID-19 on set, the federal government launched the \$50 million Short-Term Compensation Fund for Canadian audiovisual productions (STCF). Administered by Telefilm Canada, this temporary measure allowed many Canadian content producers to return to production. From the program's launch in late-October 2020 to March 31, 2021 (the end date of the period covered in this report), the STCF provided coverage for 187 productions, representing a total production volume of \$612 million. The industry's adherence to stringent health and safety protocols and the producers' impressive track record in terms of preventing outbreaks on film sets resulted in only a small number of productions to be interrupted and very few claims being made. Given the success of the program, the fund was nearly tripled in size to \$149 million for the 2021/22 fiscal year, and renewed again for the 2022/23 fiscal year, with an allocation of \$150 million. It is evident from the figures in this report that the 12% drop in Canadian content production volume would have been much greater in 2020/21 without the existence of the STCF. In Quebec, early in the pandemic, the provincial government also introduced measures, administered by SODEC, to compensate producers for interruptions resulting from COVID-19 and to help cover the additional costs of implementing health and safety protocols that allowed many productions to get back up and running. Launched in July 2020, the program allowed production in Quebec to resume promptly and benefit from a few additional months of production activity.

Despite these success stories, the true long-term impacts of the COVID-19 pandemic on the full value chain of Canada's film and television production sector are still unclear. The vast majority of private insurance companies continue to exclude COVID-19 coverage in their policies. The rise of FLS production continues to present labour shortage issues for Canadian productions across the country. Pressure on production budgets, resulting from the strict adherence to health and safety protocols, continues to grow, and there are concerns these costs may remain entrenched beyond the pandemic. Movie theatres and distributors continue to grapple with a high degree of uncertainty while contending with the easing of restrictions and the rise of new waves of the virus (most recently Omicron and its subvariant, BA.2). Taken together, it remains to be seen how long these disruptions will last, and what will be irrevocably changed. The good news is, notwithstanding these challenges, the worldwide demand for content continues to rise. So, while fundamental changes will no doubt result from the pandemic, there are also new opportunities that lie amid this ongoing uncertainty.

Over the next few pages, we will shift our focus to those opportunities by shining a spotlight on four industry leaders. In each of their first-hand accounts they contemplate how, in their own ways, they are seizing challenges to create new opportunities for their companies, the wider sector and Canadian audiences.

The Pandemic Pivot: How Sinking Ship Entertainment's virtually produced *Lockdown* came to life



Blair Powers, Executive Producer, Sinking Ship Entertainment

March 2020 was a busy time for Sinking Ship Entertainment, the kids production company that J.J. Johnson, Matt Bishop and I co-founded in 2004. We had just wrapped on the second season of *Endlings*, in the process of prepping for the next season of *Odd Squad*, and on the cusp of a theatrical release for our first feature film, *Dino Dana: The Movie*. Then COVID-19 hit and everything changed.

Although COVID-19 upended some of our plans, we immediately identified opportunities amid the uncertainty. Within days my partner J.J. came up with the idea for a series that could be filmed remotely with almost no contact between cast and crew. A series that would speak to kids own disorienting pandemic experience. He pitched the show to YouTube, who were fast to greenlight the series that would ultimately be called *Lockdown*. It was barely a month into the pandemic – we had just set up over 100 staff from our corporate, post and VFX teams to work from home in the middle of a nation-wide lockdown – and now we were starting to film a new series in a very new world.

Filming remotely with little to no contact between anyone did present a series of challenges. It involved a lot of workarounds and trial and error. The writers' room was on Zoom, which is commonplace now, but was a novel arrangement for us just two years ago. Our head of wardrobe made clothing selects from our casts own personal wardrobe via Zoom. Our director of photography set up meetings, also by Zoom, with each cast member to set the lighting and help optimize their home for filming. We had to figure out how to deliver props and equipment safely, get set decoration done etc. My other partner Matt Bishop and his technical team came up with process that would allow the phones the actors were filming with to seamlessly upload footage to our servers.

Interestingly, all these limitations actually helped shape the series – it made the show look and feel unique. This nimbleness also helped us get the show out into the world much more quickly than usual and allowed the stories to be adapted to what was happening in the world around us. When the series launched, we did a cast and crew premier at a drive-in cinema and it was incredible to see how well a series filmed on cell phones held up on the big screen.

With the success of the first season and the pandemic still ongoing, YouTube commissioned a second season, which we filmed later that summer. This next season focused on kids' experiences in lockdown during the worldwide protest and social reckoning on racism following the murder of George Floyd. With a wholly BIPOC writing and showrunning team at the helm, they were working to bring to the world a new show that helped kids process what was happening around them, at a time when very little else was able to be filmed.

The series has had incredible success reaching kids around the world through YouTube and it's been amazing to see how some of the lessons we've learned doing remote filming have informed some of our in-person filming as productions started back up again. But over and above those technical aspects, what *Lockdown* really reminded us of was how incredible our teams were at rallying to make the impossible, possible. And that focusing on what we do best, even when facing great uncertainty, is worth it.

Resilience, adaptability and innovation: How the Whistler Film Festival adapted to COVID-19



Angela Heck, Executive Director, Whistler Film Festival Society

The COVID-19 pandemic will unquestionably have a lasting impact on the way that film festivals are structured and delivered. Over the past two editions of the Whistler Film Festival (WFF) – both in the midst of the COVID-19 pandemic – we have had to completely rethink and reconceptualize our offerings.

For our 20th anniversary edition in 2020, we decided to go entirely virtual – for the first time. The format allowed the festival to be more accessible to a broader audience, both financially (no travel), but also temporally (watch when you want), and geographically (where you want), but also made it harder to stand out in a crowded online space. Also, something was missing – those organic collisions that characterize an in-person, social and collective experience, that almost tangible energy of being together when creative ideas and business collaborations spark.

That's why, following the 2020 edition, we undertook a study into the Future of Festivals (released June 2021), which looked at what the future holds for film festivals in a post-pandemic landscape. The findings, available [here](#), confirmed our suspicions: there was more access and opportunities to engage with people online, but that "spark" was missing.

With the 2021 edition of the festival, we made the bold decision to go the hybrid route – to offer our attendees the best of both worlds. While navigating unknown circumstances, including COVID mandates, travel restrictions and natural disasters, in 2021 WFF lived up to its reputation as 'Canada's Coolest Film Festival' by providing a platform for film fans to connect with and discover new, innovative films and filmmakers, and to reconnect with the industry.

This new hybrid model was met with unbridled enthusiasm. The online portion provided attendees greater access to films, as well as sessions and masterclasses. We also facilitated more virtual one-on-one meetings between key decision makers and filmmakers than ever before. At the same time, in person, filmmakers were able to experience their "red carpet moment" and reconnect with their fellow industry members without the distractions of working from home. Our 2021 festival was a huge success. The hybrid model embraced new ways to experience film, providing the opportunity to elevate the audience's point of access and we achieved progressive benchmarks, including directorial gender parity and increased support for women-led films. We also shifted the revenue model, sharing online box office with filmmakers or Canadian rights holders 50/50 to support them in these challenging times.

Our 2022 festival will likely be different again. Together, we will return ready to adapt to just about any twist of fate that might come our way. We are more committed than ever to ensuring that WFF will continue to shine a particular spotlight on Canadian and indie storytelling, provide opportunities for new business and collaborations to flourish, and discover new voices. Online or in-person, we will see you next year.

Supporting authentic and inclusive content in Canada's screen industries



Joan Jenkinson, Executive Director, Black Screen Office

Canada's diverse audiences want to see themselves authentically represented on Canadian screens, and Canadian creators and producers from underrepresented communities want more opportunities to tell those stories. To support these goals, the Black Screen Office (BSO) has produced *Being Seen: Directives for Creating Authentic and Inclusive Content*, a practical, research-based tool to support everyone in the film, television and digital media industries to commission, create and assess authentic content.

BSO interviewed more than 400 screen industry professionals and members of the viewing public—both adults and children—who are Black, People of Colour, 2SLGBTQIA+, and/or People with Disabilities about their representation and what could be done to improve it. Collectively, these communities highlighted such issues as one-dimensional onscreen portrayals, the importance of authentic casting, the intersectionality of identities, regional challenges, and the impact of poor or missing representation on Canadian audiences.

Their reflections informed 51 directives outlined in *Being Seen*, with specific guidance for creators, producers, broadcasters, digital platforms, streaming services, funders, distributors, casting agents and industry associations on how to improve authentic representation that recognizes the complexity of underrepresented groups and the intersectionality of identities.

The Core Themes Report—the first of six *Being Seen* reports BSO is releasing in English and French—features quotes from interviewees and summarizes the themes that were consistent across the underrepresented communities. Subsequent companion reports on representation in Children's Media (February 2022); Black (March 2022); People of Colour (April 2022); 2SLGBTQIA+ (May 2022); and People with Disabilities (May 2022) more deeply examine the unique experiences and expectations of each group and provide specific directives to improve authentic representation of and by its members.

BSO's expectation is that *Being Seen* will live on the desks of every industry professional as an essential reference tool for the development of all Canadian media content. It is the first of three reports BSO is developing to provide evidence-based support to drive Canada's film, television and digital media industries toward greater equity. The *Being Counted: Canadian Race-Based Audience Survey* report will be released in March 2022, providing first-of-its-kind insights into Black, Indigenous and People of Colour audiences that are discounted or invisible to Canadian broadcasters and advertisers. The third study, *Fade to Black: Black Canadians in the Canadian Screen Industries* is due in July 2022.

Chien Blanc—An eco-friendly shoot



Nicole Robert, President and Producer, Go Films

Thinking green is firstly a willingness to put an end to unchecked global pollution, which starts one small gesture at a time. It then requires a reset of our consumption habits.

On the set of *Chien Blanc*, our first challenge was waste management. Initiatives included prioritizing composting, using biodegradable containers for our lunches and snacks, eliminating plastic as much as possible, no longer supplying bottled water and asking everyone to bring their own water bottle, designating a specific waste bin for cigarette butts, thinking about what is thrown in the garbage to reduce ultimate waste and continuing to recycle properly.

We also reduced our fuel consumption by renting hybrid cars when filming in Vancouver. Electric vehicles that consume less fuel and have minimal electricity costs are a solution. The market is not yet sufficiently developed to rent them, but this option seriously needs to be looked at.

Chien Blanc was a paperless production. The contracts were signed electronically, and the accounting was done via banking platforms.

The numerous versions of the script, work plan, script breakdown, call sheets, daily shot lists and script reports were distributed by email and printed on request for a select few.

Slowly but surely each department is learning a fresh approach to their profession. It is a start.

Going forward, to help make our planet truly green, we must change our consumption habits. Do the same with less. All film sets, from small budget to blockbuster, should be subject to strict environmental responsibility standards.

For *Chien Blanc*, the management, direction and production teams were all on board in complying with the [Rolling Green program](#), but much needs to be done to ensure environmental responsibility is at the forefront of people's minds.

We need to put our heads together and come up with solutions. Raise awareness, inform, act.

The Rolling Green program is a great initiative. Going green is everyone's responsibility to ensure a healthy planet for our children.

1. Overview of the screen sector in Canada

The film and television production sector in Canada consists of four key segments:

1. The **Canadian television production** segment includes television programs made largely by independent production companies, but also television programs made by production companies affiliated with Canadian broadcasters. All of these television programs are certified as Canadian content by the Canadian Audio-Visual Certification Office (CAVCO) of the Department of Canadian Heritage, or the Canadian Radio-television and Telecommunications Commission (CRTC).¹
2. The **Canadian theatrical feature film production** segment includes feature-length films made by independent production companies and certified as Canadian content by CAVCO.
3. The **foreign location and service (FLS) production** segment largely consists of feature films and television programs filmed in Canada by foreign producers or by Canadian service producers.² For the majority of FLS projects, the copyright is held by non-Canadian producers; however, for approximately 5% to 10% of projects, the copyright is held by Canadians.
4. The **broadcaster in-house production** segment includes television programs made by Canadian television broadcasters in their own facilities as opposed to being made by an external production company that is either independent or affiliated with the broadcaster. Broadcaster in-house production primarily comprises news, sports and current affairs programs.

Highlights from 2020/21



- FLS production increased by 0.4% to \$5.27 billion.



- The entire screen sector value chain (including film and television production, distribution, exhibition, television broadcasting and broadcasting distribution) generates employment for an estimated 303,110 people in Canada, as well as \$14.17 billion in labour income and \$20.49 billion in GDP (including direct and spin-off impacts).

¹ Given the limited number of fiscal years of data for Canadian *online-first* and *online-only* production, statistics for both these production segments have been added to Canadian television production data. Online-first production includes linear audiovisual content that was made primarily for an online service but is also shown on more traditional platforms such as broadcast television, movie theatres or on Blu-ray/DVD. Online-first production includes 'online only' production, which consists of audiovisual content that, within two years of its completion, is only released on an online service appearing on CAVCO's list of acceptable online services pursuant to [CAVCO Public Notice 2017-01](#). CAVCO reports that the total volume of online-first production was \$132 million in 2018/19, \$107 million in 2019/20 and \$159 million in 2020/21. For more information, see Box 2.

² Canadian service producers are producers who provide production and/or post-production services in Canada on behalf of non-Canadian producers.

Highlights from 2020/21 *continued*



- The value of foreign investment in production (FIIP) in Canada decreased slightly by 0.5% to \$6.05 billion.
- The total volume³ of film and television production in Canada decreased by 4.6% to \$9.09 billion in 2020/21.
- Canadian television production decreased by 12.3% to \$2.48 billion.
- Canadian theatrical feature film production decreased by 7.4% to \$268 million.
- Broadcaster in-house production decreased by 7.6% to \$1.07 billion.
- Film and television production in Canada generated employment for 216,660 Canadians in 2020/21 (including direct and spin-off impacts), down by 11.1% compared to 2019/20.
- The total GDP impact of film and television production in Canada decreased by 9.9% – from \$12.51 billion to \$11.27 billion in 2020/21.

Before the COVID-19 pandemic, the **total volume of film and television production** reached an all-time high of \$9.52 billion in 2019/20 (Exhibit 1-1). However, rather than progress to an even higher volume in 2020/21, the pandemic introduced a pause to four years of a strong and steady growth in Canadian film and television production sector. In 2020/21, the overall volume of film and television production in Canada fell by \$436 million, or 4.6%, finishing the year at \$9.09 billion.

A decrease of only 4.6% in production volume in 2020/21 is remarkable, given that film and television production was halted for several months in 2020 (Exhibit 1-1). Even more remarkable was that the **FLS production** segment actually posted a marginal increase in volume, mitigating the year-over-year decreases by the other three segments of Canada's film and television production sector. Significantly higher levels of production in British Columbia and Alberta, sufficiently offset declines in other provinces (Exhibit 6-4) to result in the overall volume of FLS production being marginally increased at \$5.27 billion in 2020/21 (Exhibit 1-1).

Canadian television production was, on the other hand, brought lower by the onset of the COVID-19 pandemic. After reaching an all-time high of \$2.96 billion in 2018/19, Canadian television production fell by 4.3% in 2019/20 and then a further 12.3% in the face of the pandemic in 2020/21 (Exhibit 1-1). This drop in Canadian television production was led by lower levels of production in the fiction, children's and youth, and lifestyle and human interest genres (Exhibit 3-8). Though, French-language production was higher in 2020/21 by 7.0%⁴ as opposed to English-language production, which fell substantially by 18.2% (Exhibit 3-3) as was production in the documentary, and variety and performing arts (VAPA) genres (Exhibit 3-8).

The COVID-19 pandemic also contributed directly to a 7.4% drop in volume in the **Canadian theatrical feature film production** segment (Exhibit 1-1). It dropped to \$268 million. But like the Canadian television segment, the decrease was entirely due to the falling production in the English-language market, as French-language production actually posted a year-over-year increase in volume in 2020/21 (Exhibit 4-1).⁵

Historically, the year-to-year fluctuations in **broadcaster in-house production** have corresponded with the broadcast of major global sporting events. In 2020/21, the suspension of schedules for professional and amateur sports leagues, and the summer Olympics directly resulted in reduced spending on the in-house production of sports programming (Exhibit 7-2), which in turn, largely caused the drop of 7.6% in the overall volume broadcaster in-house production, to a 10-year low of \$1.07 billion (Exhibit 1-1).

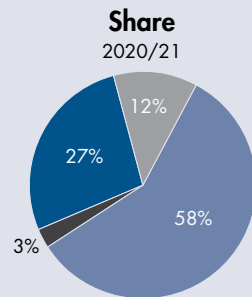
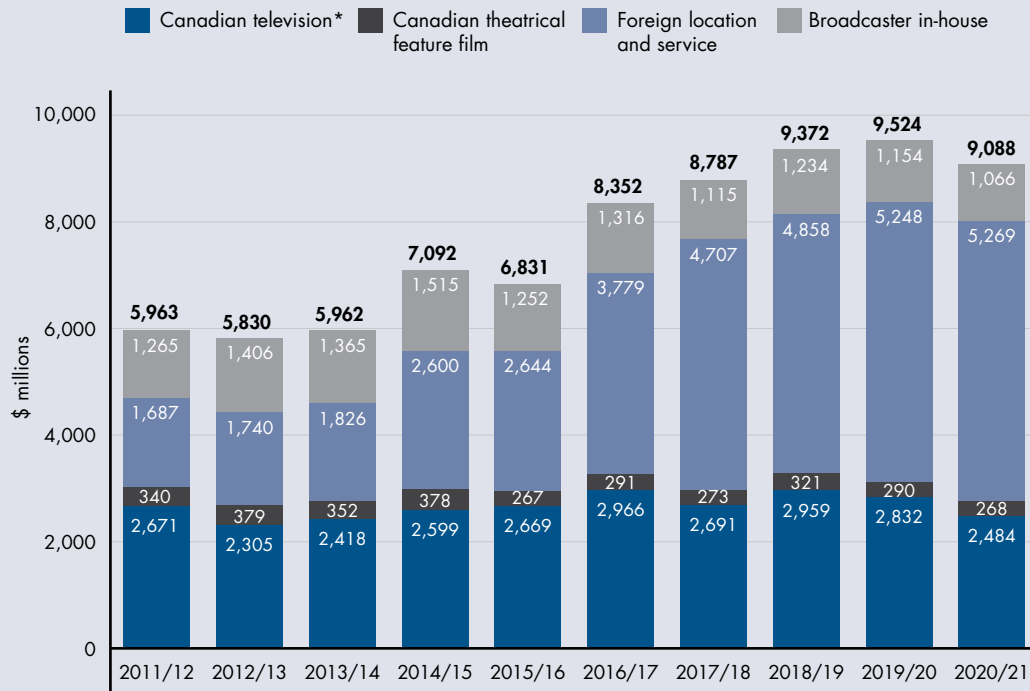
³ "Volume" or "total volume" refers to the sum of production budgets.

⁴ Data from CAVCO indicate that, before applying a general adjustment to account for the Canadian Film or Video Production Tax Credit (CPTC) application lag (see *Notes on Methodology* for further information), the volume of French-language television production increased by 1.5% in 2020/21.

⁵ Data from CAVCO indicate that, before applying a general adjustment to account for the CPTC application lag (see *Notes on Methodology* for further information), the volume of French-language theatrical feature film production increased by 8.0% in 2020/21.

FILM AND TELEVISION PRODUCTION IN CANADA

Exhibit 1-1 Total volume of film and television production in Canada



Annual average growth rate

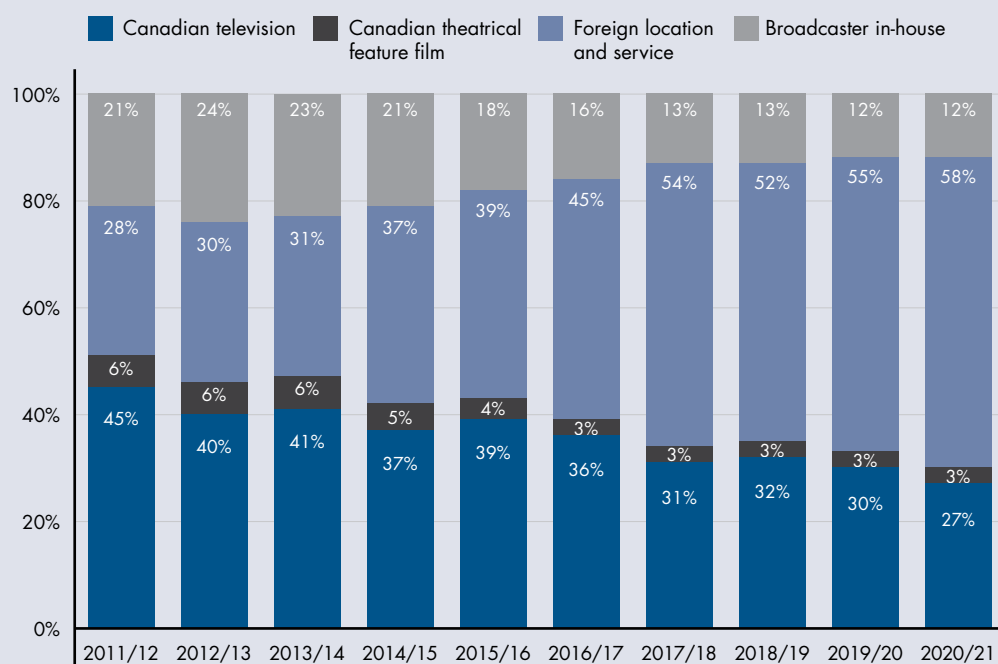
| Sector | 2020/21 | 2011/12–2020/21 |
|----------------------------------|---------------|-----------------|
| Canadian television* | (12.3%) | (0.8%) |
| Canadian theatrical feature film | (7.4%) | (2.6%) |
| Foreign location and service | 0.4% | 13.5% |
| Broadcaster in-house | (7.6%) | (1.9%) |
| Average: all segments | (4.6%) | 4.8% |

Sources: Estimates based on data collected from the Canadian Audio-Visual Certification Office (CAVCO), the Canadian Radio-television and Telecommunications Commission (CRTC), CBC/Radio-Canada and the Association of Provincial and Territorial Funding Agencies.

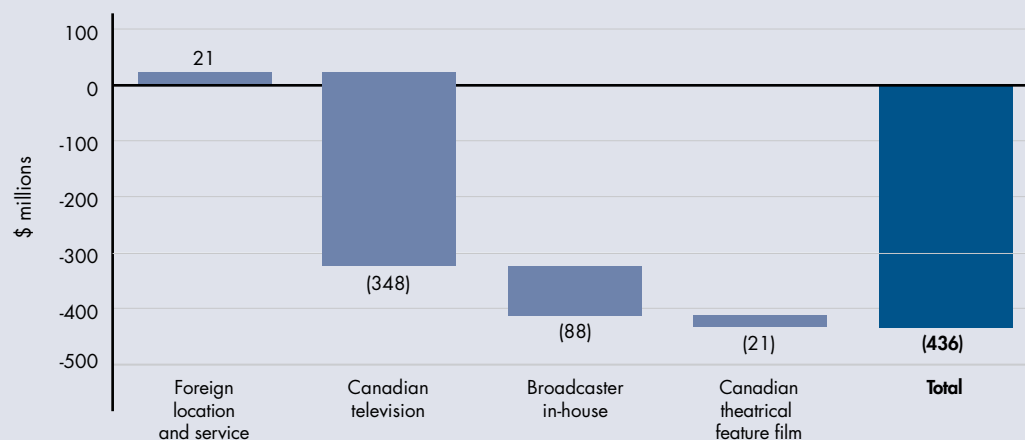
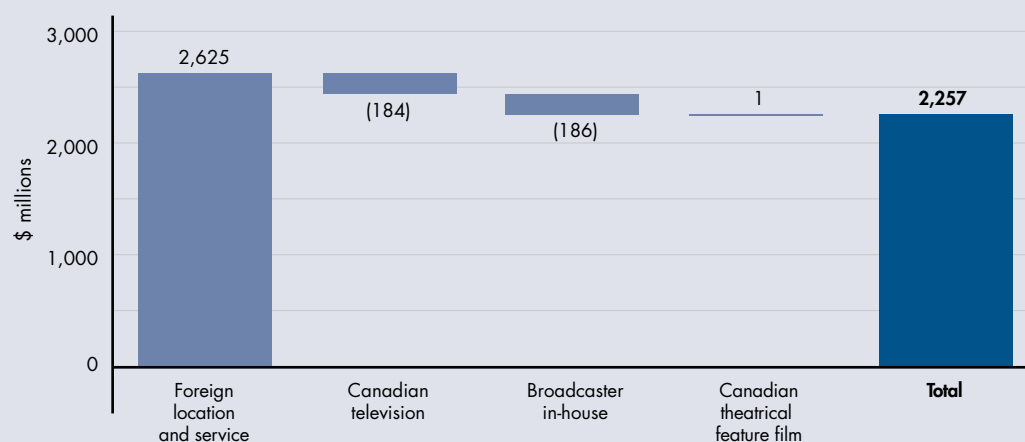
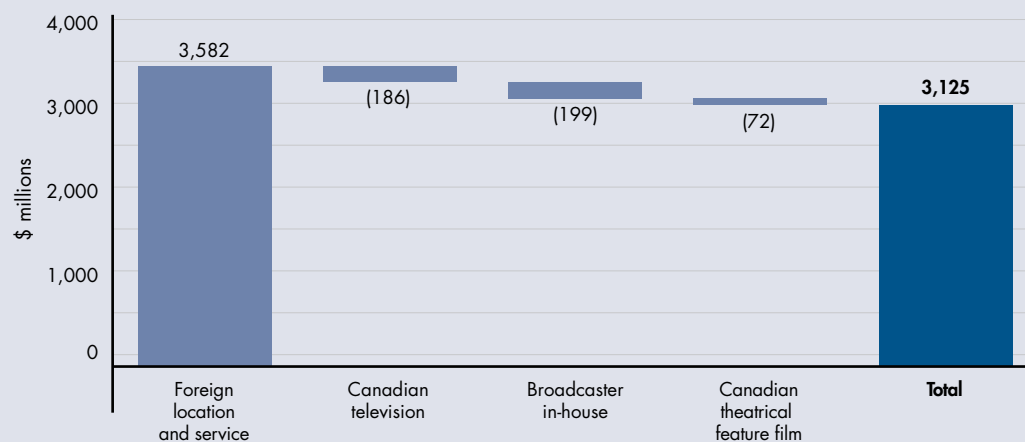
Note: Some totals may not sum due to rounding.

* Includes 'online-first' audiovisual content that was first released on an online service, which in turn also includes 'online-only' audiovisual content that, in the two years after completion, was only released in Canada on an acceptable online service pursuant to Public Notice CAVCO 2017-01. CAVCO reports that the total volume of online-first production was \$132 million in 2018/19, \$107 million in 2019/20 and \$159 million in 2020/21.

Exhibit 1-2 Total volume of film and television production in Canada, share by segment



Sources: Estimates based on data collected from CAVCO, CRTC, CBC/Radio-Canada and the Association of Provincial and Territorial Funding Agencies.
 Note: Some totals may not sum due to rounding.

Exhibit 1-3 Sources of growth in the total volume of film and television production in Canada**2020/21****2015/16 to 2020/21****2011/12 to 2020/21**

Sources: Estimates based on data collected from CAVCO, CRTC, CBC/Radio-Canada and the Association of Provincial and Territorial Funding Agencies.
 Note: Some totals may not sum due to rounding.

REGION

Exhibit 1-4 Total volume of film and television production in Canada, by region

| (\$ millions) | 2011/12 | 2012/13 | 2013/14 | 2014/15 | 2015/16 | 2016/17 | 2017/18 | 2018/19 | 2019/20 | 2020/21 | 2020/21 share of total |
|---------------------------------------|--------------|--------------|--------------|--------------|--------------|--------------|--------------|--------------|--------------|--------------|------------------------------|
| British Columbia | 1,578 | 1,605 | 1,618 | 2,243 | 2,133 | 2,957 | 3,556 | 3,465 | 2,876 | 3,254 | 36% |
| Ontario | 2,586 | 2,439 | 2,439 | 2,769 | 2,750 | 3,016 | 2,891 | 3,209 | 3,635 | 3,166 | 35% |
| Quebec | 1,316 | 1,351 | 1,280 | 1,582 | 1,429 | 1,759 | 1,761 | 2,027 | 2,314 | 2,098 | 23% |
| Prairie Provinces and Territories* | 307 | 273 | 429 | 377 | 361 | 429 | 395 | 529 | 538 | 416 | 5% |
| Atlantic Canada** | 177 | 163 | 196 | 120 | 157 | 193 | 183 | 142 | 160 | 153 | 2% |
| Total | 5,963 | 5,830 | 5,962 | 7,092 | 6,831 | 8,352 | 8,787 | 9,372 | 9,524 | 9,088 | 100% |

Sources: Estimates based on data collected from CAVCO, CRTC, CBC/Radio-Canada and the Association of Provincial and Territorial Funding Agencies.

Note: Statistics published by provincial funding agencies may differ from those in *Profile 2021*. Please see *Notes on Methodology* for additional information. Some totals may not sum due to rounding.

* Alberta, Saskatchewan, Manitoba, Yukon, Nunavut and Northwest Territories.

** Nova Scotia, Newfoundland and Labrador, New Brunswick and Prince Edward Island.

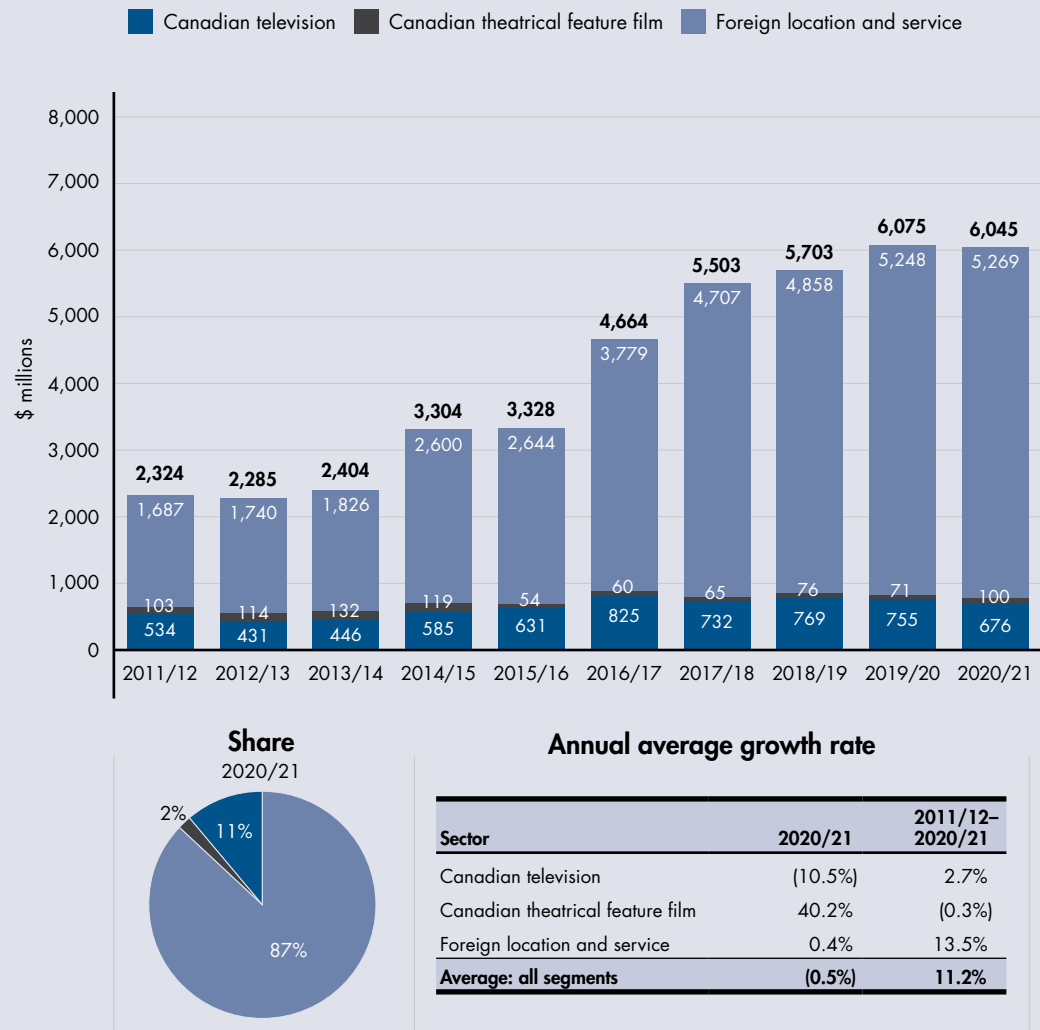
FOREIGN INVESTMENT IN PRODUCTION

Foreign investment in production (FIIP) tracks the value of international financial participation in the film and television production industry in Canada. It includes foreign presales and distribution advances for all projects certified by CAVCO, estimates of foreign presales and distribution advances for non-CAVCO-certified productions, and the total value of FLS production in Canada.⁶ It also includes Canadian distributors' financing of Canadian film and television programs, as they often recover this financing by licensing the content in non-Canadian territories.

FIIP excludes the amount of revenue earned from the distribution of completed Canadian films and television programs to foreign broadcasters and distributors. However, data published by Statistics Canada (and found in Section 8) indicates that these sales of completed content generated an additional \$128 million in 2019 (the most recent year of published data) (Exhibit 8-2).

The vast majority of FIIP is generated by English-language content. In fact, out of the \$776 million in FIIP generated by Canadian content in 2020/21, French-language content accounted for only \$18 million (see data found Exhibits 3-17c and 4-7c).

⁶ In the case of treaty coproductions, the data used to estimate FIIP includes only the financing of the Canadian budget. As a result, the foreign budgets for treaty coproductions do not directly contribute to FIIP. Treaty coproductions contribute only to FIIP if the financing of the Canadian budget includes a foreign presale or distribution advance.

Exhibit 1-5 Foreign investment in production in Canada

Sources: Estimates based on data collected from CAVCO and the Association of Provincial and Territorial Funding Agencies.

Note: Some totals may not sum due to rounding. See *Notes on Methodology* for the definition of FIIP. Excludes Canadian online production.

EMPLOYMENT AND ECONOMIC CONTRIBUTION

Film and television production

Exhibit 1-6 Number of jobs (i.e. person-count) generated by film and television production in Canada

| | 2016/17 | 2017/18 | 2018/19 | 2019/20 | 2020/21 |
|--|----------------|----------------|----------------|----------------|----------------|
| Canadian television production | | | | | |
| Direct | 44,870 | 40,130 | 48,060 | 45,360 | 37,980 |
| Spin-off | 36,290 | 31,810 | 32,820 | 29,120 | 22,960 |
| Total | 81,160 | 71,940 | 80,880 | 74,480 | 60,940 |
| Canadian theatrical feature film production | | | | | |
| Direct | 4,420 | 4,110 | 5,160 | 4,680 | 4,140 |
| Spin-off | 3,580 | 3,250 | 3,580 | 3,020 | 2,460 |
| Total | 8,000 | 7,360 | 8,740 | 7,700 | 6,600 |
| FLS production | | | | | |
| Direct | 57,200 | 70,150 | 79,030 | 84,060 | 80,460 |
| Spin-off | 46,140 | 55,660 | 53,870 | 53,980 | 48,720 |
| Total | 103,340 | 125,810 | 132,900 | 138,040 | 129,180 |
| Broadcaster in-house production | | | | | |
| Direct | 14,110 | 11,760 | 12,660 | 11,540 | 10,080 |
| Spin-off | 16,130 | 13,220 | 13,660 | 11,870 | 9,860 |
| Total | 30,240 | 24,980 | 26,320 | 23,410 | 19,940 |
| Grand total | | | | | |
| Direct | 120,600 | 126,150 | 144,910 | 145,640 | 132,660 |
| Spin-off | 102,140 | 103,940 | 103,930 | 97,990 | 84,000 |
| Total | 222,740 | 230,090 | 248,840 | 243,630 | 216,660 |

Sources: Estimates based on Nordicity research and data collected from CAVCO, CRTC, CBC/Radio-Canada, the Association of Provincial and Territorial Funding Agencies, unions and guilds, Statistics Canada and Conference Board of Canada.

Note: Person-count estimates only available beginning 2016/17. See *Notes on Methodology* for a description of the job-estimation methodology.

Exhibit 1-7 GDP and labour income impact of film and television production in Canada, 2020/21

| | Direct | Spin-off | Total |
|---|--------------|--------------|---------------|
| Labour income (\$ millions) | | | |
| Canadian content production | | | |
| Canadian television production | 1,416 | 1,076 | 2,492 |
| Canadian theatrical feature film production | 153 | 115 | 268 |
| Subtotal | 1,569 | 1,191 | 2,760 |
| FLS production | 3,003 | 2,283 | 5,286 |
| Broadcaster in-house production | 608 | 462 | 1,070 |
| Grand total | 5,180 | 3,936 | 9,116 |
| GDP (\$ millions) | | | |
| Canadian content production | | | |
| Canadian television production | 1,466 | 1,603 | 3,069 |
| Canadian theatrical feature film production | 158 | 172 | 330 |
| Subtotal | 1,624 | 1,775 | 3,399 |
| FLS production | 3,109 | 3,401 | 6,510 |
| Broadcaster in-house production | 629 | 730 | 1,359 |
| Grand total | 5,362 | 5,906 | 11,268 |

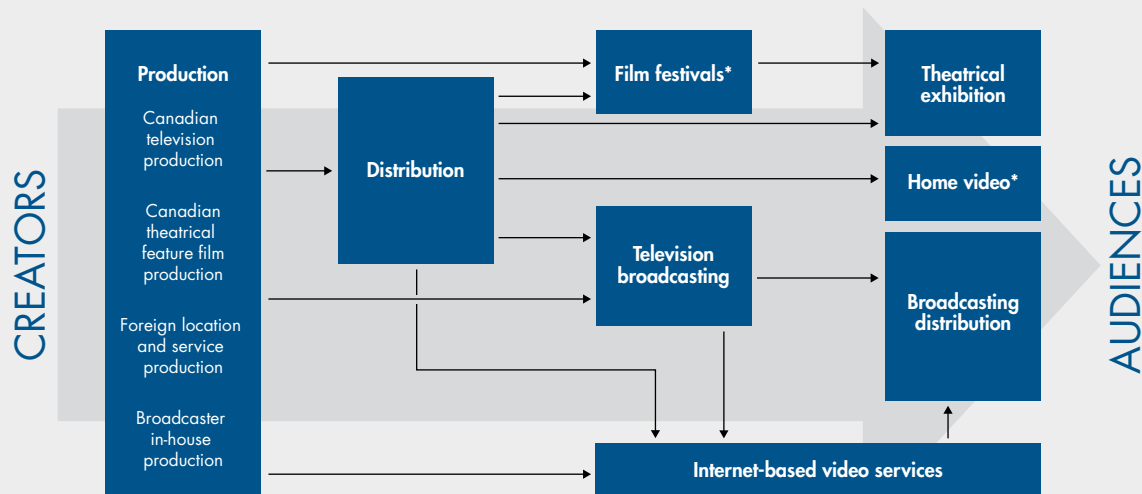
Sources: Estimates based on Nordicity research and data collected from CAVCO, CRTC, CBC/Radio-Canada, the Association of Provincial and Territorial Funding Agencies, unions and guilds, Statistics Canada and Conference Board of Canada
 Note: See *Notes on Methodology* for a description of methodology.

Screen sector value chain segments

While film and television production is the largest source of economic impact within the screen sector value chain, the other value chain industries also generate significant economic impacts.

- The distribution industry in Canada generated employment for 7,560 people, as well as \$362 million in labour income and \$903 million in GDP in 2019 (most recent year of published data).
- The exhibition industry generated employment for 5,210 people, as well as \$163 million in labour income and more than \$305 million in GDP in 2020. This was significantly lower than the levels in previous years, on account of the theatre closures due to COVID-19 in 2020.
- The television-broadcasting industry generated employment for 16,840, as well as \$1.22 billion in labour income and \$2.55 billion in GDP in 2020.
- The broadcasting distribution undertaking (BDU) industry generated employment for 56,840 people, as well as \$3.32 billion in labour income and more than \$5.47 billion in GDP in 2020.

Box 1 Screen sector value chain



* Estimates of the revenues and economic impact of film festivals and the home video market in Canada are not included in this report.

The screen sector value chain begins with **production**. Production converts the creative ideas of the screenwriter and director into a finished film or television program. In this report, the production segment includes pre-production (i.e. development), live action production, animation production, post-production and visual effects production (VFX).

The production stage is followed by **distribution**. Canadian and foreign distribution companies typically control the economic rights of films and television programs, and plan and execute the release windows of these films and television programs. Distributors are a key feature of the theatrical market. In television, programs are often licensed directly by producers (or their distribution arms) to first-window broadcasters without a third-party distributor.

The evolution of the screen sector value chain is most evident in the content consumption stage. For television programming, content consumption typically begins in the **television broadcasting** industry, which includes the conventional television broadcasters, and discretionary and on-demand services licensed by the CRTC to operate in Canada.

Most films are still released first in the **theatrical exhibition** window; however, this is not always the case. Some films have their first release on **Internet-based video services** such as video-on-demand (VOD), subscription VOD (SVOD), transactional VOD (TVOD) or advertising VOD (AVOD). Some films will be simultaneously released in theatres and via online on-demand services (i.e. "day and date" releases).

Film festivals are an important platform through which producers and distributors can raise awareness for their films and sell them to new territories. Film festivals can also generate significant economic benefits for their host cities.

As noted above, audiences can also access films and television programs through **Internet-based video services**. Many films and television programs use these services for secondary release windows or even first-release windows, the latter thus can bypass the television broadcasting or theatrical exhibition industries altogether.

For the Canadian screen sector, it is also important to recognize the role of cable-television, direct-to-home (DTH) satellite and Internet protocol television (IPTV). These entities comprise the **broadcasting distribution** industry and are referred to as BDUs. They play an essential role in ensuring that Canadian audiences can reliably access the screen content from the television broadcasting industry and licensed on-demand services. Most Internet-based video services, however, exhibit content directly to consumers over broadband Internet connections, thus bypassing Canadian BDUs.

Combining the estimates of economic impact for 2020/21 and for the 2020 calendar year (or the most recent year of published data) indicates that the screen sector value chain in Canada generates an estimated 303,110 jobs, \$14.17 billion in labour income and \$20.49 billion in GDP for the Canadian economy (both direct and spin-off impacts).

Exhibit 1-8 Economic impact of selected segments in the screen sector value chain

| | Direct | Spin-off | Total |
|------------------------------------|----------------|----------------|----------------|
| Employment (jobs) | | | |
| Film and TV production (2020/21) | 132,660 | 84,000 | 216,660 |
| Distribution (2019*) | 1,110 | 6,450 | 7,560 |
| Exhibition (2020) | 2,720 | 2,490 | 5,210 |
| Broadcasting** (2020) | 3,850 | 12,990 | 16,840 |
| Broadcasting distribution (2020) | 28,860 | 27,980 | 56,840 |
| Total | 169,200 | 133,910 | 303,110 |
| Labour income (\$ millions) | | | |
| Film and TV production (2020/21) | 5,180 | 3,936 | 9,116 |
| Distribution (2019*) | 87 | 275 | 362 |
| Exhibition (2020) | 52 | 111 | 163 |
| Broadcasting** (2020) | 537 | 679 | 1,216 |
| Broadcasting distribution (2020) | 2,124 | 1,191 | 3,315 |
| Total | 7,980 | 6,192 | 14,172 |
| GDP (\$ millions) | | | |
| Film and TV production (2020/21) | 5,362 | 5,906 | 11,268 |
| Distribution (2019*) | 420 | 483 | 903 |
| Exhibition (2020) | 98 | 207 | 305 |
| Broadcasting** (2020) | 1,466 | 1,081 | 2,547 |
| Broadcasting distribution (2020) | 3,334 | 2,135 | 5,469 |
| Total | 10,680 | 9,812 | 20,492 |

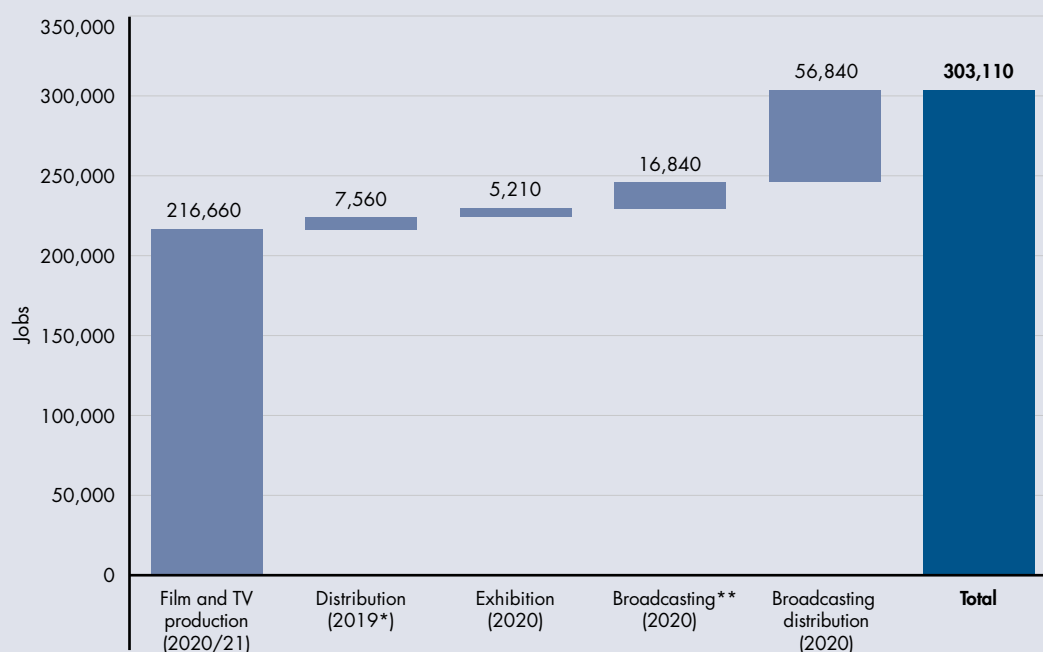
Sources: Estimates based on Nordicity research and data collected from CAVCO, CRTC, CBC/Radio-Canada, the Association of Provincial and Territorial Funding Agencies, unions and guilds, Statistics Canada, Conference Board of Canada, the Movie Theatre Association of Canada (MTAC) and Cineplex Entertainment.

* The most recent year of published data

** Excludes in-house production, which is included in *Film and TV production*

SUMMARY OF EMPLOYMENT AND GDP IMPACTS

Exhibit 1-9 Summary of total employment impact of screen sector value chain

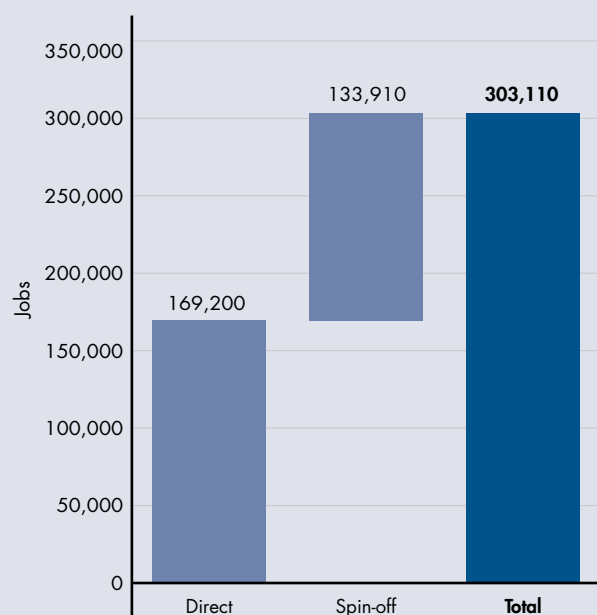


Sources: Estimates based on Nordicity research and data collected from CAVCO, CRTC, CBC/Radio-Canada, the Association of Provincial and Territorial Funding Agencies, unions and guilds, Statistics Canada, Conference Board of Canada, the Movie Theatre Association of Canada (MTAC) and Cineplex Entertainment.

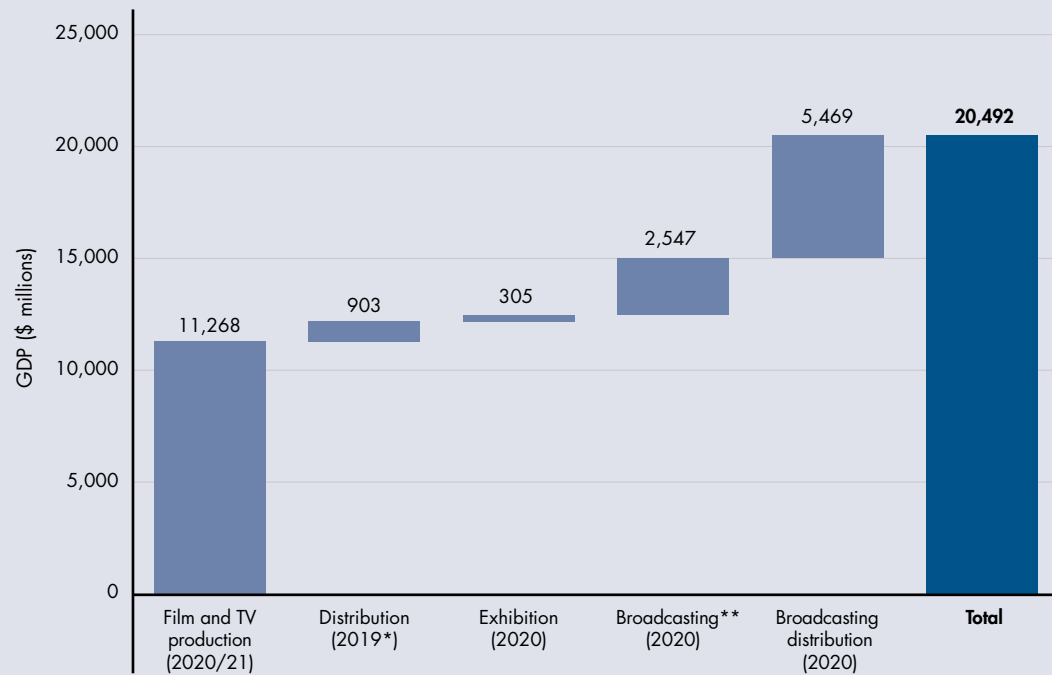
* The most recent year of published data

** Excludes in-house production, which is included in *Film and TV production*

Exhibit 1-10 Direct and spin-off employment impact across screen sector value chain



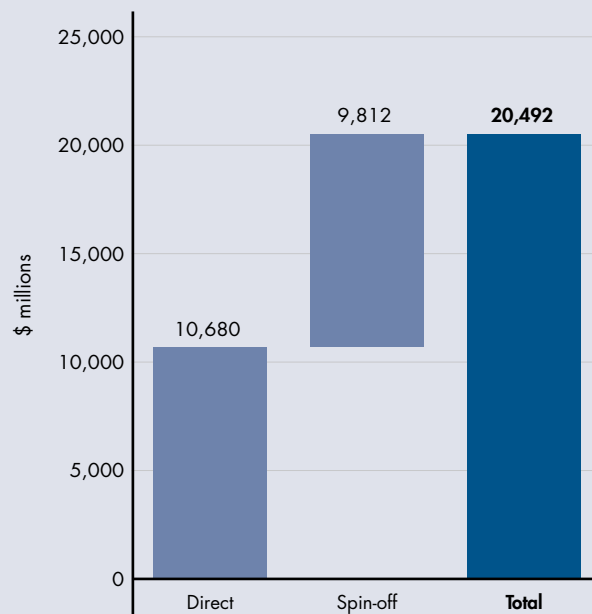
Sources: Estimates based on Nordicity research and data collected from CAVCO, CRTC, CBC/Radio-Canada, the Association of Provincial and Territorial Funding Agencies, unions and guilds, Statistics Canada, Conference Board of Canada, the Movie Theatre Association of Canada (MTAC) and Cineplex Entertainment.

Exhibit 1-11 Summary of total GDP impact of screen sector value chain

Sources: Estimates based on Nordicity research and data collected from CAVCO, CRTC, CBC/Radio-Canada, the Association of Provincial and Territorial Funding Agencies, Statistics Canada, Conference Board of Canada, the Movie Theatre Association of Canada (MTAC) and Cineplex Entertainment.

* The most recent year of published data

** Excludes in-house production, which is included in *Film and TV production*

Exhibit 1-12 Direct and spin-off GDP impact across the screen sector value chain

Sources: Estimates based on Nordicity research and data collected from CAVCO, CRTC, CBC/Radio-Canada, the Association of Provincial and Territorial Funding Agencies, Statistics Canada, Conference Board of Canada, the Movie Theatre Association of Canada (MTAC) and Cineplex Entertainment.

2. Canadian content production

Canadian content production consists of all films and television programs certified as Canadian content by the Canadian Audio-Visual Certification Office (CAVCO) or the Canadian Radio-television and Telecommunications Commission (CRTC), and includes audiovisual content made for initial release on online services. Most Canadian content productions are made by independent production companies, although broadcaster-affiliated production companies⁷ also account for some production in this segment.

The Canadian content production segment excludes broadcaster in-house production and foreign location and service (FLS) production. In this section, we provide summary statistics for Canadian content production. In Sections 3 and 4, we provide more detailed statistics for Canadian television and Canadian theatrical feature film production, respectively.

Highlights from 2020/21



- French-language production increased by 7.6% to \$848 million.
- Children's and youth production increased slightly by 0.5% to \$476 million.
- Documentary production increased by 30.5% to \$319 million.
- Production in the variety and performing arts (VAPA) genre increased by 17.9% to \$158 million.
- Animation production increased slightly by 0.7% to \$306 million.



- Canadian content production decreased by 11.8% to \$2.75 billion.
- English-language production⁸ decreased by 18.4% to \$1.91 billion.
- Fiction production decreased by 15.2% to \$1.45 billion.
- Production of programs in the lifestyle and human interest genre⁹ decreased by 37.5% to \$351 million.

⁷ Affiliated production companies are production companies in which a Canadian broadcaster owns or controls at least 30% of the voting equity.

⁸ Includes data for projects produced in bilingual format and non-official languages, which comprised less than one percent of the total volume of Canadian content production between 2011/12 and 2020/21 and which cannot be reported on separately due to confidentiality issues arising from low production volume.

⁹ Includes magazine programming and a small amount of programming that was previously allocated to the educational/instructional genre.

Canadian content production hit an all-time high of \$3.28 billion in 2018/19; however, it subsequently declined by 4.8% in 2019/20. The pandemic appears to have brought the volume of Canadian content production down by another 11.8% in 2020/21, ending the year at the lowest level since 2012/13 (Exhibit 2-1). Of course, there is no way to know exactly how much of the drop in production in 2020/21 was due to the pandemic as opposed to what may have been a pre-existing downward trend in Canadian content production.

Overall, the total volume of Canadian content production dropped by \$369 million to \$2.75 billion in 2020/21. Both the Canadian television and theatrical feature film segments contributed to the overall decrease, although the percentage drop in Canadian television production (12.3%) was somewhat steeper than that experienced in the theatrical feature film segment (7.4%) (Exhibit 2-1).

The drop in Canadian content production in 2020/21 was all in the English-language market, which experienced an 18.4% decrease in production volume. Meanwhile, production in the French-language market actually rose by 7.6%, even in the face of the pandemic (Exhibit 2-2). This relatively higher resiliency in the French-language market was evident in both television and theatrical feature film production and likely reflects the increase in the Quebec government's general funding for the audiovisual sector¹⁰ along with its short-term measures to mitigate the effects of the pandemic.¹¹

The statistics in Sections 3 and 4 of this report show that Canadian television and Canadian theatrical feature film production both increased in the French-language market in 2020/21. This was driven by a significant rise in documentary, and VAPA television production (Exhibit 3-8). In the theatrical feature film segment, the sharp drop in the number of French-language projects (38 to 22) (Exhibit 4-2) was offset by a sharp rise in average budgets (\$2.6 million to \$3.6 million) (Exhibit 4-4), resulting in a 13.7% increase in volume in 2020/21 (Exhibit 4-1).

English-language Canadian content production did not fare as well in 2020/21. Both Canadian television and theatrical feature film production in English were lower, by 18.2% and 14.6%. And within the Canadian television segment, only English-language documentary production posted a year-over-year increase in volume. All other genres of television production were lower in 2020/21 (Exhibit 3-8). Still, the headwinds caused by the COVID-19 pandemic were, to a significant extent, moderated by the introduction of a variety of government-funded emergency relief programs, including the Short-Term Compensation Fund, which permitted many projects to economically restart.

The effects of the COVID-19 pandemic on advertising revenue and business conditions within the Canadian broadcasting sector is evident from the financing profile of Canadian content production in 2020/21. The value of private Canadian broadcaster licence fees dropped by 32.1% in 2020/21 – more than three times the percentage drop in all other sources of financing (Exhibit 2-10). This drop in broadcaster financing is in large part due to shortfalls in Canadian programming expenditure obligations in the first months of the pandemic. According to a recent CRTC decision, these shortfalls will have to be made up by 2023 for large ownership groups and by 2024 for independent broadcasters.¹²

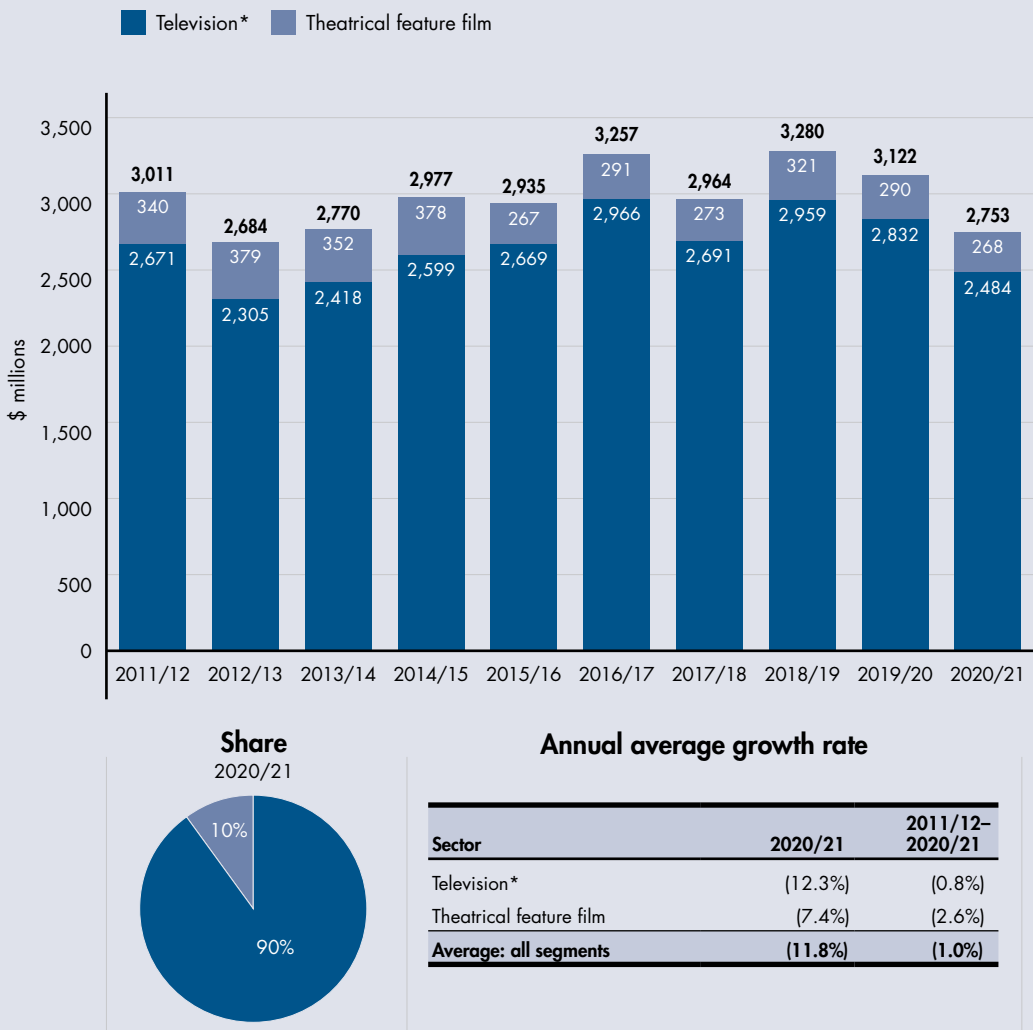
¹⁰ Société de développement des entreprises culturelles (2020), "[155.2 M\\$ additionnels pour la relance des entreprises culturelles québécoises](#)," press release, June 2, 2020.

¹¹ Ministère de la Culture et des Communications (2020), "[Québec crée un programme pour permettre la reprise des tournages pour le cinéma et la télé](#)," press release, July 13, 2020.

¹² CRTC (2021a), "Regulatory relief for private Canadian broadcasters in the context of the COVID-19 pandemic," Broadcasting Decision CRTC 2021-274, August 21, 2021.

RELEASE MEDIUM

Exhibit 2-1 Volume of Canadian content production, by release medium



Source: Estimates based on data collected from CAVCO.
Note: Some totals may not sum due to rounding. Data includes an estimate of CRTC-certified television production.
* Includes 'online-first' audiovisual content that was first released on an online service, which includes 'online-only' audiovisual content that in the two years after completion, was only released in Canada on an acceptable online service pursuant to Public Notice CAVCO 2017-01. CAVCO reports that the total volume of online-first production was \$132 million in 2018/19, \$107 million in 2019/20 and \$159 million in 2020/21.

Box 2 Online-first production

Prior to 2017, Canadian producers only received the Canadian Film or Video Production Tax Credit (CPTC) for audiovisual content that was certified by CAVCO and ultimately shown in Canada on a licensed Canadian broadcaster, in a movie theatre, or by release on Blu-ray or DVD, although that content could also be shown initially online. However, with the proliferation of online, and on-demand services in recent years, many Canadian producers have been increasingly premiering their films and television programs on online platforms, as well as producing content primarily intended for online consumption.

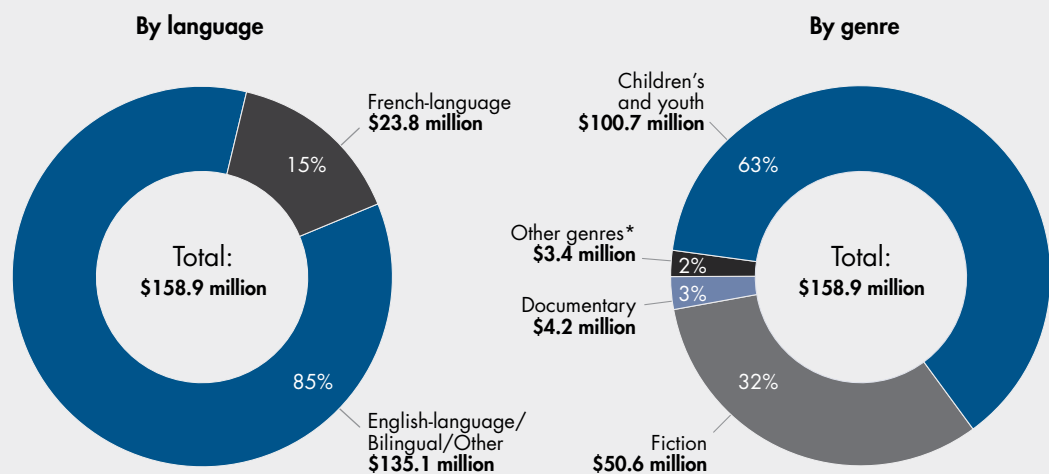
This type of audiovisual production may be referred to as “online-first” production. “Online-only” production is a subset of online-first production and includes audiovisual content that, during its first two years after completion, is only released in Canada on one of the many online platforms on CAVCO’s list of acceptable online services pursuant to [CAVCO Public Notice 2017-01](#). As of August 2, 2021, this list included at least 16 CRTC licensed broadcaster websites (e.g. CBC Gem [previously known as CBC TV app], ICI Tou.tv, APTN lumi, CTV GO and VRAK.tv), two hybrid video-on-demand services (Club illico and Crave), and 38 other online video services (including Netflix Canada, Amazon Prime Canada, iTunes Canada and 12 separate CAVCO-approved YouTube channels).

Volume and number of Canadian online-first audiovisual content

| | 2017/18 | 2018/19 | 2019/20 | 2020/21 |
|-------------------------|---------|---------|---------|---------|
| Volume (\$M) | 68.9 | 132.2 | 107.3 | 158.9 |
| Number of projects | 100 | 130 | 99 | 92 |
| Average budget (\$000s) | 689 | 1,017 | 1,084 | 1,727 |

Source: Estimates based on data collected from CAVCO.

Volume and number of Canadian online-first audiovisual content, 2020/21

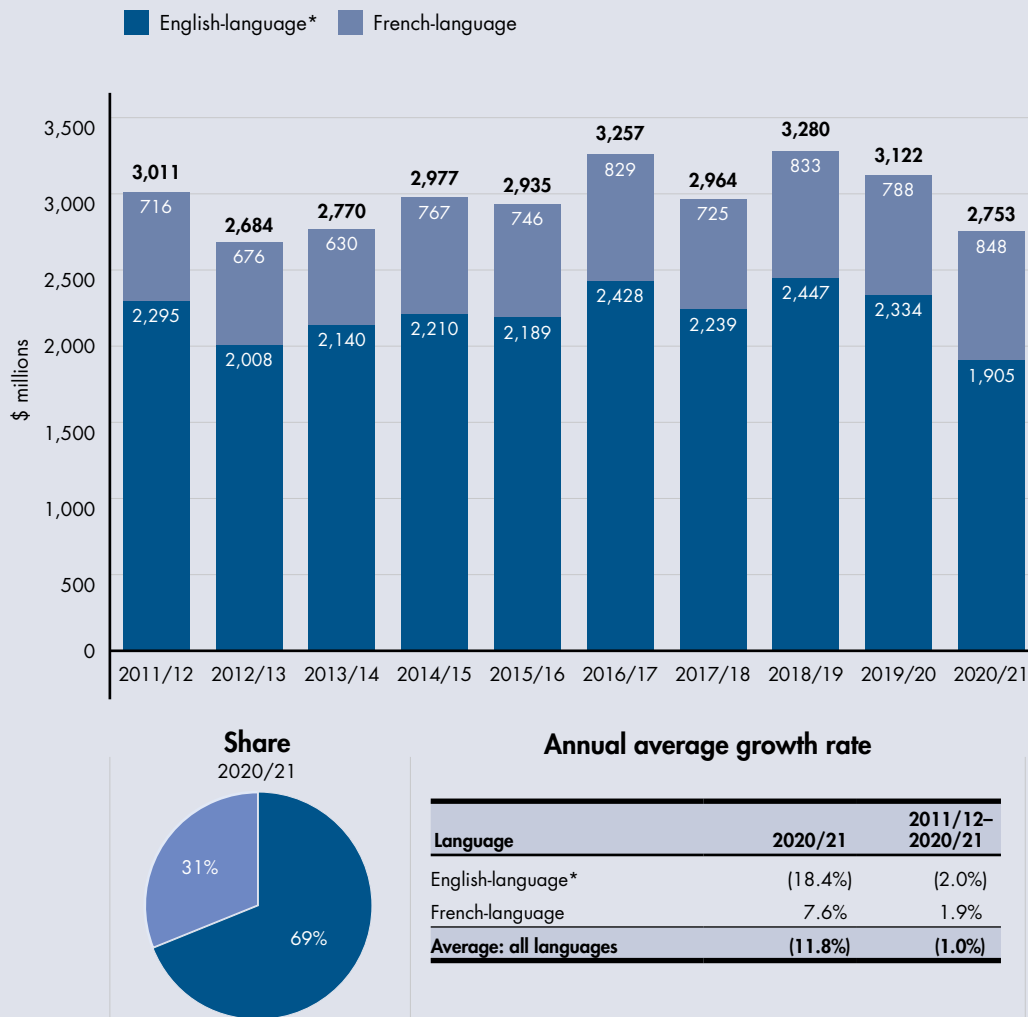


Source: Estimates based on data collected from CAVCO.

* Includes lifestyle and human interest, and variety and performing arts genres. Projects in these other genres have been combined to avoid disclosure of amounts for individual projects.

LANGUAGE

Exhibit 2-2 Total volume of Canadian content production, by language



Source: Estimates based on data collected from CAVCO.

Note: Some totals may not sum due to rounding. Data includes an estimate of CRTC-certified television production.

* Includes data for projects produced in bilingual format and non-official languages, which comprised less than one percent of the total volume of Canadian content production between 2011/12 and 2020/21 and which cannot be reported separately due to confidentiality issues arising from low production volume.

GENRES

Exhibit 2-3 Volume of Canadian content production, by genre and release medium*

| (\$ millions) | 2011/12 | 2012/13 | 2013/14 | 2014/15 | 2015/16 | 2016/17 | 2017/18 | 2018/19 | 2019/20 | 2020/21 |
|---------------------------------------|--------------|--------------|--------------|--------------|--------------|--------------|--------------|--------------|--------------|--------------|
| Fiction | | | | | | | | | | |
| Television | 1,225 | 1,096 | 1,093 | 1,226 | 1,188 | 1,574 | 1,265 | 1,444 | 1,452 | 1,256 |
| Theatrical feature film* | 277 | 357 | 314 | 295 | 179 | 253 | 205 | 275 | 257 | 193 |
| Total | 1,502 | 1,453 | 1,407 | 1,521 | 1,366 | 1,827 | 1,470 | 1,718 | 1,709 | 1,449 |
| Children's and youth | | | | | | | | | | |
| Television | 438 | 322 | 419 | 467 | 552 | 459 | 516 | 523 | 451 | 402 |
| Theatrical feature film | 45 | 14 | 29 | 74 | 76 | 29 | 50 | 35 | 23 | 74 |
| Total | 483 | 336 | 448 | 541 | 628 | 488 | 566 | 558 | 474 | 476 |
| Documentary | | | | | | | | | | |
| Television | 373 | 370 | 311 | 248 | 274 | 247 | 259 | 312 | 235 | 318 |
| Theatrical feature film | 14 | 7 | 8 | 7 | 10 | 10 | 19 | 12 | 10 | 1 |
| Total | 387 | 377 | 319 | 255 | 284 | 257 | 278 | 324 | 245 | 319 |
| Lifestyle and human interest** | | | | | | | | | | |
| Total | 478 | 395 | 478 | 542 | 553 | 564 | 497 | 602 | 561 | 351 |
| VAPA | | | | | | | | | | |
| Total | 161 | 122 | 118 | 118 | 104 | 122 | 155 | 79 | 134 | 158 |

Source: Estimates based on data collected from CAVCO.

Note: Some totals may not sum due to rounding. Data includes an estimate of CRTC-certified television production.

* Due to low numbers of lifestyle and human interest, and VAPA productions in the theatrical market, the theatrical volumes for 2016/17 to 2020/21 have been merged into the fiction genre.

** Includes magazine programming and a small amount of programming that was previously allocated to the educational/instructional genre.

Exhibit 2-4 Number of Canadian content projects, by genre and release medium, 2020/21

| | Fiction | Children's and youth | Documentary | Lifestyle and human interest* | VAPA | All genres |
|--------------------------|-------------|----------------------|-------------|-------------------------------|-------------|--------------|
| Number | | | | | | |
| Television programming | 293 | 147 | 366 | 215 | 75 | 1,096 |
| Theatrical feature films | 65 | 6 | 4 | 0 | 0 | 75 |
| Total | 358 | 153 | 370 | 215 | 75 | 1,171 |
| Share of total | | | | | | |
| Television programming | 82% | 96% | 99% | 100% | 100% | 94% |
| Theatrical feature films | 18% | 4% | 1% | 0% | 0% | 6% |
| Total | 100% | 100% | 100% | 100% | 100% | 100% |

Source: Estimates based on data collected from CAVCO.

Note: Data includes an estimate of CRTC-certified television production.

* Includes magazine programming and a small amount of programming that was previously allocated to the educational/instructional genre.

Exhibit 2-5 Volume of Canadian content production, by genre and language, 2020/21

| | Fiction | Children's and youth | Documentary | Lifestyle and human interest* | VAPA | All genres |
|-----------------------|--------------|----------------------|-------------|-------------------------------|-------------|--------------|
| \$ millions | | | | | | |
| English-language** | 1,141 | 351 | 222 | 149 | 42 | 1,905 |
| French-language | 307 | 126 | 97 | 202 | 73 | 848 |
| Total | 1,449 | 476 | 319 | 351 | 115 | 2,753 |
| Share of total | | | | | | |
| English-language** | 79% | 74% | 69% | 43% | 36% | 69% |
| French-language | 21% | 26% | 31% | 57% | 64% | 31% |
| Total | 100% | 100% | 100% | 100% | 100% | 100% |

Source: Estimates based on data collected from CAVCO.

Note: Some totals may not sum due to rounding. Data includes an estimate of CRTC-certified television production.

* Includes magazine programming and a small amount of programming that was previously allocated to the educational/instructional genre.

** Includes data for projects produced in bilingual format and non-official languages, which comprised less than one percent of the total volume of Canadian content production between 2011/12 and 2020/21 and cannot be reported separately due to confidentiality issues arising from low production volume.

Exhibit 2-6 Volume of Canadian children's and youth television production, by language and category*

| | Animation | 2019/20 Live Action | Total | Animation | 2020/21 Live Action | Total |
|--------------------|------------|---------------------|------------|------------|---------------------|------------|
| \$ millions | | | | | | |
| English-language** | 244 | 117 | 361 | 268 | 26 | 294 |
| French-language | 70 | 19 | 89 | 14 | 95 | 109 |
| Total | 314 | 137 | 451 | 282 | 120 | 402 |

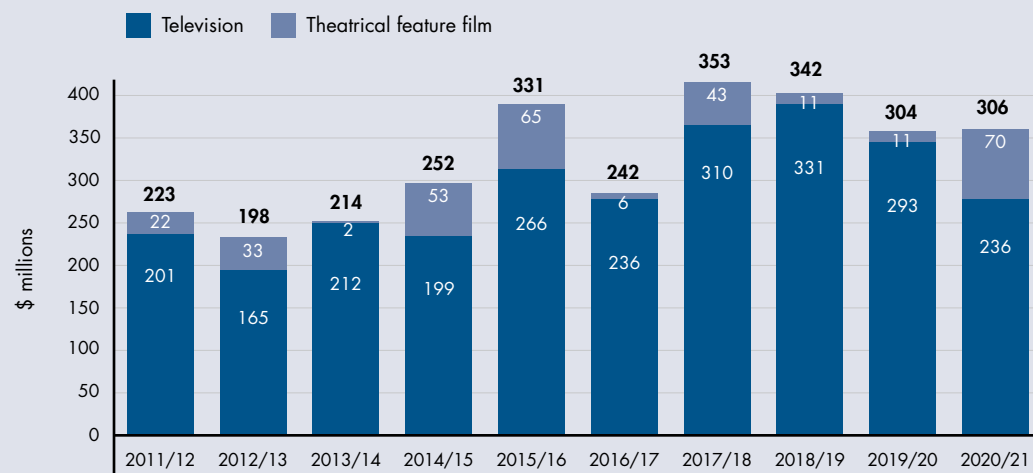
Source: Estimates based on data collected from CAVCO.

Note: Some totals do not sum due to rounding. Data includes an estimate of CRTC-certified television production.

* Due to data confidentiality, statistics can only be presented for television production and exclude theatrical feature film production.

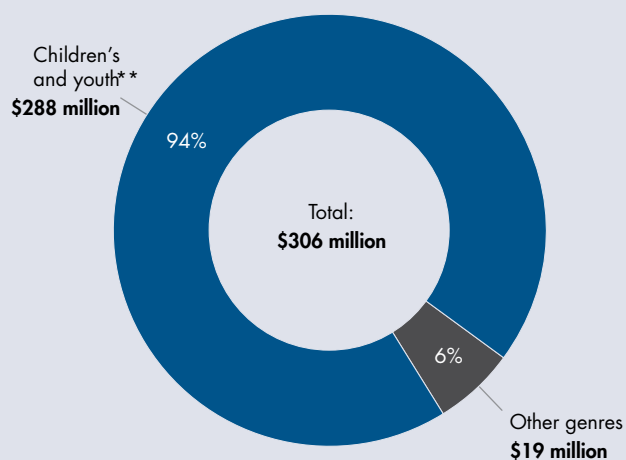
** Includes data for projects produced in bilingual format and non-official languages, which comprised less than one percent of the total volume of Canadian content production between 2011/12 and 2020/21 and cannot be reported separately due to confidentiality issues arising from low production volume.

ANIMATION

Exhibit 2-7 Volume of Canadian animation production

Source: Estimates based on data collected from CAVCO.

Note: Data includes an estimate of CRTC-certified television production.

Exhibit 2-8 Volume of Canadian animation production, by genre, 2020/21*

Source: Estimates based on data collected from CAVCO.

Note: Data includes an estimate of CRTC-certified television production. Some totals do not sum due to rounding.

* Includes television and theatrical feature film production.

** Assumes that 95% of animation production released in the theatrical market in 2020/21 was in the children's and youth genre, which was the average share observed between 2015/16 and 2018/19 inclusive.

REGION

Exhibit 2-9 Total volume of Canadian content production, by region

| (\$ millions) | 2011/12 | 2012/13 | 2013/14 | 2014/15 | 2015/16 | 2016/17 | 2017/18 | 2018/19 | 2019/20 | 2020/21 | 2020/21 share of total |
|---------------------------------------|--------------|--------------|--------------|--------------|--------------|--------------|--------------|--------------|--------------|--------------|------------------------------|
| Ontario | 1,475 | 1,229 | 1,225 | 1,340 | 1,376 | 1,405 | 1,410 | 1,539 | 1,472 | 1,169 | 42% |
| Quebec | 907 | 846 | 842 | 977 | 869 | 1,048 | 838 | 960 | 900 | 929 | 34% |
| British Columbia | 376 | 425 | 435 | 470 | 463 | 549 | 430 | 562 | 441 | 454 | 17% |
| Prairie Provinces and Territories* | 147 | 100 | 146 | 121 | 130 | 145 | 147 | 137 | 223 | 127 | 5% |
| Atlantic Canada** | 106 | 84 | 122 | 70 | 98 | 111 | 139 | 83 | 84 | 72 | 3% |
| Total | 3,011 | 2,684 | 2,770 | 2,977 | 2,935 | 3,257 | 2,964 | 3,280 | 3,122 | 2,753 | 100% |

Sources: Estimates based on data collected from CAVCO.

Note: Data includes an estimate of CRTC-certified television production. Statistics published by provincial funding agencies may differ from those in *Profile 2021*.

Please see *Notes on Methodology* for additional information. Some totals may not sum due to rounding.

* Alberta, Saskatchewan, Manitoba, Yukon, Nunavut and Northwest Territories.

** Nova Scotia, Newfoundland and Labrador, New Brunswick and Prince Edward Island.

FINANCING

Exhibit 2-10 Financing for Canadian film and television production

| | 2016/17 | | 2017/18 | | 2018/19 | | 2019/20 | | 2020/21 | |
|---|--------------|-------------|--------------|-------------|--------------|-------------|--------------|-------------|--------------|-------------|
| | \$ millions | % | \$ millions | % | \$ millions | % | \$ millions | % | \$ millions | % |
| Private broadcaster licence fees | 455 | 14% | 375 | 13% | 399 | 12% | 411 | 13% | 279 | 10% |
| Public broadcaster licence fees | 320 | 10% | 347 | 12% | 345 | 11% | 336 | 11% | 354 | 13% |
| Federal tax credit ¹ | 331 | 10% | 301 | 10% | 326 | 10% | 311 | 10% | 275 | 10% |
| Provincial tax credits ¹ | 571 | 18% | 551 | 19% | 622 | 19% | 572 | 18% | 517 | 19% |
| Canadian distributors ² | 494 | 15% | 337 | 11% | 409 | 12% | 353 | 11% | 364 | 13% |
| Foreign pre-sales and advances ³ | 392 | 12% | 460 | 16% | 435 | 13% | 474 | 15% | 412 | 15% |
| Canada Media Fund | 278 | 9% | 260 | 9% | 262 | 8% | 276 | 9% | 281 | 10% |
| Telefilm Canada | 69 | 2% | 67 | 2% | 70 | 2% | 68 | 2% | 38 | 1% |
| Other public ⁴ | 139 | 4% | 98 | 3% | 176 | 5% | 135 | 4% | 103 | 4% |
| Other private ⁵ | 208 | 6% | 170 | 6% | 236 | 7% | 185 | 6% | 128 | 5% |
| Total | 3,257 | 100% | 2,964 | 100% | 3,280 | 100% | 3,122 | 100% | 2,753 | 100% |

Sources: Estimates based on data obtained from CAVCO, CMF and Telefilm Canada.

Notes: Some totals may not sum due to rounding. Data includes an estimate of CRTC-certified television production.

1. Canadian production companies receive federal and provincial tax credits based on their eligible expenditures, and, in almost all cases, invest their tax credits directly into their film and television projects, in order to complete their project financing.
2. Canadian distributors' financing includes minimum guarantees and advances invested in television programs and theatrical feature films in exchange for rights to market, license and exhibit the audiovisual productions in Canada, unsold territories outside of Canada or on global distribution platforms.
3. This category includes broadcast licence fees, minimum guarantees, advances and other forms of financing from broadcasters, distributors or other organizations based outside of Canada.
4. 'Other public' includes financing from provincial governments, and other federal government departments and agencies; excludes federal and provincial tax credits, Canadian public broadcasters' licence fees and funding from Telefilm Canada.
5. 'Other private' includes financing from production companies (excluding the tax credit contribution), independent production funds, broadcaster equity and other Canadian private investors.

Financing from Canadian production companies

Federal and provincial tax credits represent part of a Canadian production company's contribution in film and television projects. Canadian production companies receive tax credits based on their eligible labour expenditures. In almost all cases, the amount of tax credits received by the producer for a specific project is invested directly into that project, in order to complete the project's financing.

After taking into account federal and provincial tax credits and production company financing, the producer's contribution to a production budget is, at a minimum, between 25% and 35% of the budget in most instances. Producers also organize domestic and foreign distribution, as well as arrange bank financing.

Many producers also point to the emergence of a 'new normal' that sees production companies take on greater financial risks in developing film or television projects prior to obtaining production financing. In part, industry consolidation among Canadian broadcasters (i.e. the primary buyers of Canadian content), and a subsequent strengthening of their market power in the television content commissioning market has contributed to this new normal.

3. Canadian television production

Canadian television production includes the production of television series, mini-series, TV movies, single-episode television programs and television pilots. It consists of productions that are certified as Canadian content by either the Canadian Audio-visual Certification Office (CAVCO) or the Canadian Radio-television and Telecommunications Commission (CRTC).

Television production is produced across various genres, including fiction (i.e. drama and comedy), children's and youth, documentary, lifestyle and human interest, and variety and performing arts (VAPA). This segment excludes broadcaster in-house production, such as news, sports and public affairs programs produced by Canadian broadcasters.¹³

Highlights from 2020/21



- The volume of French-language television production increased by 7%.
- The volume of Canadian television production was higher in the documentary (35.6% increase) and VAPA genres (17.9% increase).
- The Canada Media Fund's (CMF) financial contributions to Canadian television increased to \$281 million and supported \$1.37 billion in television production volume.
- The financial leverage of the CMF's funding increased to \$3.86 of third-party financing for every dollar of CMF funding.



- Canadian television production decreased by 12.3% to \$2.48 billion.
- The volume of Canadian television series production decreased by 14.8% to \$2.04 billion, and the number of series produced decreased from 807 to 710.
- English-language television production decreased by 18.2%.
- The volume of Canadian television production was lower across multiple genres, including fiction (13.5% decrease), children's and youth (10.8% decrease), and lifestyle and human interest (37.5% decrease).
- The average budget for English-language fiction programming decreased to \$1.37 million per hour.
- Canadian television animation production decreased by 19.5% to \$236 million.

¹³ Statistics for the volume of broadcaster in-house production can be found in Section 7 of this report.

After reaching an all-time high of \$2.96 billion in 2018/19, Canadian television production declined in 2019/20 to \$2.83 billion (Exhibit 3-1). In the face of the COVID-19 pandemic, Canadian television production fell by a further 12.3% to \$2.48 billion in 2020/21. As the statistics in this section reveal, some sub-segments of Canadian television actually escaped any negative impact and even posted small gains in activity during 2020/21.

French-language production increased to an all-time high of \$764 million in volume in 2020/21, while English-language production dropped by 18.2% (Exhibit 3-3). French-language television production was lifted by higher production volume in the children's and youth, documentary and VAPA genres (Exhibit 3-8).¹⁴

Looking across all the language markets, we find that production was lower in the fiction, children's and youth, and lifestyle and human interest genres (Exhibit 3-5). Meanwhile, production volume was higher in the documentary and VAPA genres.

While the lifestyle and human interest, and fiction genres – particularly English-language fiction production – were most affected by the pandemic, they have been the two most important contributors to the increase in Canadian television production during the past decade. Between 2011/12 and 2019/20 (i.e. effectively leading up to start of the pandemic), the fiction genre added \$227 million to its annual production volume and the lifestyle and human interest genre added \$83 million (Exhibit 3-5). Without the growth in these two genres, the total volume of Canadian television production would have ended at a much lower level at the turn of the decade.

In contrast to live action production, animation production had a relatively rapid rebound in the face of the COVID-19 pandemic, given the sector's quick pivot to remote collaboration. However, the statistics suggest that any of the rebound experienced by the Canadian animation industry on account of this pivot may have been offset by other commissioning or market developments – resulting in a fall in production. The total volume of Canadian animation production for television fell by nearly 20% in 2020/21 to \$236 million – although French-language animation production did increase from \$10 million to \$15 million (Exhibit 3-10). That's nearly \$100 million lower than the 10-year peak in television animation production reached just two years earlier in 2018/19.

The CMF continued to be a major player in the Canadian television segment, disbursing \$281 million and thereby supporting \$1.37 billion in Canadian television production (Exhibit 3-13). This accounted for approximately 55% of all Canadian television production in 2020/21, exemplifying how the CMF offered an important economic ballast to the Canadian television production segment during the pandemic.

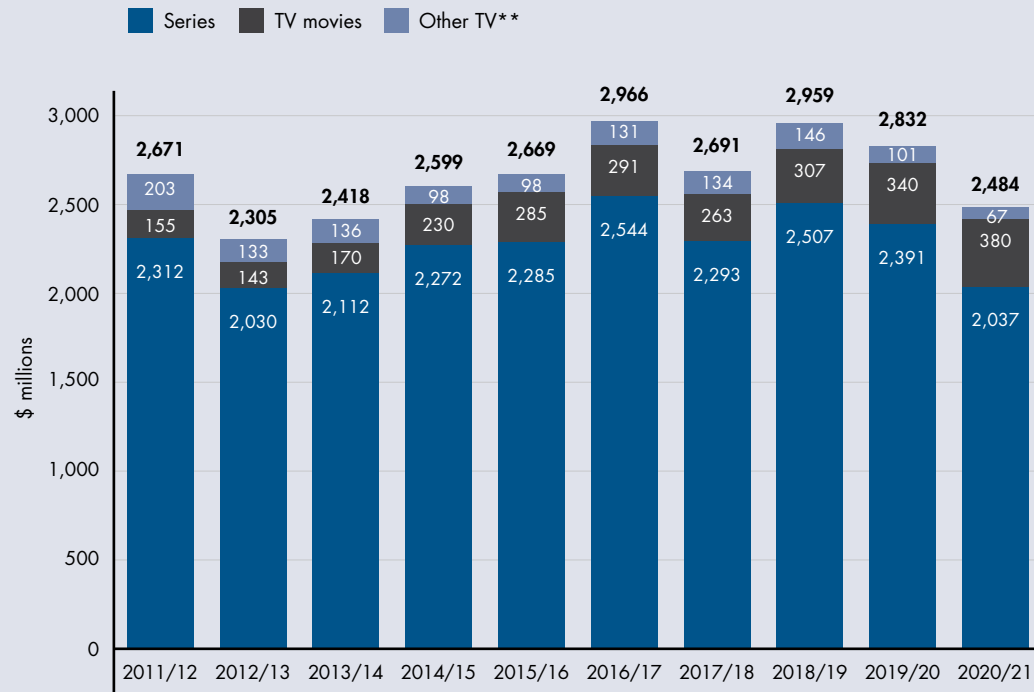
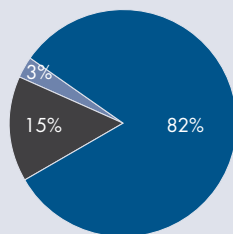
The CMF's stabilizing role within the Canadian television segment was particularly important given the decrease in production financing from Canadian broadcasters in the English-language market. The value of broadcaster licence fees in the French-language market remained stable in 2020/21 (Exhibit 3-17c); however, in the English-language market they dropped by 32.4% or \$125 million (Exhibit 3-17b). This drop was largely due to private broadcasters scaling back their Canadian programming expenditures (CPE), including financing of programs of national interest (PNI) and independent production, during the early stages of the COVID-19 pandemic. According to a recent CRTC decision, these shortfalls will need to be rectified by 2023 for large ownership groups and by 2024 for independent broadcasters.¹⁵

¹⁴ Data from CAVCO indicate that, before applying a general adjustment to account for the CPTC application lag (see *Notes on Methodology* for further information), the volume of French-language television production across all genres increased by 1.5% in 2020/21. The overall rate of increase estimated for the French-language television production (7%) may be revised downwards (or upwards) in future years, once all CPTC applications are submitted to CAVCO.

¹⁵ CRTC (2021a), "Regulatory relief for private Canadian broadcasters in the context of the COVID-19 pandemic," Broadcasting Decision CRTC 2021-274, August 21, 2021.

TYPES

Exhibit 3-1 Volume of Canadian television* production, by type

Share
2020/21

Annual average growth rate

| Type | 2020/21 | 2011/12–2020/21 |
|---------------------------|----------------|-----------------|
| Series | (14.8%) | (1.4%) |
| TV movies | 11.8% | 10.5% |
| Other TV** | (33.9%) | (11.6%) |
| Average: all types | (12.3%) | (0.8%) |

Source: Estimates based on data collected from CAVCO.

Note: Some totals may not sum due to rounding. Data includes an estimate of CRTC-certified television production.

* Includes 'online-first' audiovisual content that was first released on an online service, which in turn includes 'online-only' audiovisual content that in the two years after completion, was only released in Canada on an acceptable online service pursuant to Public Notice CAVCO 2017-01. CAVCO reports that the total volume of online-first production was \$132 million in 2018/19, \$107 million in 2019/20 and \$159 million in 2020/21.

** Other TV category includes single-episode television programming and television pilots.

Exhibit 3-2 Number of television projects, by type

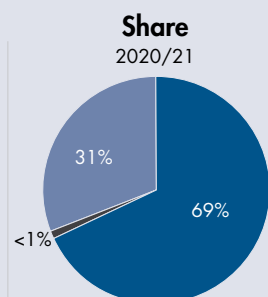
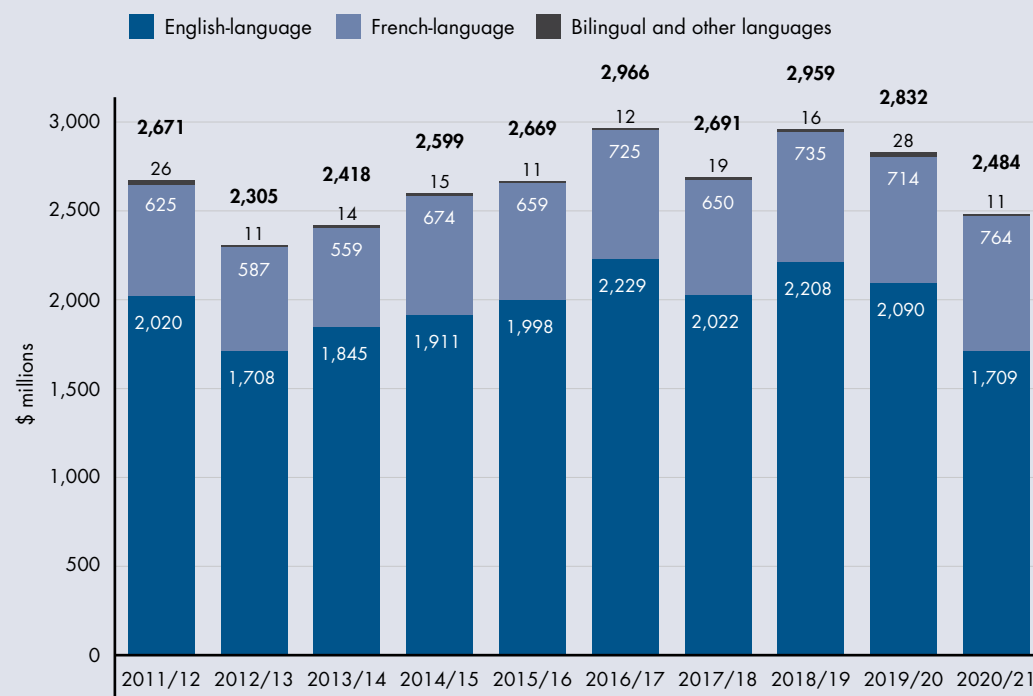
| | 2011/12 | 2012/13 | 2013/14 | 2014/15 | 2015/16 | 2016/17 | 2017/18 | 2018/19 | 2019/20 | 2020/21 |
|--------------|--------------|--------------|--------------|--------------|--------------|--------------|--------------|--------------|--------------|--------------|
| Series | 786 | 751 | 725 | 813 | 836 | 853 | 827 | 903 | 807 | 710 |
| TV features | 103 | 102 | 127 | 151 | 170 | 155 | 139 | 172 | 176 | 205 |
| Other TV* | 385 | 330 | 339 | 300 | 297 | 323 | 313 | 345 | 262 | 182 |
| Total | 1,274 | 1,183 | 1,191 | 1,264 | 1,303 | 1,331 | 1,279 | 1,420 | 1,245 | 1,097 |

Source: Estimates based on data collected from CAVCO.

Note: Data includes an estimate of CRTC-certified television production.

* Other TV category includes single-episode television programming and television pilots.

LANGUAGE

Exhibit 3-3 Volume of Canadian television production, by language**Annual average growth rate**

| Language | 2020/21 | 2011/12–2020/21 |
|-------------------------------|----------------|-----------------|
| English-language | (18.2%) | (1.8%) |
| French-language | 7.0% | 2.3% |
| Bilingual and other languages | (61.5%) | (9.0%) |
| Average: all languages | (12.3%) | (0.8%) |

Source: Estimates based on data collected from CAVCO.

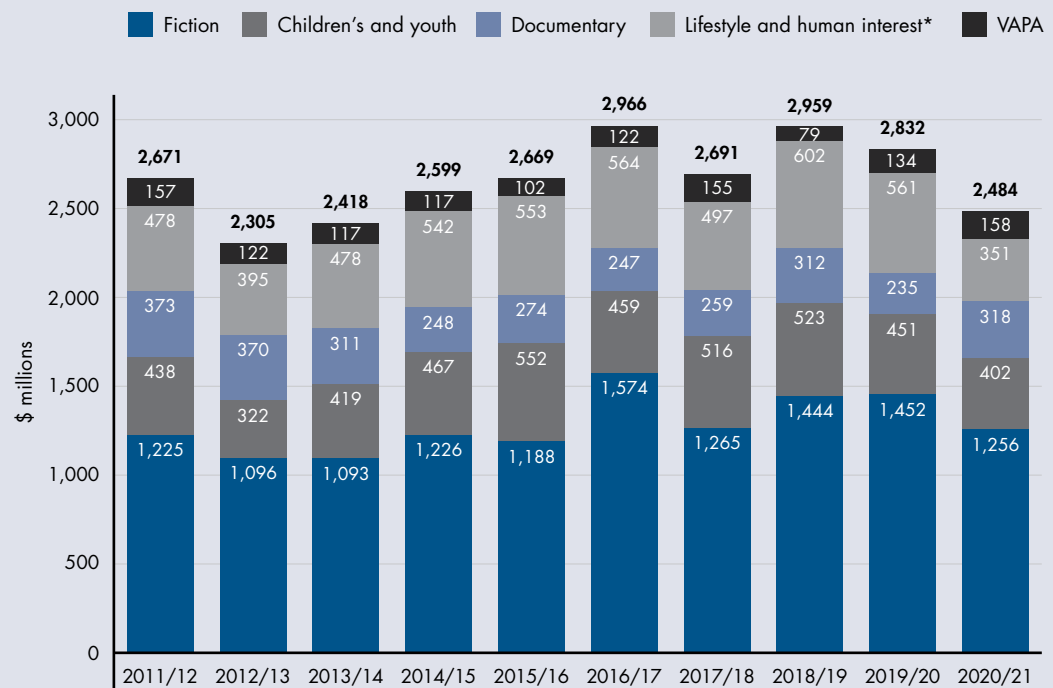
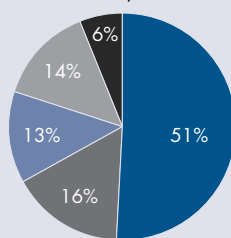
Note: Some totals may not sum due to rounding. Data includes an estimate of CRTC-certified television production.

Exhibit 3-4 Number of Canadian television projects, by language

| | 2011/12 | 2012/13 | 2013/14 | 2014/15 | 2015/16 | 2016/17 | 2017/18 | 2018/19 | 2019/20 | 2020/21 |
|-------------------------------|--------------|--------------|--------------|--------------|--------------|--------------|--------------|--------------|--------------|--------------|
| English-language | 721 | 665 | 689 | 662 | 705 | 702 | 697 | 759 | 648 | 546 |
| French-language | 535 | 499 | 485 | 587 | 583 | 615 | 567 | 636 | 582 | 543 |
| Bilingual and other languages | 18 | 19 | 17 | 15 | 15 | 14 | 15 | 25 | 15 | 8 |
| Total | 1,274 | 1,183 | 1,191 | 1,264 | 1,303 | 1,331 | 1,279 | 1,420 | 1,245 | 1,097 |

Source: Estimates based on data collected from CAVCO.

GENRES

Exhibit 3-5 Volume of Canadian television production, by genre**Share
2020/21****Annual average growth rate**

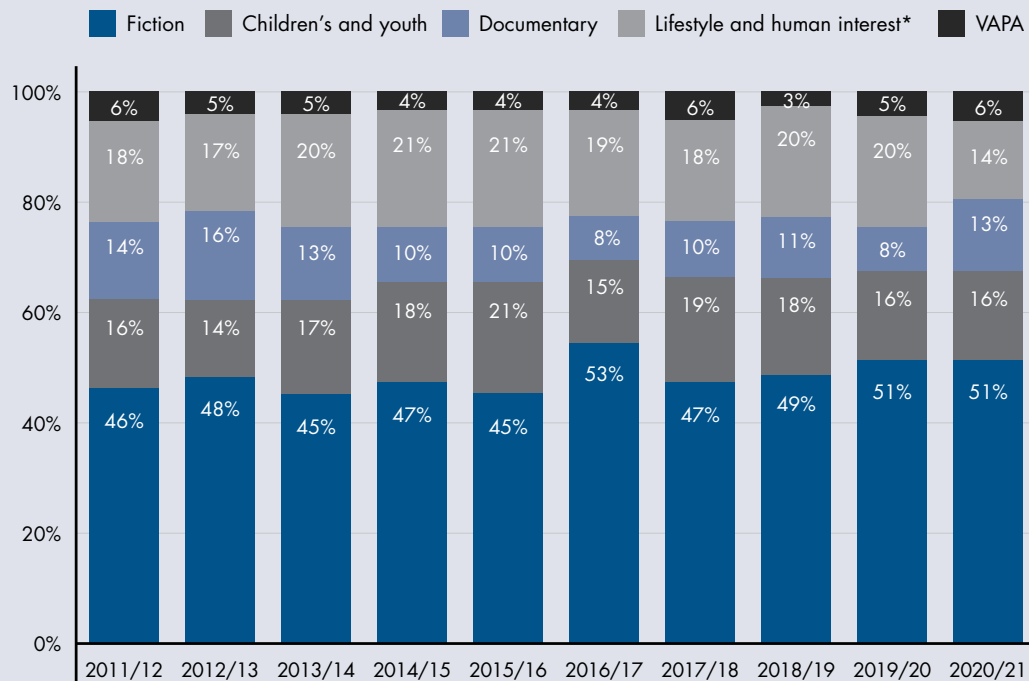
| Genre | 2020/21 | 2011/12–2020/21 |
|-------------------------------|----------------|-----------------|
| Fiction | (13.5%) | 0.3% |
| Children's and youth | (10.8%) | (0.9%) |
| Documentary | 35.6% | (1.8%) |
| Lifestyle and human interest* | (37.5%) | (3.4%) |
| VAPA | 17.9% | 0.0% |
| Average: all genres | (12.3%) | (0.8%) |

Source: Estimates based on data collected from CAVCO.

Note: Some totals may not sum due to rounding. Data includes an estimate of CRTC-certified television production.

* Includes magazine programming and a small amount of programming that was previously allocated to the educational/instructional genre.

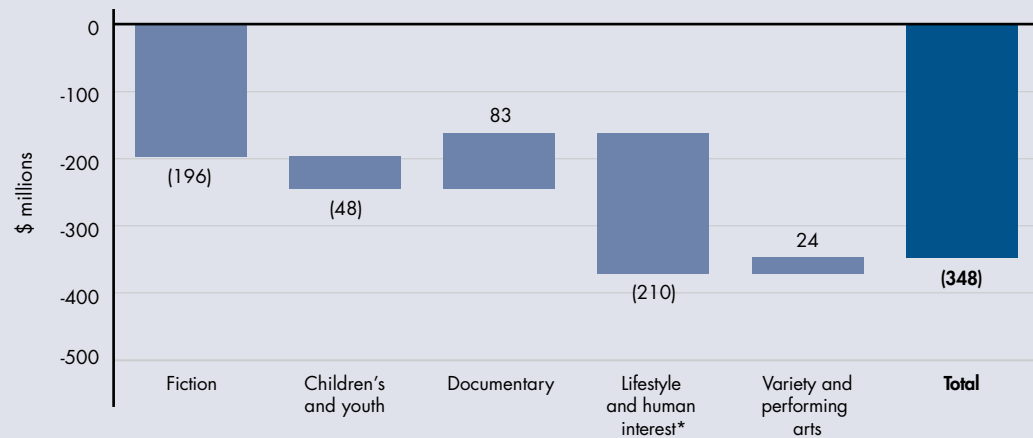
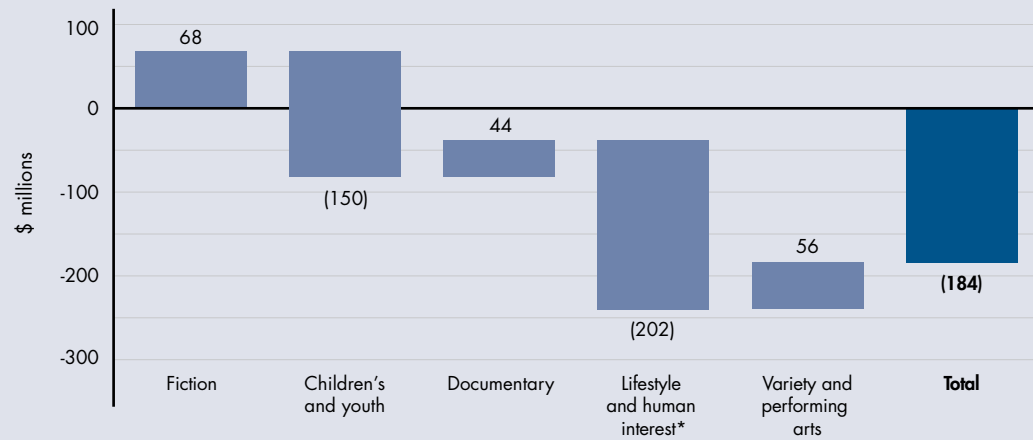
Exhibit 3-6 Shares of total volume of Canadian television production, by genre



Source: Estimates based on data collected from CAVCO.

Note: Some totals may not sum due to rounding. Data includes an estimate of CRTC-certified television production.

* Includes magazine programming and a small amount of programming that was previously allocated to the educational/instructional genre.

Exhibit 3-7 Contribution to growth in volume of production, by genre**One-year (2019/20 to 2020/21)****Five-year (2015/16 to 2020/21)**

Source: Estimates based on data collected from CAVCO.

Note: Some totals may not sum due to rounding. Data includes an estimate of CRTC-certified television production.

* Includes magazine programming and a small amount of programming that was previously allocated to the educational/instructional genre.

Exhibit 3-8 Volume of Canadian television production, by genre and language

| (\$ millions) | 2011/12 | 2012/13 | 2013/14 | 2014/15 | 2015/16 | 2016/17 | 2017/18 | 2018/19 | 2019/20 | 2020/21 |
|---------------------------------------|--------------|--------------|--------------|--------------|--------------|--------------|--------------|--------------|--------------|--------------|
| Fiction | | | | | | | | | | |
| English-language* | 1,035 | 901 | 909 | 1,003 | 988 | 1,314 | 1,071 | 1,183 | 1,201 | 1,015 |
| French-language | 190 | 195 | 184 | 223 | 200 | 260 | 194 | 261 | 252 | 240 |
| Total | 1,225 | 1,096 | 1,093 | 1,226 | 1,188 | 1,574 | 1,265 | 1,444 | 1,452 | 1,256 |
| Children's and youth | | | | | | | | | | |
| English-language* | 341 | 249 | 354 | 389 | 468 | 368 | 409 | 409 | 361 | 294 |
| French-language | 97 | 74 | 65 | 78 | 84 | 90 | 106 | 114 | 89 | 109 |
| Total | 438 | 322 | 419 | 467 | 552 | 459 | 516 | 523 | 451 | 402 |
| Documentary | | | | | | | | | | |
| English-language* | 289 | 281 | 238 | 162 | 195 | 175 | 207 | 256 | 169 | 221 |
| French-language | 84 | 89 | 73 | 85 | 79 | 72 | 52 | 55 | 65 | 97 |
| Total | 373 | 370 | 311 | 248 | 274 | 247 | 259 | 312 | 235 | 318 |
| Lifestyle and human interest** | | | | | | | | | | |
| English-language* | 305 | 246 | 327 | 333 | 329 | 326 | 277 | 340 | 332 | 149 |
| French-language | 173 | 149 | 151 | 209 | 224 | 238 | 220 | 262 | 230 | 202 |
| Total | 478 | 395 | 478 | 542 | 553 | 564 | 497 | 602 | 561 | 351 |
| Variety and performing arts | | | | | | | | | | |
| English-language* | 76 | 42 | 32 | 37 | 29 | 58 | 76 | 36 | 55 | 41 |
| French-language | 80 | 81 | 85 | 79 | 73 | 64 | 79 | 42 | 78 | 116 |
| Total | 157 | 122 | 117 | 117 | 102 | 122 | 155 | 79 | 134 | 158 |

Source: Estimates based on data collected from CAVCO.

Note: Some totals may not sum due to rounding. Data includes an estimate of CRTC-certified television production.

* Includes data for projects produced in bilingual format and non-official languages, which comprised less than one percent of the total volume of English-language television production between 2011/12 and 2020/21 and cannot be reported on separately due to confidentiality issues arising from low production volume.

** Includes magazine programming and a small amount of programming that was previously allocated to the educational/instructional genre.

BUDGETS

Exhibit 3-9 Average budgets, by genre

English-language production

| \$'000s per hour | 2011/12 | 2012/13 | 2013/14 | 2014/15 | 2015/16 | 2016/17 | 2017/18 | 2018/19 | 2019/20 | 2021/21 |
|--------------------------------------|---------|---------|---------|---------|---------|---------|---------|---------|---------|---------|
| Fiction | | | | | | | | | | |
| Average | 1,700 | 1,304 | 1,220 | 1,240 | 1,298 | 1,401 | 1,307 | 1,313 | 1,413 | 1,373 |
| Median | 1,470 | 1,308 | 1,150 | 1,231 | 1,269 | 1,454 | 1,313 | 1,283 | 1,326 | 1,039 |
| Children's and youth | | | | | | | | | | |
| Average | 854 | 711 | 867 | 855 | 1,073 | 1,190 | 1,018 | 1,504 | 1,362 | 942 |
| Median | 583 | 512 | 656 | 764 | 817 | 528 | 448 | 513 | 800 | 538 |
| Documentary | | | | | | | | | | |
| Average | 367 | 321 | 312 | 307 | 333 | 348 | 355 | 387 | 384 | 320 |
| Median | 277 | 292 | 249 | 253 | 260 | 319 | 313 | 297 | 327 | 222 |
| Lifestyle and human interest* | | | | | | | | | | |
| Average | 308 | 265 | 322 | 265 | 273 | 298 | 250 | 305 | 321 | 327 |
| Median | 305 | 277 | 286 | 223 | 232 | 240 | 178 | 233 | 269 | 250 |
| Variety and performing arts | | | | | | | | | | |
| Average | 556 | 386 | 461 | 363 | 424 | 580 | 585 | 449 | 493 | 815 |
| Median | 360 | 197 | 267 | 248 | 258 | 323 | 408 | 300 | 258 | 470 |

French-language production

| \$'000s per hour | 2011/12 | 2012/13 | 2013/14 | 2014/15 | 2015/16 | 2016/17 | 2017/18 | 2018/19 | 2019/20 | 2021/21 |
|--------------------------------------|---------|---------|---------|---------|---------|---------|---------|---------|---------|---------|
| Fiction | | | | | | | | | | |
| Average | 517 | 427 | 402 | 450 | 553 | 597 | 506 | 591 | 539 | 619 |
| Median | 504 | 327 | 342 | 417 | 564 | 575 | 488 | 574 | 569 | 597 |
| Children's and youth | | | | | | | | | | |
| Average | 206 | 313 | 187 | 220 | 186 | 187 | 380 | 318 | 300 | 288 |
| Median | 150 | 167 | 143 | 159 | 142 | 134 | 144 | 187 | 218 | 190 |
| Documentary | | | | | | | | | | |
| Average | 252 | 212 | 204 | 222 | 196 | 202 | 208 | 186 | 174 | 177 |
| Median | 211 | 173 | 179 | 190 | 168 | 170 | 173 | 168 | 153 | 152 |
| Lifestyle and human interest* | | | | | | | | | | |
| Average | 113 | 104 | 119 | 73 | 93 | 105 | 102 | 107 | 110 | 109 |
| Median | 83 | 79 | 63 | 69 | 84 | 97 | 92 | 102 | 104 | 109 |
| Variety and performing arts | | | | | | | | | | |
| Average | 220 | 205 | 229 | 261 | 226 | 236 | 273 | 254 | 209 | 290 |
| Median | 163 | 148 | 166 | 201 | 150 | 133 | 196 | 188 | 145 | 182 |

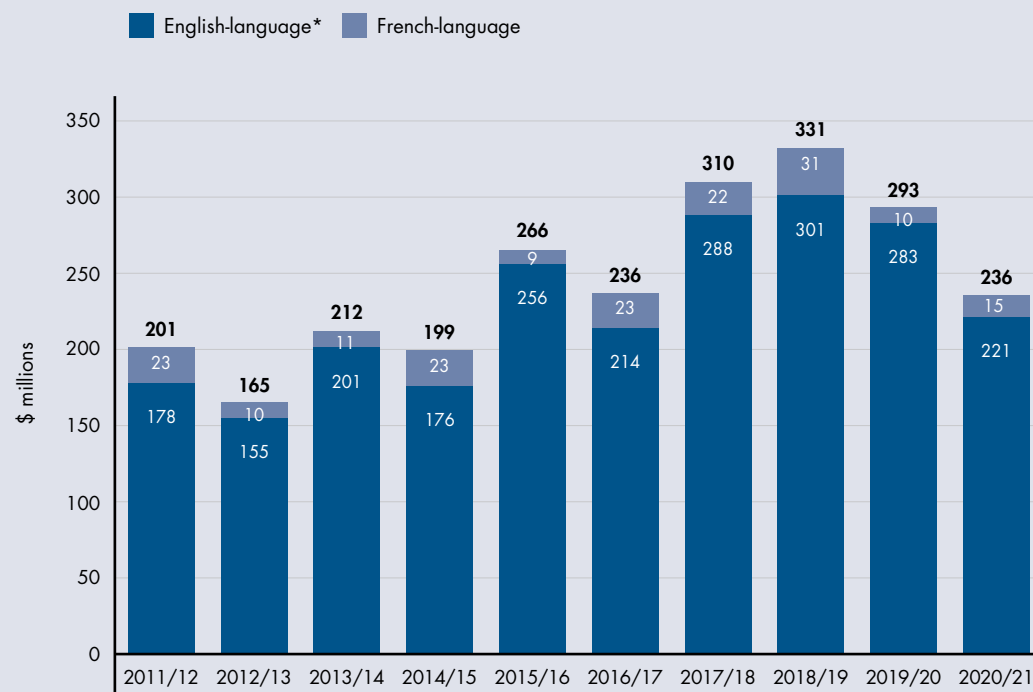
Source: Estimates based on data collected from CAVCO.

Note: The data does not include an estimate (as used in other exhibits) of CRTC-certified television production.

* Includes magazine programming and a small amount of programming that was previously allocated to the educational/instructional genre.

ANIMATION

Exhibit 3-10 Volume of Canadian animation television production, by language



Source: Estimates based on data collected from CAVCO.

Note: Some totals may not sum due to rounding. Data includes an estimate of CRTC-certified television production.

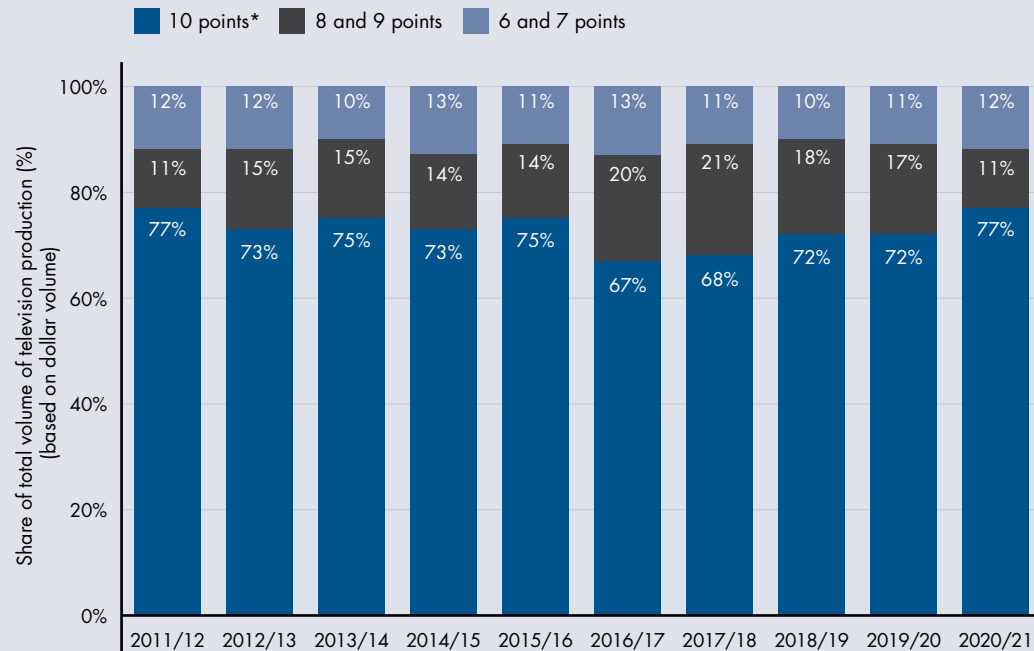
* Includes data for projects produced in bilingual format and non-official languages, which comprised less than one percent of the total volume of English-language television production between 2011/12 and 2020/21 and cannot be reported on separately due to confidentiality issues arising from low production volume.

CANADIAN CONTENT POINTS

To certify television programs and films as Canadian content, CAVCO and the CRTC use similar evaluation tools based on assigning points to key creative production roles. Canadian broadcasters can use these certified films and television programs to meet their Canadian television exhibition requirements. CAVCO uses a point scale, which assigns points to key creative production roles occupied by Canadians to determine (in conjunction with other eligibility criteria) if a film or television program is eligible to access the Canadian Film or Video Production Tax Credit (CPTC) and other funding mechanisms through Telefilm Canada and the CMF.¹⁶ To be certified as Canadian content, a film or television program (other than audiovisual treaty coproduction) must obtain a minimum of six points, up to a maximum of 10 points.¹⁷

¹⁶ For more information on the Canadian content point scale and all other CPTC requirements, please see CAVCO's [CPTC Application Guidelines](#).

¹⁷ A documentary project can receive certification even if it obtains fewer than six points; however, all the key creative positions must be occupied by Canadians.

Exhibit 3-11 Television production by Canadian content points (excludes audiovisual treaty coproduction)

Source: Estimates based on data collected from CAVCO.

Note: Some totals may not sum due to rounding.

* Includes all productions (other than audiovisual treaty coproductions) for which Canadians occupied all of the key creative positions as defined by CAVCO, even if not all key creative point positions were occupied. For example, a television program with only one lead performer would receive 9 out of 9 points, rather than 10 out of 10 points. A similar mapping of points has been done to give all productions a score out of 10 points for the purposes of this exhibit. For example, a television program that receives 7 out of 9 points would be represented as an 8-out-of-10-point production.

REGION

Exhibit 3-12 Volume of Canadian television production, by region

| (\$ millions) | 2011/12 | 2012/13 | 2013/14 | 2014/15 | 2015/16 | 2016/17 | 2017/18 | 2018/19 | 2019/20 | 2020/21 | 2020/21 share of total |
|---------------------------------------|--------------|--------------|--------------|--------------|--------------|--------------|--------------|--------------|--------------|--------------|------------------------------|
| Ontario | 1,299 | 1,056 | 1,094 | 1,216 | 1,263 | 1,323 | 1,297 | 1,398 | 1,321 | 1,013 | 41% |
| Quebec | 772 | 701 | 664 | 774 | 762 | 895 | 703 | 819 | 788 | 841 | 34% |
| British Columbia | 367 | 387 | 417 | 426 | 429 | 512 | 420 | 542 | 435 | 434 | 17% |
| Prairie Provinces and Territories* | 130 | 88 | 127 | 114 | 122 | 127 | 138 | 122 | 206 | 124 | 5% |
| Atlantic Canada** | 102 | 73 | 116 | 70 | 93 | 109 | 133 | 79 | 81 | 72 | 3% |
| Total | 2,671 | 2,305 | 2,418 | 2,599 | 2,669 | 2,966 | 2,691 | 2,959 | 2,832 | 2,484 | 100% |

Source: Estimates based on data collected from CAVCO.

Note: Some totals may not sum due to rounding. Data includes an estimate of CRTC-certified television production. Statistics published by provincial funding agencies may differ from those in *Profile 2021*. Please see *Notes on Methodology* for additional information. Historical figures for certain provinces/territories have been revised due to the re-coding of some productions to different fiscal years (in which principal photography started) and/or to different provinces/territories.

* Alberta, Saskatchewan, Manitoba, Yukon, Nunavut and Northwest Territories.

** Nova Scotia, Newfoundland and Labrador, New Brunswick and Prince Edward Island.

CANADA MEDIA FUND

The Canada Media Fund (CMF) is funded by the Government of Canada, as well as cable-television, direct-to-home (DTH) satellite and Internet protocol television (IPTV) service providers (collectively also known as broadcasting distribution undertakings [BDUs]). It fosters, promotes, develops and finances the production of Canadian content of relevant applications for all audiovisual media platforms.

The CMF has an overall program budget of more than \$350 million. It funds the production for screen-based media across two streams: the Convergent Stream and the Experimental Stream. It also provides funding to a variety of industry-development initiatives through its Sector Development funding program.

The CMF's Convergent Stream provides financial support to screen-based projects with television content and content or applications for at least one additional digital media platform. The Experimental Stream funds the creation of innovative digital media content and software applications. This section provides an overview of the screen-based production supported by the Convergent Stream. Box 3 (later in this section) provides data for the Experimental Stream.

The CMF's Convergent Stream funding of \$281 million supported \$1.37 billion¹⁸ in television production in 2020/21 and generated 35,900 full-time equivalent jobs (FTEs). Although the total value of CMF funding was up by \$5 million in 2020/21, over the longer term, the CMF has been experiencing downward pressure on its revenue, on account of falling revenues in the Canadian BDU industry. Between 2011/12 and 2020/21, the total value of CMF funding fell by 7.3% – from \$303 million to \$281 million. Despite the lower levels of CMF funding available in recent years, the CMF's rate of financial leverage has moved higher. In 2020/21, CMF-supported projects attracted \$3.86 in additional production financing, for every dollar of CMF funding. This was 14% higher than the nine-year average of \$3.38 observed between 2011/12 and 2019/20.

In addition to its regular sector funding, in 2020/21, the CMF was one of the organizations selected by the federal government to distribute COVID-19 emergency relief funding to the Canadian audiovisual sector. The CMF was given responsibility to distribute \$120.2 million of Emergency Relief Funds support, of which \$101.2 million was disbursed in 2020/21 (with the balance of \$19 million held over to 2021/22).¹⁹ Of the total disbursed in 2020/21, \$91.8 million was provided directly to Canadian production companies, with the other \$9.4 million provided to the Indigenous Screen Office, regular CMF programs and other sector-development initiatives.²⁰

¹⁸ Canada Media Fund, custom tabulations. Funding and production statistics only include television-platform component of Convergent Stream projects.

¹⁹ Canada Media Fund (2021), *Canada Media Fund 2020-2021 Annual Report*, p. 106.

²⁰ Canada Media Fund (2021), *Canada Media Fund 2020-2021 Annual Report*, p. 108.

Exhibit 3-13 Volume of Canadian television production with CMF contributions

Source: CMF.

* Other financing includes contributions from production companies, broadcasters, distributors and government sources other than CMF.

Exhibit 3-14 Number of jobs (i.e. person-count) generated by CMF-supported production

Sources: Estimates based on data from the CMF, Statistics Canada and the Conference Board of Canada.

Note: See the *Notes on Methodology* section for a description of the job-estimation methodology.

Exhibit 3-15 Number of CMF-supported hours of television production, by genre

| | 2011/12 | 2012/13 | 2013/14 | 2014/15 | 2015/16 | 2016/17 | 2017/18 | 2018/19 | 2019/20 | 2020/21 |
|-----------------------------|--------------|--------------|--------------|--------------|--------------|--------------|--------------|--------------|--------------|--------------|
| Documentary | 828 | 828 | 886 | 925 | 1,041 | 1,045 | 831 | 959 | 1,051 | 1,035 |
| Children's and youth | 812 | 785 | 712 | 799 | 763 | 688 | 697 | 516 | 547 | 546 |
| Drama (i.e. fiction) | 613 | 671 | 661 | 700 | 757 | 728 | 724 | 727 | 760 | 674 |
| Variety and performing arts | 549 | 404 | 321 | 354 | 398 | 418 | 452 | 393 | 415 | 360 |
| Total | 2,801 | 2,688 | 2,580 | 2,778 | 2,959 | 2,878 | 2,704 | 2,595 | 2,773 | 2,615 |

Source: CMF.

Note: Some totals may not sum due to rounding.

Exhibit 3-16 CMF contribution to television production, by genre

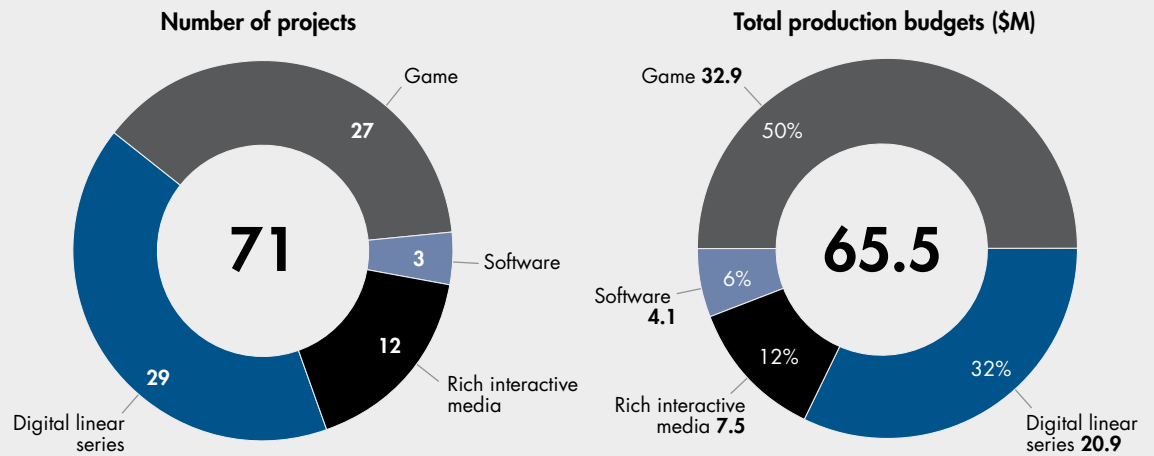
| | 2010/11 | 2011/12 | 2012/13 | 2013/14 | 2014/15 | 2015/16 | 2016/17 | 2017/18 | 2018/19 | 2019/20 |
|-----------------------------|-------------|------------|-------------|-------------|-------------|-------------|-------------|-------------|-------------|-------------|
| (\$ millions) | | | | | | | | | | |
| Documentary | 64 | 58 | 57 | 59 | 65 | 69 | 58 | 64 | 69 | 64 |
| Children's and youth | 57 | 56 | 56 | 56 | 54 | 39 | 37 | 33 | 38 | 37 |
| Drama (i.e. fiction) | 159 | 166 | 152 | 158 | 153 | 151 | 151 | 153 | 150 | 154 |
| Variety and performing arts | 23 | 18 | 16 | 13 | 13 | 19 | 15 | 13 | 18 | 26 |
| Total | 303 | 300 | 282 | 286 | 286 | 278 | 260 | 262 | 276 | 281 |
| Share of total | | | | | | | | | | |
| Documentary | 21% | 19% | 20% | 21% | 23% | 25% | 22% | 24% | 25% | 23% |
| Children's and youth | 19% | 19% | 20% | 20% | 19% | 14% | 14% | 13% | 14% | 13% |
| Drama (i.e. fiction) | 53% | 55% | 54% | 55% | 53% | 54% | 58% | 58% | 54% | 55% |
| Variety and performing arts | 8% | 6% | 6% | 5% | 5% | 7% | 6% | 5% | 7% | 9% |
| Total | 100% | 99% | 100% | 100% | 100% | 100% | 100% | 100% | 100% | 100% |

Source: CMF.

Note: Some totals may not sum due to rounding.

Box 3 CMF-supported Experimental Stream digital media production, 2020/21

The Experimental Stream funds the creation of innovative digital media content and software applications. In 2020/21, the Experimental Stream provided \$35.2 million in funding to 71 projects with total production budgets of \$65.5 million.²¹



Source: CMF

²¹ As of 2019/20, the CMF no longer separately reports statistics for the digital media projects funded through the Convergent Stream. Instead, the statistics for those projects have been combined with the statistics for the television projects funded through the Convergent Stream and reported elsewhere in this section.

FINANCING

Exhibit 3-17 Financing of Canadian television production

| | 2016/17 | | 2017/18 | | 2018/19 | | 2019/20 | | 2020/21 | |
|---|--------------|-------------|--------------|-------------|--------------|-------------|--------------|-------------|--------------|-------------|
| All Canadian television production | \$ millions | % | \$ millions | % | \$ millions | % | \$ millions | % | \$ millions | % |
| Private broadcaster licence fees | 453 | 15% | 374 | 14% | 398 | 13% | 409 | 14% | 279 | 11% |
| Public broadcaster licence fees | 318 | 11% | 344 | 13% | 342 | 12% | 334 | 12% | 354 | 14% |
| Federal tax credit ¹ | 313 | 11% | 285 | 11% | 305 | 10% | 294 | 10% | 261 | 11% |
| Provincial tax credits ¹ | 517 | 17% | 500 | 19% | 560 | 19% | 520 | 18% | 472 | 19% |
| Canadian distributors ² | 448 | 15% | 301 | 11% | 377 | 13% | 330 | 12% | 315 | 13% |
| Foreign pre-sales and advances ³ | 378 | 13% | 431 | 16% | 392 | 13% | 426 | 15% | 361 | 15% |
| CMF ⁴ | 278 | 9% | 260 | 10% | 262 | 9% | 276 | 10% | 281 | 11% |
| Other public ⁵ | 107 | 4% | 67 | 2% | 136 | 5% | 102 | 4% | 62 | 2% |
| Other private ⁶ | 154 | 5% | 129 | 5% | 188 | 6% | 142 | 5% | 99 | 4% |
| Total | 2,966 | 100% | 2,691 | 100% | 2,959 | 100% | 2,832 | 100% | 2,484 | 100% |

| | 2016/17 | | 2017/18 | | 2018/19 | | 2019/20 | | 2020/21 | |
|---|--------------|-------------|--------------|-------------|--------------|-------------|--------------|-------------|--------------|-------------|
| English-language production ⁷ | \$ millions | % | \$ millions | % | \$ millions | % | \$ millions | % | \$ millions | % |
| Private broadcaster licence fees | 272 | 12% | 235 | 12% | 234 | 11% | 247 | 12% | 116 | 7% |
| Public broadcaster licence fees | 159 | 7% | 161 | 8% | 155 | 7% | 141 | 7% | 146 | 8% |
| Federal tax credit ¹ | 232 | 10% | 210 | 10% | 222 | 10% | 213 | 10% | 174 | 10% |
| Provincial tax credits ¹ | 402 | 18% | 401 | 20% | 444 | 20% | 410 | 19% | 347 | 20% |
| Canadian distributors ² | 442 | 20% | 293 | 14% | 369 | 17% | 323 | 15% | 310 | 18% |
| Foreign pre-sales and advances ³ | 373 | 17% | 425 | 21% | 389 | 17% | 421 | 20% | 354 | 21% |
| CMF ⁴ | 185 | 8% | 177 | 9% | 178 | 8% | 188 | 9% | 188 | 11% |
| Other public ⁵ | 64 | 3% | 58 | 3% | 103 | 5% | 83 | 4% | 36 | 2% |
| Other private ⁶ | 113 | 5% | 81 | 4% | 131 | 6% | 92 | 4% | 50 | 3% |
| Total | 2,241 | 100% | 2,041 | 100% | 2,224 | 100% | 2,118 | 100% | 1,720 | 100% |

| | 2016/17 | | 2017/18 | | 2018/19 | | 2019/20 | | 2020/21 | |
|---|-------------|-------------|-------------|-------------|-------------|-------------|-------------|-------------|-------------|-------------|
| French-language production | \$ millions | % | \$ millions | % | \$ millions | % | \$ millions | % | \$ millions | % |
| Private broadcaster licence fees | 183 | 25% | 140 | 22% | 166 | 23% | 164 | 23% | 165 | 22% |
| Public broadcaster licence fees | 161 | 22% | 184 | 28% | 188 | 26% | 195 | 27% | 209 | 27% |
| Federal tax credit ¹ | 81 | 11% | 75 | 12% | 84 | 11% | 82 | 11% | 87 | 11% |
| Provincial tax credits ¹ | 115 | 16% | 99 | 15% | 115 | 16% | 109 | 15% | 124 | 16% |
| Canadian distributors ² | 4 | 1% | 5 | 1% | 6 | 1% | 4 | 1% | 6 | 1% |
| Foreign pre-sales and advances ³ | 2 | <1% | 5 | 1% | 2 | <1% | 2 | <1% | 5 | 1% |
| CMF ⁴ | 93 | 13% | 83 | 13% | 84 | 11% | 88 | 12% | 92 | 12% |
| Other public ⁵ | 44 | 6% | 10 | 1% | 34 | 5% | 19 | 3% | 25 | 3% |
| Other private ⁶ | 41 | 6% | 49 | 8% | 57 | 8% | 50 | 7% | 50 | 7% |
| Total | 725 | 100% | 650 | 100% | 735 | 100% | 714 | 100% | 764 | 100% |

Sources: Estimates based on data obtained from CAVCO and CMF.

Note: Some totals may not sum due to rounding. Data includes an estimate of CRTC-certified television production.

1. Canadian production companies receive federal and provincial tax credits based on their eligible expenditures, and, in almost all cases, invest their tax credits directly into their television projects, in order to complete their project financing.
2. Canadian distributors financing includes minimum guarantees and advances invested in television projects in exchange for rights to market, license and exhibit the audiovisual productions in Canada, unsold territories outside of Canada or on global distribution platforms.
3. This category includes broadcast licence fees, minimum guarantees, advances and other forms of financing from broadcasters, distributors or other organizations based outside of Canada.
4. Only programming in the fiction, children's and youth, documentary and VAPA genres is eligible for CMF funding.
5. 'Other public' includes financing from provincial governments, and other federal government departments and agencies; excludes federal and provincial tax credits, Canadian public broadcasters' licence fees and funding from Telefilm Canada.
6. 'Other private' includes financing from production companies (excluding the tax credit contribution), independent production funds, broadcaster equity and other Canadian private investors.
7. Includes data for projects produced in bilingual format and non-official languages, which cannot be reported on separately due to confidentiality issues arising from low production volume.

Exhibit 3-18 Financing of Canadian television production, by genre, 2020/21

| All languages | Fiction | Children's and youth | Documentary | Lifestyle and human interest¹ | VAPA | All genres |
|---|----------------|-----------------------------|--------------------|---|-------------|-------------------|
| Amount (\$M) | | | | | | |
| Private broadcaster licence fees | 61 | 8 | 50 | 142 | 22 | 279 |
| Public broadcaster licence fees | 165 | 43 | 29 | 63 | 53 | 354 |
| Federal tax credit ² | 133 | 38 | 32 | 40 | 17 | 261 |
| Provincial tax credits ² | 247 | 90 | 58 | 53 | 23 | 472 |
| Canadian distributors ³ | 196 | 65 | 42 | 10 | 1 | 315 |
| Foreign pre-sales and advances ⁴ | 232 | 97 | 31 | 1 | 0 | 361 |
| CMF ⁵ | 154 | 37 | 64 | 0 | 26 | 281 |
| Other public ⁶ | 26 | 8 | 6 | 14 | 9 | 62 |
| Other private ⁷ | 40 | 18 | 8 | 26 | 6 | 99 |
| Total | 1,256 | 402 | 318 | 350 | 158 | 2,484 |
| Share of total financing | | | | | | |
| Private broadcaster licence fees | 5% | 2% | 16% | 41% | 14% | 11% |
| Public broadcaster licence fees | 13% | 11% | 9% | 18% | 34% | 14% |
| Federal tax credit ² | 11% | 9% | 10% | 11% | 11% | 11% |
| Provincial tax credits ² | 20% | 22% | 18% | 15% | 15% | 19% |
| Canadian distributors ³ | 16% | 16% | 13% | 3% | 1% | 13% |
| Foreign pre-sales and advances ⁴ | 18% | 24% | 11% | <1% | 0% | 15% |
| CMF ⁵ | 12% | 9% | 20% | 0% | 16% | 11% |
| Other public ⁶ | 2% | 2% | 2% | 4% | 6% | 2% |
| Other private ⁷ | 3% | 4% | 2% | 7% | 4% | 4% |
| Total | 100% | 100% | 100% | 100% | 100% | 100% |

| English-language production⁸ | Fiction | Children's and youth | Documentary | Lifestyle and human interest¹ | VAPA | All genres |
|--|----------------|-----------------------------|--------------------|---|-------------|-------------------|
| Amount (\$M) | | | | | | |
| Private broadcaster licence fees | 24 | 4 | 22 | 65 | 2 | 116 |
| Public broadcaster licence fees | 103 | 7 | 16 | 9 | 13 | 146 |
| Federal tax credit ² | 107 | 27 | 20 | 16 | 4 | 174 |
| Provincial tax credits ² | 206 | 68 | 41 | 25 | 6 | 347 |
| Canadian distributors ³ | 195 | 62 | 40 | 10 | 1 | 310 |
| Foreign pre-sales and advances ⁴ | 233 | 90 | 29 | 1 | 0 | 354 |
| CMF ⁵ | 112 | 23 | 43 | 0 | 10 | 188 |
| Other public ⁶ | 11 | 5 | 5 | 12 | 3 | 36 |
| Other private ⁷ | 24 | 9 | 6 | 10 | 1 | 50 |
| Total | 1,015 | 294 | 221 | 149 | 41 | 1,720 |
| Share of total financing | | | | | | |
| Private broadcaster licence fees | 2% | 1% | 10% | 44% | 5% | 7% |
| Public broadcaster licence fees | 10% | 2% | 7% | 6% | 33% | 8% |
| Federal tax credit ² | 11% | 9% | 9% | 11% | 11% | 10% |
| Provincial tax credits ² | 20% | 23% | 19% | 17% | 15% | 20% |
| Canadian distributors ³ | 19% | 21% | 18% | 7% | 2% | 18% |
| Foreign pre-sales and advances ⁴ | 23% | 31% | 13% | <1% | 0% | 21% |
| CMF ⁵ | 11% | 8% | 19% | 0% | 25% | 11% |
| Other public ⁶ | 1% | 2% | 2% | 8% | 8% | 2% |
| Other private ⁷ | 2% | 3% | 3% | 7% | 1% | 3% |
| Total | 100% | 100% | 100% | 100% | 100% | 100% |

(Continued next page)

Exhibit 3-18 Financing of Canadian television production, by genre, 2019/20 (continued)

| French-language production | Fiction | Children's and youth | Documentary | Lifestyle and human interest¹ | VAPA | All genres |
|---|----------------|-----------------------------|--------------------|---|-------------|-------------------|
| Amount (\$M) | | | | | | |
| Private broadcaster licence fees | 36 | 5 | 30 | 75 | 20 | 165 |
| Public broadcaster licence fees | 61 | 38 | 14 | 55 | 39 | 209 |
| Federal tax credit ² | 26 | 11 | 11 | 25 | 13 | 87 |
| Provincial tax credits ² | 42 | 21 | 16 | 28 | 17 | 124 |
| Canadian distributors ³ | 4 | 1 | 1 | <1 | 1 | 6 |
| Foreign pre-sales and advances ⁴ | 0 | 5 | 0 | <1 | 0 | 5 |
| CMF ⁵ | 42 | 14 | 21 | 0 | 15 | 92 |
| Other public ⁶ | 13 | 3 | 1 | 4 | 5 | 25 |
| Other private ⁷ | 16 | 11 | 4 | 14 | 5 | 50 |
| Total | 240 | 109 | 97 | 202 | 116 | 764 |
| Share of total financing | | | | | | |
| Private broadcaster licence fees | 15% | 5% | 31% | 37% | 17% | 22% |
| Public broadcaster licence fees | 25% | 35% | 14% | 27% | 34% | 27% |
| Federal tax credit ² | 11% | 10% | 11% | 12% | 11% | 11% |
| Provincial tax credits ² | 18% | 19% | 16% | 14% | 15% | 16% |
| Canadian distributors ³ | 2% | 1% | 1% | <1% | <1% | 1% |
| Foreign pre-sales and advances ⁴ | 0% | 4% | 0% | <1% | 0% | <1% |
| CMF ⁵ | 18% | 13% | 21% | 0% | 13% | 12% |
| Other public ⁶ | 5% | 3% | 1% | 2% | 4% | 3% |
| Other private ⁷ | 7% | 10% | 4% | 7% | 5% | 7% |
| Total | 100% | 100% | 100% | 100% | 100% | 100% |

Sources: Estimates based on data obtained from CAVCO and CMF.

Note: Some totals may not sum due to rounding. Data includes an estimate of CRTC-certified television production.

1. Includes magazine programming and a small amount of programming that was previously allocated to the educational/instructional genre.

2. Canadian production companies receive federal and provincial tax credits based on their eligible expenditures, and, in almost all cases, invest their tax credits directly into their television projects, in order to complete their project financing.

3. Canadian distributors financing includes minimum guarantees and advances invested in television projects in exchange for rights to market, license and exhibit the audiovisual productions in Canada, unsold territories outside of Canada or on global distribution platforms.

4. This category includes broadcast licence fees, minimum guarantees, advances and other forms of financing from broadcasters, distributors or other organizations based outside of Canada.

5. Only programming in the fiction, children's and youth, documentary and VAPA genres is eligible for CMF funding.

6. 'Other public' includes financing from provincial governments, and other federal government departments and agencies; excludes federal and provincial tax credits, Canadian public broadcasters' licence fees and funding from Telefilm Canada.

7. 'Other private' includes financing from production companies (excluding the tax credit contribution), independent production funds, broadcaster equity and other Canadian private investors.

8. Includes data for projects produced in bilingual format and non-official languages, which cannot be reported on separately due to confidentiality issues arising from low production volume.

4. Canadian theatrical feature film production

The Canadian theatrical feature film segment produces feature-length films, which are intended for primary release in movie theatres.²² Recent examples of notable Canadian theatrical feature films include *Le guide de la famille parfaite*, *Beans*, *Night Raiders*, *Aline*, *Drunken Birds* and *Paw Patrol: The Movie*.

Highlights from 2020/21



- Theatrical feature film production in French increased by 13.7% to \$84 million.
- The average budget for fiction films made in French increased to \$3.6 million.
- The average budget for Canadian fiction feature films increased to \$2.9 million.
- The average budget for fiction feature films made in English increased to \$2.7 million.
- The share of theatrical feature films with a budget between \$1 million and \$2.5 million increased from 28% to 37%.



- Canadian theatrical feature film production decreased by 7.4% to \$268 million.
- Canadian producers made 75 theatrical feature films, down from 126 in 2019/20.
- Theatrical feature film production in English²³ decreased by 14.6% to \$184 million.
- The share of theatrical feature films with a budget of more than \$5 million decreased slightly, from 18% to 17%.
- The total volume of theatrical feature film production in the fiction genre decreased by 25% to \$193 million.
- The number of theatrical feature films in the fiction genre decreased from 100 to 65.

²² For this report, the feature film category includes all films 75 minutes and over in length. Theatrical feature films are financed for release in theatres.

²³ Due to the very low number of projects produced in bilingual format and non-official languages, the data for this category was combined with the data for the English-language market for 2016/17 to 2020/21.

With only a 7.4% decrease in total volume in 2020/21, it would appear that Canada's theatrical feature film production segment was only moderately affected by the pandemic (Exhibit 4-1). Nevertheless, the total volume of theatrical feature film production dropped to \$268 million in 2020/21, continuing the trend towards lower levels of production volume in recent years. Still, without the stabilizing support offered by COVID-19 emergency programs such as the \$50 million Short-Term Compensation Fund (STCF) – through which the federal government indemnified Canadian producers from production halts due to COVID-19 – production volume in this segment is likely to have been significantly lower.

French-language theatrical feature film production appears to have been particularly resilient in 2020/21, in the face of the pandemic. In fact, the total volume of production actually increased by 13.7%, from \$74 million to \$84 million (Exhibit 4-1). This resiliency was likely in part due to the increase in the Quebec government's general funding for the audiovisual sector,²⁴ along with its short-term measures to mitigate the effects of the pandemic.²⁵

Examining the last decade (2011/12 to 2020/21), it is clear that the annual levels of Canadian theatrical feature film production were significantly lower in the latter part of the decade (2015/16 to 2020/21) than in the former part (2011/12 to 2014/15). Between 2011/12 and 2014/15, the annual volume of Canadian theatrical feature film production averaged \$362 million (Exhibit 4-1). During the latter part of the decade, the annual average dropped by 16% to \$285 million.

Despite lower volumes in recent years, the annual number of Canadian theatrical feature films produced remained practically unchanged – at least until 2020/21. An average of 122 films were produced annually between 2011/12 and 2015/16, and an average of 128 films were produced annually between 2016/17 and 2019/20 (Exhibit 4-2). Amid the pandemic, however, only 75 films were produced in 2020/21.

The consistent annual levels of output across the first and second halves of the decade suggest that the drop in theatrical feature film production was due to lower production budgets. In fact, in the first half of the decade, English-language theatrical feature films had an average budget of \$3.3 million (Exhibit 4-3). That average dropped by 20% to \$2.6 million in the latter half.

Although the global film market and annual levels of foreign investment in production (FIIP)²⁶ often drive the year-to-year fluctuations in the volume of Canadian theatrical feature film production, Telefilm Canada and other public sources continued to play the largest role in the financing of Canadian theatrical feature film production. In 2020/21, public funding sources combined to provide 52% of the total financing for Canadian theatrical feature film production (Exhibit 4-7).

Meanwhile, the level of FIIP flowing into Canadian theatrical feature film production actually increased – in both absolute and percentage terms. In 2020/21, FIIP rose from \$71 million to \$100 million (Exhibit 1-5), thereby increasing its share of total financing from 25% to 37% (Exhibit 4-7a). This increase in FIIP was, entirely due to an increase in Canadian distributor financing for English-language production. Canadian distributors' contribution more than doubled from \$18 million to \$43 million (Exhibit 4-7b), although that increase could very well have been concentrated in a small number of large-budget films with strong commercial prospects.

²⁴ Société de développement des entreprises culturelles (2020), "[155.2 M\\$ additionnels pour la relance des entreprises culturelles québécoises](#)," press release, June 2, 2020.

²⁵ Ministère de la Culture et des Communications (2020), "[Québec crée un programme pour permettre la reprise des tournages pour le cinéma et la télé](#)," press release, July 13, 2020.

²⁶ FIIP includes the value of financing from foreign sources and Canadian distributors, which often finance Canadian theatrical feature film production for not only domestic theatrical release, but also to re-sell to other markets.

Telefilm Canada

Telefilm Canada is a Crown corporation established by the Government of Canada in 1967, with a mandate to invest in the production of Canadian films. Today, its mission is to finance, foster and promote the development of the Canadian audiovisual industry by playing a leadership role through financial support and initiatives that contribute to the industry's commercial, cultural and industrial success. In addition, Telefilm supports the promotion and export of Canadian content at festivals, markets and events regionally, nationally and around the world.

Telefilm is also responsible for making recommendations to the Minister of Canadian Heritage on whether projects can be recognized as audiovisual treaty coproductions, as well as administering funding programs on behalf of the Canada Media Fund.

In 2020/21, Telefilm Canada provided a total of \$106.1 million in ongoing financial support to Canada's audiovisual sector.²⁷ This included \$55.7 million in support of the development of the audiovisual industry (e.g. production, development, theatrical documentary programs, and other), \$20.4 million in funding for promotional support, and \$30.0 million in COVID-19 support.²⁸

In addition to this ongoing financial support, Telefilm Canada administered \$173.5 million in COVID-19 relief funding in 2020/21.²⁹ This included \$29.8 million from the Telefilm Emergency Relief Fund, \$93.7 million administered on behalf of the Canada Media Fund (CMF) for the CMF Emergency Relief Fund; and \$50.0 million administered for the STCF.³⁰

The STCF is a temporary measure whose purpose is to minimize the consequences of the void created by the lack of insurance coverage for interruptions in filming and the abandonment of productions caused by the COVID-19 pandemic. Through the STCF, Telefilm Canada indemnifies eligible producers for reasonable Canadian production costs directly caused by an interruption of more than one day in filming or the producer's abandonment of the production prior to the end of filming due to COVID-19.

In 2020/21 (October 28, 2020 and March 31, 2021), the STCF covered 187 productions for a total coverage of \$105 million, representing a total production volume of \$612 million.

These temporary measures were introduced to relieve the financial pressure faced by industry organizations to maintain jobs and business continuity, while supporting the recovery of production activity within the industry.

²⁷ Telefilm Canada (2021), *A Mobilizing Effect: 2020-2021 Annual Report*, pp. 22-23.

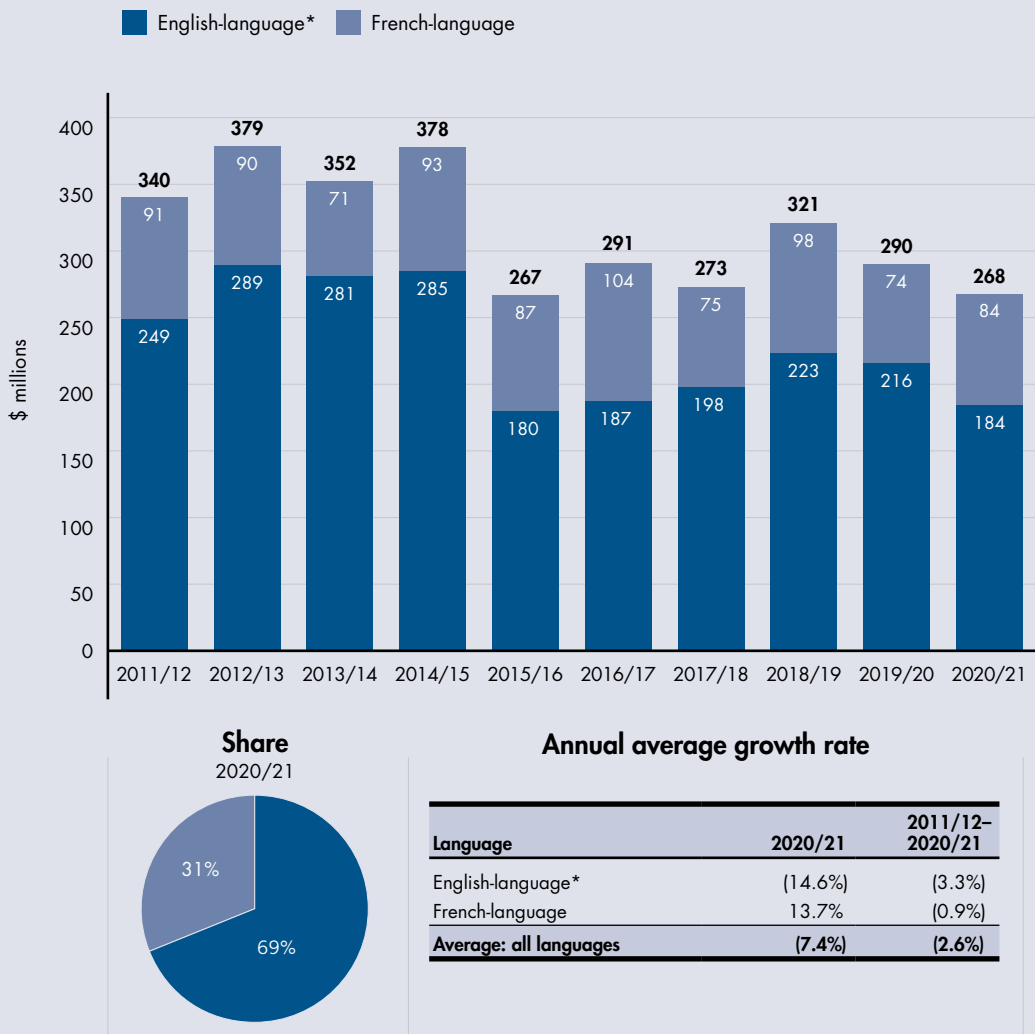
²⁸ Ibid.

²⁹ Telefilm Canada (2021), p. 8.

³⁰ Ibid.

LANGUAGE

Exhibit 4-1 Volume of Canadian theatrical feature film production, by language



Source: Estimates based on data collected from CAVCO.
Note: Figures may differ from those published by Telefilm Canada due to differences in accounting and coverage of Telefilm Canada production funding.
* Due to the very low number of projects produced in bilingual format and non-official languages, the data for this category was combined with the data for the English-language market for 2016/17 to 2020/21, and with the French-language market for 2011/12 to 2015/16.

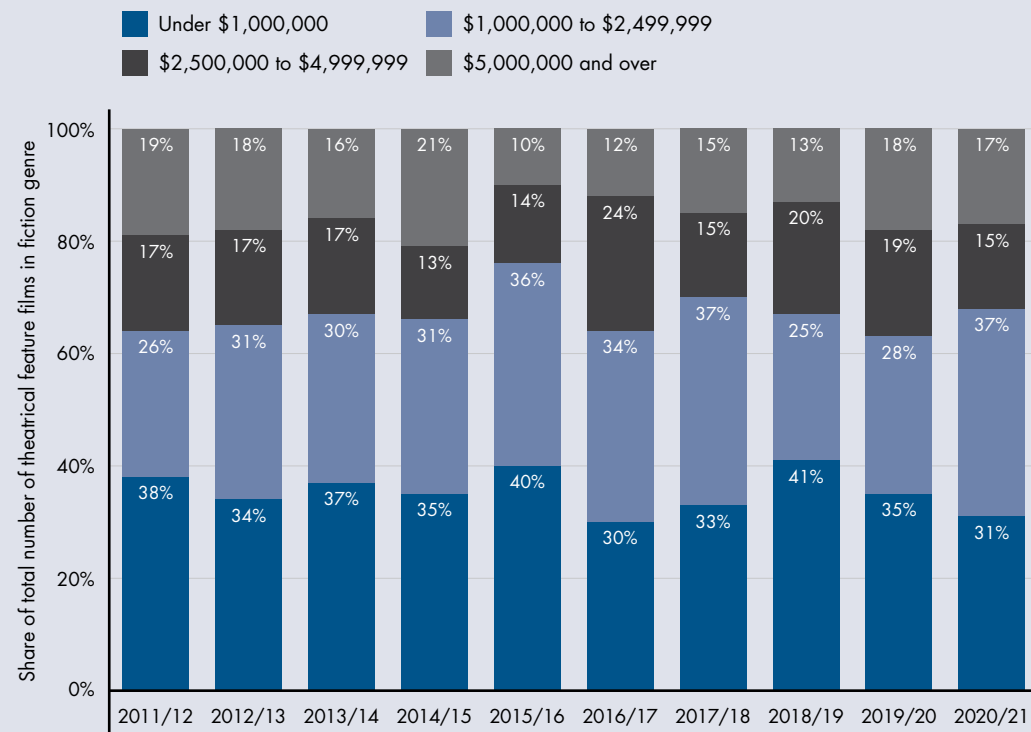
Exhibit 4-2 Number of Canadian theatrical feature films produced in Canada on an annual basis, by language

| | 2011/12 | 2012/13 | 2013/14 | 2014/15 | 2015/16 | 2016/17 | 2017/18 | 2018/19 | 2019/20 | 2020/21 |
|---------------------------------------|------------|------------|------------|------------|------------|------------|------------|------------|------------|-----------|
| English-language/ Bilingual/Other* | 75 | 90 | 75 | 89 | 84 | 81 | 82 | 102 | 88 | 53 |
| French-language* | 39 | 38 | 42 | 42 | 38 | 42 | 40 | 37 | 38 | 22 |
| Total | 114 | 128 | 117 | 131 | 122 | 123 | 122 | 139 | 126 | 75 |

Source: Estimates based on data collected from CAVCO.

* Due to the very low number of projects produced in bilingual format and non-official languages, the data for this category was combined with the data for the English-language market for 2016/17 to 2020/21, and with the French-language market for 2011/12 to 2015/16.

BUDGETS

Exhibit 4-3 Theatrical feature film projects, by budget size (fiction genre only)

Source: Estimates based on data collected from CAVCO.

Note: Some totals may not sum due to rounding. Budget calculations exclude the foreign budgets of audiovisual treaty coproductions.

Exhibit 4-4 Budgets of theatrical feature films (fiction genre only)

| (\$ millions per film) | 2011/12 | 2012/13 | 2013/14 | 2014/15 | 2015/16 | 2016/17 | 2017/18 | 2018/19 | 2019/20 | 2020/21 |
|-------------------------|---------|---------|---------|---------|---------|---------|---------|---------|---------|---------|
| English-language | | | | | | | | | | |
| Average | 3.5 | 3.6 | 3.9 | 3.5 | 1.8 | 2.6 | 2.8 | 2.3 | 2.6 | 2.7 |
| Median | 1.2 | 1.3 | 1.3 | 1.4 | 1.0 | 1.6 | 1.3 | 1.3 | 1.3 | 1.2 |
| French-language | | | | | | | | | | |
| Average | 3.3 | 2.7 | 2.5 | 2.4 | 2.2 | 3.4 | 2.2 | 3.2 | 2.6 | 3.6 |
| Median | 2.4 | 1.8 | 1.9 | 1.3 | 1.8 | 2.4 | 1.7 | 3.0 | 1.9 | 2.5 |
| All languages* | | | | | | | | | | |
| Average | 3.4 | 3.4 | 3.5 | 3.1 | 2.0 | 2.8 | 2.6 | 2.6 | 2.6 | 2.9 |
| Median | 1.5 | 1.4 | 1.4 | 1.3 | 1.3 | 1.8 | 1.4 | 1.7 | 1.4 | 1.6 |

Source: Estimates based on data from CAVCO.

Note: Calculations exclude the foreign budgets of audiovisual treaty coproductions.

* Includes production in bilingual format and non-official languages.

GENRES**Exhibit 4-5 Volume of Canadian theatrical feature film production, by genre**

| | 2011/12 | 2012/13 | 2013/14 | 2014/15 | 2015/16 | 2016/17 | 2017/18 | 2018/19 | 2019/20 | 2020/21 |
|-----------------------------|------------|------------|------------|------------|------------|------------|------------|------------|------------|------------|
| Volume (\$ millions) | | | | | | | | | | |
| Fiction | 277 | 357 | 314 | 295 | 179 | 253 | 205 | 275 | 257 | 193 |
| Other genres* | 63 | 21 | 38 | 83 | 88 | 39 | 69 | 46 | 32 | 75 |
| Total | 340 | 379 | 352 | 378 | 267 | 291 | 273 | 321 | 290 | 268 |
| Number of films | | | | | | | | | | |
| Fiction | 81 | 107 | 89 | 94 | 91 | 90 | 80 | 109 | 100 | 65 |
| Other genres* | 33 | 21 | 28 | 37 | 31 | 33 | 42 | 30 | 26 | 10 |
| Total | 114 | 128 | 117 | 131 | 122 | 123 | 122 | 139 | 126 | 75 |

Source: Estimates based on data from CAVCO.

Note: Some totals may not sum due to rounding.

* Includes documentary, children's and youth, and VAPA genres.

REGION**Exhibit 4-6 Volume of Canadian theatrical feature film production, by region**

| (\$ millions) | 2011/12 | 2012/13 | 2013/14 | 2014/15 | 2015/16 | 2016/17 | 2017/18 | 2018/19 | 2019/20 | 2020/21 | 2020/21 share of total |
|---------------------------------------|------------|------------|------------|------------|------------|------------|------------|------------|------------|------------|------------------------------|
| Ontario | 176 | 173 | 131 | 124 | 113 | 82 | 113 | 141 | 151 | 156 | 58% |
| Quebec | 136 | 145 | 178 | 203 | 107 | 153 | 135 | 141 | 112 | 88 | 33% |
| British Columbia | 8 | 37 | 18 | 44 | 34 | 37 | 10 | 20 | 6 | 20 | 8% |
| Prairie Provinces and Territories* | 17 | 12 | 19 | 7 | 8 | 18 | 9 | 15 | 17 | 3 | 1% |
| Atlantic Canada** | 4 | 11 | 6 | 0 | 5 | 2 | 6 | 4 | 3 | <1 | <1% |
| Total | 340 | 379 | 352 | 378 | 267 | 291 | 273 | 321 | 290 | 268 | 100% |

Source: Estimates based on data collected from CAVCO.

Note: Some totals may not sum due to rounding. Statistics published by provincial funding agencies may differ from those in *Profile 2021*. See *Notes on Methodology* for additional information. Historical figures for certain provinces/territories have been revised due to the recoding of some productions to different fiscal years (in which principal photography started) and/or to different provinces/territories.

* Alberta, Saskatchewan, Manitoba, Yukon, Nunavut and Northwest Territories.

** Nova Scotia, Newfoundland and Labrador, New Brunswick and Prince Edward Island.

FINANCING

Exhibit 4-7 Financing of Canadian theatrical feature film production

| All languages | 2016/17 | | 2017/18 | | 2018/19 | | 2019/20 | | 2020/21 | |
|---|-------------|-------------|-------------|-------------|-------------|-------------|-------------|-------------|-------------|-------------|
| | \$ millions | % | \$ millions | % | \$ millions | % | \$ millions | % | \$ millions | % |
| Private broadcaster licence fees | 1 | <1% | 1 | <1% | 1 | <1% | 2 | 1% | <1 | <1% |
| Public broadcaster licence fees | 2 | 1% | 2 | 1% | 4 | 1% | 2 | 1% | <1 | <1% |
| Federal tax credits ¹ | 17 | 6% | 17 | 6% | 20 | 6% | 17 | 6% | 14 | 5% |
| Provincial tax credit ¹ | 54 | 19% | 51 | 19% | 63 | 19% | 52 | 18% | 45 | 17% |
| Canadian distributors ² | 46 | 16% | 36 | 13% | 33 | 10% | 23 | 8% | 49 | 18% |
| Foreign pre-sales and advances ³ | 14 | 5% | 29 | 11% | 43 | 13% | 48 | 17% | 51 | 19% |
| Telefilm Canada | 69 | 24% | 67 | 25% | 70 | 22% | 68 | 23% | 38 | 14% |
| Other public ⁴ | 33 | 11% | 31 | 11% | 40 | 13% | 33 | 11% | 41 | 15% |
| Other private ⁵ | 55 | 19% | 40 | 15% | 48 | 15% | 43 | 15% | 29 | 11% |
| Total | 291 | 100% | 273 | 100% | 321 | 100% | 290 | 100% | 268 | 100% |

| English-language, bilingual format and non-official languages ⁶ | 2016/17 | | 2017/18 | | 2018/19 | | 2019/20 | | 2020/21 | |
|--|-------------|-------------|-------------|-------------|-------------|-------------|-------------|-------------|-------------|-------------|
| | \$ millions | % | \$ millions | % | \$ millions | % | \$ millions | % | \$ millions | % |
| Private broadcaster licence fees | 1 | 1% | 1 | <1% | 1 | <1% | 2 | 1% | <1 | <1% |
| Public broadcaster licence fees | 2 | 1% | 1 | 1% | 3 | 1% | 2 | 1% | <1 | <1% |
| Federal tax credits ¹ | 14 | 7% | 14 | 7% | 16 | 7% | 15 | 7% | 11 | 6% |
| Provincial tax credit ¹ | 34 | 18% | 36 | 18% | 42 | 19% | 38 | 18% | 28 | 15% |
| Canadian distributors ² | 39 | 21% | 31 | 16% | 26 | 12% | 18 | 8% | 43 | 23% |
| Foreign pre-sales and advances ³ | 13 | 7% | 28 | 14% | 39 | 17% | 47 | 22% | 48 | 26% |
| Telefilm Canada | 47 | 25% | 46 | 23% | 47 | 21% | 41 | 19% | 23 | 12% |
| Other public ⁴ | 8 | 4% | 12 | 6% | 12 | 5% | 18 | 8% | 9 | 5% |
| Other private ⁵ | 29 | 16% | 29 | 15% | 36 | 16% | 36 | 17% | 22 | 12% |
| Total | 187 | 100% | 198 | 100% | 223 | 100% | 216 | 100% | 184 | 100% |

| French-language | 2016/17 | | 2017/18 | | 2018/19 | | 2019/20 | | 2020/21 | |
|---|-------------|-------------|-------------|-------------|-------------|-------------|-------------|-------------|-------------|-------------|
| | \$ millions | % | \$ millions | % | \$ millions | % | \$ millions | % | \$ millions | % |
| Private broadcaster licence fees | <1 | <1% | <1 | <1% | 1 | 1% | <1 | <1% | <1 | <1% |
| Public broadcaster licence fees | 1 | 1% | 1 | 1% | 1 | 1% | <1 | 1% | <1 | <1% |
| Federal tax credits ¹ | 3 | 3% | 3 | 4% | 4 | 4% | 2 | 3% | 3 | 3% |
| Provincial tax credit ¹ | 20 | 20% | 15 | 20% | 20 | 20% | 15 | 20% | 18 | 21% |
| Canadian distributors ² | 7 | 7% | 5 | 6% | 6 | 6% | 6 | 8% | 5 | 6% |
| Foreign pre-sales and advances ³ | 1 | 1% | 1 | 1% | 4 | 4% | 1 | 1% | 2 | 2% |
| Telefilm Canada | 21 | 20% | 21 | 28% | 23 | 23% | 27 | 37% | 15 | 18% |
| Other public ⁴ | 37 | 35% | 19 | 26% | 28 | 29% | 16 | 22% | 33 | 40% |
| Other private ⁵ | 14 | 13% | 11 | 15% | 11 | 11% | 7 | 9% | 8 | 9% |
| Total | 104 | 100% | 75 | 100% | 98 | 100% | 74 | 100% | 84 | 100% |

Sources: Estimates based on data obtained from CAVCO and Telefilm Canada.

Note: Some totals may not sum due to rounding.

1. Canadian production companies receive federal and provincial tax credits based on their eligible expenditures, and, in almost all cases, invest their tax credits directly into their films, in order to complete their project financing.
2. Canadian distributors' financing includes minimum guarantees and advances invested in theatrical feature films in exchange for rights to market, license and exhibit the audiovisual content in Canada, unsold territories outside of Canada or on global distribution platforms.
3. This category includes broadcast licence fees, minimum guarantees, advances and other forms of financing from broadcasters, distributors or other organizations based outside of Canada.
4. 'Other public' includes financing from provincial governments, and other federal government departments and agencies; excludes federal and provincial tax credits, Canadian public broadcasters' licence fees and funding from Telefilm Canada.
5. 'Other private' includes financing from production companies (excluding the tax credit contribution), independent production funds, broadcaster equity and other Canadian private investors.
6. Data for projects produced in bilingual format and non-official languages cannot be reported on separately due to confidentiality issues arising from low production volume.

5. Audiovisual treaty coproduction

The Government of Canada currently has audiovisual coproduction treaties or memoranda of understanding with close to 59 partners.³¹ These agreements offer Canadian and foreign producers the opportunity to combine their creative, technical and financial resources to make coproductions that can be granted national production status in each of the partnering countries.

Coproductions that have obtained national production status are considered Canadian for the purposes of domestic incentives and broadcast quotas. This status can also enable foreign producers to access their own country's incentives for the foreign portion of the budget. Partnering production companies can take either a majority or minority participation position in an audiovisual treaty coproduction depending on the proportion of financing each producer brings to the project.

Note: The statistics for audiovisual treaty coproduction in 2019/20 include two digital media projects: a web series and a short film, each with digital components. These projects have been allocated to audiovisual treaty television production and audiovisual treaty feature film production, respectively.

Highlights from 2020/21



- Canadian budgets accounted for 53% of total treaty coproduction budgets in 2020/21 compared to 41% in 2019/20.
- The total number of television treaty coproductions increased from 19 to 27.
- The number of television coproductions in the documentary genre increased from 8 to 14.



- UK and France were Canada's leading coproduction partners between 2011/12 and 2020/21. The UK was the leading television treaty coproduction partner. France was the leading partner for feature films.
- The Canadian share of treaty coproduction budgets was almost unchanged in 2020/21 – \$124 million vs. \$125 million in 2019/20.



- Canada was a majority (or equal) partner for 40% of its treaty coproduction projects in 2020/21 – down from 52% in 2019/20.
- Canada participated in 40 treaty coproductions – down from 44 in 2019/20.
- The total number of feature film treaty coproductions decreased from 25 to 13.
- The total budgets of Canada's treaty coproductions decreased by 23.0% to \$234 million.
- The total budgets of television treaty coproductions decreased by 18.1% to \$122 million.
- The total budgets of Canada's feature film treaty coproductions decreased by 28.1% to \$112 million.
- The median project budget for feature film treaty coproductions decreased from \$3.7 million to \$1.9 million.

³¹ A list of these agreements can be found on Telefilm Canada's website at <https://telefilm.ca/en/coproduction/international-treaties>.

While the Canadian spend in treaty coproduction budgets was virtually unchanged in 2020/21, Canada's overall volume of treaty production – inclusive of the Canadian and foreign share of budgets – continued its downward decline (Exhibit 5-1). The total volume of Canada's treaty coproduction dropped by 23.0% in 2020/21 to a 10-year low of \$234 million.

The annual volume of treaty coproduction can be prone to significant year-to-year fluctuations due to a small number of large-budget productions – either feature films or television series – often driving shifts in annual activity. However, since reaching \$590 million in 2013/14, the annual volume of Canada's treaty coproduction has been on a downward trend – something that continued in 2020/21 and was almost certainly exacerbated by the disruption to production in 2020 (Exhibit 5-1).

Looking back over the past decade, 2013/14 was a standout year for Canada in terms of participation in feature film treaty production, with \$337 million in volume – nearly double the volume experienced in the prior two years (2011/12 to 2012/13) and 50% higher than the volume any year after (2014/15 to 2020/21). In 2020/21, feature film treaty production hit a 10-year low of \$112 million, with decreases in both English- and French-language production (Exhibit 5-9).

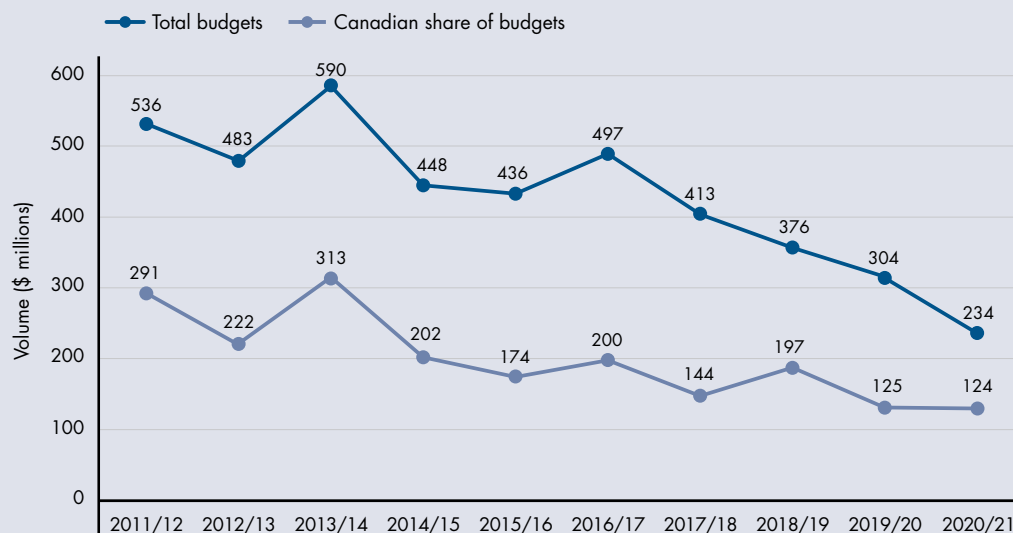
Television treaty coproduction also hit a 10-year low in 2020/21, dropping from \$149 million to \$122 million. The drop is likely due to a combination of year-to-year fluctuations in activity, COVID-19 and the general downward trend that Canada had been experiencing in the volume of television treaty coproduction even before the pandemic. After averaging \$282 million annually between 2011/12 and 2017/18, the volume of television treaty coproduction dropped to \$159 million in 2018/19 and \$149 million in 2019/20 (Exhibit 5-6).

The drop in television treaty coproduction volume was a result of the drama genre. Although, the number of television treaty coproductions in the drama genre actually increased from 6 to 7, the drop in the average project budget – from \$16.1 million to \$5 million – meant that the overall volume fell from \$96 million to \$35 million (Exhibit 5-7).

Even though television treaty coproduction in the drama genre fell precipitously in 2020/21, both the documentary, and children's and youth genres posted year-over-year increases in production. The number of documentaries increased from 8 to 14, while volume rose from \$17 million to \$32 million (Exhibit 5-7). Meanwhile, the number of children's and youth coproduction projects increased from 5 to 6, and volume grew from \$35 million to \$55 million.

ALL RELEASE WINDOWS

Exhibit 5-1 Volume* of Canadian audiovisual treaty coproduction, all release windows



Source: Telefilm Canada.

Note: Statistics as of September 2021.

* Volume of coproduction refers to the value of total global budgets for coproduction projects and includes the financial participation of Canadian producers (i.e. Canadian share of budgets) and foreign producers (i.e. foreign share of budgets).

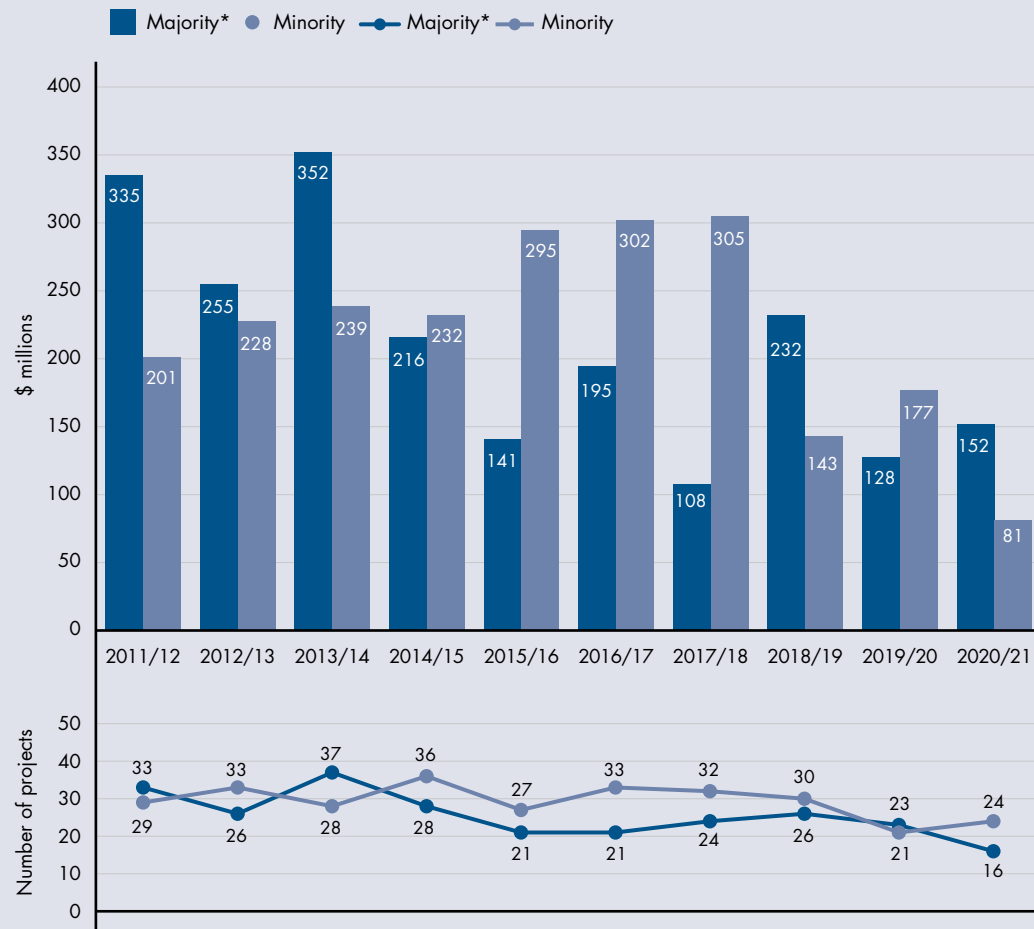
Exhibit 5-2 Audiovisual treaty coproduction, volume* and number of projects, all release windows

| | 2011/12 | 2012/13 | 2013/14 | 2014/15 | 2015/16 | 2016/17 | 2017/18 | 2018/19 | 2019/20 | 2020/21 |
|---------------------------------|------------|------------|------------|------------|------------|------------|------------|------------|------------|------------|
| English-language | | | | | | | | | | |
| Canadian share of budgets (\$M) | 265 | 192 | 304 | 182 | 141 | 189 | 132 | 186 | 114 | 116 |
| Foreign share of budgets (\$M) | 215 | 195 | 260 | 225 | 214 | 254 | 226 | 142 | 140 | 89 |
| Total budgets (\$M) | 480 | 387 | 564 | 407 | 355 | 443 | 358 | 328 | 254 | 205 |
| Number of projects | 46 | 42 | 58 | 50 | 31 | 44 | 35 | 44 | 35 | 33 |
| French-language | | | | | | | | | | |
| Canadian share of budgets (\$M) | 25 | 31 | 9 | 21 | 33 | 11 | 12 | 11 | 11 | 8 |
| Foreign share of budgets (\$M) | 31 | 65 | 17 | 20 | 47 | 43 | 43 | 36 | 40 | 20 |
| Total budgets (\$M) | 56 | 96 | 26 | 41 | 80 | 54 | 55 | 47 | 51 | 28 |
| Number of projects | 16 | 17 | 7 | 14 | 17 | 10 | 21 | 12 | 9 | 7 |
| All languages | | | | | | | | | | |
| Canadian share of budgets (\$M) | 291 | 222 | 313 | 202 | 174 | 200 | 144 | 197 | 125 | 124 |
| Foreign share of budgets (\$M) | 246 | 261 | 278 | 245 | 262 | 297 | 269 | 179 | 179 | 110 |
| Total budgets (\$M) | 536 | 483 | 590 | 448 | 436 | 497 | 413 | 376 | 304 | 234 |
| Number of projects | 62 | 59 | 65 | 64 | 48 | 54 | 56 | 56 | 44 | 40 |

Source: Telefilm Canada.

Note: Some totals may not sum due to rounding. Statistics as of September 2021.

* Volume of coproduction refers to the value of total global budgets for coproduction projects

Exhibit 5-3 Audiovisual treaty coproduction, majority- vs. minority-Canadian production

Source: Telefilm Canada.

Note: Statistics as of September 2021.

* The statistics for majority-Canadian treaty coproduction includes projects where the Canadian share of spending was equal to or more than 50% of the total project budget.

Exhibit 5-4 Audiovisual treaty coproduction, median project budgets (\$ millions)

| | 2011/12 | 2012/13 | 2013/14 | 2014/15 | 2015/16 | 2016/17 | 2017/18 | 2018/19 | 2019/20 | 2020/21 |
|---------------------|------------|------------|------------|------------|------------|------------|------------|------------|------------|------------|
| By language | | | | | | | | | | |
| English-language | 4.6 | 2.7 | 4.6 | 2.7 | 5.1 | 4.4 | 2.2 | 3.8 | 4.8 | 2.5 |
| French-language | 1.6 | 2.5 | 2.4 | 1.7 | 3.5 | 1.7 | 1.1 | 3.0 | 2.0 | 3.2 |
| By medium | | | | | | | | | | |
| Television | 3.0 | 1.9 | 2.8 | 2.0 | 1.6 | 1.7 | 1.3 | 2.7 | 3.3 | 2.5 |
| Feature film | 4.6 | 4.9 | 10.2 | 5.7 | 5.5 | 6.6 | 4.1 | 3.8 | 3.7 | 1.9 |
| All projects | 3.4 | 2.6 | 3.8 | 2.6 | 4.0 | 3.3 | 1.8 | 3.8 | 3.6 | 2.5 |

Source: Telefilm Canada.

Note: Statistics as of September 2021.

Exhibit 5-5 Audiovisual treaty coproduction partner countries, 2010/11–2020/21

| | Number of projects | Total global budgets (\$ millions) | Canadian share of total global budgets | |
|-----------------|--------------------|------------------------------------|--|------------|
| | | | \$ millions | % |
| United Kingdom | 145 | 795 | 435 | 55% |
| France | 136 | 1,076 | 475 | 44% |
| Germany | 36 | 558 | 319 | 57% |
| Ireland | 30 | 743 | 230 | 31% |
| Australia | 24 | 153 | 87 | 57% |
| Belgium | 15 | 106 | 55 | 52% |
| Israel | 15 | 26 | 16 | 64% |
| South Africa | 15 | 76 | 39 | 51% |
| New Zealand | 11 | 44 | 17 | 39% |
| Brazil | 9 | 45 | 24 | 52% |
| Hungary | 7 | 151 | 70 | 47% |
| Spain | 7 | 72 | 37 | 51% |
| Switzerland | 7 | 16 | 7 | 41% |
| Other bipartite | 62 | 186 | 101 | 54% |
| Multipartite* | 29 | 271 | 83 | 30% |
| Total | 548 | 4,317 | 1,992 | 46% |

Source: Telefilm Canada.

Note: Some totals may not sum due to rounding. Statistics as of September 2021.

* Multipartite production includes audiovisual treaty coproduction projects where Canada has two or more partner countries.

TELEVISION

Exhibit 5-6 Audiovisual treaty coproduction, volume*, and number of projects, by language, television segment

| | 2011/12 | 2012/13 | 2013/14 | 2014/15 | 2015/16 | 2016/17 | 2017/18 | 2018/19 | 2019/20 | 2020/21 |
|---------------------------------|------------|------------|------------|------------|------------|------------|------------|------------|------------|------------|
| English-language | | | | | | | | | | |
| Canadian share of budgets (\$M) | 148 | 99 | 122 | 104 | 107 | 97 | 87 | 78 | 46 | 63 |
| Foreign share of budgets (\$M) | 159 | 123 | 124 | 170 | 175 | 174 | 192 | 64 | 97 | 54 |
| Total budgets (\$M) | 307 | 222 | 246 | 274 | 282 | 271 | 279 | 142 | 143 | 117 |
| Number of projects | 33 | 31 | 38 | 35 | 23 | 26 | 20 | 17 | 15 | 23 |
| French-language | | | | | | | | | | |
| Canadian share of budgets (\$M) | 3 | 6 | 2 | 5 | 2 | 7 | 7 | 4 | 3 | 1 |
| Foreign share of budgets (\$M) | 4 | 11 | 5 | 7 | 3 | 18 | 10 | 13 | 2 | 4 |
| Total budgets (\$M) | 7 | 18 | 7 | 12 | 5 | 25 | 17 | 17 | 5 | 5 |
| Number of projects | 8 | 10 | 3 | 7 | 4 | 8 | 16 | 6 | 4 | 4 |
| All languages | | | | | | | | | | |
| Canadian share of budgets (\$M) | 151 | 105 | 124 | 109 | 108 | 104 | 94 | 82 | 49 | 64 |
| Foreign share of budgets (\$M) | 162 | 134 | 129 | 177 | 178 | 193 | 202 | 78 | 100 | 58 |
| Total budgets (\$M) | 313 | 240 | 253 | 286 | 287 | 297 | 296 | 159 | 149 | 122 |
| Number of projects | 41 | 41 | 41 | 42 | 27 | 34 | 36 | 23 | 19 | 27 |

Source: Telefilm Canada.

Note: Some totals may not sum due to rounding. Statistics as of September 2021.

* Volume of coproduction refers to the value of total global budgets for coproduction projects. The total volume of production includes the financial participation of Canadian producers (i.e. Canadian share of budgets) and foreign producers (i.e. foreign share of budgets).

Exhibit 5-7 Audiovisual treaty coproduction, volume* and number of projects, by genre, television segment

| | 2011/12 | 2012/13 | 2013/14 | 2014/15 | 2015/16 | 2016/17 | 2017/18 | 2018/19 | 2019/20 | 2020/21 |
|--|------------|------------|------------|------------|-------------|------------|------------|------------|------------|------------|
| Total global budgets (\$ millions) | | | | | | | | | | |
| Drama (fiction) | 186 | 151 | 134 | 184 | 185 | 222 | 223 | 52 | 96 | 35 |
| Documentary | 42 | 52 | 36 | 63 | 23 | 35 | 33 | 49 | 17 | 32 |
| Children's and youth | 86 | 37 | 83 | 39 | 78 | 39 | 40 | 58 | 35 | 55 |
| Total | 313 | 240 | 253 | 286 | 287 | 297 | 296 | 159 | 149 | 122 |
| Number of projects | | | | | | | | | | |
| Drama (fiction) | 5 | 6 | 11 | 8 | 5 | 7 | 4 | 2 | 6 | 7 |
| Documentary | 22 | 27 | 19 | 27 | 16 | 21 | 27 | 16 | 8 | 14 |
| Children's and youth | 14 | 8 | 11 | 7 | 6 | 6 | 5 | 5 | 5 | 6 |
| Total | 41 | 41 | 41 | 42 | 27 | 34 | 36 | 23 | 19 | 27 |
| Average project budgets (\$ millions) | | | | | | | | | | |
| Drama (fiction) | 37.1 | 25.2 | 12.2 | 23.0 | 37.1 | 31.7 | 55.8 | 25.9 | 16.1 | 5.0 |
| Documentary | 1.9 | 1.9 | 1.9 | 2.3 | 1.5 | 1.7 | 1.2 | 3.1 | 2.1 | 2.3 |
| Children's and youth | 6.1 | 4.6 | 7.6 | 5.5 | 13.0 | 6.5 | 8.0 | 11.7 | 7.1 | 9.2 |
| All genres | 7.6 | 5.8 | 6.2 | 6.8 | 10.6 | 8.7 | 8.2 | 6.9 | 7.8 | 4.5 |

Source: Telefilm Canada.

Note: Some totals may not sum due to rounding. Statistics as of September 2021.

* Volume of coproduction refers to the value of total global budgets for coproduction projects. The total volume of production includes the financial participation of Canadian producers (i.e. Canadian share of budgets) and foreign producers (i.e. foreign share of budgets).

Exhibit 5-8 Audiovisual treaty coproduction partner countries, television segment, 2011/12–2020/21

| | Number of projects | Total global budgets (\$ millions) | Canadian share of total global budgets | |
|-----------------|--------------------|------------------------------------|--|------------|
| | | | \$ millions | % |
| United Kingdom | 122 | 637 | 341 | 54% |
| France | 84 | 460 | 207 | 45% |
| Australia | 20 | 136 | 81 | 59% |
| Germany | 16 | 83 | 22 | 27% |
| Ireland | 14 | 620 | 152 | 24% |
| Israel | 9 | 20 | 13 | 68% |
| New Zealand | 9 | 34 | 9 | 26% |
| Brazil | 7 | 40 | 21 | 52% |
| South Africa | 6 | 44 | 20 | 44% |
| Hungary | 5 | 124 | 57 | 46% |
| Singapore | 5 | 29 | 18 | 64% |
| Other bipartite | 20 | 30 | 13 | 42% |
| Multipartite* | 14 | 146 | 37 | 25% |
| Total | 331 | 2,402 | 990 | 41% |

Source: Telefilm Canada.

Note: Some totals may not sum due to rounding. Statistics as of September 2021.

* Multipartite production includes audiovisual treaty coproduction projects where Canada has two or more partner countries.

FEATURE FILM

Exhibit 5-9 Audiovisual treaty coproduction, volume* and number of projects, by language, theatrical feature film segment

| | 2011/12 | 2012/13 | 2013/14 | 2014/15 | 2015/16 | 2016/17 | 2017/18 | 2018/19 | 2019/20 | 2020/21 |
|---------------------------------|------------|------------|------------|------------|------------|------------|------------|------------|------------|------------|
| English-language | | | | | | | | | | |
| Canadian share of budgets (\$M) | 117 | 93 | 182 | 77 | 35 | 92 | 45 | 109 | 68 | 53 |
| Foreign share of budgets (\$M) | 56 | 72 | 136 | 55 | 39 | 80 | 35 | 78 | 42 | 36 |
| Total budgets (\$M) | 173 | 165 | 318 | 133 | 73 | 172 | 79 | 186 | 110 | 89 |
| Number of projects | 13 | 11 | 20 | 15 | 8 | 18 | 15 | 27 | 20 | 10 |
| French-language | | | | | | | | | | |
| Canadian share of budgets (\$M) | 22 | 24 | 6 | 16 | 31 | 4 | 6 | 7 | 8 | 7 |
| Foreign share of budgets (\$M) | 28 | 54 | 12 | 13 | 45 | 24 | 32 | 23 | 37 | 16 |
| Total budgets (\$M) | 50 | 78 | 19 | 29 | 76 | 29 | 37 | 30 | 45 | 23 |
| Number of projects | 8 | 7 | 4 | 7 | 13 | 2 | 5 | 6 | 5 | 3 |
| All languages | | | | | | | | | | |
| Canadian share of budgets (\$M) | 140 | 117 | 189 | 93 | 66 | 97 | 51 | 115 | 76 | 60 |
| Foreign share of budgets (\$M) | 84 | 127 | 148 | 69 | 83 | 104 | 66 | 101 | 79 | 52 |
| Total budgets (\$M) | 223 | 244 | 337 | 161 | 149 | 201 | 117 | 216 | 155 | 112 |
| Number of projects | 21 | 18 | 24 | 22 | 21 | 20 | 20 | 33 | 25 | 13 |

Source: Telefilm Canada.

Note: Some totals may not sum due to rounding. Statistics as of September 2021.

* Volume of coproduction refers to the value of total global budgets for coproduction projects. The total volume of production includes the financial participation of Canadian producers (i.e. Canadian share of budgets) and foreign producers (i.e. foreign share of budgets).

Exhibit 5-10 Audiovisual treaty coproduction partner countries, theatrical feature film segment, 2010/11–2020/21

| | Number of projects | Total global budgets (\$ millions) | Canadian share of total global budgets | |
|-----------------|--------------------|------------------------------------|--|------------|
| | | | \$ millions | % |
| France | 52 | 615 | 268 | 44% |
| United Kingdom | 23 | 158 | 93 | 59% |
| Germany | 20 | 475 | 297 | 62% |
| Ireland | 16 | 123 | 78 | 63% |
| Belgium | 14 | 94 | 51 | 55% |
| South Africa | 9 | 32 | 19 | 60% |
| Spain | 7 | 72 | 37 | 51% |
| Israel | 6 | 6 | 3 | 48% |
| Switzerland | 6 | 16 | 6 | 40% |
| Australia | 4 | 17 | 6 | 35% |
| Cuba | 4 | 13 | 9 | 72% |
| Denmark | 4 | 33 | 16 | 48% |
| Italy | 4 | 21 | 16 | 73% |
| Other bipartite | 33 | 116 | 58 | 50% |
| Multipartite* | 15 | 124 | 46 | 37% |
| Total | 217 | 1,916 | 1,002 | 52% |

Source: Telefilm Canada.

Note: Statistics as of September 2020. Some totals may not sum due to rounding.

* Multipartite production includes audiovisual treaty coproduction projects where Canada has two or more partner countries.

6. Foreign location and service production

The foreign location and service (FLS) production segment is primarily comprised of films and television programs filmed in Canada mainly by foreign producers with the involvement of Canadian-based service producers. This includes the visual effects (VFX) work done by Canadian VFX studios for foreign films and television programs. For the majority of FLS projects, the copyright is held by non-Canadian producers; however, for approximately 5% to 10% of projects, the copyright is held by Canadians.

In recent years, Canada's FLS production segment has contributed to numerous films that achieved successful global box office runs. Some recent Hollywood films that have either been shot in Canada or had their VFX work done in Canada include *The Unforgivable*, *Jurassic World 3* and *Ghostbusters: Afterlife*.

Canada has also become a destination for the filming of many television series commissioned by US networks or subscription video on demand (SVOD) services. Some recent series include *Nancy Drew*, *Fargo*, *Batwoman*, and *DC's Legends of Tomorrow*.

Highlights from 2020/21



- The total volume of FLS production in Canada increased slightly by 0.4% to an all-time high of \$5.27 billion.
- The total volume of FLS television series production increased by 12.6% to an all-time high of \$3.45 billion.
- The number of FLS television series shot in Canada increased from 224 to an all-time high of 277.



- The total number of FLS productions decreased slightly from an all-time high of 521 to 511.
- The total volume of FLS feature film production decreased by 17.4% to \$1.39 billion.
- The number of FLS feature films shot in Canada decreased from 166 to 141.

Canada's FLS production segment remained remarkably resilient during the COVID-19 pandemic. In part, this resilience can be attributed to the ability of the global studios to self-insure their projects, and thereby, resume production quickly – something that producers of Canadian content could not pursue without support from the federal government.

In particular, content production by the global SVOD services such as Netflix, Amazon Prime Video, Disney+, AppleTV+, HBO Max and Peacock helped FLS production in Canada finish the 2020/21 fiscal year 0.4% higher than in 2019/20, achieving a new all-time high of \$5.27 billion (Exhibit 6-1). The growth in volume in 2020/21 was due entirely to higher levels of television series production, as the production of FLS feature films³² and other TV formats fell.

A new record of 277 FLS television series were shot in Canada in 2020/21 (Exhibit 6-2). These 277 television series generated \$3.45 billion in production, up from \$3.06 billion in volume in 2019/20 (Exhibit 6-1).

The growth in FLS television series production is not surprising, given the important role that this format plays in SVOD services' content offerings. The suspension of film and television production in Canada in 2020 and restrictions on cross-border and even inter-provincial travel appear to have contributed to lower levels of feature film production. The number of FLS feature films produced in Canada dropped from 166 in 2019/20 to 141 in 2020/21 (Exhibit 6-2); the volume associated with these films dropped by 17.4% to \$1.39 billion (Exhibit 6-1).

Meanwhile, the production of pilots and other types of single-episode television programming fell by 14.4% to \$435 million (Exhibit 6-1).

The pandemic did not affect FLS production in all provinces and territories in the same manner (Exhibit 6-4).

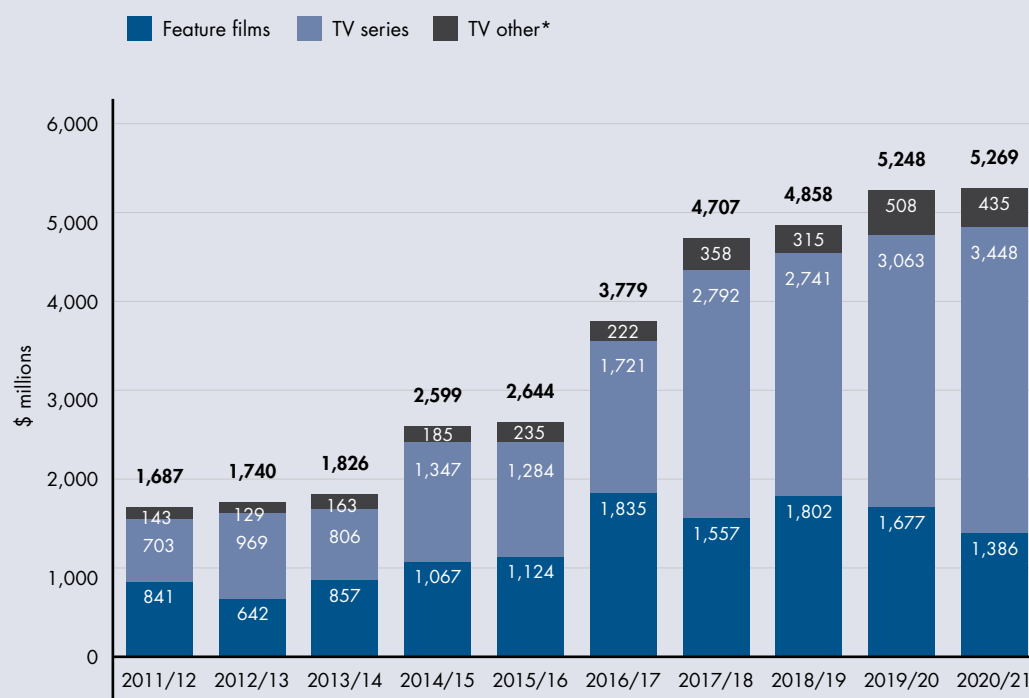
- The statistics suggest that **British Columbia** was the Canadian province with the highest level of FLS in 2020/21. Its volume of FLS production actually rose by 15.9%, or \$372 million, in 2020/21.³³ According to Creative BC, virtually all of this growth was concentrated in television series production.
- **Alberta** was one of only two other provinces that experienced an increase in FLS production in 2020/21. The volume of FLS production rose from zero in 2019/20 to \$67 million in 2020/21. According to the Government of Alberta, the introduction of a film and television tax credit in January 2020 combined with the removal of the per-project cap helped attract at least two big-budget FLS television series to Alberta in 2020/21.
- **Nova Scotia** was the third province that saw its volume of FLS production actually increase in 2020/21 – from \$40 million to \$46 million. Data from Nova Scotia Business Inc. indicate that while the number of FLS projects hosted by the province declined in 2020/21, the volume generated by the projects that did go ahead was greater, particularly for the FLS TV series shot in the province in 2020/21.
- In **Ontario**, FLS production declined by 7.5% in 2020/21, amid the pandemic. According to Ontario Creates, volume did not drop as sharply as the number of projects on account of the higher costs of production brought about by new COVID-19 safety measures on set.
- The suspension of live action production in **Quebec** and other parts of Canada and the world meant that Quebec not only experienced a loss in live action production, but that its vibrant VFX community also ran into dwindling pipeline of projects. As result, FLS production in Quebec fell by \$220 million, or 19.3%, in 2020/21.
- **Manitoba's** FLS production activity was particularly hard hit by COVID-19 lockdowns and travel restrictions. The number of FLS projects hosted by the province was down by over 40% in 2020/21, while volume was down by over one-half, according to Manitoba Film and Music.
- FLS production in the **territories** also seems to have been negatively affected by COVID-19 travel restrictions, as volume dropped by 50%.

³² This can also include feature films for which visual effects or digital animation work was done in Canada.

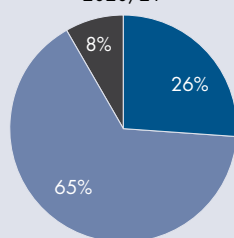
³³ Note that the statistics provided by Creative BC record production activity and spending in the fiscal year within which a project's tax credit application receives approval. According to Creative BC, part of the increase in the province's FLS production volume in 2020/21 may be due to producers catching up with their backlog of tax credit applications during the hiatus in production in spring 2020. For further information on the reporting methodology used by Creative BC and how to interpret the province's film and TV production statistics, please see ["Film and Television Tax Credit Certification/Explanation of Reporting Methodology"](#).

TOTAL PRODUCTION AND TYPES

Exhibit 6-1 Volume of foreign location and service production, by type



Share
2020/21



Annual average growth rate

| Type | 2020/21 | 2011/12–2020/21 |
|---------------------------|-------------|-----------------|
| Feature films | (17.4%) | 5.7% |
| TV series | 12.6% | 19.3% |
| TV other* | (14.4%) | 13.2% |
| Average: all types | 0.4% | 13.5% |

Source: Association of Provincial and Territorial Funding Agencies.

Note: Some totals may not sum due to rounding.

* Prior to 2017/18, mini-series were included as part of the TV other category. In 2017/18, the statistics for mini-series were collected in the TV series category. For this reason, the year-over-year growth in TV series production in 2017/18 is slightly overstated. However, the vast majority of production in the TV series category is still likely comprised of TV series rather than TV mini-series.

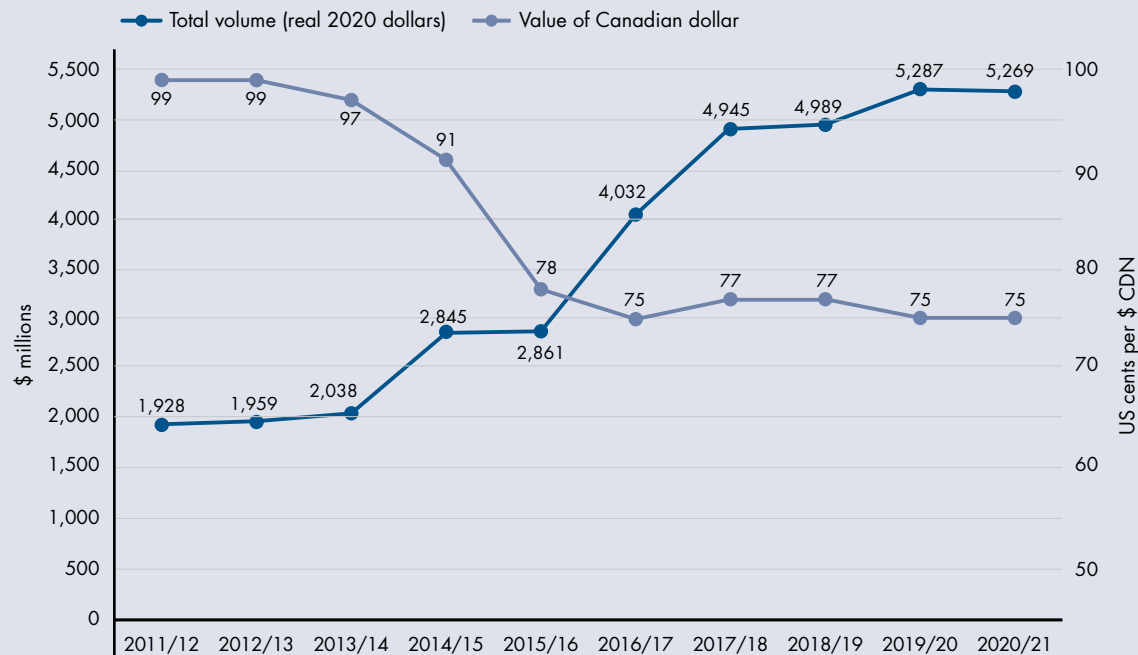
Exhibit 6-2 Annual number of foreign location and service projects, by type

| | 2011/12 | 2012/13 | 2013/14 | 2014/15 | 2015/16 | 2016/17 | 2017/18 | 2018/19 | 2019/20 | 2020/21 |
|---------------|------------|------------|------------|------------|------------|------------|------------|------------|------------|------------|
| Feature films | 99 | 93 | 91 | 111 | 128 | 186 | 167 | 164 | 166 | 141 |
| TV series | 78 | 85 | 92 | 115 | 156 | 137 | 209 | 208 | 224 | 277 |
| TV other* | 58 | 42 | 51 | 53 | 71 | 77 | 104 | 93 | 131 | 93 |
| Total | 235 | 220 | 234 | 279 | 355 | 400 | 480 | 465 | 521 | 511 |

Source: Association of Provincial and Territorial Funding Agencies.

Note: Totals are based on available data and make no allowance for unavailable data.

* Prior to 2017/18, mini-series were included as part of the TV other category. In 2017/18, the statistics for mini-series were collected in the TV series category. For this reason, the year-over-year growth in TV series production in 2017/18 is slightly overstated. However, the vast majority of production in the TV series category is still likely comprised of TV series rather than TV mini-series.

Exhibit 6-3 Total volume of foreign location and service production (real inflation-adjusted dollars vs. value of Canadian dollar)

Source: Bank of Canada, Statistics Canada and Association of Provincial and Territorial Funding Agencies.

REGION

Exhibit 6-4 Volume of foreign location and service production, by province and territory

| (\$ millions) | 2011/12 | 2012/13 | 2013/14 | 2014/15 | 2015/16 | 2016/17 | 2017/18 | 2018/19 | 2019/20 | 2020/21 | 2020/21 share of total |
|------------------------------|--------------|--------------|--------------|--------------|--------------|--------------|--------------|--------------|--------------|--------------|------------------------------|
| British Columbia* | 1,102 | 1,076 | 1,080 | 1,672 | 1,574 | 2,311 | 3,040 | 2,816 | 2,347 | 2,719 | 52% |
| Ontario | 382 | 399 | 446 | 545 | 698 | 882 | 869 | 985 | 1,541 | 1,426 | 27% |
| Quebec | 157 | 212 | 147 | 275 | 282 | 404 | 666 | 771 | 1,142 | 922 | 18% |
| Manitoba | 8 | 23 | 47 | 11 | 42 | 70 | 89 | 167 | 171 | 84 | 2% |
| Alberta | 13 | 4 | 88 | 92 | 34 | 54 | 31 | 86 | 0 | 68 | 1% |
| Nova Scotia | 22 | 25 | 17 | n/a | 12 | 39 | 12 | 26 | 40 | 46 | <1% |
| Territories** | 3 | 2 | 2 | 3 | 3 | 18 | 1 | 7 | 8 | 4 | <1% |
| Saskatchewan | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 0% |
| Newfoundland and Labrador | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0% |
| New Brunswick | n/a | 0 | 0 | 1 | 0 | 0 | 0 | 0 | 0 | n/a | n/a |
| Prince Edward Island | n/a | 0 | 0 | <1 | 0 | 0 | 0 | 0 | 0 | n/a | n/a |
| Total | 1,687 | 1,740 | 1,826 | 2,600 | 2,644 | 3,779 | 4,707 | 4,858 | 5,248 | 5,269 | 100.0% |

Source: Association of Provincial and Territorial Funding Agencies.

Note: Some totals may not sum due to rounding. Statistics published by provincial funding agencies may differ from those in *Profile 2020*. Please see *Notes on Methodology* for additional information.

n/a: Data not available or suppressed for confidentiality.

* Statistics published by Creative BC are based on the fiscal year in which a project receives its tax credit certification, which may differ from the fiscal year in which the project's filming actually takes place. The adoption of a new tax credit processing system in British Columbia in 2019 resulted in a higher-than-normal backlog of applications, which may have also contributed to an understatement of actual production levels in 2019/20. The province's production volume in 2020/21 may have been overstated due to producers catching up with their backlog of tax credit applications during the hiatus in production in spring 2020.

** Yukon, Nunavut and Northwest Territories.

COUNTRY

Exhibit 6-5 Number of foreign location and service projects, by country of copyright

| | 2011/12 | 2012/13 | 2013/14 | 2014/15 | 2015/16 | 2016/17 | 2017/18 | 2018/19 | 2019/20 | 2020/21 |
|----------------------------|-------------|-------------|-------------|-------------|-------------|-------------|-------------|-------------|-------------|-------------|
| Number of projects | | | | | | | | | | |
| United States | 185 | 171 | 177 | 197 | 261 | 304 | 364.5 | 365 | 409 | 404 |
| Other foreign | 23 | 22 | 31 | 57 | 67 | 72.5 | 77.5 | 69 | 72 | 72.5 |
| Canada* | 27 | 27 | 26 | 25 | 27 | 23.5 | 38 | 31 | 40 | 34.5 |
| Total | 235 | 220 | 234 | 279 | 355 | 400 | 480 | 465 | 521 | 511 |
| Percentage of total | | | | | | | | | | |
| United States | 79% | 78% | 76% | 71% | 74% | 76% | 76% | 78% | 79% | 79% |
| Other foreign | 10% | 10% | 13% | 20% | 19% | 18% | 16% | 15% | 14% | 14% |
| Canada* | 11% | 12% | 11% | 9% | 8% | 6% | 8% | 7% | 8% | 7% |
| Total | 100% | 100% | 100% | 100% | 100% | 100% | 100% | 100% | 100% | 100% |

Source: Association of Provincial and Territorial Funding Agencies.

Note: Some totals may not sum due to rounding.

* Canadian projects in the FLS segment include projects made by Canadian producers primarily for foreign audiences, or as part of international co-ventures. International co-venture production includes films and television programs made as international coproductions, but outside of the auspices of an audiovisual coproduction treaty.

7. Broadcaster in-house production

Broadcaster in-house production (“in-house production”) refers to television programs made internally by private conventional television broadcasters, public broadcasters, and discretionary and on-demand services. In-house production largely consists of news and sports programs, but can also include production in other genres.

The statistics in this section cover the 2020 broadcasting year, running from September 1, 2019 to August 31, 2020. Note that the second half of this 12-month period overlapped with the onset of the COVID-19 pandemic and lockdowns across Canada.

Highlights from 2020



- The total volume of in-house production decreased by 7.6% to \$1.07 billion.
- Conventional broadcasters’ spending on in-house production decreased by 4.2% to \$570 million.
- Spending on in-house production by discretionary and on-demand services decreased by 11.3% to \$496 million.
- Spending on the in-house production of news programming decreased by 2.1% to \$691 million.
- Spending on the in-house production of sports programming decreased by 23.3% to \$204 million.

While news programming – the largest area of broadcasters’ in-house production spending – became even more important to households in the early stages of the COVID-19 pandemic, overall spending on in-house production decreased by 7.6% (Exhibit 7-1) due to the drop in in-house production associated with sports programming (Exhibit 7-2).

The in-house production of news programming declined by 2.1%, to \$691 million in 2019 (Exhibit 7-2), with the private conventional broadcasters, discretionary news services, and CBC/Radio-Canada (conventional and discretionary services) all experiencing lower levels of production.

Meanwhile, the hiatus in professional sports led directly to a 23.3% drop in the in-house production associated with sports programming (Exhibit 7-2). In-house production in the sports genre fell to a 10-year low of \$204 million – a drop of \$62 million. The postponement of Tokyo Olympics meant that CBC/Radio-Canada’s in-house production of sports programming fell by \$24 million in 2019,³⁴ accounting for 39% of the overall drop in in-house sports programming. The other 41% of the drop was due to lower levels of in-house production at discretionary sports services such as Rogers Sportsnet, TSN and RDS, as a result of the suspension of professional and amateur sports leagues around the world.³⁵

³⁴ Calculations based on data from CRTC (2021b), *Conventional Television: Statistical and Financial Summaries, 2016-2020*; and CRTC (2020a), *Conventional Television: Statistical and Financial Summaries, 2015-2019*.

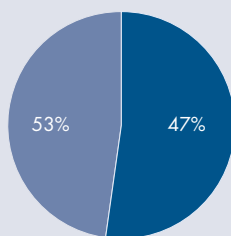
³⁵ Calculations based on data from CRTC (2021c), *Discretionary and On-Demand Services: Statistical and Financial Summaries, 2016-2020*; and CRTC (2020b), *Discretionary and On-Demand Services: Statistical and Financial Summaries, 2015-2019*.

PRODUCTION VOLUME

Exhibit 7-1 Volume of broadcaster in-house production, by sub-segment



Share
2020



Annual average growth rate

| Sub-segment | 2020 | 2011–2020 |
|--------------------------------------|---------------|---------------|
| Discretionary and on-demand services | (11.3%) | (0.9%) |
| Conventional | (4.2%) | (2.6%) |
| Average: all sub-segments | (7.6%) | (1.9%) |

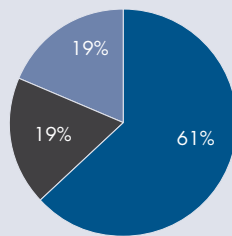
Sources: Estimates based on data collected from CRTC.
Note: Some totals may not sum due to rounding.

GENRE

Exhibit 7-2 Volume of broadcaster in-house production, by genre



**Share
2020**



Annual average growth rate

| Genre | 2020 | 2011–2020 |
|----------------------------|---------------|---------------|
| News | (2.1%) | 0.6% |
| Sports | (23.3%) | (4.7%) |
| Other | (6.0%) | (6.0%) |
| Average: all genres | (7.6%) | (1.9%) |

Sources: Estimates based on data collected from CRTC.
Note: Some totals may not sum due to rounding.

REGION

Exhibit 7-3 Volume of broadcaster in-house production, by province and territory

| (\$ millions) | 2011 | 2012 | 2013 | 2014 | 2015 | 2016 | 2017 | 2018 | 2019 | 2020 | 2020 share of total |
|------------------------------|--------------|--------------|--------------|--------------|--------------|--------------|--------------|--------------|--------------|--------------|---------------------------|
| Ontario | 729 | 811 | 767 | 885 | 677 | 729 | 612 | 686 | 622 | 570 | 53% |
| Quebec | 252 | 293 | 291 | 331 | 279 | 307 | 258 | 296 | 272 | 247 | 23% |
| British Columbia | 100 | 104 | 103 | 101 | 97 | 96 | 87 | 87 | 89 | 80 | 8% |
| Alberta | 86 | 92 | 92 | 91 | 94 | 88 | 80 | 83 | 87 | 85 | 8% |
| Manitoba | 21 | 23 | 24 | 29 | 30 | 28 | 25 | 26 | 27 | 26 | 2% |
| Saskatchewan | 24 | 26 | 28 | 27 | 27 | 24 | 20 | 20 | 21 | 21 | 2% |
| Nova Scotia | 28 | 31 | 32 | 27 | 26 | 23 | 16 | 17 | 18 | 17 | 2% |
| New Brunswick | 11 | 12 | 13 | 11 | 11 | 10 | 8 | 9 | 9 | 9 | 1% |
| Newfoundland and Labrador | 9 | 10 | 11 | 10 | 9 | 8 | 7 | 7 | 7 | 7 | 1% |
| Prince Edward Island | 2 | 2 | 2 | 2 | 2 | 2 | 1 | 1 | 1 | 2 | <1% |
| Territories* | 3 | 3 | 3 | 3 | 2 | 1 | 1 | 1 | 1 | 1 | <1% |
| Total | 1,265 | 1,406 | 1,365 | 1,515 | 1,253 | 1,316 | 1,115 | 1,234 | 1,245 | 1,066 | 100% |

Sources: Estimates based on data collected from CRTC, CBC/Radio-Canada and Statistics Canada.

Note: Some totals may not sum due to rounding. Statistics published by provincial funding agencies may differ from those in *Profile 2021*. See *Notes on Methodology* for additional information.

* Yukon, Nunavut and Northwest Territories.

8. Distribution

Canada's distribution industry includes both Canadian-controlled and foreign-controlled companies that distribute film and television content through theatres, television broadcasters, Blu-ray/DVD wholesaling and other video platforms. Some of the leading Canadian-controlled distribution companies include eOne Distribution (now wholly owned by Hasbro Inc.), Mongrel Media and Metropole Films Distribution, as well as the distribution arms of Canadian independent production companies such as WildBrain Ltd., Cineflix Media and Thunderbird Entertainment. Foreign-controlled distribution companies operating in Canada include the distribution arms of major Hollywood studios.

Note: As of 2011, Statistics Canada only publishes data for the audiovisual distribution industry on a biennial basis. For that reason, data for industry revenue is not available for 2012, 2014, 2016 and 2018. The most recent year of published data is 2019. Data for distributors' investment in Canadian films and television programs is sourced from the Canadian Audio-visual Certification Office (CAVCO) and, in contrast, is available on an annual fiscal-year basis.

Highlights from 2019 and 2020/21



- Canadian distributors' investment in Canadian films and television programs in 2020/21 increased by 3.1% (compared with 2019/20) and totalled \$364 million.



- Revenue from the distribution of Canadian films and television programs accounted for 12.9% of total industry revenue in 2019 – virtually unchanged from 12.6% in 2017.



- Revenue decreased by 15.7% between 2017 and 2019 to a total of \$1.81 billion.
- Revenue from the distribution of Canadian films and television programs decreased by 14.1% (compared with 2017) to a total of \$232 million.
- Sales of Canadian films and television programs to foreign markets in 2019 decreased by 1.5% (compared with 2017) to a total of \$128 million.

While total revenue within the Canadian film and television distribution industry topped \$2 billion in both 2015 and 2017, industry revenue dropped by 15.7% to \$1.81 billion in 2019 (Exhibit 8-1). According to Statistics Canada, this drop in revenue can be linked to the ongoing evolution of film and television distribution and consumption³⁶ – in particular, Canadians’ decreasing purchase of DVDs and increasing use of Internet-based video services. Not only did revenue from the distribution of film and television content drop by 14.8% in 2019, but revenue from other sources (namely, the wholesaling of pre-recorded videos) fell by 20% over the two-year period too.

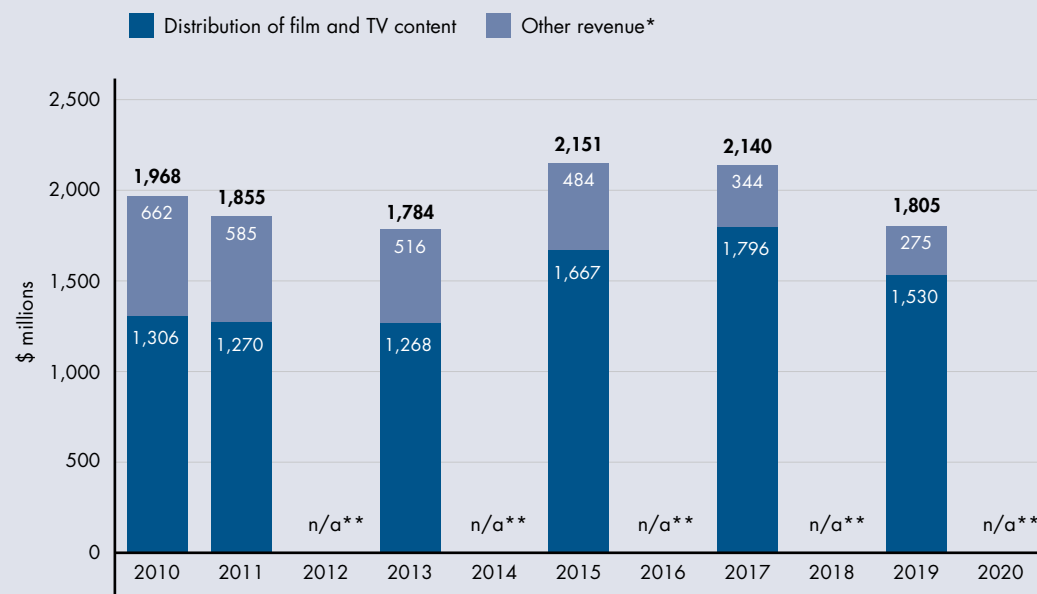
The revenue earned by Canadian distributors from Canadian content also fell in 2019, at the same rate of decline experienced by the overall industry. In 2019, revenue from the distribution of Canadian films and television programs decreased by 14.1% to \$232 million (Exhibit 8-2). Canadian content accounted for 12.9% of total industry revenue of \$1.81 billion in 2019 – up marginally from 12.6% in 2017 (Exhibits 8-1 and 8-2).

A closer look at the distribution revenue for Canadian content shows that despite the overall decline, foreign demand remained strong. Revenue from foreign markets was virtually unchanged at \$128 million in 2019, and raised its share of total revenue from 48.1% in 2017 to 55.2% in 2019 (Exhibit 8-2).

Canadian distributors invest in Canadian films and television programs through minimum guarantees and advances on anticipated distribution revenues. In 2020/21, Canadian distributors invested an estimated \$364 million in Canadian films and television programs – down by 26.3% from 2016/17’s 10-year peak but slightly above the 10-year average of \$358 million (Exhibit 8-3).

REVENUE

Exhibit 8-1 Total revenue in the Canadian distribution industry



Source: Statistics Canada, Table 21-10-0075-01.

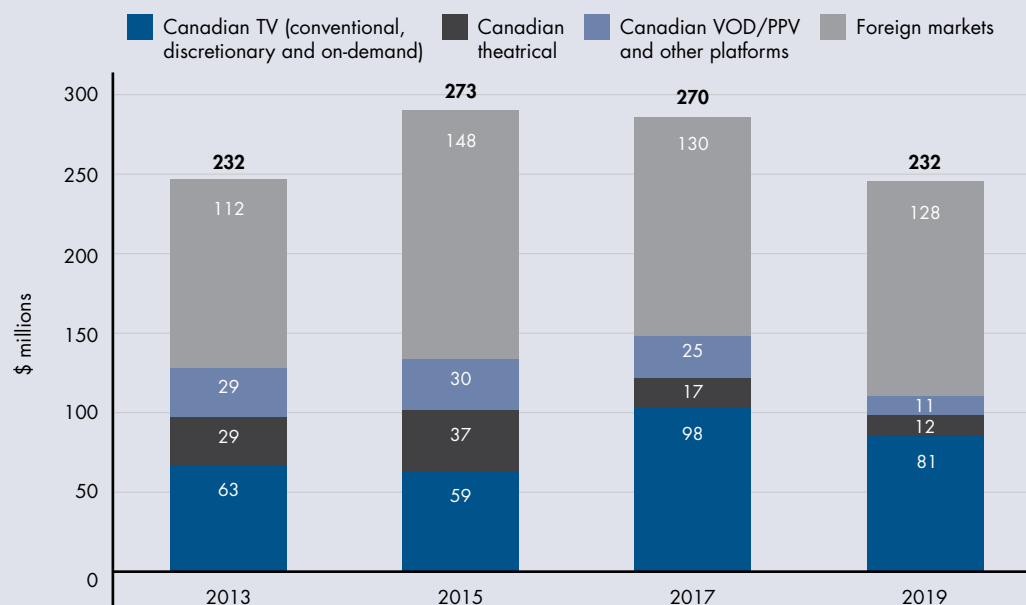
Note: Beginning with 2013, Statistics Canada adopted a new methodology for measuring total revenue in the film and video distribution industry. For that reason, the figures reported before and after 2012 may not be directly comparable for the purpose of time-series analysis.

n/a: No data available.

* Includes revenue from the wholesaling of pre-recorded video, production of audiovisual works for outright sale, contract production of audiovisual works, and other sources.

** As of 2011, Statistics Canada only publishes data on a biennial basis. For that reason, no data is available for 2012, 2014, 2016 and 2018.

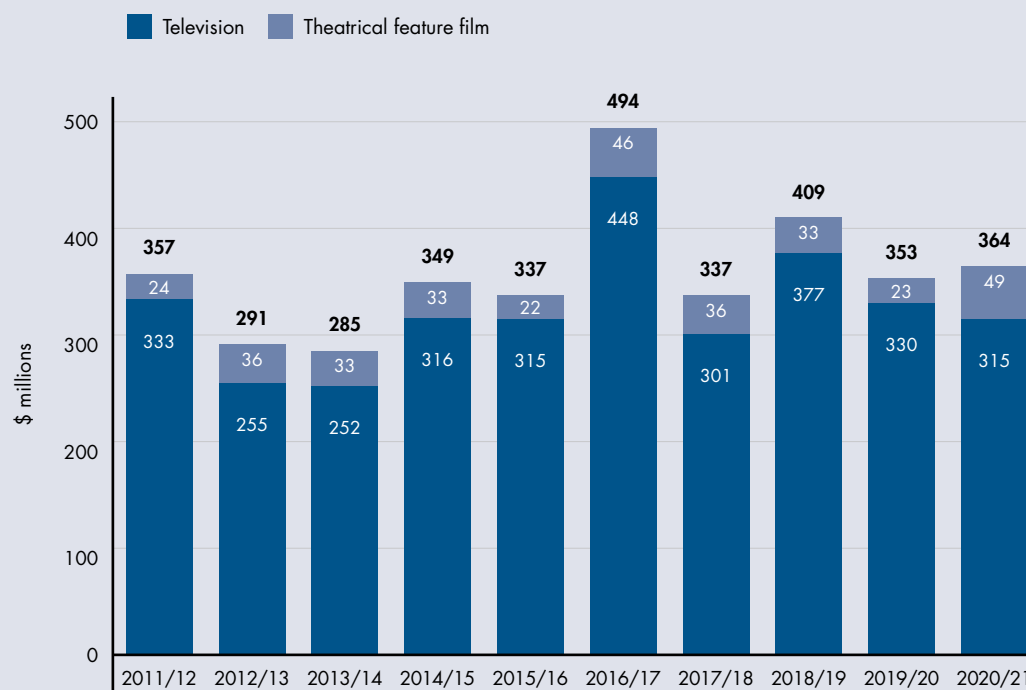
³⁶ Statistics Canada (2021), "Revenue and expenses drop for Canada's film, television and video distribution industry in 2019," *The Daily*, February 18, 2021.

Exhibit 8-2 Revenue from the distribution of Canadian film and television content, by market

Source: Statistics Canada, Table 21-10-0074-01.

Note: Some totals may not sum due to rounding.

INVESTMENT IN CANADIAN PRODUCTIONS

Exhibit 8-3 Canadian distributors' investment in Canadian film and television production

Source: Estimates based on data obtained from CAVCO.

Note: Some totals may not sum due to rounding.

9. Television broadcasting and audiences

The Canadian television broadcasting industry consists of four key sub-segments:

- The **private conventional television** sub-segment, which includes private broadcasters that maintain over-the-air infrastructure to broadcast to households.³⁷
- **CBC/Radio-Canada's** conventional services, which also maintain over-the-air infrastructure to broadcast in English and French across Canada.
- **Provincial educational broadcasters** operating in Quebec, Ontario and British Columbia.
- Services in the **discretionary and on-demand** sub-segment, which are only available via cable television, direct-to-home (DTH) satellite television or Internet protocol television (IPTV) providers. Discretionary services typically provide sports, 24-hour news, movies, arts and other thematic programming, and earn revenue from a combination of subscription fees and advertising. On-demand services include video-on-demand (VOD) services that earn revenue from subscription or transactional payments, rather than advertising.

Highlights from 2020



- In the English-language market, Canadian programs' audience share increased to 21% during the 2019/20 broadcast season³⁸ – up from 19% during the 2018/19 broadcast season.
- Revenue at provincial educational broadcasters increased by 1.6%.



- All of the top 10 Canadian-produced programs during the 2020/21 broadcast season were in the French-language market.
- In the French-language market, Canadian programs' audience share remained almost the same at 70% during the 2019/20 broadcast season as the 71% during the 2018/19 broadcast season.



- Broadcasting industry revenue decreased by 7.9% to \$6.4 billion.
- Revenue at discretionary and on-demand services decreased by 7.2%.
- Revenue at private conventional broadcasters decreased by 14.3%.
- Revenue at CBC/Radio-Canada's conventional services decreased by 2.2%.
- Canadian programs accounted for two of the top 10 programs on Canadian television during the 2020/21 broadcast season (down from three programs in 2019/20).

³⁷ The vast majority of Canadian households now receive conventional television signals via cable television, DTH satellite television or IPTV providers.

³⁸ The 2019/20 broadcast season runs from September 1, 2019 to August 31, 2020. Aggregate audience statistics by country of origin (and genre) are only available on a one-year lagged basis due to the time required for program coding.

All sub-segments of the Canadian television broadcasting industry, except the educational television sub-segment, experienced lower revenue in 2020. Collectively these decreases dragged down total revenue across Canada's television broadcasting industry by 7.9% in the 12 months to August 31, 2020, hitting \$6.4 billion (Exhibit 9-1).

Looking specifically at the discretionary and on-demand services sub-segment – the largest within the Canadian television broadcasting industry – revenues decreased by \$305 million, or 7.2%, to \$3.93 billion (Exhibit 9-1). This drop in revenue was driven in large part by a \$217 million fall in advertising revenue in 2020 – a drop of 16.7%.³⁹ Sports services were hit particularly hard by the loss in advertising, given that many professional sports leagues postponed their schedules. Rogers Sportsnet (35% decrease), TSN (14.7% decrease) and RDS (13.8% decrease) experienced a combined loss of \$128.7 million in advertising revenue in 2020.⁴⁰ Subscription revenue within the discretionary and on-demand services sub-segment also declined in 2020, but only by 3.0%, or \$86 million.⁴¹

The retrenchment in advertising spending in 2020 led to an even larger percentage drop in revenue within the private conventional sub-segment, which recorded a drop of 14.3% or \$222 million (Exhibit 9-1).

At CBC/Radio-Canada, the drop in advertising revenue (7.3%) was approximately half of that experienced in the discretionary and on-demand, and private conventional sub-segments. CBC/Radio-Canada's parliamentary appropriation and other revenue sources declined by less than one percent – leading to an overall revenue decrease of only 2.2%.

At the provincial level, revenues for educational broadcasters increased by \$3 million to \$189 million – a seven-year high (Exhibit 9-1).

Over the 2019/20 broadcast season, Canadian programming's share of the peak-period audience in the French-language market declined slightly to 70% – just one percentage point lower than the 10-year high of 71% a year earlier (Exhibit 9-7). French-language television programs continued to dominate the list of the top 10 Canadian-produced television series aired in Canada (across both language markets) during the 2020/21 broadcast season – holding all 10 of the top 10 spots (Exhibit 9-3). The most viewed Canadian series in the broadcast year was the French-language police drama series, *District 31* (1.8 million average minute audience [AMA]).

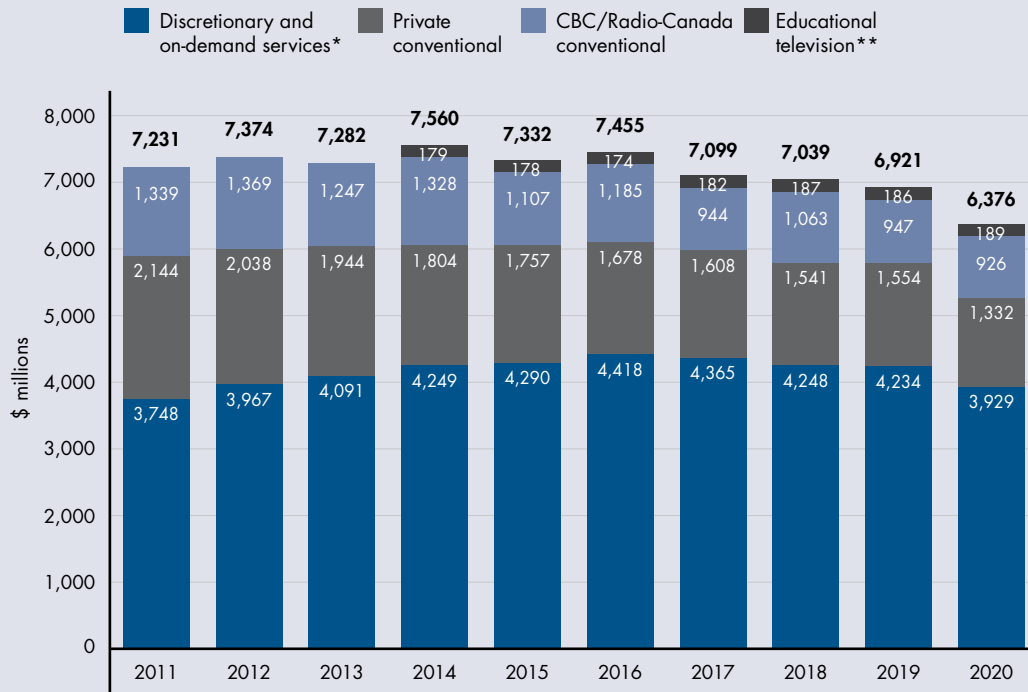
In the English-language market, Canadian programming's share of the peak-period audience increased for the second consecutive year, from 19% to 21% (Exhibit 9-6). The most-watched English-language program was *Departure* (1.2 million AMA).

³⁹ CRTC (2021c), *Discretionary and On-Demand Services: Statistical and Financial Summaries, 2016-2020*.

⁴⁰ CRTC (2021d), *Individual Discretionary and On-Demand Services: Statistical and Financial Summaries, 2016-2020*.

⁴¹ CRTC (2021e), *Communications Market Reports 2021*, Table TV-F16.

REVENUE

Exhibit 9-1 Total revenue in the Canadian broadcasting industry, by segment

Source: Nordicity estimates based on data from CRTC.

Note: Some totals may not sum due to rounding.

* Includes revenue earned by discretionary services owned by CBC/Radio-Canada.

** Data for educational television services only available beginning in 2014.

TOP TELEVISION PROGRAMS

The following section presents statistics on the top-rated programs on television in Canada. The lists of top 10 television programs are drawn from Numeris's database of audience statistics for the 2020/21 broadcast season (September 1, 2020 to August 31, 2021) and includes programs in the CMF-supported genres (i.e. fiction, children's and youth, documentary and variety and performing arts [VAPA]). In cases where the same title ranks in multiple occurrences, only the audience level of the top-ranking instance has been used.

TOP-RATED TELEVISION PROGRAMS

Exhibit 9-2 Top 10 television series in Canada, 2020/21 broadcast season*

| Program (country of origin) | Average Minute Audience (000s) |
|---|--------------------------------|
| 1. <i>The Good Doctor</i> (US) | 2,181 |
| 2. <i>9-1-1</i> (US) | 1,971 |
| 3. <i>Grey's Anatomy</i> (US) | 1,914 |
| 4. <i>The Rookie</i> (US) | 1,908 |
| 5. <i>9-1-1: Lone Star</i> (US) | 1,887 |
| 6. <i>District 31</i> (Canada) | 1,827 |
| 7. <i>The Masked Singer</i> (US) | 1,765 |
| 8. <i>Les Beaux malaises 2.0</i> (Canada) | 1,724 |
| 9. <i>New Amsterdam</i> (US) | 1,603 |
| 10. <i>Station 19</i> (US) | 1,587 |

Source: CMF Research (Numeris), 2021.

* Television series include all television projects with more than three episodes televised during a single broadcast season.

Exhibit 9-3 Top 10 Canadian-produced television series, 2020/21 broadcast season*

| Program | Average Minute Audience (000s) |
|---|--------------------------------|
| 1. <i>District 31</i> | 1,827 |
| 2. <i>Les Beaux malaises 2.0</i> | 1,724 |
| 3. <i>La Voix</i> | 1,535 |
| 4. <i>Star Académie 2021 – Le variété</i> | 1,463 |
| 5. <i>En direct de l'univers</i> | 1,295 |
| 6. <i>Les Pays d'en haut</i> | 1,294 |
| 7. <i>Toute la vie</i> | 1,229 |
| 8. <i>Discussions avec mes parents</i> | 1,213 |
| 9. <i>Infoman</i> | 1,210 |
| 10. <i>Alertes</i> | 1,210 |

Source: CMF Research (Numeris), 2021.

* Television series include all television projects with more than three episodes televised during a single broadcast season.

ENGLISH-LANGUAGE MARKET

Exhibit 9-4 Top 10 Canadian television series in the English-language market, 2020/21 broadcast season*

| Program | Average Minute Audience (000s) |
|--------------------------------|--------------------------------|
| 1. <i>Departure</i> | 1,210 |
| 2. <i>Private Eyes</i> | 1,099 |
| 3. <i>Murdoch Mysteries</i> | 770 |
| 4. <i>Hudson and Rex</i> | 751 |
| 5. <i>Kim's Convenience</i> | 651 |
| 6. <i>Transplant</i> | 623 |
| 7. <i>Jann</i> | 608 |
| 8. <i>Battle of the Blades</i> | 545 |
| 9. <i>Still Standing</i> | 509 |
| 10. <i>Coroner</i> | 505 |

Source: CMF Research (Numeris), 2021.

* Television series include all television projects with more than three episodes televised during a single broadcast season.

FRENCH-LANGUAGE MARKET

Exhibit 9-5 Top 10 Canadian television series in the French-language market, 2020/21 broadcast season*

| Program | Average Minute Audience (000s) |
|---|--------------------------------|
| 1. <i>District 31</i> | 1,827 |
| 2. <i>Les beaux malaises 2.0</i> | 1,724 |
| 3. <i>La Voix</i> | 1,535 |
| 4. <i>Star Académie 2021 - Le variété</i> | 1,463 |
| 5. <i>Les Pays d'en haut</i> | 1,294 |
| 6. <i>En direct de l'univers</i> | 1,295 |
| 7. <i>Toute la vie</i> | 1,229 |
| 8. <i>Discussions avec mes parents</i> | 1,213 |
| 9. <i>Infoman</i> | 1,210 |
| 10. <i>Alertes</i> | 1,210 |

Source: CMF Research (Numeris), 2021.

* Television series include all television projects with more than three episodes televised during a single broadcast season.

AUDIENCE SHARE

This section includes aggregate statistics on Canadian programming's audience share in each of the CMF-supported genres (i.e. fiction, children's and youth, documentary and VAPA). These statistics are only available on a one-year-lagged basis, and therefore, report audience shares for the 2019/20 broadcast season (September 1, 2019 to August 31, 2020).

Exhibit 9-6 Television audience share of Canadian programming, English-language market, peak viewing period

| | 2010/11 | 2011/12 | 2012/13 | 2013/14 | 2014/15 | 2015/16 | 2016/17 | 2017/18 | 2018/19 | 2019/20 |
|---------------------------------|------------|------------|------------|------------|------------|------------|------------|------------|------------|------------|
| Drama (fiction) | 15% | 16% | 17% | 17% | 16% | 15% | 16% | 12% | 13% | 15% |
| Children's and youth | 44% | 46% | 49% | 49% | 50% | 56% | 52% | 48% | 34% | 45% |
| Documentary | 35% | 45% | 49% | 48% | 49% | 50% | 52% | 47% | 48% | 46% |
| Variety and performing arts | 19% | 22% | 13% | 13% | 18% | 20% | 22% | 9% | 15% | 19% |
| All CMF-supported genres | 22% | 23% | 24% | 24% | 23% | 23% | 24% | 18% | 19% | 21% |

Source: CMF Research (Numeris), 2021.

Exhibit 9-7 Television audience share of Canadian programming, French-language market, peak viewing period

| Broadcast season | 2010/11 | 2011/12 | 2012/13 | 2013/14 | 2014/15 | 2015/16 | 2016/17 | 2017/18 | 2018/19 | 2019/20 |
|---------------------------------|------------|------------|------------|------------|------------|------------|------------|------------|------------|------------|
| Drama (fiction) | 48% | 46% | 48% | 49% | 52% | 51% | 53% | 49% | 55% | 57% |
| Children's and youth | 76% | 73% | 74% | 66% | 66% | 62% | 54% | 63% | 55% | 70% |
| Documentary | 76% | 72% | 72% | 73% | 73% | 72% | 74% | 76% | 94% | 81% |
| Variety and performing arts | 87% | 92% | 91% | 94% | 95% | 96% | 97% | 91% | 99% | 99% |
| All CMF-supported genres | 62% | 61% | 62% | 62% | 64% | 64% | 66% | 62% | 71% | 70% |

Source: CMF Research (Numeris), 2021

10. Theatrical exhibition and audiences

The theatrical exhibition industry includes theatre chains, independent theatres and IMAX theatres that exhibit theatrical feature films. Despite the growth in online digital distribution platforms, the theatrical exhibition industry remains an important window for the release of feature films in Canada. There were over 2,700 theatre screens in Canada in 2020 and over 96 million paid admissions in 2018 (the most recent complete year of full operations for which published admissions data is available).⁴²

Highlights from 2021



- Theatrical exhibition industry revenue increased by 47.2% to \$814 million.
- Total box office receipts increased by 47.2% to \$343 million.
- Canadian films' box office revenue in Canada increased to \$18 million.
- Canadian films' share of the Canadian box office increased to 5.2%.
- The number of Canadian feature films released in Canadian theatres increased from 72 to 92.⁴³
- In the French-language market, Canadian films' box office increased to \$10.8 million, and their share rose to 22.0% share.
- In the English-language market, Canadian films' box office rose to \$6.9 million, and their share increased to 2.3% share.

⁴² Statistics Canada (2019), Table 21-10-0180-01.

⁴³ Note that the number of new Canadian films released in theatres in a given calendar year will differ from the number of Canadian theatrical feature films produced during the associated fiscal year since, for example, some of the films released may have been produced in earlier years.

Between 2011 and 2019, even with increasing competition from Internet-based television services, the annual value of the theatrical box office in Canada was consistently around \$1 billion (Exhibit 10-3). In 2020, however, COVID-19 led to the widespread closure of theatres in Canada and collapse in box office revenue. Statistics from the Movie Theatre Association of Canada (MTAC) reveal that box office revenue fell by 77% in 2020 and ended the year at \$233 million (Exhibit 10-3).

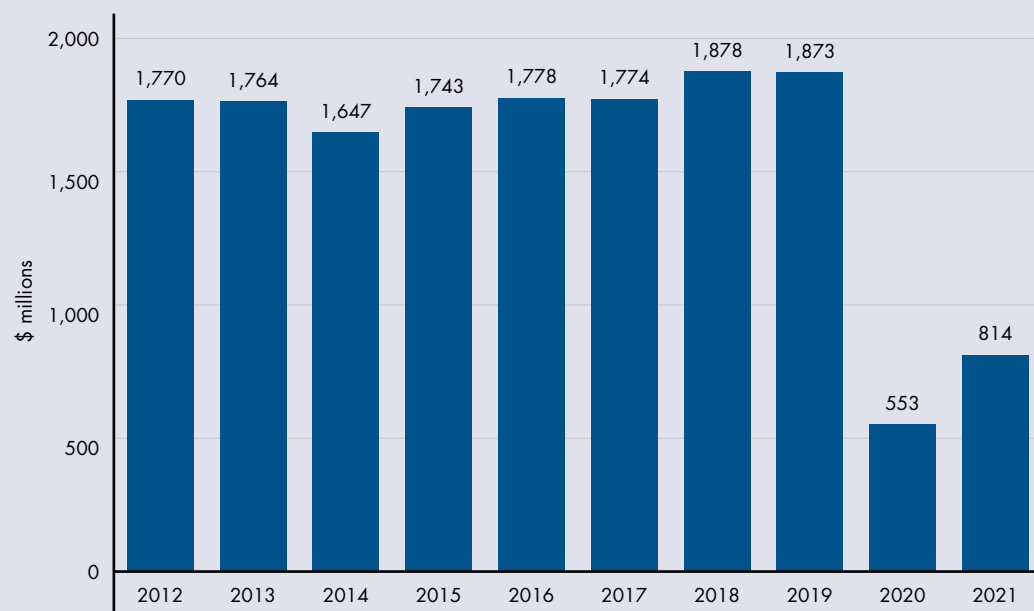
Despite the ongoing challenges of COVID-19 in 2021, Canada's theatrical exhibition industry started to recover from the depths of 2020. Total box office revenue rose by 47.2% to \$343 million (Exhibit 10-3), and this helped lift the industry's total revenue (including food and beverage sales, advertising and other revenue) to \$814 million (Exhibit 10-1). The box office success of *Paw Patrol: The Movie* helped raise Canadian films' box office share to a 10-year high of 5% in 2021 (Exhibit 10-4).

Canadian films' box office performance in the French-language market strengthened in 2021, as their share rose from 17.5% to 22.0% – a new 10-year high (Exhibit 10-6). The box office success of *Le guide de la famille parfaite* (\$2.08 million during calendar year 2021) and *Paw Patrol: The Movie* (\$1.69 million) were key factors behind this strong performance in the French-language market in 2021 (Exhibit 10-8).

On the back of the box office performance of *Paw Patrol: The Movie* (\$5.66 million), Canadian films in the English-language market recorded their best year over the past decade on a box office share basis. Total earnings came in at \$6.9 million and share hit a 10-year high of 2.3% (Exhibit 10-6). Without *Paw Patrol: The Movie*, however, Canadian films' performance in the English-language market would have been very weak. Removing that one film from the figures, leaves only \$1.2 million in box office earned across all other Canadian films released in the English-language market. That box office translates into a share of only 0.4%.

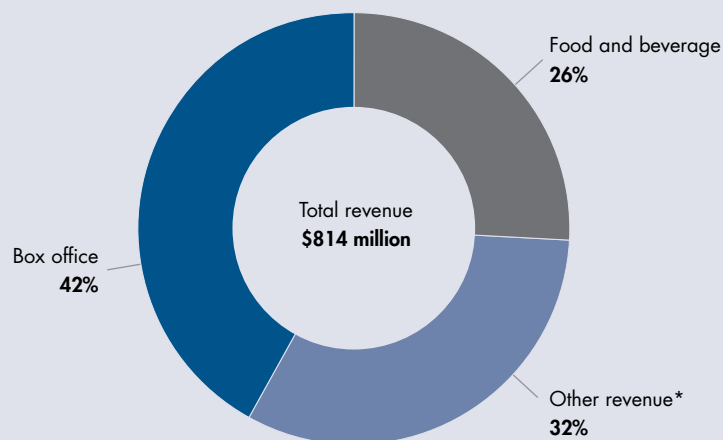
TOTAL REVENUE

Exhibit 10-1 Total revenue in the theatrical exhibition industry in Canada



Sources: Nordicity estimates based on data from the Movie Theatre Association of Canada (MTAC), Cineplex Inc. and Statistics Canada, catalogue no. 87F0009X and table: 21-10-0178-01.

Note: See Motion Picture Association – Canada and Canadian Media Production Association (2013), *The Economic Contribution of the Film and Television Sector in Canada* for additional description of methodology.

Exhibit 10-2 Sources of revenue in the theatrical exhibition industry in Canada, 2021

Notes: See Motion Picture Association-Canada and Canadian Media Producers Association (2013), *The Economic Contribution of the Film and Television Sector in Canada* for additional description of methodology.

* Includes revenue earned from sales of in-theatre advertising, other advertising sales, merchandise sales, private screenings and parties, and corporate events.

FILM FESTIVALS

In recent years, many of the film festivals that traditionally acted as markets for the selling of independent productions to distributors, have evolved into more sophisticated marketing and sales operations. Festivals are now often a means of building word-of-mouth and interest by actively cultivating audiences ahead of a theatrical release, as well as providing the fora for industry practitioners to engage with each other and filmmakers. With the onset of the COVID-19 pandemic, most festivals accelerated their pivoting towards digital engagement with audiences and delegates – either exclusively or in combination with live events.

In terms of the value chain that operates in the film and television sector, film festivals often play a key role in mediating the transactions between independent filmmakers, and distributors and broadcasters. These significant economic benefits are mostly captured within the distribution and broadcasting segments of the value chain.

Film festivals continue to be an integral element of the film sector ecosystem, with hundreds spread all across Canada, covering a broad range of genres. There are genuinely global festivals such as the Toronto International Film Festival (TIFF), operating in the company of Cannes, Venice and Sundance; world-leading specialist film festivals such as the Ottawa International Animation Festival, Hot Docs' Canadian International Documentary Festival and imagineNATIVE Film + Media Arts Festival; and popular genre festivals, such as Montreal's Fantasia International Film Festival, which continue to attract crowds.

In 2019/20 (the last complete fiscal year before the COVID-19 pandemic), as part of its support of the promotion of Canadian films, Telefilm Canada provided funding to 75 Canadian film festivals and 88 industry events and initiatives in Canada.⁴⁴ These 75 festivals represented the major events in Canada that year. In addition, there were numerous smaller, regional festivals that operative without much public support.

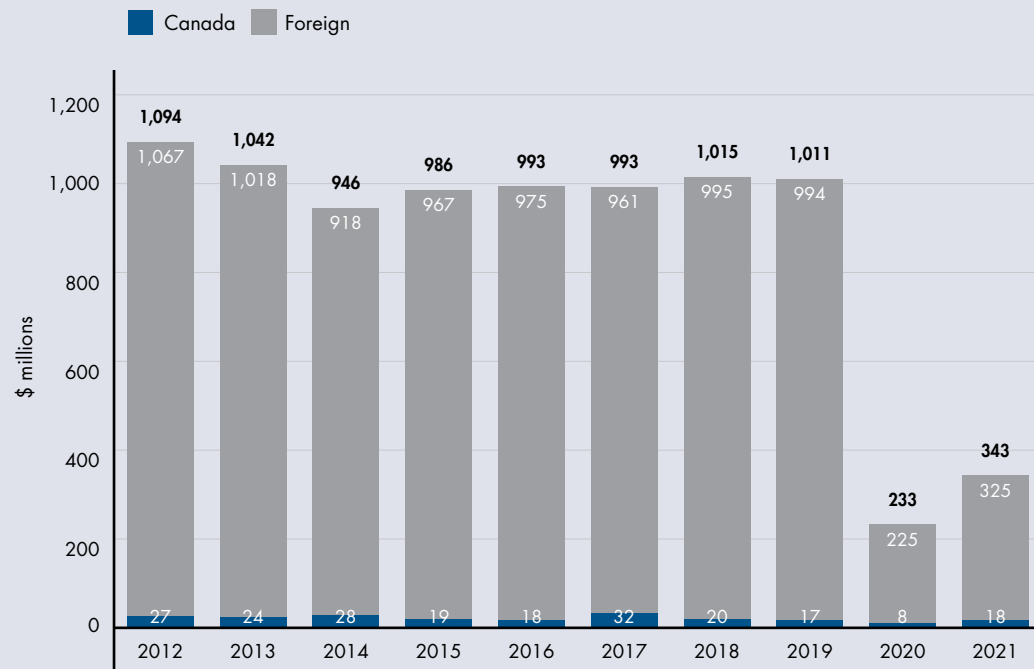
In 2020/21, Telefilm Canada further expanded its reach among domestic film festivals – supporting 95 Canadian film festivals and 99 industry events and initiatives. Many of these festivals and events were either transitioning online or adopting hybrid formats.⁴⁵

⁴⁴ Telefilm Canada (2020), *Building Resilience Through Partnership: 2019-2020 Annual Report*, p. 12.

⁴⁵ Telefilm Canada (2021), *A Mobilizing Effect: 2020-2021 Annual Report*, p. 23.

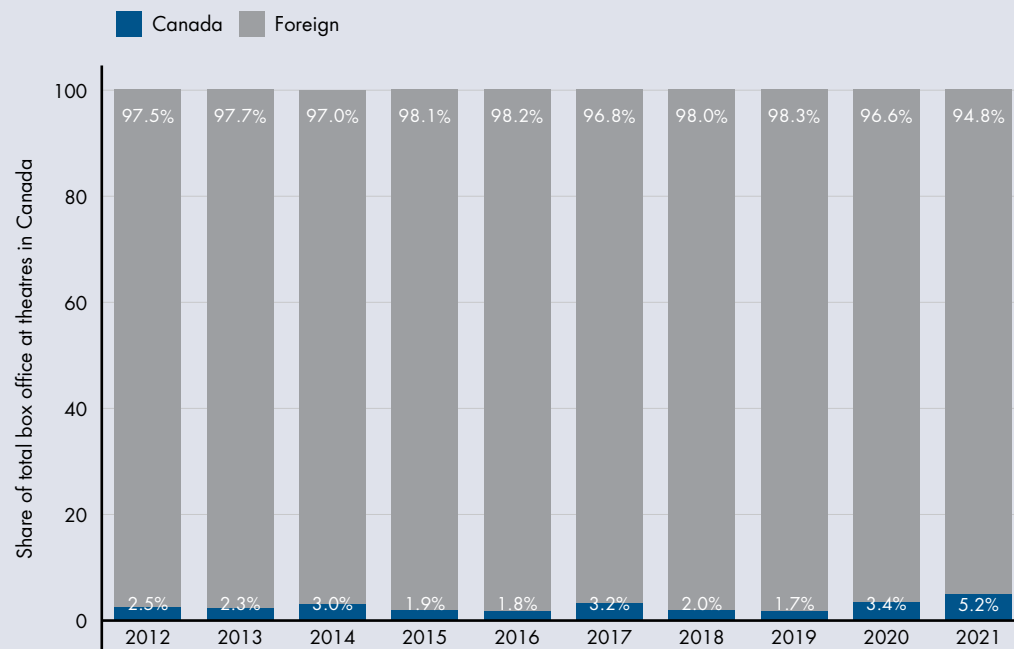
NATIONAL BOX OFFICE TRENDS

Exhibit 10-3 Box office revenue in Canada, by origin of production



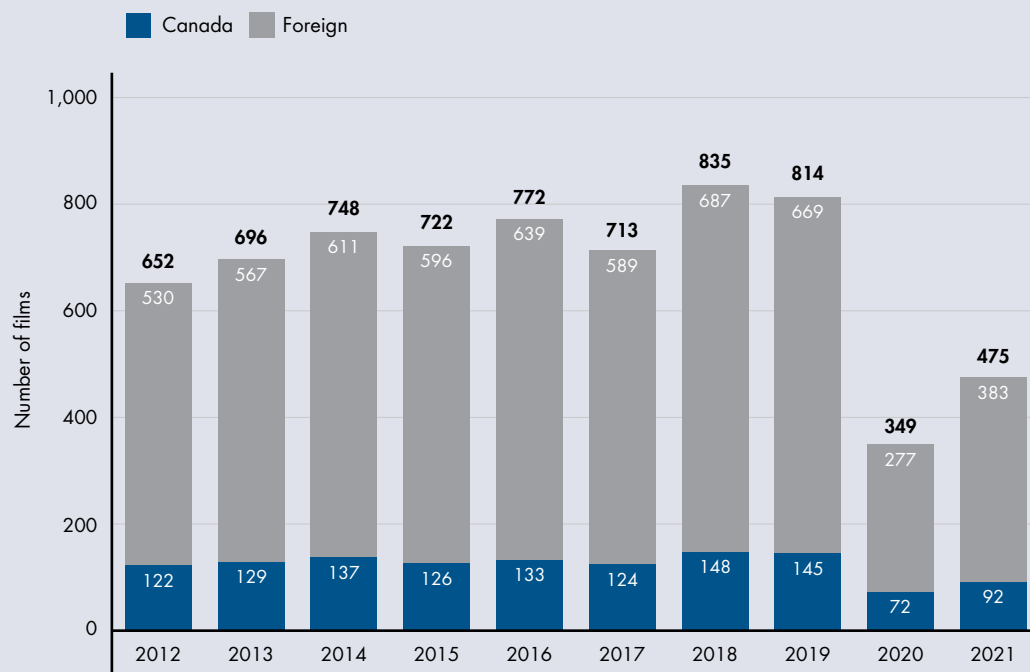
Source: MTAC.

Exhibit 10-4 Shares of total box office revenue in Canada, by origin of production



Source: MTAC.

Note: Some totals may not sum due to rounding.

Exhibit 10-5 Number of new-release feature films playing in theatres in Canada, by origin of production

Source: Department of Canadian Heritage analysis of data from MTAC.

Note: Data only include feature films released for the first time in theatres in a particular year. For example, the statistics for 2021 only include the number of films released in Canadian theatres for the first time in 2021.

BOX OFFICE BY LANGUAGE MARKET

Exhibit 10-6 Box office revenue and market share at theatres in Canada, by language market

| French-language market | 2012 | 2013 | 2014 | 2015 | 2016 | 2017 | 2018 | 2019 | 2020 | 2021 |
|--|-------------|-------------|-------------|-------------|-------------|-------------|-------------|-------------|-------------|-------------|
| <i>\$ millions</i> | | | | | | | | | | |
| Box office of Canadian feature films | 12.9 | 12.6 | 12.1 | 13.8 | 10.3 | 23.6 | 15.8 | 14.0 | 6.0 | 10.8 |
| Box office of foreign feature films | 130.2 | 126.7 | 108.4 | 115.2 | 108.7 | 103.9 | 101.6 | 105.4 | 28.3 | 38.4 |
| Total box office of feature films | 143.1 | 139.3 | 120.5 | 129.0 | 119.0 | 127.5 | 117.4 | 119.4 | 34.3 | 49.2 |
| Canadian feature films' share | 9.0% | 9.0% | 10.0% | 10.7% | 8.7% | 18.5% | 13.5% | 11.7% | 17.5% | 22.0% |
| Number of feature films playing in theatres in Canada | | | | | | | | | | |
| Canadian | 78 | 97 | 91 | 84 | 104 | 95 | 112 | 111 | 68 | 79 |
| Foreign | 310 | 301 | 280 | 280 | 291 | 289 | 318 | 345 | 236 | 212 |
| Total | 388 | 398 | 371 | 364 | 395 | 384 | 430 | 456 | 304 | 291 |
| Ratio of foreign to Canadian feature films | 4.0 | 3.1 | 3.1 | 3.3 | 2.8 | 3.0 | 2.8 | 3.1 | 3.5 | 2.7 |
| English-language market | | | | | | | | | | |
| <i>\$ millions</i> | | | | | | | | | | |
| Box office of Canadian feature films | 13.9 | 11.2 | 16.3 | 4.9 | 7.4 | 8.6 | 4.6 | 3.1 | 1.7 | 6.9 |
| Box office of foreign feature films | 937.2 | 891.8 | 809.1 | 852.2 | 866.4 | 857.3 | 893.1 | 888.7 | 196.9 | 287.0 |
| Total box office of feature films | 951.2 | 903.0 | 825.3 | 857.1 | 873.8 | 865.9 | 897.7 | 891.8 | 198.6 | 293.9 |
| Canadian feature films' share | 1.5% | 1.2% | 2.0% | 0.6% | 0.8% | 1.0% | 0.5% | 0.3% | 0.9% | 2.3% |
| Number of feature films playing in theatres in Canada | | | | | | | | | | |
| Canadian | 80 | 111 | 121 | 102 | 113 | 113 | 120 | 132 | 87 | 85 |
| Foreign | 803 | 867 | 870 | 803 | 973 | 949 | 1,058 | 1,084 | 774 | 702 |
| Total | 883 | 978 | 991 | 905 | 1,086 | 1,062 | 1,178 | 1,216 | 861 | 787 |
| Ratio of foreign to Canadian feature films | 10.0 | 7.8 | 7.2 | 7.9 | 8.6 | 8.4 | 8.8 | 8.2 | 8.9 | 8.3 |

Source: MTAC.

Note: Some totals may not sum due to rounding

TOP FEATURE FILMS BY LANGUAGE OF PRESENTATION

Exhibit 10-7 Top 10 Canadian-produced feature films presented in the English-language market, 2021

| Title | Box office receipts* (\$ millions) | Original language of production |
|--|---|--|
| 1. <i>PAW Patrol: The Movie</i> | 5.66 | English |
| 2. <i>Resident Evil: Welcome to Raccoon City</i> | 0.70 | English |
| 3. <i>Night Raiders</i> | 0.12 | English |
| 4. <i>Beans</i> | 0.07 | English |
| 5. <i>Best Sellers</i> | 0.03 | English |
| 6. <i>Félix et le trésor de Morgäa</i> | 0.03 | French |
| 7. <i>They Who Surround Us</i> | 0.02 | English |
| 8. <i>French Exit</i> | 0.02 | English |
| 9. <i>My Salinger Year</i> | 0.02 | English |
| 10. <i>Maria Chapdelaine</i> | 0.02 | French |

Source: MTAC.

* Box office receipts earned between January 1 and December 31, 2021. This amount may under-represent a particular film's total box office receipts if the film played in Canadian cinemas in other calendar years.

Exhibit 10-8 Top 10 Canadian-produced feature films presented in the French-language market, 2021

| Title | Box office receipts* (\$ millions) | Original language of production |
|---|---------------------------------------|---------------------------------|
| 1. <i>Le guide de la famille parfaite</i> | 2.08 | French |
| 2. <i>PAW Patrol: The Movie</i> | 1.69 | English |
| 3. <i>Maria Chapdelaine</i> | 0.93 | French |
| 4. <i>L'Arracheuse de temps</i> | 0.91 | French |
| 5. <i>Sam</i> | 0.69 | French |
| 6. <i>Le club Vinland</i> | 0.60 | French |
| 7. <i>Aline</i> | 0.57 | French |
| 8. <i>La déesse des mouches à feu</i> | 0.54 | French |
| 9. <i>Souterrain</i> | 0.47 | French |
| 10. <i>Maria</i> | 0.44 | French |

Source: MTAC.

* Box office receipts earned between January 1 and December 31, 2021. This amount may under-represent a particular film's total box office receipts if the film played in Canadian cinemas in other calendar years.

Exhibit 10-9 Top 10 feature films presented in the English-language market, 2021

| Title | Box office receipts* (\$ millions) | Country of origin |
|---|---------------------------------------|-------------------|
| 1. <i>Spider-Man: No Way Home</i> | 39.10 | US |
| 2. <i>Shang-Chi and the Legend of the Ten Rings</i> | 23.60 | US-Australia |
| 3. <i>No Time to Die</i> | 20.51 | UK-US |
| 4. <i>Dune</i> | 16.92 | US |
| 5. <i>Venom: Let There Be Carnage</i> | 13.44 | US |
| 6. <i>Eternals</i> | 13.29 | US-UK |
| 7. <i>Free Guy</i> | 12.96 | US |
| 8. <i>Black Widow</i> | 11.68 | US |
| 9. <i>F9: The Fast Saga</i> | 9.76 | US |
| 10. <i>Jungle Cruise</i> | 9.12 | US |

Source: MTAC.

* Box office receipts earned between January 1 and December 31, 2021. This amount may under-represent a particular film's total box office receipts if the film played in Canadian cinemas in other calendar years.

Exhibit 10-10 Top 10 feature films presented in the French-language market, 2021

| Title | Box office receipts* (\$ millions) | Country of origin |
|---|---|--------------------------|
| 1. <i>Dune</i> | 2.53 | US |
| 2. <i>F9: The Fast Saga</i> | 2.42 | US |
| 3. <i>No Time to Die</i> | 2.29 | UK-US |
| 4. <i>Le guide de la famille parfaite</i> | 2.08 | Canada |
| 5. <i>Jungle Cruise</i> | 2.04 | US |
| 6. <i>PAW Patrol: The Movie</i> | 1.69 | Canada |
| 7. <i>Black Widow</i> | 1.48 | US |
| 8. <i>Space Jam: A New Legacy</i> | 1.35 | US |
| 9. <i>The Boss Baby: Family Business</i> | 1.28 | US |
| 10. <i>Spider-Man: No Way Home</i> | 1.24 | US |

Source: MTAC.

* Box office receipts earned between January 1 and December 31, 2021. This amount may under-represent a particular film's total box office receipts if the film played in Canadian cinemas in other calendar years.

11. Broadcasting distribution undertakings

The broadcasting distribution sector includes cable, direct-to-home (DTH) satellite and Internet protocol TV (IPTV) services, which allow Canadian households and businesses to access licensed television programming services, including conventional, discretionary and on-demand services, by subscribing to channel packages and certain à la carte services. Cable, DTH satellite and IPTV services are also referred to as broadcasting distribution undertakings (BDUs); collectively, they comprise the BDU industry.

Highlights from 2020



- IPTV subscribers and revenues increased to 3.1 million and \$2.2 billion, respectively.



- The number of BDU subscribers declined by 3.2% to 10.2 million.
- Lower revenues for cable TV and DTH satellite led to a 3.2% decrease in total BDU revenues.
- BDUs' contributions to the creation of Canadian programming decreased by 3.9% to \$392 million.

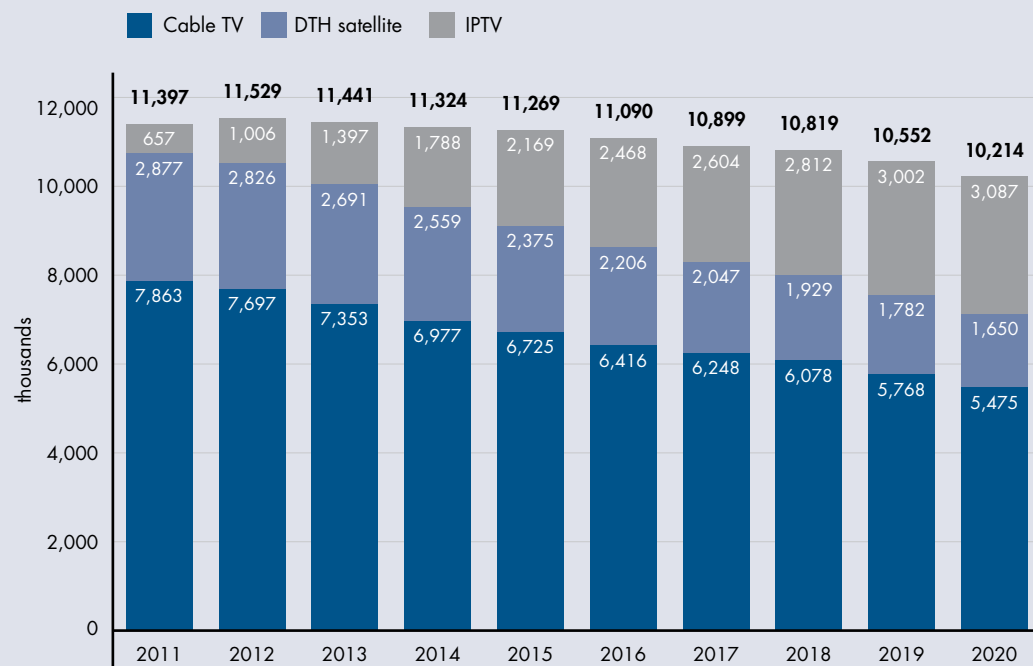
Canada's BDU industry experienced an acceleration in cord-cutting in 2020. According to statistics from the Canadian Radio-television and Telecommunications Commission (CRTC), the number of subscriptions to Canadian BDU services peaked at 11,529,000 in 2012 (Exhibit 11-1). However, the industry has since experienced annual declines. In 2020, it experienced the sharpest rate of cord-cutting to date – shedding 338,000 subscribers.

The acceleration in cord-cutting in 2020 was not surprising, given the increasing popularity of subscription video-on-demand (SVOD) platforms and other Internet-based video services, including transactional video-on-demand (TVOD) and advertising video-on-demand (AVOD) services. In 2020, the total revenue earned by Internet-based video services in Canada increased by 13.8% to \$3.9 billion.⁴⁶ Between 2014 and 2020, these services' revenue grew at an annual average rate of 26.1%.⁴⁷ SVOD services, such as Netflix, Amazon Prime Video, Disney+, Crave, Club illico, Gem, ICI Tou.tv and Sportsnet Now accounted for \$2 billion in revenue in 2020; AVOD services such as YouTube accounted for \$1.6 billion; and TVOD services such as iTunes accounted for \$302 million.⁴⁸

Through their contributions to the Canada Media Fund (CMF), independent production funds and the funding of local programming, BDUs support the creation of Canadian content. In 2020, however, due to declining BDU subscribership and revenue, BDUs' total contributions to the creation of Canadian programming declined by 3.9% to \$392 million – the lowest level over the past decade (Exhibit 11-3). BDUs' contributions to the CMF decreased by 2.1%, and contributions to local news and programming decreased by 6.2%. Meanwhile, BDUs' contributions to independent production funds – after falling from \$50 million to \$40 million in 2018 – were virtually unchanged at \$39 million in 2020.

BDU SUBSCRIBERS AND REVENUE

Exhibit 11-1 Number of BDU subscribers*



Source: CRTC.

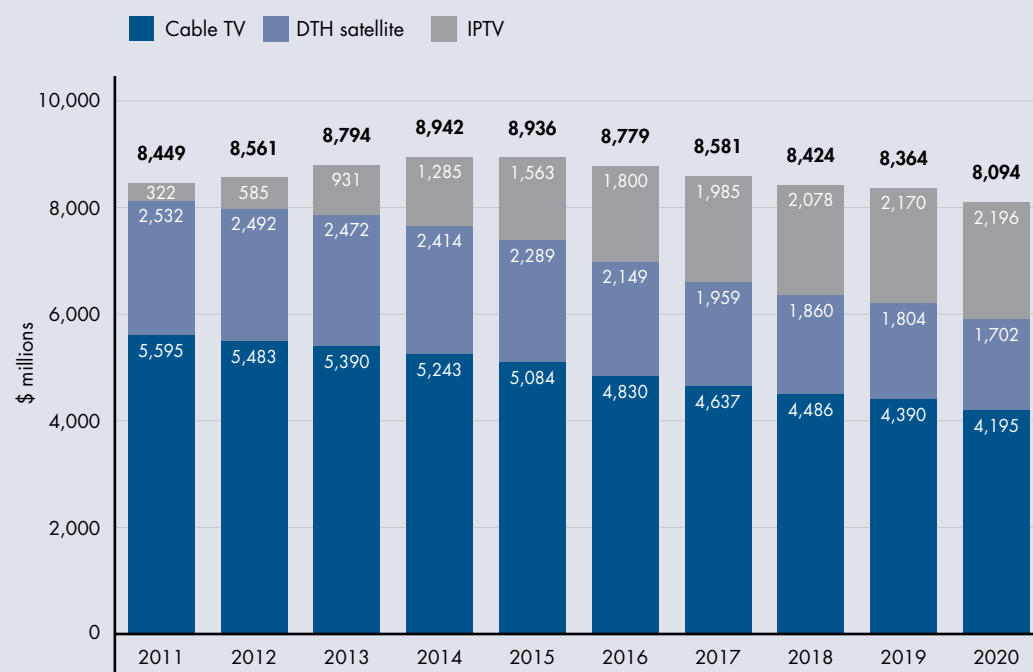
Note: Some totals may not sum due to rounding.

* Excludes BDUs not required by regulations to report financial and operating data to the CRTC.

46 CRTC (2021e), *Communications Market Reports 2021*, Table TV-F17.

47 Ibid.

48 Ibid.

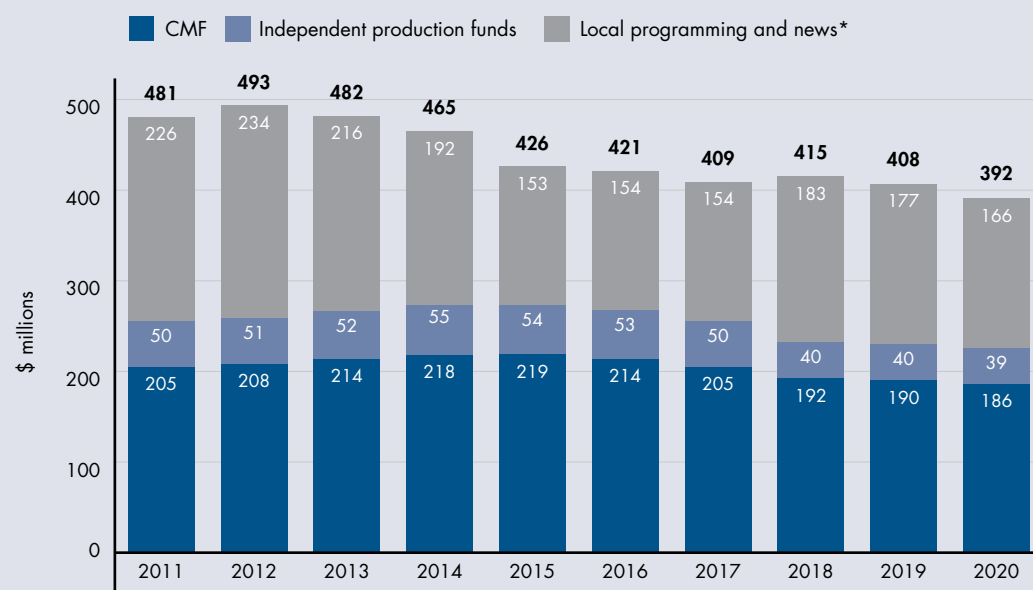
Exhibit 11-2 Total revenue in the Canadian BDU industry*

Source: CRTC.

Note: Some totals may not sum due to rounding.

* Excludes BDUs not required by regulations to report financial and operating data to the CRTC.

INVESTMENT IN CANADIAN PROGRAMMING

Exhibit 11-3 BDUs' investments in Canadian programming

Source: CRTC.

Note: Some totals may not sum due to rounding.

* Includes expenditures on local expression (i.e. community television channels) and contributions to the Local Program Improvement Fund (2009–2014) and the Independent Local News Fund (2018–2020).

Notes on Methodology

Estimates of Canadian production

The estimates of Canadian production are based on data from the Canadian Audio-Visual Certification Office (CAVCO) of the Department of Canadian Heritage. In order to account for the fact that there is a 42-month window in which producers may submit their application to CAVCO,⁴⁹ Nordicity applied the following gross-up factors to the raw production data supplied by CAVCO:

- 2018/19: 2.9%
- 2019/20: 5.4%
- 2020/21: 11.0%

These rates were based on historical rates of under-coverage observed in the CAVCO statistics over the past decade, with particular weight given to the rates of under-coverage observed in recent years.

Revisions to historical statistics

Due to the 42-month application lag at CAVCO, it is possible that the data from CAVCO may not provide a comprehensive indication of production volume until up to four years after the end of a particular fiscal year. As a result, the Canadian production statistics reported in *Profile 2021* for the previous three years (2017/18, 2018/19 and 2019/20) have been revised to reflect all currently available data from CAVCO.

Estimates of CRTC-certified Canadian television production

The estimates of Canadian television production include an estimate of CRTC-certified television production (i.e. television production exclusively certified by the CRTC). Research conducted by Nordicity and the Department of Canadian Heritage in 2009 indicated that CRTC-certified television production accounted for an estimated 13.5% of total Canadian production. This rate was used in *Profile 2021* to estimate the total volume of CRTC-certified production.

Short films

Short films include films under 75 minutes in length. In *Profile 2012* and earlier editions, data for theatrical short films was included in the overall statistics for Canadian theatrical production. Beginning in *Profile 2013*, data for theatrical short films was included in the statistics for Canadian television production. In *Profile 2021*, data for theatrical short films has been included in Canadian television production for all years – 2011/12 through 2020/21.

Although the definition of theatrical short films would imply that they should be included in the Canadian theatrical production statistics, by removing them, we can better isolate data on theatrical feature films. Furthermore, we note that the low volume of theatrical short film production reported in earlier editions of *Profile* suggests that applicants had, in fact, reported many theatrical short films in the Canadian television production category.

⁴⁹ Under the Canadian Film or Video Production Tax Credit (CPTC) program, producers can submit their CPTC application to CAVCO up to 42 months after the end of the fiscal year in which principal photography started.

Canada Media Fund

The statistics reported for the CMF include data for Convergent Stream production supported by the CMF starting in 2011/12.

Broadcaster in-house production (“in-house production”)

A complete set of provincial statistics was not available for private broadcaster in-house production in the Prairie Provinces and Atlantic Canada. For the Prairie Provinces, Nordicity developed estimates based on the historical shares observed in the CRTC statistics prior to 2001 – before the CRTC began to suppress the provincial statistics. The breakdown of private broadcaster in-house production among the provinces in Atlantic Canada was also based on the development of estimates. Because no historical data existed, each province’s share of Atlantic Canada’s total gross domestic product (GDP) was used as the proxy variable for the estimate.

Reconciliation with statistics published by federal and provincial funding agencies

Certain federal and provincial funding agencies, including Telefilm Canada also publish statistics for film and television production activity. The statistics published by these funding agencies may differ from those in *Profile 2021* for a variety of reasons:

- Some funding agencies publish production statistics on a calendar-year basis rather than on a fiscal-year basis, as they are reported in *Profile*.
- Statistics reported by Telefilm Canada only include feature films that either received financial support from the agency or were recommended under one of Canada audiovisual coproduction treaties.
- Some funding agencies report production activity on the basis of the fiscal year in which a film or television project receives approval for its tax credit application or other type of funding award, rather than the year in which the project’s principal photography starts (i.e. the practice used by CAVCO). For example, Telefilm Canada reports feature film production activity based on the fiscal year in which a project receives its funding commitment from the agency.
- Statistics reported by funding agencies exclude broadcaster in-house production.
- Provincial funding agencies typically report production activity on the basis of the province in which the film or television project occurred, whereas the statistics in *Profile* are reported on the basis of the province in which the producer of the project is based (i.e. the practice used by CAVCO).

Foreign investment in production

Foreign investment in production (FIIP) tracks the value of international financial participation in the film and television production industry in Canada. FIIP includes foreign presales and distribution advances for all projects certified by CAVCO; estimates of presales and distribution advances for non-CAVCO-certified productions; and the total value of foreign location and service (FLS) production in Canada. FIIP as opposed to just exports better reflects the nature of film and television production in Canada. It acknowledges that film and television productions are intangible products and portions of the copyright can be exported to foreign countries. It also accounts for the budgets of productions shot in Canada, even when the copyright is held by a foreign entity.

The data used to estimate FIIP only includes the financing of the Canadian budget of treaty coproductions. As a result, the foreign budgets for treaty coproductions do not directly contribute to FIIP. Treaty coproductions contribute only to FIIP if the financing of the Canadian budget includes a foreign presale or distribution advance.

Estimation of person-count employment

To estimate the number of people employed in film and television production (i.e. direct employment) as well as the spin-off employment generated by film and TV production, Nordicity developed multipliers for converting the number of full-time equivalents (FTEs) into headcount. (See below for description of the methodology for estimating FTEs).

For direct employment, these multipliers were developed based on research of aggregate wages, days worked, and the number of people currently registered with unions and guilds to work in film and TV production in Canada. In total, data was collected from seven local unions, and three broader labour organisations (i.e. ICG, ACTRA, DGC) representing workers in multiple parts of Canada.

These calculations were based on labour force participation measured in 2017, 2018, 2019 and 2020, and may change over time depending on labour market conditions and changes in the overall composition of the film and TV production workforce by department.

For spin-off employment, Nordicity developed a separate multiplier based on the economy-wide ratio of employees to full-time equivalents. This economy-wide ratio was based on data published in Statistics Canada Tables 14-10-0043-01 and 14-10-0327-03.

Estimation of FTE employment

Nordicity calculated the number of direct jobs by estimating the share of total production volume that was paid as salaries and wages to cast and crew, and then dividing this estimate by an estimate of the average salary of an FTE in the film and television production sector.

Nordicity multiplied total production volume by 57%, to estimate the portion of production budgets that was paid as salary and wages to cast and crew members. This assumption of 57% is based on data provided by CAVCO on the average portion of production budgets comprised of Canadian labour expenditures.

The average FTE salary assumption for 2020/21 was \$67,213. Nordicity developed the average FTE salary assumption based on data from Statistics Canada's 2016 Census. Nordicity makes annual adjustments to the average FTE assumptions based on data from Statistics Canada's *Survey of Employment, Payroll and Hours* for annual changes in the average hourly wage (excluding overtime) of employees paid by the hour in Canada (see Statistics Canada, Table 14-10-0206-01).

Average FTE salary in the film and television production sector

| | 2011/12 | 2012/13 | 2013/14 | 2014/15 | 2015/16 | 2016/17 | 2017/18 | 2018/19 | 2019/20 | 2020/21 |
|------------------|----------|----------|----------|----------|----------|----------|----------|----------|----------|----------|
| Average FTE cost | \$54,175 | \$55,476 | \$56,935 | \$58,016 | \$58,607 | \$59,445 | \$60,396 | \$62,389 | \$64,074 | \$67,213 |

Source: Nordicity calculations based on data from Statistics Canada, *Census 2016*, and Statistics Canada, *Survey of Employment, Payroll and Hours*, Table 14-10-0206-01.

Spin-off employment impact

The number of spin-off FTEs is equal to the sum of indirect and induced FTEs.

The estimates of spin-off employment are based on previous reviews of Statistics Canada's 2004 multiplier tables and data for the *Motion Picture and Video Production, Distribution, Post-Production and Other Motion Picture and Video Industries* (which was the closest industry grouping to film and TV production); Conference Board of Canada, *Canada Valuing Culture: Measuring and Understanding Canada's Creative Economy* (2008); and adjustments to take into account wage inflation.

Economic impact of film and television production

Labour income

Direct labour income in the film and television production sector was derived by multiplying the number of direct FTEs by the average production-sector FTE cost of in the film and television production industry (see above). The estimate of spin-off labour income was derived by multiplying the number of spin-off FTEs by an economy-wide average FTE cost of \$55,037.

Gross domestic product

Given the prominence of wages and salaries within the direct impact of film and TV production, direct GDP was calculated by multiplying direct labour income by 1.02. Spin-off GDP was derived by applying the GDP-wage ratio of 1.49 implied by the analysis in Conference Board of Canada, *Valuing Culture: Measuring and Understanding Canada's Creative Economy* (2008).

Glossary

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| Advertising video-on-demand (AVOD) | An Internet-based service that gives consumers free access to video content in exchange for being exposed to advertising (e.g. YouTube). |
| Average minute audience (AMA) | The average number of persons watching a television program during any 60-second portion of that program. |
| Broadcaster in-house production | Refers to television programs made internally by broadcasters. It largely consists of news and sports programming, but can also include production in other genres. |
| Broadcasting distribution undertakings (BDUs) | Includes cable, direct-to-home (DTH) satellite, multipoint distribution services (MDS) and Internet protocol TV (IPTV) services that allow Canadian households and businesses to access licensed television programming services, including conventional television, discretionary television services and on-demand television services, by subscribing to channel packages and certain à la carte services. |
| Canada Media Fund (CMF) | Funded by the Government of Canada, and cable, DTH satellite and IPTV service providers, with a mandate to support the creation of Canadian convergent digital content across multiple platforms, including television and leading-edge new media applications, as well as experimental content applications or software for the Internet, wireless and other emerging digital platforms. Launched on April 1, 2010. |

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| Canadian Audio-Visual Certification Office (CAVCO) | The section within the Department of Canadian Heritage that co-administers (with the Canada Revenue Agency) the two federal tax credit programs (Canadian Film or Video Production Tax Credit [CPTC] and Film or Video Production Services Tax Credit [PSTC]). As part of this role, it is responsible for assessing television programs and films against its content-points scale (in conjunction with other eligibility criteria) to determine if a film or television program is eligible to access the CPTC and thereby can also access other funding mechanisms available through Telefilm Canada or the CMF. |
| Canadian Film or Video Production Tax Credit (CPTC) | The federal government tax credit program for supporting the production of films and television programs that qualify as Canadian content. The CPTC provides a tax credit equal to 25% of a production's qualified labour expenditures. Qualified labour expenditures are capped at 60% of a production's total costs, net of any assistance received. |
| Canadian Radio-television and Telecommunication Commission (CRTC) | Canada's regulator of the broadcasting and telecommunications sectors. |
| Conventional television / Conventional TV | Includes private and public broadcasters that maintain over-the-air infrastructure to broadcast to households, although the vast majority of Canadian households now receive conventional television signals via cable television. |
| Convergent Stream | A funding stream of the CMF that encourages the creation of convergent television and associated digital media content such as interactive Web content, on-demand content, podcasts, webisodes and mobisodes. Supported content must appear on at least two platforms. |
| Coproduction | A film or television program made by producers from two or more countries and typically shot in those producers' countries. Coproductions are often made in accordance with international treaties to ensure that they receive national treatment in each producer's country ("audiovisual treaty coproductions"). Note the coproduction section only includes statistics for audiovisual treaty coproductions. |
| Direct-to-home (DTH) satellite television | A BDU service under which households and businesses utilize a small aperture satellite antenna to receive television signals. |

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| Discretionary services | Refers to television services that are only available via cable, DTH satellite and IPTV service providers, and typically provide sports, 24-hour news, movies, arts and other thematic programming. Discretionary services earn revenue from a combination of subscription fees and advertising. They may also be referred to as specialty television or pay television services. |
| Educational broadcasters | Refers to the four television broadcasting licensees controlled by provincial governments, which focus on the provision of educational programming. The four educational broadcasters include TéléQuébec, TVO, Knowledge Network (BC) and Groupe Média TFO. |
| Experimental Stream | A funding stream of the CMF that supports the creation of leading edge interactive digital content and software applications created exclusively for the Internet, wireless, or other new/emerging platforms. |
| Film or Video Production Services Tax Credit (PSTC) | The federal government tax credit program for supporting the production of films and television programs that do not qualify as Canadian content. The PSTC provides a tax credit equal to 16% of a production's qualified Canadian labour expenditures, net of any assistance received. |
| Foreign investment in production (FIIP) | A measurement of the value of international financial participation in the film and television production sector in Canada. It includes foreign presales and distribution advances for all projects certified by CAVCO; estimates of presales and distribution advances for non-CAVCO-certified productions; and the total value of foreign location and service (FLS) production in Canada. |
| Foreign location and service (FLS) | Includes feature films and television programs filmed in Canada primarily by foreign producers. It also includes the visual effects (VFX) work done by Canadian VFX studios for foreign films and television programs. |
| Full-time equivalents (FTEs) | A measurement of employment that converts the number of part-time workers or any workers working less than a full work year into the equivalent number of full-time workers. |
| Gross domestic product (GDP) | Refers to the monetary value of the unduplicated value-added generated by an industry or economy. The difference between the value of an industry's output and the value of the inputs it consumes from other industries. |
| Internet-based television services or Internet-based video services | Includes SVOD, AVOD and TVOD services. |
| Internet protocol TV (IPTV) | A BDU service that is supplied to households and businesses through a broadband connection. |

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| Multipoint distribution systems (MDS) | A fixed wireless broadcast communications system that uses microwave antennae to transmit broadcast signals point-to-multipoint basis. |
| On-demand services | On-demand services permit consumers to watch specific films or television programs whenever they want, rather than at a scheduled time (i.e. linear television). On-demand services can be offered over BDU platforms (e.g. cable-TV or DTH satellite) or over the Internet. |
| Spin-off impact | Refers to the sum of the indirect and induced economic impacts. The indirect impact includes the employment and GDP generated within industries that supply goods and services to the production sector. The induced impact includes the employment and GDP generated in consumer industries within the Canadian economy that benefit from the re-spending of wages earned by production sector cast and crew, and the workers employed in the supplier industries. |
| Subscription video-on-demand (SVOD) | A television service whereby consumers pay a monthly subscription fee so that they can choose which specific films or television programs to watch and when to watch them (e.g. Netflix, Disney+, Crave, Club illico, Amazon Prime Video, NFL Game Pass). Consumers typically access SVOD services over the Internet. |
| Telefilm Canada | A Crown corporation established by the Government of Canada in 1968 with a mandate to invest in the production of Canadian films. Telefilm Canada now administers most of the federal government's programs for supporting the Canadian film industry. It also administers Canada's treaty coproduction agreements on behalf of the federal government, as well as the funding programs of the CMF. |
| Transactional video-on-demand (TVOD) | An online service whereby consumers can pay a fee to download a specific film or television program (e.g. Apple iTunes). In some cases, TVOD can be used to rent a film or television program, where use of the download is restricted to a period of time. |
| Video-on-demand (VOD) | A television service whereby consumers can pay a fee to choose specific films or television programs to watch, and when to watch them. In Canada, VOD is typically offered over BDU platforms (i.e. cable-TV, IPTV or DTH satellite). |